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Music and Movement Education

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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.

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ISSUE	COORDINATOR	TOPIC	DEADLINE
Winter 2006	Carolyn Beckie and Carol Erion	*Literacy and Orff Schulwerk*	Sept. 1, 2005
Spring 2006	Pam Hetrick	*Open Submission*	Nov. 1, 2005
Summer 2006	Marjie Van Gunten	*Artful lesson by design*	March 1, 2006
Fall 2006	Alan Spurgeon	*The challenge of teaching today*	June 1, 2006
Winter 2007	Pam Hetrick	*International voices*	Sept. 1, 2006
Spring 2007	Carolyn Beckie	*The young child's musical world*	Nov. 1, 2006
Summer 2007	Pam Hetrick and Carlos Abril	*Music cultures of the children we teach*	March 1, 2007

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

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

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

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The President's page

Serving and staying together through community, collaboration and communication

by AOSA President Sue Mueller

Sue Mueller

Dear friends,

As I begin the humbling call to serve as the president of AOSA , I stand ready to learn how best to answer this call and learn to be a true steward of our organization. I bring to the organization only that which I have come to discover, that which I will continue to discover: myself. Beyond my own experiences lies the vast pool of perspective that others bring to this organization. It is the totality of those perspectives that makes us whole. I am but a small part of what energizes the whole.

What is it that keeps us connected as a whole, and how can we stay connected to the vision we care about becoming reality? Through community, collaboration and communication.

AOSA is a *community* of joyful music makers. We believe in our mission: to demonstrate the value of Orff Schulwerk and promote its widespread use, to support the professional development of its members, and to provide a forum for the continued growth and understanding of Orff Schulwerk that reflects the diversity in contemporary American society. To continue as a community, we need to be able to articulate our reason for existence and know who we are. The values we deeply believe, together with our community purpose, define us as an organization.

Collaboration – working jointly with one another – further defines who we are. When every member works together and internalizes the purpose and mission of our organization, clear direction is revealed. Whatever that direction is, we make it together. We embrace change together and look for all things that are important to our future. We are stewards of our organization's future, of our children's future. When challenged, we look to the need for change or we affirm our original path. We track the steps of the chosen path and assess the compass heading, and thus never lose our way. We leave footprints (Thank you Judith!) so those who walk the path after us can trace our steps and continue on our destination.

When a passenger on a train pulls the cord in an emergency, it communicates to the conductor to stop the train. Whenever we place a telephone call, the communication runs through satellite connections and telephone lines to connect two or more places. Those communication lines, made from several twisted stands of wire, transmit information. Similarly, our organization is made of many strands functioning individually while also serving the whole. The *communication* between the parts allows the whole to connect as one and to speak in unison; each part vital, each part equally important.

We are in a new era of communication with the ability to join together no matter where we live. As our organization goes through what I believe to be a transitional time, let's refine our communications and avail ourselves of the many tools we have to spread the Schulwerk and remain united.

As a team, we work ethically and in a caring manner, celebrating our differences while nurturing our inheritance. We care take of our future and communicate our ideals and dreams while holding each other accountable and in high esteem. The servant leadership we have all been called to is based on teamwork through community, collaboration and communication. It asks us to put others ahead of ourselves.

I close with questions rather than answers. I know that by working in community we will collaborate to find the answers and to ask even more questions. How can we empower the organization, given its current structure, to be rearranged or redirected to achieve the desired goals of our mission? How can we energize ourselves in the face of transition or resistance? How can we change or adapt without losing our identity, our passion, so to welcome future members?

"If you are here unfaithfully with us," says the poet Rumi, "you're causing terrible damage." But the opposite is also true. If you are here faithfully with us, you bring blessings. It is a blessing knowing that you transform generations of students through your work with the Schulwerk, and that your courage to teach in this way allows for discovery and exploration. Let's continue to discover and explore to create a healthy, vital community.

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Orff process successful in teaching students with special needs

by Marti Bessinger

The elemental style and endless creative forces gathered from Orff training courses, workshops, resources and other Orff teachers allowed me to integrate the Schulwerk in teaching students with or without disabilities.

I began my music therapy practicum courses as a music/therapy music education major at Southwestern Oklahoma State University. The work involved writing treatment plans and making preparations to lead sessions at local nursing homes, psychiatric facilities and special education classes in the local area. It was during my sophomore year that I discovered in the university library Gertrud Orff's book, *The Orff Music Therapy*.

For more than 30 thirty years at Germany's *Kinderzentrum Muchen*, Gertrud Orff worked with children who had one or more severe handicaps in language, motor, auditory or social-emotional areas of development. It was during her time there that she developed and implemented therapeutic strategies and wrote the book, *The Orff Music Therapy*. I was fascinated to read case studies of children with developmental problems and disabilities and how she had manipulated the sounds, rhythms and melodies to engage children as active participants in a music therapy setting.

The folk-song heritage embraced by the Schulwerk lends itself beautifully to songs such children can enjoy and sing in parts or whole.

Gertrud Orff considered Orff music therapy and Orff Schulwerk to be related, but she did not consider them to be identical.[1] Many elements of Orff Schulwerk can be found in Orff music therapy today:

- a total presentation in word, sound and movement;[2]
- improvisation as a central component, enhancing spontaneous play between the therapist and the child;[3]
- the use of the instrumentarium or encouragement of active participation and social interaction;[4] and
- the use of multi-sensory aspects of music broken down to simplified modes enabling any child to interact and participate at some level.[5]

As a young university student I tried to incorporate anything I found interesting into my therapy sessions, some of which included the Orff music therapy approach of Gertrud Orff. I had not developed a deep-rooted philosophy in any one process or method of therapy. Instead, I worked in an experimental or exploratory state. It wasn't until the end of my six-month music therapy internship that I received any formal training in Orff Schulwerk.

My first job was as a traveling elementary vocal music teacher and music therapist for the Oklahoma City public schools. I worked with students with and without disabilities at six different elementary schools. Each day I traveled to a different school in my Toyota, with my guitar, five or six barred Orff instruments and box of unpitched percussion in tow. I treated students with disabilities, including those who were mentally and or physically disabled, emotionally disturbed, autistic, hearing impaired, multi-disabled or developmentally delayed. In addition to those classes, I taught first- through fifth-grade general music classes, complete with Christmas and spring performances.

I needed to develop a program that

would utilize similar structures and resources. However I also needed to provide viable treatment or lesson plans tailored to each class and to each special education student. It was through Orff training and study that I discovered the basic foundation linking my classes together with a sense of cohesion. I experimented with the same resources and types of activities that I conducted with my non-disabled students, but I redirected the focus, simplified the form and looked for creativity in its purest state.

Within a music therapy setting, the facilitator's primary job is to develop a treatment plan focusing on skill development in five areas of growth: communication, academic, motor, emotional and social. In music therapy, the acquisition of music skills is secondary to focusing on the child's behavioral potential. The ideas listed here reflect the influence of Gertrud Orff's approach to music therapy.

Total presentation

Singing a song from beginning to end can be challenging for a child who has language deficits. It is important to approach rhythms, melodies and songs in broader terms, using them as a starting point to motivate free vocal play. The folksong heritage embraced by the Schulwerk lends itself beautifully to songs such children can enjoy and sing in parts or whole.

For example, "Frog Went a Courting" was a favorite among my classes of students who were developmentally delayed. The frog bean bags assisted in bringing this timeless folk song to life, even though the clients could only vocalize the repeated phrase "um hum, um hum" while making the frog jump. In general, I find folk song literature (unlike many newly composed songs found in music therapy resources) to be more desirable with its simple forms of melody, rhythm and repetitive text.

Improvisation

My students with disabilities were never able to improvise over a folk song with *I* and *V* chord changes. However, they could make choices about the music and determine the directions the music would take. I serviced children of three age levels who were hearing-impaired, most with a severe and profound hearing loss. Amazingly, they loved playing musical instruments and moving rhythmically to the vibration of the drum and piano. In countless sessions we played the simple drum games well known to all Orff teachers. The children enjoyed taking turns leading their peers in simple rhythmic, metrical and dynamic exercises, evoking a strong sense of attentiveness, leadership and control. Even if some of the children had difficulty feeling the drum vibrations, they would take their cues from others, thus developing a sense of community and cohesiveness. Those kinds of experiences elevated their self-esteem. It created an environment they could manipulate, as opposed to the inhibitions and frustrations they face daily in the hearing world.

Instrumentarium

Most of my work with self-contained students who were multi-disabled involved not only traveling to different schools, but moving from class to class. I worked primarily within the unpitched percussion family of instruments. The shakers and scrapers worked best for many students with poor motor skill. Striking a wood block or drum was possible with my manipulation of the instruments. (Simple rhythmic training – mainly beat-oriented – became a significant accomplishment for the students.) However, my Orff training gave me a more subtle approach; to focus on one timbre to signify a mood or special word in the song or rhyme, or to play only on a specific rhythmic pattern. You would be surprised how the triangle became such a glorified instrumental solo in "Hickory Dickory Dock."

The excitement would build for children as their turns approached to strike the clock on their chosen number! Of course, with certain children who leaned toward the dinner-bell effect, a number for the clock strikes would be chosen for them. Students with greater motor control could maintain a steady beat with a simple chord bordun pattern on the bass xylophone or create clusters as color parts on the glockenspiels. The spiritual "Train is A-Coming" provided a solid basis for accompaniment. It stimulated chugs, hollers and toots from my students who had mental disabilities, but who are trainable at the fifth-grade level.

Multi-sensory

Each lesson in all my music therapy sessions included singing, playing, moving and speaking, although it was necessary to separate the media to allow students to narrow their focus. They explored the multi-sensory aspects of the music for each type of media. In my work with students with autism, I found they need a concrete, highly structured setting with lots of repetition. Children's books can be used to illustrate songs, chants or repetitive stories. They allow the needed structure and provide a concrete visual of the music material.

One such book, *The Crocodile Beat* by Gail Jorgensen, allowed a five-year-old boy with autism to engage in free play with vocalizations, body percussion and body gestures to the sing-song rhythm of the text. The wonderful illustrations by Patricia Mullins provided the necessary visual connection to the jungle animals. As the story progressed and his enthusiasm for the ostinati took hold, with each turn of the page he shook his entire body with great anticipation. He explored each animal's introduction with an assortment of vocal *zzzzs* or *whooos*, and by flapping and stomping, etc. Session after session, he never tired of the book's repetition.

My work with the special students in Oklahoma City and later in the Norman, Okla. public schools made me acknowledge the simple pleasures in teaching music on a different level. The elemental style and endless creative forces gathered from Orff training courses, workshops, resources and other Orff teachers allowed me to integrate the Schulwerk in teaching students with or without disabilities. Although my teaching circumstances have changed dramatically over time,

continues on page 12

Orff Schulwerk helps uncover, express and heal emotional conflicts

by Sally Bonkrude

A child may be feeling altogether unheard, and so may choose a drum to express this feeling. Another sibling may say he or she is usually trying to get everyone to get along and may choose to lead the group.

Author's note: My first experience with Orff Schulwerk was in Minnesota, around 1973. I had just started my first elementary music teaching experience and when I entered the classroom I was pleasantly surprised to find a room full of Orff instruments. I had no idea what to do with them, so I joined the Minnesota Orff Schulwerk chapter, and was a member for several years. Later, I took Level I in Orff Schulwerk training. I loved the improvisation and the "freedom to create in the moment" that the instruments brought to my classroom. Soon, my classroom was always hopping. We created movements, sang, and played those instruments. Later, I left public education and developed a preschool music program, using basic Orff Schulwerk concepts such as improvisation, movement and creative play. Still later I wrote and performed original musical shows for children throughout the Midwest. Then, at the young age of 48, I began a kind of Orff Schulwerk journey into psychotherapy and music therapy. Today, I'm a practicing music psychotherapist.

I am passionate about my work as a music psychotherapist, and would feel at a loss without having music, movement and art as co-therapists.

You may be thinking, "But how is this done?" A music psychotherapist has many tools such as songwriting, improvising, singing, moving, vocalizing and playing. From week to week, I have a general idea of the direction for my client's therapy, but when the individual walks in my door, I allow the session to move with the immediate needs of the person. Sometimes, the sessions progress without using music at all, while other times we have no talking and only music. I let my intuition and experience help me understand what needs to happen in the moment.

For example, a person may be very depressed and unable to verbalize. I get the client up and have him or her either move to the beat of my drum or begin to play the drum. I might musically support a client in "feeling" the depression and then slowly begin to explore with him or her other ways of being. I may encourage anger or move into sadness, whatever the situation calls for. Then, we may discuss what happened or just let the music speak for itself.

Give voice to hidden parts

Musically, you can learn about different ways to experience life, how to make changes, how to deal with anxiety and depression, how to be in relationships and how to express yourself. Music is also a great tool for cathartic release. You can work with polarities within yourself by letting each "part" express feeling and thought through music. You can have the different parts of yourself communicate through different instruments. You can let vulnerable hidden parts have a voice without having to say a word. Let your "creative self" play and explore. It will allow you to get to the core of difficult issues. Music is a valuable therapeutic method to discover your authentic voice, move through and out of pain, to gain insight, personal awareness and to grow and change through the power of music.

Many times, in working with couples and families, I find they may have become disconnected, each going their separate ways and not taking the time to really listen and understand what's going on with each other. By using music improvisation, they can create a dialogue together through the music, and practice listening, reacting and communicating in an open, clear and

non-confrontational way.

It's unimportant whether anyone knows how to play music or has any musical talent. In fact, it works best if a person *doesn't* know anything about making music. I use both melodic and percussive instruments. Sometimes we create a title to begin and then record the musical interaction. After listening to their music, clients talk about what they hear in the music. This can lead to a profound understanding and sometimes closure on difficult problems. Or, it might lead to yet another improvisation. We might explore using the voice musically to interact as a group. Each person comes up with a sentence or word to describe how he or she feels, and then everyone begins to voice their ideas, sometimes together and other times separately. It's always best to record these sessions, because you learn a lot by listening and being with the music.

Moving from chaos to peace

Let's say a couple or family comes in with a conflict or problem. I may have them come up with titles to describe the conflict. For example, maybe a family comes in and the father doesn't have anything to say. He might begin the musical interaction by just saying the word "nothing" over and over again. The mother might say she is feeling overwhelmed, so she might decide to play that musically on the xylophone. A child may be feeling altogether unheard, and so may choose a drum to express this feeling. Another sibling may say he or she is usually trying to get everyone to get along and may choose to lead the group. So, the musical interaction begins. It may move into chaos, or perhaps move through chaos into peace. One improvisation may lead to a new improvisation that will lead to more understanding and/or resolution.

I love the fact that when an individual, couple or family feels there is nothing more to say, the music can take over and do the speaking. Music moves deeply into a person's body and helps to release anxiety, allowing tension to melt away. It is a safe way to express anger and a joyful way to experience pure happiness. It's true that music psychotherapy is not the standard approach to therapy. However, from my experience, I have seen music sooth a tired soul, provide a vehicle for connection, serve as a catalyst for problem solving or interpersonal change and act as a release for pent-up emotions. Music does this with the grace and ease of being the universal therapist throughout time.

Sally Bonkrude is a music psychotherapist in private practice. She has her master's degree in counseling, is a board-certified music therapist and is a certified Gestalt therapist. She has been a teacher, performer and workshop presenter for many years. In her specialized workshops, she demonstrates how the arts can be used to discover authentic voice, creativity, the connection to inner parts and the pursuit of personal growth.

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Teaching students with special needs

(continued from page 10)

it is the Schulwerk that endures in my work and continues to motivate me to search, explore and experiment with the same zest and zeal that I started more than 17 years ago.

Listed are some helpful resources for learning more about various disabilities within the music setting as well as adaptations and ideas for working with special education students. As a facilitator, I urge you to keep in mind the unique nature of each disability. Constantly search for that response that elicits a powerful musical interaction between the child, the music and you.

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1 Gertrud Orff, *The Orff Music Therapy*, (trans. Margaret Murray), (London: Schott, 1980), pp. 15-17.

