

# The Orff Echo

Quarterly Journal  
of the American  
Orff-Schulwerk  
Association

Music and  
Movement Education



Fall 2006

Volume XXXIX

Number 1



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# Lynn Kleiner

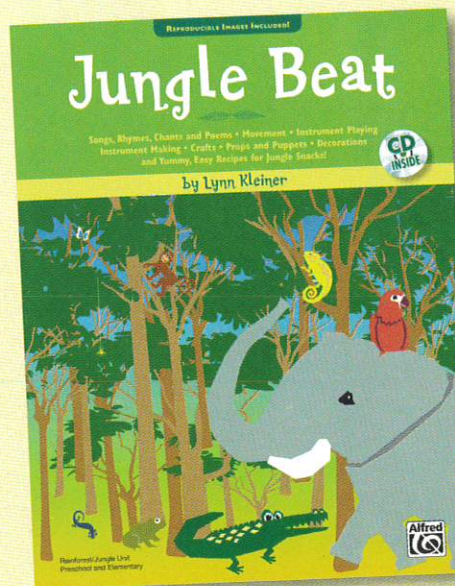


Award-winning instructor and early childhood music pioneer **Lynn Kleiner** shares her innovative lesson plans for babies through primary-age children. Capture the magical power and excitement of interactive musical learning with this superb new book.

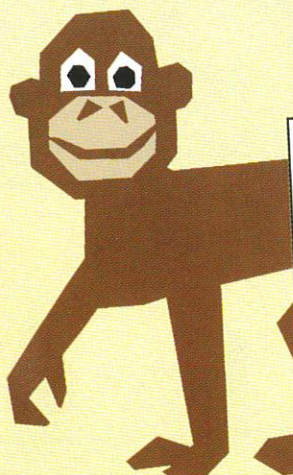
## Jungle Beat

Jungle Beat is the perfect mix of music, creativity, and fun for music teachers, classroom teachers, and child care providers. Students will enjoy learning about the jungle and its creatures through the captivating songs and activities. Included are many imaginative lesson ideas for young children that capture the delightful power and excitement of interactive musical learning. Classroom curriculum, singing and playing instruments, crafts, and snacks are integrated, overlapped, and joined for a joyful, inventive learning experience. The deluxe kit includes the book/CD, jungle drum, elephant puppet, and hand stamp all packaged in a "jungle" tote bag. Grades Pre-K-Grade 3.

Book & CD .....	00-23836	\$24.95
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### DELUXE KIT



**14 Jungle Beat**

**Five Little Monkeys**

Leader: How many monkeys? *Chimpanzee, how many five?* An lion child suggests five too.

**Sing It!**

Five lit - tle mon - keys sat - ting in a tree,

One fell out and went boom! *Along comes crocodile and snore!*

Four lit - tle mon - keys sat - ting in a tree,

One fell out and went boom! *Along comes crocodile and snore!*

Three lit - tle mon - keys sat - ting in a tree,

One fell out and went boom! *Along comes crocodile and snore!*

Two lit - tle mon - keys sat - ting in a tree,

One fell out and went boom! *Along comes crocodile and snore!*

One lit - tle mon - key sat - ting in a tree,

One fell out and went boom! *Along comes crocodile and snore!*

**SUGGESTIONS**

**Counting Monkeys Before Each Verse**

- Any of the sounds listed below can be played on the counting drum before each verse is sung.
- Use page 47 for an accompanying craft that students will love to use with this song!

**Bully Sounds**

- Put fingers on a steady beat while singing the song.
- Put hands on high, sliding a slip after saying "tree" and "one."
- Find a partner and sing the song while keeping the beat on the right hand slip with the partner after saying "tree" and "one."
- Perform the crocodile by putting quickly (boom!) on their legs.

**Instrumental Activities**

- Use the jungle drum and play the sounds (from left to right) as everyone says "Along comes 'Five Little Monkeys' and hit once on 'tree'."
- Use rhythm sticks to keep the beat on the floor during the song taking the sticks together after "tree" and "one."
- During "Along comes 'Five Little Monkeys,'" do rhythm sticks together after "tree" and "one," growing to left and right, then hit together on "boom."
- To play hand drums, have two children sit across from each other with the instrument between them on the floor.
- Each student keeps the beat on the drum during the song and says with their partner after "tree" and "one."
- Crocodile plays from left to right on the drum during "Along comes 'Five Little Monkeys'."
- Each student taps their partner's hand on "boom!"

**Jungle Beat 15**

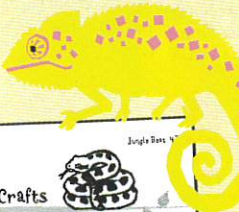
**Get Instrumental**

- Take instruments in C partnership by moving the F and B bars.
- Low instruments play the steady beat on the higher C and G and high instruments play after the words "tree" and "one" on any instrument notes during the song.
- During "Along comes 'Five Little Monkeys,'" all instruments alternate quick notes between any two notes (jungle) and crocodile (boom) to beat.

**Introducing Hand Vocabulary:**

Triangle (right repetition)  
Crocodile (from left to right)  
Piano (left)  
Piano (right)  
Piano (both)

pages 14-15



**Jungle Arts and Crafts**

**Clothes Pin Crocodile and Branch with Monkeys**

**What You Need**

- Green tempera paint
- Black ink
- Crocodile pattern (in addition p. 53)
- Green construction paper
- Red "egg" eyes
- Paper plate
- Black permanent marker
- Red all-purpose glue or construction paper
- Scissors
- Construction paper
- Self-stick tape or fastener
- Stapler

**What You Do**

- Paint the clothes pin with green tempera paint.
- Trace the crocodile pattern onto green construction paper.
- Fold the paper in half and cut out the pattern.
- Glue the tail side of the clothes pin to the bottom portion of the crocodile so that the opening of the crocodile is parallel toward the middle.
- Use the top portion of the crocodile pattern to the bottom portion, securing the clothes pin.
- Cut out the paper and glue the top portion of the crocodile pattern to the bottom portion of the crocodile pattern.
- Cut out the paper from different colors of construction paper.
- At each end of the clothes pin, glue a red dot to the mouth and the other to the branch.
- Open the crocodile in each by separating the ends, and place on monkey.

page 47

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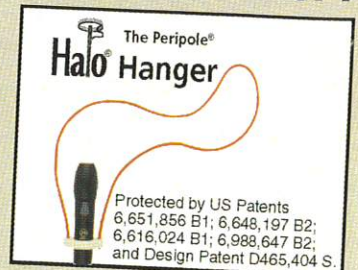
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# The Orff Echo

Published by the American Orff-Schulwerk Association

Features

Coordinator: Alan Spurgeon

Focus for this issue:  
The challenge of teaching today



Cover Art:  
Catherine Culp  
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Greenville, SC

- 9** **After the storm: Teaching music after hurricanes Katrina and Rita**  
by Alan Spurgeon  
Four music teachers describe what teaching music in the storm-wracked Gulf coast region has been like over this past year. Some schools will never be rebuilt, and those teaching jobs are lost forever. Some are surviving against seemingly insurmountable odds, with the healing and hope music education provides.
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by Elizabeth Nichols  
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- 35** **A private Orff studio serves the home-schooled community**  
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**Our mission is:**

- to demonstrate and promote the value of Orff Schulwerk;
- to support professional development opportunities; and
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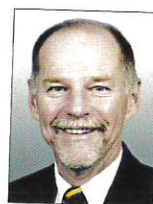
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**Caprice Lawless, editor** • 368 S. McCaslin #102, Louisville, CO 80027; [Caprice@CapriceLawless.com](mailto:Caprice@CapriceLawless.com)  
 • **Writer's guidelines available through the editorial office** • **Graphics by Glen Feldman**

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ISSUE	COORDINATOR	TOPIC	CONTRIBUTOR'S DEADLINE
Spring 2007	Carolyn Beckie and Marjie Van Gunten	The young child's musical world	Oct. 1, 2006
Summer 2007	Carlos Abril and Martha O'Hehir	Music cultures of the children we teach	Feb. 1, 2007
Fall 2007	Carolyn Beckie and Pam Hetrick	The power of play	May 1, 2007
Winter 2008	Carlos Abril and Carol Erion	Open submission	Aug. 1, 2007
Spring 2008	Alan Spurgeon and Marjie Van Gunten	Orff media: the voice	Oct. 1, 2007
Summer 2008	Martha O'Hehir and David Thaxton	Orff media: the word	Feb. 11, 2008
Fall 2008	Carlos Abril and Marjie Van Gunten	Orff media: instruments	May 1, 2008
Winter 2009	Pam Hetrick and David Thaxton	Orff media: movement	Aug. 1, 2008

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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**For guidelines or other editorial queries, please contact:**

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

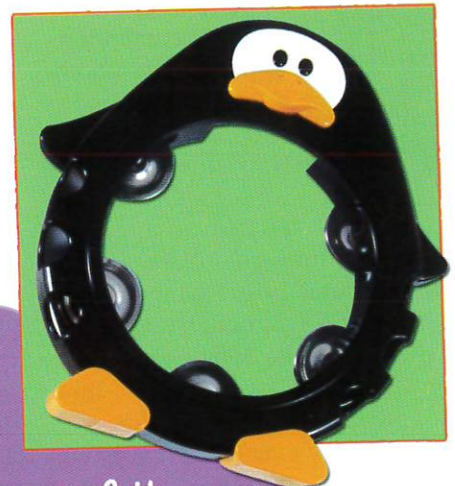
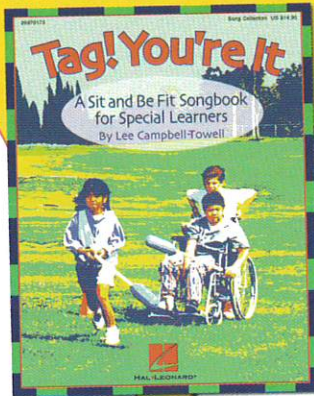
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# The President's page

## A dialogue about *Im Dialog*: 7<sup>th</sup> International Symposium on Orff Schulwerk

by AOSA President Sue Mueller and AOSA Vice President Jo Ella Hug



Sue Mueller



Jo Ella Hug

Jo Ella, its hard to believe how, in the span of one short summer, we have attended the Symposium in Salzburg, returned to teach in our respective Levels courses, planted a few flowers in our gardens and are now attempting to prepare for another school year and another AOSA year. How appropriate that we recapture our joy, excitement and wonder

of the trip through a dialogue, following the theme of the symposium.

To begin, did you understand the basic premise of the Symposium before we arrived? As I reflect on the event, now this excerpt from the announcement we received makes perfect sense:

"Worldwide globalization appears to connect many areas of life in a way that was unimaginable until recently. With specialization can come isolation and loss of context to the bigger whole. Is the individual still the central point of all endeavors in music and dance education, or has over-specialization resulted in isolation?"

"This symposium arose from the necessity to acquire new knowledge from contact with different disciplines, each discipline with its own artistic, scientific, social and/or pedagogical approach. A basic question to be answered: how do they influence today's education?"

"The Orff-Institute brought to this dialogue experience and knowledge gained from many decades of work-

ing with people of all ages. Each person arrives at the Institute with individual talents, abilities and his/her own culture.

"It is an important time to reflect and evaluate the influence of the Schulwerk - music and movement education as developed by Carl Orff and Gunild Keetman and its pedagogy.

The symposium provided a platform for discussion and reflection involving experts from all over the world. It also enabled the results of scientific research to be linked to developments in artistic-pedagogical areas, a task of great importance in this time of cuts in arts education."<sup>1</sup>

For me, the mission of the symposium as described above was fulfilled and yet there was so much more. It was of great value to share the experience with you and I am ever grateful for the AOSA friends and colleagues we have across the world. I am thankful for the American session presenters and their contributions to the symposium and appreciate the additional AOSA members in attendance, their heartfelt participation and gentle guidance. With more than 30 countries represented (Austria, Denmark, Germany, Australia, Great Britain, Switzerland, Spain, Finland, Russia, Turkey, Japan, China, Italy among them), I am overwhelmed by the far-reaching effects of the Schulwerk. Although I was in a for-

eign country, and I have no understanding of German, I felt as though I was visiting relatives for a week. We are all connected, like a family living in many different places, all of whom speak the same language: the Schulwerk. How exquisite it is to connect names and locations that I knew only in a second-hand fashion.



AOSA President Sue Mueller, left, and AOSA Vice President Jo Ella Hug, right, with the renowned Orff-Schulwerk translator Margaret Murray, center.

How fortunate to meet the revered caretakers of the Schulwerk, and to walk the halls of the Institute, the Frohnburgweg house, and to stroll the beautiful grounds. I am sure those who have already spent time in Salzburg might find my excitement somewhat childish, and I accept their smiles and chuckles. I cannot wait to

return to take a course (in English) and experience the beautiful people, landscape, architecture and the Schulwerk.

Jo Ella, what did you find to be an exciting new experience for you on this level?

*The very subject of the Symposium - dialogue - caused me to reflect on the great good luck of being in the company of the world leaders of Schulwerk. We were afforded the opportunity to listen to other, diverse voices in the world of Schulwerk, in a place where all met as equals.*

*For me, there was no single moment of realization, but rather a gradual*

*continues on page 31*

*The Orff Echo - Fall 2006*

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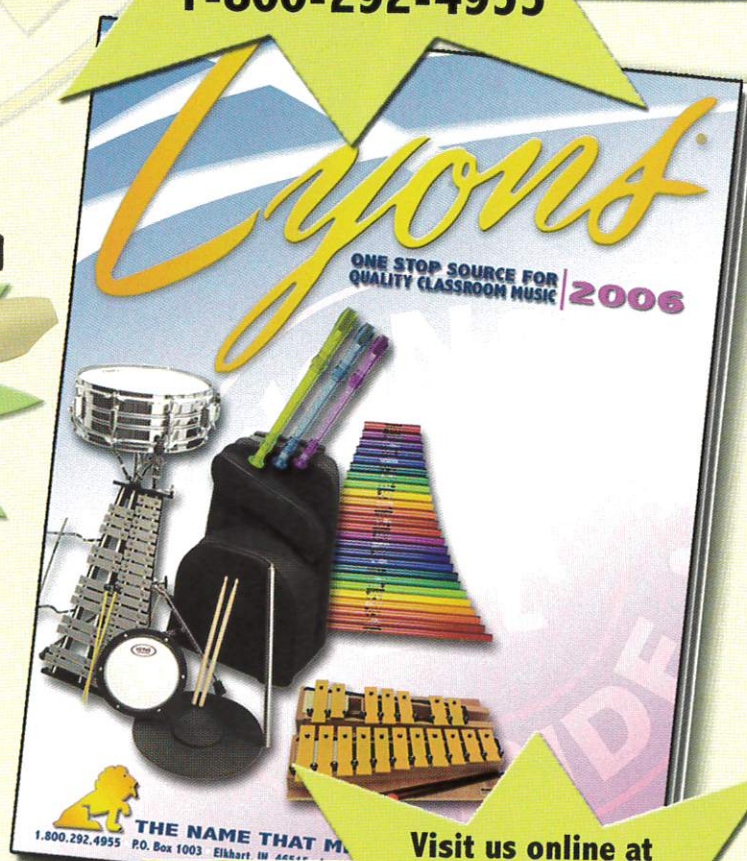
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# After the storm Teaching music after hurricanes Katrina and Rita

by Alan Spurgeon

*The children  
I have taught this  
year have been  
remarkable in their  
spirit, their resilience,  
and their zest for life.*

*It has been an  
experience we will  
not forget. It will be  
an experience that  
will affect our lives  
and the lives of  
those we teach.*

**H**urricane Katrina, possibly the largest hurricane to approach the United States in recorded history, made landfall in southeastern Louisiana on Aug. 29, 2005. Winds recorded at 120 mph slammed ashore. Approximately 80 percent of New Orleans was flooded and the Mississippi Gulf Coast was devastated. At least 1,836 people were killed; more than 1,500 in Louisiana and 238 in Mississippi, and bodies are still being uncovered as the cleanup continues this fall. As of May 19, 2006 more than 1,800 people were still listed as missing. Katrina was the deadliest of American hurricanes.<sup>1</sup>

• It has decimated the population in the region. New Orleans had approximately 445,000 residents prior to Katrina. By late January, 2006, population was estimated to have shrunk to less than half, at just 181,000. Many homes in the city are still unfit to be occupied, so thousands of residents are unable to return. Six months after Katrina hit the Mississippi Gulf Coast, residents were still living in tents where they had stayed throughout the winter. Promised Federal Emergency Management Agency (FEMA) trailers had not been provided and their homes were still uninhabitable. Insurance companies were slow to pay off if they would pay at all.<sup>2</sup> The cost of rebuilding after Katrina is estimated at \$75 billion, making it the costliest hurricane in U.S. history.

Remnants of the storm made it as far north as Ontario, Quebec and Maine.<sup>3</sup> I live in Oxford, Mississippi, nearly a six-hour drive from the coast, and, even here, damage was considerable. We live

just outside town and were without power for three days.

Less than a month after Katrina hit Mississippi and southeastern Louisiana, on Sept. 24, 2005, Hurricane Rita made landfall on the southwestern coastal region, on the Texas-Louisiana coast. Winds of 115 mph were clocked when Rita came roaring ashore. The city of Lake Charles, Louisiana was hardest hit.

