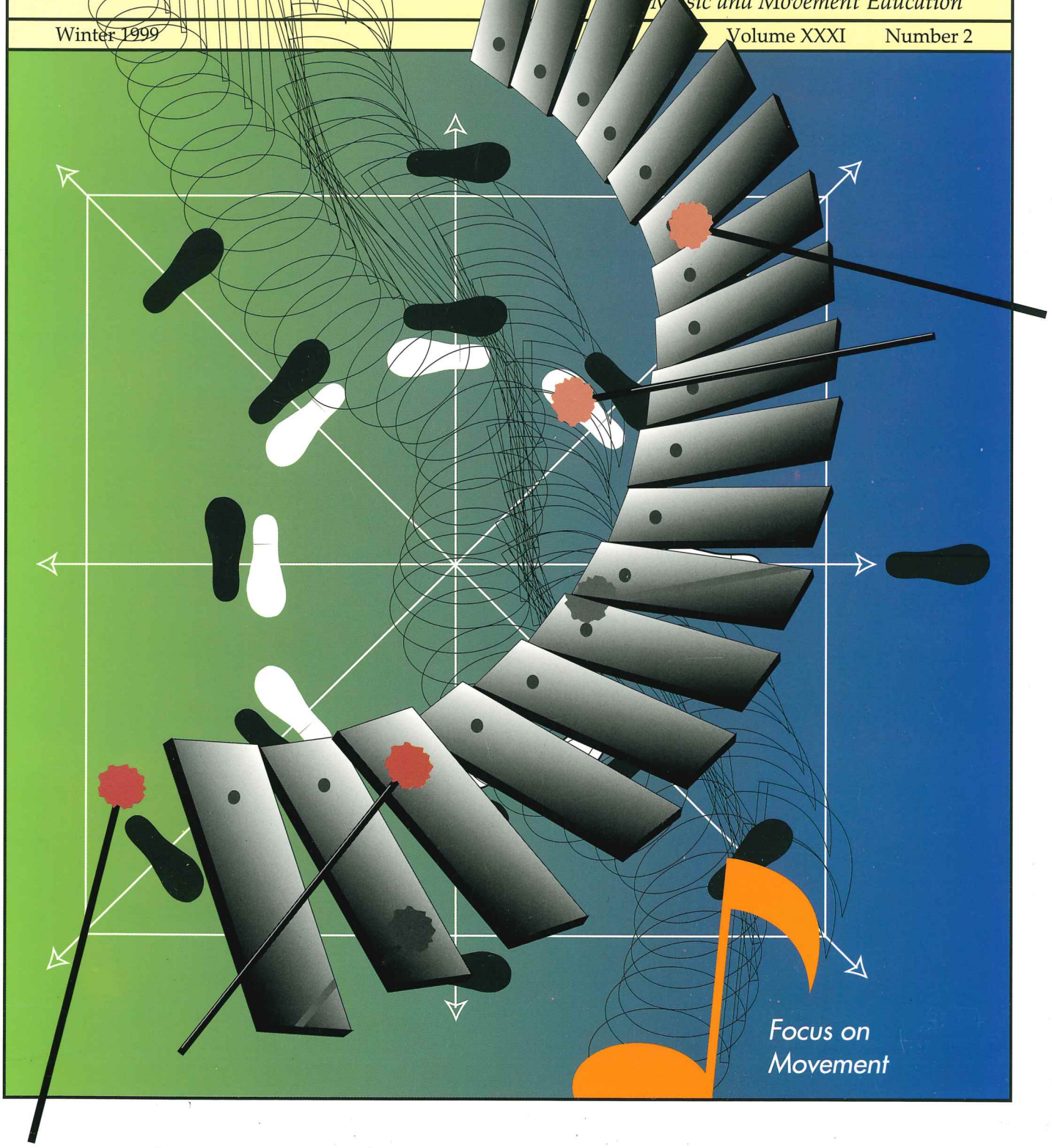
The Orff Echo

Quarterly Publication of the Amer[illegible] Orff-Schulwerk Association
Music and Movement Education
Winter 1999 Volume XXXI Number 2



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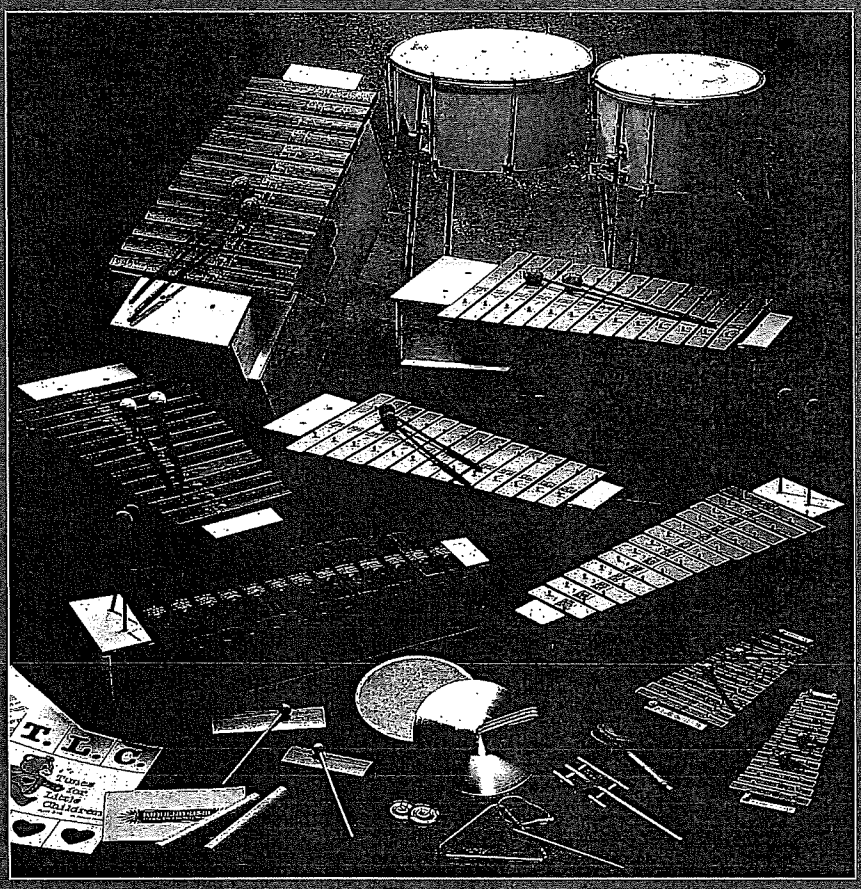

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The American Orff-Schulwerk Association is a non-profit professional organization of music and movement educators dedicated to the creative teaching approach developed by Carl Orff and Gunild Keetman. We are joined by our belief that learning about music – learning to sing and play, to hear and understand, to move and create – should be an active and joyful experience.
Our mission is:
• To demonstrate the value of Orff Schulwerk and promote its widespread use.
• To support the professional development of our members.
• To provide a forum for the continued growth and understanding of Orff Schulwerk that reflects the diversity in contemporary American society.

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From the Editor

"What's *Reverberations*?" That's a question I've heard many times over the past few years whenever I've mentioned AOSA's newsletter. A little history: It used to be that *The Orff Echo* was the way AOSA communicated our organization's news to you, our members. News items and columns like "Chapter News" appeared side-by-side with feature articles about pedagogy or practice.

Then, in 1993, AOSA's National Board of Trustees decided to create an association newsletter to handle news items, reserving *The Orff Echo* as the vehicle for the "musical, artistic, pedagogical communication of the Association" (from a motion passed by the NBT in September of that year). In winter 1995, the first newsletter appeared, tucked into the middle of *The Orff Echo*. We named it *Reverberations* to establish its presence as a publication related to, but different from, *The Orff Echo*. And we printed it on different paper, with a different style and different colors from *The Orff Echo* in order to make it clear that it was indeed a different publication, even though it appears each quarter with our journal.

Reverberations is where you will find out about our national conferences, new products, members who have distinguished themselves in some way, chapter workshops, AOSA election results, and any other "newsy" item about AOSA or other educational or arts organizations.

Just as *Reverberations* handles a different editorial content from *The Orff Echo*, it has a different editor. Since the spring 1998 issue, Jessie Vance has held this position, first as an interim editor and now as editor. Jessie is the person to contact if one of your fellow chapter members has done something special or if you have an announcement that might be addressed to the AOSA membership. She can be reached at 11 Legacy Oak Trail, Pittsford, NY 14534; phone: 716-381-3156; e-mail: jessiev48@aol.com

The Orff Echo, of course, continues to print features and in-depth reviews, so if you've got an article idea or a product you'd like considered for review, please contact me, Donna Marchetti, at 3105 Lincoln Blvd., Cleveland, OH 44118; phone: 216-321-7573; fax: 216-321-1946 or e-mail: bxfn94b@prodigy.com

Now, on to this issue. Our focus section, coordinated by Editorial Board members Martha Riley and Janet Robbins, looks at movement. We're pleased to offer you articles by Susan Kennedy, Vicki Salmon, Isabel Barbara O'Hagin and Verena Maschat. Martha Riley also interviewed three well-known movement experts whose comments she recorded and compiled. We hope that in these five articles you will find new insights on this integral part of Orff Schulwerk. Martha has also written another article that appears in this issue — a fascinating account of the lives and music of the French Canadian voyageurs who traveled American waterways early in our history.

Don't forget to check *Reverberations* to find out about happenings at "The Sun, the Source, the Schulwerk" in Tampa. If you couldn't be there — see you in Phoenix in '99!

-Donna Marchetti

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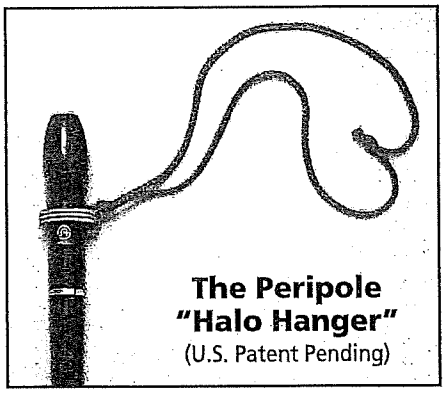

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President's Message

Jack Neill, AOSA President

"Prediction is extremely difficult. Especially about the future."
- Niels Bohr

"I was a peripheral visionary. I could see the future, but only way off to the side."
- Steven Wright

As teachers, we deal with the future all the time. We see and hear our students not just as they are today, but as they will look and sound in future years. The content and context of our programs are based on our view of what students will need for the future. We predict the future no better or worse than others, but as teachers we are called upon to do precision guesswork.

The future means change and change can be stressful. Change is often considered a negative, a threat to what people know best or what they are comfortable with. Change can also be very positive, a catalyst for great opportunity. One needs the chance to sit down quietly and think about the future in order to decide how best to handle these changes.

In October 1998, Vice President Linda Ahlstedt and I had the privilege of representing AOSA at the National Music Education Summit, hosted by MENC in Washington, D.C. Over 100 attendees participated in this symposium, representing groups as diverse as the Organization of American Kodály Educators, the American Symphony Orchestra League, the Music Publishers Association, the National Academy of Recording Arts and Sciences, the American Music Therapy Association, the National Association of Schools of Music, and Sweet Adelines International among others. The Summit provided an occasion for the entire music community to take stock of where we are in music education and to consider the direction we suspect it will take in the 21st century. The weekend featured many notable speakers and afforded a number of opportunities for discussion regarding our visions of music education's future.

Predicting the future is especially slippery when our hold on the present often seems so tenuous. "Strangely enough," observed Ashleigh Brilliant, "this is the past that somebody in the future is longing to go back to."

Arts education in the United States *has* come a long way in recent years. Certainly the advent of K-12 National Standards, the dissemination of meaningful research, and the collaborative efforts of various and diverse parts of the arts community have brought the arts to an increased level of awareness among those who influence education. But what about the challenges that await us in the new century and how will arts educators react to them? Will these challenges be perceived as threats or as opportunities? My view is that the essential role of the arts will become more critical in future years.

Undoubtedly, we will continue to see huge additional demands on the education system due to changes in U.S. demographics. Non-traditional family situations and a heterogeneous culture will increasingly become the norm. Children will continue to come to school with all kinds of personal problems that will interfere with their education, problems with which we'll need to deal. The fusion of arts that is the Schulwerk seems especially well suited to bringing a sense of community to the classroom of the future. As Carl Orff said, "Anyone who has worked with children or young people in the spirit of the Schulwerk will have discovered that it has a humanizing influence that transcends its musical function."

Technology will likewise be a driving force in American education during the next millennium. Teachers who espouse the Orff approach have been at the forefront in championing appropriate, creative, interactive use of computer technology in arts education. They acknowledge that computers will not displace teachers, any more than teachers were displaced by books when they were introduced. This was a great fear in the Middle Ages; university lecturers who had earned their living dictating treatises for their students to transcribe were appalled by the advent of the printed text. What function would the lecturer serve if the students already had the text before them? The introduction of the chalkboard many centuries later provoked similar concerns. The introduction of a new educational technology changes the way a teacher teaches, but it doesn't alter the role of the teacher.

Certainly the rate of change itself — societal change, technological change, political change — is likely to increase in future years. The world will need citizens who can cope with this constant upheaval, imaginative people who can thrive in a climate of flux. Again, training and experience in the creative arts will give students an advantage in meeting this challenge. "The reason why the arts exist is not only for the arts themselves; it is to create a bedrock of imagination and creativity," actor Richard Dreyfus said in an interview several years ago. "And if there is one thing that this country is going to need over the next forty years it's a grand sense of imagination that you can only acquire through the arts."

There's an old saying that a school is four walls with the future inside. What we teach in our classrooms today will determine that future. Great opportunity lies ahead for arts education.

Movement

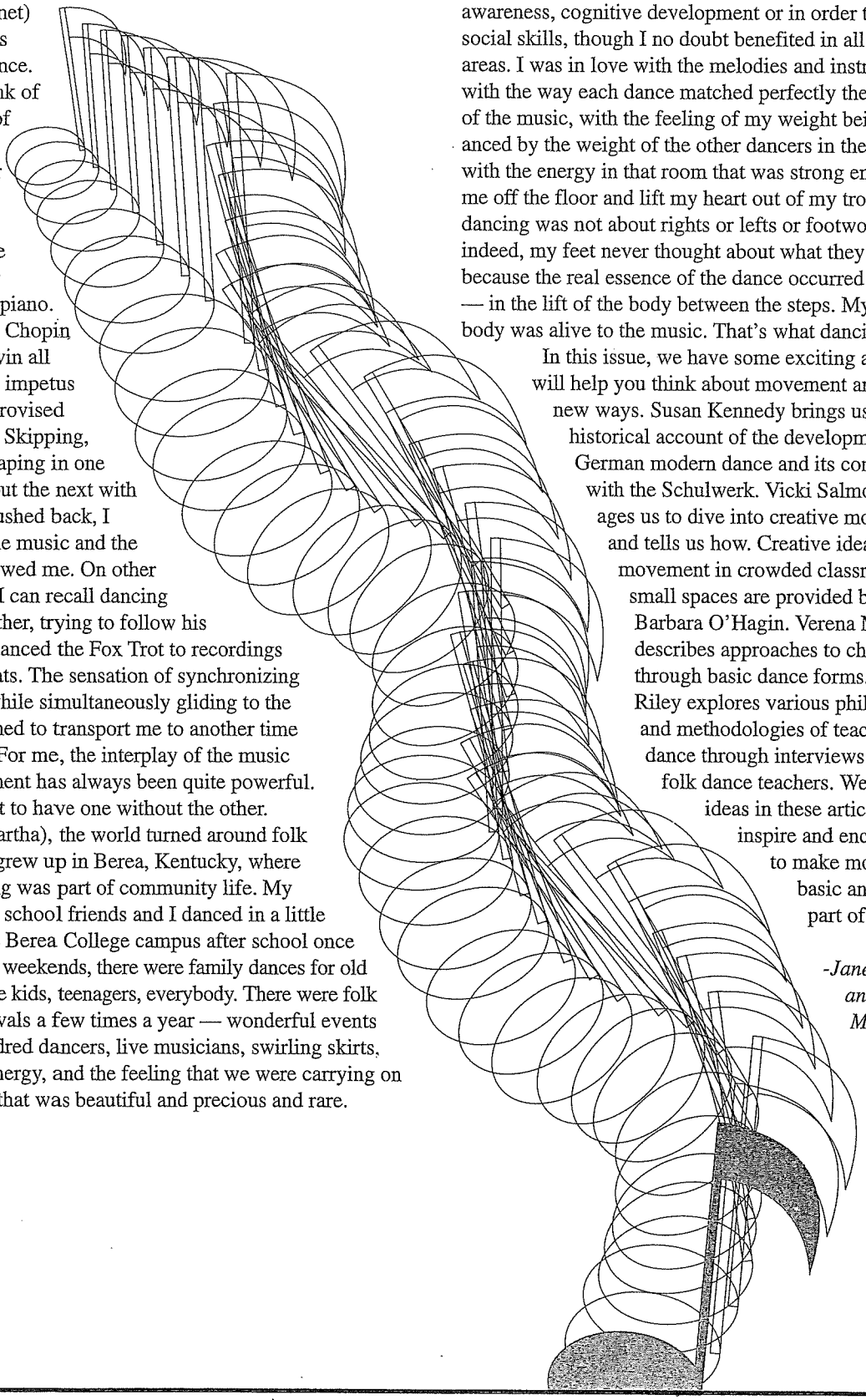
Childhood experiences with music and movement can make a deep impression that lasts a lifetime. I (Janet) have always loved to dance. When I think of memories of childhood, I remember dancing around the house while my mother played the piano. Beethoven, Chopin and Gershwin all became the impetus for my improvised movement. Skipping, twirling, leaping in one room and out the next with furniture pushed back, I followed the music and the music followed me. On other occasions, I can recall dancing with my father, trying to follow his feet as he danced the Fox Trot to recordings of jazz greats. The sensation of synchronizing our steps while simultaneously gliding to the music seemed to transport me to another time and place. For me, the interplay of the music and movement has always been quite powerful. It's difficult to have one without the other.

