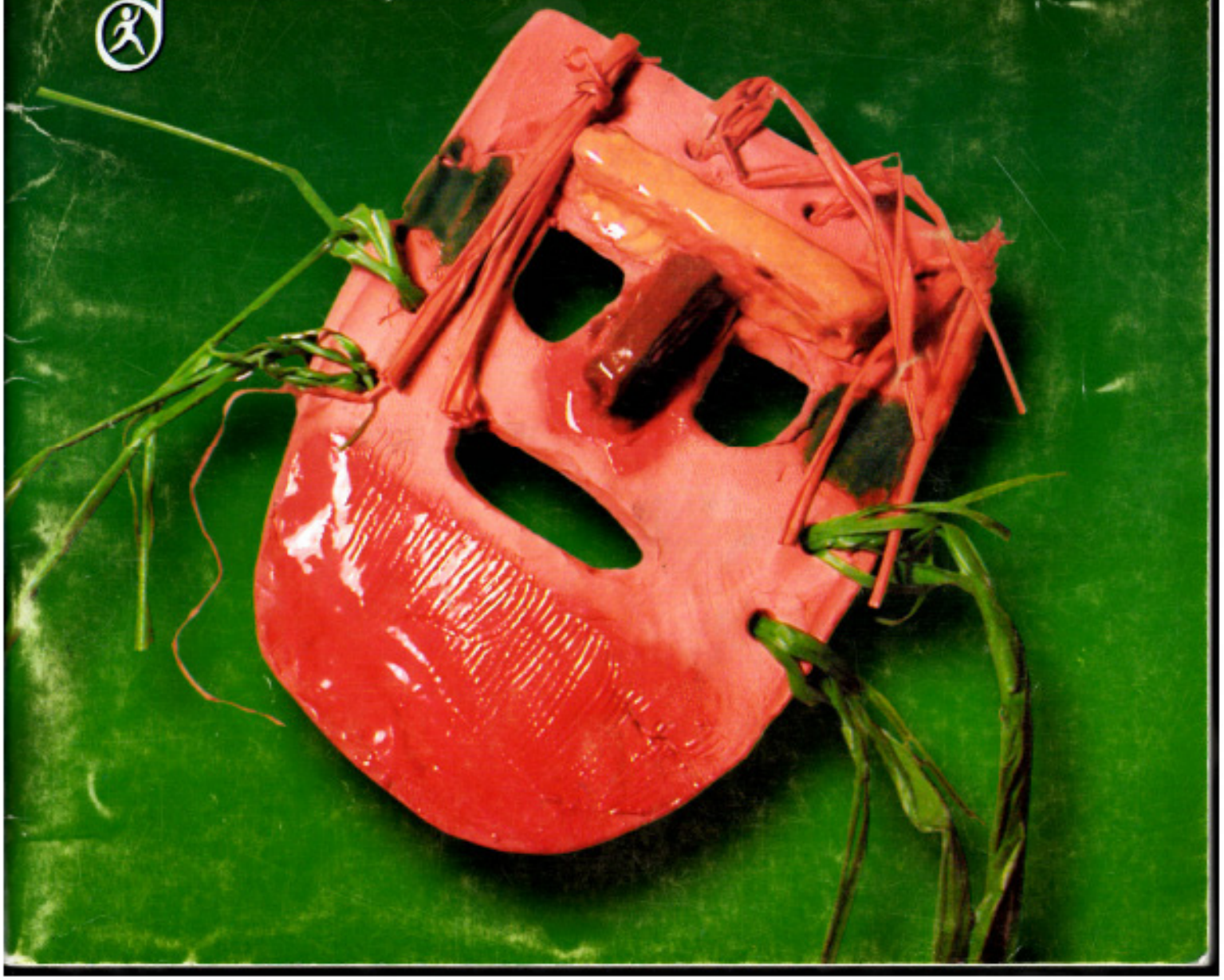
The Orff Echo

Quarterly Journal
of the American
Orff-Schulwerk
Association

Music and
Movement Education

Fall 2003 Volume XXXVI Number 1



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Fall 2003 Volume XXXVI No. 1

The Orff Echo

Published by the American Orff-Schulwerk Association

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American Orff-Schulwerk Association
Music and Movement Education PO Box 391089, Cleveland, OH 44139-8089 (440) 543-5366; FAX: (440) 543-2687; e-mail: info@aosa.org; Web site: http://www.aosa.org Affiliate of MENC: The National Association for Music Education

The American Orff-Schulwerk Association is a professional organization dedicated to the creative teaching approach developed by Carl Orff and Gunild Keetman. We are united by our belief that music and movement – to speak, sing and play; to listen and understand; to move and create – should be an active and joyful experience.

Our mission is:

- to demonstrate and promote the value of Orff Schulwerk;
- to support professional development opportunities; and
- to align applications of the Orff Schulwerk approach with the changing needs of American society.

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The President's page

Serving others through stewardship of a vision

by Judith Cole, AOSA President

Judith Cole
President, AOSA

To challenge teachers everywhere to carry on his vision of a music for children, Carl Orff told those gathered in 1963 at the Orff Institute in Salzburg: "I have done my part, now do yours." Five years later, the American Orff-Schulwerk Association was founded, to do its part to bring Orff's vision to the United States.

Among AOSA's stewards are the elected and appointed trustees whose service ensures continuing the mission of the AOSA founders. Their numbers were small in 1968: the board consisted of four officers and five directors, who dreamed of a time when their 200 members might gather in affiliated chapters.

By 1978, the national board had grown to 24 people, including officers, members-at-large, staff members, a liaison committee representing just four regions, and an advisory board of 49 chapter presidents.

Today, the National Board of Trustees includes: an Executive Committee of five (including the Executive Director), 12 regional representatives, an industry representative, conference chairpersons for three future national conferences, one chair from a previous conference, and two editors. Additionally, AOSA funds five full- and part-time positions at its headquarters. There are 83 non-Board of Trustees members serving on 17 standing and ad hoc committees plus 83 local chapter presidents on the Advisory Board, whose vital work supports our mission. (That's 198 people so far and we're still counting.)

If each of those 83 chapters has a board of ten members, that would mean that 830 people volunteer to do the work of AOSA at the local level. If each chapter sponsors three workshops per year, it involves the service of 249 presenters and an equal number of volunteers to supply the Krispie Kreme donuts. The recent national conference in Las Vegas was the Herculean undertaking of four chairpersons (two at the national level and two at the local level), one administrative assistant, 25 local committee chairs, and a whopping 234 committee workers, 100 presenters and 20 performing groups.

"At the top [of AOSA's organizational structure] are the 5,000 members who bring magic and meaning to the lives of their students"

Last summer, 186 faculty appointments in 62 teacher-training and certification courses approved by AOSA were sowing the seeds of Orff's vision. In the last issue of the Echo, the insights and research of numerous writers documented and broadcast our progression. (Are you still keeping a tally of the number of volunteers who contribute to the stewardship of this association?)

Thirty-five years after our beginning, approximately 1,500 people volunteer to accomplish the work of this organization. Most people work tirelessly behind the scenes. If you are thinking that the NBT is at the top of this organizational pyramid, you are mistaken. At the top are the 5,000 members who bring magic and meaning to the lives of their students daily in classrooms across the country. It is for the children and their teachers that the volunteers of AOSA work so diligently.

In June, three of us from the Executive Committee attended a conference sponsored by the famed Greenleaf Center for Servant-Leadership. We came away with a new appreciation of and enthusiasm for the need to serve others, thus, "servant" leadership. We learned how traditional leadership models are outdated, and are being replaced by a new organizational model based on teamwork, community, shared decision-making, high moral ethics, authenticity, care and concern for others. Leaders must want to serve others, and we must monitor our ability to do so.

According to Robert Greenleaf, to do so we must ask ourselves whether those we serve are becoming healthier, wiser, freer, more autonomous, and more likely to become servants themselves.[1] Those practicing servant-leadership possess abilities to: listen intently and reflectively to others, to understand and empathize with others, to use intuition and foresight to dream great dreams, to learn how to heal difficult situations, and to rely upon persuasion rather than authority. They are self-aware, and they believe in the intrinsic value of people.

The seeds planted by AOSA pioneers continue to blossom. The emerging servant-leadership framework seems perfectly attuned to our way of tending the needs of AOSA members. Imagine an inverted pyramid with children singing and dancing on the top. Below them are the teachers who facilitate their joy through Orff Schulwerk. Below them are the 1,500 volunteers who support the teachers by freely giving their time and expertise. Below them, at the bottom, is the NBT providing service and leadership to realize shared dreams.

1 Robert Greenleaf, The Servant as Leader," (Indianapolis: The Greenleaf Center for Servant-Leadership: 1970, 1991).

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What is aesthetic education?

By Doug Goodkin, © 2003
Photos by author

Detail over a Prague doorway.

"It is a way of being, a way of sensing and feeling, a way of thinking that can be awakened and given exercise, but cannot be taught like another subject and certainly not graded on standardized tests."

As an old mill wheel turns, you hear the click of heels on cobblestones, and take in the brilliant yellow of forsythia against the sweeping green of the willow. It is spring in Prague. Everywhere you go, you bump into beauty. Streets are lined with elegant buildings of intricate detail, old shops sell carefully hand-crafted work, parks are abloom with spring flowers, and, in the distance, a river winds under arched bridges. It is difficult to walk through Prague without feeling uplifted. It is a good place to write about aesthetics.

The dictionary defines aesthetics as "the study of the mind and emotions in relation to the sense of beauty." Prague suggests such a study is within everyone's reach and is not confined to admiring rarified objects in a museum. There need not be a gap between function and form, between practicality and beauty – a building can warm both our bodies and our hearts, can house our family and our feelings. At the highest level, aesthetic education invites beauty to enter into every part of the school community: the building itself, its decorated classrooms, the choice of materials, the work of the children and the very way the teachers teach. But the beginning of such education is a commitment to the arts.

The beauty of art is that it is entirely useless. Its purpose is not to make us smarter, better looking or more powerful. It doesn't strive to make our lives more comfortable, convenient or congenial. The only worthy art is that which awakens an aesthetic response. "Worthy" is a necessary modifier because, like all human endeavors, art is subject to efforts of greater and lesser value. James Joyce used the word "proper" art to set his own standard of aesthetics. In his book *Portrait of the Artist as a Young Man*, Joyce distinguishes between "proper art and improper art":

"The feelings excited by improper art are kinetic, desire or loathing. Desire urges us to possess, to go to something; loathing urges us to abandon, to go from something. The arts which excite them, pornographical or didactic, are therefore improper arts. The aesthetic emotion (i.e., proper art) is static. The mind is arrested and raised above desire and loathing."[1]

"Proper art," as Joyce calls it, catches the breath, arrests the mind, and the world stops. For a fleeting moment, the self that stands in opposition to the world disappears. We merge into a note, an image, and a movement and come out the other side refreshed and renewed. By contrast, art created to prove a point, manipulate an emotion or sell a product is merely didactic or pornographic, according to Joyce. Improper art prostitutes images, sounds, gestures and language to achieve an ulterior motive. Proper art is its own enjoyment, its own pleasure, and it doesn't mean anything beyond the depth of our aesthetic response to it. To consider the role of aesthetics in education, these distinctions are important to keep in mind.

Aesthetics of music education

If exposure to art breeds an aesthetic sensibility, then arts education is essential. Evidence suggests that children singing Bach in choirs and playing Ellington in jazz bands develop lifelong habits that nourish their lives intellectually and emotionally. Yet this may not be enough. As many of us attracted to Orff Schulwerk know, traditional music education often can be neither musical nor educational. In a well-trained choir, orchestra or band, the content of the music curriculum may reach a high level of aesthetics, but few until recently stopped to consider that the process likewise could, and should, be an act of beauty. How many music students

(continues on page 11)

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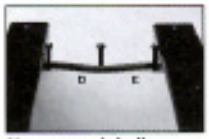

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(continued from page 9)
have endured militaristic programs and only accidentally broken through to the aesthetics of music-making? How many students simply read the notes with no understanding of what they meant?

Enter Orff Schulwerk: a dynamic process in which the means are as aesthetic as the end. Elisa Roche, one of the most highly regarded Orff teachers in Spain, describes her initial encounter with Orff Schulwerk thus:

"What caught my attention was not so much the methodical system of teaching music, but the aesthetics of the approach. What drew me to the Schulwerk and held me there was the opening of an aesthetic world. Not only an aesthetic world in terms of what the teachers brought to class, but one that they practiced in their very style of presentation. That is to say, it wasn't only the music that enchanted me; it was a way of doing, a way of being, a way of presenting oneself as a teacher."

The genius of the Schulwerk is to recognize children's sensory engagement with the world and follow the grain of their imaginative thinking. Because the aesthetic of a fugue is opaque to the three-year-old child, we must search for beauty in simple things. The sounds of the alphabet and the timbres of our body are our orchestra. Rhymes, games and songs comprise our repertoire. Drones, ostinati, canons and rondos serve as our compositional tools. Scarves, paper plates and stones become our material for creation.

The Orff approach asks us to humble ourselves down to the elemental and find music in those things that are closest to us. Adults who take the time to enter the child's world are amply rewarded, remembering how a single ring of a gong can move us as deeply as a symphonic tour-de-force.