2 Ibid, pp. 27-29.

3 Ibid, p. 21.

4 Ibid., pp. 19-20.

5 Melanie Voigt, "Orff Music Therapy," *Voices: A World Forum for Music Therapy*, Vol. 3, No. 3, 2003, pages 5-6.

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Adaptation, the *fifth* component of the Schulwerk

by Ronna Kaplan

Adaptations to accommodate behavioral challenges may be as numerous and diverse as the students. If students are not able to handle the stress of participating in live performances, videotape them to allow family members and friends to witness the participation.

To be effective, a fifth component – adaptation – must be intertwined with the original four Orff Schulwerk media. This is particularly true when using Orff Schulwerk in music therapy or music classes, with students of varied ages, disabilities, levels of functioning, strengths and needs.

The Orff Schulwerk media (speech, singing, listening, playing instruments, body percussion, and moving) are linked easily to music therapy goal areas (behavioral/psychosocial, language/communication, perceptual/motor, physiological, cognitive/academic and musical), as are the four components of the Orff-Schulwerk process (imitation, exploration, literacy and improvisation).

According to Melanie Voigt, "Orff Music Therapy is humanistic in philosophy and stresses the positive potential of children with developmental problems."[1] Colwell, Achey, et al state that every child, "regardless of ability or disability," should participate in the Orff ensemble.[2] Music therapists or educators serving students with special needs must, therefore, be masters of adaptation and flexibility. They must be ready to simplify, modify, or create a new part, or provide an alternative strategy at a moment's notice. They do so to ensure that students successfully participate in their music experiences, whether they are enrolled in an inclusive music class, a self-contained music class or in a music therapy setting.

Vocal and verbal performance and needs

Students with special needs frequently have limited verbal or vocal abilities. Augmentative communication devices or switches, picture communication symbols or communication boards, and sign language are some of the possible adaptations available. The tools give students an opportunity to perform a vocal ostinato or solo, indicate choices, or verbally interact with peers. If students are performing a song about rain, the professional or another student sings and records the vocal ostinato, e.g. "Rain is falling, rain is falling" with quarter-note values on *C* and *D*, on the switch. The student with the verbal communication issue merely pushes or activates the switch to participate with the group in "singing" the ostinato. As long as the switch is depressed, the ostinato will continue. Use the same method to offer the student a chance to "sing" a solo by again programming the part into the switch and then cuing the student to activate the switch at the appropriate time in the performance.

Use the same tools to help students choose songs, specific lyrics, instruments, or partners, and to answer simple yes or no questions. Similarly, they can use the tools to indicate whether they want to play or sing "more" or are "all done." Program the switches to provide opportunities for nonverbal students to lead the group. Divide the drawing into quadrants, each depicting communication symbols with appropriate directions, questions, or comments a leader might make, such as:

"Are you ready?"

"1, 2, 3, Go!"

"Stop."

"Good job!"

Use pictures and symbols without switches to assist students in making choices, leading and interacting with others. Include pictures and symbols as cues for singing certain words at specific times throughout a musical experience. Or, combine sign language

"Just as students with special needs might have special vocal and verbal performance issues, they may also have particular sensory/motor needs in relation to playing musical instruments," Kaplan writes. "Many creative adaptations for grasping and positioning instruments exist."

with singing, by pairing signs with key words in songs, by substituting signs for key words, or using signs to cue singing.

Motor instrumental performance and needs

Just as students with special needs might have special vocal and verbal performance issues, they may also have particular sensory/motor needs in relation to playing musical instruments. Many creative adaptations for grasping and positioning instruments exist. There are built-up grips or handles for mallets and strikers. School or private occupational therapists can help therapists and teachers devise grips that will work for each individual. Often it is as simple as wrapping adhesive tape around a mallet to thicken it so that a student can maintain a grasp. Music companies sell adaptive mallets, and there are also commercial or custom-made frames, either free-standing or easily attached to wheelchairs, to hold instruments. Non-disabled children may serve as partners for those with disabilities. They can hold or play instruments that generally require two hands, such as the triangle and striker, woodblock and mallet, or a pair of rhythm sticks. Change the surface beneath large instruments to be functional for students with physical disabilities. For example, adjust slant boards or music stands to the optimum position to hold a stationary instrument for someone to play.

Orchestrations found in traditional music textbooks or Orff method books are often too complex for some students with special needs. Simplify ostinato or bordun parts by reducing the number of notes or levels played, or divide them between two players for a more positive experience. Students who are not able to play, even with adaptations, might operate a switch to activate a loop tape recording of an instrumental ostinato. For example, for the song "Train Is A-Comin,'" record a sandblock eighth-note ostinato to emulate the sound of the train.

Provide extra visual cues to aid students in performing instrumental parts. Show pictures or picture communication symbols of an instrument individually or place them above the words on a song sheet or chart to indicate when to play. Place a picture of a tambourine above the words "Oh, yes" each time they occur in the song "Train Is A-Comin."

Use color-, letter- or number-coding to help students participate independently in playing instrumental parts. Place stickers denoting colors, letters, or numerals on instruments and/or the child's hands and then show corresponding cards indicating when to

play the particular note or instrument. Give verbal prompts such as "together" to signal a student to play a simultaneous bordun, or "hands taking turns" to play an alternating bordun.

Movement performance and needs

Performance in movement experiences is key in the Orff Schulwerk approach to both music therapy and music education. Many adaptations can be made for students who are non-ambulatory: Choreography can be created for scooter-boards and wheelchairs, and song lyrics may be rewritten to accommodate individual differences. For example, the author revised the words to "Walk in the Parlor" to say, "Wheel in" or "Reach in" instead of "Walk in." [3]

Often adaptations for a child's slower response time are necessary. To address the need for a longer transition period when moving from instrument to instrument, add more lines to a chant that occurs between opportunities for improvisation. I added eight more beats to the chant "Movin' On," which I learned in my Orff Level I training. I modified the original chant, "Movin' on, movin'on, seven steps, we're movin' on," as follows:

"Movin' on, movin' on, fifteen steps, we're movin' on,

"Move to the east, move to the west, move to the instrument that is next!"

Behavioral performance and needs

Adaptations to accommodate behavioral challenges may be as numerous and diverse as the students. If students are not able to handle the stress of participating in live performances, videotape them to allow family members and friends to witness the student's participation. In addition, many students enjoy creating the music videos. Such projects foster cooperation and leadership skills among students.

On a more elementary level, tailor song lyrics to fit what a student is doing and to cue certain desired responses. For example, rewrite the words to "*Frere Jacques*." Pass pentatonic choir chimes, tone bells or handheld non-pitched percussion instruments at the end of the verse as cued:

We are playing (2x),
Playing the _____ (2x),
We are playing together (2x),
Now we stop, now we pass.

Construct a similar experience with new lyrics to "Mary Had a Little Lamb":

_____'s playing on the ____ ,
On the ____ (2x)
_____'s playing on the ____,
Now it's _____'s turn.

Weikart proposed a movement variation to this song with a version entitled "Everybody Pat with Jill." The last line asks who the next leader will be.[5]

"To address the need for a longer transition period when moving from instrument to instrument," explains Kaplan, "add more lines to a chant that occurs between opportunities for improvisation."

Yet another means of designating student turns is the use of props, objects, or instruments. Students give and receive turns to sing with a microphone, or pass a drum to indicate another child's turn in a name game. When singing and acting out the song "Two Little Blackbirds" the author gives two scarves to each of two children for "wings." They sing and move creatively during the song. They then pass the scarves to two more friends to have chances to "fly." In the song "Little Rondo"[6] students pass a hat to the next soloist.

Use concrete extra visual cues to increase success in performance. Use pictures of a green light or stop sign to signify the beginning or end of someone's turn. Likewise, use pictures of turtles or rabbits to symbolize slow or fast playing.

Finally, encourage non-disabled partners or peer models to cue participation for students with special needs. Teach them to tap a friend on the shoulder or elbow, or model a desired response.

Conclusion and recommendation

To be fully aware, music therapists and teachers observe and take their cues from their students. They consult with other professionals and family members to modify teaching strategies for students with special needs. Orff Schulwerk provides the foundation for this necessary creativity. Students with special needs often imitate their peers or adults in their environment as an adaptation. The students, together with their teachers and therapists, explore new or adapted means of participation, improvising new parts or new techniques. Staff members working with students with special needs must develop a basic knowledge of various diagnoses, their characteristics and accompanying challenges. Adaptation is an important link to improved vocal/verbal, motor and behavioral performance in music therapy and music education.

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Older adults respond to the Orff approach

by Carla Jo Maltas and Joan Pappas

In the same way that Orff is an active and creative process, music therapy uses an active and creative process to facilitate changes in a client's physical or mental state.

When Ball State University began the teacher education program in the summer of 1963, the program encouraged teachers, doctors and therapists to attend training sessions to find out about the value of the method for helping students with physical, psychological and emotional infirmities. The original focus was to provide for the whole person in educational and therapeutic settings. Early materials published by BSU stated that through the use of the Orff-Schulwerk approach, physical, neurological and psychological troubles could be decreased or eliminated.[1]

In the same way that Orff is an active and creative process, music therapy uses an active and creative music-making process to facilitate changes in a client's behavior. This article examines the physical and social aspects of music therapy in a geriatric setting from an Orff perspective.

Physical process of music-making

A primary goal of music therapy for the geriatric client is to make music in a group setting. People may feel a sense of pride and ownership in music they create. For this reason, therapists encourage people in geriatric care to sing or listen to music as a recreational activity. Often the music therapist uses visuals and props as memory triggers for the clients. Activities are conducted in a non-competitive environment, and the reward is socializing or making music together.

Making music is a concrete, rather than abstract, activity. In a therapeutic setting, hearing and making music is valued over reading and writing. Through the use of familiar chants, rhymes, songs and dances, the overt reactions may be nearly instinctive for geriatric residents, those with Alzheimer's, stroke or other dementia-related disorders.

By using folk music and music popular during the client's adolescence and early adulthood, therapy may trigger memories that improve brain function. Furthermore, the physical process of making music triggers sensory stimulation through the playing of instruments and keeping beat with body percussion. Research revealed that clients playing instruments were engaged longer periods of time than those who participated in non-music therapeutic activities.[2] If playing instruments in a traditional manner isn't possible, adapt instruments so they can be used in a geriatric setting (these are often similar to the modifications for orthopedically handicapped students in a school setting). The repetition of melodic and rhythmic ostinati on instruments provides a structured and pleasurable music experience.

Dances can be modified to suit the client's ability. Dances can even be adapted to those who have to sit to dance. Dancing helps clients improve eye/hand coordination and spatial relationships, and it also encourages retention of gross motor skills or reactivation of fine motor skills.

In many therapeutic activities, the large muscle groups of the body are isolated, but rhythmic activities use the large muscle groups. The upper body is active while playing instruments. The use of an ordered and repetitious series of activities in a non-structured and non-threatening environment develops both large and small muscle groups. The sequenced group of activities helps the brain to process the information and cue the muscles to respond to cues. Other cuing devices frequently used in the Orff

approach (such as integration of elements of speech, song, movement and dance) can improve chances of triggering a response from the geriatric client due to the activation of specific sections of the brain.

Socialization

Also important in the therapeutic setting is the social interaction that occurs between other residents and the client. By participating in music making, geriatric clients become more aware of themselves and of others as they communicate through and about the music. When music is made with others, a positive social atmosphere is created and clients may reactivate an affinity for music. Research indicates that residents were consistently more social after participating in music therapy activities.[3] In music therapy, as in the Orff approach, the process is more important than product. Clients do not need to produce a performance-ready product for the therapy session to be successful.

From a social perspective, the music therapy session is characterized by a non-competitive atmosphere. The therapist's gentle guidance encourages interactions between clients. The opportunity to reminisce during musical and extra-musical activities may also improve the client's self-esteem and expressive abilities. Through positive, therapeutic music-making, clients can experience increased self-esteem at a time when physical losses of skill occurs more frequently than gains. The music therapist needs to accept and encourage any effort from the client without exerting pressure to produce or interact with others.

For higher-functioning clients, the act of improvisation assists in voicing opinions and making choices about instruments, form or movement. Requesting songs helps with making choices. The Orff process discourages mechanical drill and pressure.[4] Instead, therapists encourage clients to be creative, by playing instruments, improvising melodies or lyrics, or developing movements to accompany existing songs.

Conclusion

In the same way that Orff is an active and creative process, music therapy uses an active and creative process to facilitate changes in a client's physical or mental state. When geriatric clients are given the opportunity to sing, chant, dance and play instruments to the best of their abilities, these multi-focus activities improve the client's physical and emotional sense of well-being. The quality of the song produced using Orff techniques, along with the therapeutic process, helps stimulate the memories of those with Alzheimer's disease, stroke, dementia or other brain injury.

Many nursing homes form "junk" or "kitchen" bands for their residents and talk about the therapeutic benefits that occur. But therapists who use Orff and classroom instruments along with quality music for therapy sessions report that clients are active participants who feel a strong sense of pride and ownership in the process. Music cannot be therapeutic if it is not pleasant.

Careful planning maximizes contact time between the therapist and group members, and makes it more beneficial. When using Orff techniques, however, the therapist acts as a facilitator, allowing the client to determine the pacing of his/her progress. When the music therapist acts as facilitator and selects music that maintains the dignity of the client, therapeutic goals are attained, and the integrity of the client and the music are both maintained. There is a creation of activities that uses multi-focus experiences for the geriatric client.

At the core of Orff's work is a kind of musical expression that speaks to the individual without losing integrity. This is true whether the experience occurs in an educational or therapeutic setting. Music therapists support the client's dignity during therapy sessions in a geriatric setting. If the music used in therapy sessions is not enjoyable, it cannot be therapeutic to the client.

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A child is the privacy of the universe learning to talk to itself.

– Richard Lewis

An Orff approach to music therapy

By Cynthia Colwell

Orff believed rhythm is the foundation of elemental music. Gaston, long considered the father of music therapy, believed that 'rhythm is the energizer and organizer in music' and thus has therapeutic properties.

To become a music therapist, a person must complete an approved, college music therapy curricula available at one of more than 70 programs around the United States and Canada. As part of the college curriculum, students participate in 1,200 hours of clinic training. Upon completion, they are eligible to sit for the national board certification exam to obtain the credential MT-BC (Music Therapist-Board Certified) to be prepared for professional practice.[1]

Music therapists work with children, adolescents, adults and the elderly in psychiatric hospitals, rehabilitative facilities, medical hospitals, outpatient clinics, day care treatment centers, agencies that developmentally disabled persons, community mental health centers, drug and alcohol programs, senior centers, nursing homes, hospice programs, correctional facilities, halfway houses, schools and private practice.[2]

Music therapists assess emotional well-being, physical health, social functioning, communication abilities, and cognitive skills; design sessions for individuals and groups based on client needs using music improvisation, receptive music listening, song writing, lyric discussion, music and imagery, music performance, and learning through music; participate in treatment planning, ongoing evaluation and follow-up.[3]

The goals targeted in music therapy are non-music focused, for example, to express feelings, to improve communication, or to promote physical rehabilitation. Although music is the primary therapeutic medium, growth in musical development is not the intended outcome. Improved music skills can be a necessary targeted goal in specific situations, for example, regaining lost skills due to a traumatic brain injury, or developing leisure activities in adults with developmental disabilities. Improved music skills can also be a positive by-product of therapeutic participation in music interventions while musicianship is not necessary for client involvement in music therapy sessions.

In contrast, Orff Schulwerk is intended to be a means to teach and learn music and movement. It focuses on the activities that children like to do which include singing, chanting, moving, and playing instruments. These natural responses are channeled into musical development through hearing and making music, followed later by reading and writing music. Musical materials may be traditional or original, spoken, sung or played, *a cappella* or accompanied. Orff instruments (glockenspiels, metallophones, and xylophones) provide a pleasing musical quality and begin development of ensemble participation. Improvisation and composition are the essential elements that shape lifelong interest, pleasure, and experience in music.[4]

Orff music therapy was initially developed in Germany by Gertrud Orff, beginning after World War II.[5] Wilhelm Keller, who served as director of the Orff Institute in Salzburg, used Orff Schulwerk with exceptional populations in various locations. Orff Schulwerk is still being used in programs for individuals with disabilities conducted at the Orff Institute in Salzburg. Today, while somewhat less common in North America than in Germany and Austria, the Orff approach has been adapted to working with a variety of populations with and without disabilities for therapeutic purposes.[6] Several aspects of the Orff Schulwerk approach naturally support music therapy.

