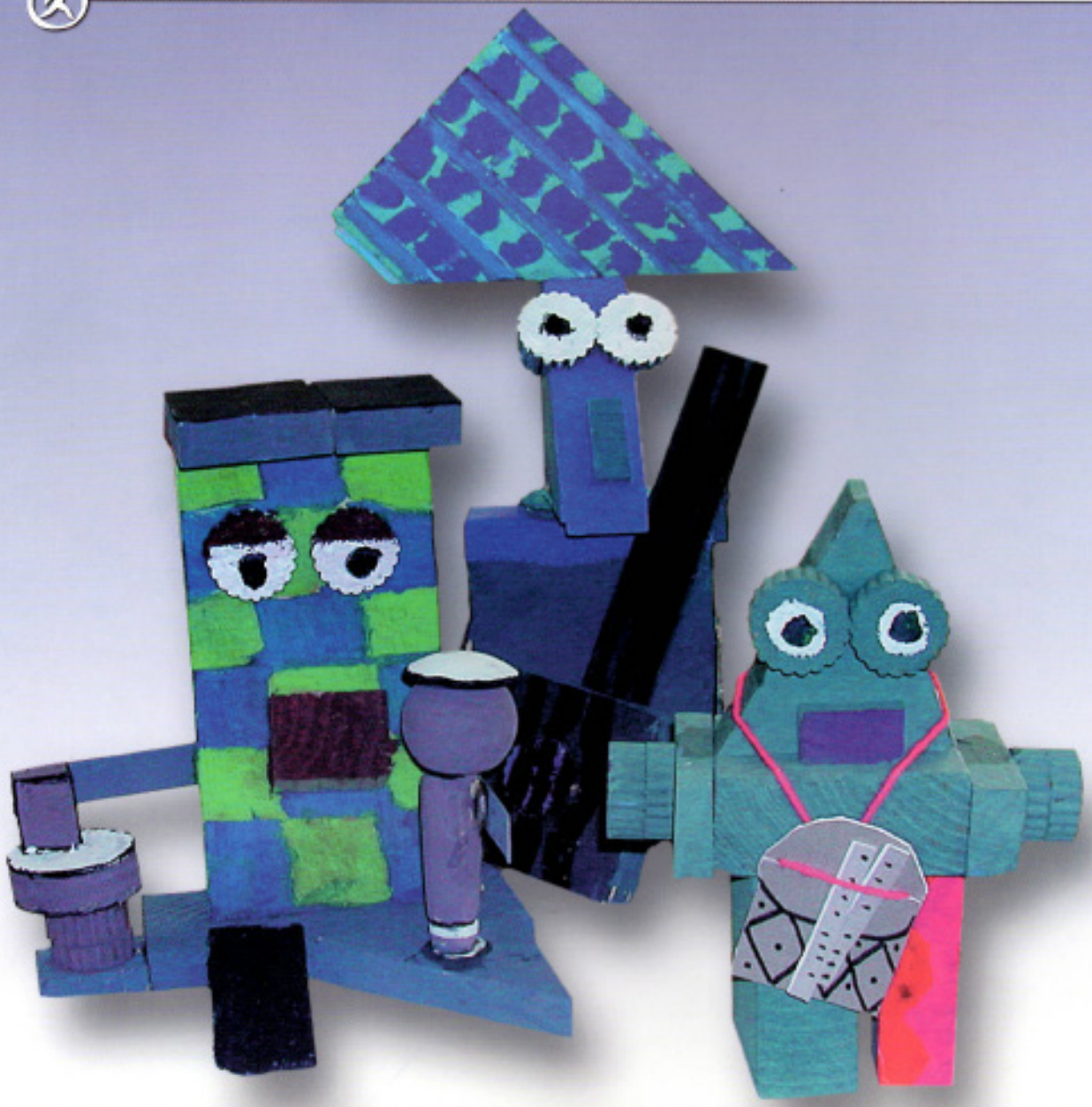
The Orff Echo

Quarterly Journal of the American Orff-Schulwerk Association

Music and Movement Education

Fall 2004 Volume XXXVII Number 1



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Fall 2004 Volume XXXVII No. 1

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Published by the American Orff-Schulwerk Association

Focus for this issue: : *Open Submission*
Coordinator: Carol Erion

Picasso's cubist painting, "Three Musicians" is interpreted in wood by fifth-grade students from Barcroft Elementary School, Arlington, Va. Artists are: Nancy Zapata (drummer), Stephanie Montoya (flute player) and Lesly Caceres (guitar player).

Features

Departments

In Review

American Orff-Schulwerk Association

Music and Movement Education P.O. 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.

The Orff Echo Editorial Board

The Orff Echo Editorial Calendar

ISSUE	FOCUS	SUBMISSION DEADLINE	EDITORIAL COORDINATOR
Winter 2005	American Folk Musics	**September 1, 2004**	Alan Spurgeon
Spring 2005	Keetman Centenary	**December 1, 2004**	Carol Erion and Martha O'Hehir
Summer 2005	Multiculturalism and Orff Schulwerk	**March 1, 2005**	Carlos Abril
Fall 2005	Orff Schulwerk and therapy	**June 1, 2005**	Alan Spurgeon
Winter 2006	Literacy and Orff Schulwerk	**September 1, 2005**	Carolyn Beckie and Carol Erion

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Also, articles on topics other than the above-listed may be consi ered 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.

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For guidelines or other editorial queries, please contact:

Caprice Lawless, Editor in chief
368 S. McCaslin #102
Louisville, CO 80027
(303) 604-2768
Caprice@capricelawless.com

In the skull's tingling auditorium

©By Patricia Goedicke (with author's permission)

Tap. Step. Scuff, scuff down the hall.
Or high heels clicking. The ears pick up the cue
from Hush Puppies or even Birkenstocks,
the mind showers you with sound bytes, laughter
or love words, old stories, curses,
each particular of the lifestyle
and personality of the approaching presence …
Or sometimes it's music that does it. At the crash
of a single chord often you know, exactly
what's coming next, which fox-trot
or Beethoven sonata, the recognition
like a brisk cocktail waitress plants itself at the table
as rude as she is definite. *There*
you are!

And the fragrance of it floods through you
like attar of walnuts, long-ago templated rows
you thought you'd forgotten fire off secret
tiny glissades,
passwords all at once remembered
in rattling arpeggios, cool saxophone sprays tumbling
like silk scarves, there's no stopping them,

the limp popular tune
that hangs on you like perfume. The sheer pour
of a Lutheran hymn,
once it begins, the ruthless
indomitable intellect of the music,
anthems that live themselves out
in the history of a people, the remorseless
unwinding structures, the entire giant being of it
rises before you. The past surges into a future
irresistibly made flesh, but you have nothing to do with it
or do you, how did it happen,
in the skull's tingling auditorium
each cell answers to what it's made for
or teaches itself, helplessly leaping up into

waltzes. Kid's nursery rhymes, Lubricious
torch songs, hands unbuttoning your clothes
while you watch them, invisible keys unlock
all your address books, telephone numbers, old cars …
From the tinkle of a sixth-grade bicycle
to your father hacking in the bathroom, the cortex seems to light up

all by itself, where did *you* come from?
you want to cry out but you can't,
the crack of a baseball bat
or the purr of a lover's voice, even the sneer
of an enemy, each makes sense of itself
in sliding tissues, maps that mirror each other
immediately in the muscles,

even listening to Mozart
it's the same thing but more smoothly
composed, the journey's variations prepared for
carefully, as drums, flutes, horns come slipping –
or striding in their hiking boots,
between forested strings the path
winds among gray boulders, huge chords
that seem to have been there always,
waiting only to be struck

to wake up humming, the silent architecture
of the mind's concert hall engulfs you,
the salt waters of the brain churn
with bright electrical beads shimmering
from scale to scale but the remembered salmon
and the wild rose of each summer

keep rearranging themselves, dispersed, twittering
who knows where, into what
aimless particles, disorderly
islands of entropy breaking down
each year into smaller atolls; if chaos is all we know
no wonder music muffles itself in random
abrupt patches of utter

silence. In shrieks.
In steel scratches of despair dragged
from pitch to pitch. Like mothers,
with stomachs convulsed we attend totally
to the brown timbre of a cough.
The tambourine skin and bones
of a smoky bar of blues. A question mark's
tag-end. A swearword's melancholy, long drawn-out
drugged percussion.

But even hysteria's pizzicato
stutterings among the japonica can't obliterate
the patterns that came before, glimmering
in plainsong or symphony,
in tango or march or lullaby,
from the dense, sorrowful
majestic lurch upward on the *Kyrie*
in the Bach B Minor to the last rolling Amen,
millions of neurons crackle
like forest fires over mountains

we can't control. For whatever enters the ears
hides in us forever;
the conflagration buries itself
in the wet garden. Help!
But you can't help it, eagerly
the body lifts up its head
at the blast of no matter what trumpet
or whose forgotten voice
ignites its balancing act;
the ear's acrobatics inflame us to agitations
not our own, in delicate labyrinths jiggling
transparent hammocks of air vibrate to the motion
of whatever still calls to us

in a folk song's minor insistence.
In the blurred umbilical stream of the heartbeat
of a mother's stomach that never stops muttering
in the grown child's ear like a lover's whisper or a throaty
sad violin lamenting
the plain pity of it, in descending
walnut boxes opening and closing
some chord's always answering to tides
coming and going like the ocean, in taut strings rising and towering
from a shoulder's sheltering bay into tall, foaming
hollow waves crashing, then dying away …

PHOTO: CARRIE LAWLESS

The President's page

Training vs. educating

by AOSA President Judith Cole

Judith Cole

In regard to educational reform, Carl Orff said: "... I should like to express my thoughts in an untechnical way that should be easy to understand. For this we must return again to Nature. Elementary music, word and movement, play, everything that awakens and develops the powers of the spirit, this is the 'humus' of the spirit, the humus without which we face the danger of a spiritual erosion.

"When does erosion occur in Nature? When the land is wrongly exploited; for instance, when the natural water supply is disturbed through too much cultivation, or when, for utilitarian reasons, forests and hedges fall as victims of drawing-board mentality; in short, when the balance of nature is lost by interference. In the same way I would like to repeat: Man exposes himself to spiritual erosion if he estranges himself from his elementary essentials and thus loses his balance.

"Just as humus in nature makes growth possible, so elementary music gives to the child powers that cannot otherwise come to fruition. It is at the primary school age that the imagination must be stimulated; and opportunities for emotional development, which contain experience of the ability to feel, and the power to control the expression of that feeling, must also be provided.

"Everything that a child of this age experiences, everything in him that has been awakened and nurtured is a determining factor for the whole of his life. Much can be destroyed at this age that can never be regained, much can remain undeveloped that can never be reclaimed." [1]

These are good words to carry with us back into the classroom as we return for another academic year. They serve to remind us that our purpose is to open the door so students can cross the threshold into extraordinary moments. To stimulate our understanding of how to do this, many of us spent our summer participating in teacher training courses.

I have often wrestled with the term "teacher training." For me, it indicates that the teacher is the center of the experience and must guide the student to become proficient or qualified. It seems passive on the student's part. "Teacher education," on the other hand, seems more student-centered and implies that the teacher will facilitate, guide and lead the student toward enlightenment.

As a teacher of teachers, I often ponder whether "teaching" can be taught. Yes, the practices, procedures, processes, theories and design of lesson activities can be taught. However, what cannot be taught might be the most important aspect of teaching – a passion for the subject, a deep commitment to serving the needs of students, a drive to contribute to the human spirit and a more joyful and peaceful world.

Observing the development of teachers as they journey through many stages has been my privilege. An early stage that most teachers go through is one in which they use a directive style. They plan activities in which students will participate, hoping that musical knowledge will be acquired. Teachers in this stage successfully replicate lessons in which they participated in classes or workshops and which are described in textbooks. They can design their own lessons based on these models.

Teachers at this stage seem more concerned with what they are doing than with what the students are doing. They develop presentation skills, motivation strategies and classroom management techniques. For teachers who remain too long at this stage, burnout is sure to occur.

Recently, a teacher who had been teaching for eight years said to me, "I want my students to be more creative and I'm ready to provide that opportunity for them, but I don't know how to make the change." She was expressing a need to move away from that directive style of teaching and on to the next stage, one in which her students could be more in charge of their own learning. She recognized a need to become a "guide on the side" who could facilitate their experiences but could not necessarily predict the outcomes. At this stage, there is a heightened awareness of the individual student's needs and abilities. The teacher is able to step out of the "sage on stage" role and view the act of teaching as one of serving the needs of the student. Lesson planning is centered on developing mechanisms for student creativity and questions that will stimulate thinking. There is a bit of disequilibrium at this stage because the outcomes might not be predictable.

In a culture of assessment and paper-and-pencil testing, this stage is a challenge for some teachers. However, this is a more elegant place where the heart of the educational process exists. It is the place beyond rote-style imitative learning. It is where information is transformed into something the teacher did not predetermine. Students are given opportunities to extend patterns, vary and change existing material, embellish and decorate patterns, and play with the musical material to explore possibilities. It is a joyous place where children use what they know in a variety of new ways. The teacher's role is one of drawing out

continues on page 31

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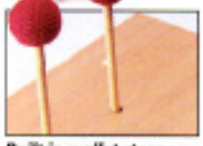

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Piano improvisation develops musicianship

By Alexandra Kertz-Welzel

According to Carl Orff, to become the ideal creative pianist the improviser should "get ears on his fingers" to improvise good melodies. For Orff, piano improvisation was a very important part of a musician's training. Every student at the Orff Institute has been required to take a class in piano improvisation. The main goal has been the development of musicianship through creating music at the very moment of playing.

The Orff approach in piano lessons? Does it really work in private piano lessons? Of course, it works. Not only is it fun to improvise when teacher and student are tired of playing compositions, but improvisation is also an important contribution to the development of musicianship. It helps to avoid the frustration of beginning students who are proud of their abilities to play certain tunes or sounds, but who are not much interested in learning basic piano skills.

If a child is fascinated by music and asks for piano lessons, she is soon surprised after starting lessons. She may have considered herself being a musician, and most certainly was drawn to music, because she was able to play easy tunes or to create interesting melodies. But then, piano lessons came to be all about learning notation, striking the appropriate keys at the appropriate time and playing the music of other people. Usually, lessons proceed according to a textbook, which introduces specific hand positions and musical facts in a sequence in order to organize learning most effectively. What about the child's music and ideas? What about her self-definition as a musician? Usually, the child loses both after a certain time and she becomes accustomed to the teacher's requirements in terms of playing correctly what she is supposed to do.

This description of a child's situation might appear as an exaggeration, but sometimes the creativity of children who saw themselves as musicians starts to wither and fade as piano lessons continue. How can a teacher change this situation? Improvisation can be a way to acknowledge a student's drive to

The piano teacher can expand the student's ideas of melodies through imitation. First the student plays a melody which the teacher imitates, or they may reverse roles. It is a strategy to double-check melodies and to train the student's listening and memory. Also, the teacher might help shape the melody by reminding the student of possibilities for skipping notes, changing the rhythm, repeating notes and alternating between ascending and descending melodies.

It is fun for both student and teacher to improvise good melodies at the piano, explains Kertz-Welzel. It helps the creative pianist to "get ears on his fingers," as Orff advised.

play and to experience sound. Of course, it is not possible to put aside learning the basic piano skills and music reading. But by adding improvisation as a supplement to the technical and musical requirements of a beginner or intermediate piano student's literature, the teacher acknowledges the student's early dreams of being a musician.

Improvisation means inventing music at the moment of playing without writing it down. The original Latin word *improvisus* means unforeseen, unexpected or sudden. Improvisation entails playing unpredictable sounds that are unwritten and are developed by creativity and imagination. Improvisation means more than just disorganized tinkling in order to have fun with the instrument. Rather, it implies an interaction of freedom and limitations, of certain guidelines and room for creativity. Improvisation enhances musicianship, because it offers a composer's insight into music. The student learns about sound, music theory and musical expression through experimentation and experience. She learns what it takes to invent music with a certain character. Improvisation also improves listening and memory, and it is certainly an art and craft that can be learned.

