



The Orff Echo

Quarterly Publication of the American Orff-Schulwerk Association

Music and Movement Education

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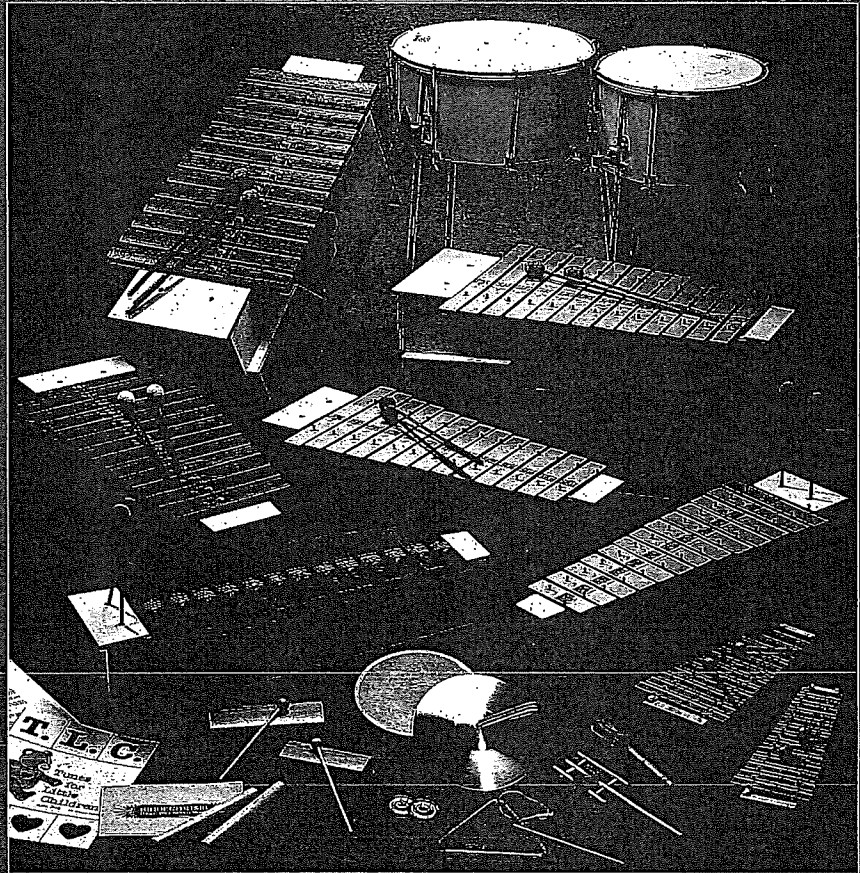
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The American Orff-Schulwerk Association is a non-profit professional organization of music and movement educators dedicated to the creative teaching approach developed by Carl Orff and Gunild Keetman. We are joined by our belief that learning about music – learning to sing and play, to hear and understand, to move and create – should be an active and joyful experience.

Our mission is:

- To demonstrate the value of Orff Schulwerk and promote its widespread use.
- To support the professional development of our members.
- To provide a forum for the continued growth and understanding of Orff Schulwerk that reflects the diversity in contemporary American society.

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On Our Cover: Oil pastel by Ana Isabel Vasquez Mendoza, Sharples Bilingual Orientation Center, Seattle, WA— Student of Lori Leberer

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From the Editor

Summer — where did it go? Whether it's spent attending or teaching courses, traveling or just relaxing (or maybe a little bit of each), the warm months seem to fly like no cold January could ever hope to. Now here we are again, most of us back in our classrooms, ready to launch a new year of teaching and learning.

This issue's vibrant cover, an oil pastel by Ana Isabel Vasquez Mendoza, is a reminder of the bounty that comes our way this time of year. When she drew this autumn still life, Ana was a ninth grade student at Sharples Bilingual Orientation Center of the Seattle Public Schools, where her art teacher was Lori Leberer. Her drawing was part of the student art display that was coordinated by Laurel Lisez at the AOSA national conference in Seattle/Bellevue. Thank you so much, Ana, for allowing your beautiful art to appear on the cover of our journal.

"Two heads are better than one," goes the old saying. This simple statement reminds us that when we team up with someone, we each bring different perspectives, experiences, talents and knowledge to our joint effort. What might have been a struggle alone suddenly blooms when we work together. This happens daily, in both our personal and professional lives.

In this issue of *The Orff Echo*, coordinated by Editorial Board member Millie Burnett, we look at some of the different kinds of professional partnerships that can enhance the experiences of teachers, students, parents and often entire communities. Some may be new ideas for you, others tried-and-true, but perhaps with a fresh twist. We hope you enjoy these articles by Paul F. Cummins, Rebecca Taylor and Janet Robbins, Arvida Steen, Bettie Boswell, Carol Huffman and Linda Ahlstedt.

This look at collaboration doesn't end with our special "Partnerships" section. In "Focus on Research," read about Sandra Stauffer's ongoing project that has brought together student composers, computer software, and professional composer Morton Subotnick. In "From the Classroom," Marilyn Gunn tells us about an enriching partnership that has developed between a Missouri elementary school and a primary school in Higashimurayama, Japan.

We hope that the articles and ideas contained here will help you begin this school year with renewed enthusiasm and food for thought.

-Donna Marchetti

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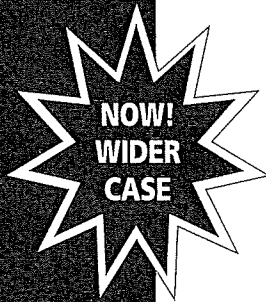
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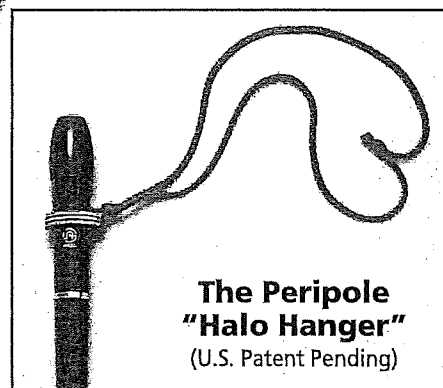
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President's Message

Jack Neill, AOSA President

Contestant: "OK, Alex, I'll take AOSA for \$100."

Emcee: "The answer is - 'May 1968.'"

Contestant: "When was AOSA founded?"

Applause from the studio audience.

It has been thirty years since a small group of music education visionaries gathered in Muncie, Indiana, and founded the American Orff-Schulwerk Association. For three decades our vibrant organization has been instrumental in nurturing the spread and development of the Orff approach in the United States. Today, more children than ever are enjoying the nurturing benefits of quality music, movement and language education through the Schulwerk. Today, more schools than ever resonate with the joy and the magic of sound, word, gesture and dance. AOSA is widely admired and respected as a dynamic professional organization, both here and abroad. Our members have taken a leadership role in arts education at the local, state and national levels. Clearly, AOSA has clout.

AOSA is, at its essence, a grassroots organization. It's been said many times that our strength as a whole springs from each member's commitment to and enthusiasm for the ideals of the Schulwerk. Any success we have as an association is due to the excellent work you do in your classroom each day.

Contestant: "AOSA for \$200."

Emcee: "The answer is - 'two.'"

Contestant: "What is the number of people employed full-time by AOSA?"

Audience applause.

I suspect that many have a mistaken idea of how the administrative structure of AOSA works. We are not to be confused with MENC, which has several dozen employees and a beautiful new headquarters building in Reston, Virginia (I drive past it two or three times a week). AOSA has only two full-time

employees; Executive Headquarters is a small room over the Executive Secretary's garage. Much of the administrative work is done by busy teachers like you and me. Yet this organization is able to offer a variety of grants and scholarships, produce a prestigious quarterly journal, produce a number of printed and video materials, develop and maintain a videotape lending library, review teacher-training courses, network with other organizations on behalf of quality music and movement education, maintain a high-quality Internet presence, and annually offer a national conference experience that is unique in the field of education.

No officer is paid for the many hours he or she devotes to AOSA, on top of teaching duties and family responsibilities. It is because of this dedicated volunteerism that AOSA can continue offering quality programs without charging \$90 a year for membership and \$400 for conference registration, not unusual occurrences these days in the education profession. Our local chapters, the lifeblood of the national organization, are likewise dependent on volunteer efforts for their continued excellence.

Contestant: "AOSA for \$500, please, Alex."

Emcee: "The answer is - '1980.'"

Contestant: "Since what year has AOSA Executive Headquarters been located in a spare bedroom in the Executive Secretary's home?"

More audience applause.

Throughout these thirty years, AOSA has grown in its size, its stature, its influence and reach among arts education groups. Clearly, our image as the stewards of Carl Orff's pedagogical legacy is enhanced when others — teachers, parents, school boards and other organizations — see us as a serious entity. Certainly our conferences, our scholarship and grant programs, *The Orff Echo* and our other media products, our teacher-training guidelines, and other programs send a message that AOSA is

an effective professional education organization. The time has come to secure office facilities that are appropriate to our association's status, facilities that will allow growth in a new century. These will include headquarters office space as well as the requisite equipment. In the coming months you'll be hearing much more about this process.

As the turn of the millennium approaches, millenarian references are becoming increasingly tiresome. But if AOSA is to carry the vision of our founders into the 21st Century, we must maintain a purposeful direction. If AOSA is to continue demonstrating the efficacy of the Orff approach and supporting the development and spread of the Schulwerk in the new millennium, we must necessarily persist in that direction. To do anything less would be to put AOSA's future in jeopardy.

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Partnerships

Carl Orff's philosophy has always provided for individual growth supported by the group or ensemble process. Just as children develop social, learning and musical skills by playing alongside one another, so do teachers, who often find inspiration when they observe a fellow teacher with a good idea. The wisdom of need takes a caring teacher to the next step, where a partnership begins to grow, forming a "teamship" which, if chosen carefully, enriches all who participate.

A child creates a more secure learning environment when he forms a partnership with a friend, thus securing positive reinforcement of identity and ideas. Human nature has taught us that as educators we progress in our field much like the children we teach. The more thoughtful we are about what we do, the more we realize the importance of partnerships in our work. The good educator has formed many partnerships — to help individual skills, and to bring a broader depth of experiences to children than would be possible alone, in a single school, or a single district.

Working partnerships build personal relationships, and personal relationships put heart and creativity into our classrooms. And so we bring you this issue of *The Orff Echo*, which focuses on the many possibilities partnerships can bring to our work. In this special section, we hear from teachers with varied backgrounds and experiences:

Paul Cummins is a respected writer and educator from Santa Monica, California. His article draws from his experiences with a partnership formed between a foundation for private school funding and public sector needs. As he describes the problems facing the nation's largest public school system, he also brings us the good news of a happy ending.

The article by Janet Robbins and Rebecca Taylor refutes the idea that university methods classes are not relevant to the "real world" of the classroom. Their working partnership is a model for growth on the part of children, teachers, university students and professors.

Arvida Steen, long recognized for her work with mentoring teachers, challenges us to go beyond that first necessary partnership. A recent recipient of the AOSA Distinguished Service Award, Arvida is truly qualified to suggest ways for improving teachers' individual growth. She practices that which she suggests.

Bettie Boswell describes for us a fifth grade adventure — the result of an interdisciplinary partnership — that makes us want to join the party. The ultimate goal of the project was to improve the self esteem of this pre-teen group.

Carol Huffman's delightful article is straight to the point. How to facilitate small group partnerships with children is her focus, and the results are positive. Both children and teachers are rewarded when trust is established.

AOSA Vice President Linda Ahstedt believes strongly in the use of arts partnerships. Children, parents and community are all enriched by the experiences described in her article.

In this issue good news prevails — the good news about the good things that are happening across the country, in which the innovative work of our members is repeated over and over. It is our hope that reading about their successes will inspire you to seek such partnerships, to venture further towards personal growth for teacher and child, for school and community.

-Millie Burnett

Restoring the Arts to Public Schools: Innovative Partnerships

Paul F. Cummins

Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offense.

-Robert Frost, "Mending Wall"

The Garden and the Forest Fire

About five years ago I decided that I knew very little about public education. So, one day, pretty much on a whim, I picked up the phone and began contacting principals at public schools, conveying my desire to visit and learn. The outcome was that I visited seven schools and went back or had return visits to my school from four of the seven principals with whom I felt a particular openness. In several cases, now eight years later, we have established friendships which go beyond our professional relationships. We have also designed several joint ventures which I will discuss later. But, most importantly, we have broken down several walls.

For me, the visits to public schools were an eye-opener. Personal contact led me to read more, become involved in two statewide educational projects (California Leadership and the California Alliance for Arts Education) and, now, to proselytize for greater private school involvement in public education. Why this new effort? Simply because our societal crisis cuts across such artificial distinctions as public or private; there are crises and tragedies which affect us all, and they cannot be solved by the "haves" retreating behind walls and shutting themselves off from the "have nots." Furthermore, the walls can no longer be built high enough to protect anyone from a disintegrating society. Muggings, crime, drive-by shootings, senseless violence now spill all over the city — nowhere is one completely safe. As Willy Loman says in *Death of a Salesman*, "the woods are burning, boys."

Public/Private Collaboration

Having made my first phone call and first visits to several public schools, I set about a second round of visits. At one, Palms Middle School, I asked the vice principal, Lana Brody (a dynamic educator), if there was anything my school could do to help her. It was a casual question which, in retrospect, changed my life. She said, "Oh, yes. You do the arts so well; we would love a choral program." I responded, "That's easy, we'll loan you our teacher two hours a week."

expanded to two groups — a during-class-hours group and an after-school group. This process opened my eyes. What do private schools do well? Answer: we fundraise. That is, we have funding resources unavailable to most public schools. Why not share them?

I next went to musician Herb Alpert, a co-founder of A&M Records and the founder of an enlightened and proactive foundation, and Kip Cohen, the president and executive director of The Herb Alpert Foundation, and explained my idea: to put the arts back into public



Photos: Millie Burnett

So, initially, Crossroads School paid its choral teacher to teach two hours a week at this public school. The public school was thrilled; eighty children showed up at the tryouts and soon a functioning after-school chorus was performing for the entire community. Subsequently, Crossroads secured a small grant to support the chorus, which then

schools through the support of private funds. Herb, his wife Lanie, and Kip were excited by the idea, and the Herb Alpert Foundation then pledged a three-year grant of \$600,000 to fund music, visual arts, dance and drama at one public elementary school.