Allow everyone to participate in music[7]

Change happens through engagement in the therapy session. Because the Orff process and orchestrations have so many levels, most clients can

have a role in the experience with every part important to the whole. An adult with partial paralysis due to a left hemisphere stroke can contribute to the orchestration, nonetheless. He or she can use the affected arm to improve palmar grasp by playing a simple chord bordun on the bass xylophone.

Begin where the individual is developmentally[8]

To be the most effective in music therapy, clinicians match the client's mood, internal rhythm, musical preferences, developmental and/or chronological level, etc. before moving him toward the therapeutic objective. An adolescent in a short-term psychiatric facility who is dealing with anger management issues participates in a sound orchestration using popular music chosen by the client that expresses his current feelings.

Use a multisensory approach[9]

Individuals have varying learning styles. Through a multisensory approach in the music therapy setting, the clinician can include auditory, visual, tactile, and kinesthetic senses into both the presentation as well as the responses for the client. A child with cerebral palsy who has limited vocal range and minimal motor control can work on communication and motor coordination through participation. The application includes learning a chant by rote (auditory) then adding body percussion with a partner (tactile, kinesthetic, and visual).

Move from the experiential (sound) to the conceptual (symbol)[10]

Many of our clients need the experiential before the conceptual. Although all clinical work grows out of focus on the therapeutic goal, therapists tend to pull therapeutic change out of a musical experience rather than label the desired change with the client before beginning the session. An elderly resident of a nursing home mirroring to recorded music does not initially realize that this intervention will assist their upper extremity range of motion although the therapist has strategically designed it for this purpose. The knowledge and labeling grows out of participation.

Design experiences that are success-oriented[11]

Many of our clients struggle both socially and cognitively. Therefore, participation in interventions that are targeted on therapeutic goals yet designed for maximum success are essential. If clients are positive about an experience, there is likely to be repeat participation, motivation for change, and progress toward therapeutic goals. An adult with traumatic brain injury who plays in an Orff ensemble at an outpatient program tied to a local rehabilitation facility designed to work on language development, physical rehabilitation, and socialization is more likely to continue participation if his frustration level is kept at a minimum.

Use culturally specific material[12]

Although the Orff Schulwerk approach began in Europe before moving to North America (represented in both Canada and the United States), teachers should use material that is native to the students. Orff believed that the voice was the primary instrument, so songs and poems from the students own cultural background were used as the essential material for learning experiences. Music therapy supports this cultural framework and further expands this to include music that is also age appropriate and preferred by the clients. A group of children in an early intervention preschool uses traditional nursery rhymes as the foundation for adding rhythmic ostinati on specific classroom instruments. In this way, they work on eye contact, on-task behavior, bilateral coordination as well as auditory discrimination.

The Orff approach has been adapted to working with a variety of populations with and without disabilities for therapeutic purposes.

Use rhythm as the underlying foundation of elemental music[13]

Orff believed rhythm is the foundation of elemental music. Gaston, long considered the father of music therapy, believed that "rhythm is the energizer and organizer in music" and thus has therapeutic properties.[14] An adolescent with autism who has outbursts when confronted with changes in his daily routine can improvise a drumming experience to express his emotional anxiety.

Focus on the process rather than the product[15]

Orff's focus on process rather than product has much in common with the intent of music therapy. Although in therapy we support using good music and quality instruments and recordings, the goal of music therapy is not solely musical. It is the media by which we achieve therapeutic benefit. Older adults in a day program at a local senior center may participate in a song-writing/composition intervention designed to promote language development, group cohesiveness, social interaction, and cognitive skills. The final product of the composition is not as therapeutically critical as is the process of working together to create the orchestration.

The Orff approach to music therapy is an exciting opportunity for clinicians in the field working with clients of all ages and in a myriad of facilities. The core philosophical principles in common lend support to the marriage of these two areas. Orff Schulwerk can bring a wealth of intervention strategies to clinicians working in either individual or group settings.

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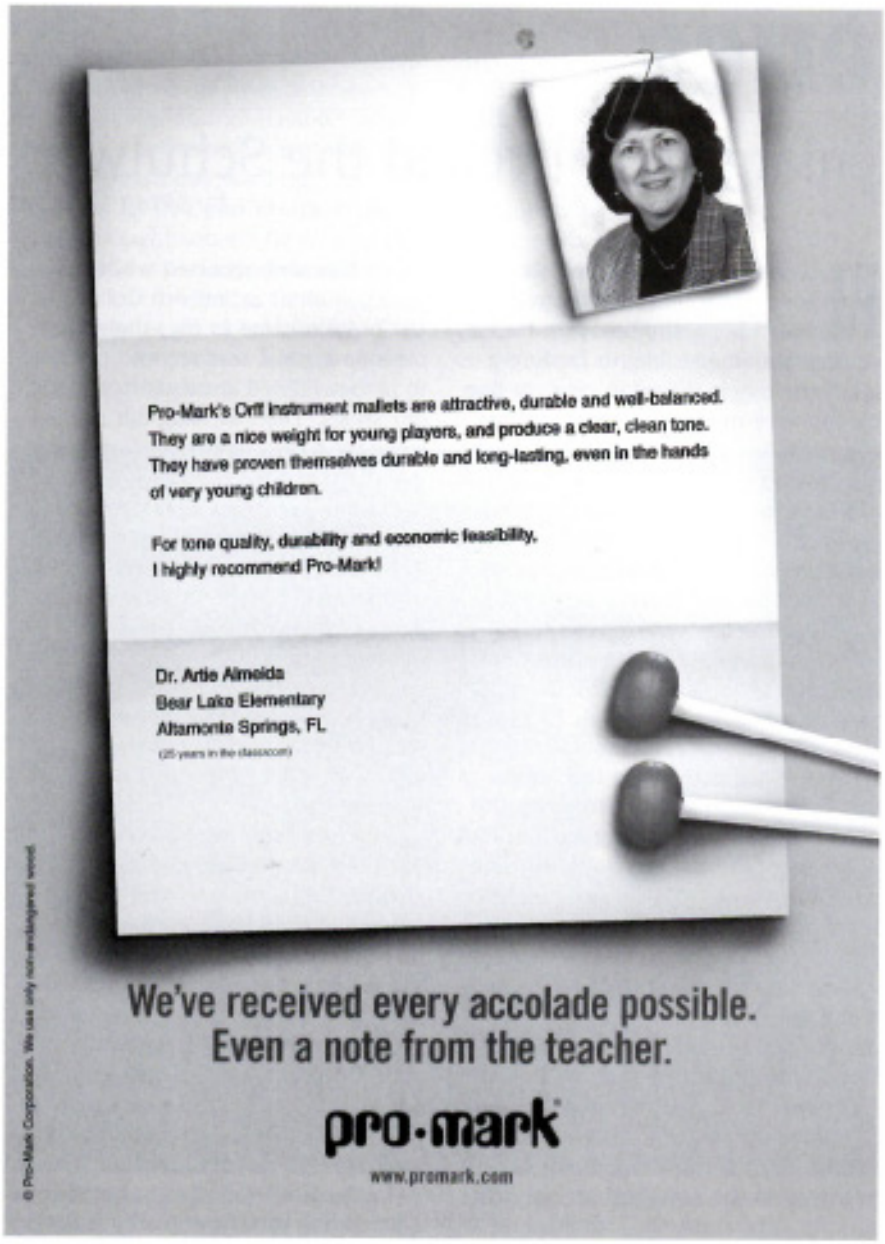

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"... we long to make music that will melt the stars."

– Gustave Flaubert

Portrait Series

Avon Gillespie enlarged, enlivened the Schulwerk

by Doug Goodkin

Avon liked to recount how, after observing him teach, Carl Orff once approached him and remarked, "You teach like we do."

No one who worked with Avon ever forgot him. Sixteen years after his passing in 1989, I attempt the impossible: to capture a bit of the magic this man spun so that his memory may be honored and his contributions acknowledged yet again. Those who knew him will nod their heads in recognition, while those who are hearing of him for the first time will perhaps understand where his influence bore fruit in the development of the Schulwerk.

Everyone has a favorite story of their Avon moment. Judith Thomas tells of the drama in which he played God. Sonja Czuk remembers him wheeling the piano into the hall of the Orff Institute and stirring up the most inspired gospel singing that had ever rung out in those halls. No one who had the good fortune to attend the first Northern California Mini-Conference in 1987 will ever forget his closing Easter Cantata when he slid open the barn doors at the climax of his "Alleluia," flooding the room with light and bird song on the last note. In his hands, the Schulwerk was not simply an interesting way to teach music, but a pathway to the soul and an opportunity for jubilation and celebration.

My moment occurred while I was a young student at Antioch College in 1972. Avon came to my education class as a guest teacher, and motioned to us bewildered students to take off our shoes. Then he sang out in his resonant bass voice, "Head and shoulders Baby: 1, 2, 3," and I knew my life had been changed forever. At first I was enchanted by the fun of it all, unaware of the profound seriousness of his work. But as his voice settled deeper in my ears, his smile sank into my heart and his frown troubled my complacent soul, I came to realize that I had been graced with a mentor who was an extraordinary human being, who was setting me down on a path with no end.

Avon Gillespie was born on April 12, 1938, to a father who sang professionally and a mother who was a renowned preschool teacher in the black community. He created the Harriet Shields Scholarship (now the Shields/Gillespie Scholarship) in her honor. He graduated from Indiana State University in 1960 with a music degree and began his teaching career as a high school choral teacher, first in Terre Haute, Ind., and later in Chicago.

In the late 1960s he stumbled into a workshop given by Jacobeth Postl

and Lillian Yaross that was his life-changing moment. He joined many of the other first-generation American Orff teachers in the Toronto Orff course, finishing the master class at Memphis State in 1974. From 1972 to 1977 he taught his first music education courses at Capital University in Columbus, Ohio, where he also conducted the Men's Glee Club. In 1973-74, he traveled to Yellow Springs on Saturday to give yet more courses at Antioch College.

He also spent one year as guest teacher at the Orff Institute in Salzburg in 1975-76. Avon liked to recount how, after observing him teach, Carl Orff once approached him and remarked, "You teach like we do."

He embodied the deep principles of the Schulwerk, and understood from the inside out the excitement and difficulty of "possibility teaching" as developed by Orff and Keetman. But he also brought something new to the venture: the repertoire, style and soul of his African-American Heritage.

Avon often told of how he happened onto a scene on a street corner in Los Angeles after the 1965 race riots in Watts. He was mesmerized as he watched Bessie Jones and the Georgia Sea Island Singers, who had come to bring the community together through song and dance. He had been educated as a middle class African-American, and so felt he had found some connection to his roots that stirred him down to his bones. He began investigating the songs, dances and games gathered in the book *Step It Down* and even spent a week with Bessie Jones on St. Simon's Island. He brought the games, as well as the rich repertoire of spiritual and gospel songs, firmly into the American Orff Schulwerk repertoire. Anyone who had the good fortune to attend the evening session at the Kansas City Conference in 1985 can testify that he knew how to get us all singin' and swingin' in soul-stirring jubilation.

He brought the games, as well as the rich repertoire of spiritual and gospel songs, firmly into the American Orff Schulwerk repertoire.

In 1977 Avon moved back to his home state of California and began building Orff programs in the schools in the San Luis Obispo area. In 1980, he accepted a job working with children of all ages at the Santa Catalina School, a private school in Monterey, Calif. During that time he made a series of television programs for the Monterey public television stations. He also taught Orff training courses throughout the U.S. in the summer months.

He soon founded the Orff training course that housed his spirit and vision. Working through the University of California at Santa Cruz, Avon (along with Kathleen Poole) taught an introductory class the summer of 1982 and began the Level I class in 1983. By the time the first class finished in 1985, he had brought on board his friend and colleague, Mary

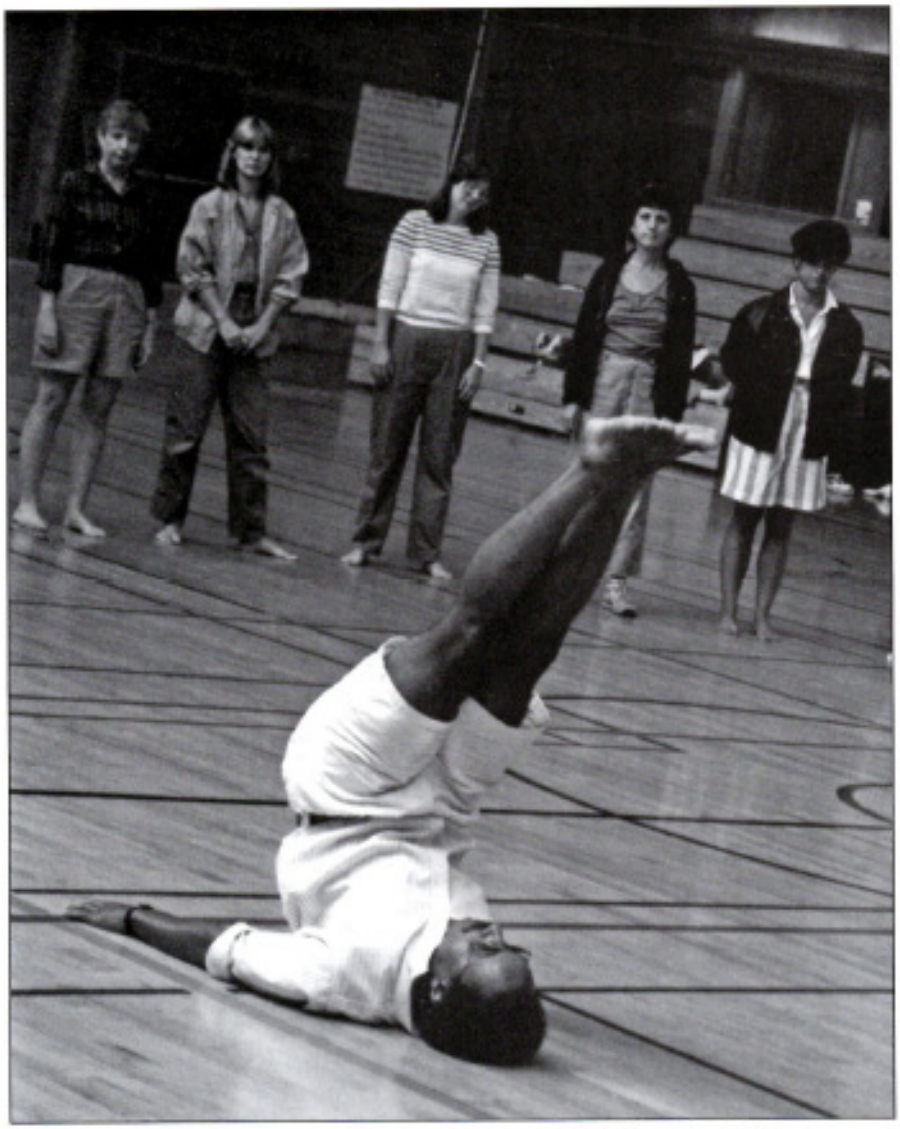
Because of his gregarious personality, most AOSA members knew Avon Gillespie on a first-name basis, and so he was known throughout the organization fondly – and simply – as Avon.

Shamrock, and a dance teacher from Berlin, Ursula Schorn.

Like Carl Orff, Avon was fond of the dramatic possibilities of the Schulwerk. As an instructor, he led us students through many memorable events: the story of *"Frere Jacques"* told in multiple meters, a Halloween ritual combining his nonsense chant *"Ees para dees para desto gram"* with a *Dies Irae* Gregorian chant line, the singing at the end of each day of German canons, Greek folk songs, or those from the Georgia Sea Islands repertoire, each piece a mini-drama moved to as well as sung. And at the end of each course, there wasn't a dry eye in the house as we moved in spirals and sang his words to a Beethoven canon (see "Go In Peace" canon, page 48). Always the master of ceremony, Avon had his signature way to bring students back from the depths of the musical experience to the everyday world, ending every event with a "shave and a haircut" clap. After we clapped "two bits," class was over.