People who improvise know in advance what they are going to play through their imagination and their "inner ear." Improvisers can prepare themselves by memorizing motifs, models, or patterns, which will form the basis of an improvisation. Improvisation should be an essential part of every lesson. For at least ten minutes, both the beginning and the intermediate student should be expected to improvise. There are no preconditions for improvisation besides the ability to listen and to explore.

Following are two models for improvisation with piano students, the first based on the pentatonic scales and the second on modal tonalities. These models include accompanying patterns which provide the basic sound for an improvisation. In these models, both the student and the teacher are improvisers. Similar to the use of the bordun or drone accompaniments for pentatonic and modal melodies in the Orff Schulwerk classroom, the use of these techniques for piano improvisation make possible a "mistake-free" environment in which to experiment. There are only good, better, and not-so-good sounds that can be developed and redirected. Sounds that are not at first convincing can be improved upon by using a step-by-step approach.

Models of improvisation

Pentatonic

Playing pentatonic melodies is a very common way for beginners to become acquainted with the piano. But it should not become an activity just for fun. The teacher should make use of the student's positive feeling from improvising and experiencing her personal creativity without making mistakes and build a sequential path for creative expression.

Improvisations for three hands

The student plays with one hand on the black keys, exploring the keyboard and various sound possibilities. The range of the student's exploration can be limited to one octave or encompass several octaves. The teacher accompanies the student in order to embellish the sound. He plays a fifth in the left hand, choosing either *F♯-C♯* or *C♯-G♯*, and improvises a melody in the right hand, while the student explores.

To spark interesting improvisations, the teacher may alternate between different time signatures during the course of learning improvisation. The proposed first time signature is 2/2 (2/4 or 4/4? – perhaps simply duple?), but the teacher can also choose a 3/4 or 6/8 meter. The teacher

can imply various rhythms through the rhythm of the accompanying fifths. The teacher should listen in concentrated fashion to what the student is playing, and then try to support or influence it.

The teacher may play somewhat louder at the beginning so that the student hears more than her own first anxious steps on the black keys. The teacher can also imitate the student's melodies in order to build first imitations and then question-and-answer-structures. Of course, as improvisation can be quite personal, the teacher must be sensitive in offering critiques to the student. Encouragement is important. Just a few comments on possibilities for improvement can be useful and non-threatening:

"Try to find keys to stay on or return to frequently!"

"Add some longer notes!"

"Try skipping some keys!"

"Try to repeat a note once in a while!"

If the student develops her improvised melodies and is more self-confident and able to control the melodies, the teacher can try an imitation game. The student plays a short melody, with teacher accompaniment, which the teacher repeats one octave lower.

If the melody is too chaotic, the student may be asked to repeat it. If unable to repeat it, then the student must find a new one. Later, the teacher may play a melody which the student tries to repeat. If the student feels comfortable and is confident in improvising the melodies, the teacher can cease playing melodies and expand the accompanying pattern rhythmically.

The student is led to play more complex melodies, paying attention to the recommendations the teacher has given to make the melodies more interesting and exciting. The teacher may also alternate the *F♯-C♯* bordun with the *C♯-G♯* in the left hand for do-based pentatonic melodies, or try *A♯ - E♯*, for la-based pentatonic, helping the student hear the new tonal centers. Finally, the teacher can change the tempo and the character of the improvisation. Slowing down the tempo and playing smoothly, for example, might imply a different mood than a quick and bouncing character.

Improvisations for two hands

The next step is to play with both hands. The student and the teacher first change roles in terms of an improvisation for two hands: The student plays now the accompaniment *F♯-C♯* and the teacher improvises a melody. If the student succeeds, the next step is for the student to play with both hands, first the left, then the right hand. (See Figure 1.)

The next step is to play with both hands simultaneously. Usually the student needs support in coordinating both hands. Once accustomed to playing the melody with the right hand, the student can recall what she learned before in terms of inventing interesting melodies and the melodies can become more complex. If the repetition of the fifth *F♯-C♯* becomes too boring, the student may be able to change to the fifth *C♯-G♯*, either for a short time, shifting tonalities in a rhythmic pattern, or for a longer stay in another "tonal" center.

In all the different possibilities for pentatonic improvisations, the student can play with different moods and characters or create a piece consisting of three different parts, e.g., slow-fast-slow. This is not only a possibility for double-checking if the student understood pentatonic improvisation, but also if the student is able to express different characters with simple musical material.

Modal tonality

There can be various opportunities for improvising in modal tonalities. One of the most appropriate modes for a student is the Dorian mode based upon *D*. The Dorian mode is an integral part of the western musical world, and many folk songs are written in modal tonalities.

Improvisations for three hands

The starting point for a Dorian improvisation is similar to the pentatonic improvisation. The teacher plays a simple accompaniment consisting of the fifth on *D* and *A* and improvises an easy melody while the student explores the Dorian mode. An example can be found in Figure 2.

Figure 1

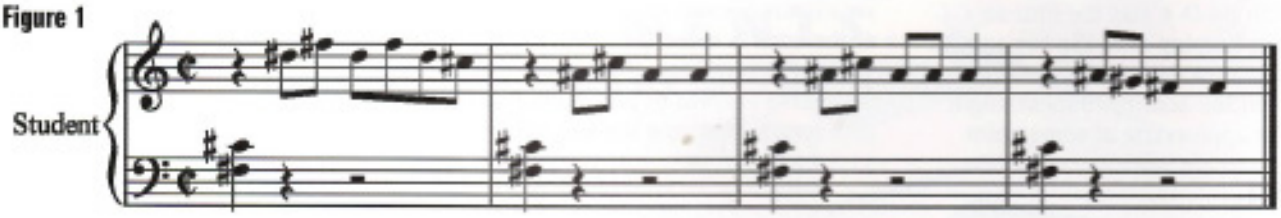
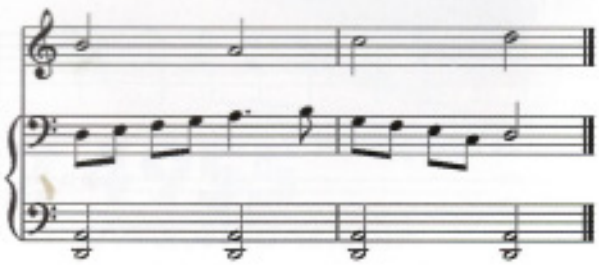


Figure 2



Depending on his or her ability to develop melodies, a student's range may vary, it might be five keys (*D-A*), an octave (*D-D*) or even all keys, starting with *D*. It is important to mention that *D* is the key tone, which should be the starting point and the ending point. It might also be appropriate to talk about modal tonalities in general, and specifically the Dorian mode, if the student knows already some basic music theory.

The teacher might help shape the melody by reminding the student of possibilities for skipping notes, changing the rhythm, repeating notes and alternating between ascending and descending melodies. It might also be appropriate to expand the student's range from five keys to an octave or even more. It might also be reasonable to suggest a specific rhythm, which can be realized in the next improvisation of a melody.

It is useful to expand the student's ideas of melodies through imitation. The student plays a melody which the teacher imitates, and conversely. This strategy serves to double-check melodies and to train the student's listening and memory.

Improvisations for two hands

The student graduates to playing both an accompaniment and an easy melody. She may begin by playing the fifth in the left hand, and then improvising melodies in the right hand.

After becoming more accomplished, she can play both hands at the same time and might also be able to incorporate some shifting between the fifth on *D-A* and the fifth on *C-G* (always keeping *D* as the key tone of the Dorian scale). A change of the meter in the accompaniment might also be appropriate at some point.

It is important to develop melodic ideas, but only after discussions concerning strengths of a student's improvisations. A question-answer-structure may be adapted: the student continues playing the accompaniment part while the teacher improvises a first part of the melody. The student can then provide a musical answer. The melodies might become more or less complex. But it is important to realize that "open" and "closed" melodies depend on the return to the key tone and on repeating a motif of the first section in a second section.

To avoid fatigue or boredom in the portions of a student learning improvisation it is also important to offer ideas concerning music that can be improvised. Titles such as "The Elephant" or "The Butterfly" might inspire, as well as "Spring" or "Old Church." The student can then use different parameters such as tempo, rhythm, dynamics, register and articulation to express a certain mood or character. This facilitates the understanding of more complex music because the student is able to have the composer's insight while improvising on a given topic.

If the student is able to play improvisations with different characters, she will be able to improvise more complex forms such as the *ABA* form. This means that a first section might be joyful, a second part contemplative, and the third section joyful again. The student might use two different models of accompanying, as depicted in Figure 3.

It is also possible to start with a small introduction, which can also be at the end. In order to improve these ways of improvising, the teacher can advise the student to play more complex forms, changing the key tone in the middle section or including a "Leitmotiv" or special motif which may appear frequently.

Improvisation for four hands

After learning the musical language of a modal tonality, there might then start an improvisation for four hands. Teacher and student might switch roles, so that the student plays the bass part while the teacher plays the treble part. Listening to each other in order to imitate or to change the character might show the development of improvisational skills compared to the first attempts to improvise in modal tonality.

Improvisation as a means to musicianship

There are many possibilities for improvisation, all of them opportunities to experience modes of expression or aspects of musical theory. Although improvisation may take only 10 minutes of a piano lesson, it is challenging and rewarding both for the teacher and for the student. Particularly for students who have difficulties with notation, improvisation allows for an experience with music at a deeper level. Piano students should be musicians who also play their own music as well as the written music of other people.

Alexandra Kertz-Welzel earned a doctorate's degree in Germany at Saabruecken University. An author, researcher and accompanist, she also teaches piano and general music education at the college level. She is currently working on a postdoctoral research project in music education at the University of Washington in Seattle.

Write Kertz-Welzel at:
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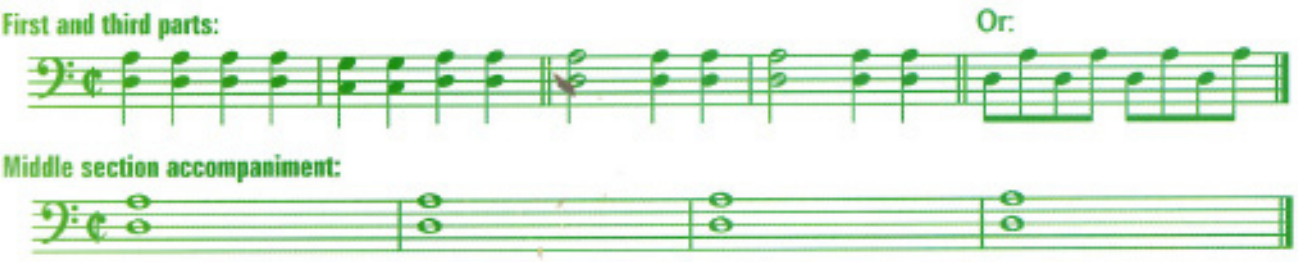
Figure 3



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by Stephanie K. Andrews

By the end of the 19th Century, Arnold Dolmetsch was noted for the spirituality he brought to his performances and to the craft of making recorders. Ezra Pound likened him to the god Pan.

Two different nations, two different languages, two distinct outcomes: the Schulwerk and the Early Music revival. At first glance, it would seem that Carl Orff and Arnold Dolmetsch, Gunild Keetman and Suzanne Bloch had little in common. Yet, when we look a little closer, it is evident the pioneers of the Early Music revival and the creators of the Schulwerk had much in common. When the philosophies and ideals of Orff Schulwerk and those of the Early Music revival are compared, the similarities are startling, even astounding. Within each is embodied both the delight of self-expression and the call to respond to music with our whole being – body, soul and spirit.

Upon completion of his undergraduate studies in Munich, Carl Orff traveled to Berlin. There he met the eminent musicologist Curt Sachs, who became Orff's friend and mentor. During his stay in Berlin, Orff developed a strong interest in Early Music, particularly European medieval and Renaissance music and the works of Monteverdi. By 1923, he was back home in Munich. There, fortuitously, he met Dorothee Günther, who was interested in opening a school for gymnastics and dance. As he listened to her ideas, he saw the possibility for incorporating elemental music education with gymnastics and dance. It was a concept with an affinity to the Greek "Mousike" – a unity of speech, music, and dance.

Establishing the Güntherschule

In September 1924, their vision was brought to fruition with the founding of the Güntherschule in Munich. At first, the piano was the principal instrument used by the Güntherschule. Through the influence of Curt Sachs and Oskar Lang, the instrumentarium gradually grew to include rattles, bells, drums, gongs and, eventually, xylophones.

In 1926, Gunild Keetman arrived as a student at the Güntherschule. After completing three years of study, Orff invited her to become an instructor. Following her arrival at the school, Orff began to explore the possibility of adding a wind instrument to the Güntherschule instrumental ensemble. When Sachs recommended the recorder, Orff was initially resistant to the idea because at that time the recorder was strongly associated with its important role in the revival of Baroque music. Sachs pointed out to Orff that several bone flutes had been recently discovered in Northern Europe. The flutes were similar to recorders and believed to date from the Stone Age.

"You should use recorders, then you will have what you most need, a melody instrument to your percussion, the pipe to the drum, corresponding to historical development," he told Orff.[1] Orff was then convinced that the recorder, indeed, deserved a place in the elemental ensemble, and ordered a set of recorders for the Güntherschule. When they arrived, however, there were no instructions as to fingering or technique.

Keetman's legacy

It was Keetman who offered to solve this daunting problem: "Give me a recorder and I will find out how it works – in a month, lessons will begin!"[2] Keetman not only discovered

the correct fingerings, but developed an elemental style of playing the recorder – expressive, utilizing both improvisation and ornamentation, with little vibrato. She went on to compose much of the Schulwerk recorder repertoire, including the *Stücke für Flöte und Trommel* books, *Spielstücke für Blockflöten*, *Spielstücke für Blockflöten und kleines Schlagwerk*, and numerous pieces in the *Music for Children* volumes. Through Keetman's efforts we have been given a legacy of this marvelous instrument as an integral part of elemental music.

Early Music, of course, played a highly significant role in developing the elemental style of the Schulwerk. As distinguished Schulwerk scholar Isabel McNeill Carley has noted, the use of drones, pedal point, paraphony, and decoration of the third were all techniques Orff learned in his study of Early Music.[3] Settings of early melodies are found throughout the *Music for Children* volumes, such as "Sumer is Icumen In" and "Street Song," the latter being a set of variations on a lute piece written by Hans Neusiedler during the 16th century.

The medieval church modes are also explored quite thoroughly: Ionian, Aeolian, Dorian, and Phrygian in the *Volumes*, and Lydian and Mixolydian in *Paralipomena*. Ornamentation, an improvisational technique important to 16th-century recorder players, is frequently seen in Keetman's recorder pieces. In *Reminiscences of the Güntherschule*, Keetman recalled how she and Maja Lex would sometimes set melodies from old German dances or English country dance tunes for the Güntherschule orchestra. These arrangements were performed using viols, portative organ, harpsichord, and bells.[4]

Arnold Dolmetsch was born in France to parents who owned a company that manufactured pianos, organs and harmoniums. He himself became highly trained in the craft of building instruments. Later, he began formal study of piano, violin, and composition. In 1883, Dolmetsch arrived in England to study at the Royal College of Music in London. He, like Orff, developed an intense interest in Early Music. Dolmetsch believed it was extremely important to perform Early Music on authentic instruments – the actual instruments that would have been used in a particular historical context - and began to build his own viols, lutes, and harpsichords.

In 1891, he began giving "historical concerts" in which Early Music was performed on authentic instruments. When the Elizabethan Stage Society was founded in 1894, the Dolmetsch family was asked to provide music for the productions of plays from the Elizabethan period. In 1905, Dolmetsch purchased his first recorder (an alto made of boxwood and ivory), and soon began to play it in his concerts. When this recorder was accidentally lost in 1919 by his then 7-year-old son, Carl, Dolmetsch decided to make his own recorder to replace it.