## Emptied towns, emptied schools

As a result of both storms, thousands of people fled New Orleans, coastal areas of Mississippi and Louisiana and many have yet to return. Communities as far north as Quincy, Ill. set up shelters for people fleeing the storms. In many cases, families have remained in areas where they fled. Their homes were destroyed and, because their jobs are gone, they have found work in their new locations. For example, our town gained three physicians for our large medical center, as well as a number of other citizens.

Televised coverage of the storms showed the plight of thousands of impoverished people in New Orleans whose homes were flooded, but the hurricanes did not discriminate as to whose homes they destroyed. Multi-million-dollar Mississippi homes with ocean views were swept away as well. Both Mississippi senators lost their homes. Many homes that were located in low-lying parts of New Orleans will never be occupied again.

The storms destroyed hundreds



*Hundreds of Gulf-Coast schools were heavily damaged or completely destroyed by 120-mph winds and unprecedented flooding from hurricanes Katrina and Rita. Of the remaining school buildings, many were closed for months because they were unfit for occupation. Some remain closed because the students no longer live there. Some of the children were killed. In New Orleans, many teachers were laid off work after the hurricane. In Mississippi, 267 school buildings were significantly damaged, 24 severely damaged and 16 totally destroyed. Photo courtesy Richard Smith, Hands On USA volunteer.*

of businesses, including large casinos employing tens of thousands in both Mississippi and Louisiana. (Laws in the two states dictate that casinos must be built on the water. This made the floating buildings especially vulnerable.) Without employment people were forced to leave the area. The tax base declined precipitously and spending on education was frozen.

Coastal schools were heavily damaged or demolished. Many were closed for months. Some in New Orleans did not reopen after the storm either because they were

unfit for occupation or because most of the students no longer lived there. Some of the children were killed. In New Orleans many teachers were laid off work after the hurricane. In Mississippi, 267 school buildings were significantly damaged, 24 were severely damaged and 16 totally destroyed.<sup>4</sup>

### **Indefatigable music teachers**

I interviewed several Mississippi and Louisiana music teachers to see how the hurricanes affected their schools. I'm including comments from four teachers: two teachers

who work in Mississippi, one who teaches near New Orleans and a fourth who teaches in western Louisiana. I asked about destruction of instruments and other materials, about the impact on their schools and, specifically, the effect of the historic event on their music programs. In addition, I asked what impact the storms had on them and their families. I also asked how the storms had affected their students and their families. I do not pretend that this is a comprehensive poll, nor do I propose that what I'm reporting represents all circum-

stances on the coast. I do believe, however, their stories reflect common struggles of teachers and families across coastal Louisiana, Mississippi and Alabama as a result of this national tragedy.

### Instrumentarium lost in five feet of water

Jennifer Dunlap teaches music at Harper-McCaughan Elementary School in Long Beach, Miss. (Yes, the town, as the name indicates, is on the beach near the Louisiana border.) The school building was damaged beyond repair, will be demolished and then rebuilt. The back wall of the structure is gone and the building was flooded. Dunlap's music room was filled with five feet of water and five inches of mud, as was the entire school building. Everything was destroyed that was not high on a shelf in a storage closet. All her classroom instruments, textbooks, CDs and other teaching materials were unusable. For teachers and students both, there was no school the entire month of September. On Oct. 3, classes resumed, sharing space in another elementary school in the district. The children from her school attended classes in the building from 7 a.m. to noon, while students from the other school attended from 12:30 to 5:30 p.m.! Finally, in January, 2006, Dunlap's school moved into portable buildings of their own.

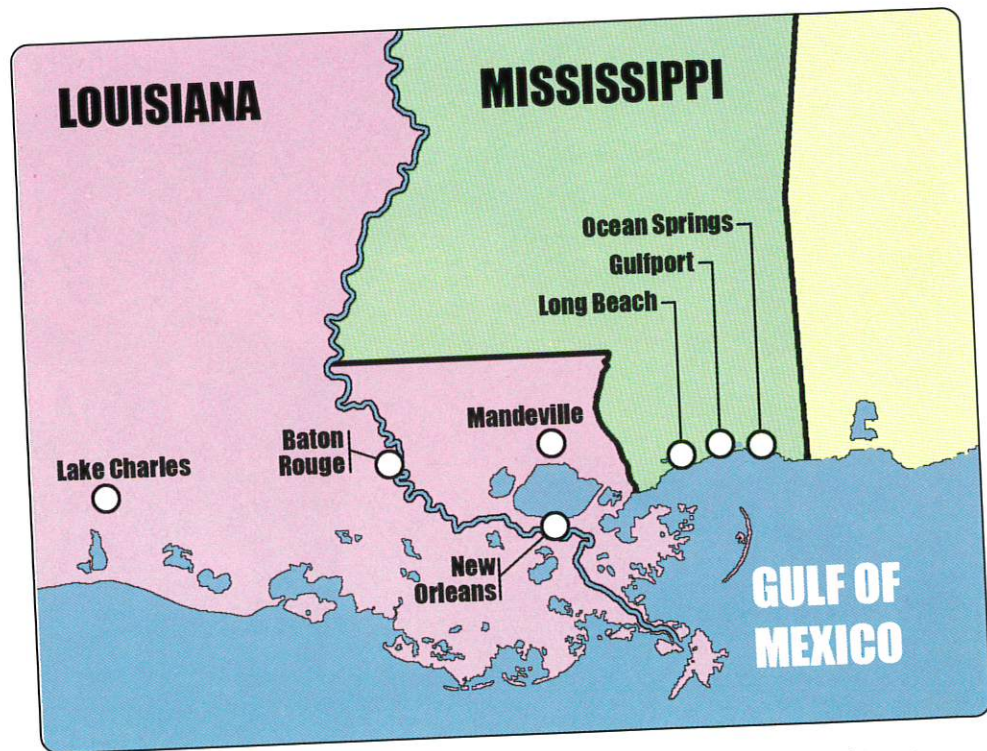
Dunlap was new to the district. Formerly she taught music at Forrest Elementary School in Forrest, Miss., a few hours to the north in central Mississippi. The children at Forrest Elementary raised the money for her to purchase new percussion instruments as well as some other materials. Prior to teaching in Forrest, she was a student teacher several years ago in Hernando, Miss., in the northwest corner of the state. Her cooperating teacher from that school, Beth Purvis, has supplied her with lesson plans and other materials. All of Dunlap's Orff instruments were destroyed and

she hopes that FEMA will replace them. Otherwise she will have to start over with the long and expensive process of acquiring an instrumentarium.

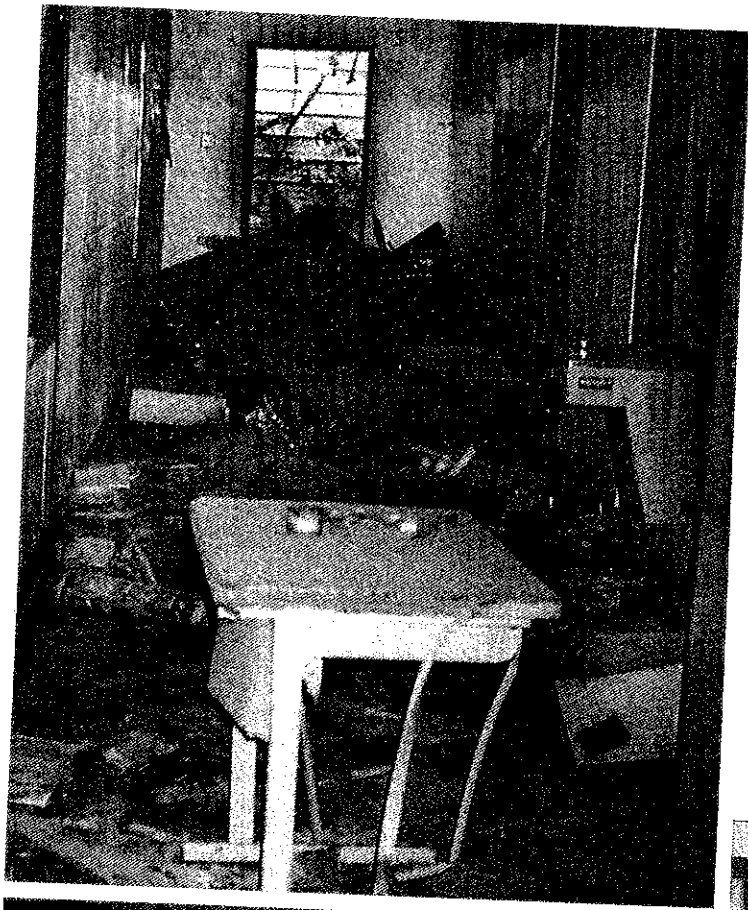
Fortunately for Dunlap, none of her students or their family members lost their lives. However, she estimates that about 85 percent of the homes in her community were damaged. Some of the families whose homes are still unlivable are living in FEMA trailers and others have moved in with family or friends. Many have left the Gulf Coast region permanently. Enrollment at Harper-McCaughan Elementary was far below pre-Katrina levels in December, 2005, but by spring 2006 about 85 percent of the students returned. No teachers in the Long Beach district have lost their jobs. However, teachers in Gulfport and other Mississippi Gulf-Coast districts – school districts that were previously growing very quickly – have been laying off teachers because of declining enrollment.

### Students living in tents, recorders lost in flood

Kevin Dyess teaches music at Magnolia Park Elementary School in Ocean Springs, Miss. Though his school building escaped serious damage, others in the district weren't so lucky. One elementary school lost a whole wing. In his district, teachers and students alike were out of school for a month, unable to return until September 26. Hundreds of homes were so severely damaged that they cannot be occupied and many residents, including some of the teachers in the district, continue to live in FEMA trailers. His is one of the school districts where large numbers of residents continue to live in tents. No FEMA trailers or other housing is available for them. Making it through the winter in coastal Mississippi is difficult, with temperatures frequently dipping into the 30s and upper 20s F. Summers are hot and extremely humid. His school lost around 200 of the 700 children enrolled.



*In the fall of 2005, hurricanes Rita and Katrina roared through the Gulf Coast, their high winds and subsequent flooding destroying thousands of buildings in the areas highlighted in the map above. The storm will affect economic, social, environmental and political change for years to come.*



Before the storms, Dyess had received a grant from the district to buy recorders for all the third-grade students in his school and had prepared the children to begin working with the recorders. Those instruments were lost to flooding. The grandmother of one of his students lived in Pennsylvania, and she donated recorders to the school. One school in Illinois donated a wrapped Christmas present for each child in his building. It's likely that without that generous gesture, some of the children would not have

received any gift at all that year. Several of the Illinois children and their parents came to Mississippi to present the gifts to the children.

### **Wet instruments, "fluid" enrollment**

Kelly Stomps teaches music at Woodlake Elementary School in Mandeville, La., located across Lake Ponchartrain just north of New Orleans. She taught in a portable building, and it was the only classroom to receive extensive water damage from eight inches of floodwater. Many of her Orff instruments and other teaching



*Jennifer Dunlap teaches music at Harper-McCaughan Elementary School in Long Beach, Miss. The school building was damaged beyond repair, will be demolished and then rebuilt. The back wall of the structure is gone. Dunlap's music room was filled with five feet of water and five inches of mud, as was the entire school building.*

materials were badly damaged. Working together with her co-workers, Principal Jean Krieger, and Supervisor Margaret Sharpe, word spread about her predicament. The Griffin School District in Olympia, Wash. came to the rescue. The Griffin district raised more than \$3,000 for the music program at Stomps' school.

Many of the families of students and teachers in her parish are still living in FEMA trailers, in some cases because the insurance companies have not yet paid off their claims. Kelly describes the enrollment in her school as "fluid." Some students returned at the end of fall semester, others have moved away over the summer and won't be there this fall. Some have relocated to the St. Tammany parish near Mandeville, La., from harder-hit areas (i.e., New Orleans and the St. Bernard Parish southeast of New Orleans). The St. Tammany Parish School system did an admirable job of keeping paychecks coming for teachers. No teachers lost their jobs, though some had to be transferred to less-damaged buildings.

### Grateful for the resilience of children

Michele White teaches in southwestern Louisiana's Sulphur school district in Calcasieu Parish near Lake Charles. Her school and the lives of her and her students were devastated by hurricane Rita. White was in Mississippi teaching workshops for the Mississippi Music Educators Association at the time the hurricane made landfall. Her 21-year-old son rode out the storm in Lake Charles but she was unable to reach him at times because of cell phone disruptions caused by the storm. She spent several extra days in our home in Oxford because of flight cancellations to Lake Charles.

Her school was only minimally affected by wind or water damage. Nevertheless, it remained closed for more than four weeks from mold caused by water that did seeped into the building and a lack of power to dry it out. Her

classroom, instruments and materials all escaped damage from the storm. Yet at least 50 percent of the homes in her district were damaged or destroyed, including her own home. She is still negotiating with the insurance company to repair extensive roof and interior damage caused nearly a year ago. Many families live in FEMA trailers. Some have moved 10 or more miles away and struggle to get their children to school each day. Her school enrollment is around 15 percent lower than before the storm but many children who were not there before the hurricanes are now attending school in her building. Because of hurricane Katrina, at the end of August many families evacuated from New Orleans and other places in eastern Louisiana found refuge in the Lake Charles area. Then, after hurricane Rita hit that area in late September, they had to leave their temporary homes in Lake Charles. Some have come back to Michele's district permanently. Other children who were there originally are gone, and no one at her school knows where they are now living and attending school.

White is frustrated to think that hurricane season has begun again and there are so many property issues still unresolved; so many homes not yet repaired.

"The children I have taught this year have been remarkable in their spirit, their resilience, and their zest for life," she said. "It has been an experience we will not forget. It will be an experience that will affect our lives and the lives of those we teach."

Much of the relief for residents of hurricane-damaged areas has been performed by volunteers working through churches and other relief agencies. Thousands of volunteers have cleared away some of the mountainous debris and have helped rebuild homes and businesses. People across America and the world have

devoted time and money to help the residents of the Gulf Coast. Schools are open and teaching and learning continues. Children are making music.

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- 1 "Hurricane Katrina," (Wikipedia) [http://en.wikipedia.org/wiki/Hurricane\\_Katrina](http://en.wikipedia.org/wiki/Hurricane_Katrina).
- 2 "Thousands from N.O. Remain in Miss," *The Clarion-Ledger*, (Jackson, Mississippi) May 28, 2006, p. 1.
- 3 "Hurricane Katrina," (Wikipedia).
- 4 "Hurricane Katrina Recovery and Assistance Information," Mississippi Department of Education, <http://www.mde.k12.ms.us/>

The AOSA ad hoc Committee for Katrina Relief has been researching where AOSA members could directly donate to Katrina victims as part of the nation-wide relief effort. Habitat for Humanity is building more than 200 homes in New Orleans' upper 9th ward as part of the Musicians' Village Project. Partners of the building project are musicians Harry Connick, Jr. and Branford Marsalis.

To find out more about the Musicians' Village Project, should you decide to contribute directly to this fund, visit the Web site at: [www.habitat-nola.org/projects/musicians\\_village.php](http://www.habitat-nola.org/projects/musicians_village.php)

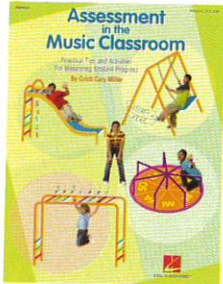


Alan Spurgeon lives in Oxford, Miss. and serves on The Orff Echo editorial board.