In 1984 he joined the music faculty at North Texas State University, where he taught in the music education department, began another Orff Summer program and led the men's choir. During the next five years, he contributed to a book *Teaching Music in the Twentieth Century*, continued to teach in summer courses in Salzburg, and worked as a consultant for the National Office for Black Catholics, writing music for the liturgy and integrating the gospel style. He presented at innumerable AOSA conferences. In Chicago at the 1987 AOSA National Conference, then-president Del Bohlmeyer presented Avon with an AOSA lifetime membership in light of his outstanding work and contributions to the organization.

Avon was a charismatic public figure and a complex private man. A year or so before he died, he played a recording for me that he had made of his men's choir. Their heart-felt rendition of the spiritual "Ain't Got Time to Die" seemed to express his commitment to finish his work, even though he knew how serious his illness was. Perhaps that commitment helped him live through the last years of his life.



Avon – like Carl Orff – was fond of the dramatic possibilities of the Schulwerk.

I visited with my former teacher in the hospital before he died in 1989. My last image of him was sitting up in the bed looking like Gandhi with his hands together in the Indian greeting posture. We looked each other in the eyes and I clapped "Shave and a haircut." He responded with "two bits," bowed, and I left. Two weeks later, Avon died. He was 51.

I heard that after his death, his former colleagues at North Texas State University began their faculty meeting by singing some of his songs. He would have been pleased with that, for he believed in every fiber of his body that music was for everyone: children and adults, musicians and mechanics, preschool teachers and university professors. He understood that music built conceptual understanding, mathematical intelligence, linguistic fluency and all the other things that schools work so hard to develop in children.

But he also felt deeply they were secondary to the way in which music released the human spirit and generated community. He was famous for his dynamic and energetic presentations and infamous for not giving notes. He took seriously his own words "The teacher is constantly evolving as life is evolving." His own work remained unfinished, but he pushed into every corner of the

Schulwerk to discover new possibilities and in so doing, both enlarged and enlivened the work begun by Orff and Keetman. He invited us to carry it forth with our own investigations and seeking spirits.

I imagine that every time a young child sings back with confidence "I'm just as clean as you are!" in a game of Johnny Cuckoo, every time an Orff teacher steps to the side of the show and invites participants to show their ideas, every time a group moves in spirals, singing "In Living Fully" with tears flowing, he is somewhere smiling, knowing that his life's work continues.

Interview with: Avon Gillespie

by Marie Blaney

Reprinted from *The Orff Echo*, Vol. 22, No. 1, Fall 1989, p. 19.

MB: ***Do you see a change in the Orff teacher emerging today as compared to ten years ago?***

AG: What we are seeing is more and more safe teaching. Teachers are afraid of taking the risk that process demands. A real search for recipes and information rather than experience and discovery is occurring.

The difference between process and sequence is becoming more and more clouded. Process is not such a neat package – sequence is more a secure format with step by step expectations rather than explorations as we find in process.

MB: ***What do you see as most important in teaching through the Orff process?***

AG: The most important part of any Orff teaching is to provide the learner with a sense of community – a sense of feeling welcome and ready to participate. The teacher, rather than being the star,

"In his hands, the Schulwerk was not simply an interesting way to teach music," writes Goodkin, "but a pathway to the soul and an opportunity for jubilation and celebration."

should welcome the participants to share. And the teacher should feel that the students are already filled and waiting to be released – not coddled – not patted on the head for what they know.

People are more and more trying to astonish us with what they are able to accomplish from the beginning to the end of a lesson, rather than incorporating the participant into a larger role. In fact, this would substantiate what Wilhelm Keller said, that the teacher should become more and more superfluous and the learner more and more independent. The final product is not as important as how learners get to that final product. It is more important to share the thought process than the thought; more of our job as teachers to bring learners into the avenues of thinking, rather than to give a body of thoughts or knowledge.

MB: ***Do you see teachers planning differently now?***

AG: Because of the accountability demanded by the principal or the superintendent, teachers are planning for that accountability and not for the learner.

When teachers come with visuals and motifs written out for a complete media presentation, we have a sense of preparation for a performance. The learners never once participate in the making of the steps toward that performance – only in the sequence of events, not in the process.

In a recent commercial about the need for physical activity there is a picture of a roller-coaster ride. There is a feeling of anticipation in physical activity in a roller-coaster ride. That in fact is not a physical activity but only a reaction. The machine provides the activity.

In our classroom it is some times like the roller-coaster ride. It appears that everyone is involved when in truth there is no mental activity on the part of the learner. The teacher provides all the experience, just as on the roller-coaster ride, the machine provides all the activity.

MB: ***If you could give Orff teachers one message, what would that message be?***

AG: I would ask them to get back in touch with what we are really about. We need to get back to enjoying what was discovered by our leaders; we need to be following in their footsteps as well as creating new ones. The teacher needs to be a role model for thinking for the learner. We need to take our time, not rush to get to the final piece. We need to be preoccupied by *how* we are doing something and not only *what* we are doing.

MB: ***Why are you involved in Orff and movement?***

AG: I have always been fascinated with Orff Schulwerk because in Orff nothing is ever finished. In Orff we are not involved in problem solving but in possibility seeking. In curriculum we have a prescription, but the lifelong work of Orff Schulwerk must be built on roots of wonder. To say that an unchanging curriculum will satisfy the needs of the learner is not what we are about. The teacher is constantly evolving as life is evolving. Orff is a wonderful exposition of that life, of the excitement that life is, that which is constantly changing.

Doug Goodkin has been teaching for more than 30 years. He is a music specialist at The San Francisco School, is on the faculty of the San Francisco Conservatory of Music and directs the Mills College Orff Certification course.

Reaching students with special needs through the Orff approach

by Anita Gadberry

I use 'Silly Sam' with several children diagnosed with autism. I begin by singing the song and using the snake puppet to demonstrate the actions. Then I sing the song, make my own movements, and continue to use the snake puppet as a concrete visualization of movement.

Author's note: I am a music therapist who works primarily with children with developmental disabilities, thus I focus daily on how music can be used clinically to enable greater development of a child. The Orff approach utilizes a similar holistic philosophy about music and development. Music therapy is the use of music to accomplish non-musical goals. By using the Orff approach within therapy children receive the tools to augment their social, motor, cognitive and musical skills.
In my private practice, I work with children one-on-one or in small groups. Much of what I do can be easily implemented in the classroom setting.

I use the Orff approach in music therapy to encourage pretend play when working with students with autism. Persons diagnosed with autism typically do not engage in imaginative play. They also have difficulty participating in imitation games associated with infancy and early childhood. Thus by the time they reach school age, they lack many social skills and are often isolated from their peers.

Encourage pretend play through songs such as "The Little Mice" by John Feierabend (See Fig. 1) and Lynn Kleiner's "Silly Sam" (see Fig. 2). Teach children to imitate and then create their own movements by working with songs such as these. When presenting movement songs directed at engaging in imaginative/pretend play, provide a prop or visual aid to help focus the children and provide a concrete example on which they can build.

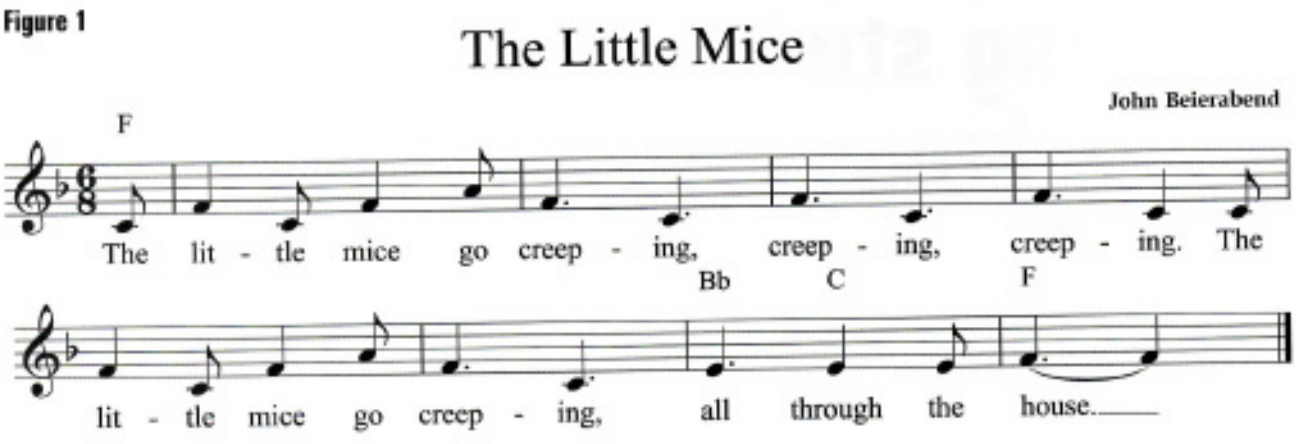
I use "Silly Sam" with several children diagnosed with autism. I begin by singing the song and using the snake puppet to demonstrate the actions. Then I sing the song, make my own movements, and continue to use the snake puppet as a concrete visualization of movement. Next I encourage the children to imitate my movements as well as those of the snake. Finally I encourage the children to sing and move with the song.

Once the children have learned the song, they venture into more creative movements. They find new places to hide in the room and new levels on which to slither. I have used "The Little Mice" with great success, encouraging pretend play. When presenting this song to children with autism, start with animal puppets or stuffed animals while singing the song and then move directly into locomotor movement to portray the animals. Once children are successful in singing and moving to the song, try drumming, with the animal puppet playing the corresponding rhythmic motive. Gradually remove the visual aid as the child associates the animal with the rhythm.

The Orff approach is an excellent way for students with autism to engage in music making while increasing their ability to participate in pretend play. As they move around the room on different levels (as a snake, cat, or mouse) it increases their awareness of their bodies, their relation to the environment and allows them a new means to interact with their environment. This helps to reduce the mechanical interactions that are typically present in children with autism. It allows them to blossom into creative, expressive persons who are able to engage in imaginative play.

Children with cerebral palsy are faced with daily challenges to move their bodies in facilitative ways. Cerebral palsy is a non-progressive movement and posture disorder caused by brain damage. There are several different types of cerebral palsy, all

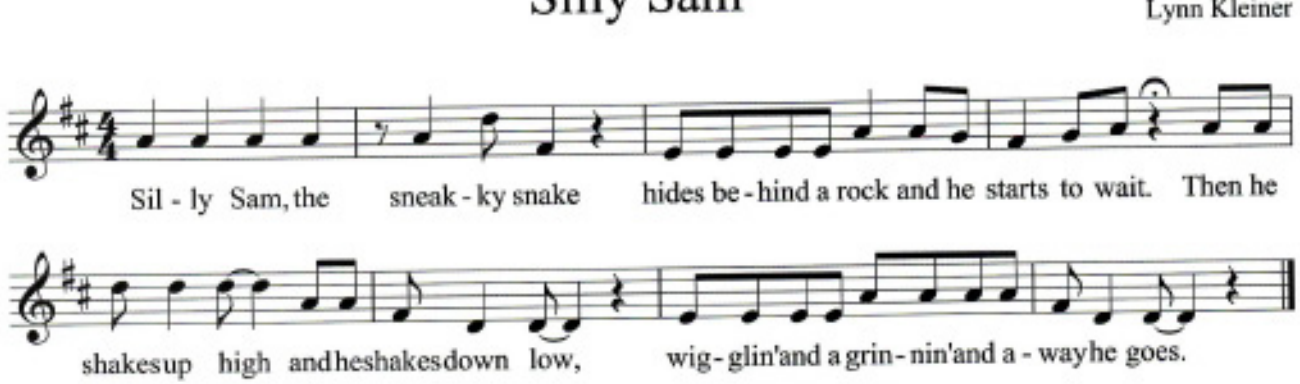
Figure 1



Verse 2: The big black cat goes stalking...
Verse 3: The little mouse goes scampering...

Source: John Feierabend, *The Book of Finger Plays and Action Songs* (Chicago: GIA Publications, 2003), p. 47. Reprinted with permission of the author. All rights reserved.

Figure 2



Source: Lynn Kleiner, *Kids make music, babies make music too!* (Miami: Warner Bros., 1998). Reprinted with permission of author Lynn Kleiner (www.musicrhapsody.com). All rights reserved.

characterized by difficulty in controlling and executing movement. Music is an excellent motivator for children with cerebral palsy to increase their ability to control and execute their movements. By using Lynn Kleiner's "Stormy Day," (Fig. 3) I am able to encourage students to perform various upper extremity movements.

Ask the children to begin, using hand drums to portray the various themes. Portray rain by tapping on the drum. Portray the wipers, the wind, and the thunder by using the palm on the drum. Use your fist to portray the hail. A child with cerebral palsy may need an assistant to hold a drum or, if the child is in a wheelchair, use an adaptive instrument mount or wheelchair clip to hold the drum. This helps to focus his or her energy on playing the drum instead of merely holding onto it.

Use colored scarves to portray the rainbow. If students are unable to grasp the scarves, tie them onto their wrists to wave around as they sing. In the last verse, use the scarf as a playful prop.

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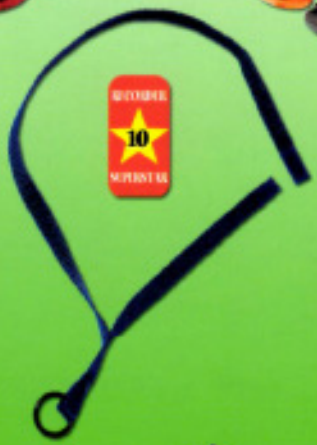

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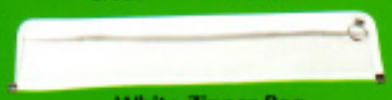

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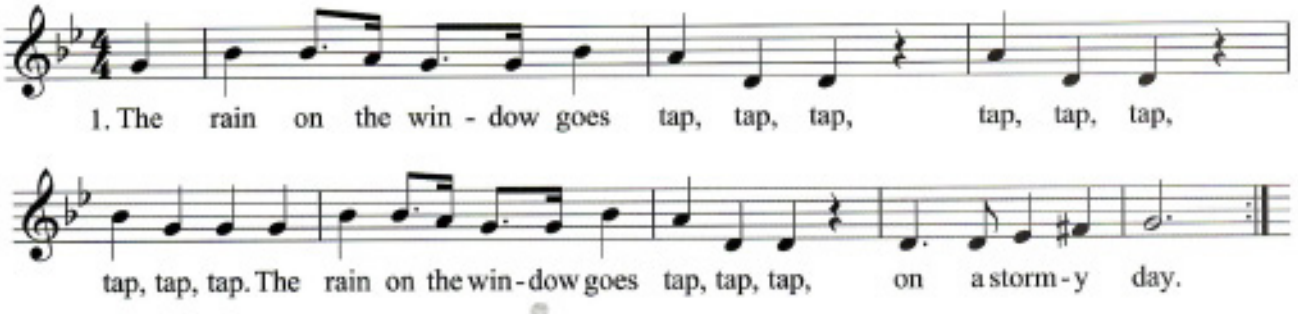
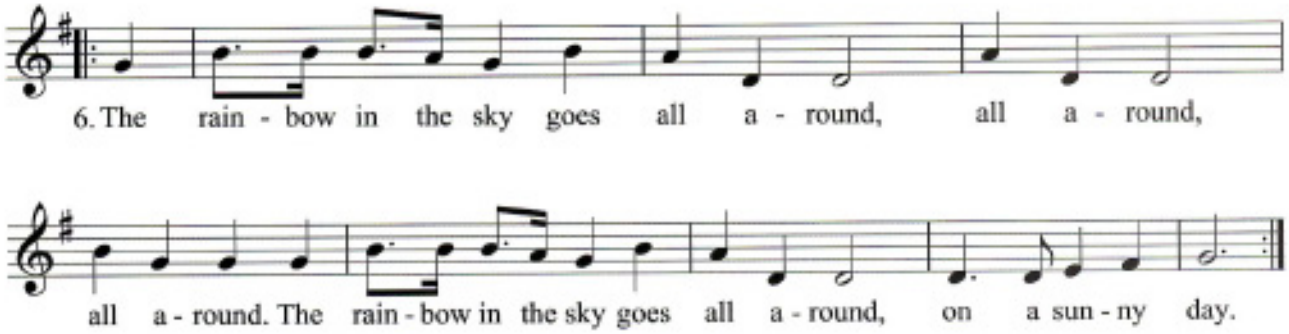
Figure 3

Stormy Day

Traditional Melody
Arranged by Lynn Kleiner



2. The wipers on the cars go swish, swish, swish . . . on a stormy day.
3. The wind in the trees goes whoo, whoo, whoo . . . on a stormy day.
4. The hail on the roof goes thump, thump, thump . . . on a stormy day.
5. The thunder in the clouds goes boom, boom, boom . . . on a stormy day.