Breath of the past

In 1925, he played this recorder at the First Haslemere Festival in England. At the next year's festival, Dolmetsch, along with several of his family members, performed using a consort of his handmade recorders – soprano, alto, tenor and bass. Dolmetsch soon allowed his son, Carl, to take over production of recorders. Within a few years, the Dolmetsch family was renowned for their handmade recorders. Dolmetsch instruments became the instruments of choice among London's elite; George Bernard Shaw and Sir Bernard Darwin were among the customers who purchased Dolmetsch recorders. Today, Dolmetsch recorders are among the most highly respected in the world.

A common thread runs in the personal experiences of those involved in the Early Music revival and those linked with the roots of Orff Schulwerk. Suzanne Bloch, who studied the lute with Arnold Dolmetsch (and later went on to become the founder of the American Recorder Society), recalled her experiences in performing Early Music:

"... the lute had begun to represent something of great spirituality to me. At first I was not aware of it; I just wanted to play ... Then I discovered the miracle of playing a simple piece well on the lute, of feeling the magic created by the sound of the instrument – this wondrous hush, a spell on the audience. It was as if suddenly the breath of the past were upon us all, making us forget the noises, the tensions of our times."[5]

Contemporaries of Arnold Dolmetsch also noted a certain spirituality and timelessness inherent in his work and performances. Ezra Pound, after witnessing a recorder performance by Dolmetsch, felt as if he had just seen and heard the god Pan. George Bernard Shaw wrote of his conviction that Dolmetsch's work was "deeply beneficial to the cause of music – and, indeed, to the betterment of mankind."[6] He also spoke of the timelessness of true art and the essential role in artistic culture of understanding and knowledge of the past, as well as reverence for it.

Compare these reflections with those of Carl Orff, Gunild Keetman, and others closely linked with the early days of the Schulwerk. Keetman, reflecting on her days at the Güntherschule, told of the characteristic excitement in the school's atmosphere:

"The most exciting thing during my education was that Orff was constantly looking for new sounds and was overflowing with ideas."[7]

Arnold Walter, Ph. D., is director of the Royal Conservatory of Music in Toronto. He recalls his first exposure to the beginnings of the Schulwerk: a performance by students of the Güntherschule. He remembers being completely captivated by the way the music and movement seemed to be coming from the same source.

"One couldn't help feeling that something was coming to life here which had long been forgotten in our civilization: the primeval power, the magic effect of music which 'moves' us quite literally..."[8]

He described the music as having an "archaic flavor," yet somehow modern as well, akin to Stravinsky:

"It didn't accompany the dance, it created it; and it seemed an ideal

medium to teach young people what music was all about – to teach them to respond to it wholly, with every muscle and nerve, with body and soul."[9]

Elemental and timeless

It is quite evident that Orff himself was deeply aware of the innate timelessness and spirituality of his work. He wrote in *The Schulwerk*:

"The ideas of an elemental music education are not new. It was only given me to present these old, imperishable ideas in today's terms, to make them come alive for us."[10]

It is interesting to note that scientists have identified that the same essential chemical elements found in humans are also found in the soil of the earth. We are, in essence, elemental creatures. This sheds a whole new light on Orff's definition of elemental music as "pertaining to the elements, primeval, rudimentary, treating of first principles ... Elementary music is near the earth, natural, suitable for the child."[11]

Orff also reflected:

"The elemental remains a foundation that is timeless. The elemental always means a new beginning ... In its timelessness the elemental finds understanding all over the world."[12] He noted that elemental music provides the child with opportunities for development of emotion and imagination and power to control the expression of feeling.

Today, children are constantly bombarded with violent images on television, technology that advances at warp speed, and the saccharine values of pop culture. Many are sentenced to years of public education in buildings that are often dreary – even decrepit – with teachers who are underpaid and demoralized. They are subjected to year after year of standardized testing. When school administrators are under duress to make their students perform well for the sake of "accountability," the result is often a curriculum emphasizing training students to pass those tests.

These circumstances not only take the life and joy out of the educational process, they dehumanize the child. The child doesn't learn how to imagine, to create, to feel, and to develop his innate spirituality, but simply to successfully regurgitate information.

With the current trend of testing students with increasing frequency and even requiring children as young as 8 years old to pass a state-mandated test to be promoted to the next grade level, it is imperative we uphold Orff Schulwerk and similar educational approaches encouraging the full development of a child's creative potential and humanity.

If we should fail to do this, a distressing and frightening portent looms on our horizon: a generation that cannot feel, create, imagine, or even think for themselves and who have lost their humanity. Orff expressed his awareness of and deep concern for this:

"Elementary music, word and movement, play, everything that awakens and develops the powers of the spirit, this is the 'humus' of the spirit, the humus without which we face the danger of a spiritual erosion … Man exposes himself to spiritual erosion if he estranges himself from his elementary essentials and thus loses his balance."[13]

This does not, however, have to become a foregone conclusion. The choice has been set before us. Carl Orff, Gunild Keetman, and many others in Orff-Schulwerk have in the work of their lives given us a great gift: a compass that points us to true north. It is the way back. It is the way back to all that is true and beautiful and wondrous in our world. It is the way back to the essence of who we are, to renewal, to our spirituality, to our humanity, to that which is eternal within us. It is the way back to ourselves, to each other, to God. It is a gift that transforms all of us.

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3 Isabel McNeill Carley, "Early Music in the Schulwerk," *The Orff Echo* 32, no. 2 (Winter 2000), p. 9.

4 Gunild Keetman, *Reminiscences of the Güntherschule*, trans. Rosemarie Kelischek and Isabel Carley (Cleveland: American Orff-Schulwerk Association, 1978).

5 Brian Blood, *The Dolmetsch Story* (online article, 2003). www.dolmetsch.com Select: "Useful Links," then "Dolmetsch People," then "Arnold Dolmetsch" [21 April 2004]

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7 Susan Wheatley, "Tanzgruppe Günther: The Legacy of Keetman and Lex," *The Orff Echo* 34, no. 4 (Summer 2002), 22.

8 Keetman, op. cit.

9 Ibid.

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11 Ibid., p. 21.

12 Ibid., p. 277.

13 Ibid., p. 245.

Stephanie Andrews has taught music for 14 years to students ranging in age from pre-kindergarten through eighth grade. She completed Level I Orff Training at Baylor University and Levels II and III at Southern Methodist University. She is currently pursuing a master's degree in music education at Baylor University.

Write Andrews at:
sandrews@grandecom.net

Translating Balinese music from gamelan to Orff ensemble

by David Harnish

The small Hindu island of Bali in the Islamic country of Indonesia is well-known for its rich performing arts. Most music is performed on gamelan ensembles, of which there are as many as 30 different types. It is characterized by gong cycles, melodic layers, ensemble precision, rapid tempi, and interlocking parts of two contrapuntal melodies combined in figuration.[1] Balinese gamelan music is featured at religious rituals such as temple festivals and life-cycle rites, state and local affairs, competitions and within modern conservatories. The most popular ensemble is the gamelan *gong kebyar*, an early 20th-century innovation. *Gong kebyar* music has been widely disseminated and many such gamelans are housed in academies all over the world.

In 1997, I arranged some relatively simple Balinese compositions featuring the pieces performed by both Balinese gamelan *gong kebyar* and Orff ensemble, and gave a presentation of them at the College of Musical Arts at Bowling Green State University. While certain elements were missing, the Orff versions nicely reproduced the melodies, phrases and structuring principles of Balinese gamelan. Below I discuss the process of transformation and transcribe four simple pieces based on *ostinato* patterns to be transferred from gamelan to Orff instruments.

Balinese instruments and elements

The *gong kebyar* is a pentatonic gamelan, featuring the mode *selisir* derived from the seven-tone parent scale, *pelog*. The intervallic relationship of the five tones – *ding, dong, deng, dung, dang* in Balinese *solfege* (numbered as 1, 2, 3, 4, and 5) [2] – can be approximated on the "white keys" (*E, F, G, B, C*). This is only an approximation of a gamelan's tuning. Though Western variants can communicate the basic relationship and feeling of the pentatonic *selisir* scale, every gamelan – considered a living organism and bestowed a proper name – is tuned differently; there is no sense of absolute pitch and the intervals are not tempered.

Balinese instruments are uniquely made in pairs and set deliberately slightly out-of-tune, creating a shimmering, acoustical beat when struck simultaneously. Figure 1 below shows the distinct *cents* readings of two paired metallophones of Kusuma Sari, the gamelan housed at Bowling Green State University. Musicologists measure pitch in *cents*, to help the ear to better hear pitches not based on the tempered tuning system (100 cents = one half step; 1200 cents = one octave).

A general rule in gamelan is that instruments lower in pitch, such as the gongs and bass metallophones, move at a slower rate of speed than those of higher pitch. The music is constructed within gong cycles (*gongan*), the period from one big gong stroke to the next. Each gong cycle, usually 4, 8, 16 or 32 beats, is punctuated by smaller gong instruments. Within the cycles of a given piece is a core melody (*pokok*), from which other musical parts are derived. This core melody, performed by two *calung* (cha-*loong*), 5-keyed metallophones in the baritone register, is punctuated by the two 5-keyed *jegogan* (jeh-*go*-gan), bass metallophones at regular intervals – a ratio of 4/1 or 2/1; that is, four or two *calung* tones per *jegogan* stroke. The *ugal* (*oo-gahl*), a 10-keyed and two octave metallophone covering baritone and tenor ranges, plays a melodic elaboration of the *calung* melody at a faster rate of speed; the *penuade* (p'-mah-*day*) with 10 keys covering tenor and

Figure 1

	C	Db	Eb	G	Ab
Western	0	100	300	700	800
Metallophone 1	5	144	255	684	776
Metallophone 2	50	87	292	718	807
Solfege	1 (ding)	2 (dong)	3 (deng)	4 (dung)	5 (dang)

alto ranges, plays faster ornamentation along with the *kantilan* (khan-tee-*lahn*), a 10-key metallophone that covers alto and soprano ranges. This gives a range from very low pitch and slow rate of relative speed to high pitch and fast rates of speed. Interlocking parts called *kotekan* (ko-teh-*khan*), a common element played on the higher-pitched metallophones or on the *reyong* (ray-*ahng*) gong chime, move at the density reference – the fastest rate of speed; this clip is reinforced by *ceng-ceng* (cheng-*cheng*) cymbals.

The process of transformation

The musical parts from gamelan have to be translated to Orff ensemble. This is not a difficult process. The ranges and musical roles of the respective metallophones are roughly matched and thus are easy to map onto Orff instruments. The problem of pentatonic material on a heptatonic ensemble is resolved by removing the unneeded keys/tones. On the problem of the shimmering acoustical beat between paired instruments[3] Judith Cole suggests placing "fun tac" or a similar substance underneath the keys of alternate Orff metallophones to make pairs slightly out of tune. In addition, similarities in playing philosophy, structure, and orchestration may be noted between Orff Schulwerk and Balinese music.

1) Both Orff Schulwerk and gamelan music use rhythmic and melodic strata and *ostinati* or short, repeating melodies.

2) Both utilize rote teaching and learning processes, with emphasis on developing listening and memory skills.

3) Both practices promote ensemble participation and are solo-oriented rather than group-oriented.

4) Both synthesize all the arts. Orff stated that elementary music is never music alone, but forms a unity with movement, dance and speech. This unity has always existed within Balinese performing arts.

5) In both there is an emphasis on children in education. Balinese children are honored members of the culture and begin studying music and dance between the ages of 5 and 10.

Most grade levels, particularly middle school and higher, could play the pieces below, though some elementary groups might play simplified versions, where parts given for one musician could be played by two children. I want to stress that gamelan music is an oral music tradition and should remain oral and not visual. These transcriptions are only tools to instruct teachers, not to teach students. They are not true representations of Balinese music but rather modifications of a living music tradition. Missing are dynamic and tempo

A group of metallophones of Balinese gamelan gong kebyar *in an unusual arrangement. In the foreground is a* kantilan. *Directly behind it is a* pemade, *with several more* pemades *behind that. A* calung *and* ugals *are along the back. Photo courtesy Bowling Green State University.*

markings, and the rhythmic breaks (*angsel*) that are common practice in Bali. A few parts have been simplified or "bent" to better fit the Orff model. The beat of initiation, which in Bali would be the last beat, has been adjusted to be the first beat here for convenience; it has thus been Westernized.

Two of the pieces ("Baris" Fig. 2, and "Durga" Fig. 3) accompany dance. Balinese dances require rigorous training and would have to be greatly simplified or reduced to be a useful part of Orff Schulwerk education; thus, dance is not considered here. If a given teacher had Balinese dance training, this would, of course, benefit the program, especially given the close interaction of these arts in Bali.[4]

The four transcribed pieces with repeating melodies are "Baris," "Durga," "Bapang Selisir," Fig. 4 and "Penyuwud", Fig. 5. These are performed in many contexts and can be played without transgressing any concept of sacred. The transcriptions include the gong, *calung*, *ugal*, *pemade*, and *kantilan* parts. I advise using only the metallophones in the Orff ensemble, though educators should feel free to double parts on xylophones if they have a large class. The four melodic parts probably best correspond to bass (*calung*), tenor/alto (*ugal*) and soprano (*pemade*) metallophones, and soprano (*kantilan*) glockenspiels, respectively, but I leave these determinations to teachers. In the transcriptions, the *calung* is written an octave lower to better equate with bass metallophones, and the *pemade* and *kantilan* are written an octave lower to better fit the staves.

If educators wanted to create a *jegogan* part below the *calung* (and have, say, bass xylophones play it), simply have those instruments play a 1:2 ratio to the *calung* part (i.e. if *calung* is half-notes, play whole notes). If the glockenspiels are too brittle or bright, their parts can be played on soprano metallophone. If anyone would want to include recorders, these could play the *calung* melody either verbatim or with some arranged variation.

I decided that, for our purposes, the *kantilan* (SG) can sometimes play the *reyong* gong-chime parts, which would otherwise be absent in the transference to Orff ensembles. The transcriptions are lacking several gamelan instruments that cannot find

The kendang *(drum),* kempli *(time-keeper) and* reyong *gong-chime of a Balinese gamelan gong* kebyar. *Photo courtesy Bowling Green State University.*

easily available counterparts in Orff: cymbals, drums, *kempli* time-keeper, *jegogan* metallophone, and *reyong* (except when represented in the *kantilan* parts). Educators should feel free to use cymbals, drums, a time-keeper and additional gongs from Orff ensembles or other instrumentarium. The transcriptions assume that a second gong is available (note: "P" is for *kempur*, a smaller hanging gong, and "G" is for the *gong ageng*, the large gong), and one simple cymbal pattern, Fig.6, is included that can be used in any of these pieces. Students will need to develop a quick damping technique, where a struck key is damped at the precise moment the next one is played. This can be practiced in many ways, beginning by slowly moving up and down the scale, then changing directions more often and finally playing larger leaps at increasing tempi. It is also advisable to move students to different instruments once they have learned their part, so they can absorb the music from differing positions.

The repertoire

The first piece is "Baris," the famous abstract, non-narrative warrior dance piece featuring a solo dancer who directs the gamelan with signals. The notation shows the basic layering of Balinese musical parts. "Baris" uses an 8-beat pattern (*gilak* - see gong pattern), and begins and concludes on the pitch *dang* (5), here noted as C. The *calung* (BM) perform the core melody - a series of half notes; the *ugal* (AM) play an elaboration of the core melody; the *pemade* (SM) double up the *pangugal* part an octave higher with repeated notes; and the *kantilan* (SG) play ornamental interlocking parts derived from the *reyong* gong chime. In Bali, the *kantilan* would normally perform the *pemade* melody at their higher octave (Orff ensembles should do this at first, then separate and follow the transcription only when or if ready); the *reyong* parts used by *kantilan* add a crucial melodic level and more diversity to the piece.[5] In teaching the pieces, I suggest dividing the students up and clapping (and later singing, perhaps using Balinese solfege or numbers) the various parts together; since they are more complicated, clap out the interlocking parts later. Clapping and singing should precede trying to play the parts on the instruments.