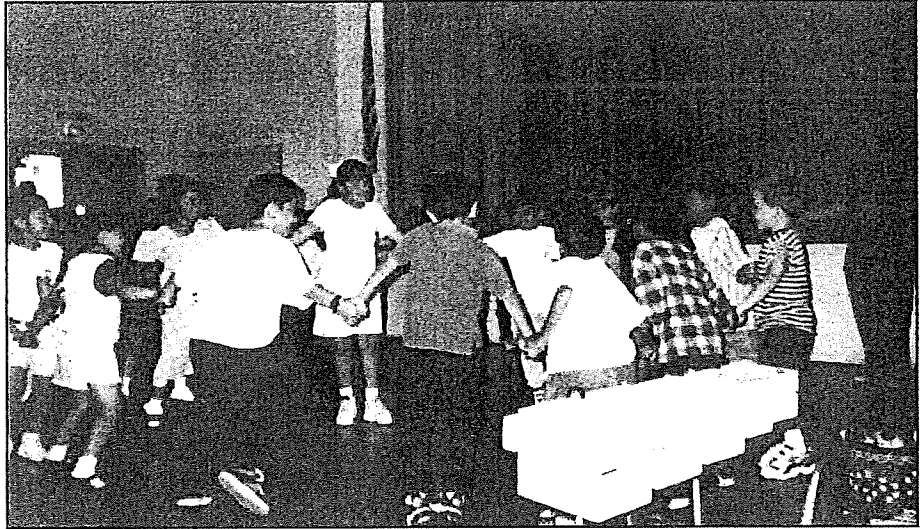
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Focus on Partnerships

We selected Broadway Elementary School, a low-income, ninety percent Hispanic school. The school's morale was as low as could be, and several teachers were planning to quit or take early retirement. The infusion of arts into the school was a joy for all. Every child received music — Orff Schulwerk, art, dance and drama — every week, all year, at all grade levels. The halls came alive with children's art, with murals, with the sounds of the Orff instrumentarium. One teacher withdrew her resignation; another canceled her early retirement plans. The children, starved for opportunities for self-expression, were fed the arts and responded with enthusiasm. Now, seven years later, many have gone on to middle school, where they continue their studies in the arts. According to Broadway School's dedicated principal, Ed Romotski, the school — which recently received a campus clean-up grant from the Sterling Foundation — has regained a sense of pride.

After launching the Herb Alpert/Broadway program, we then set out to do the same at a nearby school. Coeur d'Alene Elementary School is equally poor but more racially mixed than Broadway. It also has the additional problem of being identified as a school for homeless and immigrant children. It too had virtually no programs in the arts when, in 1991, we suggested providing them with a comprehensive program. The principal, Beth Ojena, an extraordinary leader, was thrilled with the idea. Soon, we received foundation support for Coeur d'Alene from visionary foundations such as the Dougherty Foundation, the Barbra Streisand Foundation, the Heller Financial Group, the Roth Family Foundation, the Plum Foundation, and the Los Angeles Cultural Affairs Division. We then launched our program at Coeur d'Alene in September of 1993.

Since then, the same transformation has taken place at Coeur d'Alene. Teachers were inspired, parents thrilled, and children were delighted. The growth of school pride was reflected in 1995 when the school received a Redbook



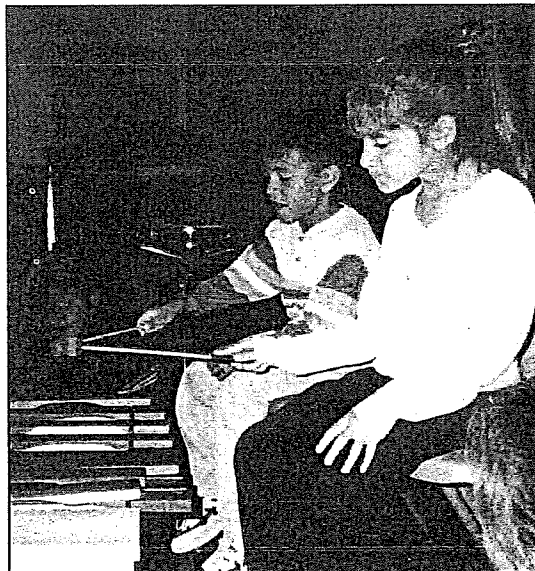
Award as one of the 140 finest elementary schools in the country. Principal Ojena credits the arts program with being a major factor in that award.

Expanding Public/Private Collaboration

Thus, with two comprehensive programs and a choral program in place, I realized that a whole new adventure was unfolding — one which needed ongoing funding. So, with the blessings of the Crossroads School board of trustees, we created a separate nonprofit foundation, the Crossroads Community Foundation. The CCF set as its mission the funding of Broadway, Coeur d'Alene and a new project which involved setting up after-school programs in music, art,

dance and drama at the Santa Monica Boys/Girls Club.

The CCF began with an annual budget of \$150,000, primarily to pay the salaries of arts teachers who are then "loaned" to the public schools. That budget has now grown to \$450,000 for 1998-99 and three new schools have been added to the CCF mission: one middle school and two new elementary schools. The CCF now funds arts programs in six of the fourteen schools in Venice, California, a diverse, racially mixed community. Its goal is to add the other eight to its mission and to seek funding from the record and entertainment industry. In addition to funding arts programs at these schools, Crossroads School is also helping fund a human development program at a local middle school.



Orff Schulwerk has played a leading role in the restoration and rejuvenation of the arts in these public schools. The hands-on, experiential nature of the Schulwerk, combined with its performance opportunities, the spell cast by the instrumental ensembles and the obvious joy and engagement of the children jumps out at all observers. At first, classroom teachers were reluctant to give up "time on

task" (reading, math, etc.); however, once they attended Orff classes, they could see the sequential, skill-building nature of the approach. The more astute teachers could make the connections between these classes and related academic skills.

Several teachers began to see many of their students in a new light. A child who was struggling in reading or math would come alive in music class, and the classroom teacher (who was required to be in the music classroom) would see that this particular child *did* have genuine intelligence and talent. The teacher would praise the child, treat the child more encouragingly and, no surprise, the child would do better in reading and math.

Teachers and students alike began to learn or relearn the magic of the arts. At one school, Broadway Elementary, the principal observed that attendance is virtually 100% on the days the children have arts classes. Also, the enrollment at his school has increased and new parents say they are applying for a transfer because they want the arts for their children.

Parents are thrilled. They come to school meetings in far greater numbers when we combine a PTA meeting with an arts assembly. The high point of one school's graduation each year is when seventy-five children stand up and play their recorders — with skill and delight.

Finally, I always bring potential donors to the Orff Schulwerk classes. Again, they can see the benefits of the classes almost immediately and they are instantly charmed. I have yet to have a single potential donor leave a good music class without making a donation soon thereafter!

So, what is the relevance of this article for Orff Schulwerk practitioners, school administrators and other readers? I suppose it is this: If we set our minds to it, we can design imaginative public/private collaborations to bring the arts back to children. It needs to be a two-way street. Initially, I was a private school person reaching out to the public



Marty Fox greets and applauds her students at Coeur d'Alene Elementary School.

sector. But public schools can call upon private institutions to ask for support. Children are not public or private; they are children, and depriving them of the arts is deplorable. It need not be.

Paul F. Cummins, Ph.D., is a founder and currently president of Crossroads School in Santa Monica, California. He is also the executive director of the Crossroads Community Foundation and the New Visions Foundation. He is the author of Dachau Song: The 20th

Century Odyssey of Herbert Zipper and a book on education, For Mortal Stakes: Solutions for Schools and Society.

(Editor's note: Some of the content of this article is drawn from Paul Cummins' new book, *For Mortal Stakes*, Chapter 11, "Independent Schools: Institution Community Service — New Opportunity," published in 1998 by Peter Lang Publishing and Bramble Books. See the review on page 33 of this issue of *The Orff Echo*.)

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Where Two Worlds Meet

Rebecca Taylor and Janet Robbins

Suncrest Primary (originally known as Suncrest Grade School) is a K-3 school in a small neighborhood populated primarily by university faculty and other professionals. There are two classes of each grade housed in this 1940s-era building. Students in grades one through three see the music teacher once a week for forty-five minutes. University students have been coming to Suncrest Primary each semester for the past three years. They are placed in one of the classrooms with a team of students who first observe and assist the music specialist before taking turns teaching at least three ten- to twenty-minute lessons during the remaining eight weeks.



PHOTO: Janet Robbins

ment could ever replace the “picture” of effective teaching that a real model could create. It was primarily for this reason that I approached Becky about working with university students in a one-semester methods course. Having seen Becky teach, I was impressed with her musicianship and seamless style. Her ability to “read the moves” of her own students, take charge of the thousands of necessary decisions, and reflect on her own practice made her a powerful model. I hoped that some of her expertise would simply rub off on students. What I failed to consider (and she often reminded me of) was that assuming the role of expert, being the subject of countless hours of observation, and hosting university “visitors” in her otherwise private world, was no easy task.

Packing somewhat separate agendas, we also came to the partnership with distinct “voices” about what it means to teach and learn. Early on, we engaged in conversations about the various ways the practicum could meet the needs of all students. Out of this dialogue, we have found that our best work resides in the collective ideas that are rooted in different, yet common, ground.

Watching and Learning

Janet: *Every Thursday I leave my university setting and enter the nearby primary school where students in my general music methods class come for a one-semester practicum. Loaded with video camera, clipboard and an occasional instrument or two, I make my way to one of the two couches in the teachers’ lounge that become Becky’s “office” once a week when she travels to teach music at this school.*

This not-so-private sitting area is the place where two worlds meet. University students generally stop in to gather their thoughts about teaching and to make a last-minute check on the teaching schedule; Becky listens in as she pre-

When universities and schools collaborate to establish professional development schools, the partnership generally includes the negotiation of both the curriculum and the underlying goals that will guide the work. Any collaboration involves hard work, the give and take of ideas, and a repositioning of roles. Common concerns include: What do we expect to accomplish? Who will take responsibility for what? Who stands to gain the most? Ultimately, the question becomes: How might this partnership be a catalyst for the professional development of both preservice and experienced teachers?

Looking back on one particular university-school partnership that began three years ago, it is now apparent that both the university- and school-based teacher brought different agendas to the table.

Becky: *I was in my second year of general music teaching (after six years as a junior high band director) and I had just completed my masters degree in music education when I was approached*

about working with the general music methods course at the university. I felt relatively inexperienced in the elementary general music classroom, and it was my hope at the time that by staying connected to the university I would find the stimulation and resources I knew I needed to become successful in this relatively new position.

Whereas I initially thought my participation would be only as a “host teacher,” it did not take long for me to discover a new role as a teacher trainer. I quickly learned that while first graders are eager to try whatever the teacher suggests, the same cannot always be said of prospective teachers who have insecurities, ideas and prior beliefs of their own. Suddenly, I found myself “in charge” of the music classes, yet no longer in total control of what would happen when university students came to teach.

Janet: *I knew that experience was the best teacher, and that no university lecture-demonstration on well-sequenced lessons, pacing or classroom manage-*

pares for her work as “go-between” for both university and elementary students who will gather for six different music classes; and I make sure that lesson plans are set and videotaping equipment is ready to roll. This also is the place where Becky and I often find ourselves talking about the day and planning for the coming week.

At the beginning of each semester we step back and watch students watch each other. On one occasion as students were getting to know each other, they all dutifully participated in the step-by-step process of learning a dance to the song “Shoo Fly.” When all parts were learned, and the music began, the room was alive with five circles of dancers that had both classroom and university students dancing, singing and laughing. The second graders were excited to have the attention and guidance of so many adults. The university students seemed to revisit their childhoods and began to embrace their new roles as teachers.

Later in the semester when the preservice teachers begin to teach, we often sit together and collectively assess university students’ progress. We take our cues about the needs of university and elementary students from each other in an attempt to create a safe and positive environment for all students involved. When to jump in and when to stay out become critical choices as we navigate through the twenty-minute lessons, guiding, adjusting, and applauding the development of both adult and young students.

Becky: As the university students teach, I find myself watching and reflecting on everything they do. As I watch their plans unfold, I create my own “in the moment” plans based on what they are doing. It is exciting to watch inexperienced teachers go through their first moments of successful decision-making in the classroom. It is both challenging and rewarding to me to be able to demonstrate what can be done to

Focus on Partnerships

make things more successful (either as they proceed or when they are finished).

Janet: While the preservice teachers willingly accept Becky’s role as disciplinarian in the classroom, they are not always eager to have her reclaim her role as the teacher. In one lesson, when all twenty-five third grade students had instruments, the preservice teacher seemed at a loss as to how to realize his plan for an ensemble experience. With the song prepared and the mood established, he was unable to communicate to third graders the parts they were to play. Becky jumped in to assist, taking the lesson in a direction she believed John (the preservice teacher) was heading. Despite the improved success of the third graders, John revealed that he was left feeling as if he had no role in the outcome of the lesson he designed.

As the semester nears an end, we take time to assess the progress of the preservice teachers. Beyond the teaching

continued on page 12 . . .



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portfolios that students submit to frame and preserve the products of their labors, it is the process of becoming a teacher — the improvement they make across the semester — that we find the most significant.

Several observations about the changes that take place are noteworthy: As preservice teachers gain a better understanding of the context in which they are teaching, they are better able to consider the needs of the children rather than simply focusing on their own performance. They become more accustomed to the routines of the elementary classroom and anticipate student responses with more success. They interact more naturally with the students and need fewer cues from the supervising teachers. They are more willing to assume the role of teacher and begin to make the “in-flight” decisions that separate the novice from the expert. Where once five minutes of teaching seemed an eternity to them, they now express disappointment when time runs out and they are unable to realize their intended plans. Most significant, perhaps,

is that they have taken important steps (however painful they may have been at first) toward becoming socialized as partners and teachers of children.

Rewards of Partnership

The reciprocal rhythm that has evolved over the past three years with regard to our various roles in this university/school culture, is a result of a deepening understanding of the students we teach and our eagerness to learn from each other. Our voices have grown remarkably equal, like complementary rhythms of an improvised dance, born out of hours of watching and listening to each other. No longer isolated, the conversations and collective reflection on what we do has become a sustaining force behind our partnership.

Becky: *The university partnership has made me more sensitive to the complexities of teacher training, and has led me to view my own teaching with new eyes. I now see myself as a “student of teaching” as well as a teacher of students.*

Janet: *For me, the partnership has provided a missing piece of teacher training, namely, the context for grounding our work. The unpredictability and diversity of children’s responses has exposed what I knew all along — that learning to teach is a process that takes*

time. Working in the field with preservice and expert teachers side by side has made it possible to liberate my students from applying only set formulas and delivering lessons-as-objects, and the construction of strategic knowledge based on real world cases has begun in earnest.

As the boundaries of authority become blurred, we have begun to ask, “Who’s teaching whom what?” We all take turns teaching, and we all find ourselves learning. Teaching and learning, learning and teaching. The circular nature of our partnership — the giving and receiving of knowledge — is, indeed, as good as it gets.

Rebecca Taylor teaches elementary music, K- 6, in Morgantown, West Virginia. She recently completed the Orff Schulwerk Level II teacher training course at the Eastman School of Music. She also serves as a mentor teacher.

Janet Robbins is an Associate Professor of Music Education at West Virginia University. She was the original director of Orff SPIEL (Schulwerk Project: Implementing Eastman’s Levels), and continues to teach movement and special topics in the teacher training course at Eastman. She is a member of the AOSA Editorial Board.