7. The children in the park all dance and play . . . on a sunny day.

Source: Lynn Kleiner, *Kids make music, babies make music too!* (Miami: Warner Bros., 1998). Reprinted with permission of author Lynn Kleiner (www.musicrhapsody.com). All rights reserved.

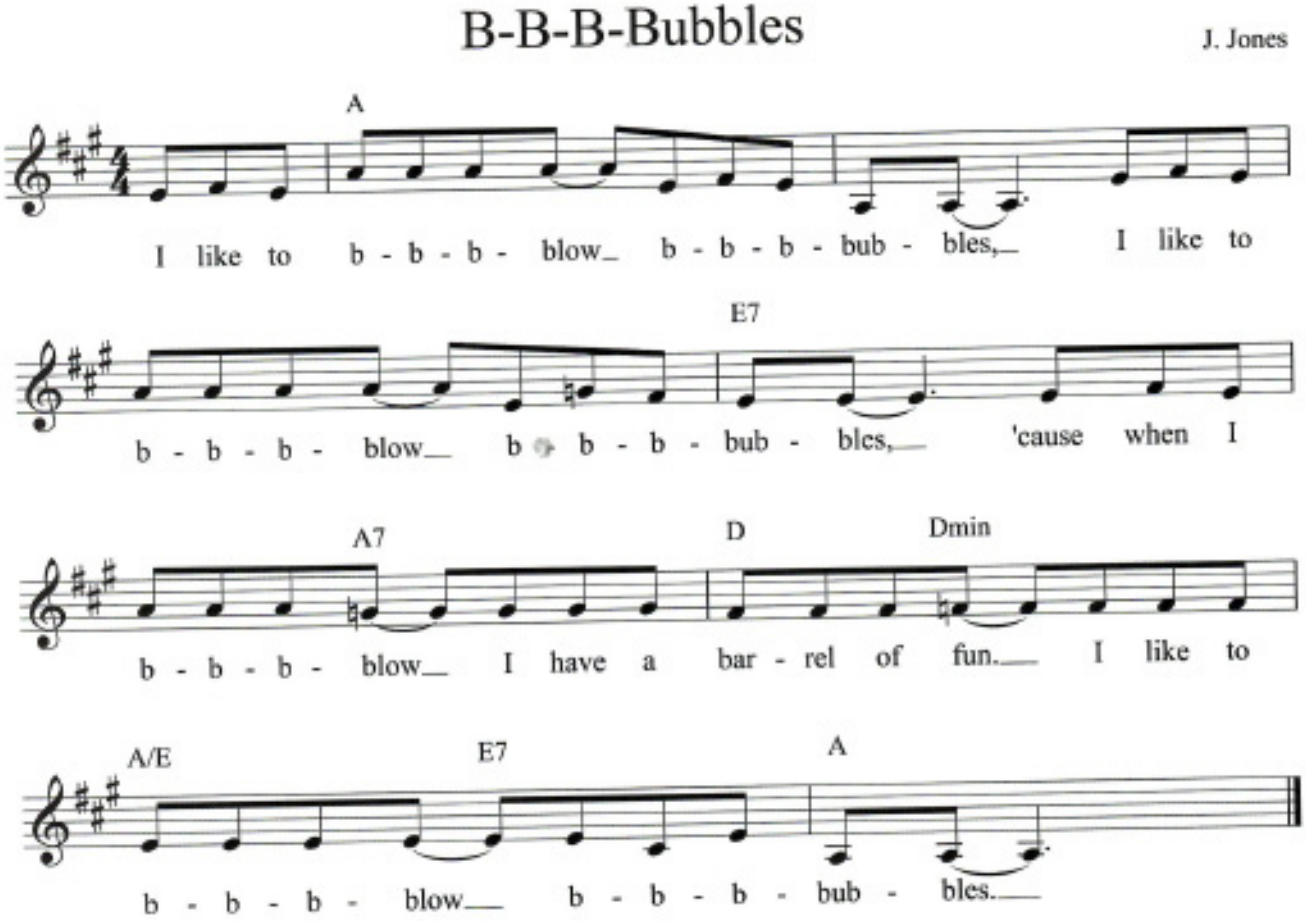
Mental disabilities

The use of props benefits students with mental disabilities as well. By definition, students with mental disabilities have below-average intellectual functioning and impaired or deficient adaptive functioning. Musically, they have a typically limited and low vocal range. Use J. Jones song, B-B-B-Bubbles* (Fig. 4) to encourage their communication, speech, and interaction while exploring their vocal ranges. Students explore their vocal ranges when they match their voices to the trajectory of the bubble, using vowel sounds such as "oo" or "ah." Or, ask the students to lower their voices as the bubbles glide to the ground. To make the exercise more concrete, on the blackboard draw a downward trajectory and match your voice to it. Try using a colored scarf or streamer, or move your body higher and lower to correspond with the higher and lower vocal sounds.

Encourage those students who are in the beginning stages of speech and articulation to sing the "b-b-b" portions of the song. (Don't use this song for students who stutter.) Ask people who need assistance with oral motor skills to blow the bubbles.

During the spring semester of 2005,

Figure 4



Source: D. Michel and J. Jones, *Music for Developing Speech and Language Skills in Children* (St. Louis: MMB). Reprinted by permission from publisher, MMB Music, St. Louis, Mo., USA. All rights reserved.

I conducted Orff Music therapy groups as a pilot project with two classrooms of three- and four-year-old, at-risk children, enrolled in a Head Start program in Denton, Texas. The children are serviced by neither the music specialists in the school nor the music therapists for the school district. I entered the classrooms once a week for a 30-minute session. Each classroom of 18 children was filled with tables, play areas and learning centers. The only available area for group meetings was a 60-square-foot space near the middle of the room. There were no other available places in the school to host the sessions, so creativity became a must.

Space is an important issue for children in the program because many come from families where there is no consistent caregiver. They have many unfulfilled needs, such as the need to receive attention from others and having one's own place in the world. Accordingly, I established the following goals for the program: facilitate participation, encourage cooperative play, promote singing and instrumental experiences and allow for appropriate self-expression.

Due to the limited space, gross motor activities were difficult to implement. I encouraged the children to use all of their available space without touching another group member. When conducting songs involving locomotor movement, I reminded students to pretend they had rubber bands on their feet attaching them to the floor in their own spot. Songs that implemented nicely with locomotor movement were adapted to non-locomotor movement. One song the students enjoyed was "The Little Mice" (Fig. 1).

Instead of moving about portraying creeping mice, stalking cats, and

scampering mice, I demonstrated creeping, stalking, and scampering movements with one hand held horizontally in the air and the other hand acting as the animal moving on the horizontal surface. Next we explored how the instruments could be used to build this activity. Corresponding tempi and dynamics were modeled to portray different animal movements. The students then portrayed the animals on a large gathering drum where two children could play simultaneously and on an alto xylophone and soprano xylophone pitched to an *F* pentatonic scale.

To increase body awareness and build appropriate self-expression, I introduced the song, "Silly Sam." It quickly became the children's favorite. I used a snake puppet to demonstrate the actions as I taught the song. Then I encouraged the children to sing and move to the song. Props, puppets, and visual aids can be extremely helpful for all learning situations, and they encourage participation and creativity. The pilot project benefited the children, of course, but also helped the classroom teachers, who witnessed ways to incorporate music into their classrooms

From at-risk students to those on the autism spectrum of disorders, educational and therapeutic success can be attained by combining music therapy and Orff principles. The approach enables more students to experience the wonders and joy of music-making.

Anita Gadberry, MT-BC is currently in her sixth year of private practice as a board certified music therapist. She serves infants through adults with developmental disabilities at her office in Plano, Texas, specializes in children and adolescents with autism or autism spectrum disorders.

Write Gadberry at:
anita.gadberry@comcast.net

If you hear a thrush and believe you have heard a thrush, you have not. If you listen to a thrush and hear a miracle, then you have heard the thrush.

– Buddhist proverb

Orff Schulwerk background helpful in teaching a musical savant

by Greg Rike

Gloria is about age 11 or 12 in her thinking process, and she has a voice that is capable of singing all styles of music. She also has a great capacity for languages and an excellent memory.

Before becoming an applied voice teacher at the university, I taught public school music for some time. It was while still working in the public school that I was asked to teach a woman named Gloria who has William's Syndrome. I knew that I would have to draw on my public school experience and Orff training to be successful with her. Of course my first reaction was no. It is difficult enough teaching students who are "college material" and have passed all the entrance requirements, but an adult student with an IQ of 65 or less was just not something that I thought was in my realm of teaching.

I had met Gloria's father, a retired physician, and his wife after they had moved near where I teach. He convinced me to meet with his adult daughter to see what she could do. After that meeting I decided it would be a good test of not only my teaching skills but my communication skills as well. I knew that I would have to draw on my elementary music training to be successful.

Williams Syndrome characteristics

WS is a genetic disorder first identified in 1961. Children with WS begin life as infants who may suffer from colic, and soon develop behaviors similar to those found in autism: inflexibility, ritualism, obsessiveness, hyperactivity, developmental delays, attention deficits and cognitive disability. Their IQ scores average 55.

However, in contrast to other forms of developmental disability, the rare children with WS possess a rich, expansive, grammatically complex vocabulary with a striking conversation style. They often have elfin-like facial features, are master story tellers, and are unafraid of strangers. In fact, they are extremely gregarious, friendly and polite. Many possess savant-like musical skills, including absolute pitch. These symptoms combine to create an intriguing mix of ability and disability.

A penchant for opera

Gloria is about age 11 or 12 in her thinking process, and she has a voice that is capable of singing all styles of music. She also has a great capacity for languages and an excellent memory. She can sing in many different languages, in styles from blues to opera. Her favorite type of music is opera and Puccini seems to hold a special place for her. She is also able to remember all the songs and arias that she has sung over the years. This fact alone is amazing to me as my college students struggle to learn, memorize and perform their four or five songs at the end of the 15-week semester.

Gloria started taking lessons from me in 2001. Her parents had found a residence home for her in a nearby community. They were concerned with having Gloria taken care of when they were gone. Once a week she travels to the university to have her one-hour voice lesson with me. I have never taught an adult with a disability like hers before and really did not know what to expect. Gloria had lessons in California before moving here, and she had sung all over the country. She had also been featured on CBS's *60 Minutes*, and was the "poster child" for WS. When she started with me she had just relocated to her new supervised home and was getting used to living on her own. Previously, she had always lived with her parents.

So what was I to do with a student like Gloria, and how was I to teach her new music? Her voice is quite good, considering she has Williams. We did several warm ups, all of which were new for her, and she was able to

follow instructions to the letter. I could play or sing something one time for her and she could repeat it back to me. Her skills of imitation were excellent. It was enlightening to see how she could respond to what she heard. I also found that I had to be very careful as to how I spoke as she was very literal with whatever I said. Slowly we were able to develop a consistent sound from top to bottom in her voice.

Willing student with perfect pitch

She was excited about lessons and was willing to do anything I asked of her. WS patients seem to also have the capacity for perfect pitch, or absolute pitch. Gloria has perfect pitch. The first few weeks I would name a song or aria and she would sing it for me, in the correct language, with the correct pronunciation and in the correct key. She has no idea what the words mean but emotes from the passion in the music. This is why I feel she loves Puccini so much. His music is passionate and thus supports the text so well. She also loves German art songs in which the music carries the passion of the text so well.

At present, we are dealing with her voice changing a little bit because of age. Gloria turned 50 in February and I have noticed a little change in her voice. Normally the female voice lowers as the singer ages, and Gloria has not been an exception. At times she becomes frustrated and I have found that I cannot dwell on any particular point for too long as she will lose focus completely.

Teaching a savant is a rather difficult task, especially if that student does not have the mental capacity to equal the music she is performing. Gloria has no idea what she is singing about, or what any of it means. She learns by listening to others singing her pieces. Most students however, will mimic the voice they are hearing. Gloria does not. All she picks up on is the style, text and emotion of the music that she hears on the recording. I have found that if she has a recording, the music (that she can't read), and her tape recorder, within a week she can learn a piece of music, whether it be an aria or an art song. She is diligent in her practicing and never ceases to amaze me with how quickly she learns.

When discussing technique with Gloria I do have to be specific in my choice of words. She is very literal with what she does from my instructions, such as the simple task of breathing. I have found that I cannot say, "Breathe in," because that is exactly what she does. Instead I must tell her to expand around the middle or waist area. This seems to work very well for her and of course has solved many problems she was having supporting her sound. I also noticed that Gloria was pulling her tongue back when she sang in her upper range. It was very difficult for her, but she finally understands where that her tongue needs to be behind the ridge of the bottom front teeth. We still work on this, but she is aware of it now and is trying hard to fix it permanently.

Not all WS patients are singers. They can be taught to play piano, violin or any other instrument. Gloria is also quite good at the accordion. She is able to improvise her own accompaniments to many of her songs by just listening to the orchestra on the recording. I never know what she might do at the three recitals she has had under my direction. She always surprises me with something that I did not know she could do.

Rike, at right, with his student, Gloria. Teaching her has been like teaching children, using the Orff approach, he reports. He has used imitation, exploration and improvisation to help her develop a consistent sound from top to bottom in her voice. She has perfect pitch, and can sing – from memory – any aria, in the correct language, with the correct pronunciation and in the correct key. She is especially fond of Puccini.

Similar to Orff approach

Teaching Gloria has been very much like teaching children, using the Orff approach. We use imitation, exploration and improvisation in much the same way that Orff teachers use those techniques. Gloria imitates me or a recording, plays around with what she hears and finally improvises in her arias. Though I have not worked with her on the accordion, it is there that she really shows her improvisation skills. This experience has been gratifying to me and I would suggest that if anyone gets a chance to work with a WS patient, grab the opportunity. Working with him or her will make you a better teacher and will teach you something along the way. They are so willing to learn. They only want to please their teachers and share their music and talents with anyone who will listen. Is that not what any of us, children or adults, try to do when we perform?

Gregory Rike, Ph.D., teaches voice at the University of Evansville. He earned his doctorate at Ohio State University, and he previously taught in the Ohio public schools.

Write Rike at:
gbrike@olemiss.edu

There is a road from the eye to the heart that does not go through the intellect.

– G. K. Chesterton

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Editors for the research series are Dr. Carlos Abril of Northwestern University and Dr. Alan Spurgeon of the University of Mississippi.