Much of children's education is perceived as a holding action for "real" learning. We plow through *Dick and Jane* so that we may someday read Shakespeare, sing "Bingo" until we're ready for Brahms, play "Chopsticks" on our way to Chopin. But the best education includes *Hansel and Gretel*, *Hamlet*, "*Jack and Jill*," James Joyce, *The Little Engine That Could* and *The Life of Gandhi* as points on the same aesthetic continuum, each equally meaningful. From "The Notebooks of Anna Magdelana Bach" to Debussy's "Children's Corner," composers pay homage to the world of children. Not until Orff Schulwerk, however, has there been "a music exclusively for children that could be played, sung and danced by them, but that could also in a similar way be invented by them – a world of their own."[2]

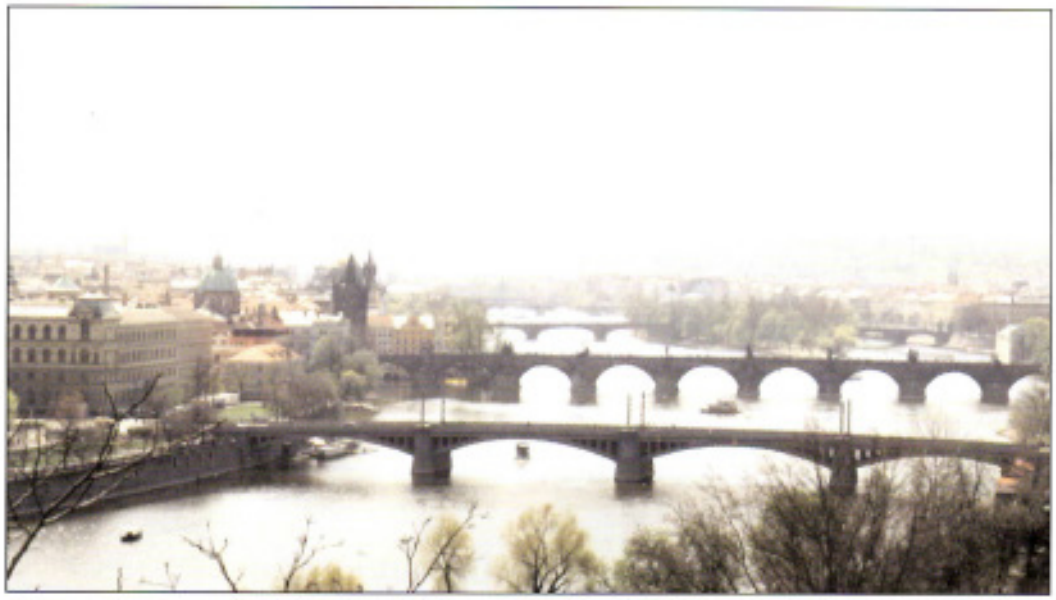
This last point cannot be emphasized enough: a music not only created for children, but by them recognizes the most profound truth of childhood. For something to make sense to them children must play their way to understanding; imagine their way to creation, experiment risk and failure to arrive at success. To be meaningful, their work cannot be mere drill and practice, but instead touch their profound need to create something of beauty.

I entered a classroom once where second-grade students were working on the timeless story, *Frederick the Mouse*. One girl was singing a haunting pentatonic melody accompanied by the mesmerizing tones of the Orff instruments. Others were dancing with scarves in the dimly lit room behind a shadow screen. I stopped dead in my tracks and experienced the grace of "aesthetic arrest." Here was a child-sized art that had the power to make my breath catch. If the Schulwerk is to make a lasting impact on children and a genuine contribution to music education, it should not be for its methodical system of teaching music, fine as that may be, but for the aesthetics of its approach.

Culture and aesthetics

To create a work of beauty with children at a level that they can do, hear, think and feel is worthy – and challenging – work. Our job as teachers is to train ourselves to undertake that work. We do so not only through formal Orff workshops and courses, but through our efforts to think and live aesthetically. The school's job is to support our endeavors, not only financially and programmatically, but aesthetically as well. All of this is difficult enough. But what happens when the surrounding culture fails to offer support?

Aesthetically speaking, we are in a severe recession. Driven by a



Rivers wind under arched bridges in Prague.

corporate mentality that thrives on speed, sameness, efficiency, formula, and planned obsolescence in service of profit, it seems our once beautiful country is being sold down the polluted river so we can have cheap goods shoddily made and sold in poorly designed buildings with bad lighting.

Most children's exposure to classical music will be the sound byte on their cell phone. Their familiarity with art will be a computer screensaver. Media that define our psychic landscape appear as a tidal wave of images, sounds and information that make it difficult to notice, never mind admire, the beauty of any one thing. Today, music is played louder, graphic images conveyed faster, and ideas expressed in the extreme to attract increasingly shorter attention spans. To survive this sensory assault, the body, heart and mind have to shut down. We are creating an anaesthetic culture, a collective numbness that penalizes sensitivity and destroys nuance.

And the children suffer the most. One study reveals that an average child 20 years ago could distinguish 360 shades of red. Today's media-saturated child can only distinguish 130. Vocabularies of fourth graders are down from 25,000 words to less than 10,000; 15,000 less ways to perceive, understand and describe the world. Veteran teachers at the university level report a noticeable decline in their students' ability to read between the lines (and for some, to read the lines themselves!), to see nuance and subtext in plot, to read metaphor. The artistry in the works of Charles Dickens, Emily Dickinson and Miles Davis are unknown to them. Everything needs to be bigger, louder and more extreme to catch their attention. Newspapers advertise extreme sports, extreme dance, extreme potential and even extreme Mozart. All of this is death to aesthetics.

What happens to an aesthetic school music program in an anaesthetic culture? Which way does the energy flow? Do the arts begin to change the school which then begins to change the culture? Or does the force of the culture bear down on the school and press further on the arts?

In an article titled, "It's a jingle out there in school classroom," *Seattle Times* reporter Caroline Mayer notes the increase of music programs using school time to compose jingles for companies like Dunkin' Donuts or interpret the theme song of the Oscar Mayer Weiner hot dog commercial. Many schools made a mosaic of da Vinci's "Mona Lisa" with Sweet Tarts brand tiny, pastel candies. The article noted, "No parents complained."[3]

Without vigilant critique of such commercial invasion, the toxins in the cultural atmosphere will leak into even the most enlightened school programs. Defending a protected space within which mindfulness, sensuality, and soul can thrive requires holding the line against ugliness and efficiency, against jargon and cliché, against the cute, kid-tested and contrived. Yet protection alone is not enough. We also need a vision to guide us.

"The Condition of Poetry"

Artists and arts teachers are the representatives of aesthetics in the school community. Schools without arts programs are not founded on an aesthetic base and fail their constituents. However, if aesthetics are confined only to the arts like some rare tropical orchid, we will have missed the greater point. All of school and all of culture should be mindful of aesthetics.

Teachers and the schools in which they work should aspire to the condition of poetry, the discipline of seeing the world without an agenda. Most fields of study are about manipulating, controlling or using the world. Poetry aspires to notice and praise. To aspire to the condition of poetry means to teach the poetry of mathematics, of motion, of scientific observation and of basketball. Though arts programs are important, the greater challenge is to teach every subject artistically, to pay attention to the beauty of numbers, the forms of history and the harmonies of the food chain.

Of course teachers cannot be mandated to teach aesthetically and cannot be systematically taught how to do so. Aesthetics resists a program, defies training and abhors a curriculum. It is a way of being, a way of sensing and feeling, a way of thinking that can be awakened and given exercise, but cannot be taught like another subject and certainly not graded on standardized tests.

The way to know whether a school embraces it is to look at the children, listen closely to the language, look at the art work on the walls and visit its kitchen. I drove by a school the other day that had a sign: "Come in and see our test scores!" and I knew immediately what kind of school that was.

Franz Kafka, Prague's literary genius, once wrote, "A book must be the axe for the frozen sea within us." When we allow mediocrity to flourish unchecked in our homes, schools and cities, when we accept leaders who cannot speak properly, and when we let commerce dominate all areas of life, we are freezing the parts of ourselves that feed on beauty and our lives are then diminished. May Orff Schulwerk be an axe that keeps the waters flowing.

Footnotes

[1] James Joyce: *A Portrait of the Artist as a Young Man* (New York: Viking Press, 1916), p. 205.

[2] Carl Orff: *The Schulwerk: Documentation* (New York: Schott, 1978), III, p. 212.

[3] Caroline Mayer, "It's a jingle out there," *The Seattle Times*, 16 June 2003, p. 9

Doug Goodkin is in his 29th year of teaching children ages three to 14, as music specialist at The San Francisco School. He is on the faculty of the San Francisco Conservatory of Music, directs the Mills College Orff Certification course and is the author of five books. He has taught abroad, most recently in Russia and at the Orff Institute in Austria.

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From The Classroom

Bringing art to life, life to art

By Marilyn Gunn

While at the AOSA 2001 National Conference in Phoenix, I attended a conference session presented by Meg Worth titled, "Living Paintings: Making Art Come Alive." When I returned to work, I approached the art teacher at my school to invite her participation in a collaborative project. She selected several fine arts prints to correspond with the third-grade curriculum.

All third-grade classes chose a painting to bring to life. By using fabric, boxes, paper, pinwheels and ribbons each class was able to recreate their selected painting. In the music room, I pre-selected recordings to correspond with each painting. Students listened and evaluated, then voted on the music that they felt best represented the mood of the painting. The children used gathered props to develop their own choreography for building the art work. As the music played, they moved with their props so that the painting was completed with the conclusion of the recorded music.

I decided to take this project one step further by adding language arts to the process. Students were given a strip of paper and asked to answer one of these questions:

Does the music or art remind you of anything?

How does the music or art make you feel?

One student from each class volunteered to act as editor. The editor simply selected an order for the strips of paper, and the result was the class poem. These were used to introduce each work in our culminating performance. The following are the products of this effort:

Painting: "Water Lilies," Claude Monet
Music: "Clair de Lune," Debussy

Pink water lilies, blue water,
Beautiful nature,
I feel like a kid.
Green and yellow reflections
jumping everywhere.
It is all so pretty it makes me
feel good.
The lines and colors come in and out
Like waves on the ocean.
Like soft and steady water.
The music is a beautiful bird
in the sky,
A turning piano.
I see myself standing by the
flowing water.
Standing in a beautiful Valley.
Standing calm.
Standing in the shadows
I feel like I need someone.

(continues on page 16)

Water Lilies, ***oil on canvas (101 x 200 cm) 1919, by Claude Oscar Monet (1840-1926).***
The Metropolitan Museum of Art, The Walter H. and Leonore Annenberg Collection, Gift of Walter H. and Leonore Annenberg, 1998, Bequest of Walter H. Annenberg, 2002. (1998.325.2) Photograph © 1994 The Metropolitan Museum of Art.

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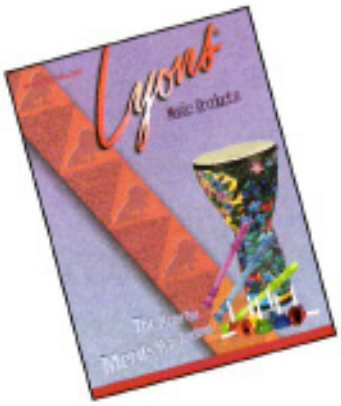

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(continued from page 14)

Painting: "Gray Line with Black, Blue, and Yellow," Georgia O'Keefe, 1930
Music: "The Aquarium," Saint-Seans

Pink, black, blue, purple, green – lots of colors.
Like a pretty rainbow.
I feel wonderful, joyful.
And silly!
It is a dream that is all soft inside of me
Like a cushion of feathers.
A swimming piano.
In a land of sweets or lost in a blizzard.
The music floats in and out of the colors.
It makes me happy inside.

Painting: "Broadway Boogie Woogie," Piet Mondrian, 1942
Music: "Kidd Jordan's Second Line," Dirty Dozen Brass Band

Jazzy music
Like New York
I want to get up and dance.
It makes me want to boogie.
It looks like a traffic jam
A boogie jam.
A busy boogie jam.
It is so colorful and bright I feel like dancing.
I see towns and buildings.
Cars and roads.
What a traffic jam.
A boogie jam.
A band jam.
I want to get up and dance.

Painting: "The Starry Night," Vincent van Gogh, 1889
Music: "Silver Moon," Kitaro

What does the moon sound like?
Awesome.
It makes me feel good.
Kinda soft, then louder.
What do flickering stars sound like?
Awesome.
Like someone playing a diamond flute.
Like whispers in the wind.
Like a tornado.
The wind and the stars are so good.
I can hear a star falling.
I can hear the moon shining.
The moon is good.
It makes me miss my grandma and others that I have loved.
I feel so quiet.
The silvery moon makes me sleepy.
I feel good and happy.

Marilyn Gunn is a national board-certified teacher. She teaches K-5 music at Blackburn Elementary School near Annapolis, Md.

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Editor's Note:

Making its debut in this issue is the first annual AOSA National Conference poster. The poster evokes the location – and sense of anticipation – of the nearly week-long event, this year being held in Louisville, Kentucky.

This oil painting was created for AOSA by artist Glen Feldman over the course of the summer. He said his inspiration came from his own photographs and recollections of both the Louisville area and of his boyhood home in Meade, Kan. The original will be on display at the conference, and sold during the silent auction.

"I knew AOSA needed a landscape of the horse country around Louisville," said Feldman, "so I started out sketching herds of horses at full gallop.

"Then I thought of the art and music teachers I had as a kid. I could never have learned to run with my imagination if they hadn't first taught me and encouraged me to do it. It wasn't easy for them, I'm sure. So I put that colt there, early in the morning, the way you see the new ones back home."

The poster allows those unable to make it to this year's event to share in the solidarity of AOSA. The *Echo* Editorial Board hopes that you will take pride in putting it in your classroom, to help spread the good word about the many gifts Orff Schulwerk brings to your students, to your teaching practice and to your school community.

May it inspire you, at least for a few minutes each day this school year, to "Run With Your Imagination," and thus, be renewed.

— *Caprice*

View of the "Altstadt" (old town) taken from the Müllner foot bridge downstream. The Altstadt, where all the historic buildings are located, is hemmed in between a 400-foot-high block of Dolomite rock and an unbroken front of buildings on the Salzach River.

TIP: The best way to get the creases out of a folded poster is to use an iron and an ironing board. Place the poster face-down on the ironing board, set the iron to "no steam," put a cloth over the back of the poster, and iron it, using light pressure. It will then be ready for framing or mounting on foam core.