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Achieving Teacher Growth — Together

Arvida Steen

For most, teaching is a private enterprise, conducted within the confines of a classroom, offering little to no interaction with other teachers with whom we share a common professional bond — teaching and learning. Music teachers may feel more isolated than others, for by teaching in more than one school, they belong to more than one faculty, with even less time to build relationships of trust. Add to this the pressure of feeling informally evaluated by public appearances, and the energy required to meet large numbers of students each day, and it's easy to become trapped in the same routine. It takes energy to stir motivation and time to step outside secure, tight routines and schedules to examine teaching habits, and even more to change them. Teacher growth is also closely related to school climate and the relationships in the school: between teacher and students, between teacher and the principal and between teacher and teacher.

Consider the way Orff Schulwerk teachers encourage student learning. Ideally, students are taught as a community of learners. We often say students learn as much from each other as they do from the teacher. In fact, we teach our students to use each other as resources when building ensembles and exchanging ideas through improvisation. Orff Schulwerk emphasizes an environment in which students and teacher grow and develop together. It is a partnership of learners — teacher and students. Shouldn't the music teacher be deserving of the same support to enhance professional growth?

We live in a time when teachers are under considerable scrutiny by the community. Standards demand a product and teachers are to produce results, implying frequently that the results will happen without any support for change in the teacher. With our students as models we know that growth occurs when the climate is right. Growing teachers, in

turn, motivate students through their modeling and willingness to change. It should come as no surprise that studies indicate that teachers grow and make lasting changes in their teaching behaviors when they are supported by another teacher or small group of peers. Like our students, we thrive in a supportive environment.

When we establish these collegial relationships, business does not go on as

the University of St. Thomas stir in me an intense interest in how teacher growth is encouraged or thwarted. Last, my newest growth spurt occurred when I became a member of a triad of classroom teachers in a new professional development program offered at my school. These four settings and experiences give me some perspective of how important and challenging teacher growth and change can be.

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usual. Slowly, changes are made in the classroom and then in the culture of the school, benefiting learning for all. But if the teacher stops learning, so do the students. Elizabeth Cady Stanton speaks to the condition of many teachers drained by the performance demands of their jobs: "Self-development is a higher duty than self-sacrifice."¹ To not seek change and growth may also imply that one is satisfied with present behaviors and levels of skill, or that the job of teaching does not merit more attention than we now give it.

For me, four teaching situations provide opportunity for continual development. First, I teach in an elementary school which purposefully seeks and supports an active, curious faculty. Teaching Orff Schulwerk teacher training courses and curriculum development encourages my reflection and evaluation of each year's outcomes. My experiences as a reviewer of music instruction videos submitted by each classroom music teacher upon entering and exiting the Masters in Music Education program at

Over time, I have become concerned about our fond hopes that the teachers who receive Orff Schulwerk training internalize and change their teaching behaviors based on one to three two-week courses. Often our teachers go back to schools where administrators are not aware or interested in supporting the teachers' application of new skills and understandings to their pedagogical approach, which may have previously seemed adequate to others. With the limited time in each course, there is no time to also teach ways to self-assess and monitor improvement in a thoughtful, measurable manner. This can lead to self-doubt and failure, which sometimes results in blaming the approach rather than misinterpretation or lack of practice. There are few relationships, outside of Orff chapters, ready-made to support these teachers.

Motivation for growth is rarely provided by periodic administrative evaluation, since it rewards what has happened as an end in itself. Staff

continued ...

Focus on Partnerships

development is most often focused on teaching groups of teachers, even though a partnership or shared mentoring with others brings about the most lasting kind of change and improvement in teaching.

It is possible to develop professionally on your own, but it can be difficult to maintain focus and motivation. By finding a person or small group of trusted individuals, you can build a community where honest dialogue happens.

This could be a partnership with several general classroom teachers, or a music teacher from another school, using video, e-mail or other means to build relationships. Groups of two or three can be formed among Orff chapter members, or with other music teachers from a given area. These teachers should have similar

many teachers is keeping a journal. This offers a safe, private place to write reflections, brainstorm new ideas, muse on lessons well taught, celebrate student accomplishments, and deposit sagging spirits when feeling defeated by lack of time and energy, or by miscommunication with students and teachers. Through listening to others, I have heard stories of refreshing self-revelations that occurred when people read their personal journals. Sharing journal excerpts with a partner has the additional benefit of hearing a different, valuable perspective on one's writing and teaching.

Another aid to self-assessment is seeing yourself reflected in other teachers. The teachers in my school found observing peers a wonderful way

isms, and a host of other observable behaviors often make the viewer uncomfortable. This year several of my colleagues taped themselves several times and then viewed the results with no other purpose than to adjust to watching themselves. Then it was easier to watch the video with a partner and discuss what each person saw. Teachers often need support to get past this inhibition before they can use video to promote growth.

Once viewing video recordings of yourself becomes easier, use this objective tool to identify useful, positive teaching traits. Know yourself for what you are, not by what you have been taught or what you know. From that secure foundation, identify something about your teaching which you would like to change. This should be a goal that will stretch your musical or teaching skills, or will challenge your thinking. Write this down and share it with your partner. Plan lessons that encourage practice and use tools that will reward you with knowledge about your success. Share your desire to grow with your students and ask them to let you know how you are succeeding, just as you let them know how well they are responding. Most of all, use video recordings or peer observations to guide and affirm your progress with your partner, just as your partner asks for your support.

Audio taping, conducting surveys of older children, informal surveys in classes, and gathering materials into a portfolio are other tools that build self-awareness. Reflection, with others and alone, using one or several of the previously mentioned tools, informs our teaching practice, affirming what is good about our teaching while helping us remain open to new ideas.

Roland Barth, of the College of Education at Harvard University, describes teachers whom he sees as most able and most supportive of school improvement. "They are those who are able and willing to critically scrutinize their practice and are quite able and willing, even desirous, of making their practice accessible to other adults." Music teachers can make significant changes in their own teaching and in the climate of a school by resolving to grow through establishing a partnership of trust. And the philosophy of Orff

Be willing to ask critical questions about your teaching and to hear a variety of responses. Relish the discussion that follows and be open to the surprises that may result in unexpected awareness and new directions for growth.

goals for establishing peer interaction. Choosing partners with trust, honesty and respect in mind is the first important element in creating the conditions for growth.

Often it helps to choose people who are at similar stages of expertise and development. Share with each other your level of musicianship and your learning and personality style. Together set boundaries for your exchanges and goals to focus your meetings. There should be no evaluative statements, only descriptive, objective observations. Be willing to ask critical questions about your teaching and to hear a variety of responses. Relish the discussion that follows and be open to the surprises that may result in unexpected awareness and new directions for growth.

The next step in initiating growth is to get to know and accept one's teaching behaviors. This can occur in two ways: by looking inward and by seeing oneself reflected by others. I find it helpful to regard self knowledge as a process, provisional and subject to change. One tool that has been used successfully by

to begin discussions about teaching. Some just observed and informally reported what they saw. Others requested the observer to look for certain kinds of behaviors, such as calling on boys and girls equally, scanning the room evenly rather than teaching to a corner where eye contact is easily maintained, or using varied questioning techniques to give students more voice in the lesson process. By observing others, the teachers discovered a variety of teaching approaches and techniques that were previously unknown, though they had taught in the same building for many years. Taking a half day or so to visit other music classrooms (by mutual agreement) can provide a basis of common experiences which build trust for sharing more specific, critical observations later.

Observing your own teaching on videotape continues to be a valuable tool for knowing yourself and your students. Over and over teachers have expressed to me their uneasiness with this tool. Watching one's own gestures, listening to vocal timbre, catching speech manner-

Schulwerk can support each of us in forming partnerships that make the difference.

Arvida Steen teaches music K-5 at The Blake School in Hopkins, Minnesota. She teaches Orff Levels courses at the University of St. Thomas, where she also consults with graduate students regarding their entrance and exit video teaching. She teaches Curriculum Development for Orff Teachers at the University of Kentucky as well as at the University of St. Thomas.

¹ Paraphrased in Roland Barth's *Improving Schools From Within: Teachers, Parents, and Principals Can Make the Difference*, Chapter 4, p. 45. See Bibliography.

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A Medieval Masterpiece: An Interdisciplinary Partnership

Bettie Boswell

As we walk through the halls of Sylvan Elementary School, a jolly sound greets us. It comes from several rooms filled with knights, fair maidens, jesters and magicians. At the doorway of one of the rooms, two young serfs stand next to a suit of armor, entertaining onlookers with their juggling skills. Medieval artworks adorn the walls behind this scene of long ago. Entering the room we are greeted by strolling musicians playing recorders and panpipes. Marionettes and puppets invite us to tour their miniature castles, learn about a medieval skill, or read from illuminated manuscripts. A tasty stew, fresh fruits and bread entice us to stay for the feast which will soon take place. The meal must wait, however, because the royal families have called for entertainment, and a musical feast will be shared by all. Come and join them!

Wouldn't it be fun to be a part of this event? This scene did not just happen spontaneously. It grew out of a partnership among a group of classroom teachers, the art teacher, and the music teacher. What began as a dream grew with the team, took form in a scheme and culminated with a program that built self-esteem.

The Dream

The dream for this project came easily. Since the fifth grade students were already studying this period of music history as part of their music curriculum, they thought it would be fun to have a program that featured medieval music. That was the first year. The next year, the art teacher, who also taught a history of the arts, and the fifth grade classroom teachers decided to team with the music teacher to create an interdisciplinary unit. Each teacher contributed to the dream. One brought a love of books, another an expertise in computer software; one brought an interest in drama, others a willingness to research the arts, music,



PHOTO: Peggy Rabideau

Recorder player entertains visitors during the open house.

culture and history of the period. These dreamers came together to form the team that would set into motion Sylvan's Middle Ages experience.

The Team

This initial team of partners grew to include others. The librarian joined the team as a researcher. The cafeteria workers became part of the team as they planned the feast. Parents also became partners by assisting with various projects. A local college professor provided information on locating sources for authentic music. We learned not to be surprised at who might end up on a team.

During other interdisciplinary studies, team members included a custodian who played the piano, a speech therapist who wrote

wonderful lyrics for original songs, and a math tutor and principal who reenacted historic events in costume. Teaming made use of many talents, as each member brought a different strength to the group. Recognizing the best use of these talents was a key ingredient in forming an efficient team.

The Scheme

Our planning began with a brainstorming session. Not every idea discussed was used, but all were noted for future reference should the project be expanded. Teachers shared information and concepts pertinent to the unit already being used in their respective classrooms. All members agreed to a tentative outline of the process and to research areas they felt were necessary to complete the unit. The final event would be a month-long study in which the students' entire curriculum centered on the medieval period.

Self-esteem

The team had identified self-esteem as a particular need for these upper-grade students; therefore the study would make every attempt to include projects that could be completed successfully by the

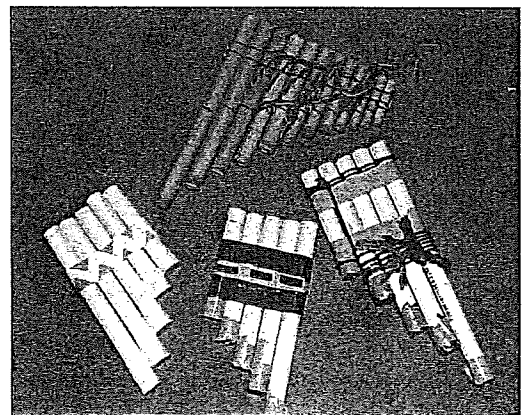


PHOTO: Joy Brown

Authentic and created panpipes on display.

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this article.) For an adaptation of the "bransle," the children used the traditional song, "Oats, Peas, Beans, and Barley Grow," which has roots in the Middle Ages.

The Culmination

Finally, the day has arrived. The school is a "castle of information," adorned with beautiful artwork. Colorful banners, stained glass and tapestries are hung from the walls. All participants have gathered. Each student's notebook is displayed and all projects are on the desks. The costumed actors describe confidently what they have learned. As we watch the entertainment and musical performance, we take notice of how skillfully the strolling jugglers, puppeteers, recorder players and panpipers perform their art.

With speeches and accolades, the feast will begin. All are welcome. The partnership of teachers, staff, parents, children

and community participants have made their dream a reality. In so doing, they made a medieval adventure, a medieval masterpiece.

Bettie Boswells's genuine interest and current studies of pre-Baroque music led her to the formation of the partnership responsible for this medieval adventure. She is currently a music teacher for grades K-5 at Sylvan Elementary School in Sylvania, Ohio. She is also a church choir director.

Resources

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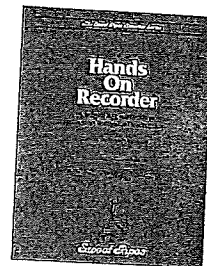
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Teams at Work: Partnerships for Children

Carol Huffman

Every time my students enter my music classroom, they each have an opportunity to lead, respond, teach, and feel important during the thirty-five-minute class period. Many students simultaneously enjoy sharing their knowledge with their peers. How can this be accomplished, and with so little time? Cooperative learning has blossomed in my classes.

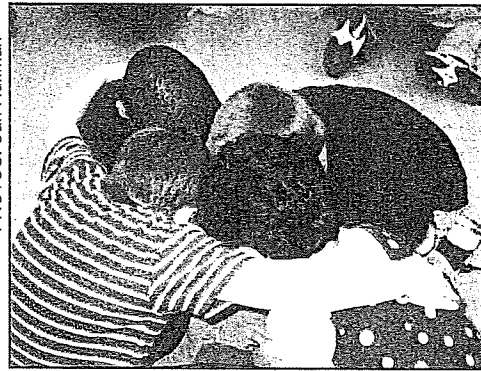
After taking several cooperative learning courses, I decided to transform my music classroom into a cooperative classroom. This is not a one-time strategy, but a management technique I use throughout the year.

At the beginning of each grading period, I randomly place four or five students on each team with the knowledge that they will be working together in music class for nine weeks. Early during the process, we talk about resolving conflicts. Every grade role plays. Each conflict resolution idea is grade adapted so that students can understand within their intellectual abilities. First graders argue about whose turn it is, while sixth graders argue about ideas and whose will be accepted or rejected.

Through trial and error, I have determined that keeping the teams together longer and building team spirit and loyalty helps get projects and activities accomplished at a more joyful level. When they enjoy each other, the tasks they are asked to do are accomplished at greater depth and with fewer conflicts. With the added incentive to be the best cooperative group during each music class, conflicts subside and students stay on task. They are also more willing to help each other.

Preparation

Four or five is the optimum number for a group. Anything less creates divisiveness and is hardly a team; anything more creates too many conflicts for the amount of time available in the music class. I go through the class lists



PHOTOS: Carl Huffman

randomly and assign an alphabet letter to each name. Once the class is divided as evenly as possible, I go through the list again, looking at factors such as the balance of girls and boys, high musical and intellectual ability, personality traits, leadership skills, listening skills, compassion, physical and mental challenges, known friendships and behavior problems. After considering these I finalize the teams. This is time consuming, but helps ensure positive results from the outset. I have rarely had to reconfigure a team. The students are well aware that they are "stuck" with one another for nine weeks and that they must learn to cooperate.