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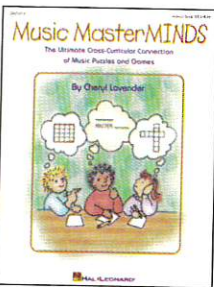


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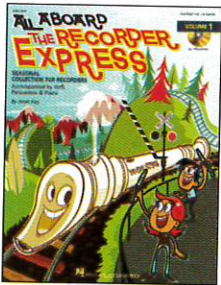


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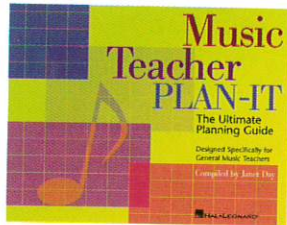


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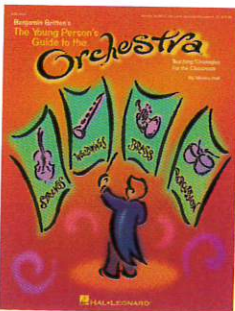


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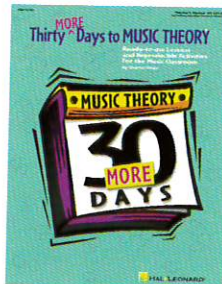
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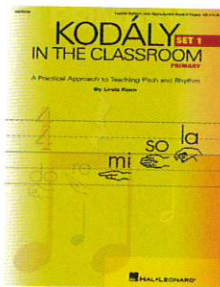


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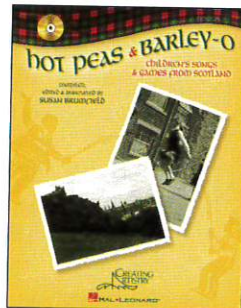
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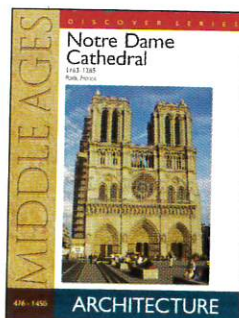
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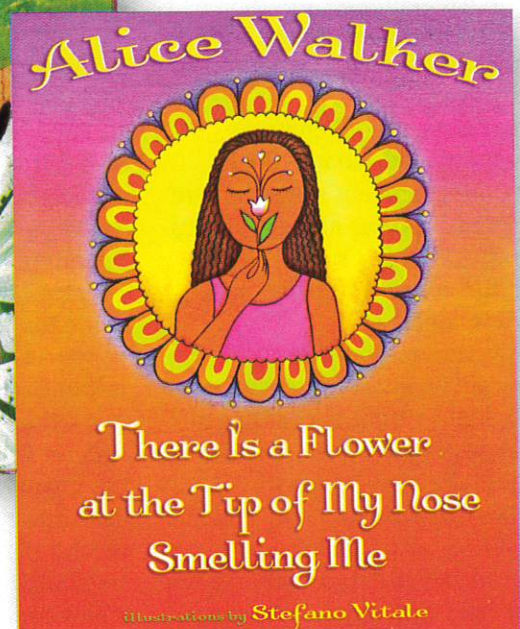
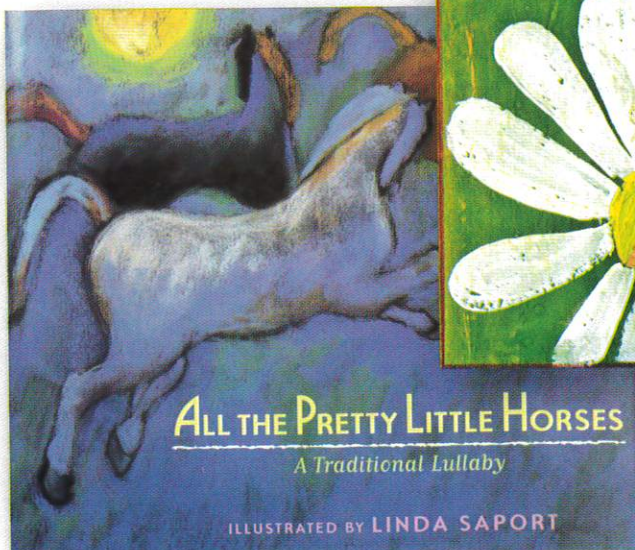
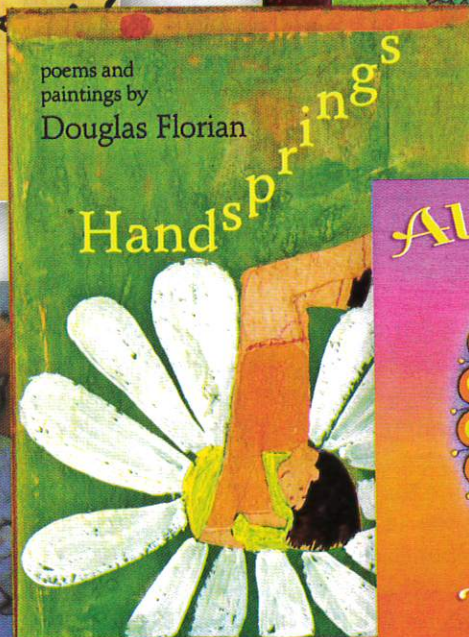
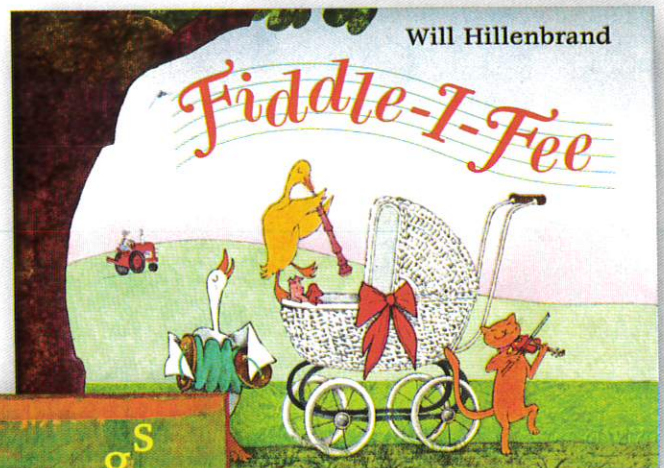
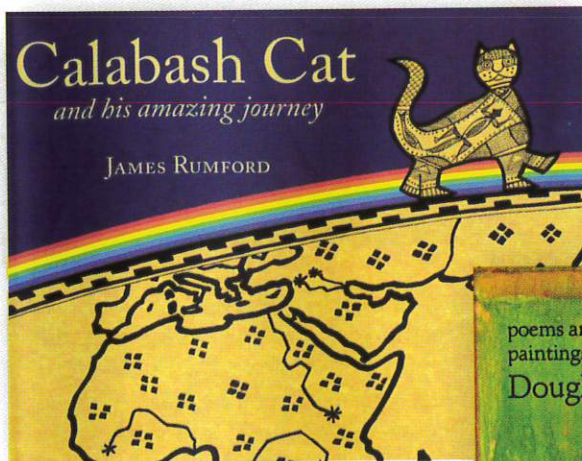
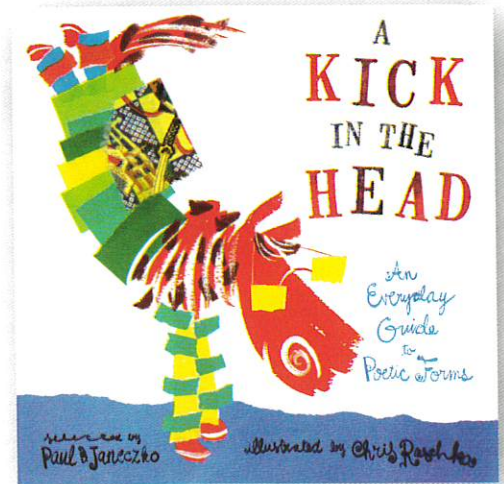
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# Portrait Series:

## *Wilma Salzman*

by Carolyn Tower

**F**rom the first moment in 1966 when I saw Wilma McCool Salzman teaching a group of third-grade children, I knew that for the rest of my teaching life, she would be my model and mentor. Instantly, as though by waving a magic wand, she had enchanted her students, and they were mesmerized. They listened intently to her gentle, lilting voice chanting:

*I've got a cat  
My cat is fat  
My cat wears a hat  
My cat caught a bat  
My cat is on a mat  
My cat says Meow  
I love my cat!*<sup>1</sup>

It seems Salzman has always followed the advice of Menclous: "The great teacher is she who does not lose her child's heart."<sup>2</sup>

Salzman grew up in Pembroke, north of Ottawa, in Canada. She attended a girls' convent school where she took piano lessons along with academic studies. In high school she served as the convent organist and choir accompanist.

In 1960, she entered the University of Toronto, intending to become a high school choral director. It was during her last year of college that she took a class by Guest Professor Doreen Hall, which gave her life a new direction. Suddenly all her previous aspirations no longer held any appeal, as she was captivated by the Orff philoso-

phy and active music-making that Hall presented. At the conclusion of this magical class, she sought advice from Hall and expressed a strong desire to become an Orff music teacher, and to work with young children.

### **Learning with Doreen Hall in 1963**

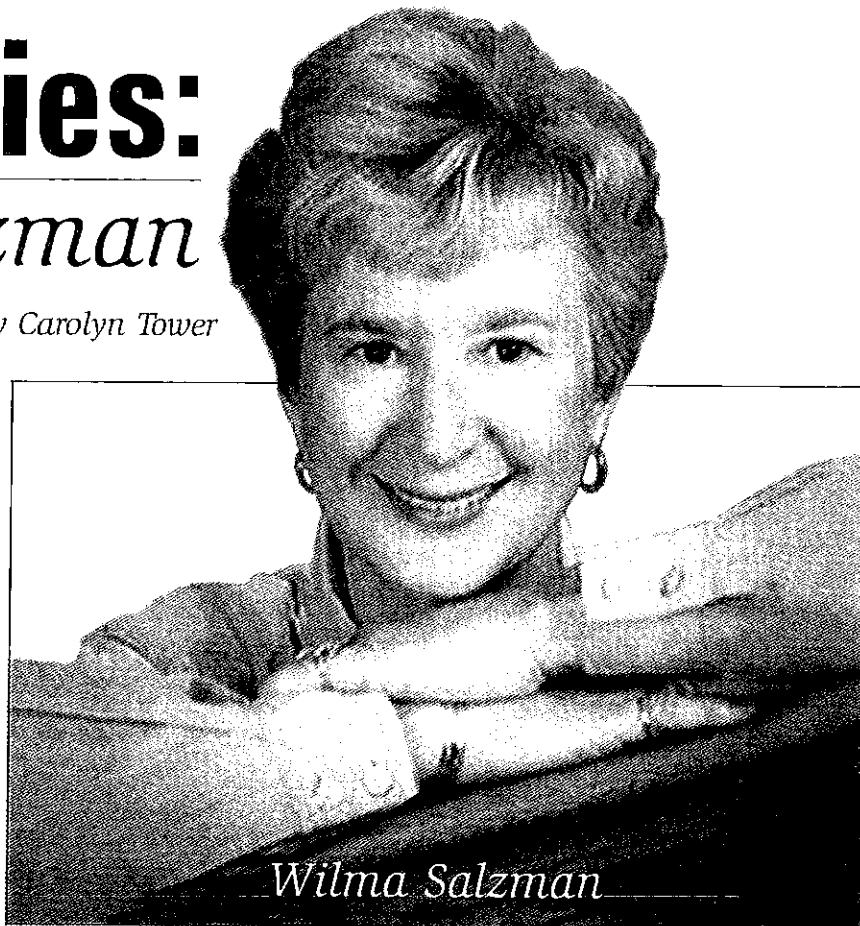
It was at Hall's suggestion that she enrolled in the Level I session at the University of Toronto after graduating in June, 1963. She won a scholarship to attend the Orff Institute in Salzburg that fall. She spent the year working with Carl Orff, Gunild Keetman, Wilhelm Keller, Hilde Tente, Traude Schrattecker and Barbara Haselbach. Every other week Keetman and Orff came for sessions.

Her class of 20 students included Isabel Carley from the United States and Danai Apostolidou Gagne from Greece. One day, Carl Orff sat down at one piano and established an *ostinato* bass line over which Salzman, at the second piano, was expected to improvise. Such skill with improvisation was a new and intimidating experience for her. Eventually it worked its way into

her comfort zone. Also pivotal in the Salzburg experience were the many opportunities to work with Gunild Keetman in ensemble, drumming, recorder, movement and improvisation. These experiences would remain a strong influence throughout Salzman's career.

In February 1964, her father died suddenly. She went home to Canada, but her mother urged her to return to Salzburg to finish her year of training, as her father would have wished. While still in Salzburg she was contacted Dr. Herbert Zipper, who was at that time director of the Music Center of the North Shore in Winnetka, Ill. He asked Salzman to work with Grace Nash in the pilot program Nash had begun at the Music Center and the Middlefork Elementary School in Northfield, Ill.

In the summer of 1964 she attended the Orff-Schulwerk course at the University of Toronto. There, she



studied with Polyxene Mathey from Athens. Mathey wrote the *Greek Children's Songs and Dances* in the classic Orff-Schulwerk supplemental volumes.

She also met Hugh Orr, the author/composer of the *Basic Recorder Technique* series. Salzman felt fortunate to work with such prominent American music educators, including Ruth Hamm, Jacobeth Postl, Lillian Yaross and Peg Van Haaren. She had been in the right place at the right time, had attained the necessary skills, and had the energy, talent and spirit required for the career which was to follow.

### Teaching with Grace Nash

When Nash retired from the Music Center and Middlefork Elementary School, Salzman assumed her position, and remained there for five years. Doreen Hall said that she was "the first graduate of the Orff Institute to be given a permanent position in the United States."<sup>3</sup> During the first month of her move to Northfield, she lived in Nash's house, and thus Nash became another important influence in her career.

For many years Salzman presented workshops for area teachers on Saturdays at the Music Center and taught summer courses there as well as at Berkshire Country Day School in Massachusetts. Her students came from afar. They would return to their own schools to establish Orff programs and urge local school systems and colleges to sponsor more workshops. She taught at Augustana College in South Dakota, the Universities of Iowa, Northern Illinois, and SUNY in Buffalo. In 1967 she married Michael Salzman, who was head of the music department in the Sunset Ridge School District in Northfield, Illinois.

### Founding AOSA with colleagues

During the early 1960s the seeds of Orff Schulwerk were quickly taking root. In May 1967, Martha Maybury Wampler organized the first Bellflower Conference in California. Wampler had been a classmate of Salzman's while they were studying at the Orff Institute. She invited Salzman, Nash,

Burkart and Wilhelm Keller to be panelists at the conference. At the second Bellflower Conference the next year, Salzman, Hall, Nash, Burkart and Norm Goldberg discussed forming a coalition of colleagues dedicated to the growing, new philosophy.

Afterward, Burkart (founder and first president of AOSA) invited Salzman, Ruth Hamm, Elizabeth Nichols, Jacobeth Postl, Isabel Carley and Joe Matthesius to create an organization in the Midwest. All responded by attending a series of planning meetings. The first was at Burkart's home

in Indiana. Postl and Salzman wrote the first draft of the constitution for the organization that would eventually become AOSA.

In April 1969, they decided to sponsor a conference at Ball State University in Muncie, Ind. More than 130 attended. Presenters included Doreen Hall, Arnold Walter from the University of Toronto and Salzman. Among the five exhibitors was fellow AOSA-founder Norman Goldberg of MMB Inc. Walter gave the keynote address at the first business meeting. Arnold Burkart was named the first



As she recited the poem "I am a cat" in a gentle chant, her students became cats, mesmerized.

president; Joe Matthesius, vice president; Elizabeth Nichols, secretary (Salzman followed as secretary); and Jacobeth Postl, treasurer.

Almost simultaneously, chapters were chartered: Cleveland was first, followed closely by Detroit. Soon members-at-large were elected to serve on the national board. AOSA blossomed from the initial, tiny seeds. Conferences in Cincinnati and Memphis soon followed, and the tradition of an annual conference continues.

From 1969 to 1975, the Salzmans had several interesting and exciting career changes. Although they were content in their jobs in Illinois, the ideas and influence of Dr. Herbert Zipper were undeniable. He persuaded them to share his vision of establishing a Mobile Music Academy in

Monticello, Ark. Among the dozen faculty, Michael Salzman served as the dean and Wilma Salzman as the Orff music teacher. Each day the group traveled to a small community in one of nine counties to work with disadvantaged children through active music-making. Sadly, by the end of that summer, funds for the project were depleted and the couple was out of work.

### Teaching and presenting

When her husband took a position at Middle Tennessee State University at Murfreesboro, Salzman entered graduate school, completing a master's degree in early childhood in 1973. Following graduation, she became director of the kindergarten program at the lab school in Murfreesboro. For

the next several years she was absorbed in devising techniques for teaching kindergarten skills, essentially through music.

The Salzmans were influential in the founding of the Middle Tennessee Chapter of AOSA, followed by the West Texas Chapter in El Paso. Unfortunately, the Texas chapter did not survive.

However, her Orff workshop presentations continued around the country. In the summers of 1973 and 1976, she served on the faculty of the University of Toronto Orff-Schulwerk Teacher training course. The course, organized by Doreen Hall, continues to serve as a model for U. S. and Canadian Levels courses.

The couple's final move was to El Paso, Texas in 1975 where Michael's



*Wilma Salzman with children at Middlefork School in Northfield, Ill., mid 1960s.*

father had two very successful music stores. When his health failed, the Salzmans decided they must leave Tennessee and move to El Paso. Michael Szalman took over the operation of one of the stores. Wilma Salzman taught kindergarten at a private school, Loretto Academy. For the next three years, she was once again in her element and in a perfect teaching situation, with a dance studio and wall of mirrors; again singing, dancing, moving and playing.

Since 1975, Salzman has presented workshops across the United States, teaching summer courses to train future Orff music teachers. She also presented workshops for the El Paso Public Schools. In 1977 she was invited to give a presentation for the Ottawa Canada School Board and subsequently for the Carl Orff Canada Conference in Ottawa.

### Becoming an author

In 1978, she began a third career as an ESL (English as a Second Language) teacher. Although she had never formally studied Spanish, she had nevertheless been devising new ways of teaching English to Spanish-speaking children through music, movement and ultimately visual imagery. The ideas were beginning to emerge for what were to become very successful publications, *Big Books for Little Kids*. In 1983, she returned to her original music-teacher role in the El Paso Public Schools, teaching music to children in grades four to six at Hawkins Elementary School.

In 1989 the state of Texas instituted a pre-kindergarten program and she was hired to work with the Hawkins School four-year-old children. She remained in that position until retiring in 1996.