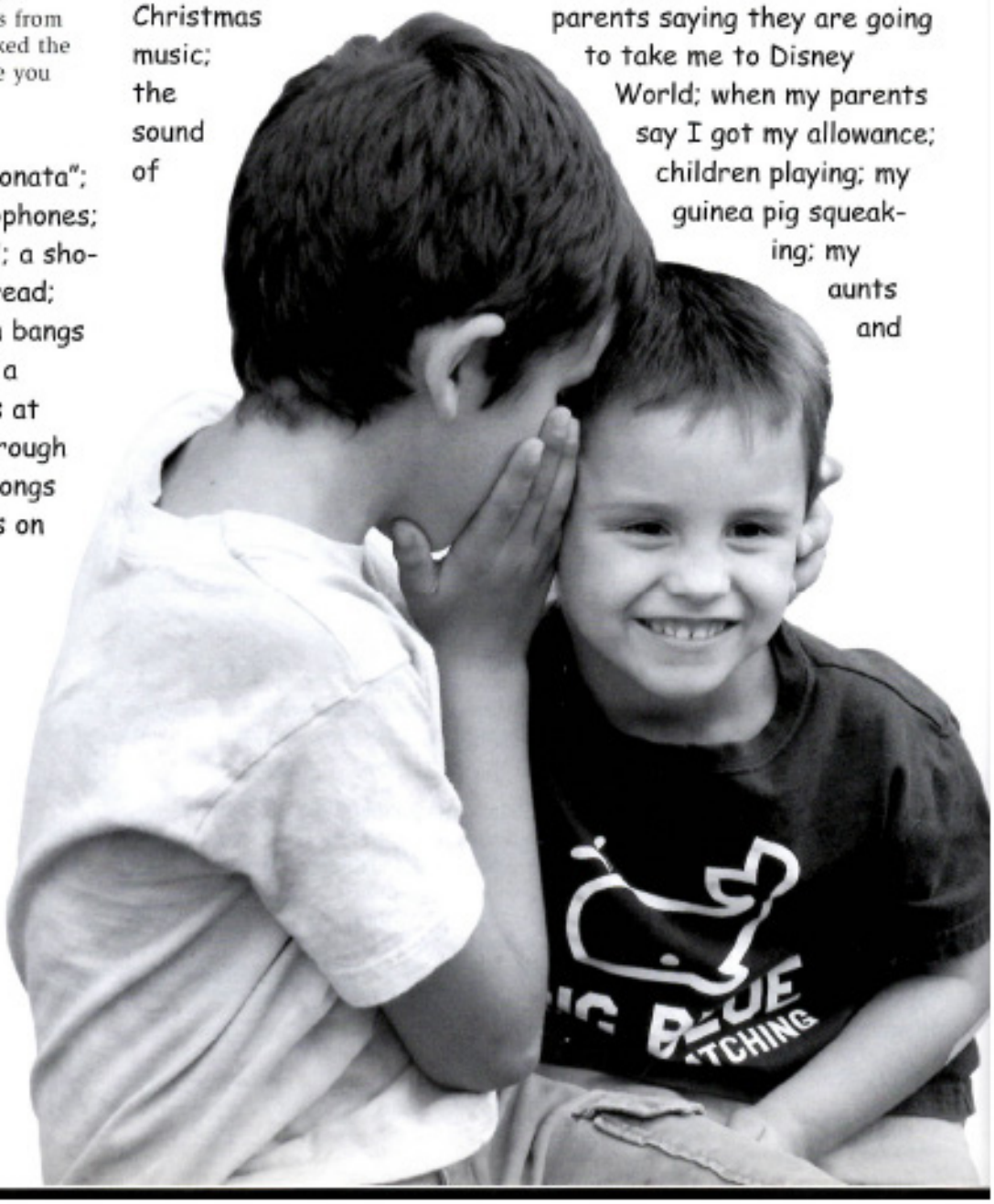
Sounds I am thankful to hear

Compiled by Martha Crowell
Photo by Caprice Lawless

A process used widely here at Springside school asks children to reflect, one-at-a-time on a question posed to them. The children respond while seated in a large circle. The process, developed by Patricia Carini, informs themes for programs at Springside; e.g., peace, journey, gift, adventure, the ocean, bells, and trees. It also highlights how much children know and how beautifully they express themselves.

For example, here are the responses given by students from Grades 1, 2 and 3 when asked the question, "What sounds are you thankful to hear?"

"Music; kittens; Beethoven's "Spring Sonata"; Vivaldi's "Spring"; xylophones; our school song; a seal; a shofar; the Torah being read; ducks; when the ocean bangs onto the sand; drums; a clock; a band; crickets at night; wind blowing through the trees; different songs my piano teacher plays on the piano; rap; snowflakes bristling around the ground; horses' shoes; when a lion roars; a horse's neigh; waves scattering on the ground; when we go down to the lake and I hear the frogs croak; when the wind blows and the leaves scatter; the harp; when my piano teacher says I do a good job of playing; every sound; when my fish blow bubbles; when my mommy kisses me; when people sing before their dinner on Thanksgiving; dolphins; reindeer hooves and bells on the sleigh; Christmas music; the sound of mother nature's music; my fish splashing in the water; cows; pigs; nuts falling off trees; a steel drum; happiness; water running; my mom saying that my pancake is ready; my dog woofing that he loves me; my dad saying that he got me a horse; my parents saying they are going to take me to Disney World; when my parents say I got my allowance; children playing; my guinea pig squeaking; my aunts and



uncles knocking on the door; airplanes; helicopters; trees swaying; thunder roaring; turkeys chit-chatting; talking; rain on the window; good things; giving hugs; giving thanks; children singing; owls hooting; sirens; voices that are kind; gentle raindrops; sizzling butter; soft, crunching of apple pie; children at recess; "I love you"; lullabies; my baby brother gurgling at me; me playing the cello; bees buzzing; caterpillars; the sound of my pencil writing; paper blowing in the wind; people snapping their fingers; my friends; that I can play; that I can go to the library; my sister calling my name; my violin playing; my sister playing the piano; my mom singing; the stream; that a birthday party is going on; the dryer humming and clicking; my snow globe playing music; my brother building with Lego; TV; classical; jazz; gospel music; that we were going to move into a new house; that I have a newborn baby cousin; that Thanksgiving was coming up because we will have a big feast; birds chirping in the morning next to my window; my mom turning on the shower; my mom playing the piano; that we have music today; Skibbles purring in my ear; a small breeze; European starlings; firecrackers; balls when they bounce; doors closing; the bus coming; pouring coffee; crows; the sound of money; laughter; bells; talking; popping bubbles; butter waffles; peanut butter; fire; cars going through the water; an orchestra; a chorus; flute music; opera; a baroque quartet; Handel's Cantatas; ripping paper; songs; Maggie's collar; clocks clicking; words in different languages; "You're good at sports"; "Thank you"; "You're pretty"; "Happy Birthday"; dance; the boom box; the radio; cranberries cooking; toys being made; balloons being popped; pages being flipped through a book; the rapids; bagpipes; when I play instruments; dancing Santa Claus; dancing Scooby Doo; air conditioner; snow when you step on it; thunder; leaves when you walk through them; my hamster drinking; butterflies' wings; water falling in a pond; CDs; fireworks; bells; presents opening; mourning doves when I wake up; music with no words; water being poured into a glass; my dad opening the door when he comes home; wind on summer days; a book page turning; my mom reading me a book; when people say grace; jingles; the word "gutter"; airplanes; my choir singing; my dad's cell phone ringing; cars going by; all the other outdoor things; my own footsteps going up and down the steps; my grandpa's wood shop; my grandma's sewing machine; the city; popcorn popping; waterfalls; the rustle of leaves; the Quran; the call to prayer; my teacher's voice; the ice machine; myself humming; people singing when I go to church; when my grandparents talk to me; saying the pledge of allegiance; the sound of the cantor talking or singing; when the librarian reads to us; wind chimes; the rain pattering on my roof; the big splash at the water park; knocking; the starter at swim meets; yelling; cheering; clapping; God's voice."

Certified in Orff, Kodaly, and Music For People, Martha Crowell teaches recorder in Orff levels courses, Dalcroze, Orff, and Kodaly II at Towson University, and is also a teacher at Lower School Music at Springside School in Philadelphia. She is a presenter at AOSA conferences, chapter workshops, and former president of the Pennsylvania chapter. She served on the AOSA recorder guidelines committee and chairs the AOSA/ARS joint committee.

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Attending summer courses:
Why we do it

By Carlos R. Abril, R.J. David Frego and Carol McDowell

Through Orff Schulwerk, children are actively involved in their musical learning. They are singing, moving, performing rhythmic activities and drama, playing recorder, pitched and non-pitched percussion. They learn by doing.

The Orff approach is often introduced in a general-music methods course during undergraduate music education programs[1]. To familiarize themselves with the latest developments in the field, throughout their careers teachers may take additional courses offering credit or special certification. They attend workshops and conferences that often provide ways to apply and extend the knowledge acquired during their undergraduate education.[2] They may also enjoy the company of their colleagues, learn new teaching methods, and discover materials to reinvigorate their teaching. Many teachers are led back to university classrooms and workshops because they can result in faster salary increases.[3]

In this study we set out to determine exactly what factors influenced music teachers to attend a two-week summer Orff Schulwerk Teacher Training Course. During the first morning of the summer session of the 2001 Orff Schulwerk Teacher Training Institute, 47 general, choral and instrumental music educators anonymously completed a questionnaire.

Participants responded to questions using a Likert-type scale and also responded freely to several other questions. General inquiries included:

(a) How/when were participants first introduced to Orff Schulwerk?

Arvida Steen, director of the Orff Schulwerk Teacher Training Course at the University of St. Thomas in St. Paul, Minn., models a first-day activity for workshop attendees. She has been teaching Orff Schulwerk for 31 years. Photo by Mike Ekern, University of St. Thomas.

(b) How were participants funding the workshop?
(c) What motivating factors led participants to attend the workshop?

Eleven males and 36 females were in attendance at this summer workshop. Twenty-six participants were enrolled in Level I courses, nine in Level II, and 12 in Level III. Most of them had fewer than 11 years of teaching experience. The majority of respondents (28) reported a bachelor's degree as the highest music-related degree earned. Most participants held K-12 vocal/general music or vocal/instrumental certifications.

All but a few participants attending the workshop were elementary music teachers. Three participants held Kodaly certification. One participant each held a certificate in Dalcroze, Suzuki and Weikart. Half of the participants indicated that they had been introduced to the Orff Schulwerk approach, and most of them learned about it in a music-methods course.

Thirty-seven participants paid for the workshop out of their own pockets. When asked for their top reasons for attending this workshop, most said it was their desire to develop new ideas for teaching music concepts and to obtain a wider variety of musical activities to include in the classroom (see Table 1).

Discussion

In the United States, The primary mode of Orff Schulwerk teacher training occurs primarily through summer courses offered at colleges and universities. The training is usually two to three weeks in length. In addition, the American Orff-Schulwerk Association has approximately 70 chapters offering workshops throughout the year that provide a good introduction to the Orff approach.[4] Through these experiences, teachers continue to nurture their own personal and musical growth.

The primary participants in this workshop were female elementary teachers with zero to five years of teaching experience who held a bachelor's degree in K-12 vocal/general certification. These data partially concur with a survey conducted by Ann Kay and Tim Brophy for the alliance of the active music-making approaches represented by AOSA, the Organization of American-Kodaly Educators, the Dalcroze Society of America, and the Gordon Institute for Music Learning. Responding to that survey were 237 people from 43 states with the following results:

(a) 80.17 percent were classroom general music teachers; and

(b) 86.5 percent taught in an elementary school. Sixty-one percent of these subjects held master's degrees, unlike those subjects in the present study.[5]

Level I was the course with the highest number (26) of participants enrolled. The number of participants decreased by nearly one-third from Level I to Level II (9), and by half from Level I to Level III (12). This drop-off rate is a concern of Judith Cole, AOSA president She states that only 16 to 17 percent of Level I classmates continue through Level III. She hopes AOSA will find ways to encourage teachers to pursue further professional development; perhaps a source of funds would motivate others to continue beyond Levels I and II. Cole also suggests that staying in contact with Level I students through lesson plan exchanges would help raise their confidence, provide support and encourage them to continue their Orff training.[6]

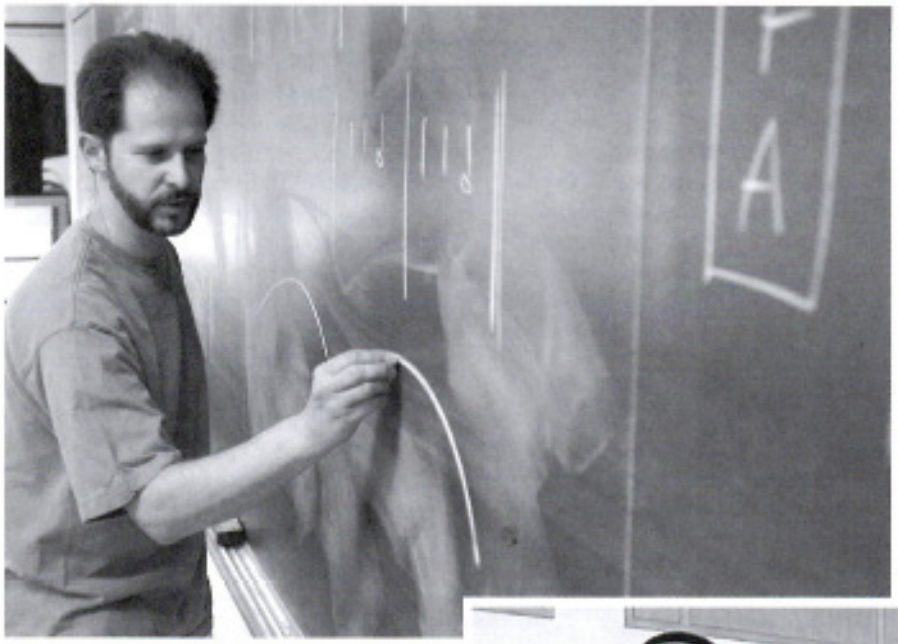
Methods courses provided the primary means of introducing the Orff approach to such students and to the alliance survey respondents.