At the beginning of the year, I ask the teams to determine three important rules to add to the regular music classroom rules posted on the bulletin board. Each team puts their heads together and then writes down their three rules on the large chart provided at the head of the class. It is important to guide them in stating these rules positively.



Each student is given a color or number. I have found that for grades one and two color assignments are more appropriate than number assignments. The younger children fight over who is to be number one, so at the beginning of the year, each child is assigned a color he or she keeps throughout the school year. I have a spinner for numbers (which corresponds to colors) and a spinner for team letters. This creates fairness when it comes to turns. Walking in and out of the teams, I listen to see

which teams are on task, which need clarification of an assignment, and which are having trouble cooperating. In my role as the timer, I can allow more time to those who need it. I evaluate whether team members are listening to one another and determine if each team member is contributing to the task. I also check to see that all team members are using conflict resolution skills when necessary.

Pictures of conflict resolution skills are posted on the board. A short lesson is taught through role playing after the teams discuss what each picture depicts. "Share, Take Turns, Outside Help, Postpone, Humor, Avoid, Compromise, and Chance" are the eight modes of conflict resolution we use. I may give each team a conflict and ask them to role play the solution. Giving a cooperative award at the end of each music class helps encourage collaboration and peaceful resolution. The team that has the most awards at the end of the grading period gets a special treat.

With such "constructive noise" going on simultaneously, it's important to have a special signal to bring everyone back together. I call it the quiet sign. We practice this often. The children need to know what the quality "quiet" means. They also need to know what "six-inch voices" are. We practice this so that each team can hear each other while the entire class is working. Sometimes, though, "six-inch voices" get to be "two-feet

continued ...



voices” and we need the quiet sign to discuss what is happening. We use “six-inch instruments,” too. I sometimes have contests between classes to see which class can get quiet the fastest when the “quiet sign” appears.

Team-building

Following the initial management set-up, the teams are ready for team-building, which encourages quality work with a healthy emphasis on competition. Getting to know the other team members individually encourages kindness and compassion. Teachers may assume that teammates know one another because they are in the same classroom, but many children have never really talked to the other students. Playing quick get-to-know-ya games builds camaraderie and a determination for teammates to succeed. When there is something that some of the team members cannot do, their teammates are ready to help so that their team will be successful. They never know who will be called upon by the spinner to answer the question or play the part. This equalizes students of varying skill levels.

In team-building, the teacher’s role is minimized. The students do the work. It takes only a few minutes, but after doing this activity repeatedly, the teammates are more receptive to each other’s ideas because they find things they have in common as well as things that give their team variety and make it unique. The outgrowth of this may be a team name,

handshake, chant or cheer to give them a sense of identity and pride. Loyalty and a desire to work together are natural outcomes. I am amazed how this bonding contributes so much to the overall success of the system.

Assessing individuals

Cooperative learning is sometimes abandoned because it has been argued that it results in the best students on the team doing all the work. While there are often opportunities for the better student to help the poorer student, each student is responsible for knowing the material, for performing the phrase, ostinato, motive, and other assigned tasks. They do not know who will be asked to give the “answer.” Whether accomplished with aural, oral, movement, technical, or written tools, assessing each student periodically is fast and easy to do in this setting. Sometimes the assessment takes place in a group setting, but quite often it is an individual evaluation, and either is determined by the spin of the dial. It is important to encourage individual responsibility even though the group is working together.

Advantages

Through cooperative learning groups, more participation happens. Instead of one student responding and the rest of the class listening, many students are responding and their teammates are listening. The teacher can be the listener as well by circulating around the room

and responding actively through body language, but not interrupting with verbal comments. The students are aware that the teacher is listening, but they feel freer to be themselves, especially the more introverted students.

The students do the work and not the teacher. After the teacher demonstrates a phrase, motive, song or ostinato, it is up to the teammates to teach each other. The teacher then becomes the facilitator by rotating around the classroom, making sure the teammates are teaching it correctly. Sometimes the teacher may recommend checking with nearby teams to see if what they are doing is correct.

Healthy competition arises among teams. They know that the spinner will determine one of the teams to perform or answer a question. They know, too, that perhaps the spinner will ask only one of their teammates to perform or answer. This will be reflected in the team’s overall assessment, so they want to make sure that each team member is prepared. This also enforces instant problem solving and social skills development.

Disadvantages

It takes a great deal of time to formulate groups, rules, and procedures, and to develop the social skills and expectations that will make this system work. For me, the first year was trial and error and much arguing among teammates. The second year was smoother because social skills and conflict resolution were stressed.

It’s more noisy in the music classroom than before, but we are working on “six-inch voices” and “six-inch instruments.” Sometimes the light turns red, which stops all activity and all materials have to be put away before the teams have finished. (Green is displayed when all is well; yellow indicates continue with caution — getting noisy; red means too noisy — all stop).

In the beginning, musical skills move along slowly because procedures and other details need to be emphasized. Time is spent forming teams, especially after the first grading period when it becomes apparent who doesn’t work well with whom.

Final thoughts

We need students with higher level thinking, communication and social skills. Students need to develop sensitivity to the needs, problems and aspirations of others. Our classes are still structured as if our students will, in the future, work within static and individualistic economic

learning to work together.

Carol Huffman is a K-6 music teacher in the Parma City Schools, located in a suburb of Cleveland, Ohio. She teaches an Orff Schulwerk teacher training course at Hofstra University and does workshops around the country linking

Through cooperative learning groups, more participation happens. Instead of one student responding and the rest of the class listening, many students are responding and their teammates are listening.

structures. The heterogeneity encountered in cooperative groups is better designed to cope with today's diverse population. Orff Schulwerk classes have always been positive forces in these areas, but using cooperative learning groups consistently does even more to help develop better ethnic relations, social and affective skills, self-direction, self-esteem, peer tutoring, more time on task, and positive interdependence by

literature, reading and music. She is a consultant for the Kennedy Performing Arts Center in Washington, D.C., and has been a member of the AOSA National Board of Trustees in various capacities.

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Focus on Partnerships

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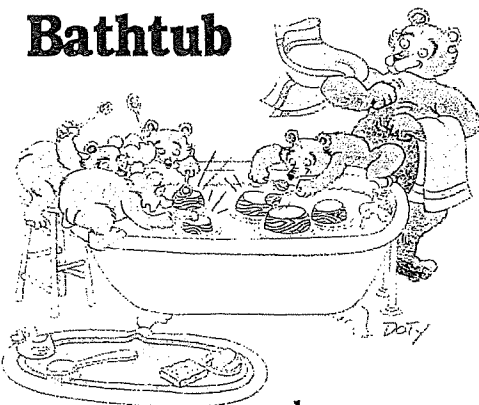
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--Don DuPont, Founding President,
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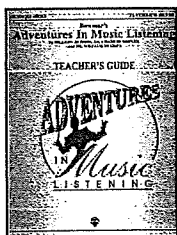
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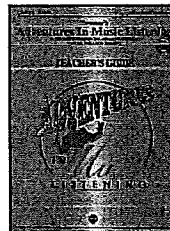
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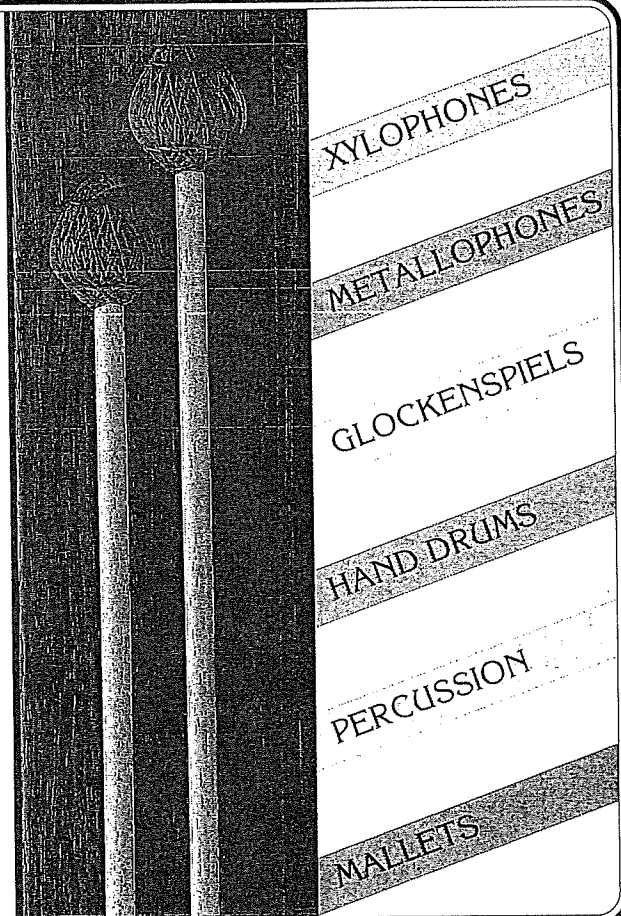
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Arts and Education: A Partnership Alliance

Linda Ahlstedt

"Whatever you can do or dream you can. Begin it. Boldness has genius and magic in it."

-Goethe

For the last eleven years I have had the privilege of living and working in a community that promotes and supports arts, cultural and education partnerships. Learning comes to life when the artistic talent of the community works with students and teachers to design and implement arts-in-education programs.

Young Audiences of Rochester, Inc., (YAR) in Rochester, New York, is one of thirty-two chapters across the country which assigns artists to classroom projects. Under the direction of Nan Westervelt, YAR annually links nearly 140 performing, visual and literary artists with over 415,000 students and teachers.

YAR was elected Managing Partner of a bold dream: The Arts, Cultural and Education (ACE) partners pilot project. The purpose of the three-year project was to address the inequities of arts and cultural services provided to area school children. Prior to this project, Rochester's various cultural institutions had offered educational programs to schools, but there was little dialogue with teachers concerning their classroom needs. The goal of ACE was to enable arts and cultural organizations and schools to work together to deliver services in a systematized, equitable manner. The project would document the integration of the arts into all subjects, and bring to the children a unique understanding of the world, through the eyes of the artists.

For the last five years, representatives from twenty-two arts and cultural institutions, three school districts and the Rochester School of the Arts have worked together to establish the importance of the arts and culture to the classroom, to the cultural life of the community, and to lifelong learning. We believe our efforts are building bridges that connect the children to the richness of cultural experiences in the world around them. These partnerships have

greatly energized teaching and indeed brought magic to the lives of many students.

The first step in my district, the Penfield Central School District, was to form an ACE committee of teachers K-12 from all disciplines and schools. This group of seven was given ACE planning days, both in the summer and during the school year, during which we met with the educational directors of cultural institutions and with local artists and began to explore our dreams. Here are some of the partnerships that developed out of those initial discussions:

"Ovations for Opera"

Partners: Penfield Schools; Douglas Ahlstedt, tenor; Penfield Symphony Orchestra; Eastman School of Music.

The purpose of this program was to bring the joy of live opera to the classroom. Over the three years, students were involved in a variety of activities. These included "Celebrate Mozart," in which the audience participated in scenes from *The Magic Flute*, *Don Giovanni* and *Così fan Tutte*; a performance of Rossini's *La Cenerentola* (Cinderella) for grades Kindergarten through three, in which high school students prepared by tenor Doug Ahlstedt sang the roles; and a performance of an abbreviated version of Engelbert Humperdinck's *Hansel and Gretel*. For this, elementary students created the set and costumes and painted watercolor pictures interpreting the emotions expressed in the opera. Roles were sung by fifth grade students, the principal, a teacher, and Doug, who was the green-faced, roller-skating witch wearing neon blue tights. We prepared program materials for the operas with suggestions for integrating the art into all areas of the curriculum.

"Song-Dances to the Light"

Partners: Cynde Gregory, poet; Sally Fox, actor; classroom teachers; art and music teachers; Libby Larsen, composer; Eastman School of Music.

This collaboration began with a five-day Music, Myth and Movement residency workshop presented by Sally Fox and Cynde Gregory. Sally helped the children explore elements of nature through movement; then, with the art teacher and me, she helped them create masks, each depicting a different element.

In the music room, we explored the sounds of nature. Sally and the class created a myth in which the elements of nature interacted, and student musicians improvised a score for accompaniment. It was pure magic for students, actor and teacher, and none of us will ever look at the wonders of the universe in the same way again.

Following these experiences, poet Cynde Gregory led the students in writing poems to express the elements they had chosen. Six of those poems later became part of the text for Libby Larsen's *Song-Dances to the Light*, commissioned by AOSA as part of the Orff Centenary Celebration and later performed by the Eastman Orff Ensemble with the Eastman Philharmonia under the direction of David Effron.

"Poetry and the Night-time Sky"

Partners: K-12 poets at Penfield Schools and the Strasenburg Planetarium.

High school English teachers and poets Jack Langerak and Rick Taddeo visited Kindergarten through twelfth-grade classrooms across our district and read poetry that described the wonders of the night (comets, moons, planets and

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“DOUGH, RE, MI...”

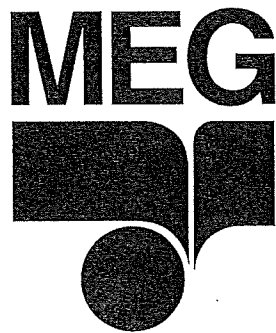
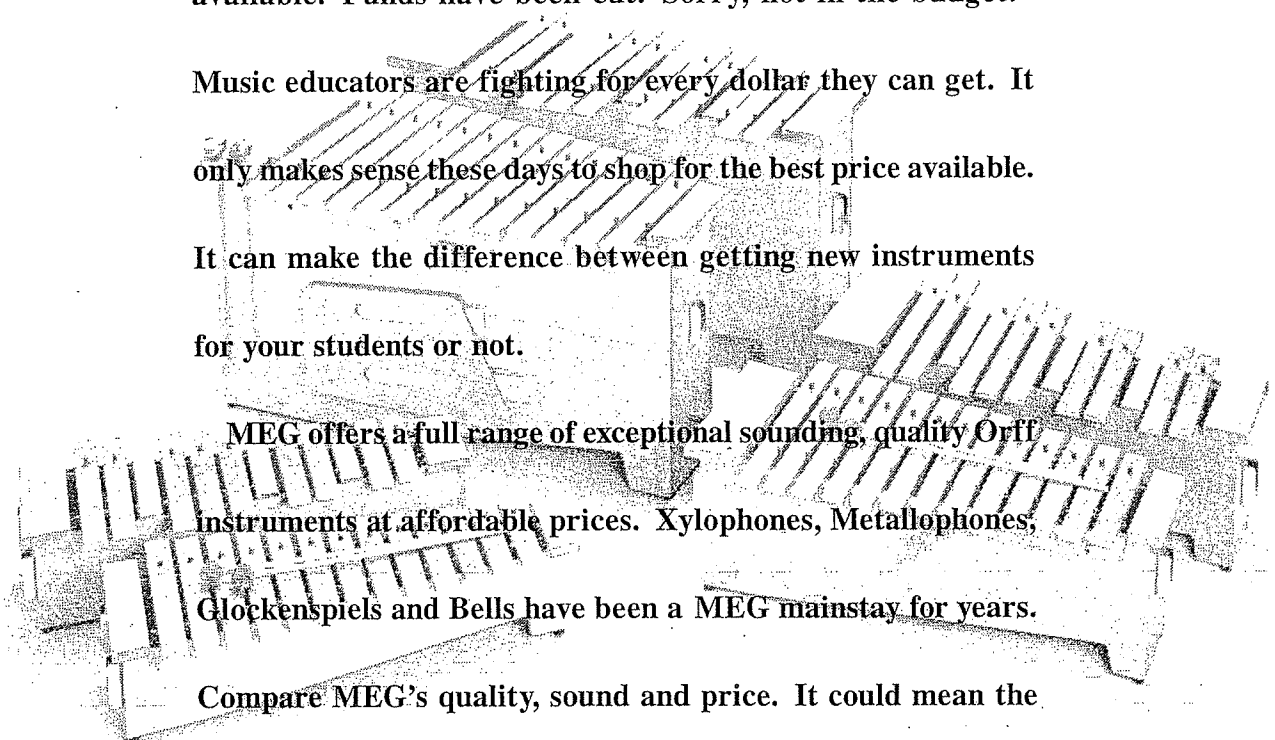
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stars), inspiring our budding poets to create their own star poetry. Readings of student work took place in all the schools. About forty pieces were then read by their authors at the high school, and a representation of all grades was read at the Strasenburg Planetarium, accompanied by a synchronized music, laser and light show.