The purpose of *Big Books for Little Kids* was to introduce music in the classroom under the guise of reading. She began the series when she was working on "Eeensy, Weensy Spider" with her Spanish-speaking children. The need for visual images to accompany the song suddenly became apparent. She found illustrators who created black-and-white illustrations ready to be colored. The Salzmans

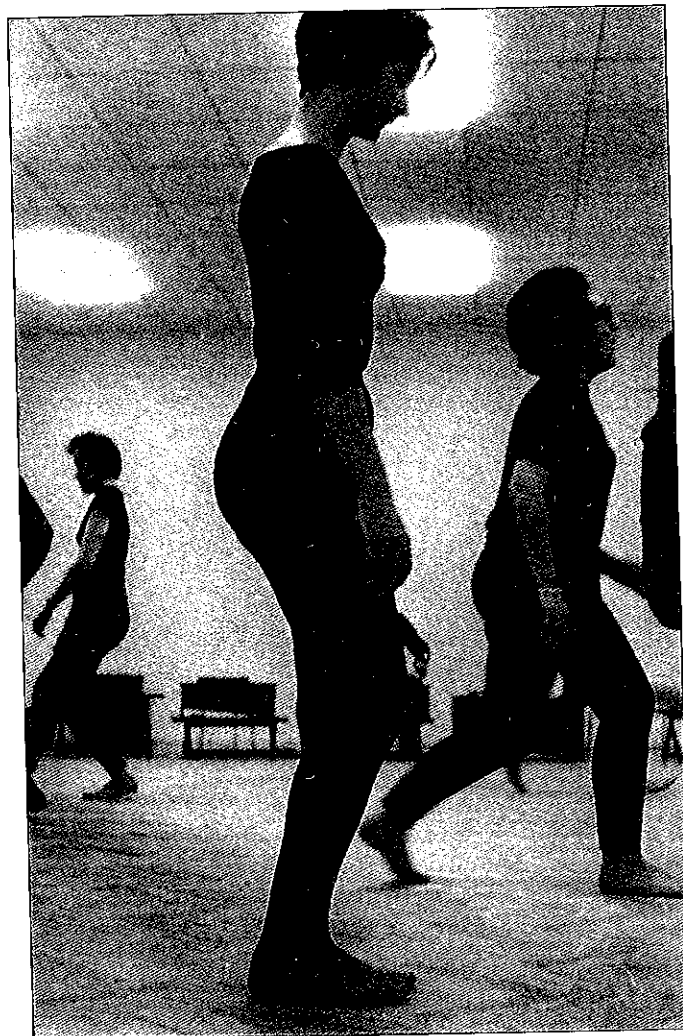
then established Table Top Press to create and publish the song and rhyme collection.

By 1993, Salzman had completed 10 of the *Big Books*, which made their debut at AOSA's 25th Anniversary Conference in Indianapolis. Today, 31 titles are available along with two collections of *Sing To Read (Little Books from the Big Books Series)*, and a recording ("Sing To Read") of all of the "Big Book" song titles.

Late in the year 2000, when her husband's health began to fail, Salzman became a full-time, loving and devoted caregiver. Michael Salzman died in May, 2004. It is difficult to speak of Wilma Salzman's many accomplishments without mentioning Michael Salzman in the same breath. Together they were an extraordinary team, who contributed enormously to the education and culture of El Paso. During the final months of her husband's life, they completed *Nursery Rhymes and Songs for Singing and Reading*, which includes 33 melodies, meticulously set on the computer by Michael and beautifully illustrated by Alejandro Salas. A year later, and without her soul mate, she completed recording the CD to accompany the book.

Among her many projects to which she now devotes her time and talent are the establishment and perpetuation of the Michael Salzman Excellence Endowment in Piano

Performance to benefit music students attending the University of Texas at El Paso. She manages Table Top Press by herself and holds training sessions for schools in the use of *Big Books*. She serves on the board of the El Paso Pro Musica Society and the El Paso Opera Company, where she chairs the Educational Outreach Committee. Salzman has lobbied to introduce opera in the schools to counter deteriorating music education in the El Paso public school system. Shortened versions of traditional operas like *Hansel and Gretel* and *The Magic Flute* are organized for third- and fourth-grade students who actively participate in the presentations under the guidance of a team of artists. Marionette performances have been designed for



Learning movement at the Orff Institute in 1963, from left to right: Isabel McNeill Carley, Wilma Salzman and Margit Cronmuller-Smith.

kindergarten and first-grade children, and have been booked into many schools as well as libraries in El Paso. Salzman frequently participates in the performances, talking to the children about opera, voice production, and how music, dance and drama are blended in musical theater.

Salzman has a firm philosophy of what music education in the schools should be in the future. She sees music as a fundamental part of the every school curriculum. Speaking at the 2004 AOSA National Conference in Long Beach, she said, "When looking at the growth of AOSA over

the past 30 some years, and at the quality of teachers here at this conference, I have hopes that we'll be able to overcome the barriers that are being put up - such as monetary problems in the school districts, or administrators who don't understand the value of what we do. If we just persist, we'll have a decent music education program in the schools."<sup>4</sup>

The Orff philosophy has been an integral part of Salzman's life. She enjoys meeting at conferences former students were in her classes more than 30 years ago, who are still involved in the growth of Orff

Schulwerk and the spreading of the metaphorical "wild flowers." The many friendships formed over those years are more than merely collegial; there is a deep spiritual bond among many Orff educators. Wilma Salzman is surely the consummate Orff teacher, who, like the Schulwerk, "is never conclusive and settled, but always developing, always growing, always flowing."<sup>5</sup>

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- 1 Michael and Wilma Salzman, *I've Got A Cat* (El Paso: Table Top Press, 1993).
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- 3 Doreen Hall, "Music for Children: Past, Present, Future," *Orff Re-Echoes, Book II*, (Cleveland: American Orff-Schulwerk Association, 1985), pp. 15-17.
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Doreen Hall, left, with Wilma Salzman at the Carl Orff Canada Conference, April 2006. Hall is retired professor of Music at the University of Toronto - Faculty of Music, and Royal Conservatory of Music, Toronto, Ontario. Hall is also co-author with Dr. Arnold Walter of the first English edition of *Orff-Schulwerk: Music for Children*, and is Founder and Patron of Honor of Carl Orff Canada - *Musique pour Enfants*.



Carolyn Tower is a past-president of AOSA. She earned a master's degree in piano performance at Northwestern

University. She was an Orff specialist and private piano teacher in Michigan at Cranbrook Schools-Brookside for 36 years, taught teacher training courses at several universities, and has been a frequent presenter for AOSA chapters and national conferences. She is currently serving on the Teacher Training Course Review and the North American Alliance Committees of AOSA.

Write Tower at:  
ctower@bignet.net

# John Jacob Niles was the dean of American balladeers

by Elizabeth Nichols

*Like the legendary characters of his ballads, John Jacob Niles seems to have lived down the centuries, and through his collection of folk music and his incomparable recorded performances will live through generations to come.*

– Nelson Stevens, 1957

**Author's note:** *It was truly a privilege to hear John Edward Niles, the son of John Jacob Niles, speak about his father at the 2003 AOSA Conference in Louisville, Ky. His presentation sent me on a search for the record of a visit I had made to the home of John Jacob Niles many years ago. Recently I discovered this article in a stored file. It was intended for The Orff Echo, so I will repeat the story here. It is dated autumn, 1979, to preserve the immediacy of the memorable event.*

**A**s I had acquired most of his recordings, I had long wished to meet the legendary John Jacob Niles. While driving through Kentucky in October, 1979, I phoned to inquire where I might find copies of his delightful *Folk Ballads for Young Actors*, which I had recommended to my students (education majors) at Ball State University. His wife, Rena Niles, answered the telephone and graciously invited me to drop by their home at Boot Hill Farm near Lexington.

This inscription, carved into the oak door at their house, greeted me:

"This house, which is the home of John Jacob Niles, Rena Niles, John Edward Niles and Thomas Michael Tolliver Niles, is dedicated to the balladry of the Anglo-Saxon people, which, in elder times, has celebrated the prowess and cheered the halls of our gallant ancestors, and, having also cheered us, has gone out from this spot to the ends of the English-speaking world."

After a warm welcome, tea (of a delicious herbal blend) was served with rice wafers, sunflower seeds and nuts. Both Niles and his wife, Rena, were health-conscious and spoke with the intimate knowledge gained from a long association with the land. On the farm he showed me how lettuce will

last into late fall if planted under the protection of tobacco leaves. Indeed, he shared his crop of comfrey, cutting the long stems himself, and advised me how to hang and dry it for enjoyment as tea at my house.

Despite having been born just previous to the 20th century, Niles retained the exuberance of youth and combined it with the mellow perspective of age. During the afternoon he took three large dulcimers from a cabinet. He had designed them for his personal use, and had built them according to an acoustical formula that assured the resonance he desired. They are the instruments he used in his concert tours and numerous recordings.

While singing the old ballad, "Hangman," he demonstrated how he reduced the musical accompaniment to increase dramatic intensity. His preference for high, vocal pitch and the range of timbre, dynamics and *rubato* gave the song an electrifying rendition. I felt like royalty given a command performance.

While he sat down at the grand piano to focus on a current composition, Rena Niles showed me through their home. It was a rambling farmhouse of many levels, its walls filled with carvings, books and the personal collection of Niles' American Anglo-Saxon folk music. The long dining table had been made in the 1930s by Niles of oak cut from the farm. During the 1940s he had carved the titles of his favorite ballads along the sides: "Black Is the Color of My True Love's Hair," "Barbry Allen" and "Little Mattie Groves." He had also carved the words of some wise proverbs. Two handsome chairs and a pair of hand-hewn benches completed the set.

In the bedroom, gracing one wall was a beautiful tapestry from Russia.

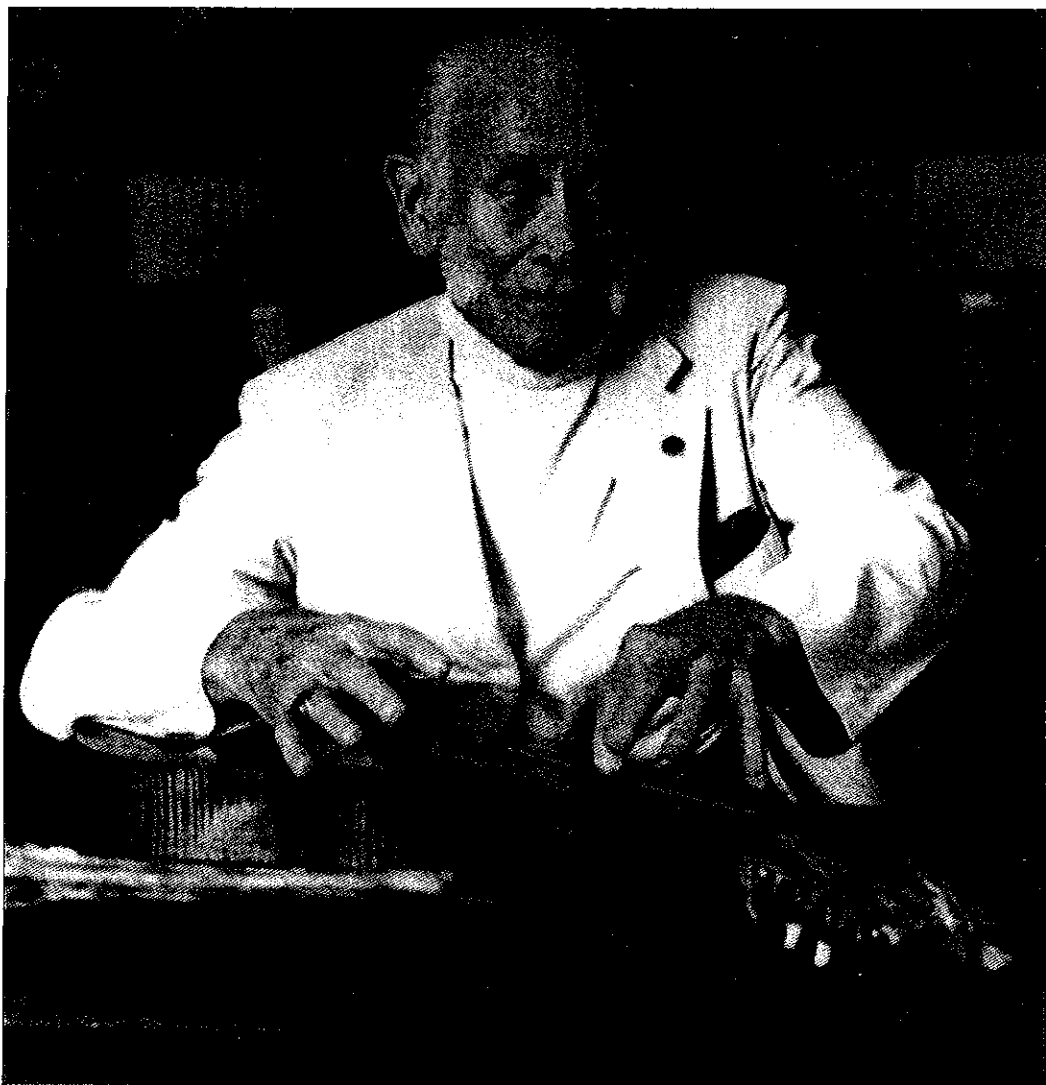
It was one of the few mementos that Rena Niles had been able to gather on the hasty escape from her home country at the beginning of the Russian Revolution. Aristocracy seemed to linger in her regal bearing, and she wore her tawny hair in a braided crown. Her voice was warmly melodious. Rena Niles was a very beautiful woman, slim and svelte from riding with "the hunt" since arriving in Kentucky. She organized her husband's schedule of uninterrupted activity at Boot Hill Farm and was at his right hand at all times. Still, she maintained her own striking individuality as an exceedingly cultured lady, much adored by her husband.

With a twinkle in his eye, Niles told me that he was "not really supposed to be around." While serving in the U.S. as a fighter pilot in World War I, his plane had been shot down over France.

American medics came through the field to tag the injured for pick-up by stretcher-bearers. They presumed he was dead and left him there. Later, the French surveyed the area, decided he had a bit of breath left, and took him to a hospital. There he miraculously recovered.

After the war, the government financed his study of music at the *Universite de Lyon* and the *Schola Cantorum* in Paris. He had many reasons to retain a close association with France.

In addition to being a composer, a collector of traditional music from the Appalachian Mountains and a concert artist in the folk style, Niles also had been a poet. He had just completed a small book of poetry, "Brick Dust and Buttermilk." He generously presented me with a copy, which he inscribed personally. I have found it rich in imagery of the Kentucky hills, nostalgic without being overly sentimental, and full of feeling expressed for his soul mate,



*John Jacob Niles was known for his eerie, high-pitched, unsettling, otherworldly singing. He accompanied himself on lutes and dulcimers that he had built. He composed the popular folk tunes, "I Wonder As I Wander," "Black Is the Color of My True Love's Hair," to name a few. He was born in Kentucky in 1892 and died there in 1980.*

Rena, and their sons.

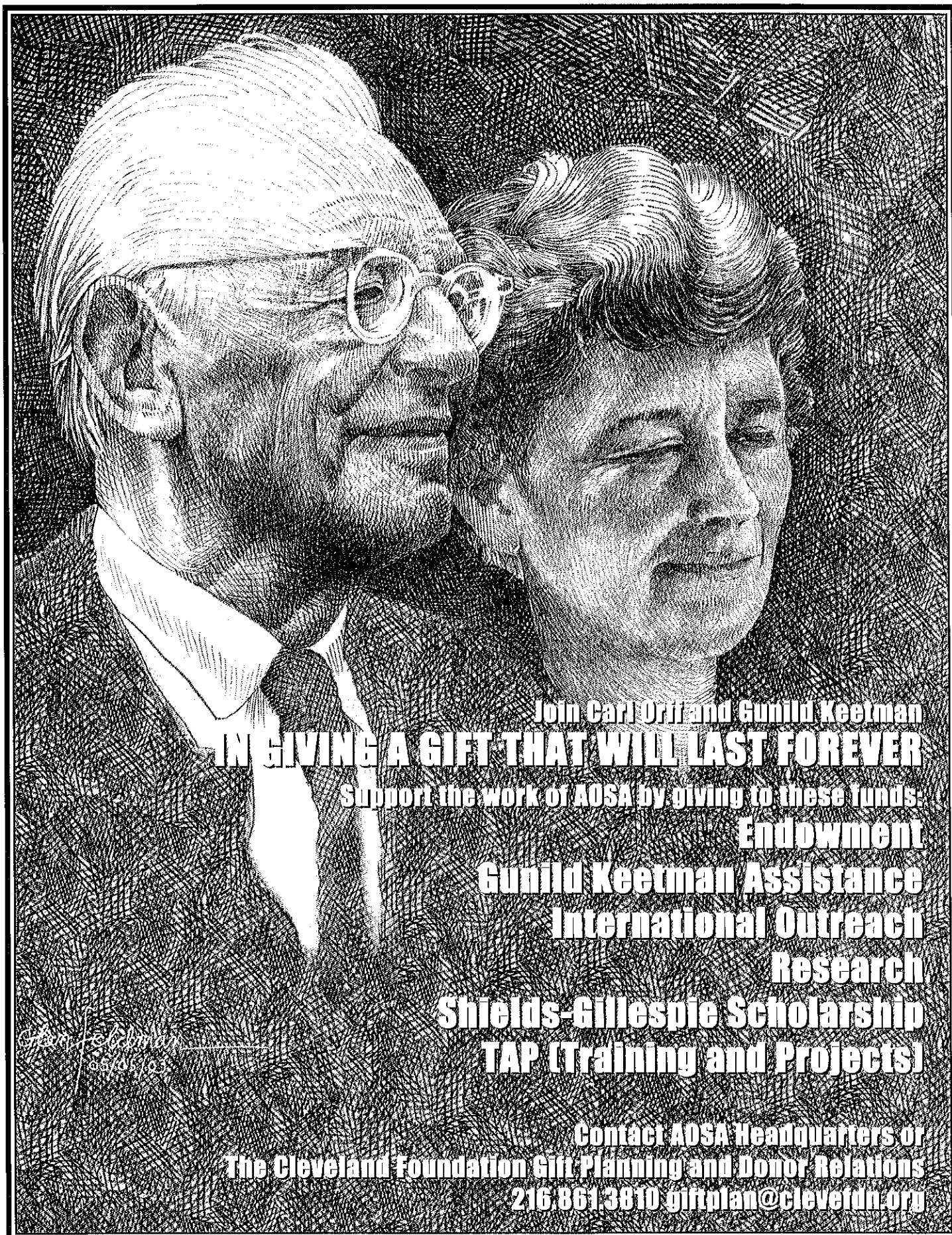
As I drove back toward Indiana, I reflected on the leisurely visit, the warm welcome and the interest the Niles' shared in what was happening with Orff Schulwerk. I felt a glow beyond that from the setting sun. In earnestly dedicating their lives to art, John Jacob and Rena Niles had truly discovered the secret of making daily living, itself, an art.