For me (Martha), the world turned around folk dancing. I grew up in Berea, Kentucky, where folk dancing was part of community life. My elementary school friends and I danced in a little gym on the Berea College campus after school once a week. On weekends, there were family dances for old people, little kids, teenagers, everybody. There were folk dance festivals a few times a year — wonderful events with a hundred dancers, live musicians, swirling skirts, laughter, energy, and the feeling that we were carrying on a tradition that was beautiful and precious and rare.

It wasn't the educational value of folk dances that drew me in. I didn't dance for aerobic benefits, cultural awareness, cognitive development or in order to develop social skills, though I no doubt benefited in all those areas. I was in love with the melodies and instruments, with the way each dance matched perfectly the character of the music, with the feeling of my weight being balanced by the weight of the other dancers in the circle, with the energy in that room that was strong enough to lift me off the floor and lift my heart out of my troubles. The dancing was not about rights or lefts or footwork patterns; indeed, my feet never thought about what they were doing because the real essence of the dance occurred in the air — in the lift of the body between the steps. My entire body was alive to the music. That's what dancing is.

In this issue, we have some exciting articles that will help you think about movement and dance in new ways. Susan Kennedy brings us an historical account of the development of German modern dance and its connection with the Schulwerk. Vicki Salmon encourages us to dive into creative movement and tells us how. Creative ideas for using movement in crowded classrooms and small spaces are provided by Isabel Barbara O'Hagin. Verena Maschat describes approaches to choreography through basic dance forms. Martha Riley explores various philosophies and methodologies of teaching folk dance through interviews with three folk dance teachers. We hope the ideas in these articles will inspire and encourage you to make movement a basic and joyful part of your work!

-Janet Robbins and Martha Riley

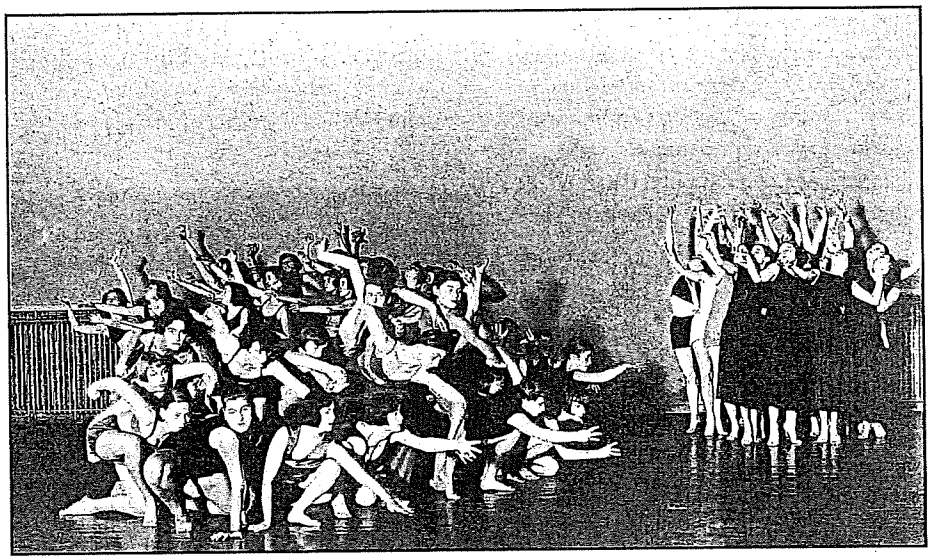


Roots Entwined: Orff Schulwerk and the German Modern Dance

Susan Kennedy

The closet-like upstairs room was unlocked for the first time that year on the day we were given the mask choreography assignment. Hanya Holm had been teaching at Colorado College for more than thirty summers, and the dust around the Chinese gongs and Indian drums seemed to remember other dancers who had held them in their hands long ago. To accompany our own dances was a new challenge for most of us; it was 1974 and we had come with our recordings to "dance to."

But the traces of an epoch still clung to 82-year-old Hanya — an epoch that also gave birth to the Güntherschule. Behind her stood three seminal figures who laid the foundation for the German modern dance: Emile Jaques-Dalcroze, Rudolf Laban and Mary Wigman. Their web of connection with Carl Orff, Dorothee Günther and Maja Lex is the beginning of the story that has, through its embracing of movement and dance, distinguished the Orff Schulwerk as a music pedagogy.



Movement choir in Dresden, 1928. (Photographer unknown)

As many readers know, the Güntherschule was created in Munich in 1924 as a laboratory for elemental movement and music experimentation, and was the cradle for what later became the Schulwerk. In founding it, Orff and Günther did not act in isolation. Post WWI Germany was a time of unrest which reflected itself in all areas of the contemporary scene — political, economic and cultural. Nothing was taken for granted; everything had to be rediscovered and reevaluated. There was a constant search for new expression, and for the first time in modern German history the role of the arts in the lives of "every man" became a serious focus. The founding of the Bauhaus in 1919 Weimar revolutionized the whole idea of modern living with the arts. In Berlin, Bertold Brecht developed his "Epic Theatre," which abandoned the illusion of eavesdropping on real events and was influenced by Marxist thinking.

It was also an era of unprecedented dance activity which had begun well before the war. Ballet in Germany was in decay, and even though Americans Isadora Duncan and Ruth St. Dennis had toured Germany with success, their theatrical approach to movement was not embraced there. The modern dance in Germany sprang initially from the schools that were striving for new kinds of body culture. Foremost among them were the schools of Bess Mensendieck, with whom Dorothee Günther trained, and the school of Emile Jaques-Dalcroze.

Born in Vienna of Swiss and German parents, Dalcroze (1865-1950) acquired an extensive background in European art music. In 1911 he established the Institute for Applied Rhythm Jaques-Dalcroze in Hellerau near Dresden. His goal was to improve the rhythmic skills of his musician-students by means of specially designed movement exercises. Gradually these exercises became more and more complex, embodying not only the rhythm of the music, but also its phrasing, melody, counterpoint and structure. The actual shape and quality of the movement were influenced by the style of Isadora Duncan, but from a musical point of view, his movements were far more complex: different parts of the body moved in counter-rhythms, and contrasting themes were sometimes represented by separate groups of dancers.

Though Dalcroze's *Eurythmics* was too subservient to music to become a viable dance expression in its own right, his break from theatrical association and his development of a more abstract approach to movement was a major influence in the German dance, particularly through his many students who later emerged as forces in *Ausdruckstanz,* or dance of expression (not "expressionist" dance).

When Dorothee Günther met Carl Orff, she was familiar with the work of both Dalcroze and Laban. Austro-Hungarian Rudolf Laban (1879-1958) was the ideological head of the German *Ausdruckstanz.* Laban was a philosopher and creative artist of genius who explored many realms of dance over a long and varied career. He became best known for his movement choirs, using lay dancers, and for the creation of what has

continued...

become the most accurate and widely used system of movement notation, *Kinetographie* (now know as Labanotation). But his early search for a concept of "pure" dance laid the groundwork for what was to come in post-war German dance.

While living in Munich before the war, Laban was in contact with the painter Kandinsky, later of the Bauhaus, whose treatise *Concerning the Spiritual in Art* inspired a whole art community's questioning of representation versus abstraction. Laban applied these concepts to the field of movement: he felt that, in dance, representation was not the problem, but rather the limitations of pre-composed music and set movement vocabulary.

Laban drew philosophical connections between dance and other art forms. His rhythm and space theory for movement (which became his dance subjects, *eukinetics* and *choreutics*) bore a close relationship to Kandinsky's theory of color and form interdependence. While Arnold Schoenberg (also of Munich and a friend of Kandinsky) was revolutionizing musical composition through his rejection of traditional harmony, Laban was asking himself what harmonic structures there might be in movement and dance, and later evolved his *space harmony* theory.

What concerned Laban more than the body culture systems and therapies was *Kunsttanz*: dance as art. But not art exclusively for the talented few — dance as art for everyone, as achieved through his movement choirs: "He addressed first his concept that contemporary physical culture needed to be artistic; the movement choir was the form of art proposed, with its central aim of a festive, joyous dancing experience. He supported this proposal by citing the longing within physical culture circles for a healthy, strong and lasting foundation for their work with a bodily, spiritual and mental basis. His stand was clearly put that recreation is achieved through a creative, artistic, integrated experience shared with other people..."[1]

The Güntherschule was founded in this conceptual atmosphere, permeated by Laban's ideas.

While the work of Laban and Dalcroze were influences on Günther, Carl Orff was inspired by Mary Wigman. "The art of Mary Wigman was very significant for me and my later work. All her dances were animated by an unprecedented musicality, even the 'musicless' witches' dance. She could make music with her body and transform music into corporeality. I felt that her dancing was elemental. I, too, was searching for the elemental, for elemental music."[2]

Mary Wigman, early 1920s. Photo: Charlotte Rudolph

It was Mary Wigman (1886-1973) who first coined the term *Ausdruckstanz*. Wigman had been a student of Dalcroze, but found the Dalcroze approach too mechanical, and left Hellerau to join Laban in Munich in 1913. If Laban was the father of the new German dance, Mary Wigman was to become the mother. With something akin to the chemistry between Keetman and Orff, Wigman took Laban's teachings and amplified them through her own artistry. "It was she who took Laban's ideas a step further than he could at this point, namely into the theatre. Her stunning ability, her uncompromising compositions, her courage to present musicless dance in the theatre began to establish a reputation not only for herself, as one might expect, but also for Laban. Both were seen as forces to be reckoned with in the theatre... What Laban had inspirationally prepared through workshops, in lecture demonstrations... she brought into the full glare of a theatre audience. And won."[3] Unfortunately for the dance world, the rivalry that developed between the two created a lasting schism, and by 1920 they had split.

Wigman established her first of many schools in Dresden, to be joined a year later by another Dalcroze graduate, Hanya Holm. Wigman's sphere of influence in the dance extended beyond Europe to America, where she and her company had two hugely successful tours. At the time of the opening of the Güntherschule in 1924, anyone who was involved with the new dance was to some extent under the influence of Laban and Wigman.

This included Maja Lex. Lex came to the Güntherschule in 1926, one year after Keetman. Already a trained dancer, Lex was inherently musical, and found in the Güntherschule an environment in which she could develop an approach to choreography distinct from Laban's and Wigman's. Lex and Keetman collaborated in creating movement and music together. Wigman often used simple accompaniments of drums and gongs provided by the dancers (Orff was himself inspired by Wigman's use of percussion), and Laban, who regarded all sound to be the result of movement, experimented as early as 1913 with this concept in his choreography *The Dancing Drumstick*.

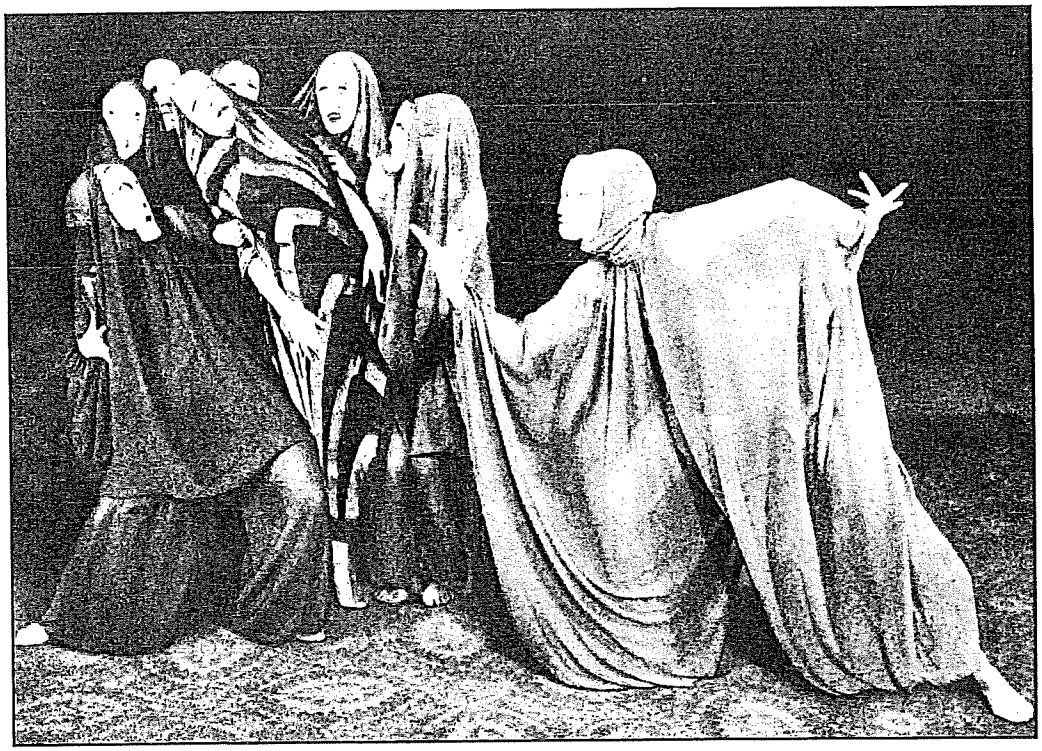
But Lex and Keetman brought the shared role of mover and musician to a much higher level. Their creative process, which dialogued freely between the rhythms inherent in the body and the tone and timbre provided by their

Wigman dance group, early 1920s. Hanya Holm, center. Photo: Charlotte Rudolph.

instruments, was a unique contribution to the German dance. Far from being seen as an interesting but minor deviation from the general dance trends of the day, the work of Lex and Günther was lauded. Their dance group and dance orchestra toured Europe and received high honors in the annual International Dance Congresses, which drew participants from all over the world. American modern dancer Elizabeth Seldon saw the Güntherschule group:

"The most perfect example of an absolute dance composition that I recall was undoubtedly Maja Lex's *Barbaric Suite*, the only dance composition the repetition of which was requested at the International Dance Congress in Munich, in 1930... It was an outgrowth of the training characteristic of the Günther School, in Munich, where music and dancing are not two parts of the performance, but one... the amplification of the gesture necessary to produce the music passes into the dance, and the dance, in turn, translates itself into sound vibrations, as the orchestra takes up the cue given by the dance rhythm, and 'feels' along with the dancer... a better balanced, more perfectly disciplined work than that accomplished by Maja Lex's remarkable dance group could not be imagined."[4]

Laban himself applauded the Güntherschule group. He was a jury member at the Paris International Choreographic Competition of 1932, in which Kurt Jooss's masterpiece *The Green Table* won first prize and the Güntherschule group won third prize with *Miniatures*. Their work was ranked above that of many internationally known dancers at the competition, including Oscar Schlemmer's renowned movement piece from the Bauhaus, *The Triadic Ballet.*



Wigman dance group in *Totentanz*, 1926. (Photographer unknown)

The International Dance Competition of 1936, which immediately preceded the Olympic games in Berlin, was chaired by Laban. Günther and Lex were again highly praised, but Laban awarded no prizes that year, in defiance of the Party's order that the top prize go to a German. Orff, Keetman, Günther, Wigman and Laban all collaborated to create opening events of enormous scale for the Olympics. Ten thousand adults and children — Hitler Youth — were choreographed by Günther

continued...