“Dancing the Curriculum”

Partners: Penfield Schools; Elizabeth Clark, dancer; Rochester Museum and Science Center

Dancer Elizabeth Clark held movement workshops for classroom teachers, during which we brainstormed ways to connect dance to learning in the classroom. Across the district, forty teachers then worked with Elizabeth, who went to each of their classrooms for three workshops with the students. At Indian Landing, a first grade class explored the alphabet through movement and created an original song; a third grade explored sound through movement to an original composition they created on Orff instruments; a fourth grade interpreted Native American poetry through music and movement; and another fourth grade explored the interaction of powders and crystals that they expressed through movement to music from the volumes of Orff and Keetman. The final performances of forty classes were presented for the entire community in the Rochester Museum and Science over a period of three evenings.

Children’s Book Illustrators Exhibit

Partners: Penfield Schools and The Memorial Art Gallery

The Memorial Art Gallery hosted an exhibit of the original art of over twenty-eight award-winning children’s books illustrators. ACE Partners met with Art Gallery education program directors to develop classroom materials, and several copies of all the books were made available in each school. Many of the artists came to Rochester and several parents and teachers attended their workshops. Tours of the two-month exhibit were sold out weeks in advance. For one week, however, a very large and

elegant room in the gallery hosted our school’s original book exhibit created by student writers and authors. All Penfield students received free evening passes for their families to attend the Illustrator Exhibit and the student exhibit.

“A Voyage to the Moon”

Partners: Penfield Schools and the George Eastman House, International Museum of Photography and Film.

When ACE Partners met with Michael Sladden, Curator of Education of the George Eastman House, he asked us to share our dreams of how we might use his resources. Thinking it was probably a wild shot, I told him I had always dreamed of having my students compose a score to accompany a silent movie. Within two weeks, the high school orchestra conductor and I were invited to a screening of possible films from their vaults. My students chose the first science fiction film ever created, George Melies’ 1902 “Voyage to the Moon,” and the high school students chose Buster Keaton’s “Cops” and a Felix the Cat cartoon.

Michael transferred “Voyage to the Moon” to a video tape with which we rehearsed. My Orff Ensemble (which I see once a week for forty minutes) spent one semester composing and synchronizing the score for the eleven-minute film.

The project culminated in a community screening of the three films. High school students composed scores using chamber orchestra to accompany “The Cops” and a jazz trio of piano, percussion and string bass for “Felix the Cat.” The three performing groups were placed throughout the theater so we could watch the film and synchronize our playing with the action.

“The Unicorn”

Partners: Indian Landing Elementary School, The Cloisters, The Memorial Art Gallery, and the Eastman School of Music.

The seven Renaissance tapestries that hang in the Cloisters at the Metropolitan Museum of Art in New York City were the basis for “The Unicorn,” a musical play with Renaissance music and dance

and student/teacher songs and poetry. The Memorial Art Gallery in Rochester seemed a perfect place for a student performance: the Renaissance court, which looks like a cathedral, has an ancient fountain in the middle (where the unicorn dips his horn as depicted in the second tapestry) and tapestry-covered walls. Children had never performed in this space before, but not only was education director Susan Dodge Peters delighted to welcome us, she arranged a free guided tour of the Museum’s medieval and Renaissance collections for 100 fifth-grade students and their parents. The musical for chorus, Orff Ensemble, strings and dancers was performed as part of the Eastman School of Music’s Orff Centenary Celebration. The students were partners in creating the text, dances and art for the ensuing book.

“I Have a Song to Sing”

Partners: Penfield Schools; Dale Davis, writer; Elizabeth Clark, dancer; Almata Whitis, actor/director.

Our most recent Penfield partnership was developed to commemorate the 150th anniversary of the first women’s rights convention, held in Seneca Falls, New York, in 1848. After deciding to create a musical honoring the accomplishments of women in American history, I contacted writer/poet Dale Davis and asked her to work with my fifth grade students to write a play. She devised a dual project in which the students researched the accomplishments of women in literature, sports, science and the arts to create a “Wall of Women,” which became the lobby display for our performance. The text of the musical was drawn from what the children wrote about the women they most admire in their own lives: their mothers, grandmothers and teachers. Actor/director Almata Whitis shaped the tributes into monologues which the children share with the audience. I composed four songs which dancer Elizabeth Clark has choreographed with the children. The students have been actively involved in the creative process every step of the way

continued on page 28...

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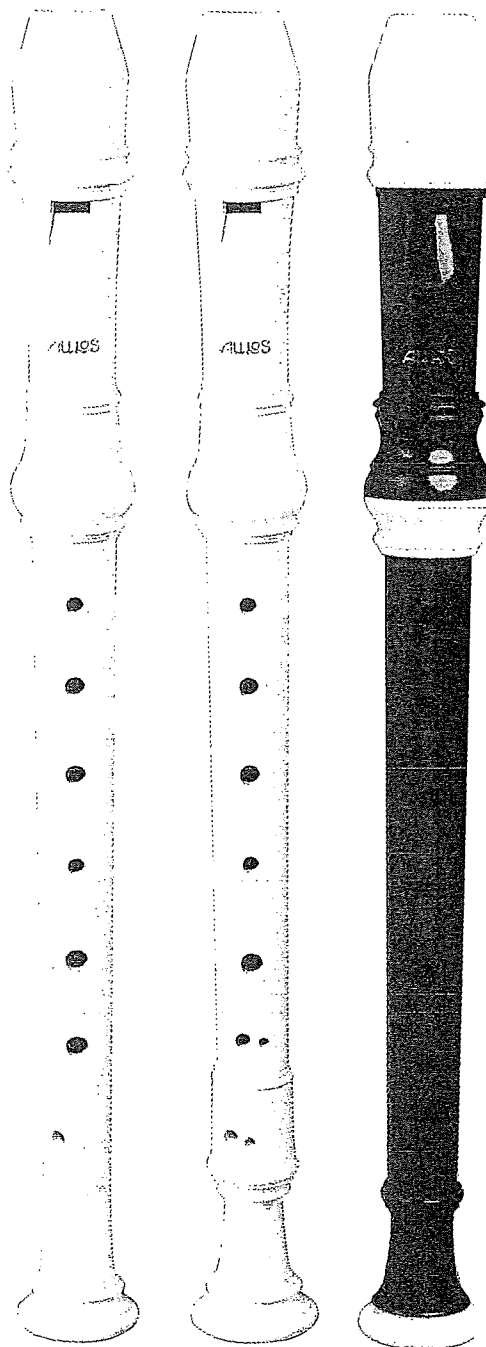
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Time for the Basics Again

Rita Shotwell

So much has been written recently about the value of music in the development of young children. Having worked with music in early childhood for twenty-five years, I have seen first hand how children have blossomed socially, emotionally and intellectually through musical experiences. These activities have *not* involved playing a violin or piano but using music as a learning tool to teach: auditory skills, fine and gross motor skills, coordination skills, social skills and spatial awareness. In other words, it has been active rather than passive learning. Young children learn through their bodies, making movement so important.

Parade magazine, June 14, 1998, had an article, "Will Piano Lessons Make My Child Smarter?" This article had suggestions for parents, and under the "Preschoolers" section, one of the suggestions was music lessons. The

author recommended, "Between the ages of 2½ and 4, depending on your child's affinity and aptitude, you can start music lessons. Piano and violin are the most popular. If you can't afford lessons, get a little keyboard for around \$30." I can imagine how many parents started calling private piano and violin teachers to inquire about signing up their little ones!

I'm delighted that all the publicity about the value of music has raised the awareness level, but at the same time disturbed because the articles always suggest piano or violin lessons and/or electronic keyboards. You will always have the talented few who will thrive in one area or another at a very young age, and formal lessons may benefit them, but we need to think of reaching the vast majority who need to learn at their own pace and in their own way.

Instead of recommending one-on-one instrumental lessons for a young child,

we should be stressing parent/child classes. Classes where parents and children can sing, dance, play musical games and chant rhymes. These classes can give the child the basics of music (steady beat, rhythm, concepts of high/low, fast/slow, loud/quiet, etc.) without adding the formal training. Most importantly, they will help strengthen the emotional bonding between parent and child and will help lead to a more secure child. Before TV and all the electronic equipment, music was one way families entertained themselves. Maybe it's time we went back to the basics.

Anyone out there agree with me, or do you think formal instrumental lessons are important for children under six?

Rita Shotwell is a teacher, author and presenter for workshops throughout the United States. She is a member of the St. Louis Chapter of AOSA.



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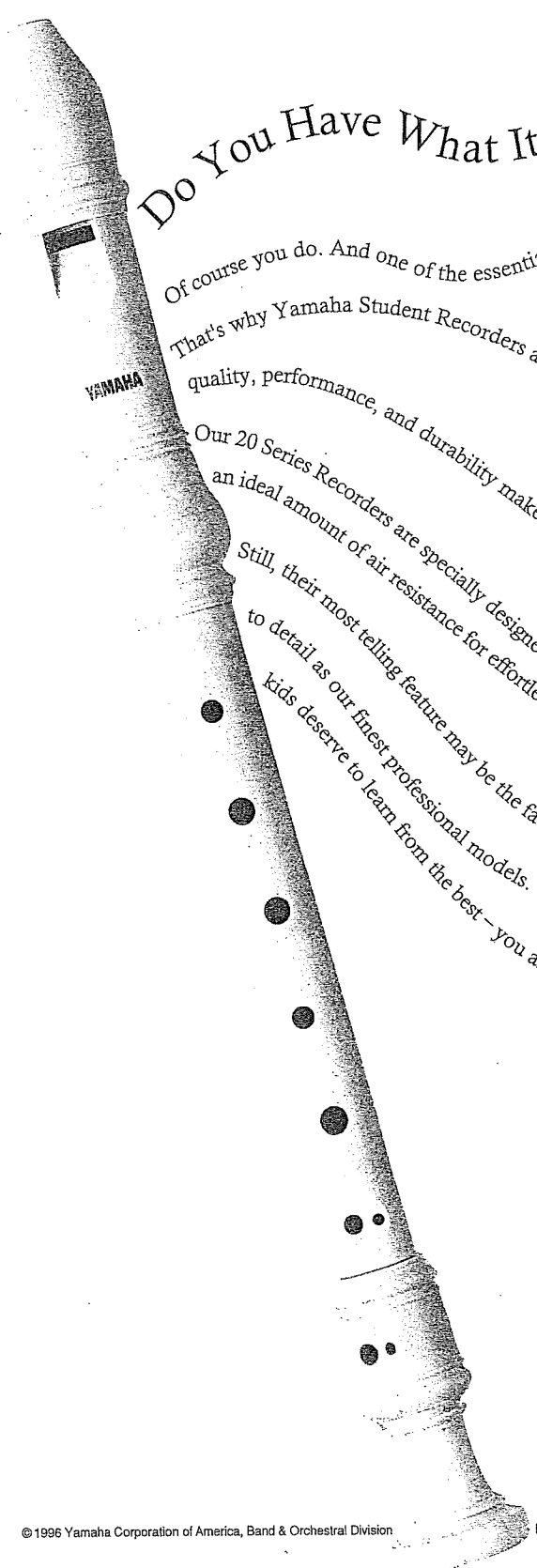
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It's a Small World, Afterall

This year marks the tenth anniversary of a unique partnership between Glendale Elementary School in Independence, Missouri, and Megurita School in Higashimurayama, Japan.

Ten years ago, Susan Hammett, a third-grade teacher at Glendale, attended a continuing education class in cultural studies. She was looking for a way to excite her students about people and places outside their hometown. As she learned about Japan, she decided that it was just the right subject for her school, with its traditions in language, dress and food that are very different from those found in American culture. She persuaded Independence Public Schools to purchase their very first camcorder and VCR and was off to Japan with a study group for three weeks to gather as much information as she could in order to found the Glendale Japanese Club. Seed money for the club was secured through a Missouri Incentive Grant, a program of the Missouri Department of Elementary and Secondary Education.

Hammett discovered that support for her endeavor was to be found right in her own backyard. In 1978, the city of Independence had sealed a relationship with Higashimurayama as partners in a sister city program. It wasn't until 1986, when Hammett was designing her club, that she saw an ad in the local paper announcing the Cherry Blossom Festival, an annual celebration of the sister city organization. She discovered that the city had a student exchange program and immediately signed up to host a Japanese high-school student. Her student arrived a few weeks later, and Hammett spent the next three weeks learning as much as she could about Japan.

At last, the Glendale Japanese Club was off the ground. Students met

Saturdays for three to six hours. Hammett ran the club single-handedly, teaching whatever she found interesting, from Japanese phrases to eating with chopsticks. On the side, she worked continually to convert others to the cause.

The following year, Hammett hatched the idea of a sister school and worked through the sister city organization to realize this dream. It was not as simple as finding a school and saying, "Let's be sisters." Japanese schools are government controlled and use a standard national curriculum. Any deviation from the national curriculum must be approved by Monbushu, the governing body that controls the schools of Japan. A letter-writing campaign was begun and Monbushu approved the sister school plan. A contest was held in Higashimurayama to determine which school would be selected to represent the city, and in 1988 Megurita was chosen. The Mayor of Independence, the District Superintendent, Susan Hammett, and two representing students flew to Japan and met with the Mayor of Higashimurayama and Megurita school officials, teachers and students to sign the sister school document in a solemn ceremony.