Linda Ahlstedt, former AOSA president, states that active music-making approaches incorporated into the ideal undergraduate music-

Table 1. Factors determining attendance

Factor (n = 47)	Not Important	Somewhat Important	Important
(a) Develop new ideas for teaching concepts	0	1 (2%)	46 (98%)
(b) Develop a wider range of music activities	0	3 (6%)	44 (94%)
(c) Exposure to the Orff approach	1 (2%)	3 (6%)	43 (92%)
(d) Improve personal music skills	1 (2%)	9 (19%)	37 (79%)
(e) Develop sequential learning strategies	1 (2%)	11 (23%)	35 (75%)
(f) Reputation of instructor(s)*	4 (9%)	12 (26%)	29 (62%)
(g) Develop strategies to assess student achievement*	5 (11%)	14 (30%)	27 (58%)
(h) Earn coursework hours for recertifiction, salary increase, or academic degree	10 (21%)	10 (21%)	27 (58%)
(i) Location of workshop*	10 (21%)	14 (30%)	20 (43%)
(j) Recommendation from another person*	15 (32%)	15 (32%)	14 (30%)
(k) Cost of the workshop*	12 (26%)	22 (47%)	11 (23%)
(l) Financial assistance*	26 (55%)	7 (15%)	9 (19%)
(m) Reputation of university*	12 (26%)	26 (55%)	7 (15%)

** Indicates all subjects did not respond to this question.*



Jay Broeker, teaching a Level III course at the University of St.Thomas, where he has been teaching since 1990. He also teaches at the University of Kentucky in Lexington. Photo by Mike Ekern, University of St.Thomas.

education curriculum will help meet the National Standards in Music Education. She also believes that a current teacher with Orff, Kodaly, or Dalcroze certification should teach the methods courses. If undergraduates could specialize (in instrumental, vocal, or elementary music) by their junior years in college, then they could focus on Orff, Kodaly, Dalcroze, or Gordon courses specifically for their future teaching careers.[7]

Colleges and universities have reexamined their curricula to reflect the demands of the profession. Ed Asmus, editor of the *Journal of Music Teacher Education*, believes that music-education representatives must join in this reexamination by determining which courses to include in the teacher-training curricula and what the content of those courses should be.[8]

Thirty-seven participants for this summer workshop stated that they were responsible for financing this course. Regardless of financial assistance, 32 of the 49 people said that they would have attended the course. School districts often do not offer adequate professional-development funds for teachers. The National Commission on Teaching & America's Future (1997) found that school districts in the United States spend less than one percent of their resources on staff development, as compared to eight to 10 percent in most corporations and foreign schools.[9]

Funding for courses and workshops is an issue for AOSA leaders to address. Offering free workshops to university students as well as grants and scholarships to attend national conventions would be an opportunity for students to be involved in Orff Schulwerk.[10]

As instructors Paul Cribari, Matt McCoy and Beth Melin Nelson look on, participants in an Orff Level 1 Teacher Training Course perform a drum and movement piece. The course took place in June, 2003 at Southern Methodist University in Dallas, Texas.

Few professions offer the opportunity for extensive summer study, but such study is one of the rare opportunities for educators to focus for a week or two on a specific topic that is of special interest to them. The workshops require a major commitment of time and money, but working and interacting with master teachers may change an individual's perspective and possibly lead to improving the teaching and learning process.

Students are the ultimate benefactors of an educator's advanced studies. Ann Kay, past president of the Organization of American Kodaly Educators, advocates "retraining practicing elementary music teachers in sequenced, skill-based instruction based on the Kodaly, Orff, Dalcroze, and Gordon approaches."[11] Summer workshops may be the time when this training takes place.

Professional development is imperative to the teaching professions. If we do not attend to our personal and professional growth, we can stagnate in our work.

Making time for our own intellectual and musical growth and ourselves might make us better educators and subsequently improve children's joy and excitement for making music.

Two teachers play recorder during a Level I course taught by Karen Benson and Shelly Smith the summer of 2002. The photo was taken by Robert Woody, director of the Orff Schulwerk Teacher Training Course at the University of Nebraska in Lincoln.

Footnotes

[1] R. J. David Frego and Carlos R. Abril, "The Examination of Curriculum Content in Undergraduate Elementary Methods Courses," *Contributions to Music Education*, 30, no.1 (2003): p. 9-22.

[2] Ray Robinson, "Peak Experiences for Professional Development," *Music Educators Journal*, 77, no. 7 (1991): p. 34-37.

[3] Michael V. Smith and Paul Haack, "The Long View of Lifelong Learning," *Music Educators Journal*, 87, no. 3 (2000): p. 28-33.

[4] Mary Shamrock, "Orff-Schulwerk: An Integrated Foundation," *Music Educators Journal*, 83, no. 6 (1997): p. 41-44.

[5] Timothy S. Brophy and Ann Kay, "AOSA Survey: Reflections on Undergraduate Music Education," *Reverberations, an insert to The Orff Echo*, 33, no. 3 (Spring 2001): p. 3-4.

[6] Carol Huffman, "Meeting of the Minds: Post Level III Options," *Reverberations, an insert to The Orff Echo*, 32, no. 2 (Winter 2000): p. 15.

[7] Linda Ahlstedt, "Toward an American Music Education," *The Orff Echo*, 32, no. 2 (Winter 2000): p. 5-6.

[8] Ed Asmus, "How Many Courses? What Content?" *Journal of Music Teacher Education*, 10, no. 2 (Spring 2001): p. 5-6.

[9] The National Commission on Teaching & America's Future, "What Matters Most: Teaching for America's Future," Retrieved March 31, 2002, from: http://www.tc.columbia.edu/~teachcomm/what.htm

[10] Op cit., Huffman, p. 12-13.

[11] Ann Kay, "What is Effective Music Education?" Teaching Music, 8, no. 1 (2000): p. 50-53.

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Sharpening the senses:

Teaching and thinking like Leonardo da Vinci

By Grace C. Nash

I was deep in thought about *how children learn*, when a name from centuries past flashed through my mind: Leonardo da Vinci. I remembered a book about this "greatest of all geniuses" who taught himself so magnificently. Titled, *How to Think like Leonardo da Vinci: Seven Steps to Genius Every Day*, by Michael J. Gelb,[1] the book inspired me anew with questions and … hope!

That Leonardo da Vinci was endowed with far greater curiosity than normal is the consensus of opinion, yet aren't children today born with an equivalent of native attributes? Maybe they have even more, with modern schooling, tremendous advances in civilization in the last 50 years, technological information systems, use of electronics, space travel, et al. This idea led me to ponder four fundamental questions. That line of inquiry, and my meditations on it, are as follows:

1. *If Leonardo da Vinci accomplished so much five centuries ago without teachers, shouldn't children today, with teachers, be inspired with even more curiosity and enthusiasm for lifelong accomplishment?*

Those teachers whose students range from preschool to the early elementary grades can be of lifelong importance to their students, especially those who help students find connections and discover relationships. Individually, as adults we may remember and cherish that one teacher who gave us values, sharpened our senses, and inspired us to see connections and relationships.

Consider the great potential that humans have at birth. Like da Vinci, children have a native curiosity and five partially developed senses which they use to explore the world. At birth, with full voice they cry out to announce their arrival in the world, and, while their hands and feet are frantically waving, listen to the new sound of their mother's voice. They also have certain musical attributes for later exploration.

"Like da Vinci, children have a native curiosity and five partially developed senses which they use to explore the world."

Also like da Vinci, children love patterns, thus making patterns an exciting way of learning, remembering and creating. They are born with a *Yoo-hoo* call pattern of *sol-mi*, the falling minor third, as well as the innate three-tone teasing chant, "I've got a secret" (*sol, mi, la*). They can soon learn the repeating rhythm pattern expressed, "One, two, tie my shoe … nine, ten, a big fat hen," and sing it with *sol* and *mi*.

Other musical attributes they possess include percussion instruments in hand claps, leg pats, finger snaps and foot stomps – potentials for composing a rain storm or volcano, or sounds that complement their nature study of huge caverns and tiny insects. And, with their voices added (mouth sounds), children can produce a performance in multiple variations.

Nature in all its beauty, colors, space and sounds should be explored and touched by children. Animals, butterflies, bugs, birds and plants are there to be enjoyed with five senses and combinations of senses. Remember too, that each sense has a feeling! Can't an orange be enjoyed with all five senses? Which sense is your strongest one? Examine a large leaf from a tree and compare it to your hand. Look for relationships and make connections. Look everywhere for patterns.

The creative arts are children's preschool languages, and they include: scribbling, drawing, sculpting, painting, drama, dress-up, singing, dancing, and nonsense words in pretend play. Think of all the wonderful experiences and values – the fundamentals of life – that children can discover and take from the classroom. Inspire their curiosity with both your questions and theirs. Suggest to parents that they ask their children, "What question(s) did you ask your teacher today?"

Children can use their five senses – separately and combined – to make connections with their environment *before* they learn to read. Find lifetime connections before the printed page, and later *with* the story.

Through his zealous curiosity and his habit of practiced repetitions, da Vinci mastered many skills. His pursuit of perfection brought him a degree of artistry as yet unmatched, even today. His questions led him to design inventions, to find connections and to identify relationships. He persisted in refining and sharpening each

(continues on page 26)

Head of the Virgin, ***charcoal, black and red chalks, by Leonardo da Vinci, 1508-1512. (Courtesy the Metropolitan Museum of Art, New York, No. 51.90.)***

(continued from page 24)

sense, then combining and judging it by other senses.

2. *Has this major importance of the five senses been laid aside in teacher education courses today, as well as finding connections and relationships?*

Many changes have occurred in teacher preparations, yet the results seem unmindful of the child's greater human potential. Education begins and thrives with active, imaginative use of a child's native attributes, especially curiosity, and the five senses.

But exactly how can children use their curiosity and their senses to teach themselves? There are clues, and children have the tools. A record of da Vinci's insatiable curiosity is his daily notebook, in which he noted his questions and findings (4,000 pages were preserved). On one page he wrote about learning from children and his love of learning. Some days he listed up to 10 things he wanted to know. From the list he marked a particular one for that day.

What a fine way to start a school day. The class would make a list and choose one number for that day. Use children's curiosity and senses. Honor their innate desires to touch, to taste, to feel human warmth, be sung to, to recite nursery rhymes, play copycat games and echo clap. Listen to Mozart's rapid flowing melodies and Bach's repeated rhythm pattern in his "Brandenburg Concerto #2" — these can become favorites.

By age 3 to 5, children can express and explore their innate *Yoo-hoo* call over their full voice range; high, low and in between, then refine it in echo-fashion, a question-answer game, eventually singing *Yoo-hoo* from given starting pitches. Expressing and repeating their innate call and three-tone teasing chant ("Ive got a secret") until they know it is theirs, establishes a tonal pattern in silent hearing – an important sensory function.

For too long children have been taught the way adults learn: by concept from the printed page. Research in behavioral sciences caution that this is not the way children learn. Because adults can't remember how they themselves first learned (no one can!), they tend to use their own adult process with children, neglecting their pupils' all-purpose, native tools of curiosity, five senses, voices, patterns and rhythms.

3. *When did appropriate educational processes of teaching children develop and receive university consideration?*

The 16th, 17th, and 18th centuries went by without much attention to children's education. The 19th century brought some attention. In the 20th century new ideas developed. In Switzerland Jacques Dalcroze developed Eurhythmics. In Germany Carl Orff and Gunild Keetman developed the Orff Schulwerk. Also in Germany, Rudolf Laban's research led to the development of the Science of Movement, plus dance notation. In Hungary, Zoltan Kodaly developed the Kodaly Choral Method. In Italy Maria Montessori made startling discoveries in early childhood education. In Japan, Shin 'chi Suzuki put violins into large classes of infant musicians.

Each idea represented the culmination of study and achievement by specific individuals. There were, however, both disappointing and encour

aging factors that accompanied these new ideas. It was disappointing because they all belonged in the same category: the creative arts. It was decidedly encouraging because they all use more of the child's native tools of learning, plus the fact that each approach becomes better when combined with another of these approaches. Then, why not make a synthesis of the "best" from the above? For example, combine Kodaly solfege hand signs and stick notation with the Orff Schulwerk approach; or enrich Suzuki string classes with Orff Schulwerk rhythmic speech and heritage rhymes.

Each of these programs makes use of the child's native tools. Yet, the one that most resembles da Vinci's self-teaching, sharpening and refining of the senses in self-expression is the Carl Orff /Gunild Keetman Orff Schulwerk. It activates in children their own sensory responses by using repeated patterns, heritage rhymes, body percussion, and movement. In Schulwerk, children speak AND move, they sing AND dance, play their percussion instruments AND speak! They are doing two things at the same time, just as they do in PLAY, where we know children learn the fastest.

In many American elementary public schools, classroom teachers are held responsible for teaching music, art, and physical education, which are classified as the creative arts. But, teacher preparation courses deal primarily with the content and testing of reading, math, social studies, and science – daily subjects. Their inadequate preparation for the once-a-week creative arts classes, especially the new programs mentioned above, precludes either trial and/or acceptance of many "better" ways of teaching.

Adults know that children learn faster and achieve much more with daily instruction. It is unfortunate the creative arts are taught but once a week, because those disciplines use more of the child's native tools of learning. Would it not make far better sense to design classroom teacher preparation courses using the child's native tools, Leonardo-da-Vinci-way, to enhance all learning, with *patterns* and *sharpened senses* that inspire *curiosity* and eagerness to learn?

From infancy through primary grades, children's innate faculties are their finest learning tools toward a greater human potential. Children's learning tools, when activated, match their given attributes at birth, offering children confidence, security, and encouragement.

In summary, *curiosity* seemed to be the driving force behind da Vinci's phenomenal accomplishments. He formulated his own questions and pursued answers, to be realized in centuries to come.

4. *What if children in today's world-of-plenty should stop asking questions, their curiosity dulled by mere acceptance of life as it is? What then?*

Then? ... I envision imaginative educators surging forward to design teacher preparation courses that use children's innate tools of learning in every subject: curiosity, five senses, patterns, rhythm, melody, relationships, connections and lots of movement. Not in once-a-week classes, but in daily classes, forever!