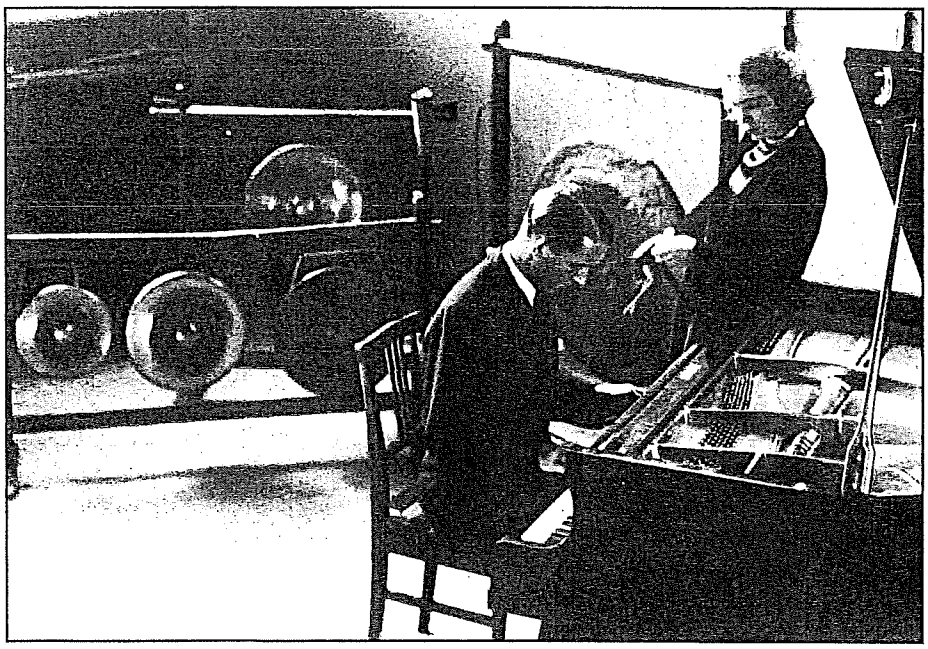
and Wigman into a depiction of various nationalistic themes, accompanied in part by Orff's and Keetman's music.

Laban's contribution was not well received by the Party officials, however. His piece, *Tauwind* (Spring Wind), was created with twenty-two movement choirs — over 1,000 dancers — rehearsing in separate cities all over Germany, then coordinated by Laban at the site. It was the fulfillment of Laban's idea of the spirit of community dance as art; but after Hitler and Goebbels watched the dress rehearsal, the performance of *Tauwind* was forbidden, for ideological reasons. Laban was himself dismayed by the Olympic Youth pageant: "When Laban saw those ten thousand moving and dancing people, he seems to have felt like Goethe's sorcerer's apprentice. What he had envisioned as a noble festivity of man, liberated from all repressions and inhibitions, tuning into the joyful rhythm of the cosmos, was perverted into a mass-manipulated spectacle of a politically castrated people. Laban fled Germany."[5]

The following year Laban slipped away, to live the rest of his life in England, where he conducted motion studies of industrial workers and lectured on Modern Educational Dance and his system of notation. Both Wigman and the Güntherschule continued their artistic work in the climate of war, until their studios were destroyed in bombing raids.

Wigman picked up the pieces and taught into her old age. Her assistant Hanya Holm, who had founded the only American branch of the Wigman school in New York in 1931, became an important influence in her new country, retaining the emphasis on space and dynamics and kinetic studies inspired by Laban and Wigman. She was unique as a teacher who enabled dancers to find their own voice. Wigman's star performer, Harold Kreutzberg, became the teacher of Barbara Haselbach, one of the founding faculty and later director of the Orff Institut. Wigman's musician, Will Götze, who had composed piano and percussion dance scores that Orff found "original and sensational," later co-directed the Bavarian Radio Schulwerk broadcasts with Orff. At Orff's invitation, he came out of retirement to assist in the founding and support of the Orff Institut in its early years.

It is impossible, and unnecessary, to trace precisely the lines of influence that traveled between the Güntherschule and the schools of Laban and Wigman. When I began writing this article my intent was to illuminate the influence of the early German modern dance on the developing Güntherschule, and ultimately on the Schulwerk. What I have now come to appreciate as I have collected more accounts of the work of the Güntherschule dance group, is that Günther and Lex were not just influenced by, but undoubtedly were themselves an influence in, the dance culture of their time, and that Keetman should be recognized as one of the twentieth century's premier composers of dance music. The symmetry between music and movement in the Güntherschule is a unique and underestimated heritage. Our Schulwerk roots are deep in dance soil.



Mary Wigman with her composer, Will Götze. (Photographer unknown)

Susan Kennedy was a student of Wigman protégé Hanya Holm and Isa Bergsohn, a Laban trained dancer and teacher. She earned her M.A. in Dance from U.C.L.A., and was attracted to Orff Schulwerk because of the beauty of Orff and Keetman's music, and because the teaching process is so similar to what she enjoyed with her German-trained dance teachers. She is currently an Orff specialist, grades pre-K through 8, at the Chinese American International School in San Francisco.

Notes

1 Preston-Dunlop, Valerie. *Rudolf Laban: An Extraordinary Life.* (London: Dance Books Ltd., 1998) 97.

2 Orff, Carl. *The Schulwerk*, Vol. III. (New York: Schott Music Corp., 1978) 8-9.

3 Preston-Dunlop, op. cit. 34.

4 Selden, Elizabeth. *The Dancer's Quest.* (Berkeley: University of California Press, 1935) 104.

5 Koegler, Horst. "In The Shadow Of The Swastika: Dance in Germany, 1927-1936," *Dance Perspectives 57.* (New York), Spring 1974, 47.

Archival photographs are courtesy of the New York Public Library for the Performing Arts, Lincoln Center.

The Task at Hand: Creative Movement

Vicki Salmon

"Dance has the closest relationship to music. My idea and the task that I had set myself was a regeneration of music through movement, through dance."

-Carl Orff from *The Schulwerk*

As Orff teachers seek to keep the original intent of the Schulwerk and integrate movement into their daily lesson plans, there appears to be a wide range of interpretation of "creative movement." Some encourage their students to create their own hand clapping games to a song while others play music and instruct their students to "move the way the music makes you feel." These are two ends of a rich spectrum of creative movement.

Creative movement uses the entire body as an instrument of understanding. The brain connects differently when the torso and legs are engaged in educational pursuit and the creation of ideas. There is an awareness of self and others that occurs when moving in and around a shared space. Creative movement is one vehicle of artistic expression that can be completely natural and individualized. It is is an aesthetic experience that can be magical and enliven the imagination.

Many teachers shy away from providing these rich experiences in their classrooms for fear of losing control of the students. It's one thing to remain seated and improvise questions and answers at the xylophones, but an entirely different thing to stand and explore questions and answers in three dimensions with all the energy that is unleashed once the students leave their seats. Obviously, the classroom management issue is an important one. Not all class responses are the same, nor are all teachers' tolerance levels for chaos. A well-planned lesson is always the best strategy. The teacher should think constantly about how to organize the energy of the class in a positive direction. Imagine the lesson step by step, and as you see yourself teaching, anticipate the obvious problems and think of an enjoyable way to circumvent them.

"Imagine the lesson step by step" can be an obstacle itself. Many teachers are at a loss as to how to perceive elemental movement. There is often a gross imbalance between music knowledge and movement knowledge for music teachers who have been playing and singing in ensembles since age five, who have taken many classes in history and theory, and who still perform professionally. All this practical and intellectual experience, not to mention emotional experience, enables the music teacher to make connections and synthesize material into dynamic music lessons. Orff teachers know that movement is of equal importance to the music but don't always have the gamut of movement experience needed to help them see the relationships between music and movement.

Concept to concept

The best place to begin is at the obvious connecting points. Time factors in music have the most direct correlation to movement: pulse, tempo, duration, rhythm, phrase, metered and unmetered, stillness and rest. Any time you are working on these in your classroom, think movement! How will you speak, sing, play *and* move? Challenge yourself to make the "move" section more than a play party game or a folk dance. Move different body parts to the beat. Walk around the room in ways that match the tempo changes of the drum.

Many Orff teachers use locomotor movement to teach duration and rhythm: walking, stretching, running to quarter, half and eighth notes. Although there is a set expectation for the feet, the upper body can be very expressive of movement qualities. "How do you move when you are happy, angry, tense, relaxed, heavy, light?" These correlate with musical qualities that can add artistic depth when connected to physical understanding. Think about a music concept, enable the students to make it a physical reality, then find ways for the children to individualize the experience.

Doing movement experiences before introducing the music concept is an excellent "hook" that engages students immediately and makes them curious about what you are up to. A lesson on positive and negative space that includes making statues with an awareness of the shape of the space around the body can become an analogy for sound and silence: the body representing the shape of the sound, the shape around the body representing the shape of the silence. A lesson in which one partner must create a new statue within the open spaces created by his or her partner can be used as a three-dimensional representation of complementary rhythms. Glance through the many creative movement books now available from your Orff music vendor. As you read the ideas written there, try them out yourself and imagine how each exercise might bring some element of music into a new dimension.

Sound to motion, motion to sound

Sound as impetus for movement is the most common way to generate movement ideas. In ballet, tap and musical theater we see much choreography that came "after the fact" of the music and makes some attempt to follow tempo, phrase, rhythm, form and style. But preconceived dances are something quite different from creative movement. Just as the elemental can be discovered within Beethoven's Fifth Symphony, the elemental can be found in choreography. These forms are not the place to begin, however.

Listening closely to the simplest of sounds can intensify perception of all music. Focusing on the simplest of movements can intensify the perception of all dance. Explore the sounds inherent in each of the unpitched percussion instruments. Does the sound evoke twisting/turning? pushing/pulling? bending/stretching? swinging/swaying? shaking/vibrating? rising/sinking? or balancing/falling? For many people

reading this article these words alone evoke sounds. Go back and read the words again. What do you hear to accompany each combination of words? This is a magical moment in creative movement when you realize that movement can just as powerfully act as impetus for the creation of sound as sound does for movement.

Creating a composition in which the movement exploration/composition comes first can be very exciting. Spend time exploring and discussing the way that various movements might sound. This is a rather abstract concept until you consider the art of film score composition. Have students create their own vocal sounds to accompany themselves or have two students mirror each other in front of the class while a small group creates a vocal accompaniment. Discuss thoughts about why certain movements seem to evoke certain sounds. This is an excellent time to connect the expressive qualities of music and movement, as you move smoothly into playing the instruments while using movement as the musical score.

Enlivening the imagination

Images are a solid source for the exploration of both music and movement. Stories, poems and other language experiences are the bedrock of a Schulwerk lesson. Words are rich with sound and movement possibilities. Once again, the primary task is to think "movement" as you design your lesson. A story about autumn leaves, for example, evokes the clear and literal movement of the leaf drifting to the ground. This is a good place to begin. But what other things are inherent to the leaf? It hangs on the tree by a single point. What is it like to hang by the top of your head? a finger? a toe? How does hanging by single points change the shape of the leaf? Is your leaf wide with pointy edges or long and skinny? The gentlest of breezes makes it swing and sway. What is the relationship to the wind? How does that relationship affect the quality of its fall? Does the leaf fight to stay on the tree or easily release its grasp? Does the leaf fall directly to the ground or does it swirl and twirl and fly on the breeze? How does it land?

Each of these questions can be turned into short movement explorations which, in turn, can be accompanied by sound derived from the specific qualities that the students are demonstrating. I guarantee this: spending time in this type of creative movement experience will make the story or poem come alive and will add tremendously to the creation of fantastic ideas when adding accompaniments and dramatization.

Finally, the most esoteric of all: images obtained from movement. Begin with an idea such as "opening, closing and moving in spirals." This sort of exploration is usually more successful when accompanied by music that will help the students enter their own imaginations. As the children experiment with these movement words, they might come upon rich ideas and images: sea shells, tornadoes, water swirling or snakes. Poems or drawings based on the derived images are often amazing. Music can then be created using the poem or drawing as the musical score. You'll be surprised at the depth and beauty of what the students create when working with this process.

I Can't Do That!

"The rooms I teach in are full of desks."

"My classes are huge."

"I am uncomfortable with movement."

"I like absolute control in my class."

"I don't understand anything in this article."

Begin by learning more about creative movement. Look for a summer course that emphasizes creative movement. This might be in the education or dance department of your local college or an Orff extension course. Sign up for the sessions at AOSA's national conference that emphasize creative movement. Look through the multitude of creative movement books that have been published and find one that speaks in a language you understand, then do the activities at home for your own kinesthetic understanding.

Many musicians admit that when it comes to creative movement, they are beginners. The vast years of music experience enable them to perceive the elemental in music. Now the task is to gain enough practical, intellectual and emotional knowledge of movement to perceive the elemental in movement. Imitation, exploration, improvisation and creation can be applied to movement just as they are to music.

Begin small and safe. Allow creative movement to sneak into your lessons a little at a time. Examine your teaching situation, then take the challenge and analyze how to use creative movement effectively. Work out the problem areas and try again. By taking small, successful steps, you will also work out the fears. As you gain more confidence, you will find that creative movement enlivens and enriches your music classroom as nothing else will. Hopefully, in time, you will find yourself standing behind Carl Orff's vision to promote "a regeneration of music through movement, through dance."

Vicki Salmon is in her sixth year as a high school choral director after eleven years as a traveling elementary music teacher. She has an extensive educational and performance background in both music and dance. Vicki teaches movement in the summer Orff Schulwerk teacher training programs at SMU in Dallas, Texas, CSULA in Los Angeles, Calif., and Mills College in Oakland, Calif.

Selected Resources

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Creative Movement in Small Spaces

Isabel Barbara O'Hagin

Many music teachers and classroom teachers would love to include creative movement in the music curriculum, but hesitate due to space limitations. Often heard comments are "I don't have enough space in my classroom," or "I can never get into our multipurpose room!" If you have almost given up the quest, or if you are still staring and shaking your head at what seems to be a postage-stamp-sized space, perhaps one of the suggestions below will prove helpful. It is not an exhaustive list by any means; view it as a springboard to other possibilities.

One important aspect to consider is your own attitude. If you think that creative movement to music is worthwhile, do not give up your search! Believing that, you can continue to hunt for that valuable open space while continuing to improvise within your smaller classroom space. If you are positive in your outlook and remain flexible to the moment, your students will join right in!

Suggestions for small spaces

Sitting in a circle (or at desks):

1. Ask children to imagine they are moving to the music as they listen to a musical excerpt being played. Suggest that they close their eyes and enjoy the particular sounds. You might ask, "How would you move to this type of music?"

2. For the second listening, ask the children to "show how the music goes." Suggest that they use only their hands as they remain seated in the circle. Movement guidelines stated or modeled by the teacher will depend on what aspect of the music is being emphasized. (The seated position still allows use of many different parts of the body, used in a variety of ways: fingers, hands, arms, shoulders, head, neck, upper back torso, even legs, feet and toes!)

3. Related to #2, the teacher instructs the children: "Turn to a partner and become a duet moving to the music." The teacher can then ask a few pairs to come to the center of the room to share their movements with the rest of the group. As with other listening activities, the teacher can guide the listening experience by focusing on certain musical elements.

4. The teacher prepares flash cards that either contain movement instructions, pictures of objects, or graphic representations such as zig-zag lines or spirals. One child (or two) comes to the center space and demonstrates a movement sequence. The selection of flash cards can complement the choice of music, recorded or improvised.

5. The addition of a simple, small prop can enhance the creative movement component. Props such as painted sticks with faces, small paper plates, miniature ribbon wands, or even a "smiley face" painted on the child's finger pad can be manipulated while sitting and can add additional appeal. The teacher might ask the children to focus on a certain musical element by suggesting that they "trace the melodic contour" or " mirror the *crescendo* in the music," as a way to achieve reflective, perceptual responses that capture the style or mood of the music.

Using available classroom space

(This may involve a bit of furniture moving, but that in itself is an activity the children can be involved in depending on their age.)

1. Have the children take turns. You can devise a number of creative ways to do this. Depending on the size of the space, the class can be divided into two groups or more. Children can number off, or be divided into groups based on birthday months, color of clothing or other factors. Or they can can volunteer or be selected randomly. Teach them that taking turns is fine, that it gives them an opportunity to watch other children create and respond to music. You can teach children about good audience behavior as they share and perform for each other. The teacher, setting the appropriate parameters, can engage the children in reflective discussion afterwards.