"Durga" is an ostinato that accompanies the dance of a witch-like creature from theatre called (depending on the form) Durga, Calonarang, or Ratu Ayu. The piece uses a four-beat cycle and begins/concludes on *deng* (3). The layering effect can be seen in the *calung* (BM) and *pangugal* (AM) parts,[6] while *pemade* (SM) and *kantilan* (SG) perform a simpler style of interlocking parts than that of "Baris;" these parts can be seen as repeating 2-beat cells. (The interlocking parts have been slightly modified.) Instead of the pattern given, the bass metallophones (and/or xylophones) can also play the following half-notes over two measures: *G-C-G-E*; this is taken from the *jegogan* part in Bali. "Durga" is an easy piece for groups to begin to learn Balinese musical elements.

"Bapang Selisir" is an instrumental 8-beat cycle (*bapang* form) that originates with the quintessential Balinese court ensemble, the gamelan *gambuh*, but has been adapted and used by the *gong kebyar* for many decades; *dung* (4) is the main tone. The multiple sections of the piece are omitted here, leaving only the main (beginning and concluding) *bapang* section. It features *pemade* (SM) and *kantilan* (SG) playing interlocking figurations at octaves. Note that the interlocking parts are rhythmically consistent but tonally different in each 2-beat cell.

"Penyuwud," another 8-beat piece using the *gilak* form (like "Baris"), is often the concluding instrumental piece in a program; its main tone is *deng* (3). I include *A* and *B* versions; students should always begin with *A*, and some groups might never be able to master *B* – which I intend for only advanced groups (middle school and above). Version *A* features the consistent layering idea while *B* adds interlocking parts for the *pemade* (SM) and a separate set of interlocking parts for the *kantilan* (SG). I again take some liberties here: the *kantilan* part is extracted from the *reyong*, while the *pemade* parts are those that both *pemade* and *kantilan* would normally play. These two versions relate to the way the piece is sometimes played: alternating *A* and *B* sections. Beginning and intermediate groups should play the *A* section; advanced groups can alternate *A* and *B* sections.

Educators should feel comfortable rearranging these ostinati as needed and to apply the instruments in their particular ensemble accordingly. After all, "rearrangement" is what I've essentially done with these transcriptions, and such flexibility informs how Balinese composers have often crafted new compositions. Some might want to link some of these pieces into a suite or create louder and softer and/or faster and slower sections of the ostinati. I suggest that after students have mastered a piece at a slow tempo, educators try pushing to tempo progressively faster. Balinese gamelan clubs are well known for their remarkable precision and ferocious speed.

Conclusion

The inherent elements of Balinese music can be successfully transferred from gamelan to Orff instruments. There is enough similarity in technique, instruments, tuning, and polyphonic strata within ostinato patterns to convey the sense of Balinese music. This is true despite the different sonority and the lack of gong-chime instruments, the time-keeping instrument, other gongs that punctuate cycles, and drum and cymbal parts. Bringing this music into the classroom can introduce students to wonderful music while they develop music and social skills. In Indonesia, gamelan playing is often linked to becoming a better citizen; perhaps it will likewise benefit our students. The absorbed music values can also be transferred to other musics in the students' futures.

Figure 2

Baris

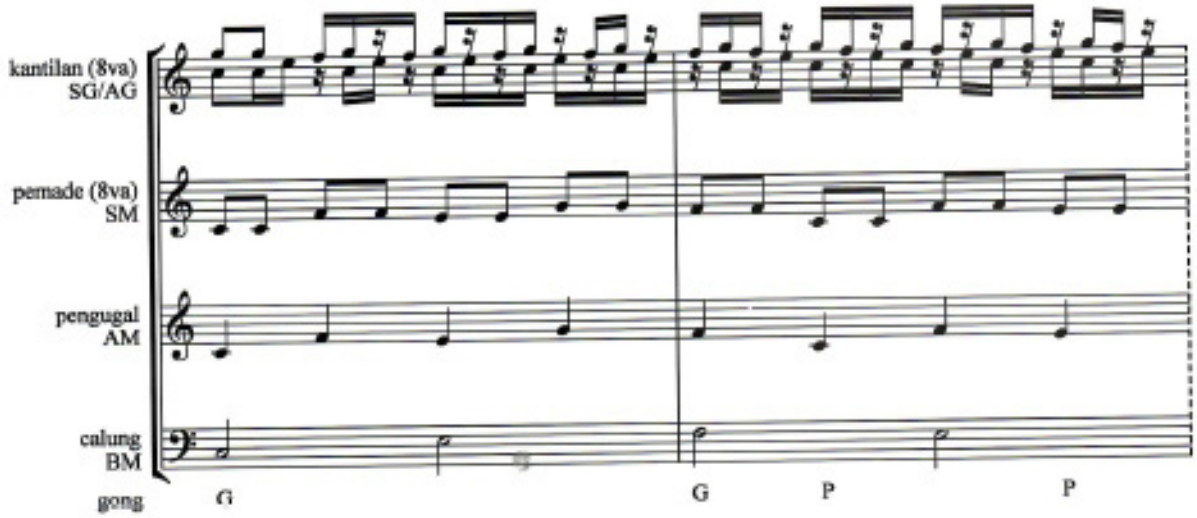


Figure 3

Durga

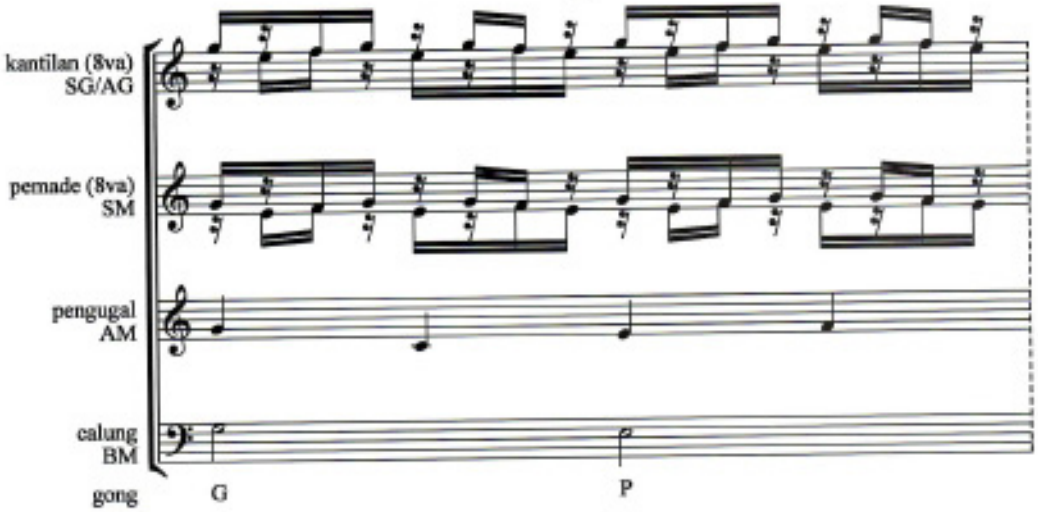


Figure 4

Bapang Selisir

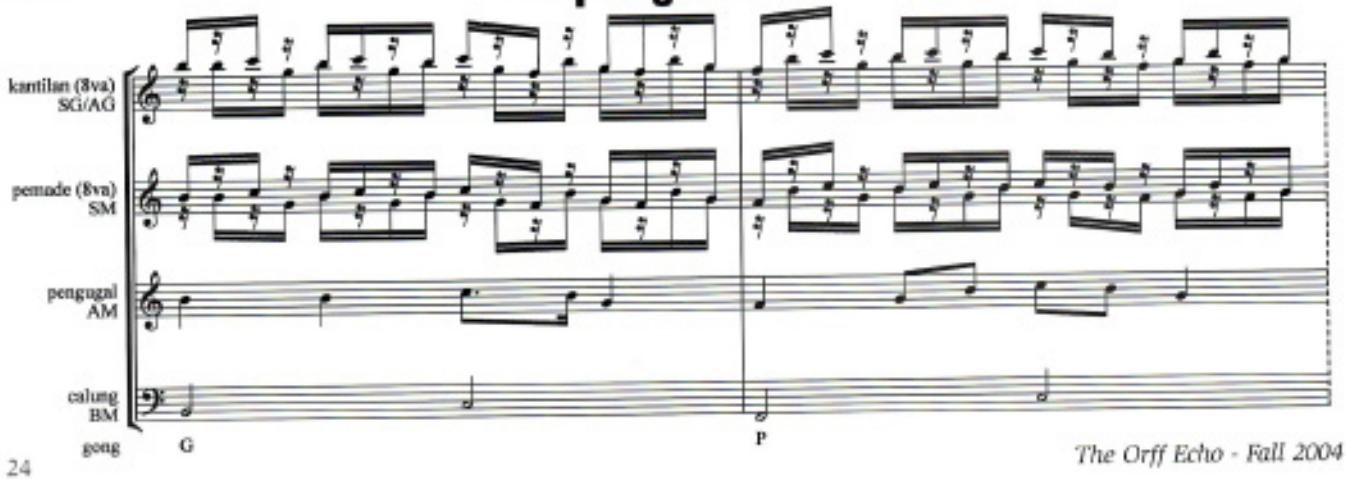
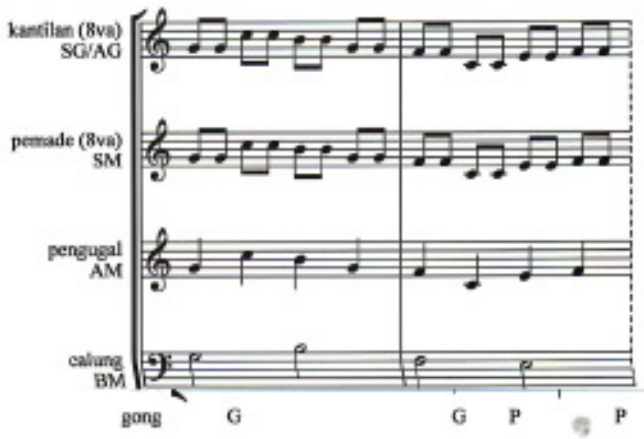


Figure 5

Penywud

Version A



Version B

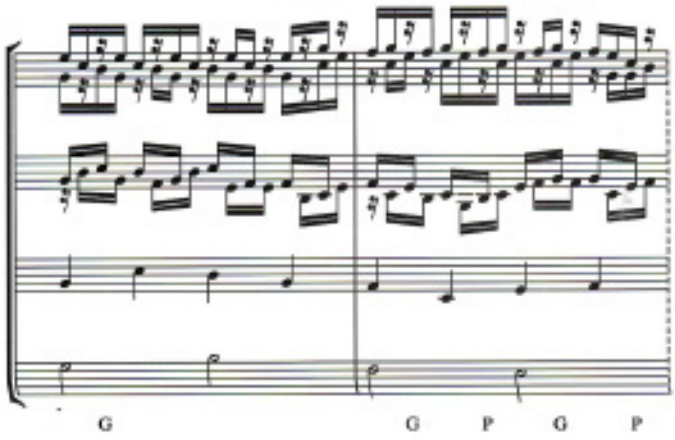
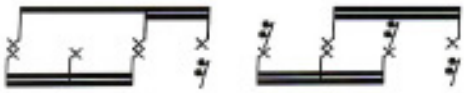


Figure 6

Cymbal pattern



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[1] Mary Shamrock, *"The Challenge of 'Kotekan.'" Many Seeds, Different Flowers: the Music Education Legacy of Carl Orff*, ed. Andre de Quadros. (Nedlands: CIRCME, 2000).

[2] When notating with ciphers, some prefer to use 1, 2, 3, 5, 6; this reflects the heptatonic pelog and corresponds to Javanese practice. Instead of a semitone between the first and second pitches, some gamelans are closer to a whole tone.

[3] Judith Cole, "Sacred Sounds from the Morning of the World." *The Orff Echo* 24, No. 3 (1997), 22-27.

[4] Workshops on Balinese performing arts are available through several U. S. universities.

[5] In gamelan pieces featuring interlocking parts, the *pemade* and *kantilan* normally play the figures thus representing the two parts in different octaves.

[6] Similarly, the *calung* might well play the *ugal* part, but here I have given it the *jegogan* part to create some contrast between the melodies.

Suggested Readings

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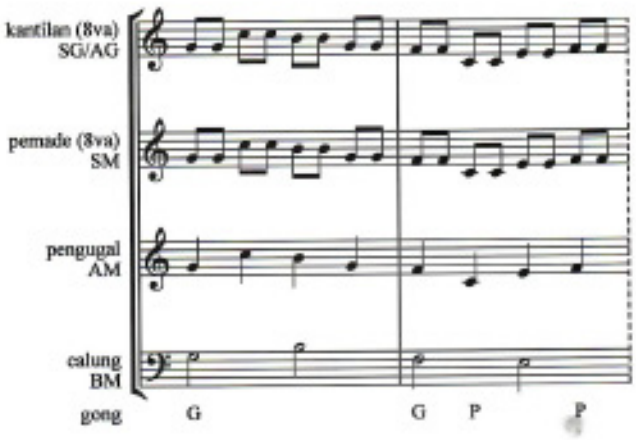
continues on page 26

Figure 5

Penywud

Version A



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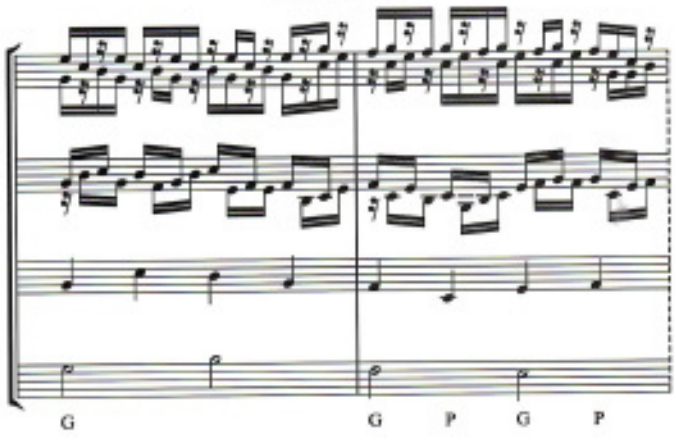
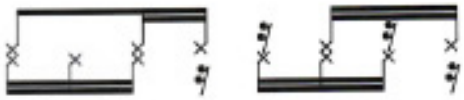


Figure 6

Cymbal pattern



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[2] When notating with ciphers, some prefer to use 1, 2, 3, 5, 6; this reflects the heptatonic pelog and corresponds to Javanese practice. Instead of a semitone between the first and second pitches, some gamelans are closer to a whole tone.

[3] Judith Cole, "Sacred Sounds from the Morning of the World." *The Orff Echo* 24, No. 3 (1997), 22-27.

[4] Workshops on Balinese performing arts are available through several U. S. universities.

[5] In gamelan pieces featuring interlocking parts, the *pemade* and *kantilan* normally play the figures thus representing the two parts in different octaves.

[6] Similarly, the *calung* might well play the *ugal* part, but here I have given it the *jegogan* part to create some contrast between the melodies.

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David Harnish, Ph.D., is associate professor of ethnomusicology and directs Balinese gamelan Kusuma Sari at Bowling Green State. He earned his doctorate at the University of California at Los Angeles and his master's degree at the University of Hawaii. His research has been published in journals, books and encyclopedias. He has recorded Indonesian and jazz performances with four different labels.

Write Harnish at:
dharnis@bgnet.bgsu.edu

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The Zen of Orff Schulwerk

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The Zen master Suzuki Roshi tells a charming story of a little girl who watched him meditate and gleefully announced, "I can do it!"

