THE ORFF ECHO

Quarterly Journal of the American Orff-Schulwerk Association

Vol. 44, No. 1 • **FALL 2011**

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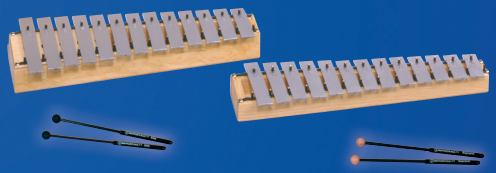

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THE ORFF ECHO

FALL 2011
Vol. 44, No. 1
Published by The American Orff-Schulwerk Association

Issue coordinators:
Judith Cole and Patty Reed

Cover art:
By Madison Howard, fourth grader at Stone Academy of Communication Arts in Greenville, South Carolina, taught by Charlie Slate.

FEATURES

8 **Teaching Classical Music as a Dynamic and Multifaceted Art**
By Janet R. Barrett

12 **Memorable Journeys**
By Connie Van Engen

15 **Classical Music Connections**
By Janet Greene

20 **Selecting Music for Purposeful Movement**
By Marla A. Butke and R. J. David Frego

24 **Orff Schulwerk in the Music History Classroom**
By Laura Artesani

28 **Art Music through the Eyes of a Child**
By Katie Traxler

31 **Musical Outreach in Mainz**
By Catherine Rückwardt

33 **The *Temenos***
By Laura Cook

37 **Engaging in Art Music Listening**
By Katherine Hickey

COLUMNS AND DEPARTMENTS

President's Message

6 **Reflections of a New President**
By Karen Benson

In Review

40 **Professional Book Reviews**
The Rest Is Noise: Listening to the Twentieth Century
Reviewed by David Thaxton

42 **Children's Book Review**
Can You Hear It?
Reviewed by Michelle Przybylowski

44 **AOSA AV Library Video Preview**
Yole: A West African Celebration with Drum, Dance, and Song
By Beth Iafigliola

American Orff-Schulwerk Association

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Affiliate of MENC: The National Association for Music Education

Mission Statement

The American Orff-Schulwerk Association is a professional organization of educators dedicated to the creative music and movement approach developed by Carl Orff and Gunild Keetman.

Our mission is:

- To demonstrate the value of Orff Schulwerk and promote its widespread use;
- To support the professional development of our members; and
- To inspire and advocate for the creative potential of all learners.

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Issue	Topic	Coordinator(s)	Contributor's Deadline
Summer 2012	Early Childhood	Chris Tranberg and Carol McDowell	Jan. 15, 2012
Fall 2012	Interdisciplinary Instruction	Nick Wild and Patty Reed	March 15, 2012
Winter 2013	Complementary Approaches to Active Music Making	TBD	July 15, 2012
Spring 2013	Open Submission	TBD	Sept. 15, 2012

Writer's guidelines available through the Editorial Office

We seek articles on these topics as they relate to Orff Schulwerk or to broader areas of teaching and learning. Editing and production is in process for some articles one year ahead of the publication date. If one of these topics appeals to you, please contact the appropriate editorial coordinator soon. Also, articles on topics other than those listed above may be considered at any time. Before submitting manuscripts, please contact the editor for a copy of editorial guidelines. We cannot guarantee the publication of any submitted material. *The Orff Echo* makes every effort to trace ownership of copyrighted materials and to secure permission from copyright holders. If there is a question regarding ownership of any material, we will be pleased to make the necessary corrections in an upcoming issue.

For guidelines or other editorial queries, please contact: echoeditor@aosa.org.

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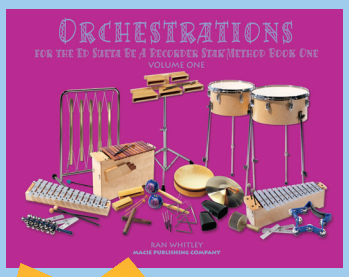

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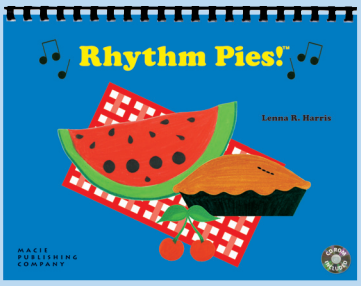

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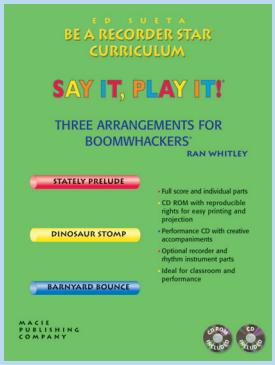

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BY KAREN BENSON

Reflections of a New President

As the journey continues through the genres of music and their roles in Orff Schulwerk, this issue of *The Orff Echo* focuses on art music. Like music from the folk tradition, popular tunes, jazz, and blues, art music can be characterized by specific details and structures. Also, like other genres, there are lines that are blurred and sounds that blend with other styles. Strikingly, there exist many commonalities that connect the numerous forms of music and their utilization in Orff Schulwerk environments.

I am writing this message, my first as AOSA president, just days after returning from the Orff Institute in Salzburg, Austria. AOSA Past President Julie Scott and I attended a meeting of the Orff-Schulwerk Forum and the International Symposium Orff-Schulwerk. The Orff-Schulwerk Forum is a nonprofit organization that works in close relationship with the Carl Orff Foundation, the Carl Orff Institute, the Orff Center Munich (Orff Zentrum München), and international Orff Schulwerk associations. This meeting of the Orff Forum brought together representatives from Orff Schulwerk associations around the world. Educators from nearly forty countries spent three days in dialogue to better understand our interconnectedness in Orff Schulwerk. As one attendee said, "It is somewhat of a United Nations."

Surfacing from the conversations was a realization that like different genres of music, globally, Orff Schulwerk associations have specific characteristics, traits that blend, and common, mutual themes that connect us as people who hold a strong passion for the music and movement education found in Orff Schulwerk.

Educators from nearly forty countries spent three days in dialogue to better understand our interconnectedness in Orff Schulwerk.

During the gathering, small groups met in sessions. Conversations centered on specific topics such as: research, world music, the role of music and dance, "doing" Orff, international coursework and instructors, teacher education and advanced courses, original materials and the use of new materials, the creativity of Orff Schulwerk in relationship to contemporary art forms, teamwork and structures of associations, and the use of social media. A member of the Orff Forum facilitated each group and summarized the dialogue for oral presentation at the end of each session. The final day included a formal business meeting.

The Orff Symposium, a four-day event filled with concerts, sessions, poster presentations, reunions, and celebrations, followed the meeting of the Orff Forum. The year 2011 marks the 50th anniversary of the Carl Orff-Institute. Held at the Mozarteum University Salzburg at Mirabellplatz and at the building of the Orff Institute, the symposium invited all people who felt connected to the institute and its work in music and dance education, to come together for lively exchanges and music making. A major highlight of the symposium was the premier of an exhibition entitled "Fifty Years Orff Institute, Elemental Music, and Dance Pedagogy 1961–2011" This three-part exhibition was displayed in the foyer of Mozarteum University. Part I provided an overview of the early history of Orff Schulwerk including the Gunther-Schule, Bavarian radio and television broadcasts, and the beginnings at Mozarteum University. In addition, rare books, materials, and instruments from this time were on display. Part II focused on the founding, growth, and work of the Carl Orff Institute. Part III portrayed the impact and international spread of Orff Schulwerk. Each section of the exhibition was accompanied by video presentations. This fascinating exhibition provided an in-depth look at the work of Carl Orff and Gunild Keetman among many others and the evolution of the Schulwerk and role of the Orff Institute.

On my last evening in Salzburg, I attended a performance of "Stomping La Luna" by *Das Collectif*. Choreographer Irina Pauls created this piece for the dance group based on inspirations from Carl Orff's opera "Der Mond" (The Moon). She picked up the story where the fairy tale of the same name, upon which Orff based his opera, finishes. The music joined together pieces by Orff and Keetman with singing, speech, instrument playing, and movement all being performed by the dancers. However, the musical media are very modern in sound and appearance. I look forward to a performance by *Das Collectif* at the 2011 AOSA Professional Development Conference in Pittsburgh.

Less than one week after returning from Salzburg, I received word that Isabel McNeill Carley, an AOSA founding member, passed away on July 14, 2011. Isabel was a student at the Orff Institute during the very early days of the programs established there to educate others about Orff Schulwerk.

Isabel attended the Orff Institute from 1963–64 where she studied composition with Carl Orff and was the first American graduate, earning a specialist's diploma with honors. In addition to being a founding member of AOSA, she served on the AOSA National Board of Trustees and as the editor of *The Orff Echo* for fifteen years (1968–1983). This journal you are reading today is a lasting legacy that reflects Isabel's influence.

In 1985, AOSA established the Isabel McNeill Carley Library that contains rare archives of AOSA's history and impact. The collection is housed within the Sibley Music Library on the campus of the Eastman School of Music in Rochester, New York, The AOSA Distinguished Service Award was given to Isabel in 1988.

My personal memory of Isabel was the wonderful experience of attending a session on hand drumming at an AOSA Professional Development Conference. She seemed so stern at first, but I soon realized that her demeanor corresponded with her commitment to excellence in teaching others about Orff Schulwerk and the high standard to which she held herself and others. I still utilize the drumming techniques I learned in that session and know that I am among many educators fortunate enough to have spent even a short time with Isabel making music and learning together.

We remember with gratitude Isabel McNeill Carley and all AOSA members no longer with us on earth. Their contributions and dedication remain reflected in our work.

As I begin my term, I do so with enriched awareness of AOSA and its connection with music and movement educators worldwide—both past and present. As educators today, we are much more alike than we are different, and I hope for continued growth and outreach both at home and abroad while we simultaneously honor the past and look forward to the future. ■

Karen Benson *is the president of AOSA. She teaches prekindergarten through fifth grade for the Millard Public Schools in Omaha, Nebraska. Karen was local conference co-chair for the 2006 AOSA Professional Development Conference and previously served on the AOSA National Board of Trustees as a regional representative. She teaches at several AOSA teacher education courses and serves as a clinician at numerous conferences and workshops. In addition, Karen is a member of Sing Omaha's adult professional choir, Canticum.*

Teaching Classical Music as a Dynamic and Multifaceted Art

BY JANET R. BARRETT

The Scene: A small town in the Midwest sometime in the 1960s. I sit in front of my family's Zenith television console, a bulky crate that emits a faint burning smell from its glowing tubes. The grainy black and white screen warms up slowly as I wait in keen anticipation for the Bernstein Young People's Concerts. I imagine myself in the audience at Lincoln Center, wearing a smart ensemble of matching wool hat and princess-line coat, looking up expectantly at the stage just as my television counterparts do. Finally, Leonard Bernstein strides out to address the eager audience and the magic begins. His compelling language and inimitable style draw listeners into the music like a homing beam. I join the others in calling out answers to his provocative questions. Through this medium, Stravinsky, Shostakovich, Ives, and Copland come into my living room in Shenandoah, Iowa, a cherished part of my early musical experience.

We celebrate art music for its panoramic varieties of expression, its capacity to inspire, captivate, and extend the imagination, and its remarkable power to shape contours of feeling and response. "Art music" is a capacious term that may also include jazz and other formally developed and transmitted systems of music from around the world. Even the more common term classical music embraces many styles, eras, and genres, including solo, chamber music, and works for large choral and instrumental ensembles across centuries of tradition as well as the proliferating field of musical blends and hybrids so prevalent in this early twenty-first century. With astonishing ease, contemporary music educators draw from this dazzling panoply of musical works, performances, practices, and genres. Who might have imagined the marvel and convenience of carrying entire symphony orchestras and chamber groups around in our pockets, ready at a moment's notice for our personal enjoyment or classroom explorations?

Every student should have fulfilling interaction with pieces they are likely to re-experience throughout their lives, as well as the capacity to transform unfamiliar music into the known.

Classical music shares the curricular stage with many other musical traditions as a key component of our comprehensive music programs. In many ways, school may be one of the central places that students will encounter it because our sonic surroundings provide fewer opportunities to hear classical music in daily life (notwithstanding six short excerpts of classical music during this year's Super Bowl advertisements). Sobering indicators point to an overall decline in societal interest. For example, adult participation in at least one classical music event per year has decreased from 13 percent to 9 percent of the population from 1982 to 2008, according to the recent Survey of Public Participation in the Arts.[1] Regrettably, many view classical music as elitist, static, or irrelevant, the province of a few. The label itself can be problematic by conjuring up these connotations. *New York Times* music critic Alex Ross began his recent book, *Listen to This*, with this startling opening: "I hate 'classical music': not the thing but the name. It traps a tenaciously living art in a theme park of the past."[2]

To bring classical music as a living art to students is to prepare them to know works deeply and well, to build understanding of the ways that musical works work, and to instill the desire for further experiences. Every student should have fulfilling interaction with pieces they are likely to re-experience throughout their lives, as well as the capacity to transform unfamiliar music into the known. Some may become classical music aficionados who pursue specialized interests, following certain composers, performers, or genres. Others may become cultural omnivores who regularly participate in classical music as part of an eclectic pattern of overall engagement in arts events.

In this brief essay, I will concentrate primarily on symphonic music, emphasizing two themes: the centrality of the teacher as the experienced guide and the benefits of a multidimensional approach to teaching classical works. My comments are grounded in observations from seven years' work with the Ravinia Festival, which is focused on the goal of expanding the reach of classical music to children in the Chicago Public Schools, many of whom do not have the benefit of regular, sequential music instruction taught by a music specialist. As have many cultural institutions looking to expand their impact, Ravinia sponsors Reach, Teach, Play Education Programs, which involves

professional development seminars and collaboration among classroom teachers and teaching artists, facilitated by curriculum consultants. In a series of sessions throughout the year, my goal is to engage the teachers in fulfilling encounters with classical music, demystifying works, and making them accessible, so that the teachers will be more likely to value what it offers to their students. Together, teams plan for residencies that are focused on symphonic repertoire, often paralleling the focus of Ravinia's One Score, One Chicago works (which have recently included Copland's *Lincoln Portrait*, Mussorgsky's *Pictures at an Exhibition*, and Prokofiev's *Romeo and Juliet*).

TEACHERS' EXPERTISE AS GUIDES

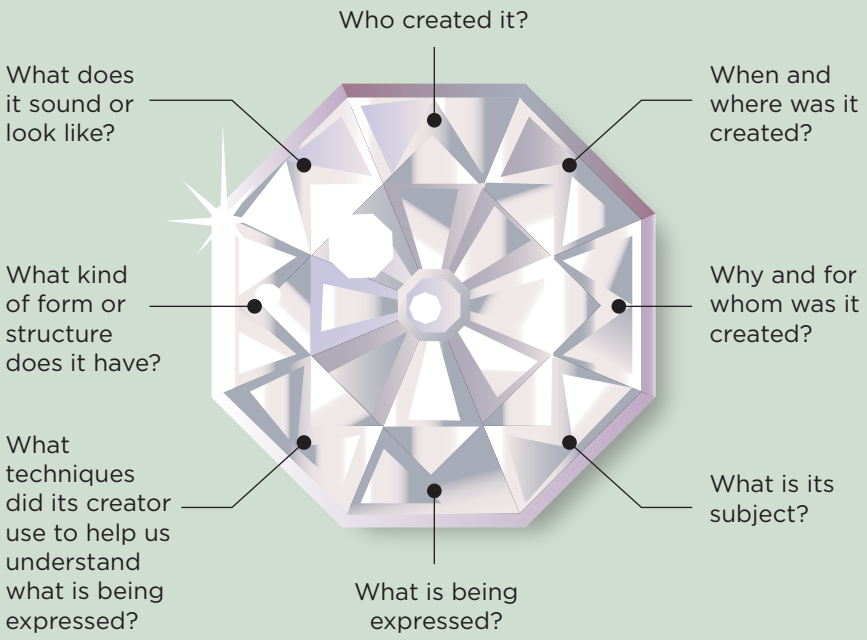
Although few of us may claim the charisma or expertise of Leonard Bernstein, Michael Tilson Thomas, Rob Kapilow, or other noted musicological guides, we share common goals with them in the classroom. Teachers are mediators of the curriculum. We translate our broad musical interests and specialized preparation into classroom encounters that have particular goals and intentions. Listening to these charismatic individuals, we are reminded of the importance of drawing illuminating elements and themes out of the music as vital for engaging students in the music.