However, Niles' life was clouded by a great loss. One evening a few years before, while he was presenting a concert in Lexington, a vandal broke into the house and stole all of the manuscripts of his original compositions. No clues were found. The

culprit must have been someone who had visited the house and knew of their location; nothing else had been taken. What a terrible crime to inflict on this gentle, trusting artist! Amazingly, he was not bitter and believed the documents would surface sometime in the future, possibly offered to a museum.

*(Note: John Jacob Niles died in April, 1980. His wife, Rena, died in 1985.)*

*Long-time AOSA member Elizabeth Nichols is retired after teaching music. Currently, she plays Native American flute in Kansas classrooms as a guest performer named "Grandmother Flute Player."*



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*Carl Orff*  
1894-1982

# Teaching in a multi-track, year-round school presents challenges

by Malia Walter

*While many smaller schools are used to having multi-grade performances, it is fairly uncommon in our district and amazes those who have no experience with it. The key is flexibility.*

“**G**oodbye kids! See you next year!” And then a week later, “Welcome back to school! Let’s start by going over the rules...”

Changing to a multi-track, year-round school has been quite the adventure. First, let me explain the way this type of school is organized in our district. There are four groups of classes or “tracks” that are each assigned a color (red, yellow, green or blue) to designate when they are in session according to the school calendar. Each set of classes rotates through this calendar in a pattern of 60 days on and 20 days off. Weekends are not part of the count. We have three tracks in the school at any given time, minus about four weeks per year that no students are in the school (i.e. winter break, spring break and a week between the end of one year and the beginning of the next).

## **Staying on schedule**

As the music specialist, I have the additional challenge of an extended contract. This adds more to my paycheck at the expense of my time off. Music teachers in our district suffer a high burnout rate on this type of contract, so I’ve been concerned.

Scheduling was the first hurdle to overcome. How to create that perfect plan so that your classes don’t conflict with special ed., speech, computers, library, physical therapy, occupational therapy or any of the other services students need? This is difficult enough with a traditional calendar. I was lucky to not have to take the entire blame when something wasn’t ideal since we had a committee in charge of the master schedule. We started with the music schedule because I have to

accommodate more sessions than other specialists do. Many times, we simply had to decide between the lesser of two evils.

For instance, would we rotate four schedules during the year or set one schedule, according to the room? The second option would last the entire year, but the teachers who rove (move to a new room each month) would have a different “specials” schedule every month. Do we make life difficult for the entire staff or just one person per grade level? We chose the latter. It just made more sense overall, even if the people who already moved rooms also had to change schedules monthly. The “rovers,” as we call them, have adjusted well to all the changes involved. They continue to be professional and careful about keeping track of the new month’s schedule.

## **Keeping in touch**

Communication proved to be another obstacle. The entire staff at the school is together only on the one day each month that tracks change. During that day, some staff members are preparing to be away for a month, while other staff members are putting their classrooms back together. Still others move to different rooms to maximize all available space in the school building.

None of this makes it easy to communicate verbally, and written notices are easily lost in the shuffle. Email has now become the only way to make sure that everyone gets information they need. I have also found that items I would communicate to my coworkers two to four weeks in



*The school community at a multi-track, year-round school must develop complex, color-coded master schedules such as this to keep the various groups of students, times, classroom spaces and interdisciplinary activities organized.*

advance now need to be sent five weeks ahead of time or more, so that people who are about to leave get the information they need. This leads to the need to follow up frequently, as many forget things simply because they were communicated so far in the past. After 11 years of vowing to get organized, I am finally forced into it or risk having classes miss out from lack of notification.

### **Staying flexible**

I recently completed my students' first performance while using the new schedule. I combined all first- through fifth-grade students from two of the tracks into a single show. Even so, I found myself with one set of students who were able to have eight weeks to

prepare and another set with only six weeks work on the same set of songs. I had to type the lyrics, and ask students to practice with their classroom teachers and on their own to overcome this inequity.

The teachers actually enjoy having more materials for guided and choral (group) reading in the classrooms, and they show more enthusiasm about student progress over the weeks. These time-enhancing practices (though I wouldn't call them time-saving) have really helped. I have combined them with a change in the structure of the performances themselves. For example, I no longer have all the second-grade students perform in one show, and the fifth-grade students in another. While many smaller schools are used

to having multi-grade performances, it is fairly uncommon in our district and amazes those who have no experience with it. The key is flexibility.

Through this process of change, I am learning to assess what is most important. I now have to contend with having two weeks less time with my students. Even though school is in session 20 minutes longer per day than our "traditional" counterparts to make up the difference, that time is too impractical to adequately make up for the lost days. How does one reasonably make up two hours of instructional time, over the course of a year, in an educationally sound manner? It is a daunting task indeed, so I am careful not to let any more of my instructional time slip away.

My principal suggested that I should rotate each class to give them an extra music session two or three times during the year. Although I value all the time I have with my students, this approach favored teacher preparation time over children's educational needs. I just couldn't justify the extra sessions as educational. I was planning one-shot, 30 minute lessons that would either have been "fun sessions" or completely out of continuity with the other lessons. The principal and I negotiated, and correctly concluded that my "extra time" should be applied to holiday make-up sessions and performance rehearsals.

This has resulted in a wonderful outcome. I no longer have to catch-up

a class to the others just because there was a long weekend. I just schedule them into the open times so each class in session receives the same materials. Logistically, group rehearsals are easier because I no longer have to cancel and reschedule classes just to get ready for a performance.

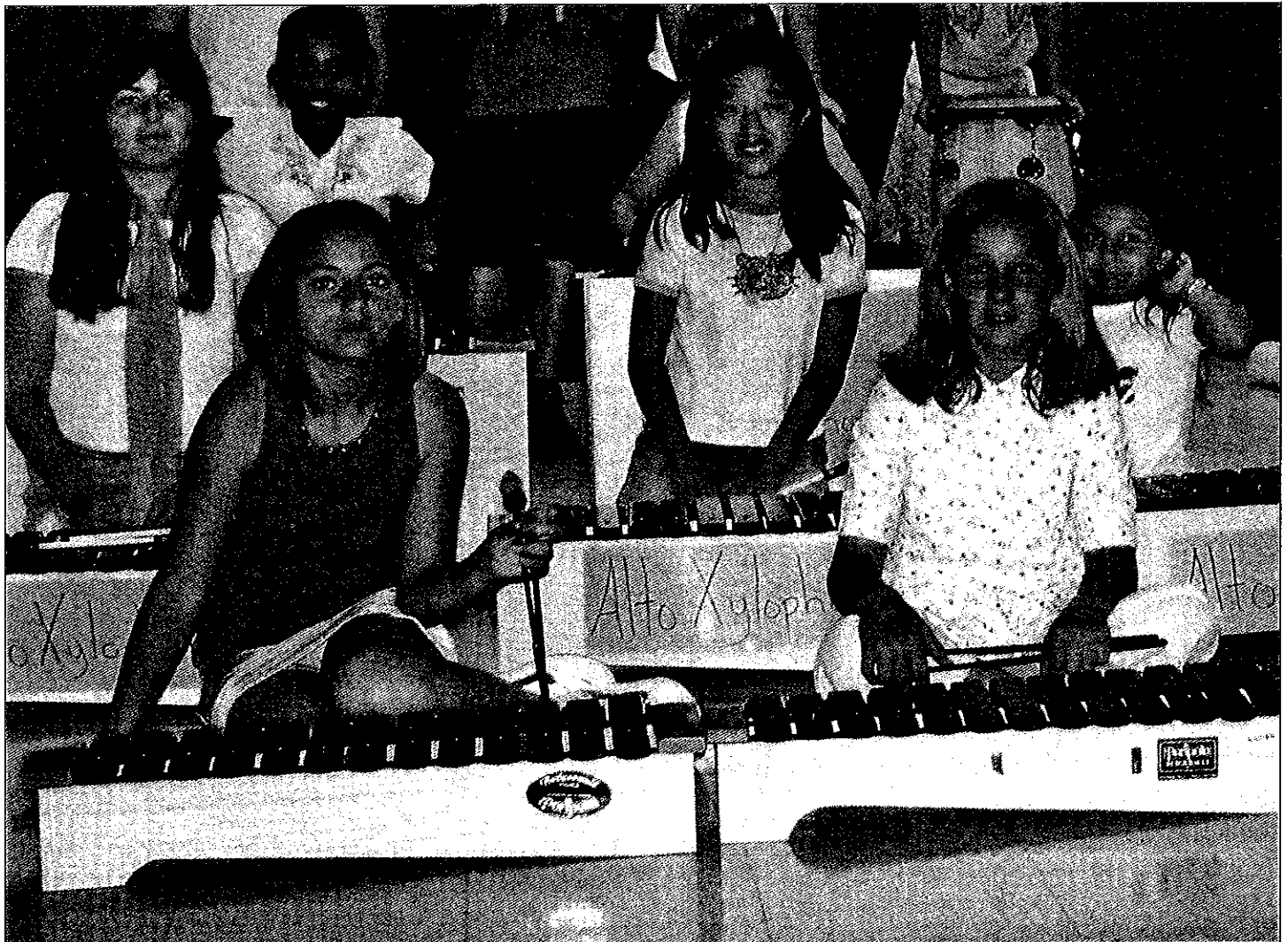
Experiences such as these can be a wonderful, albeit challenging, opportunity to be more creative. Accomplishing more in less time required changing many of the practices I had perfected through 11 years of teaching. Although I was comfortable doing things the way I always had, the new school-year structure challenged me to produce the same results from a different process. The results are better in some cases.

I doubt anyone goes out looking for this specific type of teaching situation, but for those who are ready to meet it, it can be a stimulating challenge.

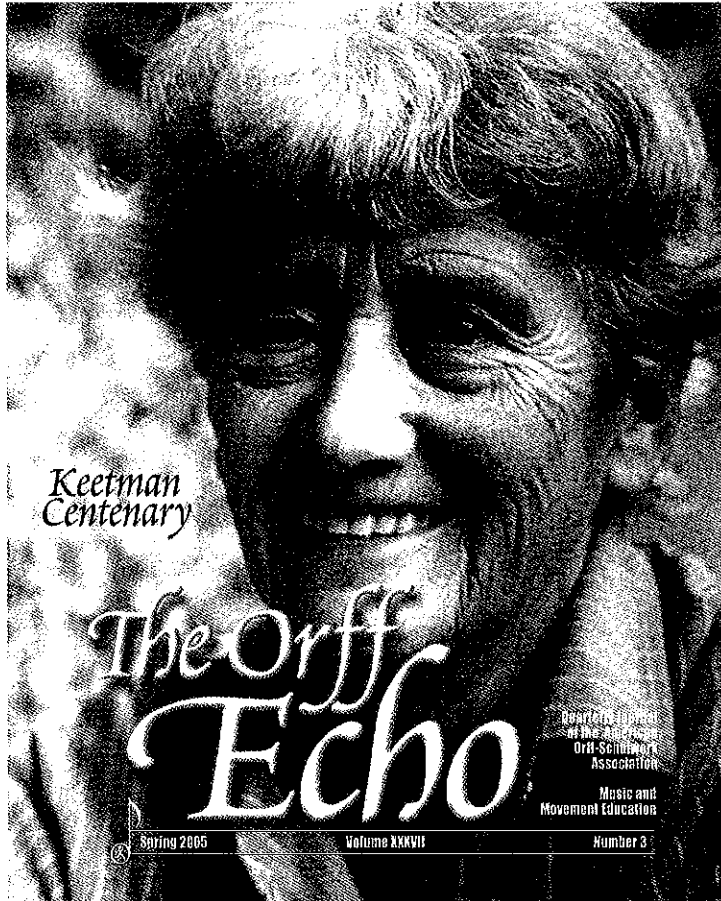


*Malia Walter has been a music educator for 12 years in the Washoe County School District. She received her bachelor's degree from the University of Nevada and a master's degree from Lesley University. She earned her Level I and Level II Orff certification at the University of Nevada.*

Write Walter at:  
gbdfawoman@sbcglobal.net



*Only by combining second-grade students and fifth-grade students are musical performances possible.*



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# Reverberations

# What are the questions of a first-year Orff-Schulwerk music teacher?

by Douglas Beam

*Surprisingly, the biggest problem this presented in my students was not a lack of musical knowledge, but a complete lack of respect for music.*

**O**n Dec. 22, 2004, I stepped into the music room at John Strange Elementary School in Indianapolis for the first time. It was cluttered, disorganized and dusty, but filled with potential. I spent the two weeks of winter recess cleaning, sorting, discarding and creating the music room that had been developing in my mind for nine semesters of undergraduate school. Having spent a year in that room, I offer this reflection, first as food for thought for new teachers. I offer it also to the seasoned veterans of the classroom who are helping new teachers establish themselves in the field of music education, who want to help them overcome the initial challenges.

## **What is good teaching?**

I followed several divergent paths that converged in the Orff-Schulwerk class I took my junior year at Anderson University. As a product of the "point-your-finger-and-read-this" brand of elementary music education, I had no idea what I was getting myself into. When I discovered the amount of creativity I could invest in teaching younger children, I was hooked. I took Levels I and II before student teaching. I completed my student teaching with Lisa Sullivan, who taught ensemble and pedagogy during my Levels classes. This unique situation allowed me to with process teaching than most first-year teachers.

The many requirements for music education majors and elementary methods classes offer a good overview of current educational methods and practices, but they can only cover a limited amount of content for want of time. Students leaving teacher-training

programs may have been exposed to the ideas of Orff, Kodály, Dalcroze and Gordon, but methods courses provide just a glimpse of these complicated philosophies of education.

Experiencing the Levels courses before I began teaching allowed me to sink my teeth into the Schulwerk and learn everything I could before entering my own classroom. Then, when I started teaching, I already had some ideas about what good teaching is.

## **What do I teach?**

Learning a sequence of what students should learn and when they should learn it comprises the bulk of undergraduate curriculum in music education. In addition to required elementary methods courses, Levels training prepared me to establish a curricular framework for the Schulwerk. It was no shock to me when I learned that the curriculum I intended to implement was not the same as the curriculum that had been used by my predecessor. The challenge I would face as a first-year teacher came as I soon discovered that my predecessor only had three lessons in her bag of tricks: "Duck, Duck, Goose," watching movies and free time with the instruments.

Surprisingly, the biggest problem this presented in my students was not a lack of musical knowledge, but a complete lack of respect for music. Suddenly I had left the comfort of my pre-service training and had stumbled on a question to which there is no textbook answer: What do you do when your students don't respect the subject you teach? So I had two dilemmas as a new teacher: my students didn't know what they should know

about music, and they didn't care about their ignorance!