She crossed her legs and then looked at him and said, "Now what? Now what?" Now what indeed. We go to an Orff workshop and return to our class with the outer form of how to develop an activity – take off some bars on a xylophone, clap the words to a rhyme and make up a little dance. Yet there comes a moment in the class when we look up in bewilderment and think "Now what?"

Suzuki Roshi goes on to say that it is not a question that can be answered by others, but only discovered through one's own direct experience and daily practice. What is true for Zen Buddhism seems equally true for Orff Schulwerk. Teaching begins with the intuition and the daily attempt to feel your way through the numerous details of each and every class. It requires a determined spirit, relentless inquiry, meticulous preparation and a healthy balance between self-criticism and self-forgiveness. Each successful moment is tied by ten failures, and progress is judged by a gradual reduction in the ratio. And ultimately, you are alone in the work. No mentor, methods class or technique can make you a good teacher.

Yet knowing that Zen Buddhism cannot be taught, cannot be transmitted from one person to another, and certainly cannot be captured in words, the Zen master is required to teach, to transmit and to give lectures. The teacher giving Orff workshops is likewise committed to training others, to transmit the spirit of the practice through live models and to try to articulate in language that which is so elusive to language. For the intuitive teacher, a mentor provides a model of what could only previously be imagined and good language provides scaffolding for useful thought.

Good teaching may begin and end with intuition, but in the middle are the key ideas that give necessary shape, direction and clarity. These ideas are often best expressed through metaphor, imagery, poetry and contradictions that embrace opposites. In Suzuki Roshi's lectures, he compares Zen Buddhism to going to the rest room, watching a movie, caring for the soil, tempering iron and softening silk. This kind of talk saves Zen from crystallizing into repeatable dogma. It requires active thought on the part of the lecturer and active imagination on the part of the listener.

Likewise, Orff Schulwerk suggests that the flowing verbs of Orff practice should be wary of becoming the solid nouns of explainable fact. There should be as many diverse ways to think about and talk about Orff process as there are to practice it. By training ourselves to resist easy definitions and search out language that moves the mind, we can keep Orff's legacy alive and forever new. Phrases like "purposeful wandering,"[1] "reckless precision,"[2] "exactitude winged by intuition"[3] show the tension between opposing ideas that good teaching is constantly negotiating.

This article is a broad panoramic sweep through some of the overarching ideas that have grown from my own teaching and then served to refine, clarify and improve that teaching. Ideally, this would be four separate articles, but by reading one section at a time and reflecting before proceeding to the next, the metaphors will be saved from mixing.

The class as a musical composition

The failure – and irony – of much music education, is that the process of teaching it is so dreadfully unmusical. One of the cornerstones that sets Orff process apart from various traditional methods is the radical notion that the teacher is not only concerned with creating and guiding beautiful music with the children, but *treating the class period itself* as a composition, in which every detail needs to be voiced, orchestrated and developed. Since music requires an inviting beginning, a middle that develops the initial ideas and a satisfying conclusion, the music class should follow the same model.

The beginning

A clear and enticing beginning states the theme, sets the tone and invites the listener to care about what happens next. It might be an energetic Beethoven-like burst as the children follow the teacher around the room responding to the hand drum. It might be as mysterious as Mahler as the teacher reaches into a box ready to pull out the prop for the lesson. However it begins, it must attract and compel as a good piece of music does.

The middle

Having stated the theme, the rest of the class needs to sing back to it. The logic in the way an activity develops is the same kind of logic Louis Armstrong uses in shaping his solos. How we move from one activity to the next gets the same kind of thought that Bach gives when writing episodes to connect the subjects in his fugues. Determining the important aspects of an activity merits the same kind of attention Mozart gives to voicing notes in a chord.

The ending

Little rituals to end class give a feeling of cadence and conclusion. If the class has proceeded musically, then the children (and teacher!) might feel the sense of refreshment that we enjoy after hearing a good piece of music. They leave class feeling better than when they walked in.

3D teaching

Even the most well-intentioned teacher can fail to serve students when material is always presented one way only. To truly understand something, we must walk around it, see it from above and from below, and experience it three dimensionally. Thus, 3D teaching is the conversation between the 3 Ds: directive, didactic and developmental.

Directive teaching is the most easily understood of the three. The teacher knows something that the students don't know – say, a piece of music – and proceeds to teach it. But the Schulwerk suggests that *how* one leads the students to learning the notes is its own form of artistry. Here the teacher's task is to thoroughly analyze the piece and create a sequence that helps the students to not only learn it, but also to deeply understand its structure, its required techniques, its conceptual elements. Piece by piece, the teacher creates preparatory exercises, leading questions, compositional problems that bring the students into the mind of the composer and the heart of the music.

Directive teaching accents learning as doing, mastery of material, good technique, and building of repertoire. Its primary vehicle is the hand.

Didactic teaching points experience toward conceptual understanding. Having done something, we name what we have done and give language to our experience. We look at rules that guide us and systems that focus our understanding. We compare and contrast what others have done with the same concept. Didactic teaching requires first that teachers choose experiences that put the rules in context and second, that they guide understanding with a kind of Socratic dialogue, asking leading questions that awaken understanding beyond mere rote memorization.

Didactic learning accents learning as understanding, mastery of ideas, and familiarity with guiding principles. Its primary vehicle is the head.

Developmental teaching is the most challenging of the three and is the Schulwerk's decisive contribution to music education. Here, the teacher is more than the transmitter of material and the steward of ideas. The teacher is the guide of the imagination, awakening the creative impulse and moving spontaneous fantasy play to the developed form of creative work. When the children share such work with each other, the quality of listening and attention is markedly different than that brought about by mere masterful ensemble playing or correctly answering questions. Because this is truly *their* music, each note assumes an importance that playing the works of others rarely achieves. Once the music is shared, the teacher facilitates a discussion to evaluate what worked and what didn't. Carl Orff was very clear about his purpose when he spoke about training the imagination. You might say "It ain't an Orff class until the children create."

Developmental teaching accents learning as creating, mastery of self-expression, familiarity with the curves and contours of a person's imagination. Its primary vehicle is the heart.

Learning as doing, learning as understanding, learning as creating – hand, head and heart. A good lesson blends all three in different weights and balances according to the needs of the moment. When children experience the full range of a three-dimensional lesson, they have a deeper, broader and more meaningful understanding of each thing they learn.

Six guidelines for development

This is the oldest of my lists and perhaps the most practical. It helps me both to plan a lesson and to analyze afterward what didn't work and why.

- Simple to Complex
- Imitation to Creation
- Body to Instrument
- Unison to Orchestra
- Experience to Concept
- Aural to Written

In teaching 3-year-olds, I know I must have very simple tasks, invite imitation, work primarily in the body, teach unison songs and rhythms, and give immediate experiences through the ear. As I move up the ages, we play more complex pieces, use more instruments, work with two-part (and

more) rhythms, melodies and textures, name concepts and learn both graphic and traditional notation. (The one progression where both sides are more or less equal at all ages is imitation and creation).

Yet even though the 13-year-olds olds have moved to the right-hand side of the above columns, each lesson goes through the progression anew. A new piece must still begin with its simplest components. Sufficient imitation is often necessary before coherent creation. It is always helpful to sing and play one's part in the body before moving to the instrument. I make a point of teaching all parts to everyone before breaking into its orchestrated components. We still often play first and describe what we have done later. Most pieces (with the exception of some recorder pieces) are still taught by ear before being shown the notation.

On the reflective side, if a class goes poorly, I ask myself some basic questions: Was the first activity simple enough to give confidence? Was there enough imitation before the creative task? Could the students play the pattern on their body before trying it on the drum, sing the melody before going to find it on the xylophone? Such questions can be the toolbox of the creative teacher tinkering with the imagination.

Tending the soil

We are entrusted with children who come to us wide-eyed with curiosity, filled with wonder and eager to know how things work. Their brains need no prompting to try to make sense of the world – it is their very nature to do so. The idea that learning must be beaten into the students, made palatable by "edu-tainment" or prodded along with a system of reward and punishment, comes from a cynical view of human nature. It betrays a lack of faith in the innate intelligence and curiosity of the human being.

My experience with children of all ages – and adults as well – is that when given an appealing problem to solve, their solutions are mostly good, often brilliant and sometimes astounding. All that is needed is my own faith in their ability to think and the invitation for them to exercise it.

Orff believed that children are endowed with a natural process of development that effective education

must respect. He discovered a type of music and music-making that he called "elemental music," that aligned itself with our innate musicality through our affinity for word, movement and rhythm. The job of the teacher is to profoundly understand how to move with the grain of the child's development. This, I believe, leads to the clearest and most far-reaching definition of good process, Orff or otherwise: a simple faith in the native intelligence of children and their joy in participation, their joy in understanding and their joy in creation.

To return to Suzuki Roshi's sage advice about studying Zen, let us substitute Orff Schulwerk in the following and the connection should be clear:

"Most of us study Buddhism as though it were something that was already given to us. We think that what we should do is preserve the Buddha's teaching, like putting food in the refrigerator. Then to study Buddhism, we take the food out of the refrigerator. Whenever you want it, it is already there. Instead, Zen students should be interested in how to produce food from the field, from the garden. We put the emphasis on the ground."[4]

Perhaps Orff practice is as simple as this: tend the soil and trust in the bloom.

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[1] William Stafford, *Every War Has Two Losers*, (Minneapolis: Milkweed Editions, 2003), p. 139.

[2] Tuck and Patti, *Reckless Precision*, (Wyndham Hill Jazz, 1990).

[3] Paul Klee, *Pedagogical Sketchbook*, (London: Faber and Faber, 1953), p. 8.

[4] Shunryu Suzuki, *Not Always So*, (New York: Quill Press, 2002), p. 47.

Doug Goodkin has been practicing both Orff Schulwerk and Zen Buddhism for more than 30 years, and serves on The Orff Echo *Editorial Board.*

Write Goodkin at:
Goodkind@aol.com

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the creativity from the children. When I observe this type of teaching, I know that the teacher has become comfortable permitting students to be in charge of their own learning.

While this is a noble stage of teacher evolution, there seems to be yet another in which the teacher is able to transform students' lives. You have likely had those moments in which things come together that could never have been predicted, planned or guided. The word most often used to label these moments is "synchronicity."Call it "chance" or "coincidence," or "accident," it's a magical time when we seem to be helped along by the hidden hands of the collective group experience.

So how can a teacher create the conditions for such a miracle? I think it is only possible when we have passion for music, a deep commitment to serving others, a drive to contribute to a better world? Regardless of the stage in your personal evolution as a teacher, enjoy the journey toward stimulating imagination and empowering the spirit.

[1] ***Carl Orff, Carl Orff/Documentation: His life and Works, The Schulwerk*, Vol. 3 (New York: Schott, 1978), p. 246-247.**

But Schulwerk, if it is anything, is a cordial attitude toward life; it is a process of creativity with a wide variety of stopping points; it is open-ended.

— Eloise McCormick

Orff process and performance changes college-student attitudes

by Sally Trenfield

In the past few years there have been three Schulwerk-based adult performance groups at the AOSA convention: *Ocho Por Uno* from Spain *Zephyr* from California and *Schulfunk* from Minnesota. All of the groups were inspiring, not only for their individual performances, but also for the joy each communicated about the process of creating their programs. I remember the creativity and spontaneity of the event, and how I wanted to join each group.

It is a creative performance process quite different from participating in a choir, band or orchestra. Each member leaves a unique signature on the program. As a college-level instructor, I began to ask myself what my college students could learn from participating in a creative process such as that in the Schulwerk-based, adult performances. Two methods courses that I teach already involved my college students working directly with school children. I decided a final exam project might include a performance for children in which college students were performers, not teachers.

The two methods courses were slightly different: Teaching Fine Arts in the Elementary School for elementary education majors, and the other, Elementary Music Techniques for Music Majors. As a part of the final exam project in each course, participants created a program that was shared at a local elementary school. They were also asked to write a reflection paper sharing their thoughts about the final project and what they had learned.

Adult perceptions of Schulwerk

The end "product" of a program was well-received at each elementary school, but for me, as instructor, it was the entire experience seeing my students "form, storm, norm and finally perform" that was the greatest reward. I was most surprised at the impact this performance experience had on the attitudes of college students about teaching.

The elementary education courses met during the spring and fall semesters. The programs were planned in only three, 75-minute classes at the end of the course, but applied principles and techniques we had used all semester. The students were not musicians, although a few had been in band or choir. Many had never been in a performance of any kind.

Learning basic music concepts and bringing children's literature to life through drama, art, and music were ideas we had explored in the course. Our spring final performance had three components: a stomp-like routine using plastic cups and complementary rhythms, a dramatization of the story *Rumble in the Jungle* (by Giles Andreae and David Wojtowycz), and a closing patriotic theme using paper plates as choreography (inspired by a local Orff chapter workshop by Susan Ramsay). The elementary education majors were able to understand concepts of *ostinato* patterns and phrasing by creating the routines themselves. We did not use barred instruments, but instead used props such as paper plates and plastic cups. We used small percussion instruments and vocal melodic ostinatos to orchestrate our story. The audience of third-

"This presentation not only helped us put on a 'show' in front of an audience, but it also taught us how to work as a team," wrote one of Trenfield's students in his course evaluation. "Even though we are not children, in order to be good teachers, we sometimes have to forget that we are adults and that it is necessary to act like children."

through fifth-grade students enjoyed clapping and singing along.

I was thrilled with the college students' artistic talents as they created masks for the animals in the story. Over the weekend, dryer vents became elephant trunks; mailing tubes became giraffe necks. Several college students told me they had never participated in a performance of any kind before. One student summarized the experience this way:

"Overall, I think our presentation went very well. I think that being the first time I have had this type of final exam, it turned out great. I enjoyed watching the way the students seemed interested in our presentation. The way they remained quiet showed us that they were impressed with what we were doing. I think that this presentation not only helped us put on a 'show' in front of an audience, but it also taught us how to work as a team … even though we are not children, in order to be good teachers, we sometimes have to forget that we are adults and that it is necessary to act like children."

Another student reflected on the experience and said:

"Having our performance at Longoria elementary as a final exam was an awesome experience. To be honest, at first I thought it would be an easy grade, but after all was said and done the experience alone was worth more than any grade. Working together as a class was really a learning experience. So many different personalities and ideas came together to make a 20 minute production. I felt we were all successful and even made some good friends whom I will probably run into in other classes. Interacting with the kids and seeing them glued to the performance was neat as well. I was glad to know that something we created was enjoyed by 100 students.

"Lastly, what I will take from the final was the ability to solve problems on the spot and the privilege of working with such great people. I could not have learned those things or experienced more from just a paper and a scantron …"

Student audience, adult performers

The final exam was scheduled in December, so the students chose to use "The Twelve Days of Christmas" as a frame for their program. Each of the days was represented by a short component, a partridge (played by a student) flying across the stage, three French hens dancing the chicken dance (with audience participation), 11 students playing recorders to represent the 11 pipers piping, and a hand-drum routine based on Chris Judah Lauder's process of hand drums with movement and complementary ostinatos. Hula Hoops from the dollar store were transformed into five golden rings. The audience broke into laughter as six student geese strained to lay six large papier-mâché eggs. The third-grade audience sang the verses of the song between each skit.

One student had this to say:

"My classmates and I performed 'The Twelve Days of Christmas' for a group of third-grade students at Cromack Elementary. It was a very good experience for me because it gave me ideas to incorporate in my upcoming teachings. This was my first time participating in and producing a play. So when we started planning for our play rather late, I was a little skeptical. To my relief our play turned out wonderful. Participating in this play also taught how to plan for last minute situations. As a teacher I expect to encounter many last-minute situations. It also gave me a chance to perform in front of students, which I love to do.

"My biggest lesson was from my professor, who taught me how to involve music in my daily teaching. When I become a teacher I plan on involving music in my daily routines. I really enjoyed myself. This was a wonderful and unforgettable experience."