The choices that we make as we bring art music into the classroom influence the kinds of musical curiosities the students will develop, so repertoire is paramount. I think of a favorite photo from a 1958 issue of the *Music Educators Journal* showing six charming children clustered around a boxy Califone record player, each holding an expressive pose. On the wall behind the children are vibrant posters with colorful images and titles of classic orchestral works: *Sorcerer's Apprentice*, *Scheherazade*, *The Nutcracker*, *Peer Gynt*, *William Tell*, and *Swan Lake*.[3] Familiar masterworks such as these have long been the mainstay of the general music classroom, and deservedly so. Teaching classical music as a dynamic art, however, surely involves finding ways to make these cornerstones of the listening curriculum relevant and timely alongside examples from more contemporary eras and genres. We must also draw on the music that has yet to achieve this time-honored status. A lack of emphasis on recent music is a conundrum faced by audiences, cultural organizations, record producers, and contemporary musicians alike. In 1966, Bernstein noted: "For the first time we are living a musical life that is not based on the composition of our time. This is purely a twentieth-century phenomenon; it has never been true before."[4] In the twenty-first century, this gap becomes even more pressing. Consider the balance of historical and contemporary music in the classroom. Can students name living composers and see these composers at work, either in person or through mediated encounters? When students are made aware of music's ongoing evolution, as

Bernstein says, we succeed in "making the composer part of the living tissue of music."

Teachers draw on skill, sensitivity, and creativity to translate a musical work into an educative experience that will have lasting impact. Eisner underscores this importance: "Every time a teacher designs a curriculum activity, events are planned that have an impact on students' thought processes. Thus, how curriculum activities are designed, the modes of cognition that are evoked, the forms of representation that are presented or which students are given permission to use all affect what students are likely to think about."[5] One of the most significant avenues for pedagogical creativity is through the design of listening lessons that encourage students to describe music verbally, visually, and through movement; that employ graphic representations of the music as well students' own listening maps; and that guide students through imaginative initial encounters, activities that focus perception, build understanding of context, invite response, and culminate in deeper understanding.

FIGURE 1. FACETS MODEL



(BARRETT, MCCOY, & VEBLEN, 1997)

MULTIDIMENSIONAL ENCOUNTERS

The Chicago Symphony Orchestra offers a special subscription series called "Beyond the Score," which promises that patrons will "learn more, hear more, experience more."[6] Each production is centered on a single work. In the first half of the concert, a narrator and actors (usually playing the composer and key figures in the composer's life) draw listeners into the inspirations for the piece and contextual aspects of time and place that influenced musical style and expression. The full orchestra plays themes and excerpts woven skillfully throughout the dialogue. Behind the orchestra, on a large screen, photos, historical documents, and videos are displayed, weaving a visual counterpoint to the story and the sound. After intermission, the orchestra performs the entire work. For each production, the multimedia exposition in the first half prompts more nuanced listening in the second. This series is but one example of the efforts of cultural institutions to diversify their means and modes of presentation, fulfilling their mission to inform and captivate audiences.

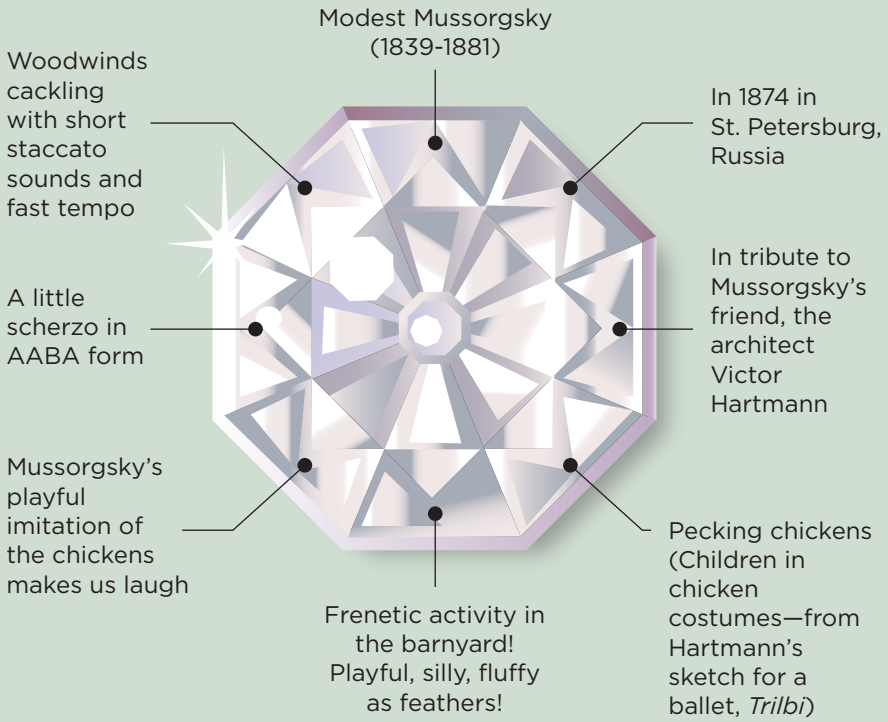
This special series illustrates a powerful principle that transfers easily to the classroom: Choose fewer works, encounter them more frequently, and engage with them from multiple perspectives. From experience, we know that superficial exposure is seldom sufficient in forming lasting bonds. Teachers probably have more freedom and flexibility than the architects of these imaginative symphony orchestra programs in that we can ask our participants to move, take out pencils and markers, use streamers and scarves, and sing and play repeated themes and rhythms.

My colleagues Kari Veblen, the late Claire McCoy, and I designed a "facets model" based on the premise that a work of art is like a gem with many facets.[7] The various facets of the model represent various dimensions of the work that, when experienced over time, enrich understanding and preference. The model, which is particularly useful in deepening teachers' understanding of a work and for prompting imaginative strategies for introducing the work to students, is based on an analysis of musical characteristics (through taking inventory of its qualities—"What does it sound like?" as well as "What form or structure does it have?"); for relating the work to its time, place, style, and origins (through the contextual facets of "who, when, where, why, and for whom was it created?"); its 'subject,' which can be the sound itself or an extramusical idea or program; the range of expressive meanings it can evoke for individuals and groups; and finally the synthesis of relating the sides of the gemstone ("What techniques did its creator use to help us understand what is being expressed?").

As a familiar example, consider the widely performed and charmingly raucous "Ballet of the Unhatched Chicks" from Mussorgsky's *Pictures at an Exhibition*. A teacher's multifaceted preparation will take into account the origins of the work as Mussorgsky's tribute to his friend Victor Hartmann including the extant drawing of children's costumes Hartmann designed for the

ballet *Trilbi*.[8] Analysis of the salient features of the piece will lead right to the cackling woodwinds and the AABA form. In this case, the subject is charmingly programmatic, just calling for ways to present the music and Hartmann's drawing together. The feeling this short piece evokes is exuberant, playful, fun, and energetic. Finally, the synthesis of all the sides relates Mussorgsky's compositional decisions to his portrayal of poultry in sound. In preparing the work, teachers draw on prior knowledge or extend knowledge in new directions relying on musicological, analytical, narrative, expressive, and holistic understandings. Inevitably, their pedagogical imaginations are awakened as well. How can the various dimensions of the work turn into compelling classroom experiences by using the full range of instructional strategies, resources, and charismatic ideas for presentation as students grow from superficial acquaintance to familiarity with a multifaceted work of classical music? Taking a comprehensive approach to classical works enlivens the study of the work for both students and teachers, providing new insights for familiar works and clearing a path for new repertoire as well.

FIGURE 2. FACETS MODEL FOR MUSSORGSKY'S "BALLET OF THE UNHATCHED CHICKS" FROM *PICTURES AT AN EXHIBITION*



LUMINOUS MOMENTS

Affirming evidence of curricular impact is revealed in the serendipitous and luminous moments when a teacher describes how her class clamors to listen to the musical examples during the week outside of the scheduled time for music, or when a student reveals that he asked for a recording of a piece as a birthday present. Among other luminous moments within the classroom, these instances are powerful signs of curiosity and openness toward classical music. One of the goals of music education is to enable students to build a personal repertoire of works they know and cherish, which is really the heart of music appreciation in its fullest sense. When teachers approach classical music as a dynamic, vibrant art, intent on strengthening connections to musical works through a multifaceted approach, these luminous moments are more likely to appear, becoming part of the fabric of students' musical experience. ■

Janet R. Barrett *is an associate professor at the Bienen School of Music at Northwestern University, where she pursues research interests in curriculum studies, interdisciplinary approaches, professional development, and qualitative research methodologies in music education. She is currently chair of the Society for Music Teacher Education.*

1. National Endowment for the Arts, *2008 Survey of Public Participation in the Arts* (Washington, DC: NEA, 2009), 3.
2. Alex Ross, *Listen to This* (New York: Farrar, Straus, and Giroux, 2010), 3.
3. Found in the September-October 1958 issue of the *Music Educators Journal* and reproduced in Mark R. Campbell, Linda K. Thompson, and Janet R. Barrett, *Constructing a Personal Orientation to Music Teaching* (New York: Routledge, 2010), 96.
4. Leonard Bernstein, *The Infinite Variety of Music* (New York: Simon and Schuster, 1966), 10, 25.
5. Elliot W. Eisner, *The Arts and the Creation of Mind* (New Haven, CT: Yale University Press, 2002), 151.
6. Chicago Symphony Orchestra. http://beyondthescore.org.
7. Janet R. Barrett, Claire W. McCoy and Kari K. Veblen, *Sound Ways of Knowing: Music in the Interdisciplinary Curriculum* (New York: Schirmer Books, 1997), 77.
8. Anna Harwell Celenza's beautiful picture book, based on musicological sources, is a particularly valuable resource for telling this story. *Pictures at an Exhibition* (Watertown, MA: Charlesbridge, 2003).

Memorable Journeys

BY CONNIE VAN ENGEN

What in our daily journey is worthy of memory? People, events, great ideas, moments of joy, or times of clarity and new understanding are memories that come to mind easily. Certainly, not every experience is worthy of memory, and many experiences that are worthy of memory are missed or forgotten. As educators, we are called to craft lessons and experiences that will enable our students to interact with their world in a way that they will remember and that will help them move forward in their journey. Our additional challenge is to ensure that the memories created in our classrooms are worthy of both the art and our student artists.

Art music is worthy of memory, as are many other musical genres. Given that our time to introduce students to all of these worthy genres is limited, the art music choices we make and the learning experiences we plan will require careful listening, thought, and preparation. Once teachers have identified the art music to present, the Orff process—imitation, exploration, and improvisation—provides a solid framework for a memorable journey.

LOOK BEFORE YOU LEAP!

Selecting art music for use in the classroom certainly will require careful listening, but I would suggest that teachers do some thoughtful looking before leaping into a selection.

Look to your curriculum. Identify specific concepts that you want students to experience (crescendo, accent, meter, melodic patterns, form, articulation, etc.). Talk with the art teacher, physical education teacher, and classroom teachers to understand the curriculum they are teaching. Selecting music that will present musical concepts and help students build connections to other learning is a powerful tool in making a memory.

Look for art music that will have specific meaning for members of your school's unique community and culture.

Look to music that inspires you. Identify what it is about the music that moves you and why you would want to share this music with your students. Look at the musical elements of this work, the history and background of the composer, and the reason this work was composed. By the time you have really looked at a familiar piece of music, you will likely still love it, and you may have a long list of possibilities for how to share the work with students.

Look to your community. Look for art music that will have specific meaning for members of your school's unique community and culture. Look at what art music organizations (local symphony, opera company, ballet) in your community are performing in the upcoming season. Seek out recordings of works performed by local artists. Don't forget to look at the art music performance schedule of local colleges and universities.

Look for multiple examples of a specific work. Different artists will perform the same work differently. I love finding a familiar work that has been performed and adapted by another artist. These works allow me to present the original to my students and then listen for how it can be reinterpreted. Duke Ellington's *Three Suites* provide a fresh perspective on Tchaikovsky's *The Nutcracker* and Grieg's *Peer Gynt*. Christopher Parkening's interpretation of Bach through the classical guitar and Bobby McFerrin's vocal exploration of Mozart's *Eine Kleine Nachtmusik* give students (and teachers!) permission to think differently about art music.

Look to literature. Beautiful picture books, poetry, and folk tales can provide pathways into art music. The musical characteristics of a piece of art music can be compared to a literary character. Many composers have drawn inspiration from fairy tales. Listening to a musical fairy tale and reading different literary examples of the same fairy tale may allow you to think differently about how to present the music to students. Quotes from inventors, presidents, artists, and fictional characters can invite students into a new listening experience. "'Ah, music,' he [Professor Albus Dumbledore] said, wiping his eyes. '"A magic far beyond all we do here!"' (from J.K. Rowling's *Harry Potter and the Sorcerer's Stone*).

DOWN THE ROAD

Once you have selected a piece of art music, the real choices begin. The Orff process provides a landscape full of possibilities and there are multiple pathways to your destination, but the destination is important. The student learning goals must be clear in your mind as you decide how to use the music in your work with students. In my classroom, I use art music in essentially three ways: *music to experience*, *music to explore*, and *music to create*. These categories reflect the Orff process of imitation, exploration, and improvisa-

FIGURE 1.

tion as well as my specific journey with a piece of art music.

Music to experience pieces are often new works that I have found and am experiencing with my students. I may play *experience pieces* as an example of works by a specific composer or as the "soundtrack" to a story I am sharing. Often, these pieces will be the background for movement imitation and exploration exercises. Student feedback is important as we listen and move to these experience pieces. Recently, my first graders were performing mirror movement to the statement of the theme in the *Goldberg Variations* by Bach. When the music shifted to the first variation my students stopped and said, "It doesn't work anymore." This led to a discussion of what music was appropriate for mirror movement and why. We all enjoyed scrolling through the *Goldberg Variations* to find ones that met our mirror movement criteria. Student ideas about pieces in my *experience* category often give me direction on how to develop these pieces further in the future.

Music to explore selections feature a specific musical characteristic that I want my students to discover. The second movement from Haydn's *Surprise Symphony* provides wonderful loud/soft contrasts for kindergarten students to explore. A field trip to the pumpkin patch prompted me to frame their movement exploration of this piece as a scene between a flock of crows and a scarecrow. The crows moved freely through the cornfield on the soft passages while the scarecrow held his shape. At the loud sound the scarecrow could make one giant move while the crows dropped to the ground in fright. The unpredictable pattern of loud sounds in this piece encouraged careful listening on the part of my students, as well as much delight. The pattern of loud and soft next led us to the opening of Beethoven's Symphony No. 7 in A Major. How would the crows respond to this scarecrow? Our experiences with *music to explore* pieces are followed by conversations that encourage student reflection about the qualities of the music.

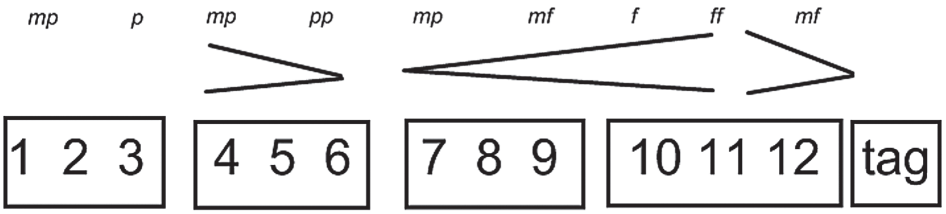
Music to create pieces are models for student improvisation. Often these pieces have a repeated rhythmic or melodic pattern; or a clear form that can be used as the starting point for our own musical journeys. The second movement of Beethoven's Seventh Symphony begins with a simple 16-beat rhythmic structure. Once stated, Beethoven repeats this rhythmic structure twelve times. When exploring this piece with my students I begin carefully with speech. I feel the weight of knowing that the text and imagery I use to help students enter a piece of art music may come to mind every time they hear this work. I want the pedagogical choices I make to be worthy of memory. The words I choose cannot be trite, they must be beautiful and musical. (See Figure 1.) It is a wonderful moment when my students' understanding of the music we are exploring moves beyond the media I use to teach it.