Enter Beverly Stephenson. This music teacher arrived at Glendale School the same year that the sister school partnership began. Hammett approached the newcomer with two songs in hand and said, "Can you teach these?" You may have already guessed that one of the songs was "Sakura." That year, Glendale students sang at the Cherry Blossom Festival, accompanied by Stephenson at the piano. The following summer, Stephenson enrolled in something called Orff Level I, and the Cherry Blossom Festival was never the same.

Stephenson composed an original accompaniment for the songs the following year, using barred instruments

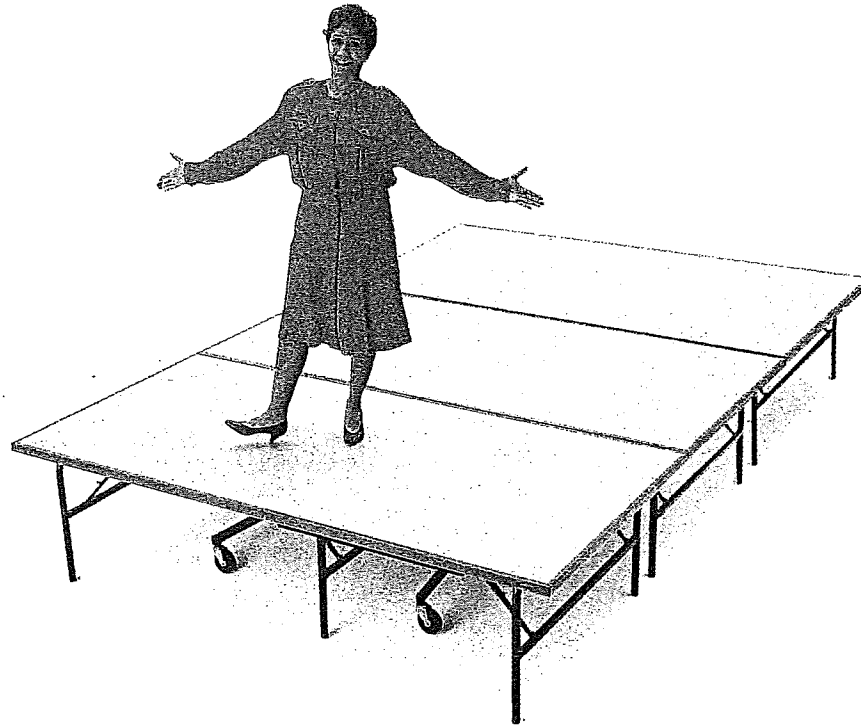
and selected small percussion instruments, but it has never been heard that way since. "Each time I teach it, the students come up with their own ideas and they add to and modify what I originally wrote, and if they can do that, I say, 'Let 'em.'"

As Stephenson's involvement with the club grew, she became fascinated with the similarities of the relationship of drama, music and movement in Japanese musical theater and the Schulwerk. Ten years ago, the student performance at the Festival was a couple of songs with the piano. Had you attended this year, you would have seen students perform "The Leak," a story about a leak dripping into a Japanese home, and "The Dragon." These Japanese folk tales were told by a narrator, as actors wearing student-designed costumes and makeup acted out the tale and student musicians performed sound effects, mood music, and student-composed character theme music. And, of course, there is no Cherry Blossom Festival without "Sakura."

Over the years, students at both schools have videotaped performances and mailed them to each other. Glendale students are always excited when a video arrives from Megurita with students singing familiar songs in Japanese, such as "When You're Happy and You Know It" and "It's a Small World." Gifts, photographs and letters are also exchanged. These are displayed at the school year-round and travel to the Cherry Blossom Festival for display. Delegates from Higashimurayama visited Glendale this May, and delegates from Independence returned the favor in June.

Perhaps as you gather at AOSA's national conference this November, you will be able to establish ties from your classroom to another. Our partnerships don't have to be with schools on the other side of our planet.

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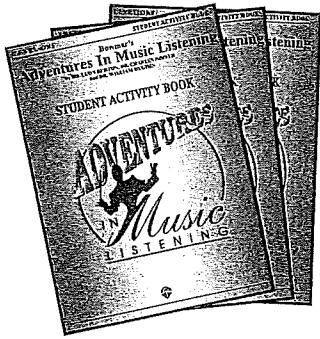
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Reviews

Ruth Hamm and Marina Gorny, Editors

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



BOMAR'S ADVENTURES IN MUSIC LISTENING

by Leon Burton, Charles Hoffer, William Hughes and June Hinckley.

Warner Bros. Publications Inc.

Teacher's Guide, \$49.95 each; Student Activity Book, \$2.50 each; The Big Book, \$49.95; Student Coloring Book, \$9.95; "Meet the Instruments" posters, \$75 for a set of twenty-five.

The series "Adventures in Music Listening" consists of three levels: Level One for grades Kindergarten through two, Level Two for grades three through five, and Level Three for grades six through eight. Level Three was not yet available at the time of review, but is scheduled for release in early fall.

Each level presents music of many styles, historical periods and places of origin. The series includes classical music as well as music from Africa, Latin America, Indonesia and much more. Through various activities children are led to describe emotional characteristics of musical selections, and to identify form, dynamics and instruments played. Students can also learn about the composers and various art styles. The lessons are directly correlated to the National Standards in Music Education — Goals 2000.

Level One consists of four books: The Teacher's Guide (with CD), a Student Activity Book, a Student Coloring Book,

and The Big Book of color illustrations. Level Two, geared for older students, consists of just two books — The Teacher's Guide (with CD) and the Student Activity Book. (The Coloring Book and The Big Book are not included for this age group, for understandable reasons.) Level Three includes the Teacher's Guide and two Cds. Sets of twenty-five beautifully photographed "Meet the Instruments" posters are also available.

All the lessons follow the same format, which makes the series easy to use. Open the Teacher's Guide — it breaks down each lesson into components: Anticipated Outcomes, Materials List, The Composition, The Composer/Arranger, Musical Features Sketch, Activities, Extending Learning, and Curriculum Connections. This framework can be used in teaching listening to other music of your own selection. All of the student books provide various kinds of enjoyable activities correlated with the Teacher's Guide.

The musical selections in the series are organized alphabetically by composer and not intended to be used in their printed order. Within the volumes you will not find a developmentally progressing instruction. The volumes should be used instead as a reference resource in conjunction with the music textbooks already available in your school.

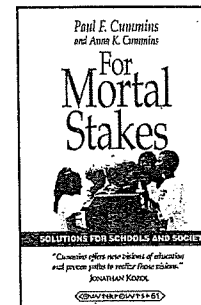
The length of each selection is indicated in the Musical Features Sketch and ranges from 0:46 ("The Happy Farmer" by Schumann in Volume 1) to 8:38 ("Cloudburst" by Grofe in Volume 2). Most selections are in a three- to four-minute range, but there is an obvious tendency to increased length in Level Two.

In the back of the Teacher's Book, Level Two, you will find a helpful Content Index as well as a glossary of terms. The latter is a good idea in itself. However, make sure to use its definitions

judiciously with the students of the intended age. Here is an example: "Melody - A series of consecutive pitches that forms a unified and coherent music entity."

There are different "schools" of music listening. One uses music listening to teach concentrated, focused learning. Another suggests connecting listening to other types of activities. No matter what "school" you belong to, you'll find much useful material in this series.

-Marina Gorny, Massachusetts



FOR MORTAL STAKES Solutions for School and Society

by Paul Cummins with Anna K. Cummins

Peter Lang Publishing. \$24.95.

"Only where love and need are one,
And the work is play for mortal stakes,
Is the deed ever really done
For Heaven and the future's sakes."

With these words from Robert Frost's poem, "Two Tramps in Mud Time," readers begin a journey toward acceptance or rejection of proposed solutions for school and society. The author, Paul Cummins, is an educator, poet and biographer. He has written a compelling

continued . . .

book for the reader with a conscience. He states his goal is "to speak to educators, politicians and citizens at large." The author defines what he considers the roles and responsibilities for change in American education.

It is easy reading, genuinely exciting and inspiring. It is also powerful. The author illustrates his ideas with true accounts of events and people, with poignant literary quotes, and with research as proof of stated facts. There are eighteen chapters, each dealing with an important issue facing all educational institutions.

In "The Power of the Arts," Chapter 3, the author states his belief that education without the arts is a travesty. Broad and definitive experience within the arts belongs to every child. It is the responsibility of the citizens to demand it, administrators to fund it, and politicians to support it. It is not optional, he says; it is a priority. Cummins gives us twelve statements as to why the power of the arts is so strong in the lives of children. They are excellent points and very useful for anyone in a position of advocacy.

"The New Social Studies," Part I (Chapter 5), brings to the fore the need for developing greater knowledge of the global environment because this understanding is vital to the world's survival. In Part II (Chapter 6), the author laments the "spiritual drift and confusion" in society today, and even suggests a reading list for high school students to help them understand these dangers.

"Gender Issues," Chapter 13, is by the author's daughter, Anna, who writes with a beautiful economy of words. There are three genders, she states, "he, she, and we." They are equal under the law, and can make equal contributions to solutions. The question is, are they taught in disequilibrium?

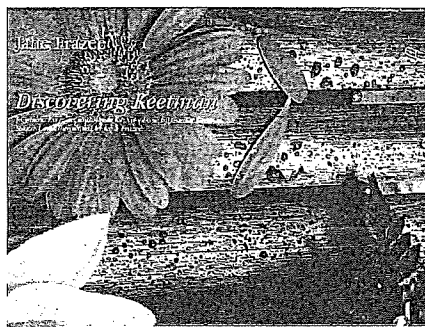
In "A Marshall Plan for Black America," Chapter 14, Cummins suggests we all have some responsibility for the failure of desegregation, and consequently we have a responsibility to change it.

Cummins believes that our problems can be solved. However, the solutions require a firm conviction to make policy equitable to the guarantees we are given by the Constitution. Educators' ultimate goal, he says, should be to help children

say "yes" to life, and to develop a "curriculum for the soul."

If there is a criticism of this book, perhaps it is that the solutions may seem too simplistic, or that some of the programs suggested could only work in private sector schools. As teachers, we are aware of the inadequacies of many national educational systems. After reading about the puzzling issues and almost insurmountable problems in schools today, it is refreshing to encounter here the story of the unique Crossroads School in Santa Monica, California, with which Cummins has been deeply involved. However, the phenomenal success of its philosophy, plus the achievement it has attained when sharing ideas with some of the public schools, are a minuscule "drop in the bucket" in the entire educational struggle. Nonetheless, we may be encouraged to search in the book for possibilities to improve our own teaching situations. Perhaps after reading "For Mortal Stakes," there may be a greater hope and dedication on our part.

-Millie Burnett, California
-Ruth Hamm, Ohio



DISCOVERING KEETMAN
Rhythmic Exercises and Pieces
for Xylophones
by Gunild Keetman. Selected and
Introduced by Jane Frazee.
Schott. \$22.95.

Gunild Keetman's legacy shines in the familiar five volumes of the Orff Schulwerk. Her style is unmistakable, the dancer's rhythmic energy paired with an instinctive musician's melodic invention. Less familiar are more than twenty "little gray books," her collections of short lesson pieces for study and practice. They contain musical gems, either

dedicated to rhythmic or xylophone technique, or pieces composed for recorder and drum.

Jane Frazee has chosen, analyzed and expanded on typical pieces from five of those books published between 1965 and 1970. Translated, their titles are: *Rhythmic Exercises*, *First Instruction on the Xylophone*, and the three books of *Pieces for Xylophone*. Selection was made in collaboration with a group of other eminent Schulwerk teachers experienced in teaching from these slim, gray-covered Schott & Sohne supplements.

For every example, Jane Frazee gives reliable suggestions for sequencing and for integrating musical objectives. Her notes point out possible difficulties and offer alternative approaches for teaching lessons based on the examples.

The book's singular focus is the pentatonic scale, made newly intriguing by situating many pieces on less-familiar tonal centers. The sounds of pieces on *re* and *mi* will surely extend the aural vocabulary and could be especially appealing to older beginners. Plans for teaching meters like 7/8 are explained and clearly delineated stepwise. A diligent, sequential study of these well-organized and relevant pages could be a course in itself. As Jane suggests, read it "with xylophone in hand." (But do invite a friend to play duets and canons.)

Lamentably, it would not be difficult for almost any music teacher to study and then teach from this book, without a single day of Schulwerk training. Therein may lurk an all-too-familiar caveat: the excellent lesson progressions, analyses and technical hints can be precariously enticing to the untrained. The essence of Orff Schulwerk is lost without the understanding, experience or exemplary reminders of its signature interweaving of music, speech and movement. There is no doubt that the Keetman/Frazee book is intended for trained, experienced Schulwerk teachers.

The publication's plastic spiral binding makes it lie flat on an extended or orchestra music stand. Print size is small on large pages with wide, airy margins, perhaps to allow for adding one's personal notes or extensions.

continued on page 39...



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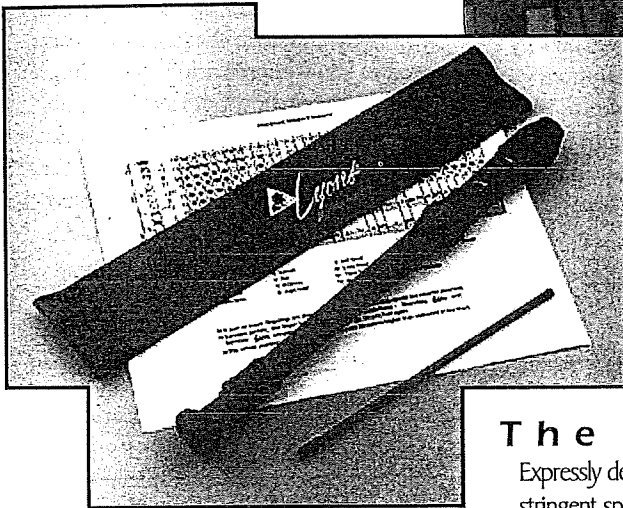
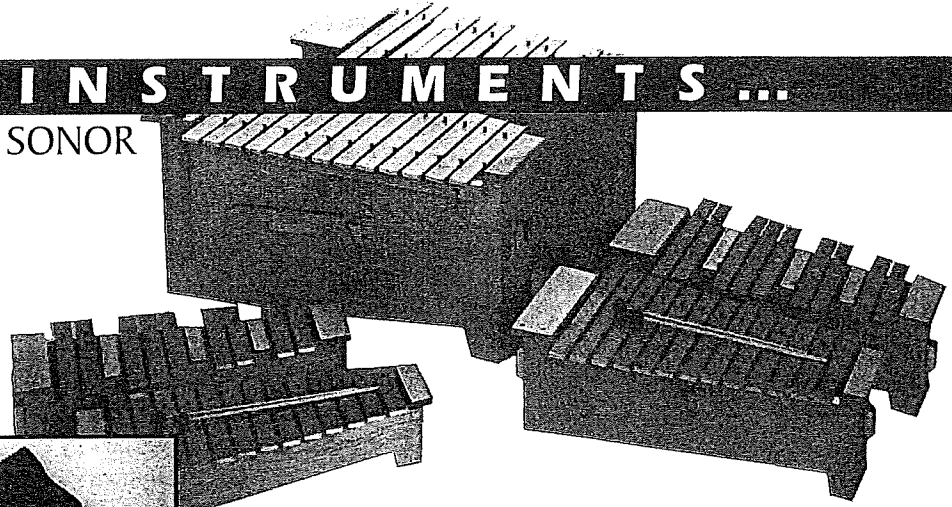
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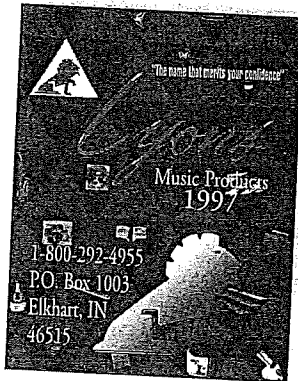
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Anne Green Gilbert: "Creative Dance for Children Ages Eight to Fifteen"

Beth Iafigliola

The eighth-grade boy bends and twists, measuring the eight-beat phrase by outlining smooth circles with his adolescent arms. He freezes his movements on the last beat, while his younger partner begins using sharp, contrasting movements on beats one, three and five, jabbing into the open, negative spaces created by the first boy's frozen body shape. Children of various ages and sizes move freely and create shapes, patterns and even stories, accompanied by students from a neighboring school playing percussion and Orff instruments.