2. Similarly, the teacher (or children) can set up teams. The teacher will keep track of which team gets to move in the open space that day. Keep in mind that the entire class can still participate while sitting at their desks or in the circle. A simple chart can be posted so that the children can help you keep track of "who's on first" from week to week.

3. Allow for individualization. Sometimes a child or two will not mind sharing a movement-to-music idea with the class. One of my own goals as a teacher is to get all my students to the point where they welcome the chance to share.

4. Have students move in slow motion using a smaller personal space as a way of using space in an economical fashion. Using a circle of wide elastic (with ends sewn together), have the children represent *crescendos* and *decrescendos* in the music by making the circle wider or smaller. Encourage the children to be sensitive to each other's space and to take little steps as everyone comes in close together. What a wonderful magic moment!

5. Find extra-long irregular stockings and use them to demonstrate phrasing, timbre differences, or harmonic tension-release in the music. Ask children to form pairs. Each child holds one end of the stocking and, as the music requires, one pulls as the other is being pulled. Pairs can begin in a sitting position, move to a standing position, and then explore freer motions, still using a limited personal space.

6. Have children form concentric circles, thereby using the empty spaces in the middle.

7. Have children form lines for canon movement with leaders rotating to the back of the line as the second person in line becomes the new leader. Use your lines in creative ways: form a cross, locomotor snake-line, etc.

8. Many of the movement and music activities performed in a standing position that require more space can work as well sitting down, provided the

necessary adaptations are made (even with children at their chairs, as awful as it may seem to some of us!). This includes movement experiences such as mirroring, shadowing and canon movement.

Searching for open spaces

1. Wait for that available date when the cafeteria, stage or multipurpose room is open and then claim it. Be sure to sign up on the calendar/schedule.

2. Go outside if the weather permits. There are many environmental improvisations awaiting!

3. If you want or seek cover, use the patio or outdoor shelter. Many are equipped with electrical outlets for your CD/ cassette player.

4. Think BIG! Much like a "Phantom Gallery," your classroom activities do not have to be limited to the typical four-walled environment — "To Go Where No Dance Has Been Before!"

5. Check for "down times" with your school librarian. This author has used many a comfortable, carpeted library space with primary grade children when the library was closed. Of course, check with your librarian!

6. Be creative. Find out which teachers have larger areas suitable for movement experiences. Speak to them about "trading spaces" at some point during the week.

7. Let your administrators know what your needs are. Explain to them why you need the space and invite them to your classroom so they can see for themselves.

Some last tips

The teacher needs to plan a movement activity that will enhance the musical experience, be it with recorded examples or live, improvised music created by the children. Select music of the highest quality and allow many repeated listenings. It is important for children to hear the music before they are asked to move reflectively. The movement need not be a literal representation of the music; it can offer a creative interpretation. It does not have to mirror the music exactly in order to be expressive and musically sensitive. Each art form can enhance and complement the other.

Another strategy, philosophical in nature, involves allowing many opportunities for the children to construct their own learning. This may mean that the teacher finds music to fit a topic of interest, the teacher improvises music to movement that the children have created, or children accompany each other as they like. Children should be allowed many musical choices and opportunities to discover. Once again, the teacher needs to feel free to leave the planned lesson for the day. We sometimes need to follow in order to lead, and we do not always have to lead.

Isabel Barbara O'Hagin received her Ph.D. in music education from the University of Arizona. She is currently Assistant Professor of Music Education at Bowling Green State University in Ohio and Director of the Early Childhood Music and Movement Laboratory.

Basic Dance Forms

Verena Maschat

In the summer of 1995, I had the opportunity to attend classes at the Orff Institute. One of the classes that made a big impression on me was Verena Mashat's "Basic Dance Forms." Each day we created dances that were derived from traditional dance elements. Varied musical selections, both recorded and live, provided a rich backdrop for our daily work. Beginning first with basic binary forms, we were challenged to find many possible step patterns, facings, handholds and group formations. A carefully crafted blend of set and created patterns led to unique choreographies that seemed to grow organically out of our explorations. Learning to notate our dances gave us a "bird's-eye" view of dance designs. What follows is Verena's description of those four classes in Salzburg. Knowing full well the challenge of describing movement, I hope her examples will provide at least a partial view of some of the treasures in her teaching that I was so fortunate to experience first hand. -Janet Robbins

Dancers often forget that half of what they are doing is music, that the character of the music they are moving to must determine the style of both the choreography and the interpretation. It is exactly this intrinsic interrelation between music and dance that has influenced pedagogues such as Laban, Jaques-Dalcroze and Orff. In the same way, this strong mutual influence leads choreographers to develop pieces based on joint improvisation sessions with musicians and dancers, as was the case in the weekly practice at the Güntherschule between Günther and Orff, and with Lex and Keetman.

What can we learn from them for elemental choreography in the classroom today? We can develop a dance from a great variety of starting points, such as language, rhythmic patterns, melodic lines and phrases, floor patterns, emotions, dramatic development, graphic arts and many, many others. But in order to make music dance, we have to listen with our entire body.

Out of all these impulses, I have chosen four sample "units" of study to illustrate possible development. They are elemental, and thus not meant for a specific age group, but for anyone who wants to enjoy music and dance and better understand their elements.

Form: from binary to rondo

A great number of dance forms of both the historical and ethnological tradition are in binary, strophic or rondo form. Dancing them instead of just listening can be an effective way of recognizing and internalizing these musical forms. Here are some suggestions:

- As a warm-up, use a follow-the-leader game to develop pulse discrimination, initiation of phrasing, motor control and coordination, creativity, observation skills and social integration. Identify the leader with a scarf tied around the neck which is passed to each successive leader.

- A "saying hello" game is done to music in a regular binary form (A:16 beats; B:16 beats, clearly differentiated). During part A, dancers walk around and stop near a partner at the end; during part B, everyone says "hello" with a different body part each time through. The first few times, the teacher calls out "hello" and "bye-bye" at the end of each phrase to help participants internalize the phrase.

- During a changing partner dance, the teacher plays a "walking" melody on the recorder for part A while participants walk around the room. A trill will be the signal to find a partner (the trill sounds until everyone has a partner). During the "skipping" melody of the B section, pairs can dance around freely until they hear a *ritardando* and ending embellishment that signals a final reverence. In this activity, musical signals help internalize the structure.

- A polka is used to work on strophic form (verse/chorus) with a fixed chorus and verses that are improvised by each pair. Models and ideas for possible elements can be gathered from the participants as "vocabulary" for this improvisation.

- The rondo form is explored with the clear-cut 8 + 8 bars pentachordal melody which can be sung easily while it is danced. After trying out participants' ideas for the A section, the best three are chosen. Forming three circles, people join the circle of the A motive they like best. For the variable rondo sections dancers simultaneously imitate the movement that each person in turn proposes.

- A partner rondo dance is another idea. Partners explore possible movement patterns and handholds that will be danced during the inner sections of the rondo. The A section is then set, consisting of a circle of couples moving twice forward and back to a universal melody (16 + 16 beats). Each couple, in turn, proposes its original pattern during one of the inner sections.

Floor patterns from a bird's eye view

Since dance is a complex art form, developing in both time and space, it is essential to "conquer" the dance space in order to become familiar with its characteristics and possibilities. In this unit, we have to limit ourselves to the basics. Combinations of traditional floor patterns such as lines, pairs and groups of four are explored and eventually notated. Some ideas:

- "Not a knot." This is a game for socialization, cooperative problem solving and flexible hand contact done in circles of about ten people, hands joined. One person starts passing under the arms and through the figure to "tie the knot" (i.e. until all are interwoven and standing close together), which then has to be untied without letting go of hands. (Variation: starting from an open circle, both ends tie the knot before joining their free hands. In this version, in order to undo it, some might have to step over joined hands as well.)

- Farandole. This medieval dance gave its name to an archaic pattern still present in folk dances of many cultures. It is a line dance, usually in binary form: the A section is walking, with the leader initiating a different floor pattern each

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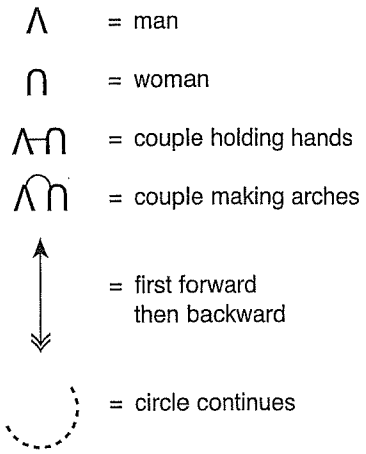

Key for figures 1- 4

Figure 1

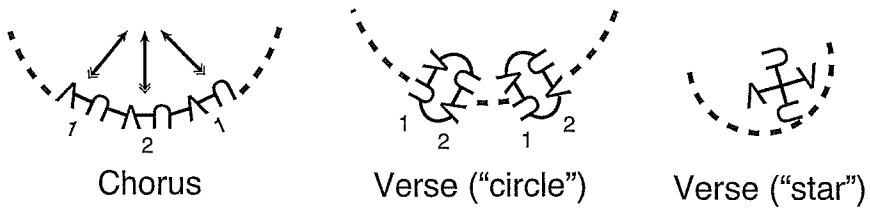

Figure 2

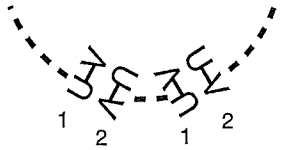

Figure 3

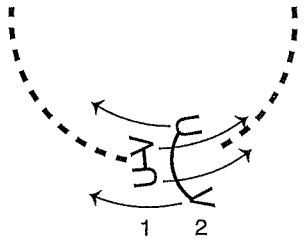

Figure 4

time; the B section is skipping. Participants learn some basic figures (see figure 1) and "reinvent" others. We then dance them to different melodies (medieval and folk traditions), just varying the style of movement.

• Partner elements: Traditional country dance elements such as the allemande, arming, do-si-do, and swing are practiced with a partner. These elements are then combined and applied to a chance mixer that is done in concentric circles that move in opposite directions.

• Elements of four. In this exercise, we work on "vocabulary" with slow music, using simple walking steps to the center and back for the chorus. Contrasting formations, such as a circle of four and a right hand star, are developed for the verses. Students can learn both the names of the different elements as well as corresponding notation to gain a bird's-eye view of the choreography. (figure 2)

• "Puzzle mixer four-for-four" is developed to a universal melody (four parts of 16 beats each) using a Sicilian circle formation (sets of four dancers; see figure 3). Each group of four invents a sequence of four patterns, with the last one being "progressive." One of the couples "passes on," or progresses to a new couple, thus creating new groups of four for each repetition of the dance (see figure 4). After watching all of the choreographies, each group notates one of their invented 16-beat patterns on a piece of paper, which are then all shuffled together. Finally, each group picks four of the papers (one for each part) which they now must reconstruct from notation.

Simples and doubles

The melodic motives of many traditional melodies have a clear division into one-, two- and four-bar phrases. In dance music this often corresponds to equivalent step patterns such as "simples" (step and close without weight) and "doubles" (three steps and close without weight). Some ways to explore:

• Do a warm-up trying various handholds in traditional circle dances as well as basic step patterns. I have used a medley of Scandinavian walking melodies.

• Practice "simple" ("s") and "double" ("d") steps, performing them to different melodies from historic and ethnic sources in order to recognize their direct relationship to the "inner phrasing" of each melody. (For example, the combination s-s-d, which is a Pavane step, and the so called "pilgrim's step," d-s, are present in numerous cultures, naturally with different styles of movement.)

• Participants are now able to match the respective step patterns to music, such as a traditional folk dance from Croatia, as well as improvise melodies in different styles to a given step combination. A modern mixer or a "Ronde and Saltarello" by Susato may be used.

• Finally, participants in small groups create a movement sequence to the B section of a binary melody with a given A part, respecting the inner phrase and the style. These can then be taught to the group and notated.

From improvisation to composition

• Both these forms of expression benefit greatly from any experience we might have had in the area of music, dance or other art forms. The more we have sensed, experimented, played and learned, the richer our creations will be. In this final unit we try to bring all the mosaic pieces together:

• Canons sung and danced. After learning a simple three-part canon with its step pattern, we explore numerous possibilities for the distribution of the dancers in space, thus realizing basic choreographic principles. In group work, a new choreog-

raphy is then created to a four-part swinging canon.

• Elemental choreography. In a final choreographic exercise, all the basics and techniques worked on are being used, including mirror and shadow, ostinato and dynamics, air patterns for arm movements and final distribution in space. The following sequence progresses from improvisation to composition:

a) Paint round forms in the air space with different parts of your body, in different levels and directions to develop whole body and arm movements. (Use music with a gentle rhythmic flow.)

b) Develop an ostinato pattern of two, four or eight beats, with emphasis on contrast in time, dynamics and levels. The teacher marks the tempo and phrase vocally, thus preparing the character of the music to follow.

c) The participants now use the above material as a basis for an improvisation. I have used an ostinato percussion piece from Central Africa and, on other occasions, a piece by Keetman to work out an ostinato pattern. The second time through the music, some may choose to copy another person's movement that they liked by either mirroring or shadowing that person. Thus, duos, trios and groups are formed, some stationary, others with a traveling motive.

d) The teacher/choreographer must now create an order for the dancers' contributions in time and space. During the first part of the music, selected soloists who have initiated a motive are standing. The others are scattered over the entire dance space, sitting on the floor and watching the "soloists," taking up the beat with small body movements. During the second part, the observers slowly rise and begin one of the motives. Gradually, dancers come together to create group shapes according to the spatial organization previously suggested by the teacher (i.e. situation and orientation, direction and floor pattern for traveling motives, etc.).

e) Since the beginning and ending are vital for the final impression in any choreography, different possibilities for a Finale should be discussed. The fade-out ending involves some people gradually turning their backs and sitting down on the floor. Another way to finish might be to have all do the same pattern, gradually diminishing the movements in a *decrescendo* until there is a relaxed stillness. After the ending for the dance has been determined, the whole choreography is done once through. Since there are no spectators, the precision of the final product is less important. What matters is the process of developing a dance and the joy of dancing together something that has been created by the group.

In my teaching, one of my goals is to have participants experience some of the basic elements of dance in time and space, their interrelation with musical parameters and their universal character (since we can find them in numerous historical and ethnological sources). Because musical examples are interchangeable, teachers can choose a piece or melody that they like or that they find appropriate for the respective group they are teaching, or they can compose their own melodies for a given dance idea they want to use.

At the end of each session, participants can apply what they have learned by creating a simple dance form or melodies for certain basic patterns. Such resources are much more versatile than just a repertoire of dances, and thus more valuable and helpful to teacher and student alike.

Verena Maschat was born in Munich, Germany. After studying at the Munich Conservatory, Verena received her teaching diploma from the Orff Institute, where she later became Assistant Professor. She presently gives lectures and workshops in many parts of the world.

Teaching Folk Dance: Interviews with a Few of AOSA's Experts

Martha Riley

My experience as a folk dance teacher began when I left my hometown in Kentucky for college in Minnesota. The one thing for which I was more homesick than anything else was the community dancing that had been part of my life since childhood. My college classmates were my first dance students. As a public school music teacher I, of course, taught dances to the children. I taught them the same ones I had learned as a child, and I taught them the same way I had learned them — with reverence and joy, regarding each unique dance as a gift from one generation to the next.

Over the years, I have enjoyed teaching folk dances to many groups of children and adults. I have come to appreciate the value of folk dancing as a way to enhance and reinforce music development and so many other skills and subjects. When I've attended AOSA conferences, I've enjoyed participating in the folk dance sessions led by other teachers. It is fascinating how different our approaches to teaching dance can be! I thought it would be interesting to talk with some of the folk dance presenters AOSA knows best to find out how each views the art of folk dance teaching. I spoke with Sanna Longden, Phyllis Weikart and Bob Walser, and asked each of them the following questions:

Why should children folk dance in music classes?

Phyllis Weikart: Music concepts can be enhanced through folk dance. Folk dance provides another vehicle for developing ownership of the music concepts.

Bob Walser: What better way could there be to get the music into your body?

Sanna Longden: Music and dance go together. Any kind of movement reinforces a music lesson; folk dance is particularly good because it emphasizes sequences and patterns. We can use dances to illustrate accelerando, rondo form, etc. Children often remember best what they learned while moving to music.