Once the rhythm of the speech is secure we transfer the rhythm of Beethoven's pattern to our feet as we move through space. (See Figure 2 on page 14.) Students explore the pattern with a partner, traveling away from their partner at the beginning of the pattern and returning at the cadence. We explore dynamic contrast through movement and discuss how this addition changes the quality of our movement. After this extended exploration, we are finally ready to sit down and

listen to the music. My fourth-grade students and I discuss how Beethoven could take a first-grade rhythm and make it interesting enough to repeat twelve times. Their experiences with rhythmic movement and dynamic contrasts enable them to listen for specific details in Beethoven's composition. After listening to the music, we compose a visual map of what Beethoven did to complement the rhythmic structure. I take great delight in watching my students really listen to a great piece of art music, and then enlighten me with all of the details they heard.

The listening experience would be valuable even if it ended at this point, but Beethoven is the model. He has provided a framework for student creation. Transferring this piece to the barred instruments allows us to explore this rhythmic pattern in a new way. During our movement exploration, we began in one place, moved away, and returned, keeping the rhythm in our feet. Can we use this same process on the instruments in G pentatonic? We choose a tonal center, move away from it, and return to the starting point maintaining Beethoven's rhythm. Once students begin this exploration, with Beethoven's model still in their ears, we can discuss how to build on the rhythmic framework. Students could change the tonal center of their improvisation, add a complementary rhythm on hand percussion, or play the complementary pattern on the tonal center while the melody traveled around it. The dynamics and timbre of the pattern could change by the addition or deletion of instruments in the ensemble. The possibilities that students dream are enhanced by the model of a master.

FIGURE 2.



TRAVEL TIPS

Here are some suggestions to guide your art music journey:

- Start small. Try to add one or two new pieces to explore or use as a model for improvisation each year.
- Keep a list of art music that interests you. Categorize this list and note where there are gaps.
- Expand your listening repertoire by listening to different works and different genres.
- Treat yourself to live concerts and recitals of art music. Often these performances have pre-concert discussions that can offer added insight about the music.
- Seek out opportunities to make music as an adult artist, perhaps as a member of a local chorus or community orchestra.
- Talk to your students, former students, mentors, and colleagues. Find out what music they are listening to.
- Do your research. The more you know about the music you are teaching the more tools you will have in making the music relevant to your students.
- Enjoy the journey!

As I reflect on art music in my life, I find that the art music that is most meaningful to me is music that I was physically a part of, whether I was in the performance hall as a listener, singing as a member of a chorus, moving to music played by someone else, or listening to someone who was passionate about the music who shared the story with me. There is a wealth of memorable art music to share. Whether this music is remembered by our students may depend on our ability to make them a part of a truly memorable journey. ■

RECORDINGS:

Christopher Parkening, *A Bach Celebration*, 1990 EMI Classics, B000002RNL

Duke Ellington, *Three Suites*, 1990 CBS Records Inc. CK 46825

Glenn Gould, *A State of Wonder: The Complete Goldberg Variations*, 1955 & 1981, Johann Sebastian Bach, 2002 Sony Classical S3K 87703 87704

Paper Music, Bobby McFerrin, conductor and vocalist, The Saint Paul Chamber Orchestra, 1995 Sony Music Entertainment Inc. 64600

Symphony No. 7 in A Major, Op. 92, Ludwig Van Beethoven, Philadelphia Orchestra, Eugene Ormandy, 1966 Sony Classical SB2K 63266 63268

Symphony No. 94 *The Surprise*, Franz Joseph Haydn, RCA Victor Basic 100, Vol. 44, 1981 BMG Music 09026-62564-2

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Classical Music Connections

BY JANET GREENE

Thanks to my parents, my childhood was rich with classical music. I was lulled to sleep with Beethoven's *Pastoral Symphony* and awakened on Sunday mornings with Stravinsky's *Rite of Spring*. One of my earliest memories is dancing to Borodin's *Steppes of Central Asia* while looking out the window into the twilight of a Wisconsin winter. All of this music became part of me.

In the last few years, I have been a mentor teacher for the San Francisco Symphony Keeping Score program, helping classroom teachers integrate classical music into other areas of their curriculum. Concurrently, I have been weaving Western art music into kindergarten through third grade science, math, and language arts through a project called Making Connections. This article describes some of these adventures.

Rainbow Firebird

THE FIREBIRD: INTEGRATING MUSIC, DANCE, VISUAL, AND LANGUAGE ARTS

The Firebird, composed by Igor Stravinsky in 1910, is based on a Russian folk tale. When performed by the Ballets Russes in Paris in 1910, it made Stravinsky an overnight success. *The Firebird* is also a big hit with my second and third graders. The music is filled with contrasting sounds and moods. The characters include a magic bird, an evil king, a mob of monsters, a brave prince, and thirteen princesses. There is danger, romance, fear, heroism, and an enchanted forest. What a fantastic combination!

The Firebird project engaged students in many modalities and invited collaboration with classroom teachers. I presented the music and dance elements while classroom teachers incorporated the visual and language arts activities into their curriculum. All of these disciplines were given equal value and were often experienced simultaneously. Integration across the curriculum.

In each lesson, I slowly revealed the story that connected with each musical movement. This "to be continued next week" aspect kept students in suspense. However, before telling the story, students focused on the music, beginning with deep listening and their eyes closed. After hearing one of the movements I asked two questions: "What do you imagine is happening in the story?" and "What musical elements is Stravinsky using to make you think or feel this?" These questions stimulated their imaginations and developed their musical thinking skills. During the lessons, students gradually began to use the musical vocabulary of tempo, dynamics, pitch, and rhythm.

After hearing parts of the story, students became the characters in different ways. As firebirds, they swooped, twirled, and explored the dance elements of pathways and levels while trying to escape from Prince Ivan. They also drew their own firebird. To prepare for King Kashchei's *Infernal Dance*, they made asymmetrical shapes for the king or one of his monster helpers. Then they created individual movement patterns and combined these into a wild choreography. My question of "Why did King Kashchei want to turn Prince Ivan into a stone statue?" prompted a stimulating literary discussion on motivation and alternative story endings.

One culminating activity was watching a recreation of the original Ballet Russes production of *The Firebird* on the DVD *Return of the Firebird*. For most students, this was their first exposure to ballet and dance. It also gave them new ideas for their own choreography. Along with this immersion into *The Firebird* music and story, the students learned about Stravinsky's life through a slide show of photographs. They also listened intently to Stravinsky's voice through an interview in which he describes his orchestration of "Happy Birthday." During the six-week *Firebird* project, I could see students' emotional connection and understanding of Stravinsky's music deepen through this multilayered approach.

Students create asymmetrical shapes for King Kaschei's *Infernal Dance*.

BEETHOVEN'S SYMPHONY NO. 5 IN C MINOR: DURATION AND COMPOSITION

While researching Ludwig van Beethoven's Fifth Symphony, I discovered a graphic score of the first movement online (www.musanim.com/all/). The score is structured like a scrolling horizontal bar graph. Instrumental families are represented by bars of different colors. Changes in pitch and texture are easy to see. Beethoven's themes become visual patterns that reappear throughout the score.

What intrigued me the most was that duration—the lengths of different sounds—is so explicit in the score. Duration is shown by the segment bar length: Short sounds = short segments, long sounds = longer segments. I realized that this kind of notation could be an entry into reading standard rhythmic notation which does not really show the length of a sound such as a dotted quarter note. Music readers must internalize the meaning of these various symbols. However, with this kind of graphic notation, duration is clearly visible, as is the relationship between sounds of different lengths.

After watching the video, third and fourth graders immediately noticed this relationship. They translated Beethoven's famous theme into "short short short long" and created movement sequences to illustrate this. Partners played the theme using two kinds of instruments: rhythm sticks for the short sounds and stainless steel kitchen bowls for more sustained sounds. The bowls have a sound similar to gongs and provide contrast to the staccato sound of the rhythm sticks. Students hypothesized the reasons for the differences in duration. This led into a discussion of sound waves. Physics in action!

ABOVE: Creating a composition based on duration using bowls and sticks.

LEFT: Composition using graphic notation to express duration.

Students used these same instruments for their own compositions. After a period of free improvisation, they notated their compositions with colored paper strips of different lengths glued on black construction paper. Although none of the students focused on making specific segment lengths, I can see how the concept of proportion could be experienced in a math and music lesson based on the Beethoven graphic score.

Some of the pieces were rhythmic in nature and contained repeated patterns. Others were rhythmically free, when students listened intently to their bowl sounds. Some students created layered compositions with several instruments playing simultaneously. Their compositions were musically interesting and visually beautiful. All students made the connection between the length of a sound and its symbolic representation. Most importantly, they became composers. Before beginning his composition, one student said, "Now, I am going to make my own symphony."

RIMSKY-KORSAKOV AND THE BEE DANCE

What do bees have in common with music and dance? My second-grade students found several connections in an integrated project called *Bee Dance*. It began with their listening first to recordings of honey bees and bumble bees, and then to Nikolai Rimsky-Korsakov's *Flight of the Bumble Bee*, composed in 1899–1900 for his opera *The Tale of Tsar Saltan*. While listening to the music, many of the students were frenetically moving arms, fingers, and legs. This spontaneous physical response demonstrates the importance of allowing and encouraging movement while listening to music.

I asked the students if the music sounded like bees, and if so, what musical elements did the composer use? One students commented that the "violin buzzed like a bee." Most of them focused on the tempo with comments like the following: "The violin was fast like bees go very fast when they go back to the flower." One student was convinced there was an actual bee in the music. He said, "I think they trapped a real bee and put a microphone there while they played the violin."

In the next lesson, the students watched a video of the complex dance scout bees perform to show workers the distance and direction of the nectar source. After several more viewings, each student copied the bee dance form: wiggling in a straight line, following two half circles, and creating a figure eight pattern. Each of them performed their own "bee dance," first in silence and then to Rimsky-Korsakov's music. The energy in the music enlivened their movements. The music continued during a game we called "finding the pollen" where worker-bee students used the scout's dance patterns to find the correct flower.

Students then learned a simple line dance with the typical casting-off pattern. After performing the dance, I asked, "How is the bee dance like our line dance?" Several students understood

the similarity between the two forms with comments such as: "When we peel off, we make a half circle like the bee dance." Making these kinds of connections involves higher-order thinking, but I think that there is an even more important purpose—my hope is that by asking students to make this connection, their understanding and appreciation of diverse life forms will increase.

FROM SHOSTAKOVICH INTO STORY

Dmitri Shostakovich composed his Piano Trio No. 2, Op. 67 in 1944 as a memorial for a good friend Ivan Sollertinsky and the Jews who had died in the Holocaust. It was the first time Shostakovich used Jewish musical elements in his compositions. These are especially apparent in the last movement, where two klezmer sounding fragments reappear throughout the piece. When I first heard this movement, I was struck not only by the extreme mood changes, but by the structure that resembled a literary story form: introduction of characters, development, conflict, and resolution. This music yearned for a story. Shostakovich composed music for numerous silent movies, and this movement seemed a perfect score for a silent movie.

I chose five contrasting selections of approximately one minute in length that suggested contrast and plot development and presented the following scenario to several classes of second, third, and fourth graders after they had listened to all five selections.

> *This is your musical score and you are creating a silent movie in which your characters can't talk. There are five scenes in your movie.*
>
> *Choose a character or characters who may or may not be connected to a specific instrument. Where are they, and what do they look like? What happens to them in each scene? When you hear each selection, write a title and a short phrase and/or draw a picture to help you remember what is happening.*

Students then folded a paper and numbered each section. As I played each selection, they drew and wrote their script ideas. Many of the stories involved imaginary characters and animals. Titles included *The Goat and the Monarch Butterfly*, *Two Men and the Evil Snowman*, *The Princess and Three Witches*, and *Two Kids in a Haunted House*. Other stories were based on real events. When I asked one of the students why her story was about the recent tsunami in Japan she replied: "I was reading about the tsunami in the newspaper, and the music started out like a normal day doing stuff but then it got louder and then something happened in the middle. So, then I was thinking about the tsunami that happened in Japan."

It was obvious that these students were not only responding emotionally to the music, but also to horrific far-away world events that touch their lives through the constant barrage of the media.

Another student's movie script was about the war in Afghanistan. While listening to the last musical excerpt he kept commenting on the sadness in the music. His story reflected this feeling when he told us that all the people were killed in the last scene.

It was obvious that these students were not only responding emotionally to the music, but also to horrific far-away world events that touch their lives through the constant barrage of the media. The music and the movie script format allowed them to externalize these frightening events. It also raises the question of how much violence, real or imaginary, should children be exposed to through television, movies, newspapers, and computers?

The Shostakovich project did not stop in my music room. A second-grade teacher carried it into her language arts curriculum. She and the students listened to the music again, and discussed its connections to story form. They used their movie scenes as a first draft to develop a story using descriptive language and imaginative plots. The students I interviewed told me how the music helped shape their stories. The teacher commented that many students did their best writing because of this musical and literary experience. It seemed to free their imaginations, and it helped them develop a plot structure. In the next few months, the students will transform a few of these stories into "silent movies" that they will act out and it will be accompanied by Shostakovich's music.

After describing these four lessons and observing the profound ways that my students connected with Stravinsky, Beethoven, Rimsky-Korsakov, and Shostakovich, I have been asking myself why I waited so long to bring Western classical music into my classroom. This is easy to answer—because of all the other wonderful musical experiences I am trying to fit into a weekly half-hour lesson. Yes, there is so much to do in so little time. However, as I reflect on how my musical and emotional life have been shaped and enriched by this music, I want my students to have this gift as well. ■

***Janet Greene, MA**, teaches at Oak Grove and Monte Rio Elementary Schools in Northern California. She shares her interest in curriculum integration with teachers at the San Francisco Orff Course, Mendocino College, Sonoma State University, and the San Francisco Symphony Keeping Score program. She has also taught and learned from children and teachers in Bali; Bhutan, Thailand; and South Africa. She received a Fulbright grant to attend the special course at the Orff Institute in Salzburg.*

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Selecting Music for Purposeful Movement

MARLA A. BUTKE AND R. J. DAVID FREGO

Most music specialists equate the Dalcroze approach with full body movement as a means to internalize the elements of music. As a teaching tool, this approach is also effective for engaging the learner through kinesthetic, visual, and aural modalities. All senses are engaged in the music-making process.

Dalcroze instructors most often improvise the music on the piano to achieve the desired movement-to-understanding goals. The rationale behind this approach is that the instructor can adjust the music in the moment to optimize the learning experience. These adjustments can be tempo, dynamics, phrasing, duration, articulation, or rhythmic structures to name but a few. In this symbiotic relationship, students are reacting to what they hear and the instructor is reacting to what he or she sees. Senses tend to be heightened in an improvised experience because the students and the instructor have to be ready to make adjustments at any time. Musical moments can be predictable or unpredictable, depending on the goal of the lesson. This tends to be seen as the "process of learning."