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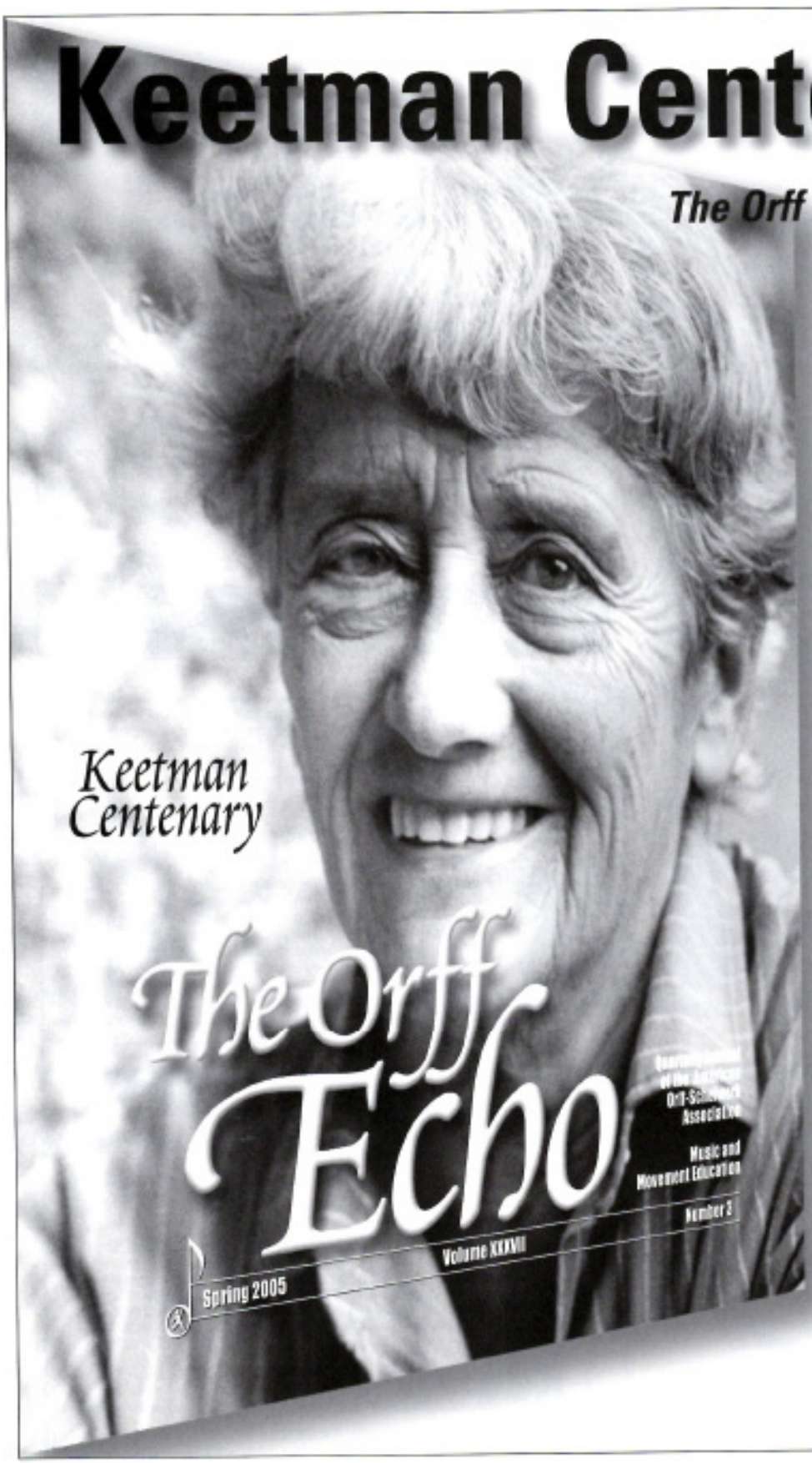

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From the Classroom

The teacher is sick

by Marilyn Gunn

The appeal of the Schulwerk for me has always been that the students are empowered to take charge of their own musicianship.

Yesterday was not going to be a good day. My lungs felt as if they were full of cotton balls, my sinuses felt as if they had been stuffed with erasers, and my throat was scratchy from coughing. I had not slept much, and so I should have stayed in bed, but there was a rehearsal for an evening program that I just couldn't miss. I would suffer through the morning and direct that much-needed rehearsal, I decided, as long as I could go home for the afternoon. So, I requested a substitute.

Unfortunately, I was not the only teacher with respiratory symptoms yesterday. The substitute pool was empty. If I had gone home, none of the afternoon teachers would have their plan time. With parent/teacher conferences beginning the next day, I didn't want to further burden my colleagues.

I confess that my first thought was, "What video can I show?" But I thought of the magnet given to me years ago by one of my students, still on my board. It reads: *The object of teaching is to enable those taught to get along without a teacher.* It was time to really put that idea to the test.

Instead of greeting my second-grade class at the door, I sat in the overstuffed rocking chair and made myself comfy. As the children took their places, I announced in my pitiful voice:

"I'm too sick to teach today. You are going to have to teach each other. Who would like to teach 'Amasee'?"

Kira volunteered. She asked the girls to line up and indicated where she wanted them. Next she invited the boys to line up. She took her place at the head of the set and began to clap and sing the call. All the children sang the response, and each head couple sashayed down the line and back, and then finished their turn with a couple of elbow swings. After all students had a turn as the head boy or girl, Kira asked them to be seated.

"Who will teach, 'Bow Wow Wow'?" I whispered.

It was Barry who caught my eye. He asked all the students to form a circle. He then walked around the circle to make sure everyone was facing a partner. As he was matching up partners, the children began to talk to each other. Barry was ready to direct the students to begin, but they weren't paying attention to him. He stopped and clapped, "Ta ta ti-ti ta." The class echoed back.

"One, two, ready, go," he said, and off they went.

The day I had introduced this game to the children, I played along with them to even out the odd-numbered class. Once I had traveled around the circle back to my original partner I said, "I've only danced with half of you. I'm going to trade places with my partner so that I can travel the other direction and dance with the rest of you."

So, guess what Barry did? He traded places with his partner and danced with every one of his classmates.

I know you're thinking that Kira and Barry weren't really teaching, but only leading the songs and games. Yet, what we do each day involves instruction, guided practice, behavior management and a million other things. Therefore, mentally change each "teach" with "lead" or "direct" if you must, but know that Kira and Barry believed they were teaching.

Kailey volunteered to lead "Down By the Bay." She stepped to the front of the class and began to sing. When the refrain was concluded, she looked around at all the hands in the air and selected a girl to sing her verse. I wasn't counting, but I think Kailey's version of the song had at least 15 verses.

Kira, a second-grade student, took this photograph of Marilyn Gunn on the day described in the column.

Are you thinking that I played it safe with songs and play parties? Well, things were going so well I decided to take the plunge.

"Who wants to teach 'Hot Cross Buns'?" I asked. I had only the previous week introduced playing it as a melody on the barred instruments. Ryan was eager to try. He called on students to get out the instruments, and then told the class:

"There should be three people at each instrument: one at the low end to play with mallets, one at the high end to practice with fingers, and one to watch."

A couple of students raced for the bass xylophone. They began a spat about who got there first. They brought their argument right over to my comfy chair and complained in dreadfully whiny voices.

"I'm too sick to teach today," I said, looking up from my tissue box. "You'll have to take this up with Ryan. He's the teacher now." They hurried over to Ryan to state their case. He paused a moment.

"Do rock, paper, scissors," he said. "Go!"

Both seemed satisfied with this solution and the "rock" got to play the bass.

Students rotated around the instrument, each taking a turn with mallets or fingers or just singing. Ryan decided that since he was in charge, his place should be at the contra bass bars. He made up his own *I- V* pattern to play as the class performed. After several turns, Ryan decided that they needed a change.

"Everybody play it backwards," he suggested. "Instead of *mi re do*, play *do re mi*." So, it all began again, and I just rocked away in my corner.

Very soon, our time was up and 21 smiling, happy children lined up at the door.

The appeal of the Schulwerk for me has always been that the students are empowered to take charge of their own musicianship. Many times I've told others that I don't do anything I can have a student do. Unfortunately, I often forget to take my own advice. My best day of teaching this year was the day I didn't teach.

Marilyn Gunn is a national board certified music teacher at Blackburn Elementary School in Independence, Mo.

Write Gunn at:
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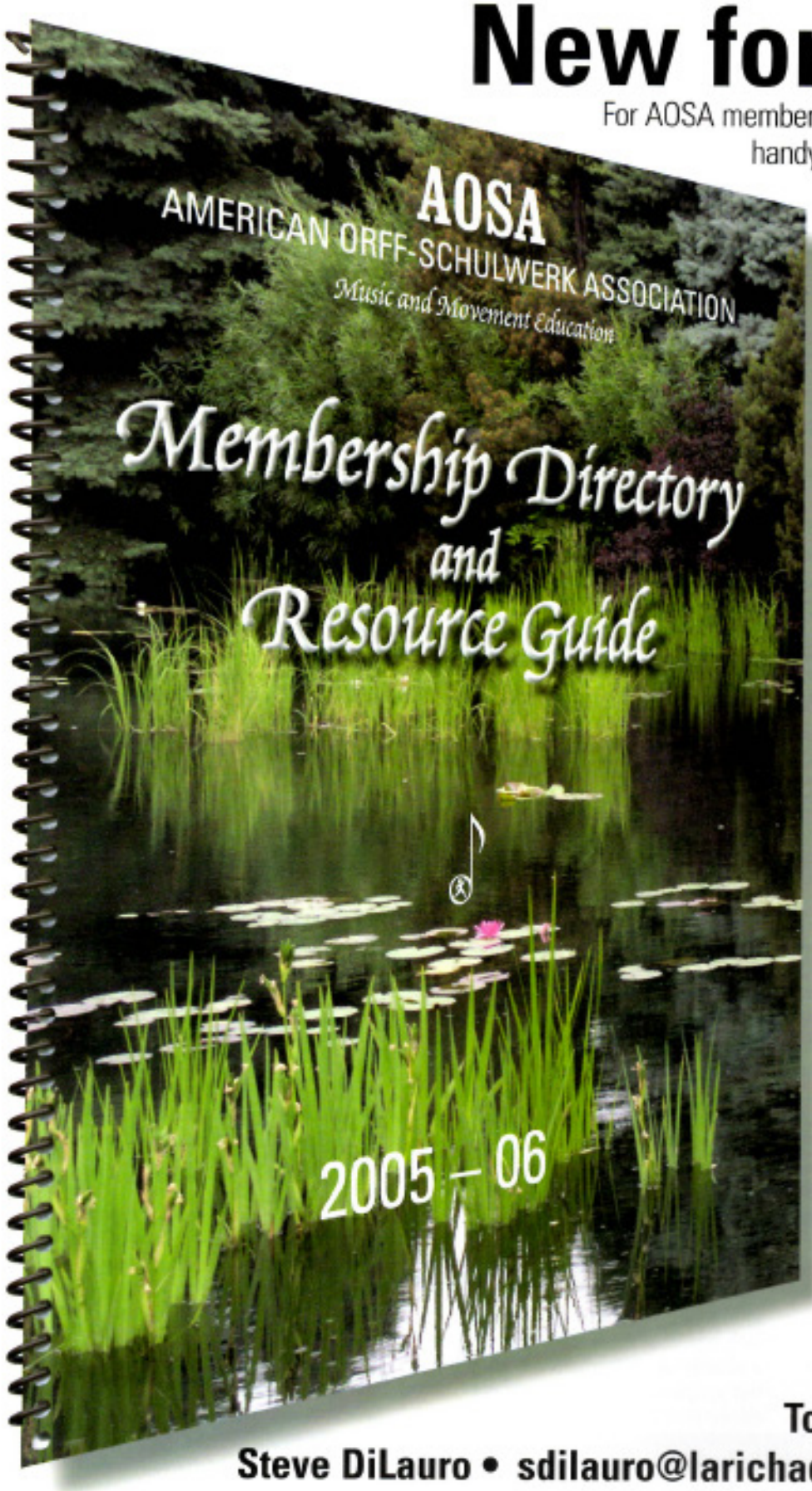

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Dances with high guy appeal

Presented by Sanna Longden

AOSA AV Library, 134SL

Reviewed by Beth Iafigliola

With humor and zeal, presenter Sanna Longden begins the 2004 AOSA Conference session from Long Beach, Calif. by paraphrasing an expression that emphasizes a topical concern in education: The need for children to be active learners.

Longden weaves pedagogical points with meditative musings, encouraging the participants to try primary dance positions while preparing their minds for lessons of life. At the end of her session, she proclaims that even though she visits classrooms from elementary school through college level, she does not teach dancing. "I teach children civility, cooperation and community," said Longden.

The dances presented in the session are authentic collections of folk movements, accompanied by recordings played by musicians from the culture. She explains that some of the movements have been "sanitized" for classroom use, but the essence of the dance remains. The session notes contain detailed descriptions using common dance and music terminology.

Longden points out how American culture does not promote dance activities for boys. However, in many world cultures, separate dances for men and women reflect societal gender roles. We need to encourage all children to participate in movement activities, she believes. The use of male, multicultural dances may be a way to reinforce positive attitudes toward dance in our own classrooms. In addition, to develop a progression of skills, she said that dancing should be used as a regular warm-up activity, not only as an isolated unit in the curriculum.

The first dance, from southwest France, is suitable for younger students and incorporates cumulative movements. With each repetition of the dance, the movement sequence ends with a demonstration of strength by showing off a flex of the arm muscle and four beats on the chest. Always with the sensitivity of a movement specialist, Longden teases the participants into using both sides of the body, encouraging them to alternate arm flexes so as not to overdevelop one arm muscle over the other.

Sanna Longden

Finding dances with "boy appeal" for Grade Four through Grade Six is often a challenge. Longden offers three dances: one each from India, France and Sweden. The dance from India uses two rhythm sticks per dancer. She introduces the dance by allowing the participants to first listen to the Hindi music and guess the origin of the sound. The music is essential to understanding the dance, said Longden. The teacher may need to stop the music later to perfect and clarify gestures. While they are involved in active listening, she adds a relaxed, outward arm swing on the accented beats, and a stick tap on the offbeats. This is the most basic movement the participants may choose to use with their students.

Longden introduces five levels of learning using this same dance. The gradual introduction of skills builds confidence and coordination. Level two is an introduction to pattern, right-left directionality and partner interaction. The next changes involve sidestep, foot movements, a turn, and a double circle formation with changing partners. She transforms the dance into a social event by switching the music to an American disco recording, to the surprise of the participants. In this way, they enjoy a truly cross-cultural experience.

With attention to process and session time limits, Longden clarifies that the introduction of steps in the session are not the same rate of speed she would use with children. The session continues with a single stick dance from France. Participants quickly practice the rhythmic pattern (children would practice using claps and pats). Longden has the adults decide who is first to move, and introduces the moves like a choreographed sword fight. The clear *AB* form helps participants know when to use a traditional step-hop, schottische step and when to face partners and tap sticks.

The last dance is from a Swedish fraternity tradition. Dancers must perform without laughing – difficult to do when the moves look like a slapstick routine! The challenges are the alternating partner movements and the repeated movements in double time. Throughout, Longden's sense of humor and her passion to incorporate dance in the music classroom go a long way in keeping participants interested in her motivating movements.

So may we all be so persuaded to teach our students!