[1] Michael Gelb, *How to Think Like Leonardo da Vinci: Seven Steps to Genius Every Day* (New York: Dell, 1998).

Grace Nash began her interest in Orff Schulwerk with the workshop in Toronto in 1960, and since then, has given Orff Schulwerk workshops for teachers all over the world. She has written 30 books, including two documentary biographies about her experiences as a prisoner of war in the Philippines during WWII. At age 93, Nash stays busy by reading and by guiding book chats at her senior residence, attending concerts, and following issues of concern for the youth of our country.

"Only when I make room for the child's voice within me do I feel genuine and creative."

– Alice Miller

Teacher-to-Teacher

Dear Teacher-to-Teacher: I can't decide whether kids should be asked to audition for parts in plays and programs or just let them draw numbers. Some of my experienced colleagues tell me that I should always audition kids to get commitment, but others say that all kids should have a chance at all parts. Which is better?

Signed, ***Puzzled***

By Liz Gilpatrick

Dear Puzzled:

The answer is simple: all choices are better – in different situations.

For example, to start a recorder ensemble, consider both student interest and the needs of the new group. If you open this group to all comers and many of the members can't play well, have difficulty learning by ear, and can't read notation, students will become discouraged before they can accomplish much. In such a situation it is wise to set comfortable criteria so that the group can move ahead. Occasionally we have a child in our regular classes whose musical, dramatic, or movement gifts are so remarkable that we create something special for that child to do – with the child's permission and full agreement, of course.

Perhaps your third-graders want to act out a book and present it to their parents. Open the audition process up to choice by chance. Children accept outcomes based on chance, because they perceive that everyone has an equal opportunity. Choose numbers or draw chances out of a "Sorting Hat" (like the magic hat in Harry Potter). A choice-by-chance method often brings wonderful surprises. Teachers who allow children to self-choose either by chance or by encouraging any child to play a given part often comment that they were thrilled by the growth in self-confidence of a particular youngster whom they may never have type-cast into a particular singing, acting, playing or dancing role. Parents, too, are thrilled to see their own children perform in ways they may never have pictured. The younger the children are, the more important it is that we open up opportunities to all members of our classes.

Like most other decisions made in an Orff Schulwerk classroom, children's choices can lead the way. Help them learn about the pros and cons of auditions versus chance outcomes. Elicit their thoughts by posing questions instead of listing your answers. Say, "If we choose all of our parts by audition then … what might happen?" List every response for class consideration, especially for children in fourth grade or above. Children this age are ready to understand the social ramifications of making choices. For instance, the teacher may say to a group of fifth-graders, "If you choose to hold auditions and you don't get the part you want, are you prepared to live with the hurt feelings and disappointment?" This can be tough learning for children, but if they have a hand in making agreements, they are more likely to be able to survive those disappointments – and be willing to take another risk.

Of course, if you or the children choose to hold auditions for plays, special groups, solos, etc., you must have criteria that are clear and agreeable to all. Make your own expectations clear: give the children your honest opinion if there is some part of their process you cannot support. When the situation warrants it, tell parents ahead of time that auditions will be held for special activities, explain what the criteria are, and what responsibilities the child assumes if her audition is succe-

Be flexible: within a given situatio you may employ choice-by-chance, auditions and teacher choice! A small but rowdy bunch of friends may be just the group you need to play a raucous hand drum ensemble, to invent special sound or lighting effects, or lend a hand with staging. Pull a misbehaving sub-group back into the class community; it may be your best choice for building class cohesion.

If a challenging recorder part can best be performed by three players and 15 children are interested, you may decide to have some auditions. If the parts to be invented or learned could be done by nearly any member of the class, let children self-select. If a speaking part calls for a single performer, let the children decide whether they want to try out or simply draw lots. And, most of all, if a youngster tugs at your sleeve and shares a good idea about an extra role he just invented for the play, be prepared to say "yes" whenever possible – and let the child decide if he wants to play the part he invented.

By staying flexible and seeking the children's ideas, you extend their decision-making abilities into areas that will help them learn to handle with confidence the more difficult decisions to come. You teach them that there is almost always more than one way to solve a problem – and that the music room is a safe place to take chances.

We cannot prevent children from suffering disappointment in life. But Orff teachers can help children build the resilience and confidence they need to enjoy all the opportunities life has to offer.

Canon corner

Train Canon from England

Traditional

Tossi Aaron

Along with our language, the British Isles has given us the gift of an extensive source for American traditional song and dance. It's said the lyrics of this canon are from a sign in British diesel trains, about 1955. A red chain looped along the inside walls of the passenger coaches. When pulled, it broke the vacuum seal on the brake system, slowing and stopping the train.

Exploration

How much is five pounds in American money? What emergencies might cause the chain to be pulled? Is there such a device on American trains? A cord appears on American urban buses and trolleys, but it only signals the conductor when a passenger wishes to get off. What kind of sign might be found on a contemporary bus to prevent misuse?

Preparation

Explore ways to make the sounds of old-fashioned train wheels. Try sand blocks, guiro, saying "clickety-clack," or found sounds, such as rhythmic shuffling of alternating feet while sitting down. Find a way to imitate a train whistle. Is there a small wooden one in the collection of non-pitched instruments? Would a slide whistle be effective?

Suggestions

Before singing in canon, help students create a brief dramatization to the song. Share or draw train ride experiences. Frame an introduction, perhaps a chanted list of local train stops or railroad companies, as part of a rondo. Add train sounds or an "All aboard!" Sing in three parts, then explore other entrances. Do the words and harmony remain clear? Should there be percussion accents, or instrumental ostinati, or a coda after the last voice fades out? On what note might the voices end together?

For recorders

Played on recorders in *G*, this avoids *F#* and offers valuable left hand practice. If octave *Ds* present a challenge to get clean, accurately timed finger placement, have half the class play the high *D*, half the low *D*, in tempo. Pairs of students can work together, trade, then play both notes.

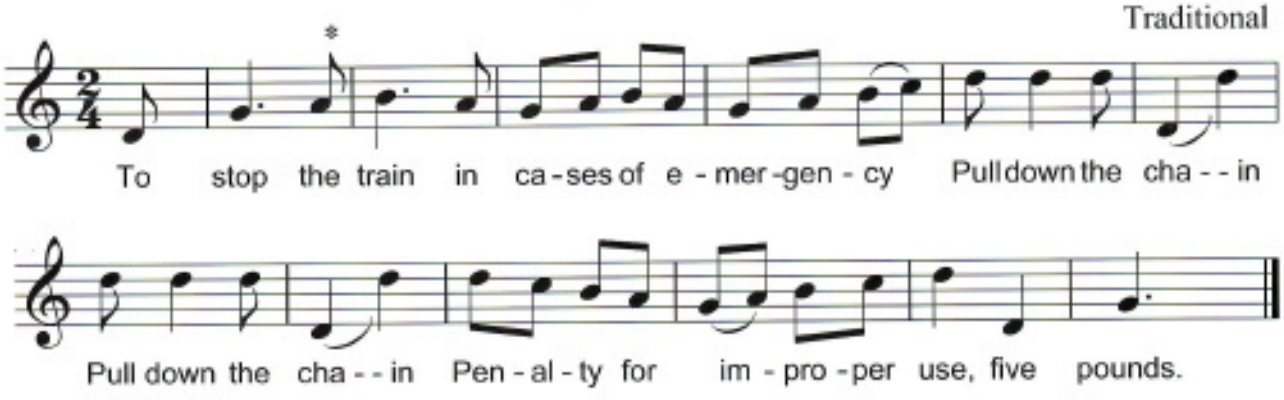
For further train songs and activities, see "Down by the Station" in Orff Schulwerk, American Edition Book Two.

Correction

In the "Derry Ding Dong Dason" canon featured in the summer issue, the asterisk should be over the beginning of the new measure, not over the last note of the previous one.

To Stop the Train

Traditional



I hear, I wonder, I know:

Cultivating the aesthetic in an Orff Schulwerk context

By Jane Frazee

In her remarkable book, *Variations on a Blue Guitar,* philosopher Maxine Greene offers numerous definitions of aesthetic education. All of them, however, include perception (I hear), imagination (I wonder) and cognition (I know). Dr. Hermann Regner, former director of the Orff Institute in Salzburg, offers an interesting parallel to Greene's ideas in a discussion of attitudes of behavior cultivated in music education. In addition to motivation and discovery, Regner outlines three areas for consideration: perceiving and experiencing music; making music; and understanding music.

"If language is not rich in meaning it cannot sing. It is the teacher's responsibility to be a vigilant defender of quality in the music classroom; the aural memory is long and it may last a lifetime."

Greene and Regner do not intend to offer such specific didactic directives as aims, content, procedures or specific outcomes for the music educator. Instead they are interested in the broader habits of mind and feeling generated in arts education. While these behaviors may be fostered in sequence, they flourish with continued reconsideration as teacher and student go deeper into the learning process. Understanding leads to new perceptions, creative opportunities and insights as the spiral of learning continues.

If a comprehensive music education approach is aesthetic at its core it will address perception, imagination and cognition. When applied thoughtfully, Orff Schulwerk is such an approach. Consider the last half-century of Orff practice in the United States in light of these precepts, and then assess the fruits of our Orff labors. Also, address the particulars added or omitted as we have translated the German "Schulwerk" to American "schoolwork." In order to begin this analysis, we must reconsider the German roots of the approach.

According to Regner, "Orff has invented, collected and introduced into education a kind of music that he calls 'elemental music.' Elemental music is music that one makes oneself, that is often combined with language or dance that is not concerned primarily with authentic interpretation but with a vital and varied reproduction. It is music that is not composed at the drawing board but that arises from practical motivation, from the joy of playing.

"Elemental music comprises an area of experience that provides primary contacts, sensuous impressions and cognitive impulses, and that first allows a child to turn toward music, to perceive it and experience it, to make it for himself and to learn to understand it," Regner explained.[1]

In other words, it's aesthetic education.

Perception: "I hear"

In order to discover what this means in our own practice, consider each of these points in order, beginning with perception. Obviously, we teachers must provide sounds for our students to perceive. The world's vast musical resources are available in convenient recorded format for our use. We have access to live professional and student performances, and we can model singing, movement and instrumental playing for our students. A rich aural vocabulary has the power to kindle the imagination and engage the feelings.

But does this happen in our classrooms? Do we offer opportunities for our students to sample from the infi-

continues on page 32

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nite varieties of sound that lead to musical perception, to tease out curiosity and feeling and ideas about what is being heard, or to provide a vocabulary for description? We know that young students are able to name musical qualities like the artist names colors: tempo, dynamics and tone color can be described from the earliest encounters with sound. Perception with awareness challenges the student to develop aural resources that provide the raw material for later improvisation.

Greene proposes the delightful idea that we meet – and come to know – works of art as people; the deeper the friendship, the more qualities we appreciate. [2]

An example from my own classroom will help to illustrate an attempt at motivating perception. A favorite piece of my young students was Henry Cowell's "The Banshee." Tone color was our avenue of entry into this work. The questions involved inviting children to use musically descriptive vocabularies to describe what they heard. Were the instrumental sounds familiar? Could we guess what the sounds might be portraying? Do we know any other music that sounds similar to this piece? When the students received more specific information such as the title of the piece and the unconventional use of the piano Cowell used to create the aesthetic result, they requested to hear it again and again and to revisit it each year. Further, they were eager to open the lid of the piano in order to create their own versions of this music.

This last point is crucial. Ideally, perception leads to personal engagement and that is most successful when students are actively making attempts at creating. Participation is a part of musical perception – doing enhances knowing. But doing alone is insufficient to provide either rich aesthetic experiences or cognitive understanding of music. This important point is fundamental; doing enhances perception, kindles the imagination and deepens cognition. Learning by doing is at the heart of the Orff philosophy: active engagement with the art encourages cultivation of both mind and spirit.

"This important point is fundamental; doing enhances perception, kindles the imagination and deepens cognition. Learning by doing is at the heart of the Orff philosophy: active engagement with the art encourages cultivation of both mind and spirit."

Imagination: "I wonder"

The cultivation of the imagination is accomplished in Orff classrooms through student participation in movement work, speech exercises, singing and playing instruments. Because this is typically ensemble work, students have the opportunity to teach – and learn from – one another. This is where the delicate matter of quality is so crucial. People cannot find aesthetic enhancement in songs based on poetry lacking compelling images, symbols and ideas. If language is not rich in meaning it cannot sing. It is the teacher's responsibility to be a vigilant defender of quality in the music classroom; the aural memory is long and it may last a lifetime.

We acknowledge the compelling influence of popular culture on students of all ages. It offers easy access to participation in movement and song but little opportunity for growth. For example, encouraging children to dance like pop icons forecloses on their development of body awareness and their exploration of time, space and energy. Singing pop songs also inhibits creative participation because students have the aural model in their ears and want to emulate that model as closely as possible.

Infatuation with language is an important reason that the Orff material in the *Music for Children* volumes provides rich aesthetic models. Proverbs, sayings and nursery rhyme texts offer poetic insight to the world of the child and encourage genuine emotional and cognitive engagement.

When words or phrases are used as musical building blocks, attention must be paid to their aesthetic qualities, cautions James Harding of the

San Francisco School:

"Building music out of the names of birds is different from building music out of the names of, say, fast-food restaurants. For example, 'Burger King, McDonald's, Pizza Hut and Taco Bell' may yield the same rhythm as 'Golden eagle, raven, hummingbird and chimney swift,' but the mood and imagery that these strings of words convey are worlds apart." [3]

Even such an everyday resource as names in our multicultural country invite imaginative exploration, observes Doug Goodkin, a colleague of Harding. "A journey into names is an exploration of past, present and future, as well as a glimpse of family, ancestors, culture, place and time. It tells a bit of who we are by revealing where we came from. By sharing that journey, and telling our stories, we begin to know each other and feel known in a special way," he writes." [4]

While sung and spoken texts are essential contributors to cultivating the imagination in music, the important role of instrumental ensembles must also be acknowledged. Turn to the *Music for Children* volumes for inspiration. The knowledgeable Orff teacher recognizes that these pieces are opportunities for student explorations. Orff insisted that the original model be transformed into something new by the creative input of the students. This exploration leads naturally to invention; improvisation is an expected outcome of participation in an Orff classroom.