Recorded music can also be used in Dalcroze lessons. However, because recordings are static and can be perceived as predictable, Dalcroze instructors tend to use recorded music as a culmination of the learning experience that allows the students to feel and express music in a manner that is nuanced and musical. This is often perceived as the "product of learning," or the *plastique animée*. A brief sidebar is needed to describe this term. While controversy swirls around the meaning and intent of *plastique animée*, a description that many can embrace describes it as an artistic embodiment of music through individual or group movement. When embodying music in purposeful movement, people are able to express and visualize music in a nuanced and meaningful way.[1] *Plastique animée* is a means to express artistry and to bring together all the elements from the lesson into a musical moment. When working with children, it helps to tell them that if the principal walked into the room when I pressed the play button, she would think that the movements are choreographed because the children are moving through the space and coordinating their arms and legs at the same time. In actuality, the students are reacting to the music, but by using their visual, aural, and kinesthetic senses, their coordinated movements are more spontaneous and not choreographed. Of course with repetition, any *plastique animée* can turn into a set piece or choreography. The beauty of a recording is that with repetition, the opportunity for some predictability occurs. Instructors need to be aware that at some point, the nature of the learning turns from a spontaneous reaction to the music and to movement from kinesthetic memory.

The selection of music for the *plastique animée* often comes with choices that can be quite challenging. "What music can I find that has the right tempo for the children? What piece is in twelve-eight time? I need to find something that has durations of quarter- and half-notes." As music specialists, our heads are so full of too many musical choices that we feel overwhelmed. What would happen if you worked from the other direction? Listen to a piece of music and identify the elements in the recording that can be used as a culmination of a lesson. We suggest that you establish a portfolio of recorded music with defined musical elements. A few of them are offered at the end of this article. Here are some considerations when selecting recorded music for movement.

TEMPO

Tempo is a crucial musical element in any choice to link music to movement. Early movement experiences with children are successful when we select music that coincides with their personal tempo; meaning that the tempo or a subdivision of that tempo in a recording coincides with their internal tempo. A study published in 1996 sought to establish the personal tempi of children from pre-kindergarten through grade six. This was achieved by having individual children walk and march a natural steady tempo of their choice between cones spaced well apart in a large space. Results indicated that the personal tempo was more closely related to leg length, gait, and cultural considerations rather than heart beat. The following chart shows the tempo selections based on grade level.[2]

MARCHING AND WALKING STEPS PER MINUTE FOR EIGHT GRADES

Grade	Walking	Marching	Mean
Pre-K	139	139	139
K	140	139	139
1	149	140	145
2	148	139	144
3	141	138	140
4	137	129	134
5	135	126	131
6	133	124	129

These tempo considerations are helpful starting points in predicting student success in locomotor rhythmic movement activities. This is not

to mean that they must only move to music at this tempo, rather that student successes are more notable if they have experience moving at their personal tempo before expanding to speeds that are faster or slower. Also, if you select a recording where the tempo is half of the personal tempo, you should expect success because the students will perceive their personal tempo within the macrobeat. Once established, we encourage you to deviate towards other tempi.

LENGTH

When using recorded music for a *plastique* experience, we advise choosing music with an appropriate length to internalize the musical understanding and yet appropriate for the ability of the students to focus. In other words, the music should be long enough to allow the students to become immersed in the process, yet short enough that they maintain concentration. A further caution would be selecting music that will allow a beginning and a conclusion. Most children in pre-kindergarten through grade three can focus on a musical selection that is under three minutes. Depending on the pre-teaching, students in grades four through six can move through a piece that is less than six minutes. A good example of a short work is the second movement from Beethoven's Symphony No. 7. There is a natural conclusion to the "A" section at 2'57"; this length provides enough time for students to become immersed in the main motives of the work and to experience them at different dynamic levels. An example of a longer work is the first movement of the Bach Brandenburg Concerto No. 6 in B flat. The piece is 6'29" and displays various subdivisions of the beat simultaneously. When teaching a lesson on duration, students often need a longer work to explore the range of their creative movement abilities.

PROCESS

It is important to sequence meaningful preparation activities so that students can achieve purposeful movement. Students need to be comfortable moving through space, in time, with appropriate energy. The goal is to go from body awareness and comfort in movement to *plastique animée* where students are implementing their movement vocabulary with sensitivity and creativity. Here is a logical progression of activities that can take place over the course of many class periods, but not solely taking the entire class period. The instructor can use a hand drum or a recorder, or improvise on a barred instrument or the piano:

It is important to sequence meaningful preparation activities so that students can achieve purposeful movement.

- Students find their own space in the room, walking to the beat. Use different directions—forward, backward, sideways, and diagonal.
- Students move through space at different levels—high, medium, low.
- Students use different body parts to show the beat—fingers, head, elbows, knees, hips, shoulders, and toes.
- Students use different energies moving through space—strong/weak, light/heavy, and forceful/gentle.
- Students respond to different rhythmic patterns representing locomotor movements—walking, swaying, skipping, running, galloping, hopping, jumping, sliding, and crawling.
- Students use non-locomotor movements—bending, twisting, stretching, pulling, pushing, dabbing, and flicking.
- Students work on balance—being in different positions while maintaining balance.
- Students move through space by displaying an emotion or a character.

SAMPLE LESSON

Students work in groups to create a large tableau (statue). One student steps into the center of a circle and creates an interesting body position (over ten drum beats). In the next ten beats another student joins the statue without touching, complementing the first student's position. Continue the process until all students are part of the statue. Then when the drum plays an improvised rhythm, the statue slowly moves in a flowing manner to a new position until the drum stops. A new rhythm creates a new movement of the statue. This process continues several times. For the *plastique animée*, the instructor plays a recording such as Ennio Morricone's "Gabriel's Oboe" from *The Mission* (2'14"). This culminating experience focuses on creative movement, flow, and ensemble work within the parameters of the tableau.

WHAT IS HAPPENING

Students are moving through space under a finite length of time (ten beats) with appropriate energy. They are working cooperatively to create a moving tableau that is rhythmic and musical. Students are reacting creatively to the music under the limitations of the cooperative experience. Following a preparation experience similar to above, students will then be ready to make the music come alive with their bodies by responding to more musical elements in a variety of recorded music.

MUSICAL ELEMENTS

Once students have developed a movement vocabulary they can start to explore how to represent the music with their bodies. Begin with having students respond physically to singular musical concepts. Encourage them to use different parts of their bodies, not just their feet. Many of these elements can be improvised easily on the piano, hand drum, singing voice, or a pitched barred instrument.

- Steady beat at different tempi
- Different meters including irregular and mixed meters
- Repeated rhythmic ostinati
- Melodic contour
- Dynamics
- Harmonies—dissonance/consonance
- Harmonies—changes in modality

MUSICAL WORK	MUSICAL ELEMENTS
Bach, *Violin Concerto BWV 1041*, Mvt. #2	solo vs. orchestra, melodic contour (6'35")
Beethoven, "Pathetique Sonata," Mvt. #2	expressiveness, rubato (5'46")
Brubeck, "Unsquare Dance"	irregular meter (2'00")
Elgar, *Enigma Variations*, "Nimrod"	expressiveness, motives (3'59")
Fauré, "Après un Rêve"	two against three, phrasing (2'38")
Glass, *Einstein on the Beach*, "Knee 1"	mixed meter (3'33")
McKennitt, *The Visit*, "Tango to Evora"	lift on third beat (4'09")
Morricone, *The Mission*, "Gabriel's Oboe"	expressiveness, duration (2'14")
Nyman, *The Piano*, "The Heart Asks Pleasure First"	expressiveness, form (4'51")
Orff, *Carmina Burana*, "O Fortuna"	dynamics, rhythmic ostinati (2'42")
Piazzolla, *Classic Yo Yo*, "Libertango"	rhythmic patterns, articulation, form (3'07")
Portman, *The Cider House Rules* theme	expressiveness, micro/macro beats (2'13")
Rachmaninoff, "Vocalise," Opus 34 #14	expressiveness, melodic countour (6'26")
Saint-Saens, *Carnival of the Animals*, "The Swan"	expressiveness, legato (2'53")
Williams, *Empire Strikes Back*, "Imperial March"	harmony, dotted note values (3'02")
Williams, *Harry Potter*, "Hedwig's Theme"	compound meter, dynamics (1'38")
Williams, *Jurassic Park*, "Main Theme"	dynamics, articulations (5'29")
Williams, *Raiders of the Lost Ark*, "Main Title"	syncopation, dotted 8th note (6'41")
Williams, *Superman*, "Main Theme"	dynamics, form, melodic contour (4'12")

- Texture—layering of voices and/or instruments (also shows tone color)
- Articulation—legato, staccato, marcato
- Form
- Style
- Nuance—rubato, subtle changes in dynamics, sensitivity
- Expressiveness—a combination of dynamics, harmonic tension and release, legato, style, nuance, and intensity

After students have explored musical concepts they will be ready to improvise physically using creativity and nuance with other students, thus creating *plastique animée*. The selection of music that clearly represents specific music elements is the next challenge. Some examples of music that can be realized physically are listed at the top of this page.

The benefits of purposeful movement in a music curriculum are enormous. Movement within this philosophy is the integration of the whole being. Meaningful aesthetic experiences for the students will be the result. As Jaques-Dalcroze noted, "Joy arises in the child the moment his faculties are liberated from any restraint, and he becomes conscious of his control over them, and decides on the direction in which that control shall be exercised. The joy is the product of a joint sense of emancipation and responsibility."[3] ■

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Orff Schulwerk in the Music History Classroom

BY LAURA ARTESANI

"I was told that I need a soprano recorder for your music history course. That's a mistake, right?"

This was the contents of an e-mail that I received shortly before our university classes started in September. "No, not a mistake," I replied. "We'll be doing some recorder playing at the beginning of each class, and occasionally we'll do some dancing, too."

After several years of teaching music education and music history courses, I had become increasingly dissatisfied with the disparity between the active music making of my general music methods courses and the traditional lecture format of the music history course that I taught on medieval and Renaissance music. As the Chinese proverb states, "Tell me, I forget; show me, I remember; involve me, I understand." My training in Orff Schulwerk had convinced me that this was true, but how could I apply this principle to a music history course?

The answer came one day during my Elementary General Music Methods class, as we played the well-known *Canon* by Thomas Tallis on our soprano recorders. "Tallis was the topic of my music history class yesterday," I thought. "Shouldn't this piece be part of *that* course?" In the following year, I incorporated recorder playing into my music history classes. "Experience first, then intellectualize," Orff advised. Adhering to this philosophy, the first part of each class is spent playing recorders, often adding hand drums, finger cymbals, and other percussion instruments as well.

As music majors at the sophomore level, the students in this class are musically literate, and most have had previous experience with the recorder. However, a review of fingerings, breathing, tonguing, and other aspects of recorder technique are an important and necessary part of the experience. A sixteenth century piece such as Claude Gervaise's *Bransle* uses only four notes (G,A,B,C) and can be mastered quite easily.[1] As the semester progresses, more advanced pieces are introduced. The repertoire is correlated with information to be covered that day in class whenever possible. For example, a lecture on troubadours and trouvères begins with a tune from *Le Jeu de Robin et Marion* by Adam de la Halle[2]; a lecture on the Syntagma musica of Michael Praetorius is introduced with his *Gavotte and Gilotte*.[3] On the day that William Byrd is discussed, class begins with his lively dance, *La volta*.[4]

At the conclusion of the semester, the music education majors who are enrolled in the course have played a wealth of literature from the medieval and Renaissance periods, and are prepared for continued recorder experience in the Elementary General Music Methods course during their junior year. It is imperative for preservice teachers at our colleges and universities to clearly understand that the recorder is not merely a "pre-band" instrument for young children. As Eve O'Kelly states, "It is difficult to think of another instrument where expectations of the child are in general so low. The recorder tends to be dismissed as a toy or condemned as noisy, shrill, and unmusical … The recorder has become labeled as 'easy', suitable for introducing children to music, and therefore somehow not 'a real instrument'."[5] In *Focus on the Future: Involving College Students in Orff Schulwerk*, Julie Scott writes: "Results of research show that college experiences can impact the beliefs of pre-service teachers, and because one of AOSA's mission statement objectives is 'to demonstrate the value of Orff Schulwerk and promote its widespread use,' the seeds for Orff Schulwerk teaching should be planted at the collegiate level."[6]

Throughout the course, it is emphasized that the recorder has an impressive history that extends back through five centuries. For example, the oldest recorder still in existence was discovered in the moat of a fortified house in Dordrecht, Holland, which was occupied from 1335 to 1418.[7] Henry VIII owned seventy-six recorders, and Louis XIV employed recorder players as well as recorder makers.[8] During the Baroque era, virtuosic sonatas for the recorder were composed by J. S. Bach, Telemann, Handel, and Vivaldi.

The recorder was originally included as part of Orff Schulwerk at the suggestion of ethnomusicologist Curt Sachs, who observed, "Then you will have what you most need, a melody instrument to your percussion, a pipe to your drum."[9] At first, no one involved with Orff Schulwerk knew how to play this instrument. With typical resourcefulness, Gunild Keetman declared, "Give me a recorder, and I will find out how it works."[10] As described in the AOSA Guidelines for the Recorder, "In doing so, she made the recorder her own, and there was a melodic voice added to Orff Schulwerk that has become an integral part of the philosophy and its process."[11] The Guidelines remind us that "the recorder can be a valuable introductory vehicle into styles and repertoire that illuminate the historical precedents of the Schulwerk, as well as the overall repertoire of different periods of music history, especially the Renaissance, Baroque, and contemporary. The instructor has the opportunity to lead students into this lifelong source of satisfying music making."[12]

In addition to the recorder, the aspect of movement that is fundamental to the Orff Schulwerk approach can be integrated into a music history course through historical folk dances. Early English dance music can be explored through Gunild Keetman and Minna Ronnefeld's publication titled *Country Dances*, which includes arrangements of tunes from John Playford's *The English Dancing Master* for two soprano recorders, alto recorder, and percussion. According to Keetman and Ronnefeld, the intent of this publication was "to meet the demand for practicable dance pieces in class teaching which are not too ambitious but which are of good quality."[13] Playford's *The English Dancing Master* is the earliest published source of English Country Dances, originally appearing in 1651. It contains tunes such as "Sellenger's Round," a maypole dance, which can be traced back to 1480.[14]

Isabel McNeill Carley, founding member of the AOSA and longtime editor of *The Orff Echo*, created two volumes of dances that can be used with great success in a music history class. *Renaissance Dances: For Dancers Young and Old* features dances from the fourteenth through the sixteenth centuries and includes works by Arbeau, Attaingnant, and Susato. *Medieval and Renaissance Dances for Recorders*, *Dancers and Hand Drums* includes farandoles, bransles, and pavanes as well as works by Machaut, Arbeau, and Praetorius. An additional source that includes European dances from the Renaissance is *Chimes of Dunkirk*, produced by the New England Dancing Masters. The dance for which this volume is named originated in France and was originally known as *Le Carillon de Dunkerque*; the first chime of Dunkirk was built in 1437.[15] Although the subtitle of this volume is *Great Dances for Children*, I have found that university students enthusiastically participate in these dances as well.

Additional aspects of medieval and Renaissance dance can be reinforced through recorder playing. For example, types of dances such as the gavotte, saltarelle, and galliard can be explained as melodies with these titles when they are played in class. A session devoted to Thoinot Arbeau's dance treatise of 1589, *Orchésographie*, can include his pavane titled *Belle qui tiens ma vie*, found in the *Sweet Pipes Recorder Book*.[16]

Also, singing can be integrated into a music history class, providing another opportunity for active music making. For example, the fourteenth century Germany melody known as *In dulci jubilo* is recognizable to many university students and can easily be sung in class. Four-part pieces such *Lo, How a Rose E'er Blooming* by Praetorius and Adoramus Te by Palestrina can be sung quite successfully by a class of music majors. Madrigals such as *O, Occhi Manza Mia* by Orlande de Lassus are accessible and allow students to experience personally the compositional style of the composer.