The dancers in this Seattle/Bellevue AOSA conference videotape attend the Creative Dance Center in Seattle. Each week they have a two-hour lesson that focuses on dance concepts while integrating technique with creative movement gained through exploration and improvisation. The students often use body sound gestures, Orff instrumentarium, or recorded music. In every lesson, they "hear, see, say and do." Each concept is listed on a wall chart for easy reference and reinforcement.

Presenter and program designer Anne Green Gilbert suggests that after using this conceptual approach, even the most inexperienced and reluctant person, no matter the age, will be able to move more freely, explore, and define creative movements that are natural and not "wooden."

She sets the stage for the lesson at hand by naming "energy" as the concept, focusing the students' attention on the wall chart so they can read the concept, and then helping them define it. Through a playful game, Ms. Green Gilbert leads the dancers in a warm-up exercise called "Echo" that explores the concept of energy through sharp and smooth movements.

As the warm-up game reaches its conclusion, the students are asked to explore the concept of energy through an activity that uses verbs, such as "paint," "chop," "poke" or "squeeze," as the initiating idea for their creative action. The dancers move in response to the suggested word; and then act as if the space is manipulating them. Ms. Green Gilbert reminds the group to use the concept list to enrich their movement choices. The dancers begin to explore movement in different body parts, to form relationships and shapes, and to experiment with balance.

The youth develop movement skills further by applying the lesson concepts to the Creole-African folk dance, "Bele Kawe," found in materials produced by Phyllis Weikart. The dance has three main movements. The final phrase is extended through improvisations that resemble the stylized beating of a drum, planting, or hunting movements.

As a final activity, groups of students work through a problem-solving exercise

that encourages them to create a performance piece that dramatizes a natural disaster. Each group is secretly given a type of natural disaster and told to depict it through smooth and sharp movements using an ABA form.

The mixed-age groups present their dance creations for their peers' review and comments. Ms. Green Gilbert reminds the students of "The Four A's for Audience Behavior: attend, allow, applaud and appreciate." "Attend" means to listen and focus on the presentation. "Allow," as defined by Ms. Green Gilbert, is letting the students perform in their own way using the creative movements they have formed as a group. Applause is an appropriate way to show affirmation, and the students are encouraged to show appreciation by making specific statements that use the vocabulary stated on the wall chart. The students respond to this structure with confident and free expression, resulting in amazing group performances that inspire the adults observing the session.

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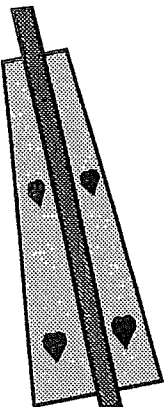
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Throughout the session, the dancers are accompanied on Orff and percussion instruments played by student musicians from the First Street School Marimba Band, led by Fred West. The musicians use composed and improvised accompaniments that complement the movements of the dancers. Through the encouragement and good humor of the adult instructors, the dancers and musicians learn to work together, and the ensemble grows more harmonious and sensitive to the contributions of each member.

The goal of the dance classes and performance group at the Creative Dance Center, states Ms. Green Gilbert, is not to train professional dancers, though some students have continued to study dance and have gone on to become professional dancers. The goal is "to produce critically thinking, cooperative, creative and collaborative human beings that appreciate and support dance and the arts" as adults. This videotape will help encourage that philosophy through the well-outlined lesson and session notes available through the AOSA A/V Library. (Tape 94DA)



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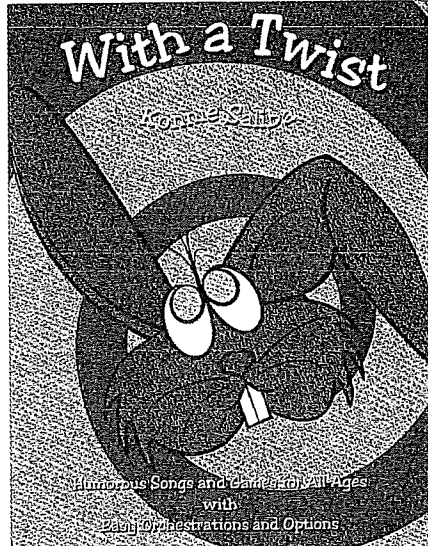
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Lynne Jessup
 10 BR *Back to the Roots: African Xylophone*
 10 PM *Pacific Music Beyond Hawaii*
Gunild Keetman
Films from German TV
 11 GK1 — 11GK16 (incomplete)
Helen Kemp
 12 SR *Sing and Rejoice: Guiding Young Singers*
 12 BM *Body, Mind, Spirit, Voice: Developing the Young Singer*
John Langstaff
Ritual Dance, Morris/Sword Dance
 13 RD1 13 RD2
Peggy McCreary
 14 CO *Caring for Your Orff Instruments*
Beth Miller
Introduction to Schulwerk
 15 IS1 15IS2 15IS3
Konnie Saliba
 16 SP *Singing, Playing, and Moving: Theory, Activity, Creativity*
 16 PL *A Process Lesson*
Marcelyn Smale
 17 YL *Young Learner, Active Learner*
 17 LS *Developing Listening Skills in Preschool*
Jim Solomon
 18 LA *Latin and African Rhythm Ensemble for the Elementary School*
 18 SB *South of the Border*
Jos Wuytack
 20 CC *Orff Schulwerk Process; Chicago, 1987*
 20 TO *Travelling Through Orff with Jos*
Lillian Yaross
 21 PD *Prop Up the Day*
 21 NB *Near the Beginning*
Margaret duGard
 24 AF *Afro-American Culture*
Pat Hamill
 26 AA *Arts Alive*
Sue Snyder
 28 AE *Educating Administrators*
Grace Nash
 29 WH *Winter Holidays*
Bob deFrece
 30 FS *From Song to Movement*
 30 HB *Handbells: Another Voice for the Instrumentarium*
Lois Birkenshaw-Fleming
 33 LS *Everybody, Let's Sing*
 33 MB *Mainstreaming: Babysitting or True Integration?*
Dee Joy Coulter
 34 MG *Music's Gift to the Developing Mind*
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 35 JJ *Jewels for Juveniles*
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 37 FP *For Our Pastance, We Play and Dance*
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 38 MB *Multi-Cultural Bridges: Report from China*
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 39 OT *Once Upon a Time for Preschool*
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 40 AG *Possibility Teaching*
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 41 MD *Moving with the Drum, Drumming with the Movement*
Barbara Grenoble
 43 VS *Visualizing Sound*
Dr. Rene Boyer-White
 44 BA *Folksong Treasure of Black America*
Marion O'Connell
 45 GS *A Guide on the Side: Working with Musically Gifted Children*
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 46 MP *Musica Poetica*
Isabel Carley
 48 MW *Speech Play: The Magic of Words*
 48 SS *Speech Play: From Speech to Song*
 48 SP *Speech Play: Storytelling Plus*
Barbara Haselbach
 50 MC *Master Class*
 50 SD *Poetry from Song-Dances to the Light*
Jack Neill
 51 JZ *Jazzin' Up the Joint*
Judith Cook Tucker
 52 FC *Forging Community Bonds Through Multi-Part Songs*
Pam Hetrick
 53 IM *Interlocking Melodies: A Balinese Pentatonic Alternative*
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 54 YT *Impression and Expression: Schulwerk Development of Japanese Song Material*
Ramon Williams
 55 CS *Caribbean Songs and Rhythms for the Classroom*
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 56 AL *Songs and Dances of Alaskan Natives*
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 56 AL *Songs, Dances, and Games of the Andes Region*
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 64 CP *The Compositional Process for Song-Dances to the Light*
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 72 TV *Celebrations! Theme and Variations for Non-Traditional Holidays*
Marilyn Davidson
 73 AC *Along Came a Spider*
 75JD **Marie Louise Hatt-Arnold**
Introduction to the Jaques Dalcroze Method
 76BB **Byran Burton**
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 77GW **Graeme Webster**
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 78PP **Carol King**
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 80 IR *Integrating Recorder Pedagogy in Upper Elementary*
Martha Riley
 81 BH *Backwoods Heritage: Old-Time Songs and Dances*
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 82 TT *The Unicorn: Tapestries of Time*
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 87 OB *Opening the Book*
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 88 SS *Singing, Saying, Moving, Playing*
Anne Troutman
 89 CM *Positive Classroom Management*
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 90 CE *Choral Music for Children in the Elemental Style*
John Lake
 91 HA *Native Hawaiian Culture*
Jon Madin
 92 MM *Marimba Making with Jon Madin*
Mannela Widmer
 93 MD *Music Drama - Elemental Style*
Anne Green-Gilbert
 94 DA *Creative Dance for Children Aged 8 to 15*
Rita Shotwell
 95 CM *Classical Music for Early Childhood*
Donna Otto
 96 MS *Hands-On Middle School Music-Making*
Gloria Fuoco-Lawson
 97 FO *Making Music with Found Objects*

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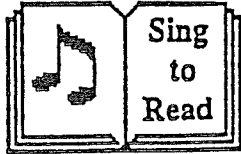
Reviews ... continued from page 34

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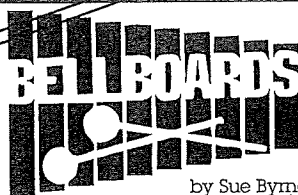
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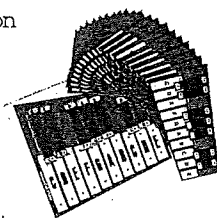
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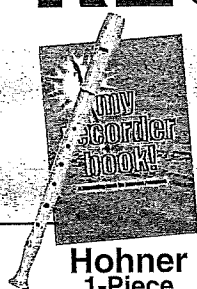
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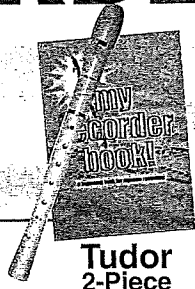
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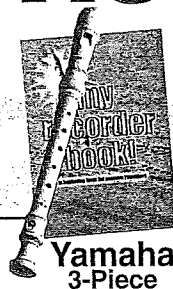
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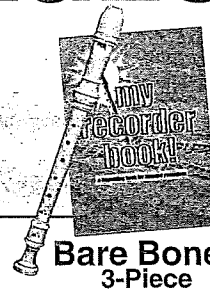
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Children, Computers, Composition: A Research Collaboration

Sandra L. Stauffer

The research collaboration described below began during a casual conversation with composer Morton Subotnick at a Society for General Music/MENC symposium in October 1993. Subotnick had given a presentation about music and musicians of the future. In addition to playing some of his own works, he demonstrated applications of technology which he believed would impact the musical landscape of the future. He also demonstrated a prototype of a software composition program for children — one he believed would allow children to compose intuitively, using graphics rather than notation, as though they were finger-painting with sound.¹ With that first conversation, our collaboration began.

A Research Collaboration: Beginnings

Nearly a year later, Subotnick and I launched a research project at Arizona State University.² Subotnick's purpose was to develop and test his composition program. Mine was to begin a long-term study of children as composers. To help us achieve our related purposes, I designed an after-school computer music class which was held in the ASU Music Education and Therapy Lab. We recruited participants for our project via a letter sent to parents of all students who attended a local elementary school, and we accepted volunteers on a first-come, first-served basis.

During that year, each of our volunteer children worked at a computer station for thirty minutes every week. Workstations were located so that children could compose free from distractions and without using headphones. This arrangement permitted us to observe their work in progress and to talk with them as they composed or played with various segments of the

software. We also limited enrollment to no more than three children per session in order to facilitate observations.

We engaged the assistance of several other collaborators during the 1994-95 phase of our project. A member of ASU's technical support staff assisted us with the computers and software. University graduate students helped record the children's work by taking field notes and monitoring video equipment. The children themselves were willing and eager collaborators, sharing their thinking about their work as well as their comments about the software spontaneously and during interviews. Parents also provided feedback and commentary.

Perhaps our most important collaborator during the first year of the project was Mark Coniglio, the software programmer. Each time Subotnick visited the ASU campus, he brought the latest version of the composition software with him. We would review the software, then telephone Coniglio on the East Coast with requests for changes. A couple of hours later, he would send us a new version via the Internet, usually just in time for that afternoon's sessions with the children. Using this procedure in addition to changes Subotnick was able to make on site, we sometimes tested and revised the software several times in a few days.

By May 1995, over twenty children ranging in age from kindergarten to fifth grade had tested more than 100 versions of the program. Subotnick and I agreed that both our purposes had been met. He was ready to move forward with final testing and production of the software.³ I was ready to proceed to a more in-depth study of children as composers. Based on the wealth of information contained in the

field notes and video tapes of our participants, plus the insights about music and the composition process I had gained from the thinking Subotnick shared, I formulated a research protocol for the following year.

Studying Children as Composers: A Research Protocol

In fall 1995, Subotnick's software was released under the title *Making Music*. As he began work on other projects, one of them a more advanced composition program called *Making More Music*⁴, I turned my attention toward the research questions derived from our year of collaboration and a summer spent studying the data we had collected.

The research protocol I designed for the 1995-96 phase of the study has become the framework for a longitudinal investigation of young composers and their work, which we have continued every year to the present. In 1998-99, some of our young composers will be fifth-year participants in our after-school lab. Currently, our youngest participants are in kindergarten and our oldest are in the eighth grade. They continue to attend the lab once a week for thirty minutes or more, depending on age, and they compose using their choice of a number of software programs.⁵

Although I make modifications to our research protocol periodically, a few basic premises guide our work. First, a qualitative research paradigm frames the project. By observing the actions of children as they compose and by listening to their descriptions of their music, we gain insights into their thinking processes, their understanding

continued...

of music, and the meanings they ascribe to what they do. In other words, I am seeking a better understanding of their perspectives and meanings as revealed in *their* words and actions.