The course for music education majors met daily in May in an intensive session that gave us the advantage of large blocks of time to observe local teachers and teach several lessons in music classrooms at local schools. The final presentation was presented on the second-to-last day of school and kept a group of pre-kindergarten and early-elementary school students spellbound. In addition to creating a routine with cups, and

Trenfield, who teaches at the college level, decided her students could learn from participating in a creative process such as that in the Schulwerk-based, adult performances. She was thrilled as she watched the elements for their performance take shape. "Over the weekend, dryer vents became elephant trunks; mailing tubes became giraffe necks. Several told me they had never participated in a performance of any kind before," she notes.

dramatizing a children's story, the music majors also included a routine based on the rhythm of their names (inspired by Doug Goodkin's book, *Name Games*.).

Another section incorporated each music student's major instrument. Instruments as diverse as bassoon, guitarra, trombone, snare drum, saxophone, violin and voice created a rousing chorus of "Oh When the Saints Go Marching In" while the audience eagerly clapped along.

One part of the program grew out of an assignment given to the students to create a lesson making a piece of classical, jazz or other music accessible to children. A piece of classical mariachi music became the background programmatic music for a *boda* (wedding) in which the college students mimed dancing and celebrating. They invited pre-school audience members onto the stage to dance to the music at the wedding as a student narrated the story.

Another selection, *Godzilla Eats Las Vegas* (by Eric Whitacre), needed no narration as cardboard boxes (inspired by James Harding's session at the Las Vegas AOSA conference) were transformed into Las Vegas, and then part of Godzilla's dinner.

New interest in teaching

The rewards of all performances were many. Although they were presented as "shows," all activities could easily be adapted as classroom lessons with students as participants. Schools benefited from extra educational programs for the children. Classroom teachers expressed admiration and appreciation for the college students' creativity and whimsical humor that captivated all, even preschool students. The music education majors, while accustomed to performing, expressed that they had never been in this type of creative performance. Some of them have now expressed interest in teaching elementary school where previously they had not considered it. As one of them later explained:

"From the very first lesson to the last, my lessons have revolved around the Orff approach without even trying. I especially like Orff's rhythm techniques and his use of percussion instruments. Being a percussionist, that really appeals to me and my style. He incorporates body movements, as well, and that stimulates my love of dancing. I know that the other methods have some of the same basic philosophies but the whole Orff process truly appeals to me.

"I wouldn't have thought of being an elementary teacher. My sight was set on being a secondary educator. Someday I would like to conduct a

band of my own, especially for my father to see. I believe I want to explore elementary education first. I am filled with so much information and experiences to last a lifetime, and it only happened in three short weeks. It was the most exciting class I have ever had. My mind was stimulated by the projects and teaching lessons we did.

"When I graduated from high school I decided to go into music because I felt that I could incorporate theater, dancing, learning and having fun but, until this class I hadn't felt that way. It had just been strict music concepts. In this class I not only got to use my music skills, but express myself in a way that I had intended when I first became a music major."

It was a great joy to watch my students bond through creative process in the way I first experienced as a participant in Orff Levels training courses. I hoped the experience would be positive, but I had no idea of the great impact it would have until I read the reflection papers. All agreed that they had participated in something more memorable than a written final exam.

As an assessment tool, I thought the combination of the performance and the reflection paper was invaluable. I observed students who had never performed on stage discover the mixture of discipline, joy and nervousness that accompanies a performance. I also observed musicians participate in music through dance and drama, and discover the child-like part of themselves that is so vital to the creative process.

Sally Trenfield is a Lecturer in Music Education at the University of Texas, Brownsville. She has taught music more than 20 years at all levels, from preschool to college, and served for 15 years as elementary music specialist for the Brownsville public schools. Trenfield has presented at AOSA and Texas Music Education conferences, and has been a clinician for Orff workshops. She currently is the founder and director of the University Children's Chorus at UTB.

Write Trenfield at:
Saltren@msn.com

O the one life within us and abroad,
Which meets all motion and becomes its soul,
A light in sound, a sound-like power in the light,
Rhythm in all thought, and joyance everywhere —
Methinks, it should have been impossible
Not to love all things in a world so filled.

— Samuel Taylor Coleridge
The Eolian Harp

Dulcimers in the classroom:

A music therapy approach for successful inclusion

AOSA A/V Library: 126 DC

Presented by Lorinda Jones

Reviewed by Beth Iafigliola

Children in Grades 3 through 6 enter the classroom knowing that the music produced with their friends will be their own. They assemble the dulcimers from cardboard kits and decorate the surface with their own style. The dream of playing a string instrument is possible because the dulcimer offers to the players a choice of modalities. With sensitivity to the students' needs, the therapist allows the students to listen to the sound of the droning strings. Students needing a visual cue follow the color-coded pattern of the songbook that matches the sticker on the fingerboard.

Lastly, all test their tactile sense when they feel the tension of the string when using a pick to strum, or the vibration of the string when pressing down near the fret. The result is a joyful sound.

Lorinda Jones reports this scene of success in her session videotaped at the 2003 AOSA Conference in Louisville, Kentucky. She has used the dulcimers with children of varying disabilities, including mental retardation, emotional disorders, and at-risk populations in traditional and alternative school settings.

The goals and objectives of the music therapist, as stated in the session notes, begin to reflect the demands made of music teachers in every setting. The therapist not only must achieve music objectives in the lesson, including increasing cultural awareness and music appreciation, but must also reinforce academic objectives, such as colors, numbers and literacy.

The lesson should strive to increase fine motor skills and be sensitive to individual needs. The music therapist should develop successful cooperative play, and increase listening and attending skills, while encouraging on-task behavior. The music lesson becomes a strategy for success using the skills of the whole child.

In the session notes, Jones includes helpful considerations when using the dulcimer with special populations. Jones states that success begins with sequential materials. Build on mastery before adding new steps, she advises, and allow for much repetition.

Jones begins with exploration of the instrument. Place the dulcimers on a desk, TV tray, table or floor. Jones uses the Ionian tuning *C, G,* and *G*. The lower key is an easier singing range for children with limited verbal skills. An added bonus is that the strings are easier to strum, she explains, when there is less tension on the strings. Carefully she models holding the triangular pick, and demonstrates strumming the instrument in various places on the fingerboard, finally placing the pick in the strum hollow. The participants in the session and the students in your setting set the tempo of the strum and individually decide whether to strum toward or away from themselves. The students should strum the pulse in the song, but as a contrast, Jones demonstrates a traditional strum pattern used by accomplished performers.

Jones reinforces the difficulty of solo playing by showing that the hands use opposite directional movements when strumming or moving on the fingerboard. With this point made, she begins with partners, allowing one partner to strum and the other to finger the strings on the fingerboard. This gives each person time to listen, to sing and to share.

Each beginning dulcimer class begins with a familiar song, or a song with repetitive lyrics, such as "Frere Jacques" or "Train is a-coming." For ease in reading, the song text appears in large print and the participants use a songbook or printed sheets placed next to their instruments rather than on a wall chart. Color-coded stickers show the pulse strum pattern, and the colored sticker on the word sheet coordinates with the third fret sticker placed on the fingerboard. The music sheet reinforces literacy skills, while the text may cue additional percussion accompaniments, such as bass xylophone bordun or color parts that highlight the text and style.

In the beginning, songs use one chord or one color on the song sheet. As they advance, the players change the finger placement on the fingerboard and add chord changes that create a harmonic ostinato. The music therapist suggests ways to label the instrument, mark the music so that the students may advance to traditional dulcimer tablature, and create arrangements that add variety and flow. Though the pacing of the session may seem relaxed, Jones carefully leads the participants through the thought process needed to identify the smallest steps for success. This attention to detail makes the session participants aware of the needs of special learners, and opens the 3636door of music to all our students.

Other AOSA videotapes of interest:
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The creative process reflected in nature

by Veronika Schultz

Picture a small, tranquil pond, nestled in a mountain valley, surrounded by tall reeds glistening in the sun. When a stone is cast into it, the impact causes concentric circles to ripple outward on the surface, filling the entire pond. As waves of energy reach the shore, their collision causes the ripples to turn back, toward their source. To trace where the stone entered the pond, watch the movement of the concentric rings. It appears that nothing can move in nature without affecting everything else.

In the late 1960s, two writers philosophically cast their stones into the pool of educational thought, releasing powerful energies still affecting education today. Both Arnold Burkart, first president of the American Orff-Schulwerk Association, and John Holt, the author of several books on educational reform in elementary education, called for a change from content to process in our schools. Their thoughts embrace us all, for there is an interrelationship and interconnectedness in these undulating, creative waters.

Process as destination

In his essay, "Process as Content in Orff Schulwerk," Burkart affirms that "processes are not merely vehicles to a destination, but are themselves a key destination."[1] He argues that music educators need to move away from mastery of composed musical works for public performance to a

Sunset in the wilderness near Vail, Colo. Photo © John Fielder, 2004

process-oriented setting. He sees this process as the "integrating mechanism" which is related to "informational knowledge," an imaginative teacher and each unique group of students.[2] In process teaching, the goal is not to obtain a fixed, predetermined product. Instead, there is a synergy between the group and its leader that encourages exploration, improvisation and choices of outcomes.

In his book, *How Children Learn*, Holt encourages all educators to observe the natural state of young children's exuberant play at home, in playgrounds and at school. There, he maintains we can see their enthusiasm and boundless curiosity to learn. He observes that from infancy children exhibit styles of learning that they use naturally and well. It is interesting, he said, that young children master a native language (or two) without formal instruction. And, since children explore their world through their muscles and their senses, he urges educators to remember that children simply do not think as adults do.[3]

Much the way a mountain-top pond engenders myriad, miniature, vibrating rings from each falling raindrop, so each teacher who has taught Orff Schulwerk becomes, in turn, a catalyst for change.

Music as language

Burkart points out keen insights of Carl Orff and Gunild Keetman in regard to children's play, where creative expression evolves from spontaneous movement, word-play, singing and playing simple instruments. In the Schulwerk, music as a language begins with the physical response of children to rhythm and timbre. When their bodies begin to step, clap and whirl, their voices join in. As they move in space, repetitive accompaniments can be added with percussion and barred instruments, and the dance has begun.

Holt sees a parallel development in children's acquisition of language, from babble and imitation of sounds to an expressive phase of gradually longer phrases. He also asserts that children enjoy singing but should "play" with words and pitches to create something new.[4]

Burkart explains that Carl Orff compares the Schulwerk to a wildflower that proliferates best in nature rather in a cultivated garden. Anyone who has wandered through acres and acres of brilliant blooms in the countryside or the mountains can attest to this fact. Burkart also acknowledges the contributions of Swiss psychologist, Jean Piaget, who pioneered studies in the 1930s on how children think and learn. According to Piaget, knowledge "is a matter of constant, new construction by its interaction with reality. There is a continuous creativity."[5]

The spirit of discovery in children's play is equally appreciated by Burkart and Holt. Anyone who attends Orff chapter meetings or national conferences taps into this innate quality of children's learning, where again laughter, movement and active music-making are brought together. In our world, unique forms of music, dance and folklore are assimilated into a global family that is fast becoming homogenous. It is imperative that rediscovering and sharing our cultural roots through the music and movement forms of the Schulwerk be encouraged and appreciated.

Encounters as energy

For each Orff Schulwerk practicioner, there was that first, mesmerizing moment when we were captivated by the vibrant energies of our first encounter with Orff Schulwerk. How have we answered Holt and Burkart, who call for creative expression in our classrooms? Our responses will be as diverse as our teacher-training, our creative temperaments, and philosophical views shaped by our own life experiences.

Some think of teaching as a series of steps toward preconceived musical objectives. Others see teaching as working with the interactions of sound and movement into a more flexible atmosphere, with an element of chance at the core. Perhaps both views are right, but not at the same time.

Burkart sees teaching as three stages along a creative continuum. The first stage he described as an "intake-acquisition" process that includes imitative work and exploration with movement, body percussion, speech, song and the use of non-pitched and pitched percussion.[6] The focal point of this stage is building a vocabulary of sound-relationships of music and movement experiences.

Next, he outlines a "manipulative-divergence process." Here, the teacher's role is to guide children in their exploration of multiple ways to manipulate the elements of rhythm, pitch, timbre, form and dynamics.[7] As children sharpen their skills and stretch their imagination, they begin to express their own ideas, and improvisation. Thus, "the spontaneous working out of a defined musical or movement problem" [8] finds its niche.

He calls the last stage the "manipulative-synthesizing process." Here, individuals and student groups learn to discriminate, make choices and organize artistic outcomes to share with others.[9]

Performance is but one set of choices from among many. When students have really "played with" music and dance and have also learned to work cooperatively, they will be successful at this level.

Teachers as change agents

Much the way a mountain pond engenders myriad miniature vibrating rings from each falling raindrop, so each teacher who has taught Orff Schulwerk becomes, in turn, a catalyst for change. Each new idea disturbs the status quo, while initiating countless waves of change.

The world of children has significantly changed during the past generation. Our society and our schools have become much more diverse, representing many more nationalities, languages and cultures. Many students lack exposure to simple playground games, chants and folklore which other generations have passed down for many years. In addition, many children have changed to new schools so frequently that they lack "roots" or an extended family in their present communities.

Consequently, students need the active Orff-Schulwerk approach to music-and-movement education more than ever. As children grow more passive and sedentary, their imaginations repeatedly dulled by television, movies, and heavily synthesized music, they desperately need the socialization and interactive sharing that our Orff classes nurture. Far too many of them lack a positive self-image and loving attention at home. Music class has become a golden opportunity for compliments and success, where children learn the social skills of sharing and cooperation in a group, as well as the very valuable skill of solving problems in a team effort.

We must convey the message to administrators and parents that we are here to help all children have a positive learning experience, including those with special needs. Our performances should be the outcome of what we have created in class together. And, if improvisation is at the heart of the Orff philosophy, it needs to be cultivated in class through lively experimentation that cultivates spontaneous musicianship. There should be a special place for serendipity and chance in our concerts.

As our Orff Schulwerk movement continues to spread with the creation of new Orff chapters, we are fortunate to work with so many excellent teachers who will contribute to our existing curricula. It is noteworthy, however, to realize that Orff Schulwerk has spread to many countries around the world without a published, formal curriculum. When students meet for study at the Orff Institute in Salzburg, there is a constant exchange of cultural and musical values. These include dance, the drum, recorder, and layered ostinati patterns on non-pitched and pitched percussion. There are myriad possibilities of meshing these elements with speech and song. There is time for reflection, brainstorming, and sharing of individual and group creative works.

Expressions of the intangible

Barbara Haselbach, recently retired from the Orff Institute in Salzburg, explains that the arts are an avenue of expression which has a spiritual, intangible, emotional content. She encourages arts educators to recognize how cognitive, affective and physical development are equal in value.[10] She points out that the brain's limbic system mediates all sensory input, the emotional stimulus, and outward expression in movement, speech, or music.[11] An individual can express the inner world of thoughts and feelings spontaneously, or express them in a group setting that has been creatively shaped by an innovative and flexible teacher.

Perhaps her ideas will encourage us to continue to maintain a positive atmosphere where all can succeed, where learning is multi-sensory, and where new artistic forms continue to reflect the society in which we live. With an atmosphere of openness and mutual respect, Orff Schulwerk can continue to be a humanizing and liberating process involving both children and adults.

Mystery and hope

In the rainstorm over the pond, familiar shapes of concentric circles create flurries of energy vibrating into each other. We are indebted to both Burkart and Holt for the philosophical stones they cast upon placid educational waters. At the center of these vibrations lies the mystery of creation, synthesis and relationship. There is wholeness and hope there.

Carl Orff asked us to cultivate the Schulwerk as the force which "awakens and develops the powers of the spirit ...without which we face the danger of spiritual erosion."[12] Such is the power and capability of a single raindrop or a single stone.

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Veronika Schultz has been teaching music K-5 for 25 years in Riverton, Wyo. She earned her master's degree at Ball State University, completed the Special Course at the Orff Institut *in 1974, and has been contributing articles to* The Orff-Echo *since 1977.*

Write Schultz at:
vschultz_82501@yahoo.com

The Rote Song: Does one size fit all?