Given the task of teaching five centuries of music history in one semester, I typically devote only a portion of each class to active music making. However, I do schedule one special event halfway through the semester. Referred to as a "Renaissance Celebration," it is held in our recital hall. Prior to this event, students practice singing or playing selections from the Renaissance in small groups (I provide repertoire from which they can choose; students sometimes contribute their own selections from the Renaissance as well). This informal event concludes with Renaissance dances for the entire group, followed by apple cider, cheese, bread, grapes, and other fare reminis-

cent of this time period. This event is eagerly anticipated and enjoyed by the students, and confirms what Joachim Matthesius declared in Volume Two of the American Edition of *Music for Children*: "The joy of active participation in a social setting lays the foundation for the love of music and for the humanizing influence that all art has had throughout history."[17]

In their article, "Seven Principles for Good Practice in Undergraduate Education," Chickering and Gamson state, "Learning is not a spectator sport. Students do not learn much just by sitting in classes listening to teachers, memorizing pre-packaged assignments, and spitting out answers. … They must make what they learn part of themselves."[18] I believe that anyone who is an advocate of the Orff Schulwerk approach would agree with this statement. As I have discovered, incorporating recorder playing, dancing, and singing into the music history classroom results in a more valuable and rewarding experience for university students, and stresses the relevance of active music making to our preservice teachers.

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Art Music through the Eyes of a Child

BY KATIE TRAXLER

For the purpose of this article, I'd like to briefly describe my understanding of the term art music. Art music is music that comes from professional composers unlike folk music, which comes directly from the common people. While art music encompasses modern, contemporary, and classical music traditions from many cultures, it is most commonly used in reference to Western classical traditions. Art music, with its formal structures and advanced theoretical and technical challenges, requires a high demand of attention and knowledge from both the performer and the listener. So, how and why do we as educators of young children take this "serious adult music" into our classrooms to use in meaningful and engaging ways?

Students who have been marching to Schumann's "Soldier's March" freeze when the piano music stops. Student drummers who have been playing the steady beat wait for the piano cue to begin again.

WHY ART MUSIC?

For most of my students, my music classroom is the only place they are exposed to art music. At home, they listen to whatever their parents listen to or to whatever is playing on the street or TV—usually pop, rap, country, or hip hop. While it is important for us as educators to explore all of these styles in our lessons, western classical music drives most of the upper elementary through high school music theory, composition, and performance ensemble classes that I have seen. Our students should, at the very least, be able to recognize and identify art music when they hear it. Music educators and researchers who participated in Vision 2020: The Housewright Symposium on the Future of Music Education agreed that we must "take responsibility for charting the future of music education to insure that the best of the Western art tradition and other musical traditions are transmitted to future generations."[1] For the past few years, I have worked to find a comfortable balance of using both art music and folk music with my students throughout the different grade levels. It is my hope that their experiences in my classroom will inspire them to seek out additional opportunities to hear and experience art music in their homes and community.

HOW TO INCORPORATE ART MUSIC INTO THE CLASSROOM

Listening: It is obvious to us as teachers that students' attention spans are dwindling. One of my biggest efforts in class is teaching my students how to listen. I have to train them to sit and enjoy more than thirty seconds of music (if I ever want to bring them to a concert). More importantly, I want them to develop effective listening habits that will allow them to understand and enjoy what they are hearing. There are many wonderful listening activities in print to help students follow along to classical music. There are listening maps accompanied by stories, listening maps with videos, electronic listening maps, and of course, the simple transparency listening maps from the older textbook series. Listening maps can help students identify form, instrumentation, tempo and dynamic changes, melodic direction, harmonic analysis—anything you want to focus on in the music. One of our favorite things to do as a class is make up our own maps. We call them listening scores. In small groups, students listen to a selection of art music and decide on the attributes of the music that jump out at them the most: instrumentation, a rhythmic motive, or maybe a pattern of style changes from pizzicato to legato. Sometimes, for assessment purposes, I will ask them to listen for a specific musical element we've focused on in previous lessons. They can use their imagination as far as symbols go, but other groups should be able to follow the score and identify the musical elements. Some scores are

very literal, but many times students come up with some great new shapes and symbols. We look at each other's listening scores and share ideas about the music. You can compare scores to see what each group thought was most important. It is very interesting and entertaining for me to hear through their ears for a change—and very telling about where I should go next in my lesson. The greatest part about this whole lesson is to observe my students engaged in complex music—listening, analyzing, and truly enjoying their new musical discoveries. One additional extension is to choose one of the scores and create a movement piece with it. The whole class can choreograph the musical elements represented on the score and enjoy the music in a whole new way. Perform it with and without the music; then challenge students to create an original composition for the same movement piece using the same score and elements but on Orff instruments.

Movement: I have a lot of fun with my early elementary students with movement games. One of their favorite games is Dalcroze eurythmics quick reaction exercises in which students perform specific behaviors on musical cues. These exercises "develop musical intelligence by improving response time, instantaneously connecting mind and body, and giving the student a direct feel for musical gesture."[2] Instead of improvising on the piano for the game, I select short excerpts from the piano literature books and other repertoire that have contrasting styles, tempos, dynamics, or keys.[3] We add one new cue (piece) a week until we have many different musical characteristics represented. Schumann's "Soldier's March" is great for marching while "The Wild Horseman" is great for skipping or galloping. Sometimes, I will play a tune and ask the students to decide how we should move. I also add other little sounds—maybe a short trill or one low sustained chord so we can explore non-locomotor movement mixed in. Another variation is to choose one piece and have the students perform a "tempo follow" where I change the tempo every few phrases and they have to show me the change in their feet by walking the steady beat. Of course when the music stops, we experience absolute stillness—something I think we don't ever enjoy enough with our students. To play these games, my students must be silent. I tell them to practice speaking with their body movement. They may tell me what they hear only by showing me. They don't want to talk at all because they are listening in anticipation for the changes in the music. You can explore any kind of movement if you find the right piece for it. These little musical movement games are a great opportunity for my students to experience beautiful piano music from the Classical, Romantic, and Baroque eras. I have to practice a little more, but it is worth it to hear my students ask for more Schumann and Chopin!

Composing: My husband is a composer and performer of experimental and electronic music. After fifteen years of classical piano lessons, I tend to gravitate to music that resolves from

V to I. He does not. He is inspired by contemporary art music, serialism, minimalism, and the chance music of John Cage. Over the past few years, I have come to appreciate this kind of music for its unique beauty. I have been exploring ways to share this beauty with my students through composition. Because a lot of the contemporary art music of today uses graphic notation, it is rather easily adapted for younger children to understand and enjoy. After looking at some of Stuart Smith's scores or listening to some of John Cage's music, my students work in small groups to create their own compositions with found sounds and use invented notation—or graphic notation—to record their ideas. We try to use something from the music we have heard to inspire our own pieces. One class used the ostinato from *Clapping Music* (Steve Reich) to compose a xylophone melody in ABA form. We practiced and performed our pieces for one another, videotaped them, watched and made notes, revised our pieces and notation, then gave one final performance. The whole process is very lengthy, but worth every minute. Because they are using graphic notation, there is no fear of "wrong notes" to stifle their excitement. Students walk away knowing that they are composers and are capable of creating new music.

History and *literacy*: One of the biggest hits of this school year has been our new and improved Composer of the Month series. One of my annual goals last year was for my students to speak more intelligently about music. I wanted them to use appropriate music vocabulary and have a basic knowledge of music history and the most influential composers of the past several hundred years. That isn't too much to ask, right? So, I thought about how to make that happen and how to assess these skills. I decided to choose one composer to focus on each month of the school year. It will eventually be a three-year rotation, although some select composers will appear every year. We begin every class with a five-minute composer lesson. We learn a little about the composer's life, the time period in which they lived, and what role they played in music history. Then we listen to an excerpt and discuss it together. We identify the tempo, dynamics, form, instrumentation, and style, using vocabulary from our music word wall. We talk about what the composer may have been feeling or what the purpose of the music was. We explore one new piece each week. Depending on how often I see them it could be anywhere from three to six pieces a month. During the last week of the month, third through fifth graders write a short journal entry about the composer and his music. They choose their favorite piece and write about it. This simple weekly addition to our lessons has transformed the way my students feel and think about listening to music and learning about composers. They come in begging to know who the next composer will be. It is great! It doesn't take up too much time, and it really helps my students focus and transition into music class. The students really connect with some of the tragedies in the composer's lives. They want to know everything about them. We have even ordered books for the library on all of the composers for the students to check out and are doing research projects on them next month.

We begin every class with a five-minute composer lesson. We learn a little about the composer's life, the time period in which they lived, and what role they played in music history.

PARTING THOUGHTS

It often makes me smile to hear my favorite playlists on random. I love the anticipation of the first few bars of a song—of not knowing which melody will sing out next—Alanis Morissette's *You Oughta Know* or Tchaikovsky's *Nutcracker Suite*. As I began to revise my first draft of this article with my own personal soundtrack playing in the background, I started to wonder about the reasons certain music speaks to us. I didn't grow up with other musicians in my family who shared their love of art music, so where did this love come from? The more I thought about it, the more I realized that my favorite pieces were those that I had some kind of personal connection with—performing the piece in high school, studying it in college, or moving to it during a workshop. I felt like I owned a small part of that piece and wanted to experience the joy it brought me again and again. Ultimately, I think is what drives me to incorporate so much art music into my teaching. I want my students to experience art music in a way that will stay with them forever. ■

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Musical Outreach in Mainz

BY CATHERINE RÜCKWARDT

It's seven o'clock on a Thursday evening, and one thousand eager children fill the auditorium of the State Opera in Mainz, Germany. Fist-fights, which had threatened to erupt over the last available tickets, have been settled by the kindly old security guard at the box office. In contrast to a normal symphony concert, the audience greets the entering orchestra with enthusiastic screaming, whistling, and stamping of feet usually befitting a rock concert. The concertmaster cues the oboe player for tuning up, and as if by magic, the crowd of kids is silent. The conductor takes her place on the podium and greets the audience. The first piece on the program is Steve Reich's *Clapping Music*. One of the percussionists demonstrates and the children in the audience, divided at first into sections and then as a whole, respond by copying him. Tuned into the rhythm, they fully enjoy the rendition of the five-minute piece by the orchestra's percussionists.

Next, the conductor demonstrates how a tune deprived of its rhythm may be difficult to name, but that anyone can identify Ravel's *Bolero* simply from the rhythm. The overture to Rossini's *William Tell* is then performed to further demonstrate the importance of rhythm as an identifying factor. To introduce the slow movement to Beethoven's Seventh Symphony, the conductor has the audience speak the main rhythm (a quarter note, two eighths, two quarters). "Beet-ho-ven's *Sieb-te*, Beet-ho-ven's *Sieb-te*" echoes through the hall. These children will remember the name of the piece whenever they encounter it later in life. The Beethoven is followed by selections from Mendelssohn's *Italian Symphony* and Honegger's *Pacific 231*. An excerpt from Mozart's *Don Giovanni* illustrates the use of polyrhythms in the party scene in which each social caste is described by its own rhythm: a minuet, a German dance, and a rural dance layered over one another in a truly unique display of metric textures.

The final numbers are excerpts from Wagner's *Das Rheingold*. In preparation, grips from the stage crew have spread large rails of scrap metal along the front of the stage. Thirty children are chosen from the audience to assist in playing the parts originally written for a dozen anvils. They rehearse briefly, pounding the metal bars with thirty hammers acquired from a local hardware store and sold by a puzzled sales clerk, to learn the three different percussion rhythms required. The orchestra launches into the interlude, and the young helpers throw themselves into an enthusiastic, if not precise, version of the Nibelungs' hammering. The concert concludes, naturally, with the *Ride of the Valkyries*. The audience roars its approval, demanding encores until the conductor persuades the elated crowd to go home by announcing the next concert, due in six weeks.

This description of one of our programs, titled *Im Anfang war der Rhythmus* ("In the Beginning There Was Rhythm"), serves to illustrate the outreach program I developed in Mainz, Germany. These Young People's Concerts are the heart of the Mainz orchestra's work for children and adolescents. They offer an opportunity not only to present the world's greatest musical literature but also to lay the groundwork for understanding structures and principles of this art form.

Both my parents were professional musicians. I grew up watching them rehearse and perform in the great European opera houses. At home, my father would spontaneously sit down at the piano with me and show me a particularly interesting bit of music—the opening of the opera *Billy Budd*, for instance, where the bitonality of the violins reflects Captain Vere's inability to make up his mind, or the splendid use of only two repeated chords to open the coronation scene in *Boris Godunov*. I now know that these musical experiences served as catalysts for the rewiring that takes place in the pubescent brain. Listening to music and processing it helps young people deal with the emotional chaos that accompanies puberty. For these reasons, and thanks to my own personal adolescent experiences, I was compelled to share the wonderful world of art music with the youth of my community. The outreach program of my orchestra, the Philharmonic State Orchestra Mainz, evolved to introduce young people to that world.

Developing the outreach program required overcoming certain reservations by some of the orchestral musicians, carving out time for additional duties, convincing publishers to reduce their fees, acquiring sponsors, and obtaining letters of recommendation from local politicians. However, as the number of Young People's Concerts multiplied and *Orchester Mobil* (a program whereby the entire orchestra travels to young audiences) reached more than 10,000 children who had never before heard a live orchestra, opposition faded. The many thank-you notes printed in crayon and studded with glitter-glued renditions of violins or clarinets also helped defeat any remnant of resistance among the musicians.

Traditionally, a German orchestra musician's duty involves, quoting the standard contract or TVK (*Tarifver-*

trag für Kulturorchester), "participation in rehearsals and performances," and these obligations remain the core of a musician's work. However, political and sociocultural developments have triggered a movement toward outreach programs for young audiences. For today's member of the Mainz orchestra, the day may begin with a long bus ride to play Prokofiev's *Peter and the Wolf* in a rural grammar school, complete with a question-and-answer session for 300 children who are experiencing a live orchestra performance for the first time ever; greeting a kindergarten group and giving the children an introduction to the rehearsal they are about to attend; delivering materials and information packets to a delegation of teachers; choosing which work of art by a class of third graders should grace the flier for the next Young People's Concert; or working in committees specifically created to analyze current projects and monitor development. Orchestral conductors, managers, and musicians work closely together to make music available and attractive to young audiences, whose parents belong to a generation partially lost to art music. Historical context can help to illustrate this detrimental loss.

The political movements of the late 1960s, culminating in riots by university students in 1968, drastically altered the framework of post-war German culture. Anti-establishment efforts, necessary or valid though they might have appeared at the time, succeeded in effectively changing the general mindset from one that regarded art music and theatre as part of the texture of society to one that suspiciously viewed these cultural elements as having enabled the catastrophe of the Third Reich. Young teachers, eager to replace the ideas and philosophies of their predecessors (some of whom had been teaching since before World War II) went so far as to scorn folk songs as part of totalitarian history. Technology advanced in the 1970s and 1980s and science was emphasized in schools, but support for music education, with its ambivalent emotional possibilities for misuse, swiftly deteriorated.

The result, especially in West Germany, was dramatic. A large percentage of an entire generation does not attend concerts or opera performances. Senior citizens make up the majority of subscription holders, while the bracket of thirty- to-sixty-year olds is vastly underrepresented. Unfortunately, this younger group, which has little affinity for art music, has been voted into public office where fiscal decisions to support the great cultural institutions are made. Although the positive effects of music education in schools become ever more apparent, the disparity grows between declared political intent and actual financial and administrative support. Even the Berlin Philharmonic Orchestra is not immune to this lack of support.

In 2007, Simon Rattle, chief conductor of the Berlin Philharmonic Orchestra, made an inspired effort titled *Rhythm Is It!* that involved children from schools in underprivileged neighborhoods. It was successful both with the participants and the media but it may have been a one-time shot. Nonetheless, many orchestras in other cities took their cue from this project and were able to convince politicians and sponsors of the merit of such endeavors.

Music teachers in today's Germany enthusiastically embrace the efforts by orchestras that offer outreach programs. The Philharmonic State Orchestra Mainz has established excellent contact with a great number of grammar schools and nursery/preschools. Once or twice a week classes from city schools visit during regular rehearsal hours. The children arrive an hour before the rehearsal to hear an introduction to the current musical project by the conductor or one of the musicians. They also receive a note for their parents with information about the visit and the opportunities that our orchestra offers young listeners.