Second, we use a non-interventionist approach. The children compose; we observe. We are not actively teaching composition, instead we are watching what emerges naturally as children create their own music without adult intervention. Occasionally, when students are stuck or request help, we provide suggestions or starting points. For those who have been with us for several years, we sometimes provide coaching that allows them to discover new alternatives. However, students tend to view products of anything we initiate as “exercises” rather than compositions, and either delete them or give them titles such as “Whatever That Was For.” In our research and my writing about the children’s work, a “composition” refers only to what the student calls a composition.

Third, we seek the insights of other informants, such as parents, music educators, composers, undergraduate and graduate students, classroom teachers and researchers. In addition to both confirming and challenging our observations, these collaborators provide us with other perspectives to consider. Another fringe benefit of including these collaborators occurs when the children, eager to “initiate” the new person, review their work in detail or articulate to the new observer something they assumed their regular observers already understood.

Children as Composers: Our Observations

During the past four years, we have observed over thirty children for time spans ranging from four weeks to four years. Many have composed in both notational and non-notational programs, and some of the young composers who have been with us the longest have seventy-five or more works to their credit. As we begin the 1998-99 phase of the study, here are some of the thoughts we have drawn from our previous work.

Individual children have idiosyncratic composing strategies which remain the same over time. For example, one of our young composers, a sixth-grader this year, is oriented toward melody. She often composes a melodic line for an entire piece first, then adds background, or what she calls “taste.”⁶ Her characteristic way of working has remained essentially the same over three years, using a variety of software programs. Her younger sister Bethie, a first-grader this year, is most interested in selecting just the right rhythms for piano pieces (her only genre to date), which she composes using a notation program. Bethie’s composing strategies are quite unlike Diana’s, another participant her age, who is typically more interested in non-notational composition software and in timbre as an organizing element.

Lincoln and Lucas, eighth-grade twin brothers who are fifth-year participants in 1998-99, have contrasting composing strategies. Lincoln spends considerable time experimenting when he begins a composition, usually starting and scrapping several opening gestures before finding something he likes and continues to work on. Lucas spends less time experimenting, and instead typically works on a piece for an entire session, then either saves it or scraps the whole thing because he is dissatisfied. Interestingly, when I mentioned this to their mother, she noted that the same characteristics and contrasts applied to their drawing strategies.

Just as students have idiosyncratic composition strategies, they also compose using idiosyncratic musical gestures which we have come to recognize as their own signature, “voice” or style. For example, we would quickly recognize a quartet or quintet scored for a certain combination of timbres (e.g., bagpipes, distorted guitar, space and steel drums — options available within one program) as a work by Lucas. Amber, one of Lucas’ friends, also composes for small ensembles, but her works are intended for stringed instruments and are filled with baroque-like rhythms (1996-97) or minimalist-like repetitions of a melodic pattern that moves

through all parts (1997-98). Our young composers tend to develop a musical gesture over several sessions, use it in a series of pieces, then either abandon it for something new or evolve it slowly into another gesture.

Although we have observed differences in strategy and style among young composers, we have observed that a general three-stage composition process — exploration, continuation and close — seems to govern most of their work. Each of these stages, however, has several subtle variations or phases. For example, younger children are unlikely to revise a previously composed work, whereas older students will continue to work on a single piece over several weeks — a difference in the “continuation” stage of the process. Differences in the exploration stage appear to be related not only to age and working style, but also to children’s familiarity with the medium for composing and their experience as composers.⁷

Like their senior counterparts, our young composers’ works reflect the time and culture in which they live, as well as evidence of their musical, school and life experiences. We have observed strong links between technique/fluency on an instrument and technique/fluency in composition, as well as links between ensemble participation and sophistication of compositions. The musical motives from television and movies appear in some compositions, as do the socio-political themes and historical events portrayed in these media. During 1996-97, for example, many of the older boys in the study, who were great fans of “The X-Files” and “Star Wars,” composed what we began to call “conspiracy pieces,” complete with gun shots and chase music.⁸

Next Steps, Implications and Reflections

Although our observations have been limited to the lab/computers and have only begun in classrooms and with other media, some implications for teaching practice may be drawn from our work. First, children need

time to compose. They need time to gain facility with the media for composing, to find their "voice," and to develop their working strategies. Making time for composition implies not just stretches of class time longer than ten or fifteen minutes, but also repeated opportunities to create in consecutive class sessions so that students can become familiar with the process of composing.

Second, if we consider that musical gestures as well as composition strategies are idiosyncratic to individual students, then grouping students to compose may result in strategy conflicts or in the covering of some "voices" (ideas and gestures) as others emerge more strongly. While group composition projects have their place, we must also provide opportunities for individual composition.

Third, working on a composition from one class session to the next may not be a "natural" process for younger children, who appear to think about compositions in discreet, single-session time frames. For these students, specific and carefully planned refocus and re-direction are needed if they are to work on the same piece from one session to the next.

Finally, we know that musical and life experiences emerge quite naturally in the works of our young composers. While the dynamics of the classroom require structure and sequence, there must be room for children's ideas to emerge and flourish. The children's sources for musical material and their motivations for composing are usually more meaningful and often more musical than some of the "assignments" we give.

We end each year of our project with a composition party at which each participant plays his or her favorite works for friends and family. For me, it has been positively delightful to watch these young composers grow, discover and create, to celebrate their successes, and to listen to them refer to themselves as composers. Their voices, their thoughts, their ideas, and their music, which they share quite generously, are the source of new insights about musical thinking and the creative process. This has been the greatest reward of our musical research collaboration.

Sandra L. Stauffer is Associate Professor and Chair of the Music Education and Therapy Division at Arizona State University. She serves as a clinician for music education workshops and consultant for curriculum projects throughout the United States and abroad. Dr. Stauffer has published articles in various music education journals, authored teacher guides for symphony orchestras, and written instructional materials for music texts, CD-ROM programs and children's recordings.

Notes

¹ Subotnick's description of his ideas for the program can be found in: Subotnick, M. (1994). "The music and musicians of the future." In Stauffer, S. (ed.), *Toward Tomorrow: New Visions for General Music*. Reston, VA: Music Educators National Conference.

² This research has been supported by the Institute for Studies in the Arts at Arizona State University.

³ Testing also occurred at other venues; however, I wish to acknowledge the contribution of the children at ASU, who are also recognized collectively in the credits of the program.

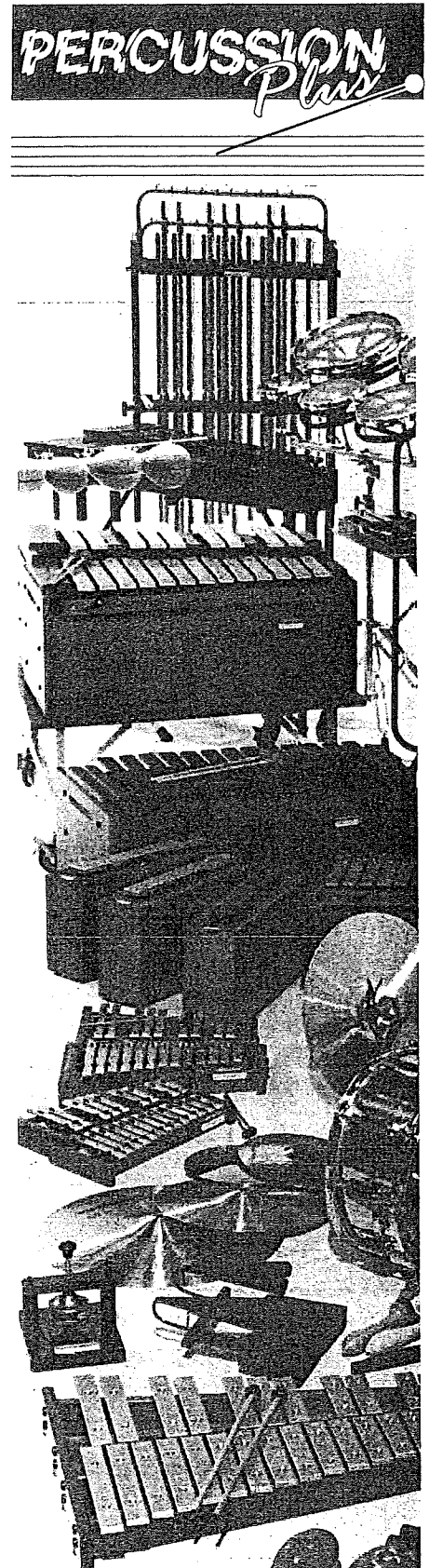
⁴ *Making More Music* is scheduled for release in fall 1998.

⁵ Software choices include *Making Music; Making More Music; Music Ace; Music Time; Juilliard Music Adventure; Rock, Rap and Roll, School Version; Song Works; and Band in a Box*.

⁶ Stauffer, S. L. (1997). "Composing with Computers: Meg Makes Music." Paper presented at the Symposium for Research in General Music, Tucson, Arizona.

⁷ Stauffer, S. L. (1998). "Children as Composers: Changes Over Time." Paper presented at the Creativity Special Research Interest Group, Music Educators National Conference Biennial Convention, Phoenix, Arizona.

⁸ Stauffer, S. L. (1998). "Connections Between the Musical and Life Experiences of Young Composers and the Compositions They Create." Paper presented at the Research Poster Session of the Music Educators National Conference Biennial Convention, Phoenix, Arizona.



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Summer 1999	Upper Elementary	March 1, 1999
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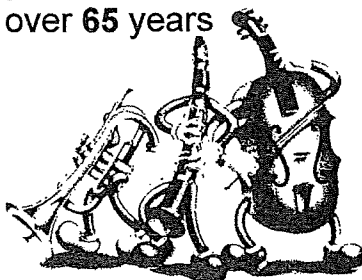
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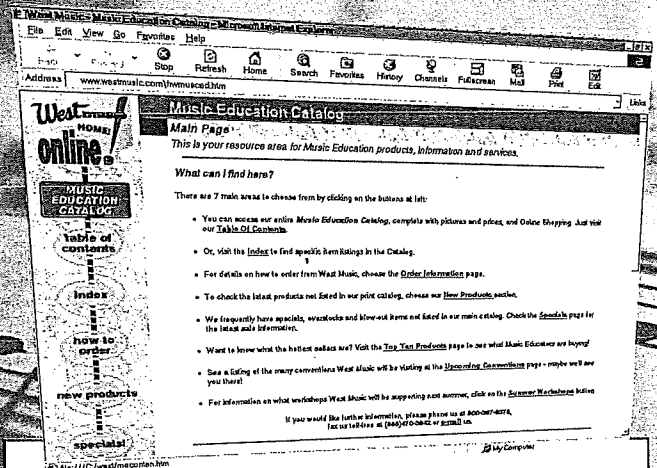


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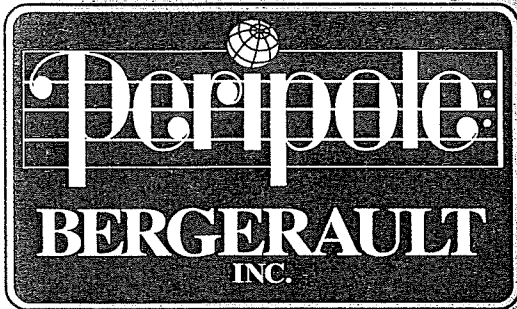
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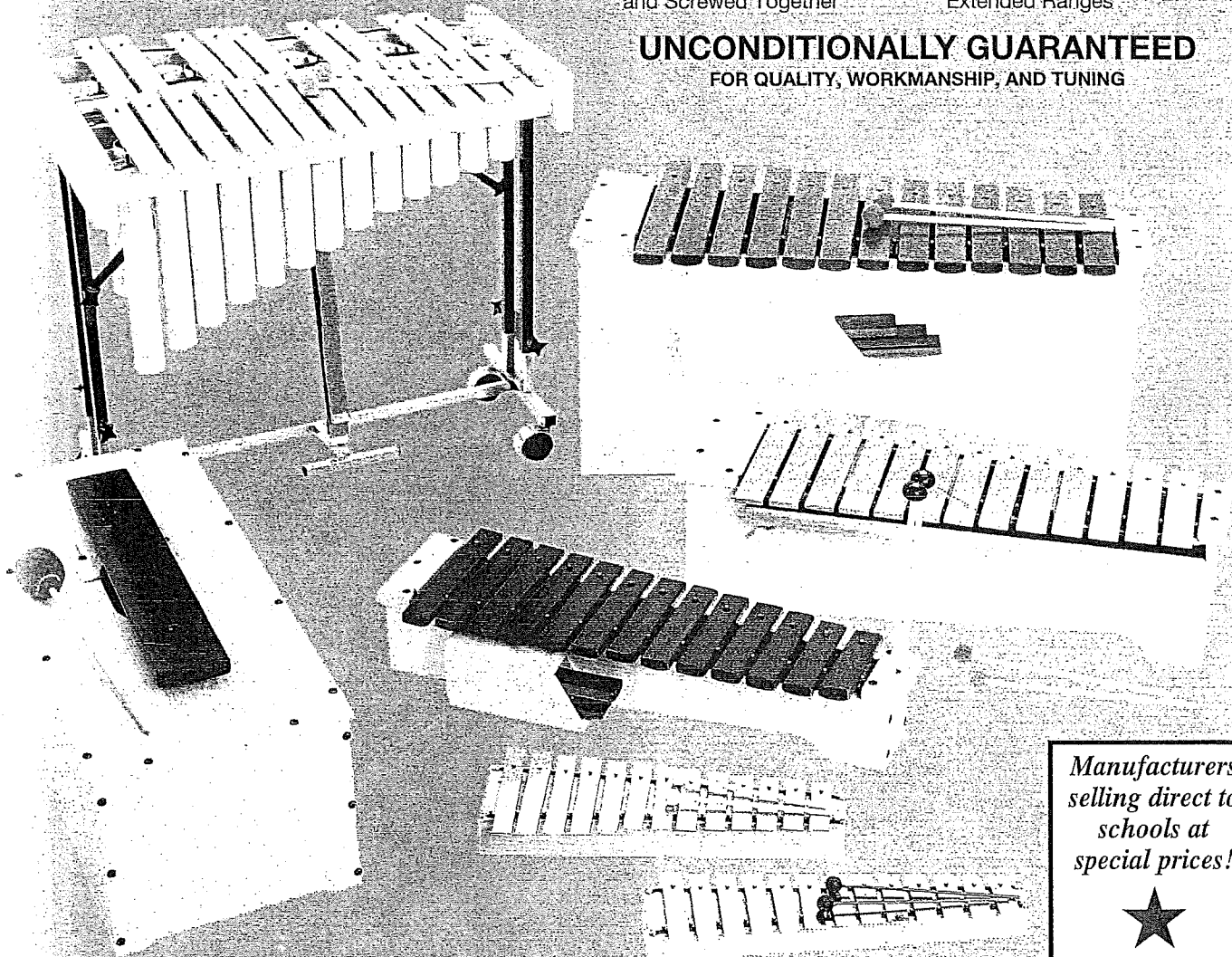
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