Embellishing an original instrumental model and question-answer exercises are typical points of departure for the beginning improviser. While valuable first steps, they are often conducted simply as rhythmic and melodic problems to be solved. The result is that no expressive input from the student has occurred. Recall the young artists whose works have made their way to the cover of *The Orff Echo* or Mary Minns, the young poet whose wonderful lines "The clickey clackey cow went moo-moo when the clickey clackey train went choo choo," published in Kenneth Koch's book on teaching children to write poetry. [5] These are not exercises; they are expressions that convey deep engagement with the work of art. But words and images are more specific than sounds; they are individual expressions. Orff Schulwerk is a transient, community experience. The problem, then, for the Orff teacher is how to encourage expressive improvisation in a group context.

Novice improvisers will create expressive musical invention if they are challenged to tell poems and stories in sound. Another strategy is to invite them to illustrate movement gestures in pitch and rhythm. Further, applying expressive elements (dynamics, accent, timbre and tempo) to known pieces is another way of engaging with the music. Older children can be challenged to create contrasting sections for sectional forms or variations on a familiar theme. At every level, the Orff teacher's goal for the students is to experience aesthetic engagement with the art form through perception, exploration and reflection.

When Orff instruments are employed simply to provide song accompaniments or to play instrumental pieces from the *Music for Children* volumes as perfectly as possible, we have misunderstood Orff's pedagogical intent. His pedagogy of suggestion was designed to replace mechanical instruction in skill development. In fact, Orff believed the ability to participate in creative activities invites the student to shape not only a musical line, but an entire personality.

Cognition: "I know"

As you recall, the last component of aesthetic education is understanding. For Regner, the tasks that belong to elemental music education emphasize doing as it "attempts to lay the foundation for a musical attitude that allows the individual and the social group to realize themselves, to affirm themselves in musical interaction, to live in music." [6] The experienced Orff teacher knows that this foundation sparks motivation for a deeper understanding of the art form.

Contrast this process-as-content approach with the emphasis on curriculum found in American Orff textbooks. The titles invite the reader to consider "Orff Schulwerk in practice: a sequence of skills and concepts for Grades One through Five" [7] or the three grids that describe "Curriculum Goals, Make Conscious Application, and Experience." [8] Or consider the K-4 or 5-8 content standards that outline "what every young American should know and be able to do in music" from the National Standards for Arts Education. Skill development (doing music) is seen as the key to unlocking understanding in these books.

It may seem like an incompatible conflict between two opposing points of view: the codifier-teachers who hang tight versus the intuitive-teachers who hang loose. In fact, such textbooks and all-encompassing views testify to the lasting power of the Schulwerk. Since the 1950s it has been adapted to the changing context of American music education, surviving and thriving on the interpretation best suited to the educational moment. Because we now find ourselves in a period of educational accountability, Orff teachers have argued successfully that achieving the National Standards is easily accomplished with an Orff Schulwerk approach. Indeed, the author of one of the most widely used texts on assessment is Timothy Brophy, an Orff-trained teacher.

Those teachers more interested in the musical journey than the destination have always found themselves at home in Orff. Those who want to measure how far they've traveled also practice Orff in their classrooms for the joy it brings to the learning process. All Orff teachers are interested in leading students to musical understanding; curriculum-followers will tend to codify information, while other teachers will teach more intuitively. What is the understanding we seek?

That understanding goes much deeper than learning to identify elements and structure, explains Maxine Greene. From our own encounters, she argues, we are able to communicate to those we teach "the wonder, the challenge, the surprises ... and, yes, the mystery that goes beyond explanation. ... there are adventures in meaning into which you want to usher those you teach, but they are not adventures that come to comfortable ends. There is always, always more." [9]

I hear, I wonder, I know. Perception, imagination, cognition; three words at the core of our aesthetic work, enriching the minds and hearts of our students. Let us remember them every day of our professional lives.

Footnotes

[1] Hermann Regner. "Carl Orff's Educational Ideas; Utopia and Reality," transcript of presentation made at annual conference of Carl Orff Canada, May 2, 1975.

[2] Maxine Greene, *Variations on a Blue Guitar* (New York: Teachers College Press), 2001, p. 54.

[3] James Harding, "Playing With Blocks," *The Orff Echo, 34*, 3 (2002) p. 12.

[4] Doug Goodkin, *Name Games* (Warner Bros. Publications, 1998), p. 3.

[5] Kenneth Koch, *Wishes, Lies and Dreams* (New York: Random House, 1970), p. 115.

[6] Regner, op cit.

[7] Jane Frazee, *Discovering Orff* (New York: Schott Music Corp., 1987), p. 24-26.

[8] Arvida Steen, *Exploring Orff* (New York: Schott Music Corp., 1992), p. 51.

[9] Greene, op cit, p. 141.

Jane Frazee is founder and newly retired director of the University of St. Thomas graduate programs in music education. Author of Discovering Orff, Discovering Keetman *and other collections of music for children, she received the International Pro Merito Award from the Carl Orff Foundation and received the AOSA Distinguished Service Award. She has taught throughout the United States and abroad.*

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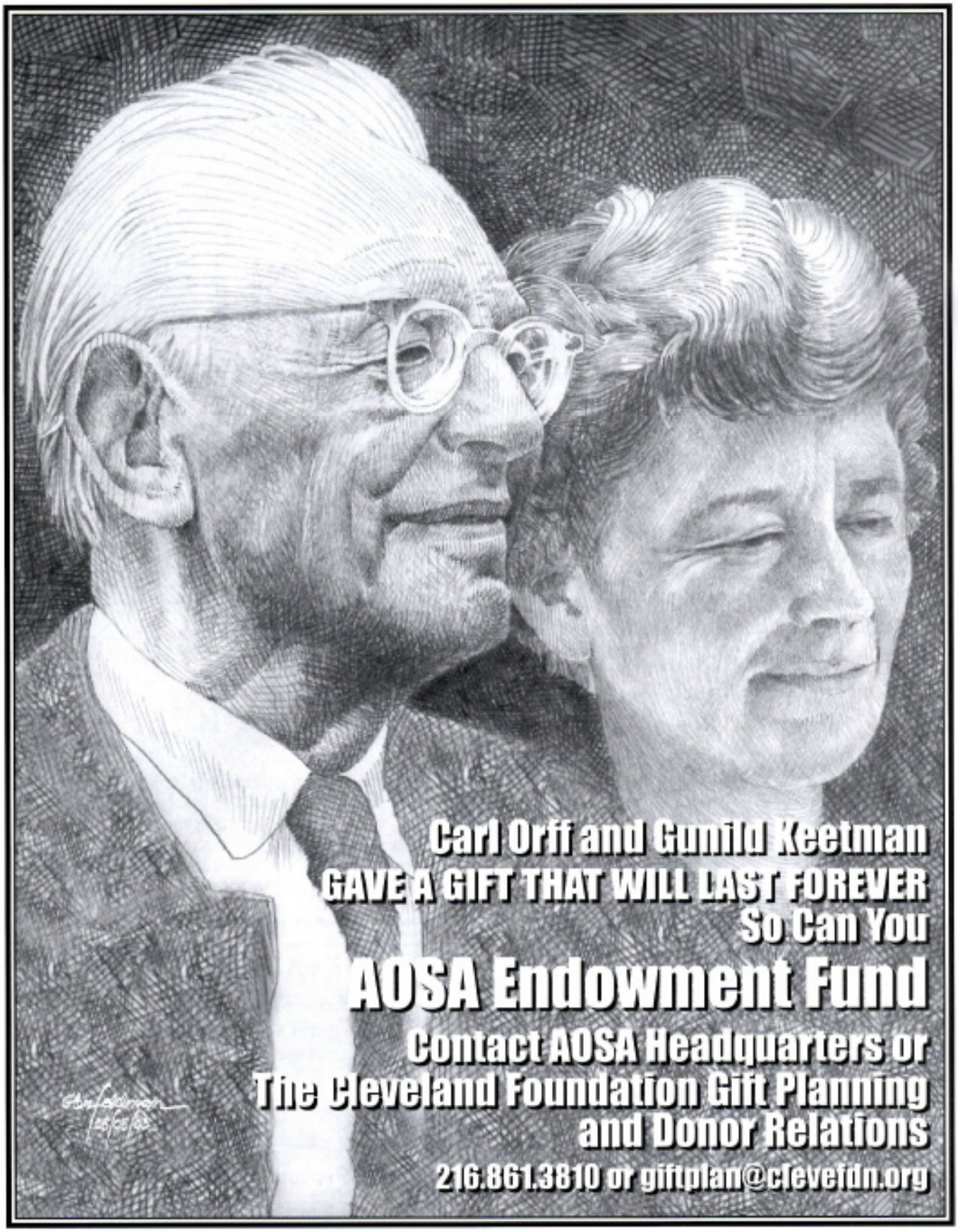
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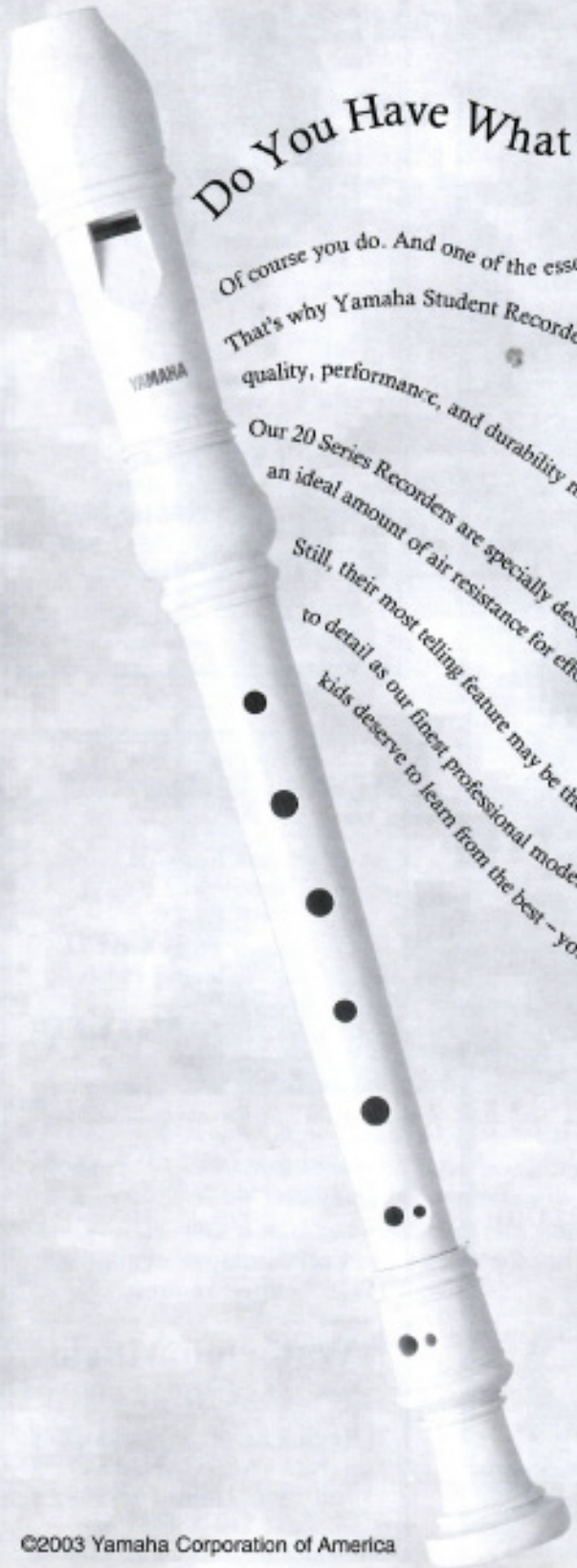

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Accidental artist

by Caprice Lawless

Photo by Doug Goodkin

"What if we took more seriously the capacity of things to be close to us, to reveal their beauty and expressive subjectivity?" asks Thomas Moore in his seminal book, **Care of the Soul**. *"Ruins, like the old farm equipment in my neighbor's pastures, show us that something remains of beauty in a thing when its function has departed," he claims.*

For residents of Prague who daily pass this broken bicycle, it evokes a smile, a brief recollection the circumstance – real or imagined – that led to its demise. An inanimate bicycle injured so is not discarded, but enshrined on a street corner, thus creating art not by accident, but from it.

The Japanese have a word for a feeling, for the aesthetic that is hard to describe: **wabi sabi**. *It describes an aesthetic appreciation for things imperfect, impermanent, humble and unconventional. It is an appreciation the Japanese seem to share with the Czech, and with children everywhere.*

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11GK Gunild Keetman
59BL Betty Jane Lahman DSA
66ML Maja Lex
59GN Grace Nash DSA
59JP/LY Jacobeth Postl & Lillian Yaross DSA
59MS Mary Shamrock DSA
59AS Arvida Steen DSA

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102BB Barbara Baker
44BA Dr. René Boyer-(Alexander) White
57AR Elizabeth Brennan
76BB Bryan Burton
52 FC Judith Cook Tucker
24AF Margaret DuGard
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The gift of curiosity

The da Vinci project

By Sandra Phaup

Yes, Mrs. Nash, an elementary school is just the place to encourage and practice Leonardo curiosity. [See "Sharpening the Senses," on page 24 of this issue]

As a writing teacher at Barcroft Elementary School in Arlington, Va., I spend about six weeks with each grade level per year. Early in January this year, I started my stint with second graders by asking my standard opening question: "What do you know about Leonardo da Vinci?"

Ricardo, a handsome boy with shaggy, dark hair nearly touching his brown eyes, leaned forward, raised his hand, and answered, "He was curious."

I glanced at Ricardo's classroom teacher. She smiled at me, as if to affirm the boy's answer and confirm my surprise that it came from him.