Once the children have visited the orchestra in rehearsal and have possibly gone to one of the Children's and Young People's Concerts, the next logical step is active participation. One of our most successful ventures involves children participating in actual rehearsals and concerts alongside their professional counterparts. We offer workshops during school holidays several times a year, during which the young musicians are prepared in sections for a regular orchestral rehearsal. The programs rehearsed in these workshops are not specifically geared to children, but rather are part of our standard repertoire. In the past, children in our workshops have worked on literature including Mozart's *Magic Flute*, Schubert's *Unfinished Symphony*, Strauss Waltzes and *Die Fledermaus*, and Beethoven's Fifth Symphony. Participants are recruited from the audiences of our Young People's Concerts, many of whom subscribe to our monthly Internet newsletter.

Music is magic. Music works at the conscious and subconscious levels, tapping into the amygdala, the very core of our emotions in the brain. Music not only can make you feel good—it can make you feel. Music has the power to transform people, to enable them to go home after a performance a changed person. As the youth leave the theater after a Young People's Concert, they sing and whistle. It is unlikely that they will smash store windows or vandalize a car tonight. The players of the Philharmonic State Orchestra Mainz pack up their instruments in high spirits with the knowledge that they are making a difference.

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The *Temenos*

BY LAURA COOK

"Music is the essence of order and lends itself to all that is good, just, and beautiful."
– Plato

If Plato is claiming that the ideas of beauty, justice, and order are naturally embedded in music, then how can we, as music educators, use art music with all its complexities, to impart these truths to our students?

Enter the *temenos*, the magic circle, "where special rules apply and where extraordinary events are free to occur."[1] Orff educators love circles! We already know how magical it is when beautifully planned and wonderfully serendipitous musical experiences justly occur for all of our students.

To a Paideia educator, the Paideia seminar is the temenos, the magic circle. It is in this circle where we actively dialogue with and respond to a given text. The "magic" occurs as participants engage in dialogue using higher conceptual thought processes via a formally written seminar plan.

PAIDEIA

Paideia (py-dee-a) from Greek, *pais*, *paidos*: The upbringing of a child. (Related to pedagogy and pediatrics.) In an extended sense, the equivalent of Latin *humanitas* (from "the humanities"), signifying the general learning that should be the possession of all human beings.[2]

Music is one of the gifts in life that all human beings possess. Everyone should have an intelligent possession of music, especially through art music. Hence, the addition of the Paideia seminar in the music classroom (which allows for intelligent thought and dialogue about music), is for everyone, not just musicians.

ORFF AND PAIDEIA

Much like Orff pedagogy, Paideia is both a philosophy and pedagogy. The foundations of teaching and learning proceed from a three-column model: the first column utilizes didactic teaching, the second column produces the skills for learning, and the third column objectives focus on intellectual and social development via the Paideia seminar. The third column is the focus of this article. According to author Mortimer J. Adler, "the mode of learning in column three engages the mind in the study of individual works of merit, whether literary or otherwise; accompanied by a discussion of the ideas, the values and the forms embodied in such products of human art."[3]

Children are getting ready for the Paideia lesson.

Combining Paideia and Orff is natural and beneficial for introducing and teaching art music.

Combining Paideia and Orff is natural and beneficial for introducing and teaching art music: it enhances critical listening skills, improves higher order thinking, and enables students to improve social skills (listening, speaking, thinking, agreeing, disagreeing, defending, rationalizing, and changing perspectives). In addition, understanding of the elements of music is reinforced and the use of music vocabulary is encouraged.

ART MUSIC

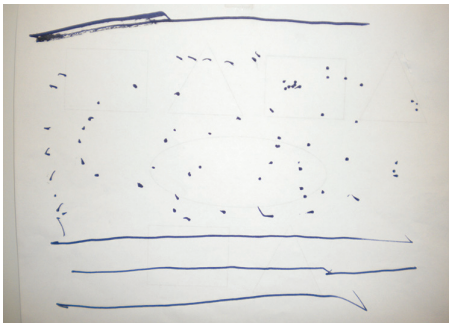
For inexperienced listeners, art music can seem overwhelmingly complex and listening to it can be difficult. In our culture, words are extremely powerful. Thus, music with lyrics tends to be more popular. In general, people avoid orchestral art music simply because they don't understand what to listen for in the music. They are uncomfortable discussing it due to their lack of knowledge and understanding of basic music elements and terminology.

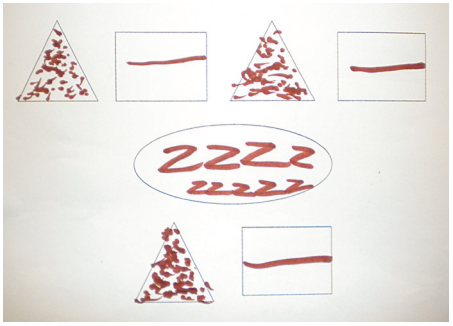
Art music is extremely conducive for use in the seminar circle. The Socratic seminar fosters a greater appreciation for art music because it compels students to think, visualize, and dialogue about a text with no words. Students can concentrate purely on the music when words do not "get in the way." When the music teacher deliberately helps students to focus their listening skills by using graphic organizers and reinforcing music terminology, then the listener is aware of what is occurring in the music, becomes educated about the music, thinks about what he or she is hearing, is able to discuss the piece using specific musical vocabulary, and can ponder how and why the composer made the choices he or she did when composing. When a student feels empowered with a musical knowledge base, they are much more likely to engage in a discussion.

This last progression leads to active, engaging dialogue within the seminar circle. Ultimately, after students engage in focused listening activities, conceptual thought about the ideas and values in the music can be discussed further.

IDEAS AND VALUES

An idea is a thought, mental image, or notion. A value is an idea that is desirable or worthy for its own sake. Mortimer Adler's list of one-hundred and three "Great Ideas" was derived while indexing *The Great Books of the Western World* and these ideas and values are what Paideia educators use when planning seminars and to drive the seminar discussion.[4] When a piece of art music





is used for a seminar, not only are the musical elements vital to an intellectual discussion but so are the ideas and values embedded in the piece. To ensure success, the Paideia seminar requires careful and deliberate planning.

THE PAIDEIA SEMINAR

The Paideia seminar is a collaborative intellectual dialogue facilitated with open-ended questions about a text. Its purpose is to improve an individual's ability to explain and manipulate complex systems. And art music is definitely a complex system! The objectives of a Paideia seminar include intellectual and social development (thinking and communicating). The Paideia seminar follows a cycle: pre-seminar, seminar, and post-seminar.[5] It is during the pre-seminar and post-seminar when Orff lessons are used to prepare students for seminar, or to provide an activity to check for understanding, respectively.

PRE-SEMINAR

Pre-seminar activities are designed to help seminar participants prepare to discuss the text. An objective for a pre-seminar activity for lower grade students listening to the "Ballet of the Unhatched Chicks" (*Pictures at an Exhibition* by Mussorgksy) is two-fold: teaching rhythm (long/short), tempo (fast/slow), form and timbre, and discussing the ideas and values of animal, desire, experience, life, death, and perseverance. Here, white papers and markers are given to students to demonstrate short sounds (dots) and long sounds (lines) randomly. They listen again demonstrating the sounds within seven pre-determined shapes representing the form of the piece (triangle=dots, rectangle=lines, and a circle). In the circle, they are instructed to make a different style line. After the second hearing, students are instructed to look at pictures of instruments and decide which ones they hear during the final listening example. Consequently,

Children participate in the "Ballet of the Unhatched Chicks" post-seminar activity.

students who have actively listened to a piece of music three times with distinct listening foci are better prepared to dialogue with others about it.

In addition to planning activities to prepare students for seminar, a process of fostering social skills is also crucial to a successful seminar. The "process" for assisting students in their social development is accomplished by laying seminar ground rules, verbalizing participant and facilitator roles and responsibilities, and setting both group and personal communication goals. The success of a seminar will be contingent on students reviewing all of the above every time a seminar is planned.

SEMINAR

The crux and liveliness of a seminar is derived from the questions the facilitator asks the participants. There are three types of questions: opening, core, and closing. The opening question identifies the main ideas from the text. It should be a broad question that all participants are able to answer. The core questions help participants focus and analyze the textual details. The last question is a closing question in which the participant is able to personalize and apply the textual ideas.[6]

Seminar questions that facilitate a discussion about "Ballet of the Unhatched Chicks" would reflect the musical elements that students focused on in the pre-seminar activities and the ideas and values embedded in the piece. For example (initially, the title is not revealed):

Opening: What is the most important part of the music (rhythm, form or timbre)? Why? Note: with kindergartners and first graders, use appropriate language (long/short, fast/slow, pattern, or the instruments).

Core: What animal does this music represent? Why?
Core: What kind of experience is this animal having? How do you know?
(At this point reveal the title of the piece and ask students to listen again.)
Core: What part of the music sounds most like the chick? Why?
Core: What if the composer chose to use different instruments?
Closing: Has there ever been a time when you had to try really hard to do something that you wanted to do? Explain.

POST-SEMINAR

The post-seminar begins with a review of the communication goals that were set at the beginning of the seminar. New goals are set for the next seminar. All seminars are followed by an activity which helps to reinforce and demonstrate student understanding of the musical elements and ideas. Here is where an Orff-based lesson is appropriate. In the case of the "Ballet of the Unhatched Chicks," students are asked to lie on the floor with a scarf over their faces. Using their two pointer fingers as a "beak," they move like a chick in the egg trying to break out. They must demonstrate the rhythm, form, and tempo of the piece with their "beak" movements. At the end of the piece they throw the scarves off their faces and break out!

REPERCUSSIONS

Stephen Nachmanovitch states that in the temenos, "We start at the edge and work our way round and round into the center. We may re-read the book or re-hear the music months later and find newer, more integrative meanings."[7] Similarly, in the seminar circle, students engage in dialogue with the music and each other "working their way" to discovering and learning aspects of art music they hadn't considered before. They're listening! They're thinking! They're making judgments and evaluating! In essence, you are giving students the tools needed to have an educated awareness of art music. And, these skills will recur in other areas of their lives.

ADDITIONAL MUSIC SEMINARS

Music seminars that I have used with students of all ages include a wide range of pieces from Bach, Beethoven, and Mozart to Copeland, Holst, Rossini, and Kodály, Saint-Saëns, Khachaturian, Grieg, Berlioz, and Grofe. Upper grade students love to listen to "Mars, The Bringer of War" (*The Planets* by Holst). Pre-seminar activities include study of the planets and students using a graphic organizer to listen for rhythm, meter, tempo, and timbre. Seminar questions are based around the ideas and values of astronomy, infinity, power, science, and space. The post-seminar activity requires students to create a piece of music using Orff instruments and unpitched percussion to represent the planet Venus.

Another favorite among upper grade students is Beethoven's Sixth Symphony (fourth movement, "The Storm"). The graphic organizer used is the score itself! Students learn how to read a score and practice following it while listening. They focus on melody, rhythm, and timbre. Additional pre-seminar activities include students reading Thomas Locker's books *Cloud Dance* and *Water Dance*. Ideas and values discussed in seminar are beauty, element, emotion, nature, and power. The post-seminar activity requires students to create a storm scene with the deliberate choice for a barred instrument to drive the storm as Beethoven did with the cellos and basses.

ART MUSIC SEMINARS

The combination of the musical and visual arts in a Paideia seminar is truly stimulating. As with music, it is necessary for the teacher to prepare students with proper terminology when discussing art. The *elements of art* and *principles of design* are vital to an intelligent discussion of art. When students are properly prepared, a vivacious seminar discussion ensues. One of my favorites is a seminar combining Picasso's *Guernica* and Mozart's *Requiem*. The extraordinary facet to this particular seminar is that the seminar takes on two completely different dimensions depending on whether the *Lacrymosa* accompanies the print or if the *Dies Irae* is played. Students must engage in pre-seminar activities that give them a knowledge base of Picasso, his cubism period, and the events in history that occurred at Guernica. Also, they must listen to the music with a focus on dynamics, tonality, and vocal timbre. Ideas and values discussed in the seminar include the following: beauty, compassion, emotion, experience, life and death, memory, imagination, time, war, and peace. The post-seminar activity that has accompanied this seminar is the students' reproduction of *Guernica* at its original size!

LIFELONG LEARNERS

As Orff educators, we know how crucial it is to our students' humanness when magical musical experiences occur in the classroom. It is equally crucial to our humanness to continue to be lifelong learners. The Paideia philosophy and methodology serve that purpose for me. It is exhilarating to be an Orff educator and a Paideia educator because I am always creating; I am always thinking—and creating is necessary to leading a full life. ■

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1. Stephen Nachmanovitch, *Free Play: Improvisation in Life and Art* (New York: Jeremy P.Tarcher/Putnam, 1990), 75.
2. The National Paideia Faculty, *The Paideia Seminar: Active Thinking Through Dialogue – A Manual, 2nd edition* (Chapel Hill, NC: National Paideia Center, 2008).
3. Mortimer J. Adler, *The Paideia Proposal: An Educational Manifesto* (New York: Simon and Schuster, Inc. 1982), 29.
4. The National Paideia Faculty, *The Paideia Seminar: Active Thinking Through Dialogue – A Manual, 2nd edition* (Chapel Hill, NC: National Paideia Center, 2008).
5. Ibid.
6. Ibid.
7. Stephen Nachmanovitch, *Free Play: Improvisation in Life and Art* (New York: Jeremy P.Tarcher/Putnam, 1990), 105.

Engaging in Art Music Listening

BY KATHERINE HICKEY

Upon listening to a movement of Vivaldi's *Four Seasons*, the third grader blurted out, "Oooh, that's opera, I *hate* opera." As a music educator, I was horrified. How do we guide students to "turn on" to the classical music we know and love? How do we cultivate their interest and respect of art music, music from other cultures, and new music? Don't they hear what I hear?

Listening to music is an important step on the continuum of music literacy. Music learners engage in singing and playing instruments, reading, writing, improvising, creating, describing, and critiquing music. The ability to listen, describe, and judge music are included in National Standards for Arts and in state and local school standards. Listening to music *interactively* offers opportunities to combine the cognitive and analytical aspect of music learning, kinesthetic learning, and the emotional or affective aspect of music. With limited time given to music and the arts, how do we most effectively incorporate this important activity into our music curricula?

The listening examples and activities are based on a Kodály-Ádám music education approach as developed by the late American-Hungarian pedagogue Katinka Dániel, which emphasizes a sequence of teaching music elements through singing as a path to interactive music listening. Students actively find the beat, find the meter and conduct, identify the I or V chord, sing softly on thematic materials or chordal accompaniments, and sing intervals or sequences while listening to music.

Beat/pulse can be performed or articulated at any age with any music. Always include fast and slow tempos and rubato to develop listening skills; incorporate movement or bodily expression of the beat. Students can be creative about articulating the beat. Present music with steady and clear pulse so students will not be confused—listen for this critically as you prepare music for your lesson. Beat/pulse is an element that is taught once but needs continual reinforcement at all ages.

Meter/upbeat can be taught from second grade to adult using any music that has a clearly defined meter. In the Kodály approach, the sequential introduction of meters progresses from 2/4, 4/4, 3/4, 2/2, 3/8, 6/8, to other compound, changing, and asymmetrical meters. Guide students to find meter in a piece of music in the following manner: find the beat, find the strong beat, count the strong and weak beats in the repeated patterns, and conduct the meter along with the listening example. Teach two-handed conducting patterns; students can use their dominant hand to conduct when they are comfortable with the patterns. Teach pickup (anacrusis) beat by discovering the position of accented beat, conducting, and counting ahead on the conducting pattern before the pickup.

Marches, Baroque dance suite movements, ballet dance suites, and other kinds of dances are excellent examples for steady pulse, simple meters, with and without pickup beats—listen carefully to the clarity of the meter before presenting. Specific selections for listening include Handel's *Water Music* and *Music for the Royal Fireworks*; Tchaikovsky's *The Nutcracker* and *Swan Lake*. Minuets, sarabandes, valses, landlers, bourees, and other dances are in 3/4 time, with and without pickup beats.