By Brent Gault

Singing is a primary component of the typical elementary general music classroom. Elementary music teachers often rely on a given repertoire of songs to teach a variety of vocal skills and musical concepts. In elementary general music classrooms that emphasize the importance of experiential learning, these songs are often taught by rote, particularly in the early grades. They become the foundation for musical experiences and the source for learning various musical concepts during the course of the school year.

A number of procedures for teaching a song by rote exist, and many are based on anecdotal evidence regarding "what works best" in a given classroom. In some instances, the decision to use a specific approach can be based on familiarity rather than an investigation of what is most appropriate given the musical material and instructional situation. Because of the wide use of rote singing in the general music classroom, the question arises: Is there one approach to teaching a rote song that is more effective than others? Research of rote song procedures does address facets of this question, and it can shed light on some of the issues related to rote song instruction.

Research related to rote song instruction

Research pertaining to rote song instruction has focused on two specific areas: the mode of presentation used to teach the song and the use or omission of text during the song-teaching process. Researchers investigating the mode of presentation have sought to compare differing procedures for rote song instruction. In most cases, one of the approaches being compared is a more holistic one in which children hear a song performed several times in its entirety and are eventually asked to sing after repeated hearings. This mode of presentation is commonly referred to as an "immersion" or "whole-song" method.

The other approach tends be a segmented one in which students are asked to echo individual phrases after the teacher before singing the song in its entirety. This type of process is sometimes referred to as an "echo-phrase" procedure. Klinger, Campbell, and Goolsby[1], and also Barnes[2] compared these two types of approaches with groups of second-grade students. In each study, students in one class were taught the given song material using a holistic song procedure, while students in another class were taught utilizing a segmented teaching approach. Both studies used simple, four-measure songs and taught songs during one class session. A comparison of student performances demonstrated that students in both studies who learned the songs through a holistic procedure performed songs more accurately than those who learned the song through a segmented approach.

Another avenue of research dealing with song acquisition in children has focused on the influence of text during the song-teaching process. Veenker [3] investigated fifth-grade students' ability to reproduce a given song to determine how information was stored in short-term memory. For this study, the students listened to a given song four times. After each hearing, they were asked to reproduce as much of the song as they could remember. Results indicated that students reproduced more of the text than rhythmic and melodic elements of the song, and that they reproduced more rhythmic elements than melodic elements. Veenker also noticed a pattern for reproducing the songs from most students that began with spoken text, moved to rhythmic elements, and was then followed by melodic elements and fragments of additional text.

Levinowitz[4] and Jacobi-Karna[5] compared the accuracy of selected students in performing songs that were taught both with and without text. While Levinowitz found that 4- and 5-year-old students were more accurate in performing the melody of the selected song learned without text than they were performing the melody of the song taught with text, Jacobi-Karna found no overall significant difference between 3-, 4-, and 5-year-old students who learned a given song either on text or on a neutral syllable. Interestingly, when looking at specific age groups, 4-year-olds in Jacobi-Karna's study performed more accurately when singing with the text of the song.

Interactions of selected factors related to rote song instruction

While it is interesting to examine mode of presentation and effect of text during instruction separately, these two elements are utilized simultaneously in the typical elementary classroom situation. General music teachers also have to take into consideration other elements such as student ability level and experience with music. Both Marshall[6] and I[7] looked at the combination of these factors as they relate to rote-song instruction. I taught two, four-measure songs to four kindergarten and four first-grade classes. During the investigation, specific classes were taught using either a holistic approach or a segmented approach. Classes were also divided

Members of the Indiana University Children's Choir respond enthusiastically to their director during a recent performance. **Photo courtesy Indiana University Children's Choir.**

based on text condition (use or omission of text during teaching), with students learning songs on either a neutral syllable, or with text. In addition, students were given an aptitude test before instruction began, to see if either approach was more effective for students with a given music aptitude. After recording student performances of the two songs, results indicated that while students performed one song more accurately when learning it with text utilizing a segmented teaching procedure, there was no difference between group performances on the second song.

While results for the entire group were mixed, students who scored higher on the aptitude test given before instruction performed significantly better than students who scored lower. Students who scored lower on the aptitude test performed better on both songs when learning them using a segmented teaching approach.

Marshall's study that investigated song presentation factors on the pitch accuracy of third grade children yielded no significant differences between groups that learned a given song through various pedagogical procedures with or without text. His study did find significant differences between groups based on aptitude score, with students who scored higher on an aptitude test rated significantly higher than those scoring lower on the test.

Implications for teaching

When looking at the results of these studies, one can interpret their findings in a number of ways. While it is not possible to say that one particular approach is more effective, there are some areas in which the research can provide some guidance:

Both Marshall and I noted the effect of aptitude on song performance. In my study, breaking a song into phrases during teaching appeared to help students who scored lowered on the aptitude measure. These findings seem to indicate that students with less experience related to singing benefit from hearing a given song in smaller phrases and putting the phrases back together. Teachers working with students who have little singing experience, or who may struggle with learning songs independently may help these students a great deal by breaking songs into phrases and having students echo these smaller units, particularly if singing independently is a goal.

At this point, research is inconclusive with regard to use or omission of text. While text is not necessarily helpful in all situations, there may be specific times when the text can serve as a memory cue for students, especially in cases where the meaning of the text reflects the contour of melodic line.

For example, a text that asks a question as a melodic line ascends, or texts that use words that indicate "rising" or "moving up" as the melody does may provide a cue that will enable children to perform a selected phrase more successfully.

While text can serve as an aid in specific musical situations, it is also apparent that this is the first item students attend to when presented a given song, as Veenker points out. It is possible that students would need repeated hearings of given songs, or some type of preparatory activities such as repetition of selected tonal patterns, to focus their attention on the musical elements of a given piece of music. Singing tonal patterns from

At the nearby Farmer's Market, members of the choir sing as their director accompanies them on the guitar. Photo courtesy Indiana University Children's Choir.

a given song either on *solfege* or a neutral syllable before introducing the song material can sometimes help provide an aural "road map" that sets the stage for learning the song.

Ultimately, it seems that the teacher's own musical goals should determine the appropriate teaching procedures to utilize for a given song. While one situation may necessitate the need for learning a song quickly, another may call for an approach that introduces song material over several different lessons. The form of a song and length of musical phrases may necessitate using a segmented approach in one situation, and a more holistic approach in another. In addition, introducing a song from a different part of the world in a culturally appropriate manner may guide and inform the mode of presentation utilized.

All of these elements make it imperative for the teacher to have more than one way of aurally introducing a song to students. The many musical goals that are a part of the elementary general music classroom, and the many different experience levels and needs of individual students require the ability to tailor a song-teaching approach to these aspects, rather than relying universally on one specific formula.

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Brent Gault is an Assistant Professor of Music Education at Indiana University, Bloomington. He specializes in elementary general music education, early childhood music education, and Kodály methodology. He serves as the program director for the Indiana University Children's Choir, where he conducts the Boys' Choir. Gault also serves as president-elect for the Organization of America Kodály Educators.

Write Gault at:
bgault@indiana.edu

Don't let science bug you!

by Bettie Boswell

"Arrrgh!!" I moan. Bugs are everywhere, especially that crazy click beetle. As I try to enjoy my lunch hour, the click beetle comes after me in the form of a classroom teacher who comments: "My students repeat that "Click Beetle" song so many times that I'm now singing it in my sleep."

Thinking that this is just an exaggeration, I make my way down the hall and what do I hear? The words to the song:

"Click beetle, clack beetle, I'll get off my back beetle."

Yes, that beetle is everywhere and he has made his way from the music room, to the art room, to science in the classroom and into an integrated literature experience using Eric Carle's book, *The Very Clumsy Click Beetle.*

First contact

It all started at the first faculty meeting at the very beginning of the school year, where we were given the directive to emphasize science. Evidently, our science scores had been low the previous year. We were told that budgets would reflect the need for spending in the area of science, and that professional development would emphasize learning in science.

My thoughts of financial support for going to the upcoming Orff conference fizzled. Nevertheless, even as the science thing was really starting to bug me in a big way, the wheels began to turn. "Maybe I can buy into this mandate, but with a musical accent," I thought to myself.

Several years ago, the fourth grade had done a music presentation that connected ancient, natural history of the state and the science of archaeology. That musical was full of songs with Orff arrangements teaching basic musical concepts. It included recorder pieces, some fun props, creative movement, and, of course, some scientific information. I could teach music concepts and still be in the realm of science for my fourth-grade students, I reasoned. That just left the rest of the school. Third grade was not a problem, though. I had been asked the previous year to integrate into a unit on rocks and minerals. Thinking back to a jam session in my Orff Level III experience, I knew I could give my students a way to "rock" to compositions about rocks and minerals. That took care of two grade levels.

What could be done with the rest of my students? We could not consider depriving the fifth grade of their annual Middle Ages Day. That was to be the culmination of the year spent exploring music history and the development of musical instruments. The art specialists and I had already developed a complete unit around that day. It included a classroom science unit on diseases. Wasn't that enough?

Then, as the students built their instruments and we explored sound production, I realized that a whole unit on the science of sound and vibrations was being taught. Yes, another science lesson could be checked off with no sacrifice to the quality of my music program, but I was still bugged by what to do for the first- and second-grade students.

Our first in-service for the year featured science, predictably. Teachers were given time to explore materials from a new science approach that involved hands-on materials. On that crucial day, I made first contact with those invading insects that would crawl and fly their way into my musical world. The first-grade teachers shared information on their plant unit and second-grade teachers opened the door to the world of insects. My initial thought was to work with my students to create a musical unit on each of those subjects, but soon the teeming droves of insects and their love for plants began to eat into the plant unit and it became one.

Reduce, reuse, recycle

What would a butterfly be without a milkweed plant? Insects need plants for sustenance and plants need insects for their cycle of life to be complete. One thing gives to another, recycling materials and creating life. At many Orff workshops, ideas have been

After listening to Rimsky-Korsakov's "Flight of the Bumblebee," students in Bettie Boswell's classroom created a list of ways that a bee might move and things that he might be doing as he moved. "They demonstrated their ideas and others tried them," Boswell explains. "They even made up a dance to tell other 'bees' where to find the best flowers for pollination."

presented for recycling and adding new words to existing works, such as those in the *Volumes*, thereby bringing life to specific subjects or thoughts.

As I began looking for music for our insect exploration, I remembered a short piece that had been presented as part of my Orff Level III experience. It was about butterflies, it had a haunting melody, and it was recycled. I had completed an assignment by taking the words from Dennis Lee's poem, "Skyscraper," to create a simple *la* pentatonic melody and setting. I liked what I had done and had used it with my students for several years, using a variety of student-created settings. Then it was recycled.

In Orff Level III, the melody had begun its new life as it fluttered over a modal arrangement with new words that inspired graceful, butterfly movement through a meadow that glistened with dew. However, the beautiful arrangement was written with older students in mind. Some of my first- and second-grade classes could handle the accompaniment, some adapted it using a simpler bordun, and others needed something more basic.

Now it was time to reduce the arrangement to its simplest form, giving it shape by using a set of dulcimers. Tuned to an open fifth, the quiet, soothing instruments added to the impressionistic setting of the butterfly's world, and any missing steady beats simply added to the sensation of fluttering wings. The newly simplified arrangement helped students make the song their own. As they studied butterflies in their classrooms, one could hear sounds of the song "Butterfly, Butterfly" drifting through the air.

Classical classification

"Butterfly, Butterfly" began an exploration of movement for my students. By using simple, paper butterflies as props, the students moved to the song in a slow and gentle manner. As part of their classroom studies, they began to learn how insects and plants are classified by characteristics into species. They studied the characteristics of some species, and then we used the characteristics to create movement ideas. They listened to related compositions by famous composers and learned how music also has qualities that are classified by form, dynamics, tempo, melody, rhythm, timbre and texture.

After listening to Rimsky-Korsakov's "Flight of the Bumblebee," students created a list of ways that a bee might move and things that he might be doing as he moved. They demonstrated their ideas and others tried them. Limitations for safety were explored and the "bees" began their journey. They dipped and dived. They wiggled and flew backward. They even made up a dance to tell other "bees" where to find the best flowers for pollination. Some students moved individually, while others chose to follow-the-leader from one imaginary flower to another. Some were "workers," others "queens," but all enjoyed a vigorous romp through the "Flight of the Bumblebee."

Vivaldi's stately "Spring" provided a creative venue for students to imagine what insect or plant might emerge into a spring setting as each new section of music emerged or recurred. Regal preying mantises marched in and were followed by busy bees, chirping crickets scratching their legs together, hopping grasshoppers, squirming caterpillars and blossoming plants. Students had to listen to the changing music and move at appropriate times. They were exposed to the variety of timbres associated with the violin, and to music from another era. The triumphant sounds of "Spring" lifted my soul as I moved through this year of science. There was just one problem. The second graders were going to study *beetles*.

"Ugh!" I thought to myself, unable to see any musical inspiration there. But I was to be pleasantly surprised.

Bug biology

To think that my precious, second-grade students would hatch out more of those ghastly, noisy, sometimes-stinging creatures was not a cheery thought. Nevertheless, I booted up the computer and fed the word *beetle* into an Internet search engine. I was quite surprised to see that Eric Carle had written a book titled, *The Very Clumsy Click Beetle*.

"Now, this has possibilities!" I thought to myself.

I had enjoyed using many of Carle's books in the music classroom as springboards for creative Orff activities. The art teacher at my school explores his work with the firs-grade students each year, and they seem to enjoy his books. True to this tradition, the students and I quickly came to enjoy *The Very Clumsy Click Beetle*.

The refrain, "Click beetle, clack beetle, I'll get off my back beetle," came easily to the children as we read the beetle's story the first time. In the book, a variety of creatures visit the clumsy bug as he makes repeated attempts to get back on his feet. The creatures inspired creative dramatizations with instrumental accompaniments as students. The refrain begged for repetition of both words and rhythms, and so the idea was born to create a click beetle instrument for a rhythmic echo of the words. The instrument was inspired by both Eric Carle's work and by the ancient Egyptian scarab beetle.

One ancient representation of the scarab beetle has the image of a beetle sitting on top of a gold box. I thought of the many cassette tape boxes that were sitting around my music room and decided to use them for the box. Several paper clips were placed inside each box to make the clicking sound. As the art teacher completed her Eric Carle unit, I asked for her leftover pieces of painted paper. (Eric Carle paints paper using a variety of tools such as combs, cardboard, or anything he can find, cutting the painted papers to form his images.)

Students glued the leftover painted paper onto the cassette boxes, and then cut out click beetles to glue onto the boxes in the style of the scarab. Their art work/musical instrument reflected the anatomical features of the click beetle's head, abdomen, thorax, six legs, antenna, a set of camouflage eyes on the thorax, and also the noise it makes: a clicking sound.

The addition of the scarab instrument completed the click beetle exploration, leaving us with a

completely integrated project that included music, drama, movement and the use of instruments. It was fun and creative, and taught everyone – including me – some interesting facts about beetles. The addition of a few verses teaching some key facts about beetles and other living creatures made it a valuable tool in the general classroom. So, the click beetle song made its way out of the music room and into classrooms, hallways and playgrounds. Yes, those click beetles are everywhere, now.

The year that science tried to "bug" me was a very interesting one. Yes, those insects did their best to bug me but I did not sacrifice any music instruction. When plants were studied we read and sang the traditional song "Rain, Rain Go Away" which has always been part of my curriculum. The addition of a thunder tube allowed the reinforcement of a science unit on sound vibration from their classroom. A discussion on the need for plants to have some rain reinforced the plant unit and inspired an additional verse, asking the rain to come for plant growth.

Several songs were created teaching science concepts, but they were written using notes and musical concepts that would normally be used for first- or second-grade music instruction. Science became just one of many tools available in the music room and music became a vital part of science in the classroom.

Now all I have to worry about is someone bugging me about the invasion of the "Click Beetle" song into their classroom. "Arrrgh!!"