Surprisingly, addressing one problem helped solve the other. I have never been one to shy away from asking questions. After sizing up the problem, I identified the teachers around me who had "been there" and fired away. I am thankful for an honest group of fellow music teachers who aren't afraid to tell me what they think. What I discovered was that some of my students, especially the older ones, would never jump on the music bandwagon with me, but my mission with those students would be to show them that music can be an enjoyable, rewarding experience. I did not accomplish my

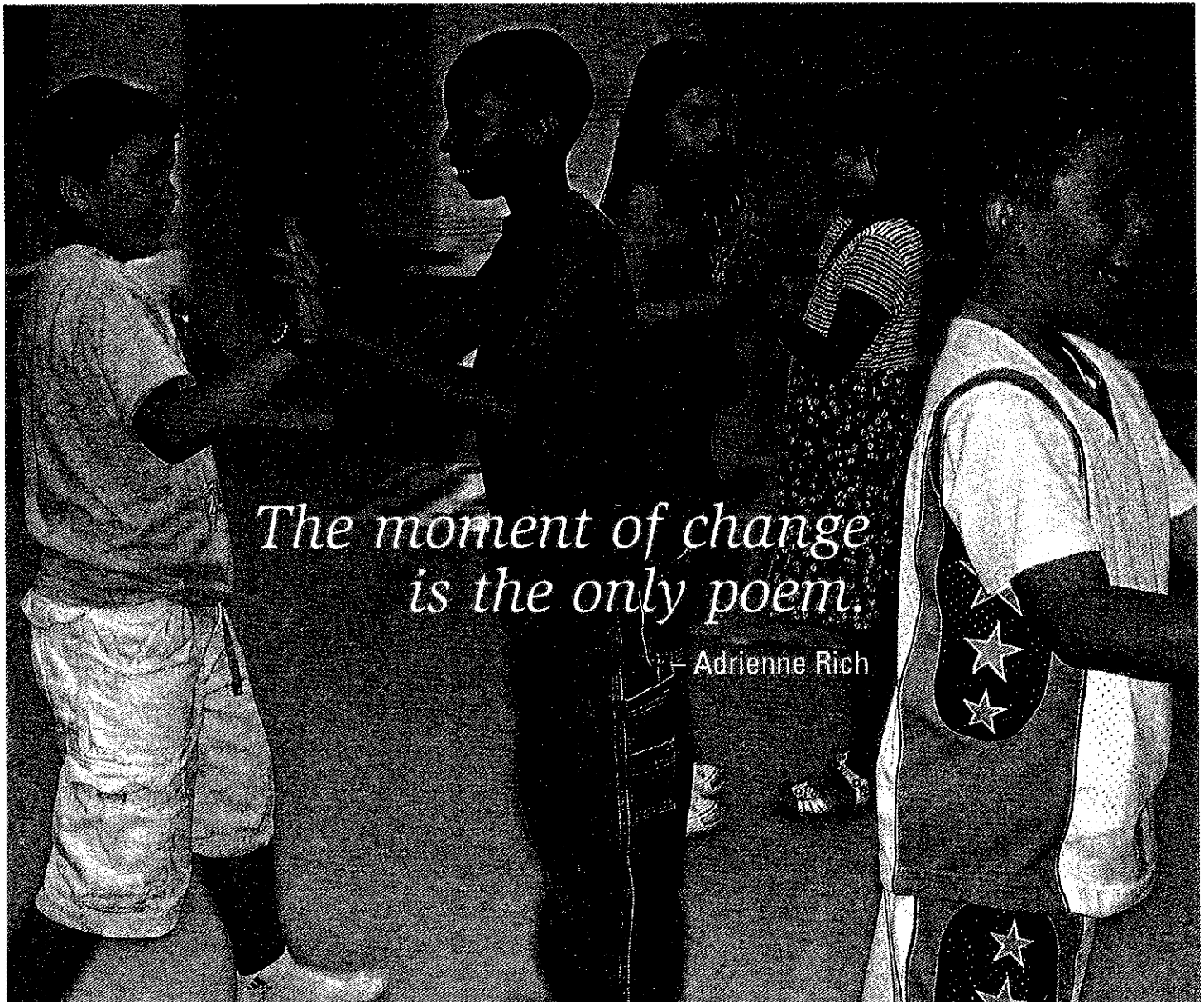
curricular goals with my older students, but we were able to enjoy the process of active music making: playing, singing and dancing. Even if they weren't sure what had just happened, I felt it an accomplishment to leave the students with a favorable impression of music class.

For the younger students, I am still working on teaching what I think they should already know, but they are much more malleable than the older students who already had a bad taste in their mouths from three or four years of "Duck, Duck, Goose."

The choice of appropriate literature was of paramount importance in addressing the problems of lack of

knowledge and lack of respect. In both my undergraduate experience and throughout Levels training, my professors and instructors emphasized the necessity of quality literature and text. One of those instructors once said that each piece the teacher selects should be a tiny piece of art. To encourage a respect for music, I chose pieces that were technically manageable and afforded the greatest aesthetic payback. Although my students were not performing at grade-level, the quality and adaptability of the pieces in the *Volumes* and in the folk repertoire captured their interest and eventually gave them a goal to work toward.

Eventually, when we were able to



sing, play and dance together with a reasonable amount of accuracy and focus, to my surprise the students did not have the reaction I thought they would. There were no immediate gasps of amazement or shouts of excitement. But, those "Aha!"

moments would come after we were able to create something memorable in class with consistency. My students had to have several positive aesthetic experiences before they could realize that something extraordinary had just taken place! Choosing high-quality music and texts demonstrated my respect for music and helped my students develop their respect for music, too.

### **How to seek support from administration**

My administration is supportive of my teaching, though they may not always understand what is really going on. They place a high value on those aspects of music education that afford students the opportunity to practice what they learn in the general classroom. Integration is a big educational buzzword. However, for those music educators who believe that arts education should go beyond integration (while not excluding integration) the task of convincing an administrator can be difficult. If music educators continue to insist that the primary value of music education lies in those aspects of learning that can be easily tied to math, reading and writing, we will alienate ourselves from re-establishing music as a truly integral component of education. The fact that music educates through subjective learning is a concept not always easily grasped by administrators. Conveying these ideas to my principal is more difficult than I thought it would be. However, while no situation is perfect, my administration has been receptive to my thoughts on why music is critical to our students. I am thankful that they are supportive of my efforts. For those who are looking for a first job,

explaining a philosophy of music education during the interview process is critical.

### **When to turn to colleagues**

Throughout my entire first year of excited questioning, I was able to rely on a support system of music teachers in my district and in greater Indianapolis. One of the reasons for such a staggering attrition rate among newer teachers is the lack of such a support system. Finding expert teachers to dialogue with has

been essential to my survival and growth during this first year. To be surrounded by teachers who are experienced and who inspire me to think differently is invaluable for professional growth. Conferences and workshops give teachers great new ideas, but the conversations I have had with my music-teacher friends after the conferences has allowed me to refine those ideas and talk about their practical implementation in the classroom.

### **When to step away from teaching**

When I finished my last semester at Anderson University and began student teaching in Indianapolis, I had to adjust not only to a new school environment, but also to a new city without the comforts of home. More often than not, I would come home from student teaching (and later from my first-year teaching job) exhausted. I didn't have anything else to do in my new surroundings, so I would just marinate in my exhaustion, which led to more exhaustion. I endured that cycle for about three weeks after I began my job, and then I had enough. Teaching had completely consumed me, and I needed some other avenue of interest just for me. Although I loved teaching, I missed performing, so I auditioned for the Indianapolis Opera Chorus. I have been able to perform in four operas since I began teaching. Performing

**For me,  
the key to  
surviving the  
challenges  
has been this:  
Ask questions.**

allows me to keep my voice in shape and offers something immensely important for my teaching – the chance to step away from it.

I am astounded by the events that have taken place over the last year. The new people, students and experiences have offered more material for reflection than I will ever be able to express. For me, the key to surviving the challenges has been this: Ask questions. I came to teaching with some ideas about music and education, and with the important realization that I will never have all the answers. So, to learn from the experts, from colleagues and from students has become a professional goal of mine for this coming year and the rest of my career.



*Douglas Beam is a graduate of Anderson University. He teaches music at John Strange Elementary school in Indianapolis, Ind.*

Write Beam at:  
djbeam@gmail.com

*An art  
form can  
influence your  
thinking, your  
feeling, the way  
you dress, the  
way you walk,  
how you talk,  
what you do with  
yourself.*

– Wynton Marsalis

## **President** continued from page 6

awakening to the amazing, diverse expression of the Schulwerk around the world. Unlike many of the developing areas of the world of Schulwerk, in the United States we have had a secure organizational structure to underpin the growth of Schulwerk for several generations. Earlier this spring, I attended the Carl Orff Canada National Conference in Toronto, and it was then that I began to focus my attention on our first generation. We have a long and secure history that reaches back through each of us. We each have a lineage, and I am in total awe of the first generation that brought Schulwerk to the United States years ago. While in Salzburg, I connected our North American lineage from those who met in Toronto in 1962 to the Institute and the Güntherschule. I think I needed to be in Austria, I needed to walk the halls of the Institute, I needed to look at pictures from the earliest days of the Schulwerk to feel the cascade of personalities that reach both back in time and forward to the future.

Sue, what did you learn about the Schulwerk from a global perspective?

One of the most interesting sessions that I attended was the professional development meeting. I was honored to be among delegates representing 18 countries whose mission was to discuss the guiding principles for Orff Schulwerk levels training courses. How amazing to be in the company of Schulwerk experts from the many countries teaching the principles developed by Carl Orff and Gunild Keetman and recognize the juxtaposition of many stages of development.

AOSA has had significantly more time and continuous progress to direct professional development, and yet we continue to struggle to get it right. In countries where education is strictly controlled by a national government, different demands have to be met when training teachers of the Schulwerk. As we discussed fundamental characteristics of course content as viewed by others around the world, it was apparent that AOSA needs to continue to focus on the development of quality experiences in

elemental music and dance. We also need to continue to develop pedagogical competence while maintaining a high level of aesthetic artistry.

Jo Ella, what did you glean from discussions about the global perspective of the Schulwerk?

I was able to attend the final day of the Symposium and witness what I came to label as the Olympics of Body Percussion. They all earned gold medals. Inspired by the work of Keith Terry, groups from throughout the world performed individually and together. It really represented a high point for me. The united efforts of groups from Austria, Finland, Spain, Turkey and the United States came together under the official

title of The International Body Percussion Project under the direction of Keith Terry. The performers have a common language that transcends verbal language, just as the Schulwerk communities of the world have a shared foundation that is much more inclusive than any determination based on nationality or native tongue.

So, Jo Ella, what role does AOSA play on the world stage of Orff Schulwerk in the 21<sup>st</sup> century?

Our first obligation is always to our membership as defined in the AOSA mission statement. However, our position as a secure organization comes with a responsibility to "look out for the family." I remained in Salzburg an extra day and attended a meeting for editors of Schulwerk newsletters and journals. It allowed me to listen to the voices of the world and speak when it was appropriate. It almost brought a sense of guilt as I listened to one after another of the representatives speak about the difficulties of funding a small publication, finding people willing to write, volunteers to do the labeling and posting the newsletter or magazine, etc. As you mentioned, we represent an organization with decades of continu-

ous progress to direct (in this case) toward our publications and Web site.

Toward the end of the meeting, I found ways to connect with several individuals. For some, it was a simple request for publications in English on the subject of the Schulwerk; to them I have sent extra copies of The Orff Echo. Many of our challenges on the world stage are not so easily met, yet as members of an extended family, we really must care. Through our security, we can encourage Orff Schulwerk in places where the work has just begun. We can help through our gifts to the International Outreach Fund. I hope that AOSA members will give generously and often so that the existing program can continue to assist in places where the door to Orff Schulwerk has



Dr. Thomas Rösch, director of the Orff-Zentrum, Munich, at left, with Sonja Czuk of the Orff Institute, Salzburg.

only begun to open.

Sue, what is the most valuable learning or experience that you can share to perhaps help shape AOSA in the future?

Each nation will proceed in a different way with respect to cultural need, yet we are united in a mutual spirit through the Schulwerk. We have chosen to expand our knowledge about its pedagogical principles and to pass on the spirit. The journey to Salzburg reminded me that we have chosen to take a never-ending journey. I am only beginning to find my own way down the mutual path we walk even though it leads in many directions. But it is the shared starting point, that shared spirit, we celebrate. The future is as exciting now as it was in the early days of the Schulwerk. I look forward with eager anticipation to the next time the many Schulwerk paths cross.

<sup>1</sup> International Symposium Orff Schulwerk, 2006, August 2006  
<http://orff-schulwerk-forum.org/orff-symposium-2006>.

Write Mueller at: [smueller8@cox.net](mailto:smueller8@cox.net)  
Write Hug at: [johug@imt.net](mailto:johug@imt.net)

# Teaching diverse cultures in the inner city

by Debbie Headley

**Editor's note:** *The following article has been selected by The Orff Echo Editorial Board to be the first in a series translated into Español and available online at [www.aosa.org](http://www.aosa.org).*

*To read the article (translated by AOSA Member Celia Vela), select "Publications & Resources" from the navigation bar, then "Traslacion Español."*

*My students come to the classroom from a lively culture infused with driving beats, intricate rhythms and complicated movements. I am challenged to continually improve my skills and talents to better serve, teach and empower my students to find the music within them.*

**A**s a music educator, or "specialist" as we are now labeled, my desire is to foster a lifelong appreciation of music through active music-making, exposing students to musical styles and genres, eras, games, nursery rhymes, and stories from different cultures around the world.

I began my teaching career at Roland Park Country School, an all-girl K-12 school in Baltimore, Md. It was a wonderful first-year position. The following year I married and moved to the South. The South was a new experience for me, as I am West Indian by birth, and I lived in Canada through my formative years. I attended Music and Art High School in New York, and graduated from Westminster Choir College in Princeton, N. J. When I moved to Little Rock, Ark., needless to say, I had to make many adjustments.

For the three years I taught there, my time was split between two schools: a middle and a high school. Those years went very well. Then, my husband and I decided that I would stay home to raise our four daughters. For 10 years I was a stay-at-home parent who taught private piano and voice lessons.

When I returned to the school district to teach 10 years later, I was placed in an inner-city middle school.

Suddenly, there were many stereotypes to overcome. I was labeled "black," and the conventional wisdom at the school dictated that I would, therefore, know how to sing gospel music and play by ear. However, there was a problem. When I sang, I was told I sounded "white." (I was classically trained at the Royal Conservatory in Toronto. I am also a concert pianist, and so I do not play by ear.) Furthermore, I was different from the staff, and labeled a "foreigner," a novelty to the students and an easy target.

I realized that the student population had changed drastically over the past 10 years. How was I to reach them? I was overwhelmed by the difficult situations faced by children daily. Music classes had become a warehouse for gang members, "problem" students and students who couldn't be placed somewhere else.

There were very few students who enjoyed singing. Yet, I was told,

"Just sing, all kids like to sing. Didn't you see *Sister Act II*?"

That year turned out to be very much like the movie. I encountered many obstacles. The room had inadequate lighting. The carpet was full of mold because the roof leaked. When it rained, the music room, as well as the hallway leading to it, would be flooded. I once caught a frog in the music room and took it straight to the office!

Teaching in the middle school taught me that I was out of touch with what my students and colleagues called the "real world." I preferred listening to sacred music, contemporary Christian, smooth Jazz or the good "oldies" like Marvin Gaye and Connie Francis.

## Empathy and sharing

I did not understand the language my students used. They told me it was Ebonics, or slang, or a strong accent. Also, I was criticized because I did not listen to their music, the dreaded rap. Therefore, we spent some time together listening to their music. More than once my jaw dropped, and sometimes I had to cover my ears against the profanity they so readily rattled off. I learned the names of the artists and often requested an explanation of words used within the songs. I learned to identify and empathize with their lives, which they openly shared with me. A trust developed. A teacher must be willing to listen to their stories, and empathize with their pain, before

students will open up and allow you to teach them.

There were always obstacles, fears and frustrations. At times I had to set aside the lesson plan or discuss something of importance to the students. Teaching in an inner-city school

requires love, patience, tolerance, discipline and respect.

I became very ill with upper respiratory problems from teaching in the school and was hospitalized for some time. Despite the problems, I had a solid choir (that did not sing gospel music) and music appreciation classes.

I resigned, but was asked to take an elementary position the following year.