Where do you learn the dances you teach?

Phyllis: I attended a great many folk dance workshops in which people from the country of origins were teaching. These workshops were very popular in the 1960s and early '70s.

Sanna: I've been folk dancing for many years, so I have a large repertoire to draw from. I continue to go to ethnic dance workshops to learn more. I also learn from folk dance videos, at dance parties, folk dance camps, from sessions at Orff conferences, and from my colleagues who also teach folk dance in schools.

Bob: I learn from dancers like myself! The best place to learn a square dance is a square dance; the best place to learn a rabbit dance is a pow-wow_

How do you approach the teaching of a new dance?

Bob: I often get a group of friends to help me work through the teaching process. I try to find the most difficult or memorable part of the dance and search for words or images that will make it clear. My helpers often make suggestions or comments which clarify the teaching process.

Sanna: Some dances and some learners require careful breaking down of parts and building up of layers. In other situations I just say, "Hey, this is a great dance — follow me!" If there is a tricky step, I break it down to its basics; most difficult footwork patterns are just fancy versions of basic movements. If the rhythm is tricky, clap it first. If it's fast, slow it down. Practice it in place before moving around; practice it alone before doing it with a partner or group. I also try not to say, "Boy, is this ever a hard step!"

Phyllis: With young children, I work from a music concept — such as form. We listen and step the steady beat as they listen to the form. All dances are made up of movement sequences and patterns. We extract the sequences, then put them back together. We need to get to the whole quickly. In early stages, I choose dances in which it doesn't matter which foot starts. Later, we come back and add in hand holds, style, other information.

The cognitive domain must be involved. A visual process alone is not enough. A learner has to *speak* the movement pattern. Say and do; language to dance vocabulary. Using this system, there are not that many words, but once people have ownership of how the words translate into movement, they can learn many dances.

What emphasis do you place on the music?

Phyllis: It depends on the age I'm working with. With teenagers, I don't play the music first because they may be turned off to the music if it's not of their culture. In these cases I introduce the dance as a "movement puzzle." After all, all folk dance is, is patterns of movement that represent the country of origin. With young children, I'd want them to hear the music first. Dances go to music, otherwise it's not a dance. The music is critical. The dance goes with the music; it's not layered on afterwards.

Sanna: I put as much emphasis on the music as on the dance, sometimes more. Music is why we dance. I almost always play some of the music before teaching a dance, and play pieces of it for practice while I teach. I don't believe we should wait to achieve the pattern of a dance before doing it to the music — the rhythm, beat, expression of the music help us learn the dance. Also, I love singing dances and games, and when teaching, I la-la-la the melody much more than I count beats, so students can

continued ...

feel the music and recognize the tune when the tape is turned on.

Bob: The best dances have a natural flow or storyline that make them memorable. This is often tied to the music. I'll begin my teaching with regular speech but, as the dancers become familiar with the dance, I'll begin to chant my instructions, then to sing them to the dance tune. If the music is ready (the musicians paying attention) I can then move straight into the dance without a break.

Any tips for getting children to choose partners?

Bob: I don't sweat gender. I'd rather spend my time dancing, so I just ask students to take partners and we're off.

Phyllis: I just say, "Take a partner. I'm not going to ask you to hold hands right away." Later I tell them, "If you want to join hands, go ahead. If you don't want to, it's OK." When I say that, most of them do join hands, so the others usually do, too. I don't make an issue of male-female.

Sanna: If I were permanently in a school, through the years I would help children learn that it shouldn't be scary, but as a guest teacher, I sniff out the prevailing winds. With older kids, or when doing traditional dances that really require male-female pairs, or for performance, there are ways to make it easier:

- two circles, boys inside moving counter clock-wise, girls outside moving the opposite way; when the music stops, closest person is your partner
- line of boys, line of girls, marching single file down the room, then each person peels off toward person from other line and march up the room in pairs
- all boys remove one shoe and leave in a pile; girls grab a shoe and find its owner
- give each girl a number, put in box, same with boys; let them match numbers
- assign partners, different ones each time

How do you communicate stylistic characteristics?

Phyllis: First the dance is learned well and done to the music several times. Then I indicate that the people who did the dances have a special style. I try to get information about that style. Teaching style is a visual process — the students have to see the style. I hold it still — like a video tape on pause — so they can copy the foot, knee, leg position. I ask them to describe what they see.

Bob: In some cases, style is critical to a particular dance. Modeling is, of course, my first tool, but I am all too aware of my own limitations in this regard and will try with words to describe what I am unable to demonstrate or, if practical, use a video.

Sanna: Usually it is best for students to be comfortable with the basic pattern before layering on the styling, but in many cases the styling is the point of the dance and cannot be separated from the movement. Because the "folk" in folk dance is important to me, I try to use contrasts, such as a lyrical Israeli dance taught after an energetic Irish dance. Also, I bring out my shoes — I have an ethnic shoe fetish — and talk about how we would dance in wooden shoes as opposed to sandals.

Why do you enjoy teaching dance so much?

Sanna: I used to teach folk dance to help people move better, learn about cultures, enjoy moving to ethnic music — all those good things. Now I find when I am a resident artist in schools that I am teaching cooperation, community and civility through the dances. I try to connect to a school's curriculum so students can learn the world's lessons through traditional movement and music as well as by sitting at desks. Also, because of the multicultural classes I am seeing, I love to present dances, music and songs that speak to children from different ethnic cultures and see their faces light up in recognition and relief that someone knows who they are.

Phyllis: It is a passion. I love it when people are successful with something they've never been able to do before. Teenagers don't dance and sing anymore as a rule. This gives them something new in their lives — an opportunity to be successful in the arts. My field is motor development; thus I sequence appropriately so young people who wouldn't have succeeded otherwise will be successful. Students who have used the "say and do" method keep the dance forever because of the cognitive link. What's important is not the specific dance, it's the marriage between a movement sequence and music and what the people of a culture have brought to it.

Bob: For me, dance is about relationships. I have danced with people with whom I could not speak, but their touch, smiles and gestures confirmed my sense of friendship and connection. If I can help others make similar connections I will have done my job well.

Sanna Longden has been a folk dance leader in Evanston, Illinois, for more than twenty years. Emphasizing the "folk" in dancing, she presents sessions at conferences, schools, festivals and workshops in the United States and abroad. She has produced a series of videotapes, Favorite Folk Dances of Kids and Teachers, *and has just completed a book on folk dance background, cultures and styling.*

Phyllis Weikart is director of "Education Through Movement: Building the Foundation." She is Associate Professor Emeritus, the University of Michigan, and is a well known author of a number of publications, including Teaching Movement and Dance.

Bob Walser is a nationally known presenter of conference sessions and school artist-in-residence programs on folk music and folk dance. He received his M.M. in ethnomusicology from the University of Wisconsin, Madison, and is now completing his Ph.D. (Bob was not easy to locate for this interview! I finally found him in Uganda, doing research on fifteen-foot African xylophones for his dissertation. We conducted this interview by e-mail.)

Martha Riley is Associate Professor of Music at Purdue University. She is the author of a number of publications, including English Country Dances for Children, *and is a frequent presenter of folk music and folk dance workshops and conference sessions across the United States and Canada.*

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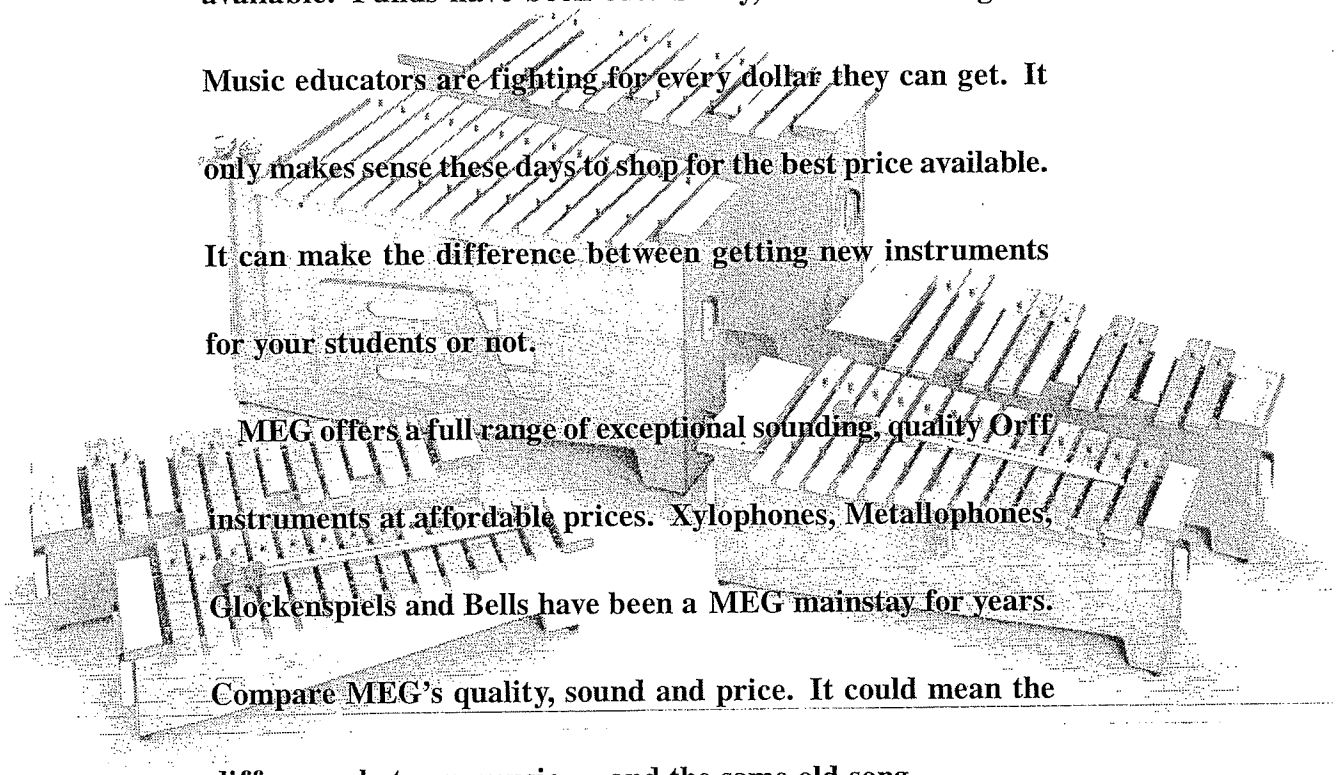

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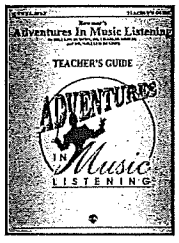

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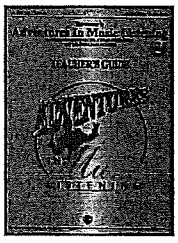

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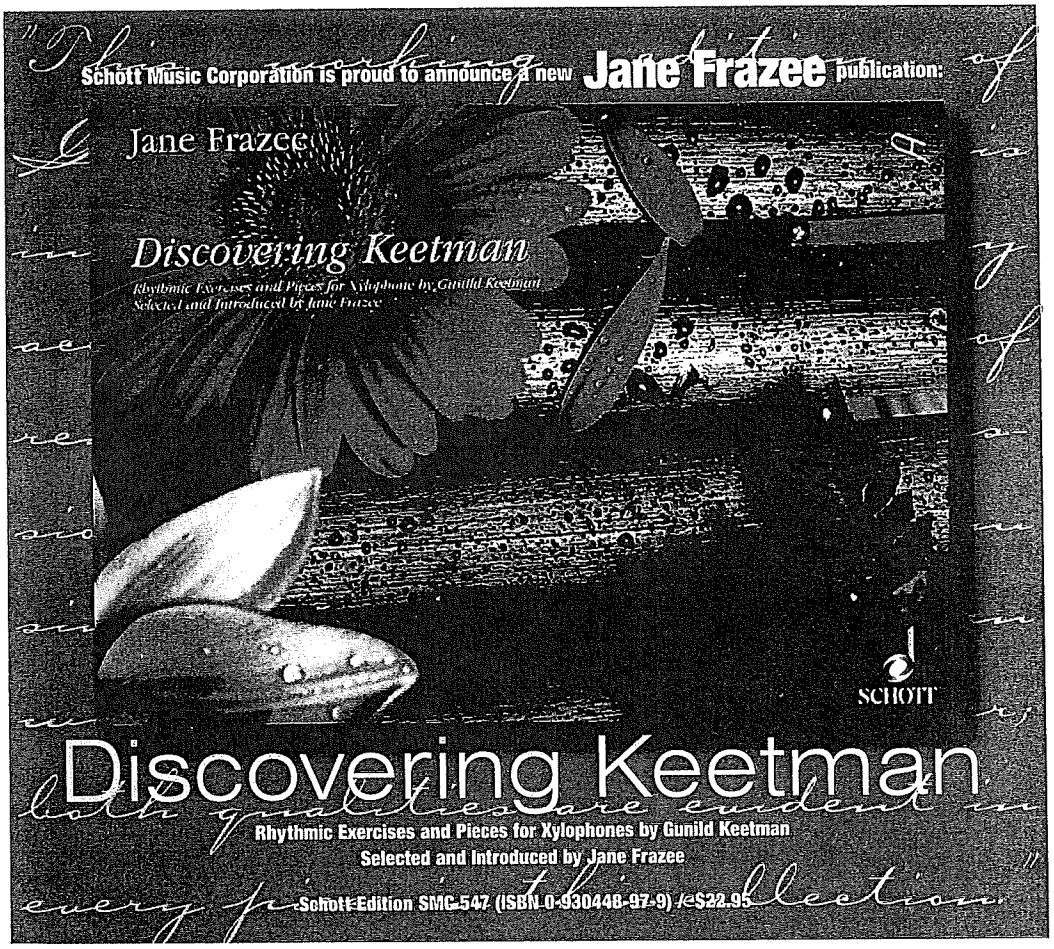

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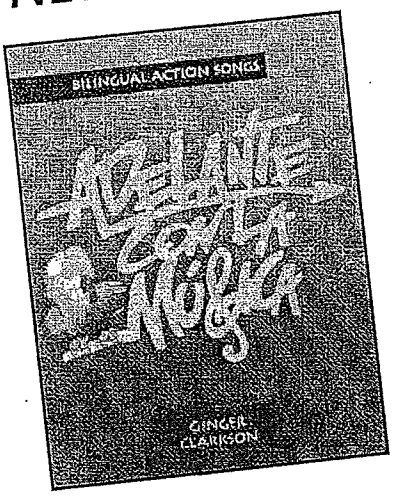

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Deedle Deedle Dumpling, My Son John

Janet Underhill

It's always such a joy to watch a student engage in lively rhythmic movement. Such activities are a source of pleasure for all. The classroom bubbles with laughter as students swirl around the room. Sometimes a rhythmic gesture will enliven a student's step all the way downstairs and back to the classroom after music time. Sometimes a movement activity will stimulate a memory recall in a student, or be the impetus for some significant musical revelation. Movement activities are essential to the development of a deep and abiding understanding of music. The muscles inform the mind as the mind informs the muscles.

I learned long ago, through trial and lots of error, that students won't be able to explore music through movement unless they are secure in the knowledge that they will be comfortable and physically safe in the swirl of activity. Setting a few clear and simple ground rules early on frees the students to release their energy and make music adventurously and confidently.

Toward this goal I often use a game to present, explore and reinforce some basic rules for moving musically and safely in the music space. On Day One of first grade I teach my students the song "Deedle Deedle Dumpling."

"Deedle Deedle Dumpling, my son John..."

The students sing this phrase while sitting in their chairs. They are ready to move from the very first note. We may have to start the song more than once until everyone "gets it." It is the music that will guide the movement.

"Went to bed with his stockings on..."

While singing this phrase, children get out of their chairs and move freely around the room. In the beginning, and from time to time throughout the year, it will be necessary to remind the children to sing as they move. I ask, "Who is singing?" During the game I continue to coach, "You can sing while you move." This idea will be revisited later as we find out which students are not returning to their seats on time. When this happens an opportunity opens up to remind them that singing the song will help them remember when it's time to get back to their seats. Practice! Practice! With good humor, coaxing and helpful questions about how to do it, students can continue to be engaged, with energy and cheer, for some time.

For those of you who might say, "The children will be bumping into each other and careening into things," my experience and answer is this: mastery of the space around the music maker is an essential musical skill. It is relevant to the bowing of a violin, to a gesture at the keyboard, to an understanding of rhythmic subdivisions, and to the production of good singing tone.