Meter in 6/8 time, compound duple, is conducted in 2 and 6, depending on the tempo. A fast tempo river song such as "Row, Row, Row Your Boat" feels best when conducted in 2, whereas a lullaby is slow and feels better when conducted in 6. Recommended literature should include great classical music such as Beethoven's *Pastorale* Symphony No. 6, movement II; Violin Concerto in D Major, movement III; Smetana's *The Mouldau*; Sousa's *Semper Fidelis*; Grieg's *Peer Gynt Suite No. 1*, "Morning;" and Mozart's Piano Sonata in A Major, theme. Many multicultural dances are in 6/8 time, such as tarantella, sicilian, aragonaise, and gigues. Boat songs, pastorales, and lullabies are also nearly always in compound duple meter.

For other compound changing, asymmetrical meters, suggested literature includes Bartok's *For Children* #XIV, # XXXVII; P. Desmond's *Take Five* in 5/4 time; Mendelssohn's *Fourth Italian Symphony* 12/8; Debussy's *Clair de lune* 9/8; Britten, Stravinsky, Reich, Bernstein, and other twentieth and twenty-first century composers.

Debussy's *Prelude to the Afternoon of a Faun* can be used after extensive beat/pulse/meter reinforcement; it is very difficult to find any kind of beat or meter, leading to an interesting conversation. Relate the sound of the music to Impressionist art.

Rhythms should be discovered by listening or with preparation. Quietly tap or tap and speak rhythms as the music is being listened to. Instruments can be used as long as the music is not intruded upon.

A wealth of art music has simple rhythms for listening and derivation, such as Beethoven's Sonatina in G; Symphony No. 7, movement III, largo; and Saint-Saëns's *Danse Macabre*, which is ideal for Halloween. Much Baroque and classical music has clear examples of simple rhythms; use all genres.

Syncopation is a great rhythm for third grade. Students who can perform, derive, and read simple rhythms and meters can master syncopation, and it opens up a wealth of song materials and spirituals. In the Kodály-Ádám sequence, the 2-beat syncopa is the "baseline" rhythm that can be diminished (short-long-short on 1 beat, "I've Got a Robe"), augmented (quarter-half-quarter, short-long-short on 4 beats, "Swing Low, Sweet Chariot"), hidden, extended (add a leg to the 2-beat rhythm, Boccherini Minuet). When listening, articulate, speak, and tap the rhythm, or tap only the syncopation. A prominent, repeated syncopation is found in Vivaldi's Concerto in F for two horns and String Orchestra, R. 538. Consider also Schumann's *The Knight of the Rocking Horse*, Anna Magdalena pieces, "March in D Major," Stravinsky's *Firebird Suite*, Theme 2 (AM 5-2), Boccherini's "Minuet" from String Quintet No. 1, E Major, Op. 13, No. 5 [Bobby McFerrin's *Paper Music*]; Glière's *Russian Sailor's Dance* [AM 6-2], MacDowell's *Sea Pieces* (for piano).*

Dotted notes are usually the two-beat unit of dotted quarter followed by an eighth note, which can also be diminished (dotted eighth plus sixteenth) or augmented (dotted half plus quarter). Speak and tap the rhythm to music, and tap only dotted rhythms. Listen to Copland's *The Red Pony Suite* [AM 3-1]; Corelli's "Sarabande" [AM 6-2] slow, 3/4 time; Gottchalk's *Cakewalk* [AM 5-1], fast tempo; Liszt's *Hungarian Fantasy*, and many more.

Sixteenth notes and patterns related to 4 sixteenth notes should be articulated precisely by tapping and speaking, or tapping only—rather than clapping. Suggested repertoire includes Mozart's Sonata in A Major, "Turkish March"; Beethoven's Rondo "Lost Penny"; Boccherini's Minuet; Kodály's *Háry János Suite*, "Entrance of the Emperor and His Court" and "Viennese Musical Clock"; Bach's *Little Fugue in G Minor* [AM 6-1], Brandenburg Concertos; and Rossini's *William Tell Overture*, "Fanfare" [AM 3-1]. Most Baroque works have lots of sixteenth notes.

Triplets can be articulated or spoken as "triple ti" or with other syllables or words. When listening for triplets, tap and softly speak the rhythm of the music or tap only triplets. A clear example for introducing triplets aurally is the "Triumphal March" from *Aida* by Verdi. Students can sing along with the melody while speaking the rhythm and conducting. Other suggested repertoire includes Dvorak's Symphony No. 9 "From the New World," movements I, II; Tchaikovsky's *The Nutcracker*, "March;" and Sondheim's "Send in the Clowns."

Diminished triplet, the triplet with sixteenth notes, can be introduced aurally with Ravel's *Bolero*. Introduce the sixteenth note triplet by aurally deriving the rhythm of the ostinato in the percussion, put into a simple three meter with beats, accents, and conducting, thereby framing the need to diminish the triplet rhythm from eighth to sixteenth notes.

Listening for *melodic elements* in music involves a variety of focal points. Students can listen for and sing intervals, melodic patterns, themes, chords, and scales. Choose music with prominent, distinctive intervals, such as Prokofiev's *Classical Symphony* (octaves), or Beethoven's Symphony No. 5, opening theme.

Identifying and singing tonalities and scales is very efficient with the use of movable *do* solfege. The melody or scale can be prepared by rote or reading before the listening to "warm up" the listener. Whenever possible, derive the solfa, singing softly with hand signs while listening.

Good examples of pentatone scales used in classical music include the following: Victor Herbert's *Natoma* "Dagger Dance" [AM] *la* pentatone; Douglas Moore's *P. T. Barnum*, "Cradle Song" *la* pentatone; Ravel's *Mother Goose Suite*, movement III [AM] *mi* pentatone; Moussorgsky's *Pictures at an Exhibition*, "Promenade" *so* pentatone;

** Note: [AM] that appears in various section of this article refers to "Adventures in Music," the RCA record series edited by Gladys Tipton. Refer to the kennedy-center.org/NSO discography archives.*

Debussy's *Children's Corner*, "Jimbo's Lullaby" *re* pentatone; Copland's *Billy the Kid* [AM] "Goodbye, Old Paint" *do* pentatone; Dvorak's Symphony No. 9, *New World*, movement II, first section, *do* pentatone.

Major and minor pieces abound: choose the clearest, most valuable examples for listening. Choose the listening focus based on the piece.

Modal scales can be taught from reading and listening to sixth graders to adults. To discover the Dorian mode (after grounding in major and minor scales), read folksongs "Greensleeves" and "Lovely Joan" in solfa; listen to Vaughn-Williams's *Fantasia on Greensleeves* while singing softly in solfa. Discover that the ABA form is "Lovely Joan" as the B section; feel and enjoy the modal quality of the music while singing softly with the music. Write out the solfa syllables on the music, if necessary. Phrygian mode can likewise be introduced from reading and listening using another Vaughn Williams composition, *Fantasia on a Theme of Thomas Tallis*. Read and derive solfa from notation of the theme; listen and sing softly with the recording. The recording is lengthy—listen to the first part only. Mixlydian mode can be introduced from many spirituals and Gershwin's *Porgy and Bess*.

Harmonic elements are easily sung with solfege and can be readily identified in listening if there have been classroom experiences of adding chords to known songs. Raise hands (or provide some signal) for chord changes; indicate I and V chords with finger numbers while listening. The all-time best example for chords is Haydn's *Surprise Symphony*. It is the clearest I, V chord illustration possible (*d d m m s s m f f r r t, t, s,*). Major and minor harmonies are clearest in classic era music. Play music used previously for other elements to add another layer of literacy (spiral curriculum, anyone?). A few examples include Handel's *Music for the Royal Fireworks*, Minuet II, Bouree [AM]; Rossini's *William Tell Overture*; Mozart's *Eine Kleine Nachtmusik* [AM]; R. Strauss's *Der Rosenkavalier Suite* [AM]; Lully's *Ballet Suite*, "Marche" [AM], use later for rondo form; Brahms's Piano Concerto No. 2 in B-flat Major, Op. 83, opening; Tchaikovsky's Symphony No. 4, IV movement [AM] "Little Birch Tree" minor; Gould's *American Salute* [AM] "When Johnny Comes Marching Home"; and Smetana's *Moldau*.

Modulation occurs in classic and early Romantic era music simply enough for students to sing thematic materials and recognize the key change. Derive solfa as preparation of a theme, or while listening or reading; change the solfa to match the new key area. Haydn pieces and Schubert art song provide clear examples (e.g., *Heidenroslein* and *Die Forelle*. Themes may be taught in solfa by rote if necessary or sung with absolute pitches.

When listening for *form*, the most basic structure is *question-answer* or aa', ab. The teacher must decide upon the extent of the preparation for listening concepts, especially if the students are not good readers. Again, melodies can be taught by rote in solfege to facilitate the sound and memory (e.g., Beethoven's Symphony No. 9, IV movement, choral theme and Violin Concerto in D Major, movements I, III; Haydn's Symphony No. 104, "London," theme; and Handel *Judas Maccabeus* (children's chorus).

A two-part song form is two question-answers forming a classical period. This form is found in Schubert's art songs, classic era sonatinas, and sonatas and the Anna Magdalena Bach pieces.

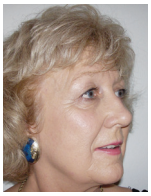
For ABA and ternary forms, Baroque and classic minuets are excellent examples. Schumann's piano pieces (e.g., *Melodie*, Op. 68, No. 1) and others have a wealth of form and other elements to focus on during listening.

Theme and variations can be presented to primary ages with the analogy of a person (theme) with many changes of clothes (variations). An excellent introductory selection is Mozart's "Ah vous dirai-je" theme and twelve variations. Students derive solfa melody and sing softly with hand signs while listening. Describe how Mozart changes each variation (i.e., left hand has the melody, triplet rhythms, minor mode, etc.) Some other choices are Handel's *Suite V: Air with Variations*, "Harmonious Blacksmith"; Schubert's *Die Forellen* Piano Quintet; and Brahms's *Variations on a Theme by Haydn*. All of these examples have easily learnable melodies and can make the listening experience personal and interactive.

For rondo form, identify recurring and new themes of the form. There are many examples of rondos in classical and romantic literature.

Texture and timbre are intertwined with all other listenings and there are numerous guides to instrument and timbre listening. Britten's *Young Person's Guide to the Orchestra* is the perfect example, though lengthy. Discuss textures with the period music and relate to art, architecture, history (e.g., Gregorian chant, Baroque music, early classical music, impressionism, expressionism, etc.). All music has texture and timbre; build music vocabulary with your listening.

Introduce your students to the vast world of art music, music that has endured the test of time because of the quality and artistry involved in the music. Get students interactively involved in the music—by articulating beat and rhythm, conducting, singing thematic materials, identifying chords, and analyzing other elements of music. Focus on the elements of the music. Students will love the music when they can discover, understand, and participate in the music. ■

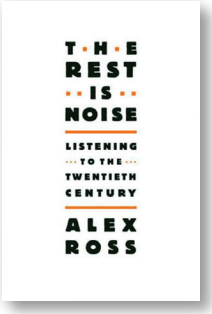


Katherine Hickey *is an experienced music educator specializing in elementary music education, Kodály approach pedagogy, and curricula for music literacy skills for all levels. Her bachelor's and master's degrees in piano performance were completed at California State Universities at Los Angeles and Long Beach and at the Franz Liszt Academy of Music in Budapest, Hungary. She earned a doctorate of musical arts in music education from the University of Southern California with honors.*

REVIEWED BY DAVID THAXTON

The Rest Is Noise: Listening to the Twentieth Century

By Alex Ross
Picador, 2008



"Art is not a mirror. Art is a hammer." This is one of my favorite quotes, though its origin is unclear. Many sources credit German poet and playwright Bertolt Brecht with a version of the quote, while others attribute it to Russian futurist Vladimir Mayakovsky, or even to an anonymous scrawl on a whiteboard at the Massachusetts Institute of Technology (MIT).

Its meaning may be equally ambiguous. Is art a hammer with which to build new realities and ideas? Or is it a tool with which to smash existing perceptions? For centuries, master artists have done both—bending and breaking rules to craft new visions of reality. Works that adhere unswervingly to accepted norms, and unquestioningly reflect the prevailing world view, at best rise to the level of craft; at their worst, they are called theory assignments. So what happens to art when the world itself undergoes cycles of runaway destruction and social and technological revolution, as it did in the twentieth century?

In *The Rest Is Noise: Listening to the Twentieth Century*, Alex Ross has written a tour de force that untangles the web of twentieth-century music as it winds, twists, and splinters its way across the contorted landscape of twentieth-century history. It was a century marked by the advent of mechanized war, social revolution, and emergent technologies that offered unprecedented global connection alongside the threat of complete annihilation. Meanwhile, composers wrestled against the conventions of the late Romantic period while plumbing the depths of dissonance and new forms that would greet listeners' ears with works of both sublime beauty and crushing ugliness. The music and history at times stand

Alex Ross has written a tour de force that untangles the web of twentieth-century music as it winds, twists, and splinters its way across the contorted landscape of twentieth-century history.

in reflection, and at others, in opposition. The author does a great service to both in his telling of their respective histories as inseparably linked.

The Rest Is Noise is divided into three chronological parts: 1900–1933, 1933–1945, and 1945–2000. Part I begins with the zenith of the late Romantic period in the works of Wagner that are both lionized and rebelled against by the young Richard Strauss and Gustav Mahler. As the twentieth century dawns, these two luminaries succeed in expanding the old form to its breaking point and introducing cracks of dissonance, subject, and form that later would become chasms. In both the musical and historical realms, the early 1900s were ripe for revolution. Perhaps more vividly than at any other time does art's hammer-like qualities of destruction and creation show itself than in a young Stravinsky's convolution of classical ideas of rhythm and tonality, along with Schoenberg's rejection of functional harmony altogether with his pioneering of serialism. As society witnessed the unprecedented destructive force of World War I, so too were these early works looked upon with initial horror, later acclaim, and eventually a factionalization that mirrored the shattered political landscape of Europe at that time.

Part II delves fascinatingly into the totalitarian regimes that tried to co-opt these factions of musicians and other artists as the world spiraled once again into war. Composers of the period lived and worked in an ever-shifting landscape of ideology in which their works might be acclaimed by the State one day and on the next, they find themselves on the way to the death camps or a Siberian gulag. Though spared the gravest of threats, even American composers found their own work subject to political whim. Artists supported under FDR's New Deal by way of the WPA often found their politics under scrutiny during the McCarthy era a few short years later. In Nazi Germany and Stalinist Russia, some of the more politically adept composers like Richard Strauss and Dmitri Shostakovich were able to maneuver the twisted landscape and survive. Few were able to remain politically ambiguous or find escape. Many more had their lives cut short on the battlefields or death camps of World War II and remain tragically unknown.

Part III begins with the end of World War II, and while much of the music and its influence remain rooted in Europe and the United States, no metaphor is quite so fitting to the postwar musical atmosphere as the splitting of the atom demonstrated in the devastating bombings of Hiroshima and Nagasaki. Composers even fancied

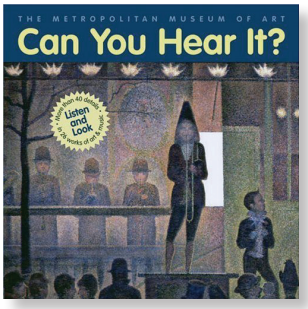
themselves after nuclear physicists, dressing in lab coats and working in "laboratories" annihilating rhythm, melody, harmony, and even sound itself, while synthesizing new creations using emergent electronic technologies. Ideas of the functions of these old and new elements split apart and created chain reactions among ever-mutating camps of composers. This expanding cloud of composition reached out to use any element it could find and embraced cultures far beyond the shores of Europe and North America.

A bystander might view much of the musical composition that emerged in the last half of the twentieth century as pure noise (or pure silence in the case of John Cage's 4'33") and of little consequence to any culture outside its own. Nothing could be further from the truth. Stockhausen's electronic noise and tape loops found their way into the psychedelic music of the 1960s. Jazz increasingly embraced dissonance and atonality while exerting its own influence over art music of its day. Today, no self-respecting science fiction or horror film would be seen without its soundtrack pulled from avant-garde works like those of Boulez, Messiaen, and Ligetti. And the minimalism of Reich and Glass can be heard influencing the rock, pop, dance, and hip-hop music found across the radio dial.