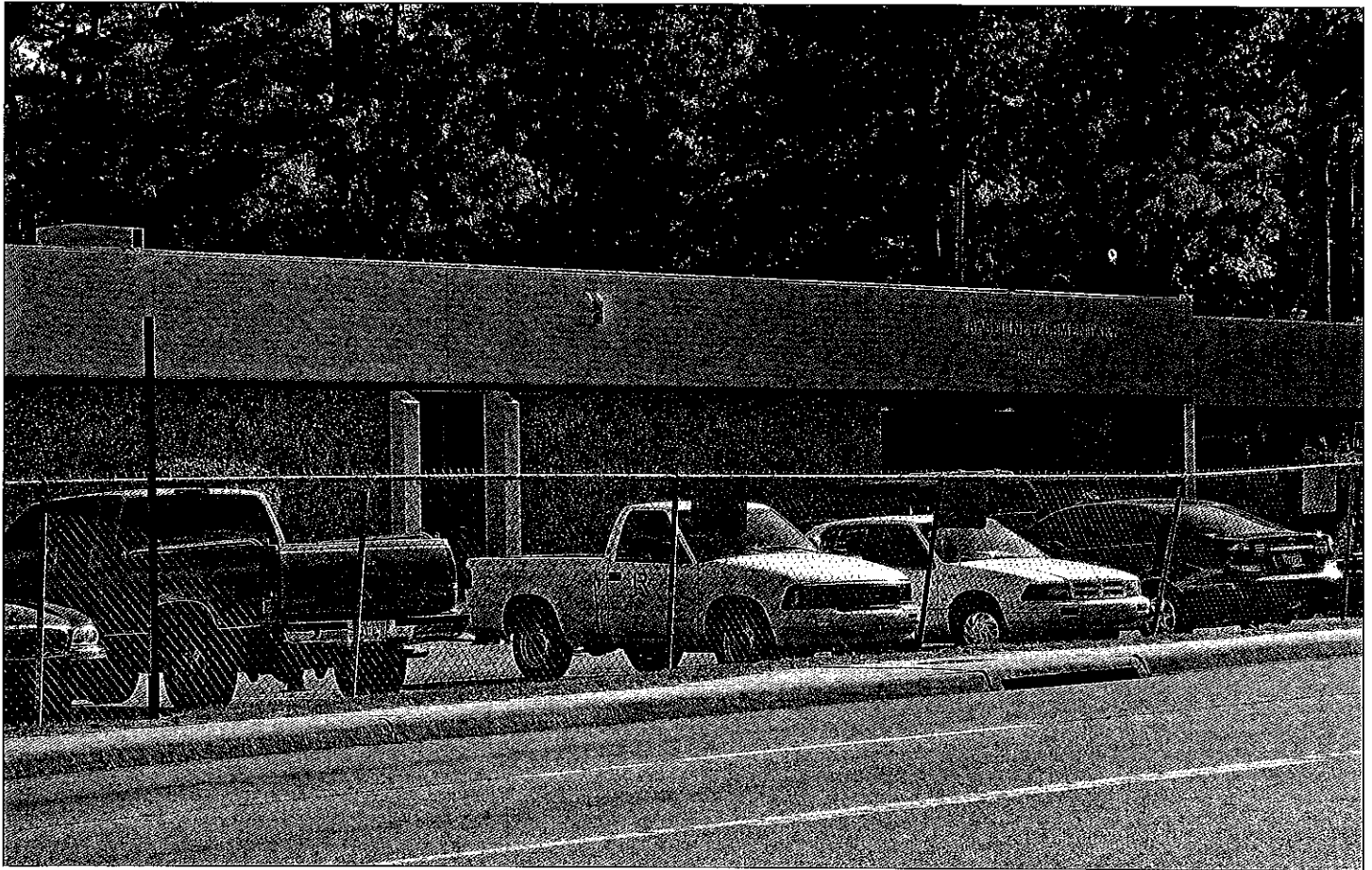
The school where I am teaching now has a fairly diverse staff. The

*Every teacher must contribute and nurture a community of learners whose lives can be enriched and enhanced.*

student population is predominantly African-American, about 3 percent Hispanic and 1 percent Caucasian. My elementary school is involved with a wonderful grant for the professional development of music educators (art teachers were added to the grant this year). The grant provides Orff and world music drumming training, as well as instruments required to have a successful music program.

## Unafraid of mistakes

I am eclectic in my pedagogies. However, I have found Orff Schulwerk to be successful in my school for many reasons. My students face unimaginable, painful circumstances. Many live at, or below, poverty level. I can do little about their home life or upbringing. Yet, while in my care, they are allowed to be children and experience music in a safe and non-threatening environment. There is a



*Headley has used the Orff process in her music classroom at Baseline Elementary School (above), to modify and to maintain the interest of the students without compromising authenticity. "This is why it is successful in our elementary school in Little Rock, she writes. "The Schulwerk provides my students with tools to use for a lifetime of learning."*

creative energy waiting to be nurtured in each child. The Orff process enables students to explore musical possibilities within the boundaries we agree upon together. They are unafraid of making mistakes.

To provide a quality musical experience for my students I am clear, concise and committed to their education. Often, I have had to write ensembles and modify rhythms to suit the ability of my students. My students come to the classroom from a lively culture infused with driving beats, intricate rhythms and complicated movements. I'm challenged to continually improve my skills and talents to better serve, teach and empower my students to discover the music within them. They learn to pay attention, and that attention turns into concentration. The students develop socialization skills and learn to work together. I call each child by name, all 303 of them, and always make eye contact. I realize that what I do, how I teach and what I can expose them to will affect them for a lifetime.

I acquired a keyboard lab through a Comcast grant. I've invited local television personalities and community storytellers to our school. I sponsored a drama workshop. I requested new, exciting and different instruments. I brought in an orchestra's string quartet for demonstrations. I do anything I can to introduce them to a world of music and culture outside their favorite radio station. I communicate with staff members not only about cross-curricular subjects, but about difficulty a student is having in a particular area. I may tutor or integrate the concept into my lesson. I teach a remedial reading class and at times have to set aside my music plans to support a concept being taught in one of their core areas. I have adapted songs to assist in memorization of continents, multiplication tables, whatever is requested of me.

Every teacher must contribute and nurture a community of learners whose lives can be enriched and enhanced. It is a challenge to monitor the progress of each child and meet their needs quickly so they

don't fall through the cracks. I must facilitate, manage, assess, regroup or reassign as necessary each class, using efficiently what precious little time I am given.

The Orff process allows me to modify, suit and maintain the interest of the students without compromising authenticity. That is what I find most appealing about the Orff process. This is why it is successful in our elementary school in Little Rock. The Schulwerk provides my students with tools to use for a lifetime of learning.



*Debbie Headley graduated magna cum laude with a bachelor's degree in music education from Westminster Choir College and earned her master's certification in Orff-Schulwerk at Southern Methodist University. She has been a music educator for 14 years,*

*eight of them in the public school system. For the past three years she has taught pre-kindergarten through Grade Five at Baseline Elementary in Little Rock, Ark.*

Write Headley at:  
debbie.headley@lrstd.org



**About the translator:**  
*Celia Vela completed her bachelor's degree in music education with voice emphasis at Texas A & M*

*University-Kingsville, where she also completed Level I Orff-Schulwerk teacher training and certification. She has taught for more than 15 years, and is currently teaching at Margo Elementary in Weslaco, Texas. She is past president of the Wild Horse Desert Chapter of AOSA.*

Write Vela at:  
CR\_Vela@msn.com

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# A private Orff studio serves the home-schooled community

by Suzi Lenhart

*Parents are quite interested in what their children learn in class. Many parents attend the beginner classes so they can learn to play recorder with their children and help them at home.*

**T**here are moments when every public school music teacher considers doing something different. I started my private music studio when I moved to Oklahoma and had two small children. Like so many who stay home to raise children, I taught piano lessons. However, with 10 years of elementary music teaching experience, I wanted to do more with my studio, so I started music classes with 4- and 5-year-old children. Gradually, I added classes for lower-elementary students

In 1990, I was approached by several home-school families to teach a music class for their children. The idea of being able to move beyond "Old MacDonald" sounded like a pleasant change for my professional life

The first class of home-school students were boys and girls, ages 10 to 14. Though some had studied with me in the past, most had no previous

music instruction. Singing and the use of Orff instruments were appealing to the group, but the recorder quickly became the instrument of choice. Within three years, some were playing all voices of recorder. In 1995, my studio commemorated Carl Orff's 100th birthday by performing the "Christmas Story." The home-school group played all the recorder parts and accompanying instruments, a project which took them from being above-average recorder players to superior ones.

## Teaching recorder

The success I had with the initial group of students encouraged me to create a comprehensive curriculum specifically designed for home-school children. For purposes of discussion, I will focus on how I teach the recorder. I begin the students in first and second grade. The classes are very small



*As part of Lenhart's home-school classroom, students begin in first and second grade. The focus is on playing the recorder; reading music is gradually introduced.*

in number (as well as stature), with three to six children per group. The first semester the students learn how to *play* the recorder and music reading is gradually introduced.

By the end of the first semester, the students can play *G A B C D* and low *E*. A two-line staff is introduced when they start to play *E*. By the second semester, they play from of a standard recorder book. Near the end of that semester, the students begin playing duets.

In the spring of their second year, the students participate in National Federation of Music Clubs Junior Music Festival. The festival experience requires the students to work on several pieces and focus on playing the pieces musically, as well as technically correct.

In the third year, the students start the alto recorder. By the time they reach ages 8 and 9, their hands are big enough to handle the larger instrument. Often I have new students start with the alto recorder. They will lack some of the fine motor coordination that the continuing students already have, but most do quite well. In rare cases I will have new students who are considerably older than the other beginners. When this occurs, I will give the student pri-



*The longevity and continuity of the home-school classroom benefits the instructor as well as the student, according to Lenhart. "By starting to teach a student who is in first grade, I have the potential of working with that child for ten to 12 years," she said.*

vate lessons. The older students are able to move through concepts more quickly than the ones in the younger classes. Within a summer or a semester, the student who practices diligently will be able to join a class of students his or her own age.

In the fourth year and beyond, the students become part of a recorder ensemble, choosing to play soprano, alto, tenor or bass. Some students are able to move between the various recorders quite easily. Those students who are suc-

cessful with recorder duets, trios and quartets graduate to the advanced recorder ensemble. This class plays moderately difficult music.

The recorder instruction is just one piece of my home-school curriculum. All students learn to sing in tune, to read music vocally and to play the Orff instruments. The singing classes also participate in the Junior Music Festival every year. In addition, they perform at nursing homes, Junior Music Club and local events as well as participating in a musical play. At the end-of-the-year recital I write a play to fit my students' interests. In May, 2006 we staged "Yankee Doodle", with a Revolutionary War theme. All classes, from pre-school through high school, participate in the play.

### **Why it works**

Here are some of the reasons why I have found working with home schooled students to be so satisfying:

#### **Parental support**

Parents are quite interested in what their children learn in class. Many parents attend the beginner classes so they can learn to play recorder with their children and help them at home.



*Students who are successful with recorder duets, trios and quartets graduate to the advanced recorder ensemble, playing moderately difficult music, Lenhart explained.*

### Practice

Parents put a premium on practice. It is part of the home-school day, rather than being superimposed on the after-school hours in competition with sports, dance, scouting, etc. I expect 15 minutes per day from the beginners.

### Family affair

There are usually several children in the family. The younger children watch and listen to the older ones and look forward to learning to play themselves.

### Availability

Home-school students can attend classes during the day when other potential students are in school.

### Advertising

Home school families network with other home school families. Satisfied customers are my best advertising.

### Socialization

My studio provides a place for children to make friends and to learn to work with others in a non-family environment.

### Longevity

By starting to teach a student who is in first grade, I have the potential of working with that child for ten to 12 years. To keep any student that long, I must be able to offer continuity and challenge.

I have been blessed to work with many wonderful home school families. It takes sensitivity to meet the needs of these families, but my efforts have been well rewarded. There is a great need for private Orff studios. When families leave Ponca City, they ask me where they can get similar musical instruction in their new community. Sadly, I have very few names to offer them.



*Suzi Lenhart taught public school music for 10 years and has had private music studio for 24 years. Her students range in age from 12 months to adult.*

Write Lenhart at:  
misssuzi2003@yahoo.com

*The Orff Echo - Fall 2006*

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Nearly 40 years of articles, reviews

# The Orff Echo Index updated, posted on AOSA Web site

by Caprice Lawless

The Orff Echo Index dating from 1968 to this, the Fall issue of 2006, has been revised and updated, and is available on the AOSA Web site. The digital file was formatted as a Word document to post to the site. The next step, when funding allows, will be to create an online search engine for the data, integral to the AOSA Web site.

In the meantime, to access the index, follow these steps.

Go to the site at: [www.aosa.org](http://www.aosa.org)  
Select > Publications & Resources  
Select > The Orff Echo Index

Once there, scroll through the document to browse through the data. Alternatively, you can download the entire file to your PC. Make sure you first create a file to house the index. Once you have the Microsoft Word document in the file, you can use Word's "Find" feature to search the data by a word (subject, author or article title). Finally, if you prefer a hard copy of the file, you may select "print" to download the entire file (approximately 300 pages) to your laser printer (you will have to stop to load more paper in your printer).

As in the past (the last index was created in 1999), the articles are sorted by title, subject and author. Reviews are sorted by type of media reviewed: B&M (book and/or music), recording, video, teaching materials or Internet media.

Eventually, the digital, relational database will help AOSA make the information available for other Web-based indices such as the International Index to Music Periodicals, the Education Resources Information Center and the Répertoire International de Littérature Musicale.

The project would not have been possible without the efforts of AOSA volunteers who have donated their time and expertise to the project. Virginia Ebinger tackled the lion's share of data entry for the last eight years of articles. Previously, she and Carolee Stewart spent many years on the project. Long-time *Echo* editor Donna Marchetti contributed to it as well, of course. Very early in AOSA's history, Isabel McNeill Carley and Lillian Yaross worked on the index before the advent of the PC. Most recently, software engineer Pam Amato, of PJA Services, meticulously compiled more than 4,000 articles into the now massive, relational database that will serve researchers for years to come. Dave Feldman, AOSA's Web page developer, was helpful in guiding the project from afar, with an eye toward creating the yet-to-come, online search engine for the AOSA Web site.

To each of them, for each keystroke and hour of proofreading, AOSA is as awed as it is grateful.



Virginia Ebinger



Carolee Stewart



Donna Marchetti

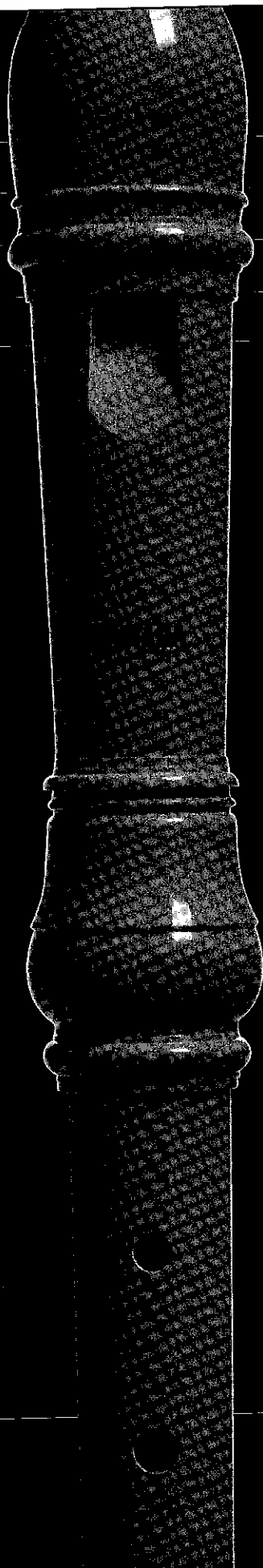


Isabel McNeill Carley



Lillian Yaross





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# Look, listen and learn Cool Web sites



Reviewed by  
Pam Hetrick

**H**ow much time do you have to surf the web? Not much, if you're like me. When I need to gather information, I'm content to google, quickly find what I need, and move on. OK;

sometimes I do get a little sidetracked and waste a lot of time. Yet there are worlds of information and resources right at our fingertips; Web sites useful to every music teacher. To continue our commitment to *Echo* readers to review the best of media, therefore, we introduce a new type of review: Web sites of note.

To start, I will take you on a short journey of my explorations and hope that it will inspire your own. The only requirement is high-speed Internet access. You may need to add a few plug-ins such as QuickTime, Macromedia Flash and RealPlayer. These are free and easy to download at [www.download.com](http://www.download.com).

Without a doubt, many readers of the *Echo* know a lot more about the Web than I do. If you are already a pro, I hope you'll find a site here that you haven't checked out before. The sites we're interested in reviewing must be easy to use, high-quality, well organized, make us say, "Wow!" repeatedly, lose track of our time, ignore the world and miss our deadlines. Listed below are the first on my growing list. Send us reviews of yours!

## [www.crosspulse.com](http://www.crosspulse.com)

This is the Web site of body percussion master, Keith Terry.<sup>1</sup> The site is small, easy to navigate and there is a video clip of Terry performing "The

Human Hambone." I like his "Listening Project," a collection of recordings from around the world, put together for his students at the University of California at Los Angeles. His ideas are eclectic and always worth a listen; check out the "Access of Evil" list. You can listen to excerpts as well as video clips from his group, Crosspulse, and his *a cappella* group, Slammin'. Steve Hogan, who is versed in Orff Schulwerk, is on the beat box.

Terry's videos (previously reviewed in the *Echo*) are available on the site.

Also worth a look are the Web sites of these percussionists:

Layne Redmond

[www.layneredmond.com](http://www.layneredmond.com);

Glen Velez at

[www.glenvelez.com](http://www.glenvelez.com), and

Evelyn Glennie at [www.evelyn.co.uk](http://www.evelyn.co.uk).

## [www.artsedge.kennedy-center.org](http://www.artsedge.kennedy-center.org)

Whether you have the time or not, go quickly to:

[www.artsedge.kennedy-center.org](http://www.artsedge.kennedy-center.org).

A program of the John F. Kennedy Performing Arts Center, *ArtsEdge* the National Arts and Education Network "supports the placement of the arts at the center of the curriculum and advocates creative use of technology to enhance the K-12 educational experience." It met all of my criteria and then some.

*Dance first.  
Think later.  
It's the  
natural order.*

— Samuel Beckett  
from the *ArtsEdge* Web site

learn." Wow!

I went to the very first program, "A Dancer's Journal: learning to perform the Dances of Martha Graham" (Grades 5 to 12). This was fun to explore, an interactive site viewed through the journals of a "new mem-

ber" of the Martha Graham Dance Company. Opening letters and articles, reading checklists, watching video clips (including some of Martha Graham) and listening to music was completely absorbing. Finally, here is a way to study dance not only through written information, but also through videos of performances of master dancers as well as examples of floor work, (e.g. stretches with a contraction and release into spiral) and traveling moves (e.g. spiral turns with a jump). It wasn't until much later, that I realized that this is only *one* of 25 programs like this. Just two examples that caught my eye were "Playing with Shadow: An Introduction to Shadow Puppetry" and "Sing Sakura" (a celebration of the arrival of cherry blossoms with a collection of performances from the Kennedy Center's Millennium stage, complete with videos and hour-long Web casts. I have described only one out of the total of 11 subheadings on the home page. When I took the time to systematically look at the rest of this site, I found 415 lessons and 204 Web links, every one worth visiting. There are also numerous advocacy articles, "Arts Quotes" with 276 downloadable posters and more. If you have already stopped reading and are happily exploring, I have been successful.