Often the answers refer to Leonardo as artist, botanist, engineer, architect, scientist, musician, author – words that convey the wide range of interests and skills the Renaissance man possessed. But Ricardo obviously had understood the essence of Leonardo as we have tried to present him in *The da Vinci Project*, a school-wide, staff-written curriculum that connects

Like Leonardo, kindergartners in The da Vinci Project at Barcroft Elementary observe, experiment and learn about the world around them through their five senses. Here, they are discovering the properties of water, from which they learn how water is essential to life.

Those teaching the arts discover the task is not without its humorous moments. Here is Leonardo da Vinci's "Mona Lisa" as interpreted by a five-year-old student in The da Vinci Project. Students are asked to choose a favorite da Vinci image from a gallery of prints hung at their eye level. Then, in order to study the original carefully, they draw it themselves.

language arts, science, social studies, music, math and physical education with the person of Leonardo.

This exemplary program chose Leonardo da Vinci as its namesake in 1990 because "he was curious" about the world around him. That curiosity led to his work, amazing in its breadth and depth. That insatiable curiosity is one Leonardo behavior we most want our students to emulate.

The Leonardo curriculum starts in kindergarten. In each grade level, for six to eight weeks, nearly all subjects are connected by a Leonardo "thread." The curricular connections make it easier for students to understand and use the concept being presented. Some might say Leonardo is the "mascot." We prefer to think of him as a role model or hero who had a special interest in the themes explored by each grade. Fifth grade explores systems; fourth grade, balance; third grade, change; second grade, patterns; first grade, cycles; kindergarten, essential resources (especially water).

For example, the kindergarten unit teaches the concept that some resources are essential. To illustrate this we focus on *water*. "We need water" is an enduring understanding and perhaps the beginning of students' ability to know the difference between need and want in their own lives. In the course of the unit, we ask and answer questions such as: What does *essential* mean? What is water? How does water behave? For whom or what is water essential? Why?

Practicing "Leonardo behavior"

In late spring, when they have their da Vinci unit, kindergartners learn that water is essential for people, plants and animals. They practice "Leonardo behavior" as they observe live plants and record their discoveries by drawing and writing. They choose a favorite Leonardo picture from the "gallery" of reproductions hung at their eye level. In silence theyobserve and record their favorite Leonardo picture (favorite that

morning; it's OK to have a different favorite another day). They are likely to choose a picture that includes people, plants or animals.

They notice that Leonardo puts water in his pictures. For example, there is the pond or river in the background of "Ginevra de' Benci"; there are icy mountains in the background of "Mona Lisa" and "The Annunciation"; and the tiny harbor in "The Annunciation."

In the art classes, students look at water as inspiration for artwork. They study Monet's paintings and make their own water paintings and in the process learn color families, e.g. cool colors. After inquiry into who and what lives in water, they make collages, fish prints, and real and imaginary sea creatures.

In music class kindergartners learn "The Seed Song" by Klimczak with finger-play and movement. The music reminds students of Leonardo's interest in plants and reproductions of his drawings of Star of Bethlehem and violets. They know that water is a necessity for plants.

During science time, students learn that water is matter. They discuss how water sprinkled on an arm will make it wet; ice on it would hurt; and steam from the teakettle might burn it. In a group activity they pretend that each person is a water molecule. By moving close to – and then away from – one another they experientially understand how the space between and the speed of the molecules changes as the water changes from solid to liquid or gas.

During the writing work which follows, each student chooses a "favorite" form of water and draws a picture of him- or herself doing something with it. With a written or dictated sentence(s), the student describes the picture. (The spelling may be unconventional and require "translating.")

Students learn the forms of matter by touching ice and water and by watching the steam from the electric kettle; by moving their water-molecule bodies; by seeing water condense and evaporate; and by thinking about water as both a necessity and a want in their own lives.

They look at Leonardo's sketches of carefully observed crabs, wave movements, and swirling water. They try to figure out Leonardo's sketch of a Renaissance man walking on water – with a pontoon on each foot and holding what look like ski poles with pontoons at the bottoms. They wonder and ask, "Did Leonardo wear those shoes? Did the shoes work like that? What are they made of?"

True, he often failed to finish what he started. Some say that was because the Duke of Milan kept him too busy designing and implementing elaborate stage and party decorations. Others say that once Leonardo solved the visual problem in an artwork or figured out how something would work, his curiosity was satisfied, and he moved on to another interest.

Leonardo's curiosity caused him to be a life-long learner. Although he had little formal education, he constantly designed and revised his own independent study program. He continued to be a committed observer and recorder of the world around him, including himself. Late in life he examined his old-man's face and unflinchingly recorded it with a drawing, curious what aging looked like.

In another late drawing, sometimes called "27 Cats and a Dragon," he takes delight in the many personas his cats assume: a porcupine, a dragon; curled in a loose ball to sleep; or an alert guard waiting for a mouse. He paid close attention to the real world: mothers and babies interacting; birds flying; plants growing; horses standing or rearing; beautiful and mysterious women posing. Carefully he observed and recorded, always wanting to know more, fascinated and delighted by discovery.

Barcroft's da Vinci Project seeks to follow this Leonardo example, too. Our goal is to be life-long and independent learners – finding joy in the process.

Sandra Phaup is the writing teacher for The da Vinci Project at Barcroft Elementary School in Arlington, Va. The project serves students of all abilities and income levels. She studied the language of Norway in that country on a Fulbright scholarship, and has taught English at St. Martin's College in Lancaster, England, and at John Carroll University in Ohio.

Write Phaup at:
sphaup@arlington.k12.va.us

"Reason is distant and has its own limited requirements for an ordered life, while the arts are intimate and can hold almost any conceivable human predicament."
– Thomas Moore

Videos

Songs of the Civil War

Ginger Group Productions, Inc. and American Documentaries, Inc.

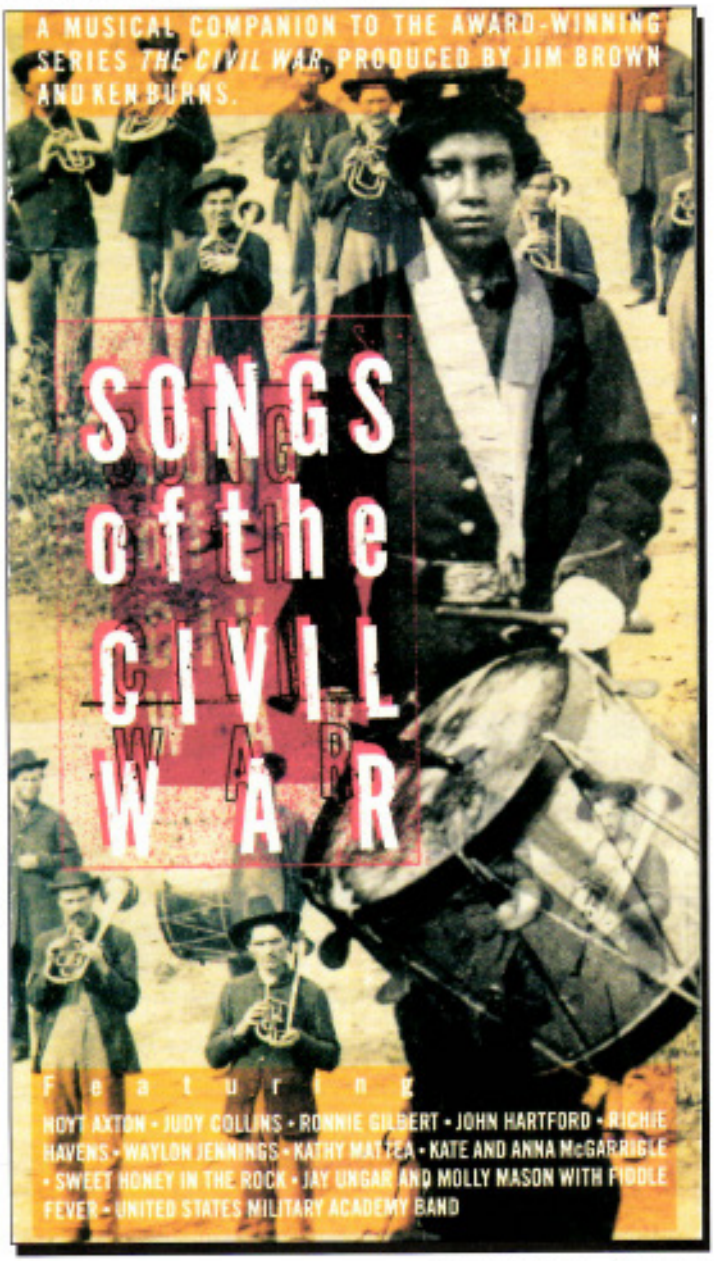
Reviewed by Alan Spurgeon

Alan Spurgeon

"'Dixie,'" now associated with the South, was composed by a northerner and was performed at the inaugurations of both Jefferson Davis, president of the Confederacy, and Abraham Lincoln.

Songs of the Civil War is a one-hour video that is an absolute must for every upper elementary and middle school music classroom. It is not new. Produced in 1991, it was inspired by the landmark PBS television series *The Civil War*. The video stresses the importance of music in all facets of that war. Soldiers sat around the campfire singing songs, many of which were sentimental and reminded the young men of their families at home. Wind band marches inspired the soldiers to battle. Spirituals and gospel songs share the African slaves' longings for freedom.

The first few minutes of the video show the haunting faces of Civil War soldiers at leisure in camp as they read, play instruments and pose for the camera.



Though the clothing is old in style and the pictures are in black and white, we can see these men close up and can see the expression on their faces. We know that these are real people. Perhaps the most moving segment in the film is when the performers of Sweet Honey in the Rock, sing "No More Auction Block for Me." As they sing, pictures of slaves, some with scars on their backs from beatings, are displayed. These, too, are real people and the pictures are all too real. If you get no further into the video than this, it's well worth the price.

Several notable singers, including Judy Collins, Hoyt Axton, Waylon Jennings and John Hartford perform music of the North and the South. For example, "Dixie," now associated with the South, was composed by a northerner and was performed at the inaugurations of both Jefferson Davis, president of the Confederacy, and Abraham Lincoln. An excellent performance of "Follow the Drinking Gourd" by Richie Havens tells the story of the Underground Railroad. The song instructs runaway slaves to follow the Big Dipper north to freedom. Havens also sings "Give us a Flag" about African-American recruits who fought for the North. Kathy Mattea sings "Somebody's Darling," a lovely, sentimental song about dead and dying soldiers. While the song is performed we see pictures of soldiers in field hospitals. Again, these are real people who lived not so long ago. John Hartford sings "Lorena," probably the most popular song during the period in both the North and the South. Some southern generals even forbade their troops from singing "Lorena" because they feared the soldiers would be overcome with homesickness and desert.

Every American child needs to know about the Civil War and the music of that period. These songs help to give an insight into the human issues of the conflict that came closest to ending the life of our nation. This superb video should not be overlooked. The performances are outstanding and the pictures that accompany the music are, at times, breathtaking.

From the AOSA video library

A Conceptual Rhapsody: Musical Concepts through Sound and Motion

Workshop Presenter: *Robert de Frece*

Reviewed by Beth Iafigliola

As the enthusiastic children exit the music room, a reporter steps forward and confronts the first child in line with the question, "And what did you learn in music class today?"

Robert de Frece's presentation to participants of this 2002 AOSA National Conference in Las Vegas begins with this hypothetical scenario, not as an interesting figment of fiction, but as a means to bring to reality the trend of education in the 21st century. With the advent of national standards and mandates for accountability, teachers using the Orff Schulwerk approach "must avoid the temptation to move from one 'piece' to another without thinking about the pedagogical purpose of each musical experience," he says. The strength of the Orff Schulwerk approach, "driven by activity," becomes a problem when the lessons achieve the status of a "series of tricks" without conceptual understanding, de Frece warns.

He motivates session participants by making connections to real classroom situations, and by giving a preview of the session to come. Using the model outlined in the session notes, the "Anticipatory Set" for the session is in place.

He develops the use of the organizational model by first defining each point in the conference notes, projecting these statements on an overhead screen in the session, and elaborating each point with engaging anecdotes. This multimedia approach gives participants time to study the model before the "Application" stage of the presentation.

The word *concept* begins with the prefix *con*, meaning "together with," he explains. This means a teacher needs to plan at least two experiences with different materials before the student can form a generalization about a concept. He then presents two extended lessons for middle elementary students using the concept of understanding sixteenth notes as the core of the lesson.

The mention of the word, *evaluation* brings a hush of intense interest in the participants. Evaluation is an integral part of the lesson process, not just an ending afterthought, and he uses a checkmark in the written lesson plan to show where children need to demonstrate prerequisite understanding. "If the children can't do it, we shouldn't go on," he says. Alternative strategies are the answer that the Orff Schulwerk process brings to the music classroom. The teacher uses visual, aural, and kinesthetic means to communicate the concept to the student. For Orff Schulwerk instructors this means speaking, singing, playing, moving, reading, and writing musical concepts. In addition, de Frece suggests using smaller learning steps and cooperative learning groups.

Robert de Frece

The word *closure* relates back to the reporter story. At the end of the lesson, students must be able to tell the teacher about their conceptual understanding, de Frece explains. He reads the delightful poem "Alligator Pie," by Dennis Lee, and lays the groundwork for a quick study in rhythmic reading. He invites the group to echo clap a four-beat phrase, and then hands some participants an envelope containing pre-cut, rhythmic symbols. Using cooperative learning, the participants divide into groups and choose rhythmic symbols that match the clapped rhythm. De Frece has color-coded each one-beat unit, so that he can evaluate the progress of the groups at a glance.

After the group notates four examples, and the essential rhythm for the poem is identified, de Frece introduces another poem by Dennis Lee; "The Dreadful Doings of Jelly Belly," and highlights important rhythmic features with iconic markings, such as underlining, zigzag lines, and circles. The circles cleverly transform into half notes during the process of the lesson. The markings become a score for unpitched percussion instruments, identified as woods, membranes, and metals.