Bettie Boswell teaches general music at the elementary level in Sylvania, Ohio. She is also a part-time instructor for the art and music departments at the University of Toledo. She has completed three Orff Levels courses, was certified in 2002, and has written more than 10 children's musicals.

Write Boswell at:
sy.bettie.boswell@nowca.org

Bug Music

by Don Byron
Nonesuch 79438-2

Reviewed by Doug Goodkin

One of the great pleasures of the Schulwerk is the emphasis on live music. When children dance in an Orff class, they often accompany themselves on portable instruments or are accompanied by classmates on Orff instruments. Sometimes, they dance in silence. The music throughout the *Volumes* is superbly crafted for movement – elemental music made for elemental dance. It is a refreshing change from dancing to recorded music.

This being said, the world of music is larger than the *Volumes*, and the diversity of movement that different musics evoke make recorded music a viable part of any music teacher's repertoire. Enter *Bug Music* by jazz clarinetist Don Byron. It is homage to three American bandleaders and composers: Duke Ellington, John Kirby and Raymond Scott.

The Ellington tunes are as delightful as one might expect and the nods to John Kirby a treat as well. But I found myself particularly drawn to the Raymond Scott compositions. Initial experiments in using them to accompany whimsical movement studies, from miming activities of the days of the week to using percussion instruments for props, proved a roaring success.

Knowing nothing about Scott, I soon discovered that his imaginative jazz-based novelties caught the ear of TV and film producers. Though he never wrote a note for a cartoon in his life, his music soon became famous by the likes of *Bugs Bunny*, *Daffy Duck* and even *The Simpsons*.

This resonated with my success in using tunes like "Siberian Sleighride," Tobacco Auctioneer," and "War Dance for Wooden Indians" as backdrops for dramatic movement. The clearly delineated sections, with as many as eight distinct motives within one, three-minute piece, make them ideal for different groups to share their improvisations without losing the flow.

Don Byron's interpretations are flawless and the quality of recording is superb. The swinging "St. Louis Blues" and the charming Ellington fantasia "Bounce of the Sugar Plum Fairies," add considerably to the variety of styles represented.

For those hungry for more Raymond Scott, I have since discovered *The Music of Raymond Scott: Reckless Nights and Turkish Twilights* on the Columbia label, featuring recordings from his original quintet between 1937 and 1939. Naturally, the sound quality is not up to par with that of Don Byron's, but the two together make a fascinating comparative study – the five Scott tunes on the Byron disc are included, plus 17 more.

I imagine once you hear these pieces, ideas for movement classes will blossom effortlessly. But even if you never use them in class, familiarity with Scott and Kirby – and Ellington – should be a part of every American music teacher's education. Would that all "shoulds" brought so much pleasure!

Touching eternity: The enduring outcomes of teaching

by Tom Barone

Published by Teacher's College Press

Reviewed by Matthew Thibeault

Touching Eternity is a welcome volume for researchers and teachers with a generous conception of teaching and learning. Barone, a professor at Arizona State University and a founder/editor of the free, online International Journal of Education and the Arts, has written a book that explores the thorny question, "What are the enduring outcomes of teaching?"

Barone focuses on Donald Forrister, a visual arts teacher in the Appalachian highlands of North Carolina. Twenty years ago, when Forrister was awarded an Outstanding Teacher prize by the Rockefeller Brothers Fund, Barone was commissioned to write an essay about Forrister's teaching. The essay is reprinted as Part I of *Touching Eternity*.

The first section details a program reflective of the region's craft heritage and offers a vocational orientation (producing crafts is a common regional job). Although vocational, Barone quickly uncovers the truth: It is also a rich art program. Whether weaving, painting, quilting, or working with torn paper collages, students are creating genuine works of art.

Picking up the story 12 years later, Barone tracks down both teacher and students described in Part I to explore the resonance of the art program in their lives today.

Not surprisingly, the students often remember lessons that were particularly meaningful. One chiropractor recalls a lesson where a pin representing the earth was placed in the ground, surrounded by particles of flour fallen from a handful thrown into the air. Forrester had told the students:

"Think of these two fields and the area within them as the universe. Each particle of flour is a star in our galaxy, and there are untold numbers of galaxies besides our own. The head of the pin is the earth. And where are we in Bryson City?"

As the student recalls, Forrister would never tell exactly what he meant when we did things like this. But it challenged them to contemplate a whole world outside of their tiny little town.

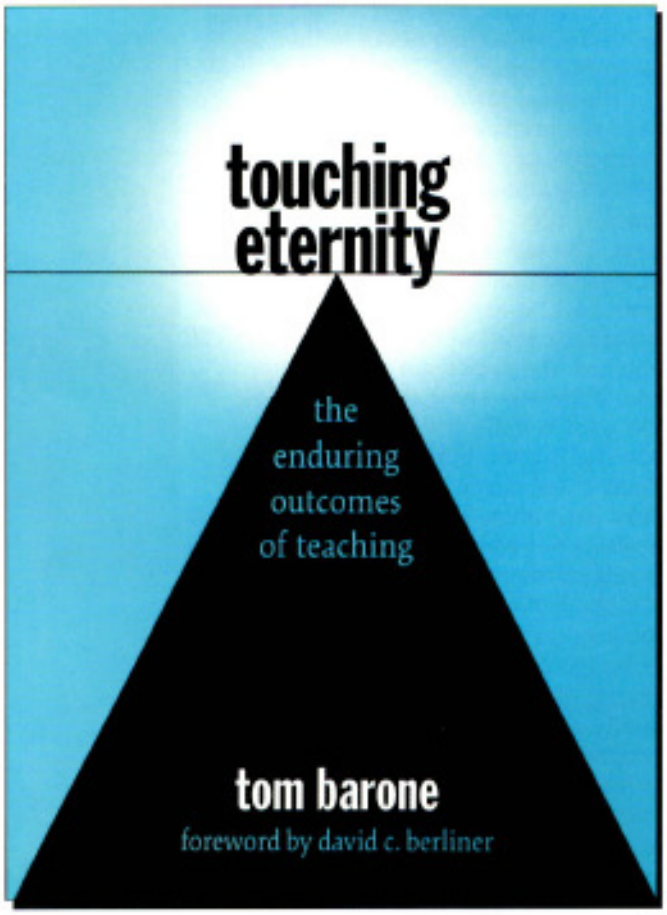
Part III explores the impact that the students had on the life of their teacher, a vastly under-researched area. This segment focuses on Forrister becoming who he is, and how he has changed as a result of aspiring to instill in his students a love of nature and urging them to create works of art in the local traditions.

The book concludes with two sections discussing the tension between aesthetics and utility, and among other issues, an exploration of the transfer of learning.

For those interested in conducting research, Barone provides a good introduction to the basics of his approach. Primarily aimed at researchers and the scholarly community, teachers can find both hope for their own work and a reminder of the depth of their contributions to their students' lives. It embraces a view of teaching as a human and artistic endeavor with resonances that go on for decades and that touch students in ways we often will never know.

Matthew Thibeault is a doctoral student at Stanford University. He studied Orff Schulwerk with Judith Cole, David Frego and Grace Nash. He lives and plays bass in San Francisco.

Write Thiebault at:
matthewt@stanford.edu



Abiyoyo Returns

by Pete Seeger and Paul DuBois Jacobs
Illustrated by Michael Hays
Simon & Schuster
Books for Young Readers

Reviewed by Michelle Swanson

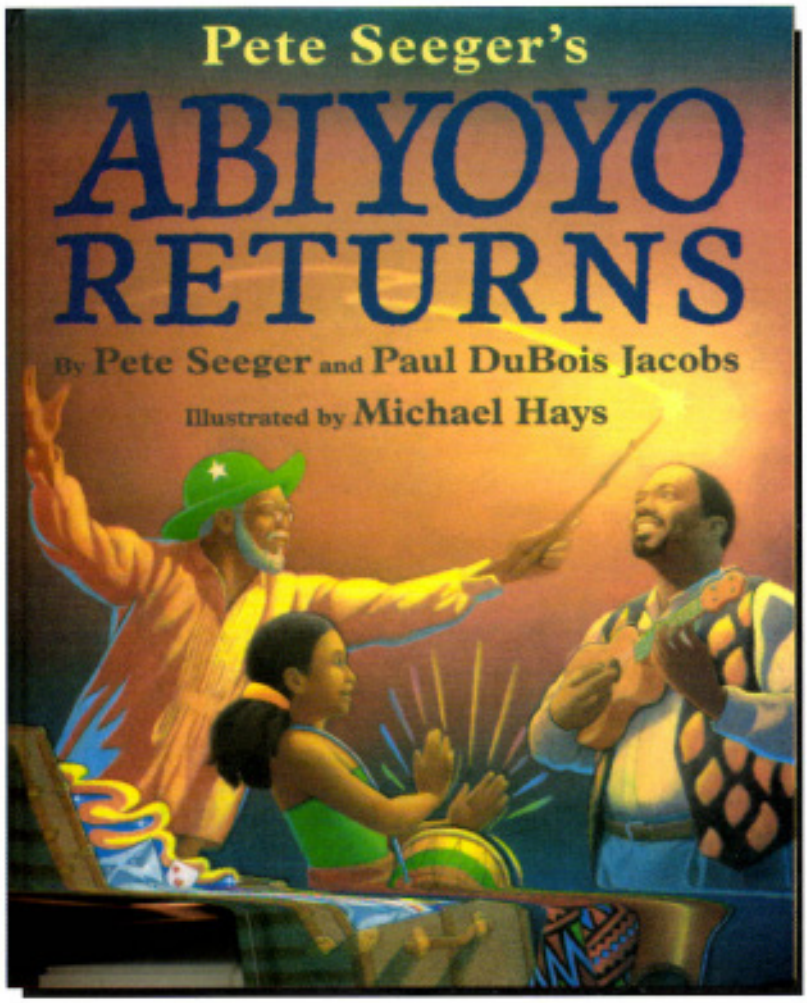
The test of time has proven no challenge for the traditional lullaby, "Abiyoyo," found in the book of the same title, by Pete Seeger published in 1989. In this new boo, the same, giant monster comes back to life. Also returning is the original lullaby song of the Xhosa people of South Africa. Teaming with Paul DuBois Jacobs, Seeger tells of need for the familiar town to bring the ferocious beast back to life in this delightful sequel.

The same townspeople, who freed themselves from the giant 14 years ago, now face the challenge of removing a huge boulder to build a much-needed dam of the nearby river. The only remedy for the town to avoid flooding is to bring the giant back to town and to use his strength to remove the enormous boulder. The father-son combination who originally saved the town from the giant is back in the sequel; both have aged a bit, but still posses their ukulele and magic wand. With a third generation as part of the story, a young girl adds her drum to their family music-making efforts.

The town immediately turns to the magical, musical family for help in bringing the strong giant back. Fearful of the consequences, the family and townspeople prepare to magically have the giant appear, move the huge boulder and then immediately have him disappear again. When the original plans go array, everyone in town learns to deal with the unexpected, to accept others in spite of differences, and to work together for the common good.

In addition to being an interesting tale, the book can be an instructive tool for meeting many music objectives. The onomatopoeia of the story calls out to music teachers for the addition of non pitched percussion instruments, either with given rhythms or improvisation. The main rhythmic motive is notated within the illustrations and the score for the lullaby is included. The pentatonic melody provides the opportunity for a bordun accompaniment and the triple meter encourages movement.

The colorful illustrations by Michael Hays bring the story to life on the pages. The jagged-edged monster oozes attitude and musical notes flowing out of instruments and voices invite active participation. Students will enjoy both the tale and the music-making opportunities in the book. My only disappointment is the lack of an accompanying story-telling recording. The original book, *Abiyoyo*, has the story on tape, told by James Earl Jones. Not only does Jones' voice tell the tale with excitement, but also the music and singing voices come to life in my classroom.



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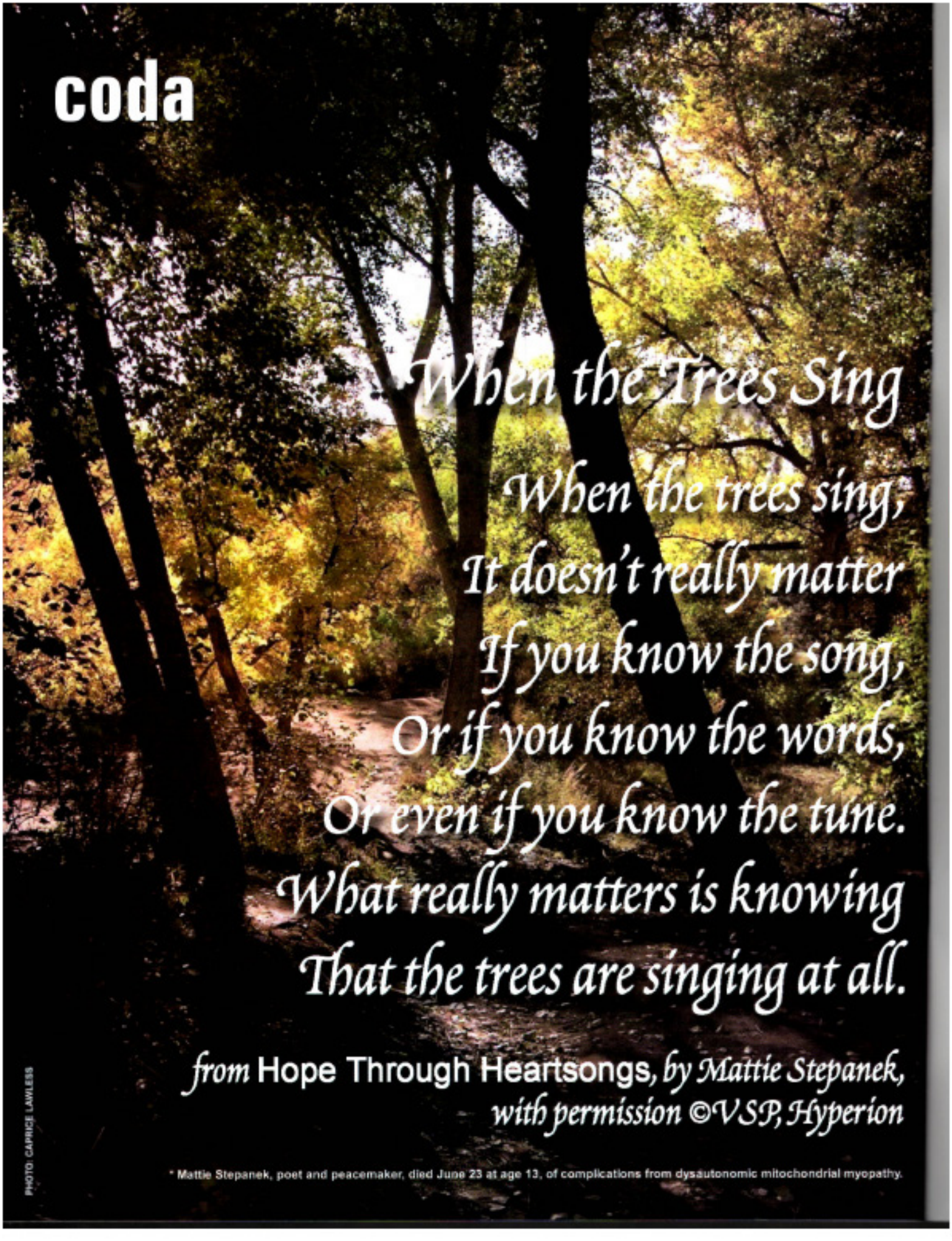

When the Trees Sing

When the trees sing,
It doesn't really matter
If you know the song,
Or if you know the words,
Or even if you know the tune.
What really matters is knowing
That the trees are singing at all.

from Hope Through Heartsongs, *by Mattie Stepanek, with permission* ©VSP, Hyperion

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* Mattie Stepanek, poet and peacemaker, died June 23 at age 13, of complications from dysautonomic mitochondrial myopathy.

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