At this age there are many children who are still developing a sense of their own personal space and the personal space of others. By instructing students to look for all the empty spaces they can find and asking them to move only into empty spaces, we are helping them engage positively in an individual task, not a social task, one that is interesting and quite challenging since the empty spaces are always changing around them.

"One shoe off and one shoe on..."

We continue singing the song and moving into all the empty spaces we can find in the room. I tell my students, "Falling down is not allowed." Someone always asks, "What if somebody bumps into me?" The answer is, "If you are only moving into empty spaces there won't be any bumping."

This is a complicated task, singing and moving and looking for empty spaces. But my experience has been, and continues to be, that very few students have trouble with this. If it happens that a student falls or that two students bump, I ask them to sit on the side for a little while to watch and catch their breath. Caring for the safety of all is critical. All the children are listening to see how an accident will be handled, and they need to know that they are safe as they move, explore, experiment, and later on, improvise.

"Deedle Deedle Dumpling, my son John..."

At the end of this phrase the goal is to be sitting in the assigned seat. The best outcome occurs when students sit down just as they sing the last word.

Some students will stay right in front of their chairs the whole time. Others will get so interested in empty spaces that they will forget to get back to their chairs by the end of the song. There are always a few who forget where they sit. We play this little game enough times and over enough time so that all of these issues can present themselves and be addressed satisfactorily with the whole class.

After the second or third time through the game, I offer the observation that some adventurous souls really like to move as far away from their chairs as they can and explore the far reaches of the room. I also point out that some more cautious students want to make sure they return to their seats at the right time and therefore stick close to home. I suggest that the next time we play the game, perhaps the cautious ones will try something a little more adventurous, and bold explorers keep in touch with home by singing the song as they explore so they can get back home on time. There is always a cheer when all accomplish this.

My cheer is because the students have taken some important first steps toward musical independence and skill. For them to play this little game successfully is to have mastered the idea of taking control of their own movement within the musical space.

Janet Underhill teaches general music to grades one through five at the Latin School of Chicago, where she is in her twenty-third year. She also plays keyboards in a swing orchestra.

Traveling the Rivers: Music of the Voyageurs in the Midwest

Martha Riley

Mist rises from the river as a new day dawns. Boughs of maple, oak and shining white sycamore trees bend low over the water. A deer bows for a refreshing drink, then fades into the forest. Geese call noisily as they swoop in for a water ski landing.

Then from a distance wafts another sound: "Ah! Si mon moine voulait danser!" It is a man's voice singing out strong and clear. He is answered by a chorus of men: "Ah! Si mon moine voulait danser!" "Un capuchon je lui donnerais!" sings the first man. "Un capuchon je lui donnerais!" respond the others. Then all join together with great enthusiasm on the refrain, "Danse, mon moin' danse!_" the singers come into view, eight men paddling their birch-bark canoe in time to the music. They are voyageurs — hardy and strong, merry and bold travelers of the wilderness.

Portrait of the voyageur

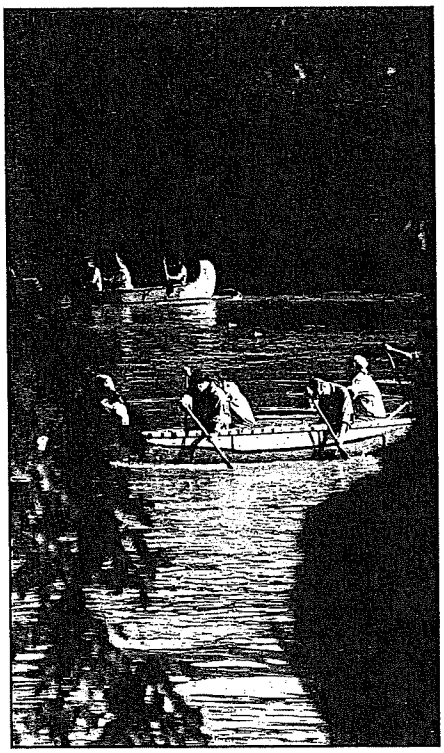
Voyageurs were among the first white people to explore the American Midwest. They were French Canadian fur traders, bringing canoes full of knives, beads, blankets and other goods to the Indians in exchange for fox, wolf, muskrat, beaver, marten, lynx, otter and bear furs. Most of these were destined for Europe, where it was fashionable among the wealthy to wear garments made from New World furs.

From the time the earliest French settlers arrived in Canada, fur trading was a lucrative business. In the beginning, the various Indian tribes took their skins and furs to Quebec and Montreal, but ambitious traders soon sent their men to meet the natives on the way, thus gaining an advantage over their competitors. The voyageurs paddled up the St. Lawrence and Ottawa rivers to the Great Lakes and into their tributaries to reach wilderness territories that would later be known as Michigan, Ohio, Indiana, Illinois, Wisconsin, Iowa and Minnesota.

By the mid-1700s, hundreds of French Canadian voyageurs were traveling the rivers and had established posts far into northern Canada and as far west as the Rocky Mountains.

Voyageurs came from Canadian voyageur stock, born into voyageur families, knowing from boyhood that one day they would paddle for the Northwest Company, the Hudson's Bay Company or one of their competitors. Because traders were required to list the names of their men on their business license applications, there is a written record of generation after generation of men with the same family names growing up into the business.

Though largely uneducated, these Canadian men were unmatched in the strength, stamina and character required for the job. Voyageurs had muscular arms and shoulders from constant paddling and from carrying canoes and heavy cargo over portages (sections of land that connect bodies of water). Yet surprisingly, they were not large men, but rather short and stocky. The average height of a voyageur was five feet, six inches. Tall men would have taken up too much room in canoes that had to carry as much cargo as possible. Voyageurs wasted no time. They paddled fast, portaged at a trot, set up and took down camps at lightening speed, singing all the while.



Descriptions in the diaries of eighteenth- and nineteenth-century travelers agree on the voyageur's typical costume. A missionary in 1832 reported that the voyageurs with whom he traveled wore deerskin leggings on the lower part of their legs, an Indian-style breech cloth, moccasins, no socks, a brightly colored shirt with a sash around the waist, and the famous red wool cap.

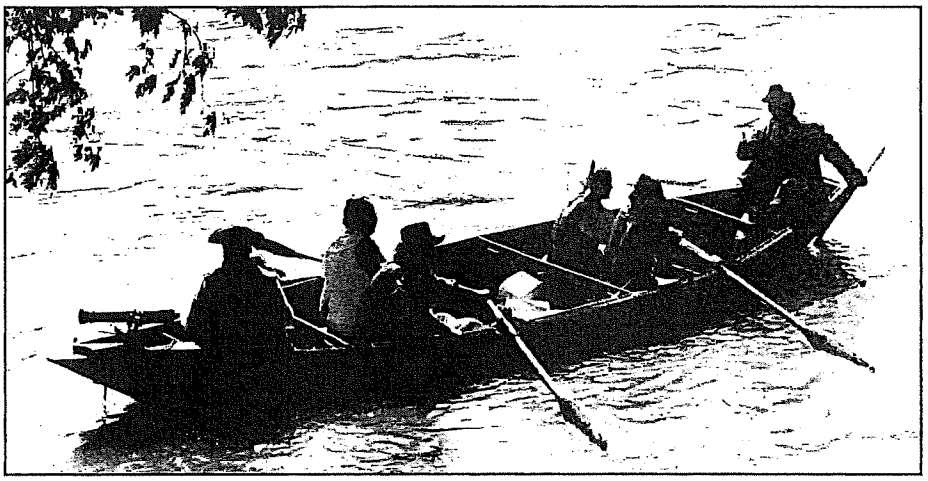
Perhaps because the French language they spoke and the heritage from which it came reflected a mark of gentility and romance, the voyageurs were not the wild and uncouth band one might expect. They were gallant and proud, taking the hardships of wilderness life in stride with lighthearted optimism. They rarely complained; rather, each one boasted that he was the fastest and strongest, the most cheerful and least tired.

An important attribute was a good, strong singing voice, since voyageurs sang as they paddled to pass the time and to keep their strokes together on a steady beat. The steersman, who stood in the stern of the canoe, was the song leader, responsible for choosing the song and giving the starting pitch. Many songs were "call-response" songs in which the leader would sing a line and the crew would echo it. Others were "verse-chorus" songs, with the leader singing the verses and the crew joining in on the choruses. Voyageurs sang about their adventures in the wilderness, their canoes, their homes and their sweethearts. Some songs were ballads that told

continued ...

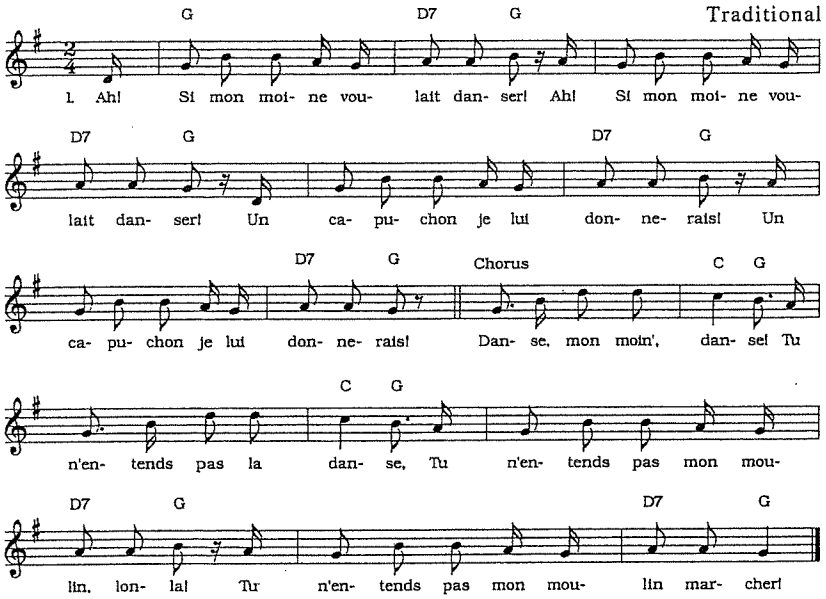
a story. Some were drinking songs or silly joke songs. Many were folk songs that came originally from France; others were made up by the voyageurs.

One song that was popular with voyageurs as well as children in Canadian towns was "Ah! Si mon moine voulait danser?" It is a kind of joke song, because the French word "moine" has two meanings: "monk" (such as lives in a monastery) and "top" (the toy that spins). It may be sung in call-response fashion, or all in unison.



Ah! Si mon moine voulait danser!

French-Canadian



2. Ah! si mon moine voulait danser! (repeat)
   Un ceinturon je lui donnerais! (repeat)

3. Ah! si mon moine voulait danser! (repeat)
   Un chapelet je lui donnerais! (repeat)

4. S'il n'avait fait voeu de pauvreté, (repeat)
   Bien d'autres choses je lui donnerais! (repeat)

Free translation: (not meant to be sung)

1. If my top would dance with me, I would give him a hood.
   Dance, my top, dance! Don't you hear the music!
   Don't you hear how the mill goes 'round!
   Don't you hear how the mill goes 'round!

2. If my top would dance with me,
   I would give him a sash.

3. If my top would dance with me,
   I would give him a string of rosary beads.

4. If he had not taken a vow of poverty,
   Many other things would I give him!

Even more popular was "A la claire fontaine," a song that seemed to have no relationship to the life of the voyageur, yet was reportedly sung from coast to coast in canoes and camps everywhere a voyageur could be found. (See page 32)

The fur trade

From its beginnings, the fur trade in America was dominated by the French, who established posts and depots along the Great Lakes. Even after the mid-1700s, when France lost its New World empire to Britain in the French and Indian War, the fur trade remained largely a French enterprise.

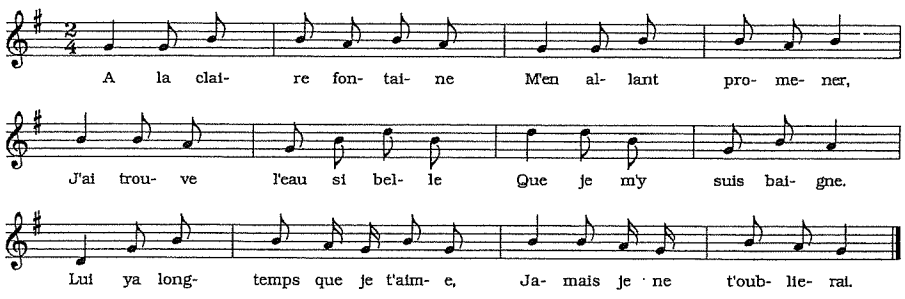
In the early 1700s, the French government controlled the fur trade by issuing "conges" (licenses). Businessmen purchased a license and hired local voyageurs to take goods in canoes to the Indians and bring back the furs. The businessman/proprietor was called a "bourgeois."

Young, inexperienced voyageurs were jokingly called "mangeurs de lard" (pork-eaters). They paddled canoes across the Great Lakes to the edge of the "real" wilderness, then returned home with their furs before winter. Experienced voyageurs, on the other hand, traveled farther and spent the winter at posts in the interior. These voyageurs were called "hivernants" (winterers). They took with them a "commis" (clerk), who served as their boss in the wilderness. They used the post as a base during the winter as they traded with local Indians, then returned home in the spring.

continued on page 32...

A la claire fontaine

French Canadian



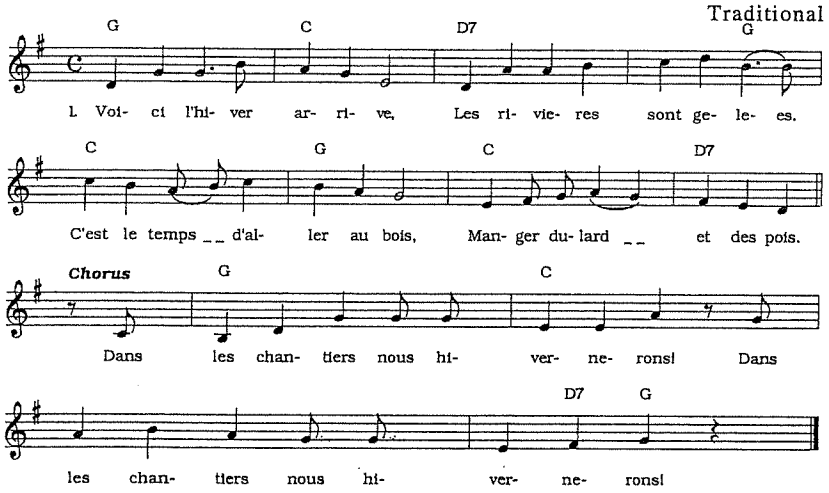
J'ai trouve l'eau si belle
Que je m'y suis baigne;
Sous les feuilles d'un chene
Je me suis fait secher.
Lui ya longtemps, etc.

Free translation: (first verse; not meant to be sung)

At the clear fountain, as I was walking by,
I found the water so beautiful that I had to bathe in it.
I have loved you such a long time; I'll never forget you.

Dans les chantiers nous hivernerons

French-Canadian Voyageur Song



2. Pauv' voyageur, que t'as d'la misère
Souvent tu couches par terre.
A la pluie, au mauvais temps,
A la rigueur de tous les temps!

3. Quand tu arriv's à Vincennes,
Souvent tu as bien d'la dévein'.
Tu vas trouver ton bourgeois,
Qu'est là assis à son comptoi'!

4. Monsier Dubois est bon bourgeois,
Mais il n'nous donn' pas grand' monnaie.
On travaill' bien tout l'hiver;
Au printemps on se trouv' clair.

Free translation: (not meant to be sung)

1. Here comes winter,
The rivers are frozen over.
It's time to go into the wilderness
And eat pork and dried peas.

In the camp we'll spend the winter!
In the camp we'll spend the winter!

2. Poor voyageur, you are so miserable!
You have to sleep on the ground
In the rain, in bad weather,
In the harshness of all kinds of weather.