For other AOSA videotapes depicting folk dancing, see the complete listing of session videotapes to rent online at:
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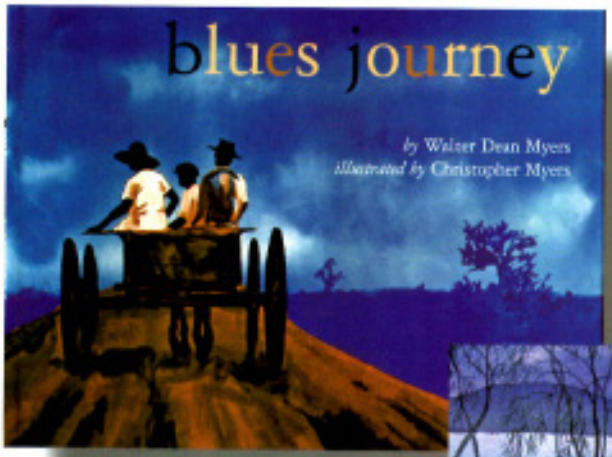

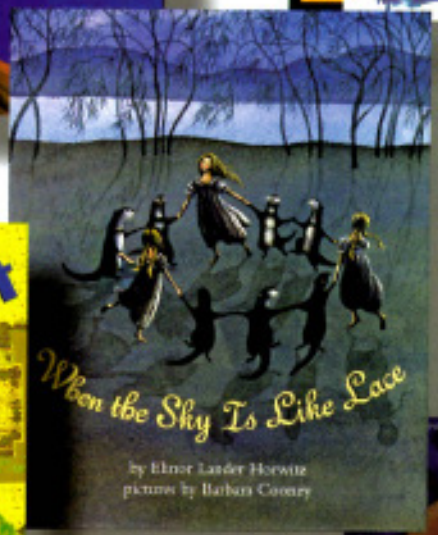

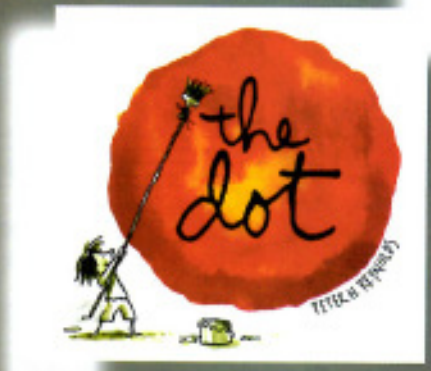

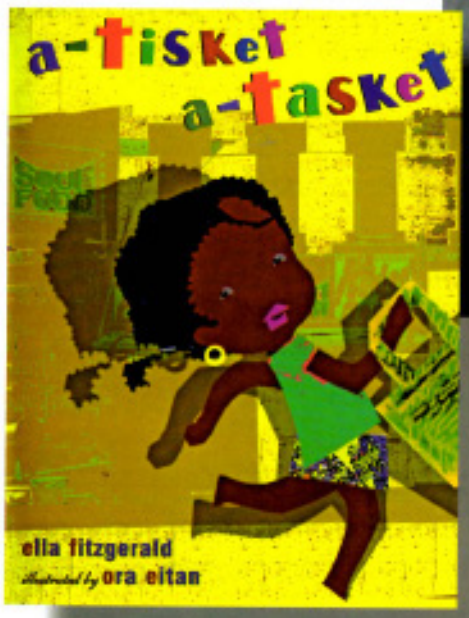

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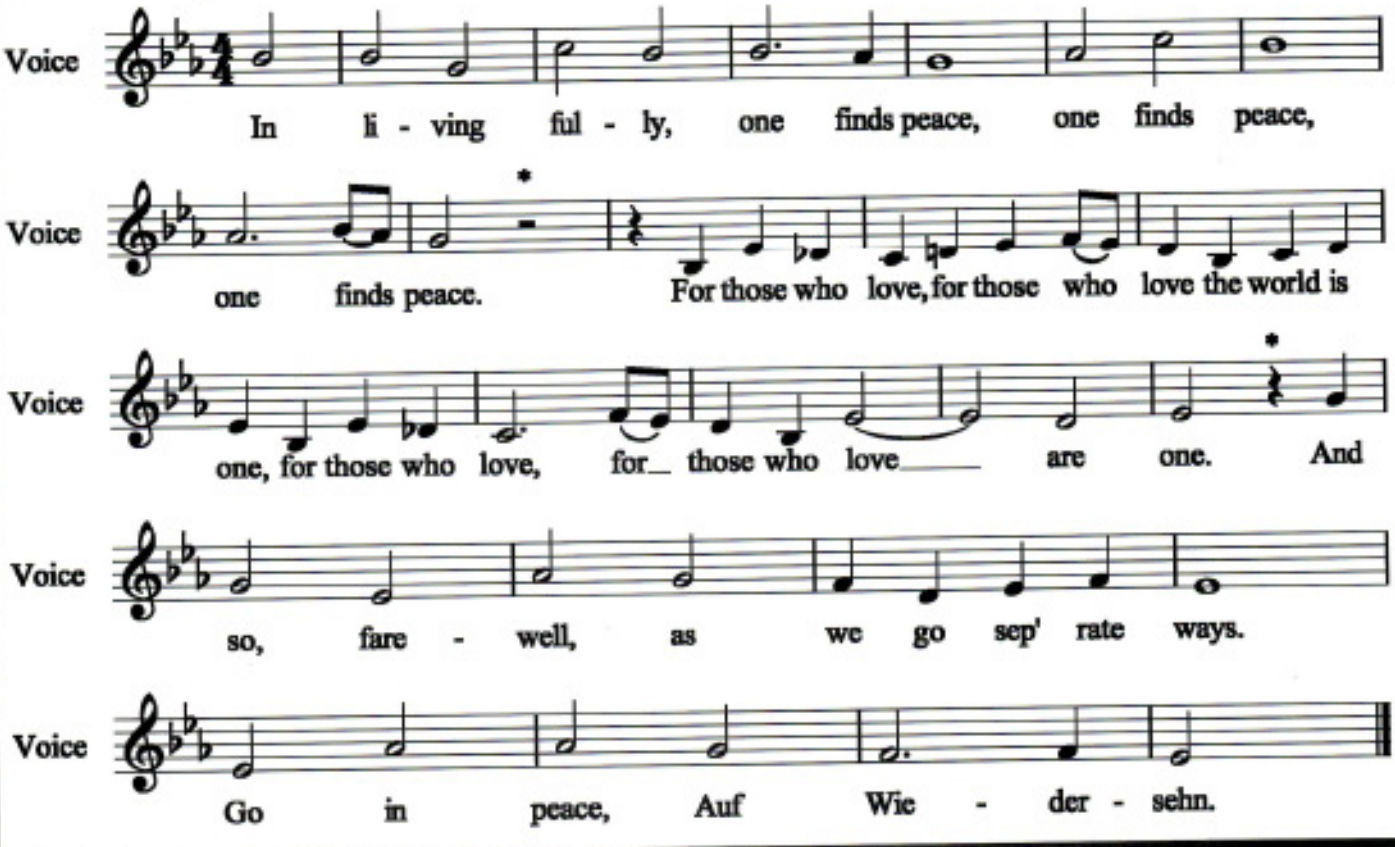

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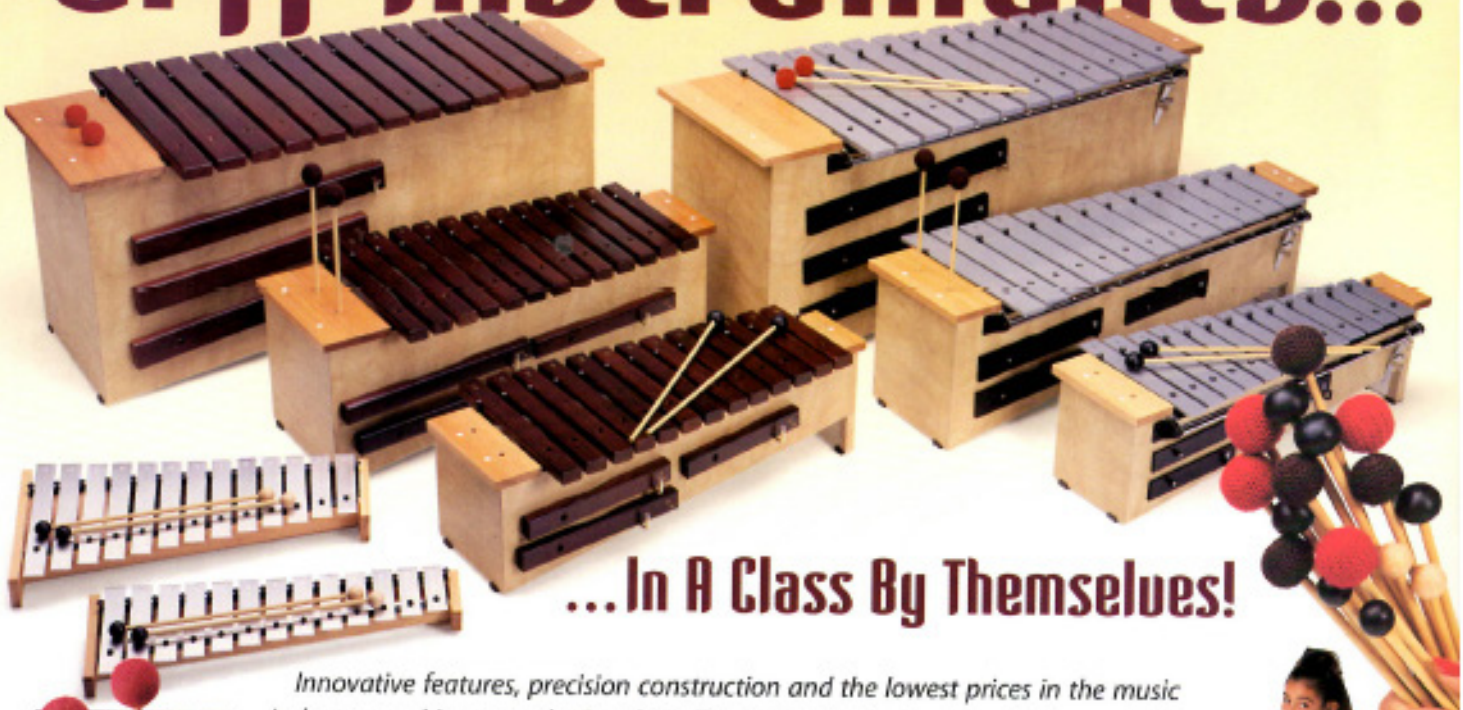

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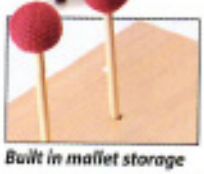

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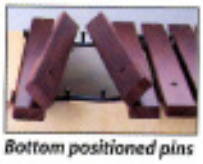

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Philomel Books, 2003

Reviewed by Joan Bell Dakin

This illustrated version of the childhood chase game pops and swings with joy and movement. It is based on the 1938 song by the great jazz singer, Ella Fitzgerald, and tells the story of what happens to the basket after the child drops it. A little girl picks it up "truckin' on down the avenue without a single thing to do." The boy searches all over, asking, "Have you seen it over there? Have you seen it over here?" until he eventually finds the basket again.

The rhythms and rhymes go beyond the staid *ta-ti-ti* of the original song; they hint at the colors and syncopation of jazz. You can explore the language in many ways: how would you say the words on this page? Give me a gesture that shows me how the little boy is feeling. What do you do when you are mad? Musical elements are endless; call and response form, tone color, dynamics and phrase length are just a few.

The cut-paper illustrations are bold and bright. The background on each page is a lively city scene, while the characters are drawn with broad gestures. The details are subtle and delightful. For example, the little boy writes the letter with his left hand; the girl has a mischievous expression on her face.

You don't need the recording of Fitzgerald singing "A Tisket A Tasket" to thoroughly enjoy this book. However it certainly enriches the story, the game, and the song when children hear Fitzgerald sing it. Sing the *so-mi-la* melody, play the game, read the story and then listen to the recording. My first-graders immediately jumped up and danced! If you want kids to get hooked on Ella Fitzgerald and her unique scat singing style, play the CD.

I recommend this storybook as an addition to anyone's library of children's picture books. It is a welcome addition to the growing collection of books that introduce young children to the joy of jazz.

Joan Bell Dakin, an elementary music specialist in the Martinez Unified School District, in Martinez, Calif., is a past president of the Northern California Orff Schulwerk Association.

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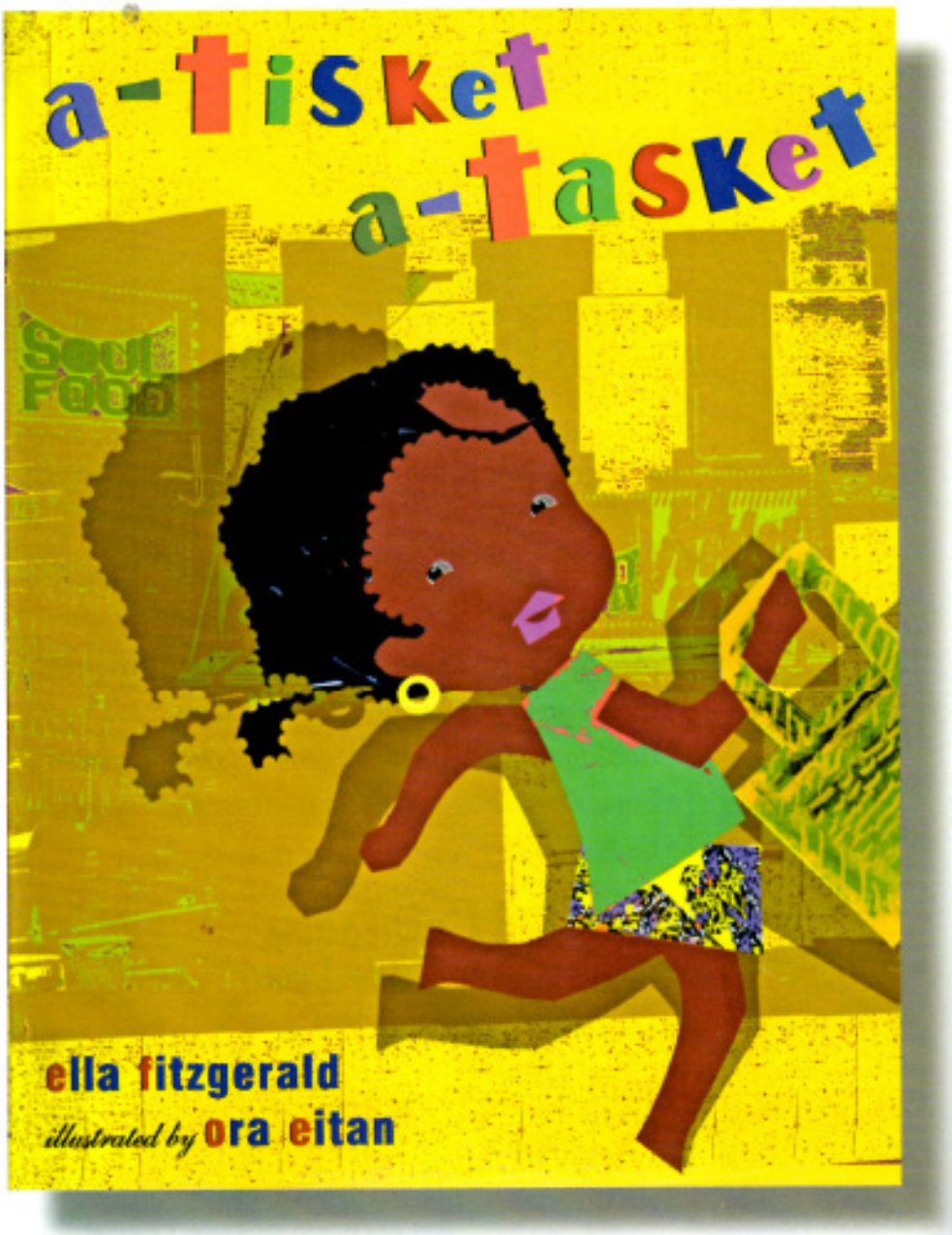

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RHYTHM BAND INSTRUMENTS

When the Sky Is Like Lace

by Elinor Lander Horwitz • Illustrated by Barbara Cooney

Viking, 2004

Reviewed by David Thaxton

Oddly enough, this book arrived at my doorstep in a box. Back in print 30 years after its original publication, *When the Sky is Like Lace* still defies explanation. It is a tale of enchanted nighttime rituals that seem dreamt in the mind of a child, but told in the voice of a sage. Barbara Cooney's deep, luminous watercolors fill the pages with images both inviting and surreal. Together they weave what appears to be not so much a story as an invitation.

