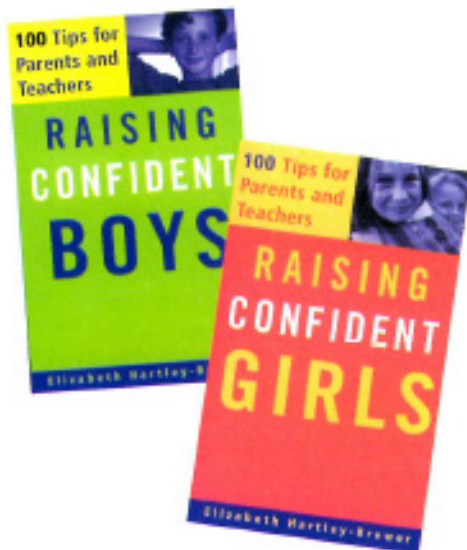


Reviews

Judith Cole and Marjie Van Gunten, 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.



RAISING CONFIDENT BOYS:
100 Tips for Parents and Teachers
RAISING CONFIDENT GIRLS:
100 Tips for Parents and Teachers
Hartley-Brewer, Elizabeth.
Cambridge, MA: Fisher Books,
2001.
\$12.50 each

As teachers today we feel responsible not only for our students' academic development but for their moral, psychological, and emotional development as well. As music teachers, we understand that our discipline offers a unique means for self-expression, risk taking, problem solving, and confidence building. It would seem natural, then, that we would look for ways to nurture that sense of self-assurance in our music classrooms, places where we already build important life skills through the music that we teach. In many respects these two texts by Elizabeth Hartley-Brewer validate the ways we work in Orff classrooms, but they also offer new insights and fresh approaches to this important aspect of our teaching.

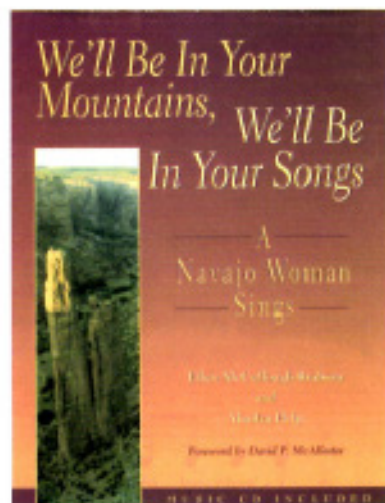
Ms. Hartley-Brewer discusses 100 topics related to self-confidence as they

apply specifically, and differently, to boys and girls. She organizes the topics, such as "Encourage Responsibility and Safe Risk-Taking" and "Make it Safe to Make Mistakes," into neat, succinct packages. Each topic includes a short explanation on one page face, and a list of 2-5 suggestions regarding that topic on the other. For the most part the author addresses these books to parents, and frames many of her discussions with this point of view. However, she also acknowledges the teacher's place as a caregiver, addressing a full column of suggestions to us for each topic, with insightful, practical advice on building self-confidence in educational situations.

The topics that Hartley-Brewer outlines fall within nine broader categories, identical in both texts. Such categories include "Deepening His/Her Self Knowledge" and "Self-Awareness and Encouraging Confidence and Independence." When examining the books side by side, general (not absolute) distinctions between the development of boys and girls become apparent. Boys are more active in their play, girls are better at make-believe; boys are more likely to take risks, girls are less likely to do so, and so on. These distinctions come to bear for us as teachers in approaching the differing educational and emotional needs of the two genders. These texts paint a clear picture of how to be sensitive to these needs, how to encourage self-reliance, and how to discipline in a positive way while recognizing emotional differences. In contrast, some of the author's themes remain constant between boys and girls, such as providing discipline that is clear, firm, fair, consistent, and also flexible.

Throughout both books, Harley-Brewer stresses the importance of building up inner strength as a foundation for strong and resilient children.

-Karlie Carter



WE'LL BE IN YOUR MOUNTAINS, WE'LL BE IN YOUR SONGS:
A Navajo Woman Sings
Ellen McCullough-Brabson and Marilyn Help
University of New Mexico Press,
\$24.95 Book with CD

There is almost a reverence one feels for a book that can portray the spirit of a place, its people, its culture, its history, and its music, and do it with utmost respect and sheer beauty. This is such a book. It is a collaborative project by a university professor and a Navajo teacher, and it is quickly apparent that this collaboration has been done so artfully it will surely stand as a model for other collaborators that wish to preserve, interpret, and celebrate a culture for future generations. Words spoken by Navajo gods form the first half of the title and tell the Navajo people - the DinĔ - they are responsible for passing on their traditions and music:

We'll be in your mountains,
we'll be in your songs . . .

that's how you will remember us and our teachings so that you may have a good life. (unnumbered page between frontispiece and contents)

The book contains the musical notation for twelve Navajo social songs, along with a recording of Marilyn Help singing the songs so that one can hear the appropriate vocal style. Each song is placed in its cultural context. They are the songs that Help teaches Navajo school children and their teachers. None of the songs is sacred, which makes them accessible to non-Navajos, but each song has its own cultural meaning and performance strictures which the reader is asked to honor. The audience for this book is "people of all ages and in all walks of life who want to celebrate Navajo music and culture." (preface: xv)

Each of the book's twelve chapters, organized around the songs, deal with

some aspect of the Navajo culture. The chapter titles range from spiritual ideas that guide Navajo life, such as

"Roads of Beauty and Happiness," "The Navajo Creation Story," and "Hozho - Beauty in Navajo Ceremonies and Culture," to the practical things, also spiritual, such as "The Meaning of Corn," "Hogans" (which contains a charming song about a dog), and "Livestock." Each collaborator tells her story with regard to the chapter's title. While Help describes the song's meaning, McCullough-Brabson interprets the context for the non-Navajo reader. The songs come at the end of each chapter and are accompanied by both interlinear and poetic translations.

The appendices are not really supplemental; they contain material critical to one's understanding of the songs. The appendix on the Navajo language gives not only a pronunciation guide, but describes its tonal aspects, its place as one of the gifts of the Navajo

gods, and its history as secret code during World War II.

Other appendices contain hand motions and dance steps to the songs, a bibliography, videography, and discography.

It should also be said that the design and layout will add much to the reader's enjoyment. The book's scale and dimension reflect the geography of Arizona and New Mexico. The size of the page - a little more generous than one might expect - and the amount of white space allowed on the page adds to the physical sensation of being in a place that is open and visible. There are many photographs that help put the reader in the place. The book's careful layout is evident even in the musical notation. Buy this book for its authenticity, its classroom applications, its soul and its heart - and as a bonus you'll get a piece of art.

- Carol Erion



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