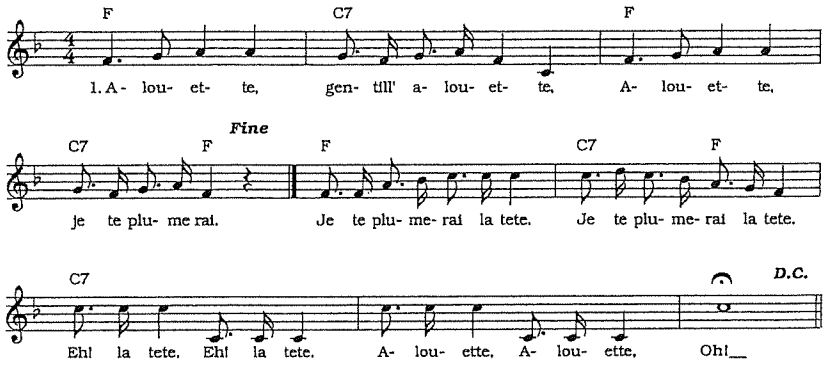
3. When you get to Vincennes,
You usually have more bad luck.
You find your bourgeois
Sitting there counting his money.

4. Monsieur Dubois is a good bourgeois,
But he doesn't pay much.
We work hard all through the winter;
But in spring, we see more clearly.

Alouette

French Work Song

Traditional



1. Alouette, gentill' alouette,
   Alouette, je te plumerai.
   Je te plumerai la tête. (head)
   Je te plumerai le tête.
   Eh! la tête. Eh! la tête.
   Alouette, Alouette. Oh___

2. Alouette, gentill' alouette,
   Alouette, je te plumerai.
   Je te plumerai la bec. (beak)
   Je te plumerai la bec.
   Eh! la bec. Eh! la bec.
   Eh! la tête. Eh! la tête.
   Alouette, Alouette. Oh___

3. Alouette, gentill' alouette,
   Alouette, je te plumerai.
   Je te plumerai le nez. (nose)
   Je te plumerai le nez.
   Eh! le nez. Eh! le nez.
   Eh! la bec. Eh! la bec.
   Eh! la tête. Eh! la tête.
   Alouette, Alouette. Oh___

4. Alouette, gentill' alouette,
   Alouette, je te plumerai.
   Je te plumerai le cou. (neck)
   Je te plumerai le cou.
   Eh! le cou. Eh! le cou.
   Eh! le nez. Eh! le nez.
   Eh! la bec. Eh! la bec.
   Eh! la tête. Eh! la tête.
   Alouette, Alouette. Oh___

Coda

Alouette, gentill' alouette,
Alouette, je te plumerai.

The group may sing the song in unison, or in call-response fashion.

For example:

solo - Eh! la tête. group - Eh! la tête.
solo - Alouette. group - Alouette.

When the British began to compete with the French for the fur trade, the French government responded by establishing military forts along navigable rivers and lakes in an effort to keep the British out of the business. Voyageurs took advantage of the French military posts, using them for their winter camps. An example is Fort Vincennes, which was built on the Wabash River in Indiana around 1730. The song "Dans les chantiers nous hivernerons" was composed by hivernants who traded with Indians in that area and worked for a bourgeois named Monsieur Dubois. The story is told with a touch of self-pity for the hard life of a hivernant, which is meant to be humorous. (See page 32)

Fort life

What was life in a wilderness fort like? If the post was a new one, voyageurs had to spend several weeks constructing a storehouse and shop, a small cabin for the clerk, a larger house for the men, and a stockade all around to prevent unexpected visits from Indians. If the voyageurs were using an established military post, they were still expected to assist with building during the autumn months. In the fall, the men prepared for winter by piercing fish and stringing them up to freeze, hunting for wild game, and gathering wild rice. Winter was spent trading with the Indians.

Many voyageurs married Indian women, partly as a way to establish stronger ties with local tribes. A man would give gifts to the girl's parents, and the girl would then move into the fort and dress in Canadian style. Some voyageurs took their Indian wives home with them, but others remained at the post with their families as "habitants" (settlers). Some voyageurs secretly had a wife in Canada as well.

Once a post was established, other settlers sometimes came: priests or missionaries, craftsmen, such as blacksmiths, and families looking for a new frontier. How did they get there? Often they traveled the rivers as passengers in voyageurs' canoes and were even carried over portages on voyageurs' backs, just like cargo!

Music and dance were an important part of the habitants' lives, especially in the winter months. Although cargo space in canoes was precious, some voyageurs managed to find room for their fiddles. Long winter nights were spent dancing vigorous jigs and reels to fiddle and tin pan accompaniment.

Other songs were sung while working. For example, women in the forts reportedly sang the song "Alouette" ("little lark") as they prepared chickens for cooking. The words are about plucking the bird's feathers from the various parts of its body. The song is in cumulative form; with each verse the singers add the name of a new body part, then sing backwards through the old ones.

The music of the voyageur is as colorful and unique as the voyageur himself. Though much of the life and culture of these hardy fur traders has been forgotten, the songs remain as a reminder of those who traveled the rivers.

Martha Riley is Associate Professor of Music at Purdue University. She is the author of a number of publications, including Singing Indiana History: A

Musical Resource Guide for Teachers *and* English Country Dances for Children. *She is a frequent presenter of workshops and conference sessions for music educators across the United States and Canada.*

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Photographs courtesy of the Lafayette (Indiana) Historical Society.

Reviews

Ruth Hamm and Marina Gorny, Editors

The opinions stated are those of the reviewer and not of the editors or the American Orff-Schulwerk Association. The editors wish to thank those publishers and members of industry who graciously donate copies of books and material for review.

SONGS IN THEIR HEADS
Music and Its Meaning in Children's Lives
by Patricia Shehan Campbell
Oxford University Press. $45 cloth; $18.95 paper.

Very early in my acquaintance with Orff Schulwerk I read that Carl Orff had created the approach based on his observations of children at play. In natural childhood settings he noticed that children combined singing, speech and movement, and did not often use one element without the other two. I often wished I could know more about Orff's observations — what sorts of games did the children play, what did the songs sound like, were they structured songs or were they more formless, did the music that children made replicate sounds heard in their culture? I suspect we will never know any more about Orff's observations of children; indeed, it has been enough simply to know that Orff Schulwerk is based on what children do naturally.

Patricia Shehan Campbell, ethnomusicologist and music educator, also wondered about the music children make in natural, unstructured settings, so she embarked on a series of field-based observations and interviews to learn more about the natural musical behaviors of children. Her book *Songs in Their Heads* is a very readable account of what she found.

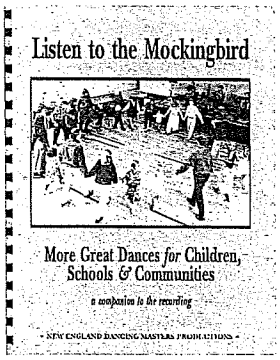
The first part of her book records her observations of children in school yards, at free play in a preschool, on a school bus, in a school cafeteria, in a music class, and in a toy store. The second section contains fifteen conversations chosen from sixty-two taped interviews Campbell had with children. She realised she was "exchanging scientific rigor" for the opportunity to choose those children who expressed their musical lives in intriguing ways. Following each of these sections she reflects on the significance of what she has heard from children. The final portion of the book draws conclusions for music educators and others involved in the musical development of children.

As we might expect, Campbell hears and sees a wide variety of musical behaviors. (She uses the term "musicking" to describe the entire range of musical and movement activities of children.) Some are influenced by American pop culture, some belong squarely in the category of child lore, and some are free-flowing creations of children involved in the moment. There are some surprises here, some challenges to our long-held assumptions. Music educators can learn much from this section of the book.

Although the music class Campbell observed was taught by a trained Orff teacher, the musical experiences for children were apparently less than ideal by Campbell's standards. Fortunately this observation does not appear to indict Orff Schulwerk or Orff teachers in general. One of the several conclusions drawn in the summary concerning improvement in classroom music instruction describes the attributes of an excellent music teacher. These attributes seem particularly descriptive of good Orff-trained teachers: "As we might have suspected from talking with and observing children, good music teachers are dynamic individuals with high energy and enthusiasm for what they do and who they teach... As children describe them, good teachers emerge as having skills to share, a sense of humor, an anchoring in the real world, flexibility in their plans, an awareness of what is developmentally appropriate (and what is not), fairness in the time and attention they devote to each child, and a willingness to take from children's own experiences while giving them what they need to become more fully educated."

This is an important book for all of us. It can inform our work, reassure and encourage, and convince those outside our field of the importance of an excellent music education for all children.

-Carol Erion, Virginia



LISTEN TO THE MOCKINGBIRD
More Great Dances for Children, Schools and Communities
by Andy Davis, Peter Amidon and Mary Cay Brass.
Book and CD or cassette
New England Dancing Masters Productions. Book, $15; CD, $15; cassette, $10.

When it comes to dances set to reels, I have yet to teach a group of any age, any ethnicity, or any level of experience that has not loved them. Maybe it's the simple, free movements, the exhuberant music, the satisfying weaving and turning with your partner. *Listen to the Mocking-*

continued . . .

bird is a collection of dances with all of that, and more.

Called "traditional dances" by the editors, these are social dances of British Isle origins: longways sets, circle dances, and more contemporary contra and square dances. The editors explain, "These dances are not strictly speaking 'dances for children.' They are dances for *people* and they will thrive when they are done with students, teachers, parents, administrators and other community members joining together."

This statement sets the tone for what is more than a collection of engaging movement experiences set to music; it is a book that focuses on working together as a group, consideration toward one's partners, the freedom to create within a structure, and the opportunity to shine as a dance caller. The editors are obviously committed to helping the reader create a rich experience for their students, and have included sections on "Building Community Through Traditional Dance," "More Thoughts on Choosing Partners," "Tips on Calling a Dance" and "Creating New Dances with Children." Long after the specific choreography of a dance fades from memory, these aspects of the dance experience will stay with the dancer.

Listen to the Mockingbird is a substantial resource of dance and music material. The dances are arranged by their formations — Longways Set, Circle, Sicilian Circle, Square and Contra Dances — each of which is clearly described and simply diagrammed. All of the dances are built on easy walking, skipping and sashaying movements that are within the capability of lower elementary age students. The difficulty increases with the more complex figures and the faster transitions of the square and contra dances, providing a suitable challenge for middle school students and committed adult groups. A glossary of traditional dance terminology provides a quick reference.

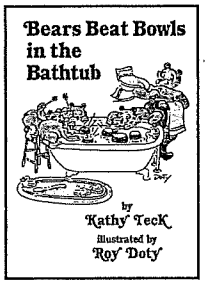
Valuable teaching tips are included in the body of the dance descriptions, with suggestions for sequencing and verbal cueing. Some of the dances have built-in assists, such as "The Vowel Dance," in which the shouting out of "A - E - I - O - U" (you!) leads the novice through a short grand right and left and to a new partner. Students can practice the feel of a *fermata* in "Les Saluts," and learn a little French in "Le Brandy." My students have spontaneously burst into dancing "Jubilee Rag," in spite of — or perhaps because of — a through-the-arch figure that becomes a frantic, laughing dash to complete in sixteen counts. With this exception, I have found that the tempi and phrasing of the music fit comfortably with the dances.

The structure of the dance follows the structure of the music throughout, as is clearly explained in the section on "How the Music and Dances Fit Together." A unique feature of the accompanying recording is the flexibility to use many cuts interchangeably with the dances. Some of the dances call for "any reel," allowing the teacher to choose among, for instance, a Quebec, Southern or Irish reel.

As would be expected from a recording produced by Peter Amidon, the sound is authentic, and the cuts are long enough to allow a generous number of dance repetitions. And for those who want to bring live music to the dance, two dozen traditional jigs, reels and waltzes are notated with their melodies and chords.

Listen to the Mockingbird is valuable not only for the the quality of its specific content, but for the model it provides for valuing social dance as a vehicle that brings people together with respect and pleasure. A resource prepared with this level of integrity is a gift to the Orff community.

-Susan Kennedy, California



BEARS BEAT BOWLS IN THE BATHTUB
by Cathy Teck, illustrated by Roy Doty
Hit-It Kits. Cassette and activity/ picture book, $19.95.

For some time I've been interested in making music with familiar or found objects, and have sometimes had difficulty "hooking" the students into the project because I lacked good examples of what could be done with this media. "Bears Beat Bowls in the Bathtub" provides just that.

Though most of the pieces on this hour-long tape would be too difficult even for high school students to play, the recording provides plenty of inspiring examples of good music made on simple instruments and other objects that many would never consider "instruments."

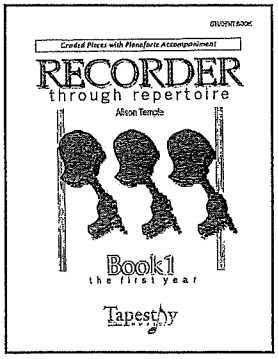
The accompanying activity guide describes exactly what objects the band used to make their recording or how they made their instruments. All of the instruments are, or are made with, familiar objects such as tin cans, pencils, flower pots and spoons, to mention just a few.

Each piece has something special about it. In "Toucan's Canned Music," empty food containers are struck with chopsticks or pencils. The piece starts with a simple ostinato, then other parts are layered on top. Students will easily hear this compositional technique. "Swan Soda Tunes" is the most melodic of all the pieces. Soda bottles are filled with various amounts of liquid to produce different pitches. The bottles are struck with wooden and stainless steel spoons, making a tinkling sound, while accompanied with percussive ostinati. "Otter Rockaphone Music" uses only rocks. They do not make highly different sounds; this is an example of what can be done with similar sounding instruments. To record "Whale and Seal Water Music" members of the band filled a bathtub with water, then slapped the water to produce various rhythms — maybe not something to replicate at school, but a good example of creativity nonetheless.

You may want to note that Geoffrey Holder's short rhymes which precede each piece will appeal to primary-aged students (grades K-3), but may sound too "babyish" to intermediate students (grades 4-6).

Kudos to the Hit It Band for this creative, inspiring recording.

-David Parish, Washington



RECORDER THROUGH REPERTOIRE
by Alison Temple
Tapestry Music. Teacher book, $9.95; student book, $4.50; accompaniment cassette ($9.95) or CD ($18.95) available.

Are you looking for more interesting, satisfying beginning recorder pieces? This may be the book for you.

Recorder Through Repertoire is a collection of pieces with piano accompaniment, ranging in style from Mozart to jazz. Beginning students will have fun with them and at the same time experience success. And if you are at least an intermediate-level pianist, you will have no trouble with the accompaniments. The collection includes originals by Ms. Temple, three folk songs, and arrangements of the first and last movements of Mozart's very famous sonata in C major, K. 545.

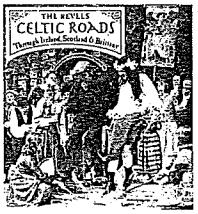
There are several features I like about this book: 1) While most pieces are solos, some have accompanying duet parts; the solo parts stand on their own, and the duet parts fill out the solo parts nicely. 2) There is a teachers' edition which includes teaching suggestions, what's new in each piece, and a score with recorder part(s) and piano accompaniment. 3) For advanced students there are more difficult accompanying parts that will challenge them. 4) Students fill in the bubbles on their own fingering chart. 5) There is a helpful glossary at the end of the book.

This book would be a good supplement to use with other beginning recorder materials since, by itself, it progresses more quickly than most classes could. Furthermore, as Ms. Temple acknowledges, thorough training requires students to have more technical information than this book provides and, perhaps, some quick, simple drills. Eighth notes are used in the very first piece; students will need to be familiar with them already or teachers must teach the rhythms by rote. The notes are introduced one at a time, but there are no additional aids to learning them.

There are just a few ways in which the book falls short. The notes are introduced in the following order: b, a, g, d', c', e, d, f, c, alt. b, f#, g#. I'm sure every teacher has his or her favorite order, and this is not mine. Also, inclusion of guitar chords would have been a benefit for those who don't play the piano.

Overall, the strengths of the book far out weigh these detractions. I look forward to using it.

-David Parish, Washington



CELTIC ROADS THROUGH IRELAND, SCOTLAND & BRITTANY.
The Revels. Revels Records. CD 1099. $15.95.

Many of us are familiar with the "Christmas Revels" and the "Sea Revels" recordings or festivals presented by the performing arts company, Revels. Drawing on the folk music of the United States' East Coast, these performances are greatly influenced by the Celtic peoples who settled in that area. In their new CD, "Celtic Roads," the Revels troupe honor these influences by bringing to a wider audience the lesser-known and often obscure music of these lands. In addition to Ireland and Scotland, Brittany, a Celtic "nation" in northwestern France, is represented as well.

Featured on this energetic and appealing recording are a great variety of well-played instruments. Guitar, fiddle, recorder and double bass are heard along with timbres which are becoming familiar to American audiences through "River Dance" and the playing of the Chieftains: Irish harp, tin whistle, wooden flute, concertina, bones, bodhrán and Uilleann pipes. In addition there are little-known instruments from Brittany, including medieval bagpipes, hurdy-gurdy, bamboo flute, shawm, vielle and the bombard — a double reed instrument of great penetrating power, which is related to the bagpipe.