In *The Rest Is Noise*, Alex Ross has crafted a book of amazing depth and scale. With copious musical analyses in addition to a carefully considered list of suggested listening, Ross gives the reader the potential for many hours of enlightening listening and reading. *The Rest Is Noise* is exhaustive and informative enough to be used as a text for a college course on twentieth-century music, yet it is engaging enough to be enjoyed by anyone with an interest in the destructive and redemptive nature of the music and history of the twentieth century.

David Thaxton *is a music teacher at Donner Springs Elementary School in Reno, Nevada, and is a member of* The Orff Echo *Editorial Board.*

REVIEWED BY MICHELLE PRZYBYLOWSKI



Can You Hear It?

By William Lach
The Metropolitan Museum of Art
Abrams Books for Young Readers, 2006

"Classical music is filled with unforgettable images," writes William Lach, a senior editor at the Metropolitan Museum of Art and author of *Can You Hear It?* Connecting music with the visual arts is a way of integrating the two. According to Lach, the process of choosing appropriate art to exemplify the music varies. In this unique book, Lach encourages people to look closely at the artworks and listen intimately to music.

The book is beautifully illustrated with thirteen diverse works of art from numerous art periods. Examples of pictorial music are matched to masterpieces from The Metropolitan Museum of Art to provide an introduction to both music and art appreciation for young listeners. A CD with American and European orchestras playing thirteen short works (or excerpts) about two to three minutes in length is also included in this book.

Lach encourages teachers to play a game with each recording and artwork. He establishes three clues for each artwork with the paired listening selections. The game starts with a clue leading the student to focus on something in the artwork. Once the clue has been uncovered, the musical selection paired with the artwork is played. Listeners are invited to raise their hands when they hear the correct sound effect. The teacher is encouraged to lead the class in identifying the clues through guided discovery: "When the track is played, readers will look and listen as never before." Lach suggests that teachers allow the students the opportunity for creative movement using the artwork as a foundation for ideas.

The first section of the book, "An Introduction to Musical Instruments," includes pictures and information about the instruments. This section is beautifully illustrated with historically significant examples from The Metropolitan Museum of Art's Department of Musical Instruments. The middle of the book is the heart of the art and the number one clue posed by the author relating to the specific artwork and music selection. A brief description of the music follows the first clue. Lach offers two follow-up clues that require more imagination. Each page includes a brief description of the artwork and the music selection. The book is printed with a full opening across the pages illustrating each artwork and spilling over the fold, except for Examples 6 and 7. The culmination of the book includes descriptions of each artwork and information about the composers.

The paintings in the book lead to movement exploration, form, and composition. In *Sound Composition Lesson: Chrysanthemums* by Utagwa Hiroshige, Hiroshige incorporates three colors: yellow, orange, and green. I invite the students to discover what is in the piece of art. Once the list is created, I invite the students to find sounds using nonpitched and pitched percussion to represent each of the items on the list. Each student is given or chooses one of the selected instruments placed in sections by color and object. I use a "magic" pointer to point to the items in the painting and say, "If I touch or wave over your object or color, you may play your instrument." In various ways, I move across the painting or point at various objects. I invite other student conductors. When incorporating movement, I encourage the students to explore how the various objects come to life. I pair the sound with the movement, creating a live work of art!

My first-grade students discovered that the excerpt *An American in Paris* by George Gershwin fit perfectly with the work of art *Avenue du Bois* by Kees van Dongen. The students listened to the music while looking at the painting. Through guided discovery, the students identified car horns, horses, and people crossing the street. In the second listening, the students drove imaginary cars and demonstrated the car horns through a beeping movement using French horns. In the third listening, the students walked when they heard the people, depicted by xylophones. In the fourth listening, they galloped like horses when they heard the temple block. Divided into three groups—people, cars, and horses—the students were invited to move when they heard the music that represented their group. The piece was repeated three more times to allow each student to experience the three sections. My students were bubbling with excitement, begging to do it again!

The National Standards in the Arts correlates with the book through two standards: Standard 7—listening to, analyzing, and describing music; and Standard 9—understanding relationships among music, the other arts, and disciplines outside the arts. They were learning to understand music in relation to history and culture. I recommend this book as a springboard to integrate art and music. It is a means for getting children excited about art and music history. The more children listen to music, the more they tend to like it. In the world of children, what is familiar is usually what they like best. ■

Michelle Przybylowski *is a music teacher at Cheltenham School District in Pennsylvania; she also teaches at the University of the Arts and Chestnut Hill College. She is program chair for the Philadelphia Area Orff Schulwerk Association and a member of* The Orff Echo *Editorial Board.*

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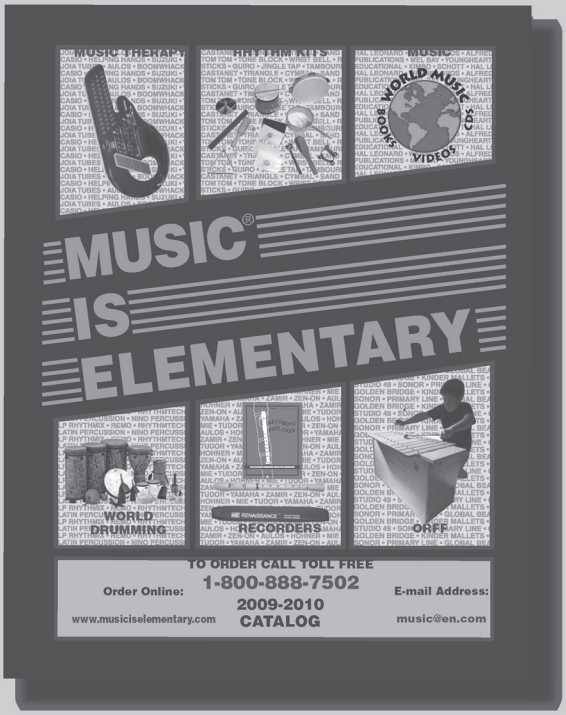

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BY BETH IAFIGLIOLA

Yole: A West African Celebration with Drum, Dance, and Song

Presented by Dorothy Morrison
AOSA AV Library listing: 173DM

The *djembe* drum leader calls out, and the people respond with "Ie ya." An urgent second phrase follows, and all affirm, "Ie ya." The third call rises in intensity, and the group bursts into song, drumming, and dance as the celebration of West African culture begins.

Dorothy Morrison, in a 2010 AOSA Professional Development Conference session, expertly outlines the song, drum rhythms, and dance created by the Temne people of Sierra Leone that were later adapted by the Susu of Guinea. The Yole, Djole, or Jole is a West African celebration that includes masked dancers dressed in white who perform at many different ceremonies, including weddings and Christian holidays such as Christmas and Lent. Drummers originally played the rhythmic patterns with hands and sticks on square frames, called Sico drums. The patterns and choice of instrumentation continue to evolve as African dance and drum teachers carry the culture to the world. This version of Yole reflects the original enthusiasm and energy, according to the session notes.

With sensitivity to the early-morning session time and the participants' varied experience, Morrison begins with a physical warm-up that reflects the demands of the dance used at the end of the session. The call and response opening song is notated in Western notation, complete with phonetically transcribed syllables written below the staff. The notes include the song source and acknowledgment of the native teacher.

Morrison uses a clear elemental process, beginning with two simple speech phrases that emphasize the interlocking rhythmic accents. Morrison associates hand gestures with the speech, either using a flat-palm clap or a pointed poke of the fingers. As the group becomes proficient in both patterns and can switch easily from one phrase to the other, Morrison transfers the patterns to Dunun drums. These high-, medium-, and low-pitched accompaniment drums rest sideways on wooden frames. Each drum has a metal bell strapped to the top side. Adult players tenaciously tackle the opposing bell and drum stick pattern, but Morrison suggests that teachers allow two children to play each instrument, giving one child the bell and the other the drum part. The session notes give a clear transcription of the speech, bell, and drum patterns.

As a drum expert, Morrison anticipates drum-technique questions, resolving the question of which hand to use by stating that the alternating hand gestures fall naturally from an internal feel of the divided basic pulse. The instructor favors her left hand, giving the participants a clear mirror to follow for right-handed participants. Morrison saves her voice by adding the djembe break—a signal to start or stop playing. The djembe also indicates a change of tempo when all have gained confidence on their instruments. Some of the participants use a combination of thin sticks and hands on tubano drums of various sizes as they wait for their turn on the authentic instruments.

To complete the experience, Morrison adds the third component of the celebration—the dance. She demonstrates, labels, and practices the four different dance moves, showing ways to adapt for varying skill levels. A small group arranges these moves into a form using solo and group work in anticipation of the final performance for the session.

The session ends with a celebration and a lesson clearly demonstrated for use with children and adults.

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***Beth Iafigliola**, a member of the Greater Cleveland Chapter of AOSA, teaches music in the North Royalton School District, with past experience in strings, choir, private piano, and preschool music. She has been promoting the AOSA AV Library since 1995.*

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MMB Music 19
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Music Is Elementary 43
Music Together 41
New England Dancing Masters 41
Octaband, LLC 9
Peripole-Bergerault, Inc. 2
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Suzuki Musical Instruments 24
West Chester University School of Music . . . 38
West Music 29
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In the upcoming summer issue of *Reverberations*:

- Come to Our Neighborhood: AOSA Professional Development Conference
- 2011–2012 Chapter Workshop Schedules
- "Being the Pied Piper" by Matt McCoy
- "Japanese Taiko Drumming for Improvisation and Composition" by Colleen Casey-Nelson [Part 1 of 2]
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Call for Submissions

The Orff Echo Editorial Board is soliciting articles for an issue interdisciplinary instruction for publication in fall 2012.

The goal of interdisciplinary lessons is to improve student comprehension and retention of separate concepts from two or more subject areas by making meaningful connections between them. True interdisciplinary lessons provide a practical and engaging context for the simultaneous application of knowledge from multiple disciplines, so that each helps to reinforce the other. Music educators frequently incorporate materials and ideas from other subject areas into their curriculum, but in an interdisciplinary lesson neither subject plays a subordinate role or is subservient to the other.

The fall 2012 issue of *The Orff Echo* will explore effective use of interdisciplinary lessons within the context of the music curriculum. We hope to address the logistical challenges of collaboration with other specialists and classroom teachers and to include strategies for developing effective interdisciplinary lessons that reflect a wide range of subject areas, degrees of sophistication, and grade levels. If you are interested in contributing to this issue, please contact either Patty Reed (Pattyreedplmdsrt@aol.com) or Nick Wild (nick.wild@comcast.net) before March. Final submissions are due by March 15, 2012.

FUTURE ISSUE DEADLINES

The Editorial Board seeks submissions year-round for various topic issues as well as submissions on any Orff Schulwerk topic for future open submission issues.

Early Childhood (summer 2012 issue)
Contact Editorial Board member Christopher Tranberg (ctranberg@comcast.net) or Carol McDowell (mcdowellcarolj@gmail.com)
Deadline for submissions: January 15, 2012

Interdisciplinary Instruction (fall 2012 issue)
Contact Editorial Board member Nick Wild (nick.wild@comcast.net) or Patty Reed (pattyreedplmdsrt@aol.com)
Deadline for submissions: March 15, 2012

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Contact editor (echoeditor@aosa.org); Editorial Board member coordinators TBD
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For questions contact AOSA Headquarters at avlib@aosa.org or call: (440) 543-5366.

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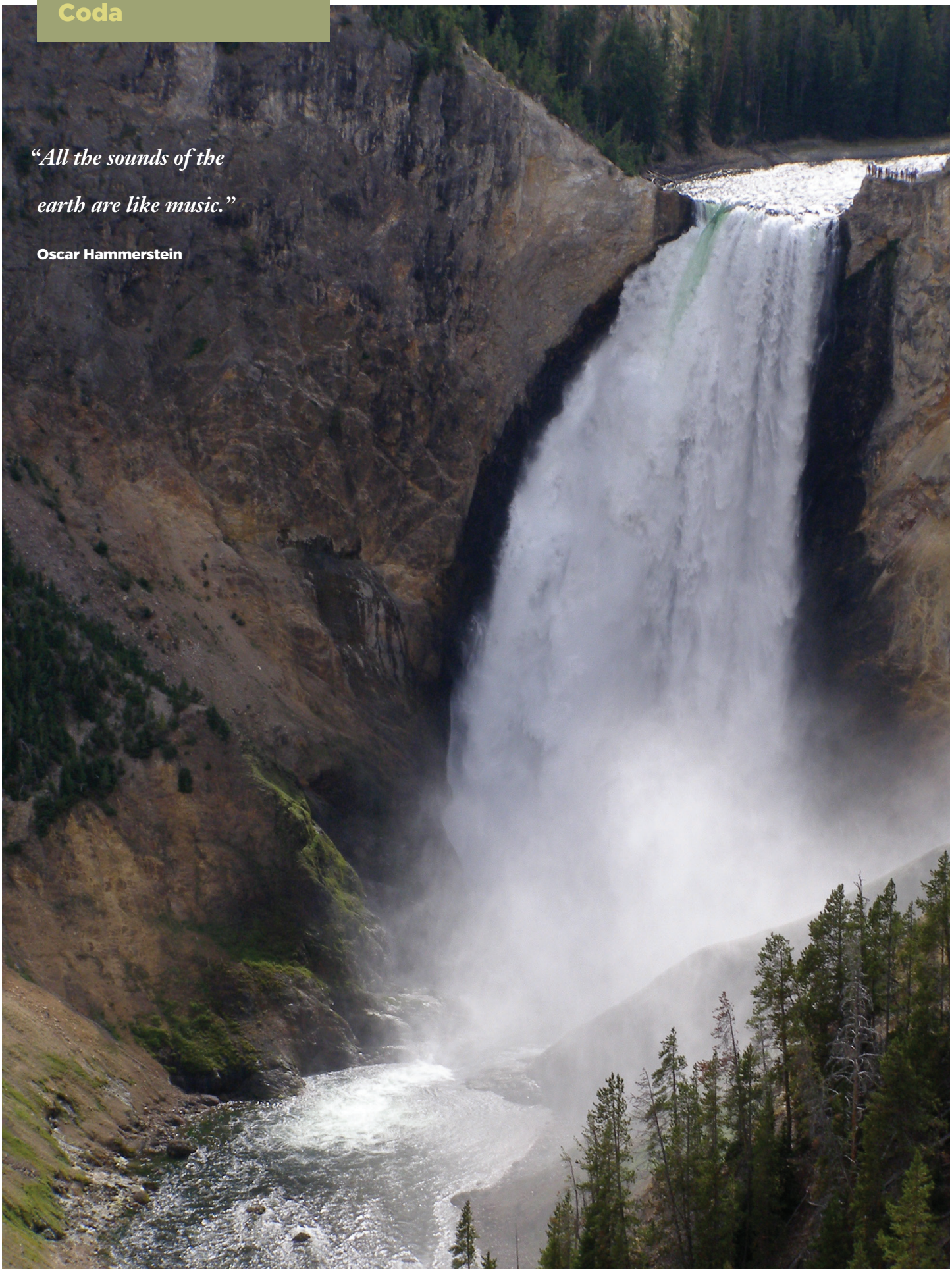
We ask that gifts to the Wildflower Legacy be designated to the AOSA Endowment. The endowment provides AOSA with both flexibility and stability by providing for AOSA's long-term financial health. Our needs in forty years will be different from our needs today, and an unrestricted endowment provides for today's priorities while allowing us to successfully realize new priorities in the future.

THE WILDFLOWER LEGACY

AOSA is currently welcoming inaugural members of the Wildflower Legacy. All planned gifts qualify for membership. Please let us know if we should include you in the Wildflower Legacy.

"All the sounds of the earth are like music."

Oscar Hammerstein



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