Following the clear outline presented in the lesson plan, de Frece designs a third example of four sixteenth notes by introducing the song, "Chattanooga Choo Choo." The second lesson cleverly begins with a picture of a Dagwood sandwich, complete with an olive on top and a plate on the bottom; a visualization of rondo form, from introduction to coda.

Through this session, de Frece drives home the main point that the best way to teach is to focus on conceptual training. What an exemplary example of a powerful point!

(AOSA Video Library number 30 MS.)

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jazz at Lincoln Center
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Compact discs

American History Through Folksong with Historical Narration

7 Volumes of CDs plus 3 Songbooks

By Keith and Rusty McNeil

WEM Records

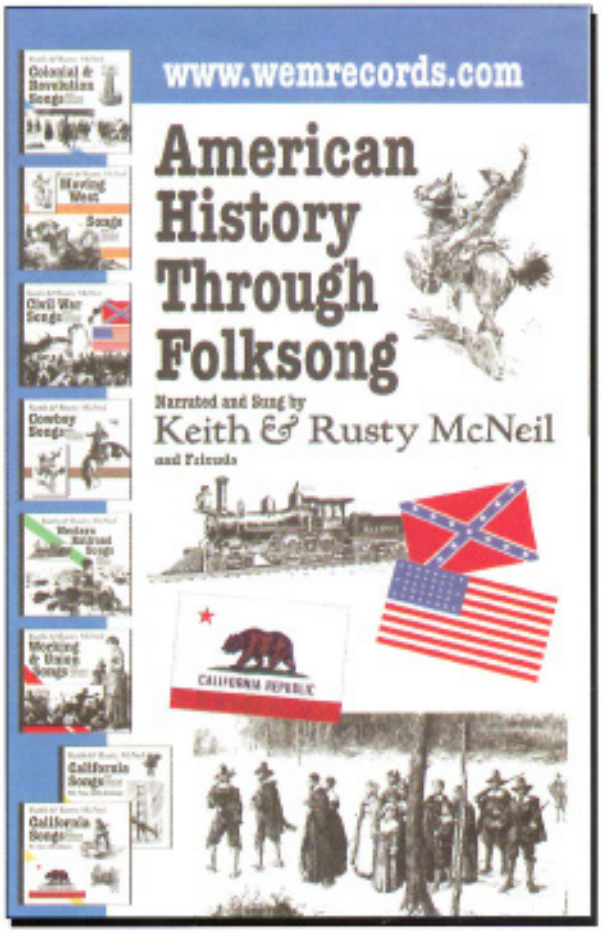
Reviewed by
Marjie Van Gunten

This exhaustive collection brings together songs that are primary sources of information about American history. The CD volumes, available separately, include *Colonial and Revolutionary War Songs, Civil War Songs, Moving West Songs, Cowboy Songs, Western Railroad Songs, Working and Union Songs,* and *California Songs.* Songbooks are available for the songs from Colonial America and Revolutionary War, the Civil War, and California history; the authors are working on songbooks for the rest of the CD volumes.

These songs preserve, through oral tradition, the experiences of people who lived through defining moments in American history. We are indebted to the McNeils for collecting, in one source, songs that would otherwise be very difficult to track down. Each song includes a historical commentary that occurs at the beginning of its track on the CD. This can be a bit distracting when the listener is trying to focus on the music, but the information contained in the commentaries is important to understand the historical context of the song. Along with the melody and lyrics, the songbooks include the same commentary as well as prints of etchings and photographs that further document the events represented in the songs.

Music and history teachers from upper elementary to high school will find this collection to be a valuable resource. Imagine teaching United States History beginning with early settlers who sang "The Trappan'd Maiden," about the hard life of indentured servants. We learn from the commentary that indentured servants represented 40 percent of the population of Virginia in 1625. The history lessons extend to songs like "My Sweetheart's a Mule in the Mine" and "Cotton Mill Girls" about the children and women trapped in mines and factories during the Industrial Revolution. Along the way are songs describing battles in the Revolutionary War ("The Rich Lady Over the Sea"), and the Boston Tea Party ("The Battle of the Kegs" sung to the tune of "Yankee Doodle"). Songs born of the passions on both sides of the Civil War include "We are Coming Father Abraham" and "The Virginia Marseilles."

Keith and Rusty McNeil and their extended family of singers and musicians made all the recordings. The accompaniments include guitar, banjo, bagpipes, fiddle, piano, drums, clarinet, harmonica, dulcimer and other period instruments. The arrangements take you back in time and the lyrics are sung with clarity. Musical styles range from Elizabethan ballads to 1920s blues and the 1960s peace movement. This is not a collection to listen to for exemplary models of the many musical styles, but each volume is valuable for its wealth of material and artful presentation.



Books

The Genius of Play: Celebrating the Spirit of Childhood

By Sally Jenkinson

Hawthorne Press, U.K. 2001

Reviewed by Terry Boyarsky

Much of my teaching for the last few years has been in the inner city where listlessness, passivity, disrespect and lack of contact with the body are rampant. I savored this deceptively provocative book while "in the field." That experience has since made me reflect on the essence of play, and on the dangers of its deprivation.

The background for the persuasive stance Jenkinson uses comes from her long association with Waldorf Education, which is based on Rudolf Steiner's spiritual-scientific research. Waldorff schools foster the ability to relate learning to personal experience.

Jenkinson challenges the reader to reexamine the social, emotional, physical and spiritual value of play. *Play* is not to be taken lightly; play is a child's way to learn to "work" things out.

The author presents evidence and poignant detail, juxtaposing psychological theories of childhood with current child advocacy research. Anecdotes from her classroom and children weave through astute professional observations. Eloquent photographs are interspersed throughout the book, as are interviews with elders who grew up in poverty and had to "make do" creating games, toys and worlds of their own.

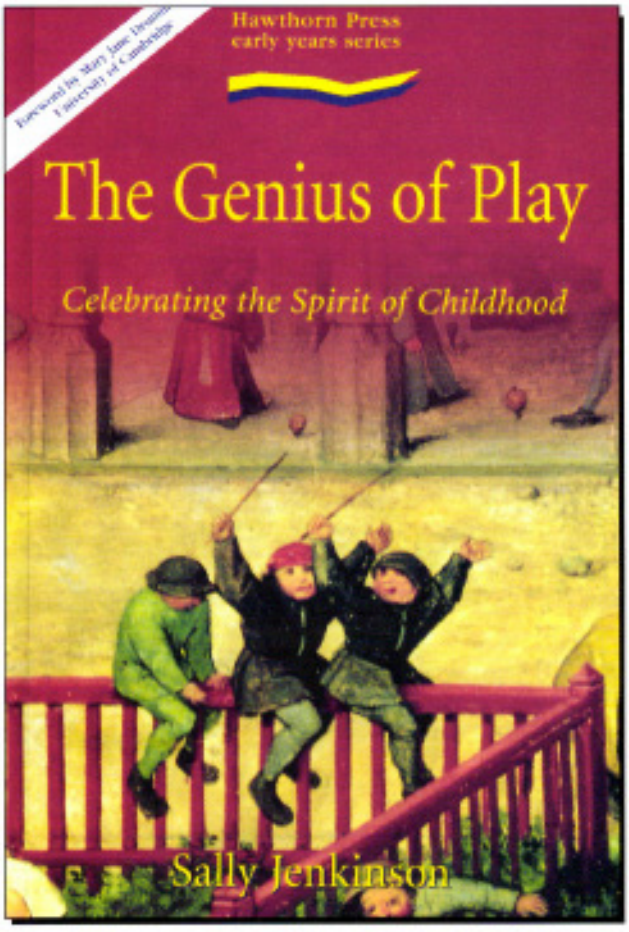
With a gentle, yet convincing touch, Jenkinson reveals how critical these issues are. When a child has neither time nor space in which to play, when toys represent status, power and control, a child's inner world is stunted. Dependence on television or video games deprives the child of the opportunity for visualization and discourages physical exercise. The future of society is determined by the quality of early play. The insights provided in the book will help.

In addition to a generous bibliography, there are five appendices, including: a Declaration from the International Association for the Child's Right to Play, proposals for change, television as a public health issue, statistics, and suggestions for weaning a family from television. For those seeking more information, numerous resources, associations and Web sites are provided.

Noting in her students their apathy, lack of imagination, lack of boundaries and their inability to negotiate, one teacher assigned them homework: to go home and build a den! I won't spoil the ending for you here, but it's worth reading.

"The genius of play helps children meet their futures: it prepares them for a changing world and engages them absolutely with the present," writes Jenkinson.

"Let us honour childhood, and give our children a chance to play," she concludes.



The Orff Echo Editorial Calendar

ISSUE	FOCUS	SUBMISSION DEADLINE	EDITORIAL COORDINATOR
Winter 2004	Music, movement and the visual arts	**September 1, 2003**	Alan Spurgeon aspurg@olemiss.edu
Spring 2004	Rituals and Celebrations	**December 1, 2003**	Martha O'Hehir mawfra@aol.com and Carol Erion Cerion2001@yahoo.com
Summer 2004	The Many Faces of Orff Process	**March 1, 2004**	Martha O'Hehir mawfra@aol.com and Pam Hetrick pamh@interchange.ubc.ca
Fall 2004	Open Submissions	**June 1, 2004**	Carol Erion Cerion2001@yahoo.com
Winter 2005	American Folk Musics	**September 1, 2004**	Alan Spurgeon aspurg@aolemiss.edu

We seek articles on these topics as they relate to Orff Schulwerk or to broader areas of teaching and learning. Editing and production is in process for some articles one year ahead of the publication date. If one of these topics appeals to you, please contact the appropriate Editorial Coordinator soon.

Also, articles on topics other than the above-listed may be considered at any time.

Before submitting manuscripts, please contact the editor for a copy of editorial guidelines. We cannot guarantee the publication of any submitted material.

For guidelines or other editorial queries, please contact:

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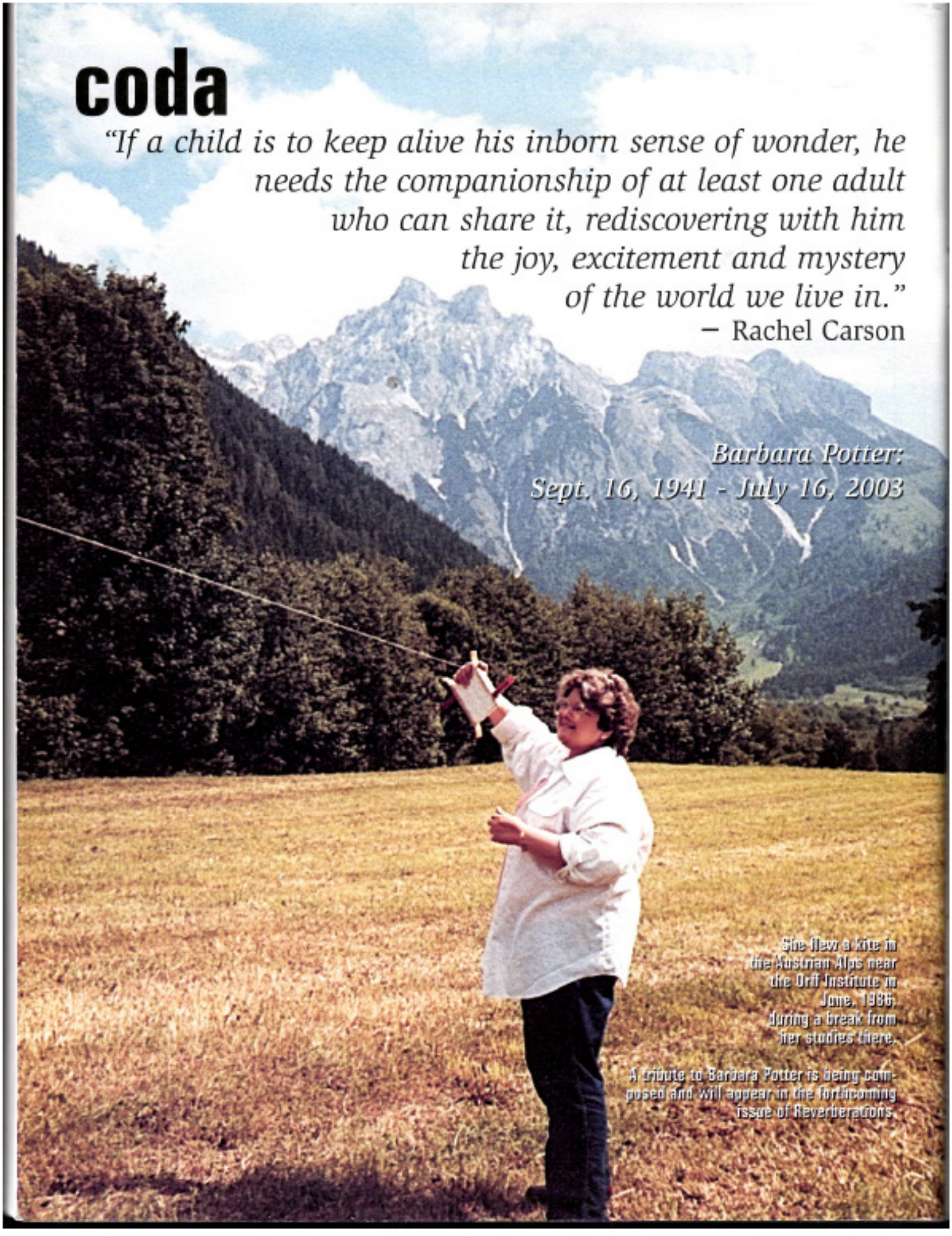
Autumn Scene by Sela Kenen, Wellfleet, Mass. Susan Durkee, art teacher

coda

"If a child is to keep alive his inborn sense of wonder, he needs the companionship of at least one adult who can share it, rediscovering with him the joy, excitement and mystery of the world we live in."
– Rachel Carson

Barbara Potter:
Sept. 16, 1941 - July 16, 2003



She flew a kite in the Austrian Alps near the Orff Institute in June, 1986, during a break from her studies there.

A tribute to Barbara Potter is being composed and will appear in the forthcoming issue of Reverberations.

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