Three groups of musicians perform the songs and dances, either separately or in combination. The Revels Chorus sings music of all three countries. The Traveller Band plays Scottish and Irish tunes and accompanies the chorus in songs of the Irish travelers — itinerant workers and smiths who were often accomplished and respected musicians as well. The Breton Band plays the dance music of Brittany and supports the chorus on the Breton songs. Several soloists and a children's chorus are also featured.

The music, ranging from lively dance tunes to unaccompanied street-vender cries, includes hauntingly beautiful love songs, work songs, hymns, raucous drinking songs and an amazing improvised bodhrán solo. The CD booklet provides a great deal of information on the life of the Celts as the story of each piece is related. Although the text is provided for all the songs, translations are not always given for those in French and Gaelic.

This recording would be very valuable for classes studying Celtic countries or Celtic music. Its music goes beyond that offered by today's popular Irish and Scottish bands — not only in representing Brittany but also in presenting songs in a traditional manner that contrasts with the "concert settings" used by many performers. It brings a vitality and a sense of reality to little-known aspects of Celtic life of the past century.

Music teachers will find in this CD great opportunities to introduce children to unfamiliar instruments and a variety of

continued on page 43 . . .

John Lake: "Native Hawaiian Culture — Its Music, Dance and Chants"

Beth Iafigliola

Every morning, a five-year-old boy and his grandmother go down to the beach and continue the tradition that began over four hundred years ago. The boy sings against the rhythm and roar of the ocean waves, in the language of the indigenous people of Hawaii. The boy intuitively knows the importance of the song and obediently absorbs the elements of the lesson out of respect for his grandmother. The songs and dances, once forbidden by the government in 1827, continue to bloom in those who value this legacy.

John Lake begins this session, videotaped at the 1997 Seattle-Bellevue AOSA Conference, with a Hawaiian greeting song. Through a relaxed teaching style, gentle humor and encouragement, Mr. Lake invites the participants to immerse themselves into the songs and dances of his people, and leads them to discover the joy of Hawaiian language, history and culture. The songs and dances, accomplished in a seated or kneeling position, are suitable for a variety of settings and ages.

Language does not present a barrier to Mr. Lake. The participants sing the songs in Hawaiian. As a former high school Spanish teacher with thirty-six years of experience, Mr. Lake encourages the participants to discover the full meaning of the text. He paraphrases a Brazilian linguist and anthropologist who once said, "Without language, you have no identity. Without language, without sounds — no music." Mr. Lake extends the paraphrase by adding that Hawaiians would say, "Without the feeling — without the words — you no longer have the thoughts of the people." Mr. Lake gives not only the translation for the text, but also the cultural setting for each song. The session notes contain a phonetic transcription of the Hawaiian text and descriptions of the dance motions used in the presentation.

The first instructional song and dance introduces the participants to the five vowel sounds commonly used in Latin, Spanish or Hawaiian. With the introduction of each vowel, Mr. Lake demonstrates a hand gesture that represents the letter. Each letter then is associated with a word or object common to the culture, in a way similar to our alphabet primers. A hand-clapping pattern accompanies the song.

Mr. Lake begins by describing the origin of the song. He tells a tale of a young boy who runs very fast. His father asks him to represent the family in a contest. Since the boy lacks confidence, his mother offers to train the youth secretly at night and teaches him the wind chants as he runs along the beach and rocks. His mother composes a song for his victory. This traditional Hawaiian chant has a melodic structure similar to "Pease Porridge Hot." Under the influence of English missionaries, the chant became the accelerated hand-clapping game Mr. Lake demonstrates in the session.

Because of Hawaii's position as a crossroads of the Pacific, this kind of assimilation of songs and ideas from other cultures was common. Another example is the use of the six-stringed ukulele. Mr. Lake states that this instrument may have descended from a Portuguese ten-stringed instrument. (An interesting aside: The word ukulele means "fleas jump" in the Hawaiian language.) As the lesson proceeds

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through the introductory steps established by Mr. Lake, consisting of an explanation of the song setting, pronunciation of the text, and introduction of hand motions, he begins to accompany the group on the ukulele. The addition of vocal and instrumental harmony makes the song come alive and gives the participants a satisfying taste of the whole experience.

During the session, Mr. Lake names and demonstrates various musical instruments used in the Hawaiian culture. Since nature plays an important role, the environment is a primary source for musical instruments and religious ideas. Mr. Lake states that "we are brother/sister to the stone, the sea, the fish the air." Stones, played like castanets, provide a rhythmic accompaniment to chants. Feathered gourds, whirling coconut shells, split bamboo rods, and a nose flute are just some of the interesting objects he adds to his presentation.

The session ends with a song and dance about the owl. The poignant melody and motions mimic the soaring and fluttering wings of this wise guardian creature. The story and lullaby that complete this dance have elements that are similar to the Cinderella story from Europe. As a master teacher, Mr. Lake weaves into the lesson the subtle nuances of posture and hand positions, and rewards the group with an exclamation of "Kupa naha" — marvelous!

Come visit the warmth of Hawaii this winter and other exciting places through the experiences provided by master teachers represented in the AOSA A/V Library. (Tape 91 HA)

Video Tapes

AA-AO *American Odyssey*

Steve Calantropio
4 II *Intermediate Improvisation*
4 RE *Rhythm and Elemental Music*

Jane Frazee
6 GC *The Gift and Challenge of Carl Orff*

Danai Gagne and Judy Thomas
7 CI *Developing African Materials*

Richard Gill
8 IC *I Can Make Music*

Doug Goodkin
9 MF *A Multi-Faceted, Multi-Cultural Experience for Upper Elementary Students*
9 NB *Orff Schulwerk for Preschool*

Lynne Jessup
10 BR *Back to the Roots: African Xylophone*
10 PM *Pacific Music Beyond Hawaii*

Gunild Keetman
Films from German TV
11 GK1 — 11GK16 (incomplete)

Helen Kemp
12 SR *Sing and Rejoice: Guiding Young Singers*
12 BM *Body, Mind, Spirit, Voice: Developing the Young Singer*

John Langstaff
Ritual Dance, Morris/Sword Dance
13 RD1 13 RD2

Peggy McCreary
14 CO *Caring for Your Orff Instruments*

Beth Miller
Introduction to Schulwerk
15 IS1 15IS2 15IS3

Konnie Saliba
16 SP *Singing, Playing, and Moving: Theory, Activity, Creativity*
16 PL *A Process Lesson*

Marcelyn Smale
17 YL *Young Learner, Active Learner*
17 LS *Developing Listening Skills in Preschool*

Jim Solomon
18 LA *Latin and African Rhythm Ensemble for the Elementary School*
18 SB *South of the Border*

Jos Wuytack
20 CC *Orff Schulwerk Process;* Chicago, 1987
20 TO *Travelling Through Orff with Jos*

Lillian Yaross
21 PD *Prop Up the Day*
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This is a partial list of videos available from the AOSA A/V Library. In addition to other tapes of interest for the classroom, the library contains many tapes of historical value. For a complete list write to Beth Iafigliola, A/V Librarian, AOSA A/V Library, PO Box 29247, Cleveland, OH 44129.

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singing styles. Many of the dance tunes could provide the impetus for student-created choreography.

It should be noted that a few of the songs will be above the emotional maturity level of most elementary-age students, as they discuss lost youth or a bride's desire to undo her recent marriage. The majority, however, are quite accessible to children who are given some of the background material found in the CD leaflet.

"Celtic Roads Through Ireland, Scotland & Brittany" is a delightful recording for anyone interested in music of this region. The excellent instrumental playing, spirited singing and beautiful melodies make this CD one that many teachers will want for their personal enjoyment, even if their classes are not studying music of this region.

-Alan Purdum, Ohio

The Effect of Movement-Based Instruction on the Melodic Perception of Primary-Age General Music Students

Alicia K. Mueller

Introduction and rationale

As a researcher and practitioner at both the elementary and higher education levels, and as an avid enthusiast of movement and dance, I have always believed that children's understanding of music elements can be improved through their participation in movement and dance. In fact, movement appears to be a natural or inherent response that reflects, and perhaps enhances, children's enjoyment of music. Both creative and structured movement instruction serve as useful strategies through which children's perceptual and conceptual learning in music can be enhanced.

In her book based on the principles of the Dalcroze method, Findlay (1971) states that children's "joy in movement serves as an ever-present incentive for learning and practice" (p. 58). When used in conjunction with music, "movement is in service to music and not an end in itself" (p. 58). Stinson (1990) states that "awareness of movement is made possible by the kinesthetic sense... This sense tells us what our body is doing" (p. 2). In addition to using concrete and tangible objects, movement also appears to aid children in their conceptual understandings.

The combination of a balance of activities and skills experienced by students in a variety of ways constitutes the comprehensive musicianship necessary to a well-rounded music program. Integrating movement with the learning of a fundamental musical element such as melody incorporates a number of senses and enhances the overall musicality of the child.

The research literature in music education includes some interesting studies that have focused on various approaches to children's understanding of musical elements. Several researchers have examined the contributions and theories of the Dalcroze method as it relates to the teaching of musical elements through movement (Blesedell, 1991; Crumpler, 1982; Joseph, 1983).

Several studies have looked at the teaching of melody through movement-based instruction in conjunction with other musical elements (Apfelstadt, 1984, 1986; Cheek, 1979; Lewis, 1986; Sins, 1976). Similarly, research has been conducted exclusively on teaching the element of melody, or melodic perception (Pepper, 1980; Whiston, 1986; White, 1989). Only a few studies have focused specifically on the development of melodic perception through movement-based instruction (Crumpler, 1982).Crumpler, for example, examined the effect of Dalcroze eurhythmics on first-grade students' melodic discrimination abilities, particularly pitch register and melodic contour.

Although research has been conducted on the effects of movement-based instruction on the learning of music elements, studies focusing on melody are limited. According to Heller (1991), the element of pitch remains a complex and important topic of study for researchers. Additionally, Atterbury (1991) indicates a need for research on melodic concepts in the primary grades.

Overview of the study

After completing a survey of research literature related on this topic, I decided that more research was needed on primary-age students' perception of melodic concepts, and particularly on the effects of movement-based instruction on the perception of melodic concepts. The purpose of my study, therefore, was to determine the effect of movement-based instruction on the ability of third-grade general music students to perceive certain properties of the concept of melody. These properties included melodic register (high, low), melodic direction (upward, downward, repeated tones), and melodic progression (steps, leaps, repeated tones).

I measured achievement of melodic perception of the subjects with the revised melodic subtests of Colwell's Silver Burdett Music Competency Tests (1979), given as pretests and posttests. Subjects in the study included four intact classes of third-grade students, two randomly assigned to the treatment group (n = 46) and two to the control group (n = 47). During a nine-week instructional unit, the treatment group received music classes with movement-based instruction, and the control group received music classes without movement-based instruction. Instruction occurred during two thirty-minute sessions per week, and I was the teacher for all classes in both the treatment and control groups.

Except for the variable of movement, the concepts, objectives and materials/resources utilized in each of the eighteen lessons were identical. As the teacher and researcher, I continually emphasized the melodic concepts through various reinforcements such as movement, verbalizations, charts, instruments, and presenting melody in a musical context with other music elements. Annotated observations of the students' responses in both groups and overall aspects of the nine-week instructional period were kept on a daily basis. This log provided a framework upon which future lessons and presentations were modified.

I developed lesson plans for the treatment group consisting of a variety of experiences including singing, listening activities, playing instruments, creative activities, assessment activities and working in partners or in small groups,

continued...

with movement as the medium. Through their participation in the lessons, students in the treatment group developed movement gestures to represent the properties of melodic register, melodic direction, and melodic progression. Students developed movement vocabularies based on their original ideas, ideas from other students, and those suggested by the teacher. As the lessons progressed, these movements were expanded upon to describe the melodic concepts.

The lesson plans I developed for the control group consisted of similar lesson plans, with the same kinds of experiences, but did not include movement-based instruction. However, in order to acquire an understanding of students' melodic perception, certain physical responses needed to be elicited from them, but no relationships were drawn between students' responses and the melodic concepts. In other words, student physical responses or movements were nonrepresentational (e.g., through the use of signals). Other responses required of the students consisted of verbal identifications, such as discussion and question/answer sessions; nonrepresentational body percussion; and playing rhythm instruments.

As the instructional unit proceeded, I noticed that students in the treatment group became more creative, descriptive and representative in their movement gestures and displayed good contrasts between these for each of the melodic concepts. I asked students to watch others' movements, feeling free to integrate those gestures with their own. The following presents some ways students were encouraged to vary their movements: (a) moving one body part instead of the whole body; (b) traveling across the floor instead of moving in one spot; and (c) moving with a partner instead of individually. The control group, on the other hand, was not encouraged to move to the melody, even when students sometimes showed melodic concepts through movements.

Based on the scores from the Melodic Competency Tests, the results of this study suggest that movement-based instruction affects primary-age general music students' perception of melodic concepts. I found that all scores of both groups improved from the pretests to the posttests; however, gains made by the treatment groups surpassed those of the control group. Specifically, there was a statistically significant difference in favor of the treatment group in the children's' perceptions of melodic progression, but not melodic register or direction. By the end of the instructional period, students of both groups often recognized and identified all three melodic concepts. The differences between the melodic concepts were discussed with both groups, and with the treatment group, movement representations were made. I found that both groups appeared to demonstrate an understanding of the melodic concepts, and scores increased from the pretest to the posttest.

Discussion and conclusion

Several possible factors may have contributed to the significant difference found between the gain score means of the Melodic Progression subtest in favor of the treatment group. When melodic progression was introduced five weeks into the instructional unit, students in both groups had already been exposed to the concepts of register and direction. The maturational level of many students had probably also increased, possibly raising their degree of comprehension. Students in the treatment group, however, conveyed their interpretation and understanding of the steps, leaps and repeated tones through movements they had been developing since the first lesson.

Since melodic progression was the final concept introduced in the instructional unit, students in the treatment group had a framework of movements they could draw on to reinforce their understanding of melodic progression. For five weeks they had been able to figure out how the melody moved in terms of register and direction by experimenting with various kinds of body movements. It seems reasonable to suggest that the students' repertoires of movements provided a basis for their understanding of melodic progression.

My assumption that most students will learn about melody through active, kinesthetic participation was correct. I was able to give many movement examples throughout the instructional unit, thereby providing a model for the students. Students in the treatment group had the capability, with my encouragement and guidance, to come up with a wide array of movements showing high and low melody; upward, downward and same melody; and melody moving in steps, leaps and repeated tones.

The results from this study can serve as a framework upon which practitioners, higher education teachers and researchers may examine primary-age students' learning styles, as they relate to the use of movement instruction to perceive melody. In addition, the results of this research provide practical information for dance/movement and physical education teachers and researchers.

I have found that that movement is an invaluable medium through which children can understand melody. This study has provided me with the groundwork for incorporating movement in many aspects of my teaching at both the elementary and higher education levels, as well as in workshops. Since I have always been interested in movement and dance, as well as in my first love, music and children, I firmly believe that students of all ages need to be given opportunities to express their excitement and knowledge of music through both creative and structured movement experiences. Practitioners need to be as actively involved in these types of activities and experiences as their students are, thus allowing for a greater comfort level and enjoyment on the part of all. I have found that by incorporating movement activities into my music curriculum, I have not only grown as a teacher, but I have also greatly enhanced the development of children's cognitive, physical and emotional realms.

Alicia Mueller is an Assistant Professor, and the Music Education Coordinator and elementary/general music specialist at Washington State University in Pullman, Washington. She presents workshops throughout the United States on a variety of topics including the effect of movement instruction on children's melodic perception; the incorporation of multiculturalism/cultural diversity in music education; the integration and collaboration of music across the curriculum; and teacher training. She also teaches in the Orff Schulwerk Level

I Summer Program at Whitworth College (Spokane), and has taught in the Washington, D.C., and Phoenix, Arizona, metropolitan areas. Alicia's degrees are from Arizona State University, University of Illinois and Tennessee Technological University.

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The Orff Echo **Editorial Calendar**

Issue	Focus	Submission Deadline
Summer 1999	Upper Elementary	March 1, 1999
Fall 1999	Games	June 1, 1999
Winter 2000	Early Music and Dance	September 1, 1999
Spring 2000	Modern Art Forms	December 1, 1999

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