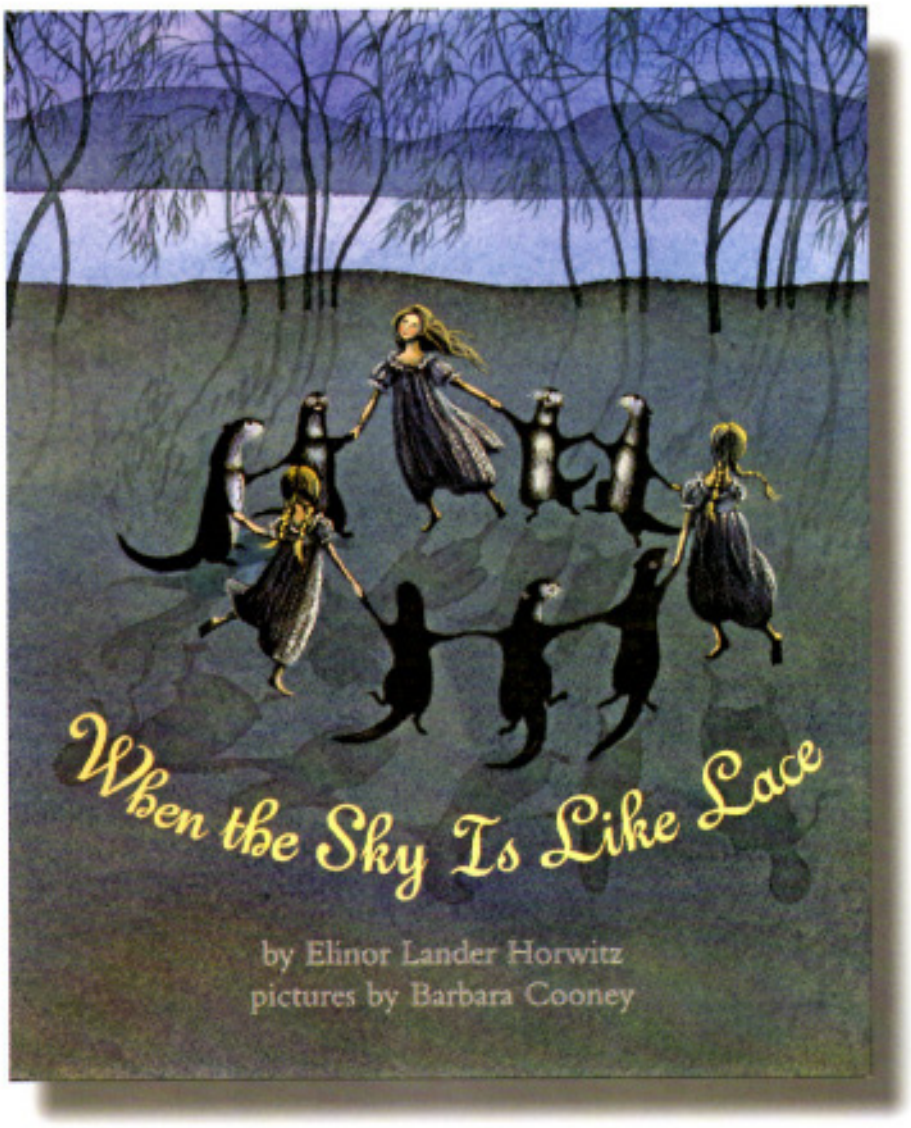
The language oscillates between vivid descriptors and whimsical constructions that pull the reader into the splendid strangeness of the night. "On bimulous nights, the sky is like lace..." begins the journey where otters sing and snails (insulted by the otters' song) march two by two to watch the trees "...eucalyptus back and forth, forth and back...in the fern-deep grove at the midnight end of the garden."

Though not mentioned directly in the text, the illustrations follow three young girls, barefooted and robed in billowy white nightgowns, through this imagery and into their own fanciful rituals. From following rules that seem like childish superstition, to eating, singing, exchanging gifts and cavorting about the forest, the night unfolds like a holiday with roots in ancient custom and dream-like imagination.

Particularly inviting are the opportunities for movement, singing and dramatization. From the trees"doing the eucalyptus," to marching snails, come images that beg to be danced, with underlying music or sound carpets rising from the text. This book bursts out of the box with descriptions of grass that "...smells like gooseberry jam" and "...feels like the velvet inside a very old violin case." Words like these are ripe for interpretation through the language of music. The songs within the book are equally inviting opportunities for improvisation and original composition. The otters' song is set to the "Mexican Hat Dance," with the disclaimer of, "but you can sing it to any tune you like." This is probably just as well, because the scansion seems a little rough. The second song outright says, "You'll have to make up the tune yourself because it doesn't have one."

Even the lists of possible gifts and activities give a diverse array of whimsical choices ripe for dramatization. What child would not enjoy pretending to ride a camel bareback or tickle an elephant?

Taken as a whole, the book gives ample opportunities for child-centered and childlike creation. The unconventional language and imagery weave an open-ended canvas that supports a variety of approaches to artistic interpretation. As an addition to one's personal library, it won't likely stay long on any shelf, and certainly not in any box.



Backwoods Heritage

Traditional songs, Dances, Fiddle Tunes, and More

Book, CD and DVD by Martha Riley

Riverside Productions

Reviewed by Alan Spurgeon

Martha Riley, whose work is familiar to many American Orff teachers, draws on her extensive knowledge of the music of the Appalachians for *Backwoods Heritage*. Riley was born in Berea, Ky., a rural, mountainous part of the state, and was surrounded as a child by the rich heritage of Appalachian folk music and dance. It is this musical culture that she presents in *Backwoods Heritage*.

The book is well-written and includes various songs with notes about their background. There are extensive explanations of folk instruments with pictures and notes on various types of folk dances, including the Virginia Reel, the Contra Dance and the Kentucky Running Set– an interesting dance style that can be performed without accompaniment. Each of the dances has clear instructions for the teachers. Additionally, there is a helpful glossary of folk dance terminology.

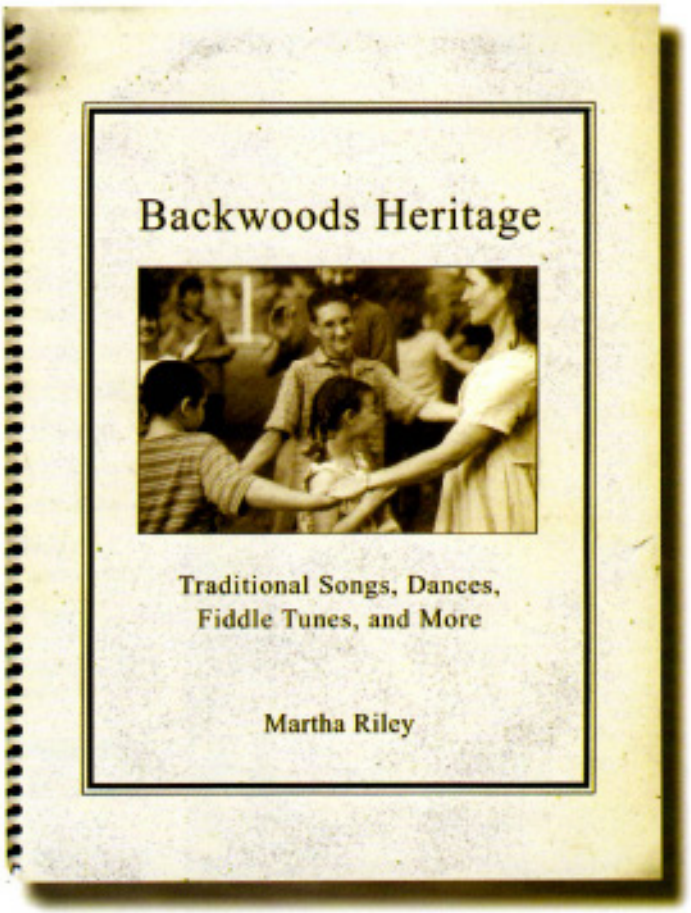
A chapter on play parties discusses the play party genre and has an excerpt from the 1916 publication *The Play Party in Indiana*, by Lea Jackson Wolford describing play parties in the 1860s.

The CD includes 27 songs, many performed by children. Two performances are particularly charming: "The Old Woman and the Little Pig" sung by 10-year-old Emily Riley and "Barbry Ellen" (Barbara Allen) sung by adult folk singers Mac Bellner and Susan Stanly. Both are performed in authentic folk style.

My favorite part of the set is the DVD. Riley has compiled some wonderful segments that would be interesting to both children and their teachers. Riley uses public school music classes of various levels to perform several play parties. It's great to watch children having fun with play parties, just as they were intended and the teacher can see the movement demonstrated. It's the same with the other dances included in the set. Children from local schools perform the dances with authentic musical accompaniment by folk instrumentalists. "Jefferson and Liberty" and "Boston March" are especially successful. Again, the teacher can learn the steps just by watching the DVD. The "Kentucky Running Set" is performed without musical accompaniment by a group of high schools students from Berea, Ky.

Another interesting section of the DVD corresponds with the text section on musical instruments. Instrument makers and performers talk briefly about the traditional folk instruments such as dulcimer and mandolin and play short excerpts on each one. Following the discussion, two 9-year-old boys play "Old Joe Clark" on fiddle. An 11-year-old girl plays "Orange Blossom Special" with considerable skill.

Martha Riley has successfully presented Appalachian folk music appropriate for children in a way that it can be used in the music classroom. This is a must publication for Orff teachers who are interested in the folk culture of our country. It is especially useful because it presents dances with both written instructions and children illustrating the steps on the DVD. This is a culture that has disappeared except in isolated areas where it is consciously preserved, but it remains a part of our national musical heritage. *Backwoods Heritage* helps to preserve this valuable heritage and is well worth the money.



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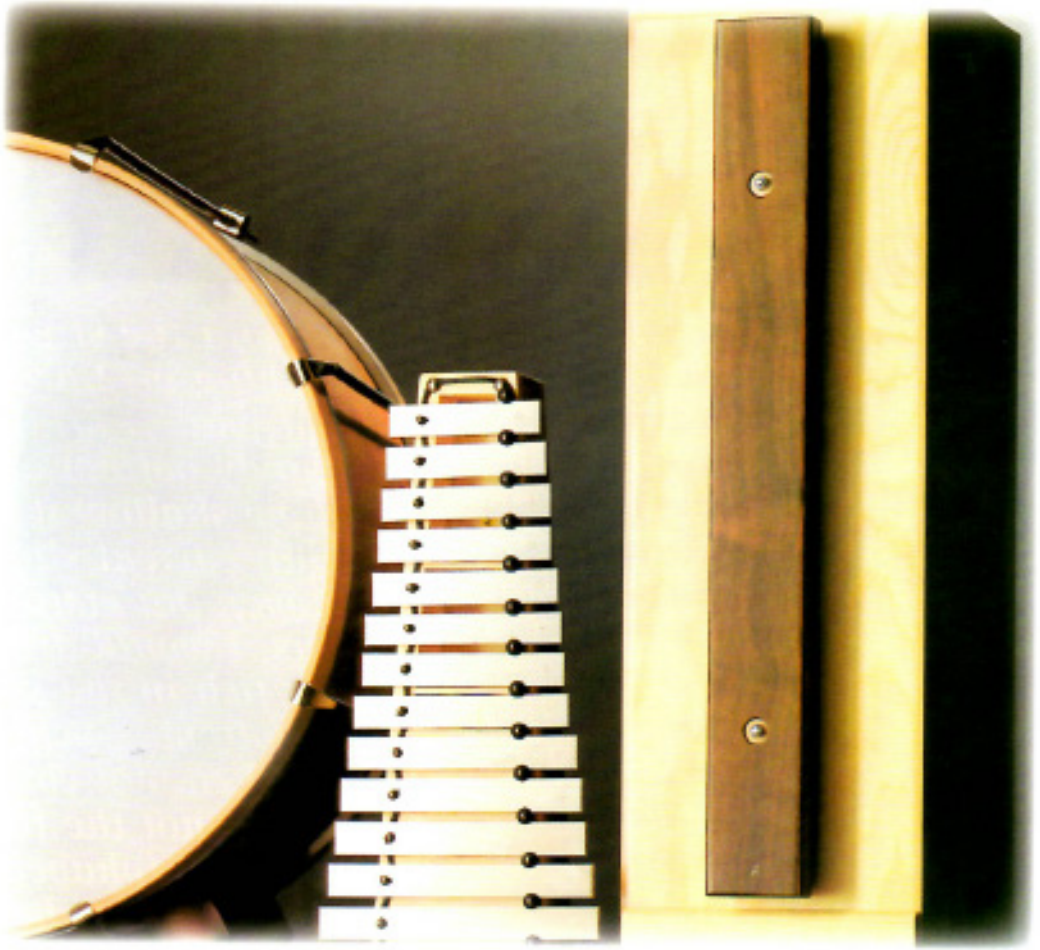

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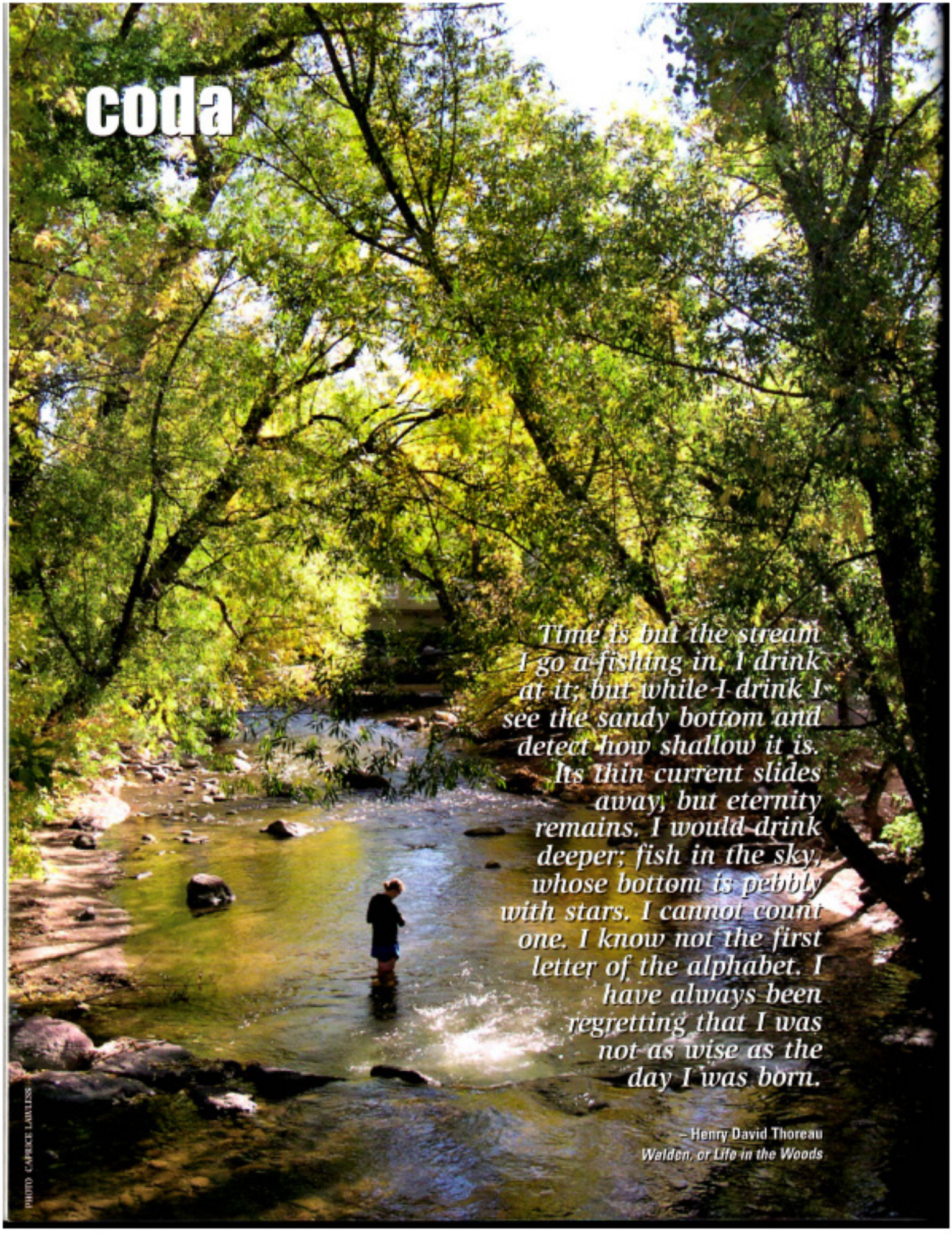

Time is but the stream I go a-fishing in. I drink at it; but while I drink I see the sandy bottom and detect how shallow it is. Its thin current slides away, but eternity remains. I would drink deeper; fish in the sky, whose bottom is pebbly with stars. I cannot count one. I know not the first letter of the alphabet. I have always been regretting that I was not as wise as the day I was born.

– Henry David Thoreau
Walden, or Life in the Woods

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