## [www.smithsonianglobalsound.org](http://www.smithsonianglobalsound.org)

However, if you are still reading, and are interested in world music, the following site is fantastic. A project of the Smithsonian Center for Folklife and Cultural Heritage, [www.smithsonianglobalsound.org](http://www.smithsonianglobalsound.org) Smithsonian Global Sound "...delivers the world's diverse cultural expressions via the Internet in an informative way for a reasonable price. It also helps encourage local musicians and traditions around the planet through international recognition, the payment of royalties and support for regional

archives." My children are growing up with this kind of resource; for me it is a superlative use of the World Wide Web that is changing the way we think about the world.

Here you can download and learn about traditional music from across the globe. Whether you search by country, culture group, genre, instrument, language or your own specific request, you will find albums or tracks to download with samples to hear. Click on the album and more information is available, including the ability to access the liner notes.

Pictures on the Smithsonian site homepage are beautiful, and the main photograph changes each time you return. Under the heading, "Explore Global Sound," are six subheadings with rich offerings. The first, "Celebrate Cultural Heritage" spotlights cultures in the United States each month. Click on the March 2006 focus, "Women's History," to find the article "Women Breaking Musical Barriers" with two featured videos, a featured artist, musical examples and "for the Classroom - lessons and activities." I was excited to find that this included the book, *Smithsonian Folklife and Oral History Interviewing Guide*. You can either explore online or download a pdf version. I have enjoyed oral history projects with my older students, and this provides a detailed how-to.

In "From the Archives" I found what looked like a compilation of my 20 some years of teaching and researching winter celebrations around the world, plus a lot more, and with albums for each example. "Songs to Make Winter Bright" is a great resource that will inspire and enrich your winter celebrations. Other subheadings include "Global Sound Live" with five video interviews with demonstrations and performance. "Radio Global Sound" streams complete tracks randomly and at no charge. When I tried it I found "Gypsy Laddie" being sung by Jean Ritchie (the renowned folksinger, songwriter and activist who beguiled us at the 2003 AOSA National Conference in Louisville, Ky.<sup>2</sup>

One click provides more information on the artist and other songs to sample or download. Other specific streams

were available, including Child Ballads, Radio Asia, Music of Hawai'i, Calypso Music and Drums of West Africa. For an explanation of computer streaming, see *Wikipedia*, an Internet-based, do-it-yourself encyclopedia at: [en.wikipedia.org/wiki/Stream](http://en.wikipedia.org/wiki/Stream)

Customer support on the *Wikipedia* site clearly explains the system requirements, how to purchase and download tracks, and Free Lossless Audio Codex, or FLAC, that is like ZIP but designed specifically for audio. There is also an explanation on how to manage your own archive. You can create course folders to put tracks on digital course reserve for your students.

### www.archive.org

To complete the progression from micro to mega, I leave you with one more Web site:

[www.archive.org](http://www.archive.org). This Internet archive is building a digital collection of Internet sites and cultural artifacts, offering free access and downloads of moving images, live music, audio and

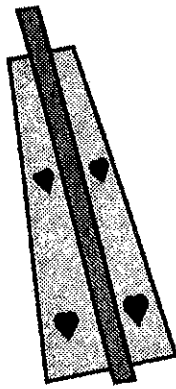
texts. It's huge, it's growing, it's fantastic.

But I'm taking your time. You could be exploring right now. Other great sites will have to wait until next time. I look forward to your feedback, your own picks and continuing to learn and share more about the best Web sites available to us.

<sup>1</sup> Doug Goodkin, "Body Tjak, Video and CD," *The Orff Echo*, 35, No. 1 (Fall 2002), p. 44.

<sup>2</sup> Doug Goodkin, "Sing around the dishpan," *The Orff Echo*, 37, No. 3 (Winter 2006) p. 28.

Write Hetrick with your Web site suggestions at: [pamh@interchange.ubc.ca](mailto:pamh@interchange.ubc.ca)



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# The Courage to Teach

## Exploring the Inner Landscape of a Teachers Life

by Parker Palmer • Jossey-Bass, 1998



Reviewed by  
David Thaxton

**W**e all have that frontier; that place where the teacher we are ends, and yes, always short of the teacher we want to be. It is a dark place, painful to the touch. We keep it as

far away as possible, to avoid cutting ourselves on its razor edge. We assign blames to it to keep that distance:

“My students are burned-out.”

“My schedule does not fit within the physical laws of time and space.”

“My colleagues/administrators/parents are overbearing/apathetic.”

The list goes on. Because the factors are beyond our control, we find an odd comfort in them as well as a great burden.

I have carried this burden for a long time – we all have. But while on a walk with one of my Levels teachers, Liz Gilpatrick, a seed was planted that sowed a powerful change within me. She was relating a story about an incident that happened once when the Tibetan Buddhist aphorism, “*Drive all blames into one,*” was being taught to a group by the American Buddhist nun and teacher named Pema Chödrön.

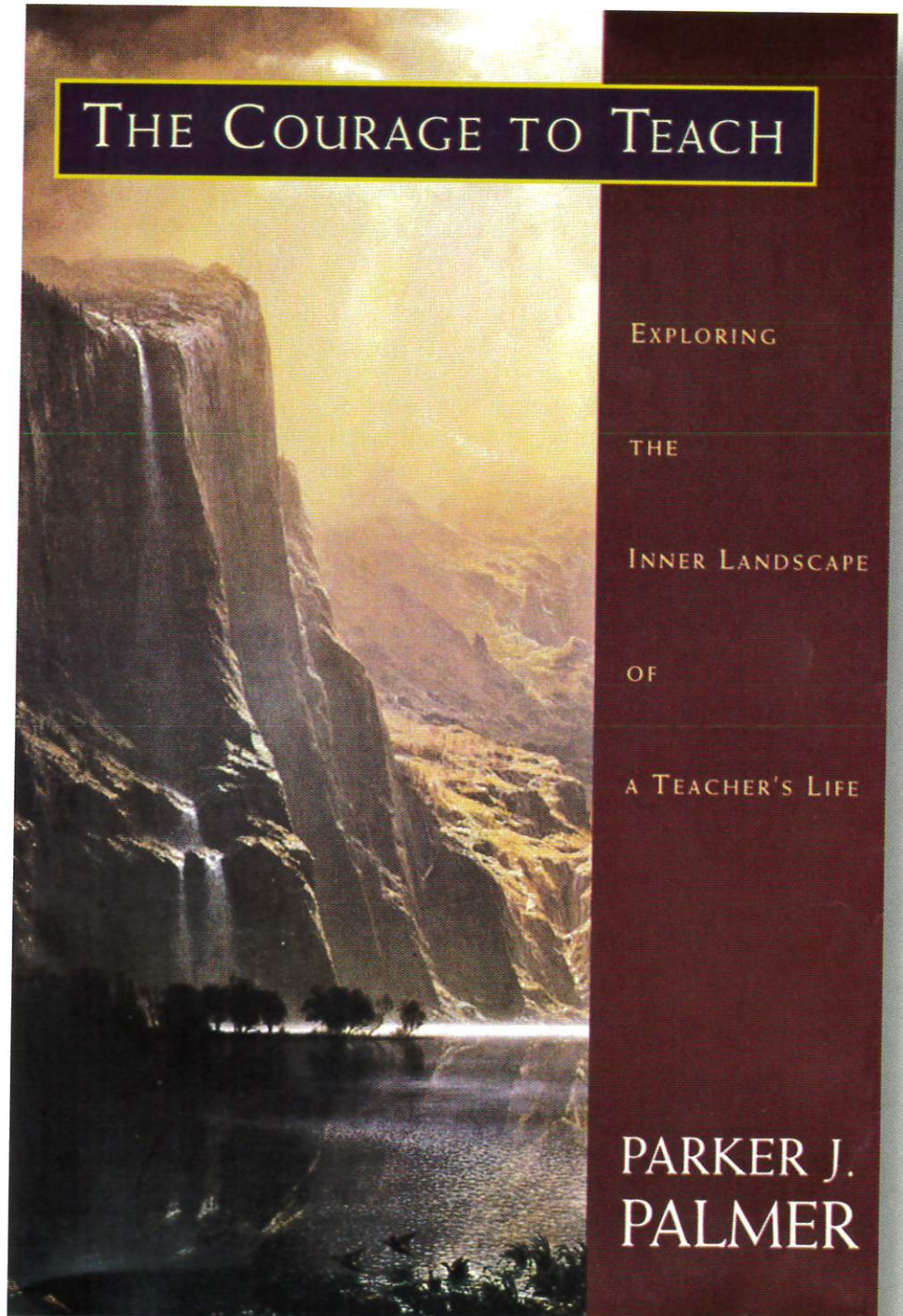
In the question-and-answer period following the story about the aphorism, one of the students asked Chödrön, “Who is Juan? Why do we keep talking about him, and blaming him for everything?”

### The inner forces of teaching

The humor stuck, but so did the seed of an idea. At first, I was attracted to the idea that perhaps there was something *out there* that was giving me difficulties, and that if I could vanquish it, my troubles would be over. But after mulling the proverb over on several long morning walks

during my Level III training, I came to a startling conclusion: the singular “blame” was not some external force responsible for every shortcoming I saw in myself as a teacher. It was an *internal* force. It was *fear*.

As musicians and educators, we all know what goes into cultivating a craft. We recall long hours of isolation in the practice room, with shades drawn; imagining none can hear our clumsiness as we work to



conceal it. Danger creeps in when we then begin to perceive the most important thing as being the outcome – somehow believing that one perfect public performance will erase every last vestige of awkwardness and fragility we feel inside. We fear that a single flaw will expose every last one of our inner weaknesses. Fear compels us to separate our inner being from the sounds that come from our instruments. We create the comfort we need to carry on with life, but by limiting our music to a craft, and not the art it could be. Often, this same fear worms its way into our teaching as well, and is reinforced by the external pressures we feel.

Whether it is music or teaching, art demands a connection with the inner self. However, Western educational traditions largely encourage us to disconnect emotionally and spiritually from the subjects we teach, as well as from our students. But if we are to teach from intrinsic truths that resonate with our students, we must push past the barriers of fear and detachment to make those connections. As we know from working with the Orff process, these connections may often yield unpredictable outcomes. Yet they are deeply profound in the musical world of the child.

### Community of truth

As these barriers dissolve, we open the possibility to create what educational philosopher Parker Palmer calls “a community of truth.” In this community, the subject is not merely distilled through the “expert” teacher and dictated to the students. Instead, it is held with great regard at the center of the community with all participants interacting with it and with each other. The teacher’s role then becomes akin to that of a sheepdog, nudging those who wander too far afield back into the fold, and leading the flock to “greener” intellectual pastures.

“When we are willing to abandon our self-protective professional autonomy and make ourselves as dependent on our students as they are on us, we move closer to the interdependence that the community of truth requires

*The Orff Echo - Fall 2006*

... and learning will happen for everyone in surprising and life-giving ways,” Palmer explains.

Orff-Schulwerk training calls us to seek authentic materials of the highest quality. By placing these valuable materials at the center of our “community,” we put our students in direct contact with the music, and open the opportunity for them to connect with it and with each other through creative expression, and improvisation. This sounds simple enough, but again, fear lurks in the background, ready to interfere with our best intentions. By relinquishing control over the finished product, we take a risk. The result could as be as sublime as it could be dreadful. Mistakes occur. My students will experience fear as they begin to take musical risks themselves. Unaccustomed to this kind of exploration, they may withdraw from the experience altogether. They will look for direction to perhaps the most fearful person in the room – *me*.

Building the type of community that can handle these risks not only takes time, but also an unfolding of the teacher’s own soul. If our students see not only our fear, but our ability to take risks, their own courage is awakened. If they see us make mistakes and face failure with grace, they find the place where perseverance lives within them. They will connect if we invite connection, and blossom when they find it.

Our frontier will always remain. But it does not have to stay in the same place. When we grapple with the forces that shape us as teachers, that boundary can be stretched. It is not, however, defined by our circumstances, administrators, colleagues, parents, students, governments, or even “Juan,” for that matter. We can only begin to create positive change within our teaching if we recognize the influence that these elements exert comes from within ourselves.

David Thaxton serves on  
*The Orff Echo* Editorial Board.

Write Thaxton at:  
yoteech@sbcglobal.net

### CORRECTION:

In the article by Jane Frazee, “Nurturing expression, understanding and artistry in the Orff classroom: a celebration and a challenge,” that appeared in the Summer 2006 issue, there is an error on line 8, first column, page 22, as follows:

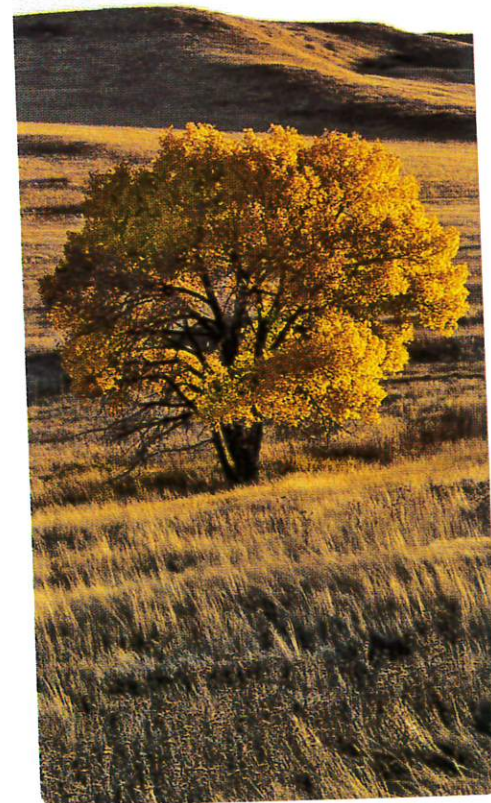
“... they find a relationship between the two” should be changed to read  
“... they cannot find a relationship between the two.”

Our apologies to Jane Frazee and to our readers.

— Editor

*One's mind,  
once stretched by  
a new idea,  
never regains its  
original  
dimensions.*

- Oliver Wendell Holmes





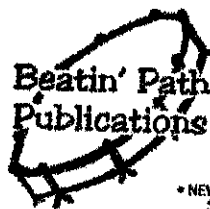
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— Maya Angelou

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— Goethe

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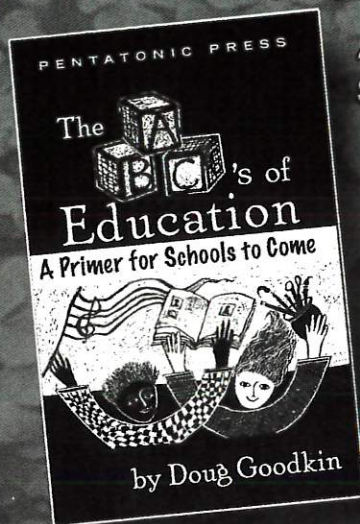
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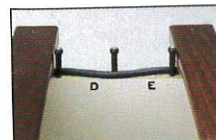
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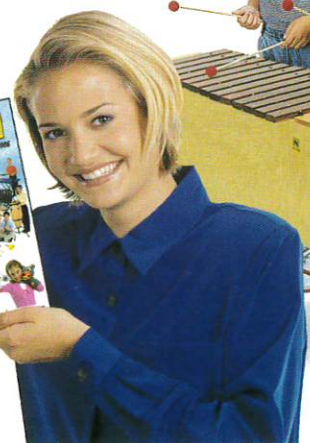
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# Authentic assessment in the general music class

Presented by Brian Burnett  
AOSA AV Library: 139BB (DVD only)



Reviewed by  
Beth Iafigliola

**B**rian Burnett began his session at the 2005 AOSA National Conference session from Birmingham, Ala., with the well-known singing game, "Charlie Over

the Ocean." It is often used to assess individual pitch development in young children. As they led the game, participants mimicked the singing errors of their students. Interest in the game intensified, when Burnett, a 29-year veteran of K-6 General Music, stopped the flow by asking the group to rate the singing quality demonstrated in the session game.

This change in focus – from interest in assessment materials to assessment process – opened the discussion to a new level of information needed in the national discussion on music standards and accountability.

Burnett used three sources to lead the group into a discussion that identified skills and rubrics used in four areas of music classroom assessment: Vocal skill, rhythmic skill, citizenship, and literacy (Grades 2 to 6). The three sources were:

- 1) a guide from the Assessment Training Institute,
- 2) the 2000 publication on music assessment by Timothy Brophy, and
- 3) an educational assessment guide by Thomas Guskey and Jane Bailey.

The teacher is an advocate of learning, rather than the judge of learning, Burnett reminded participants. He emphasized the point further by explaining how assessment procedures

should be used for learning, rather than used of learning – an idea seconded by author Tim Brophy, a welcome participant in the session.

Burnett returned to the game demonstration and invited participants to analyze the music skill of each solo singer using the vocal skill targets and criteria developed by his home school district, Rossford Schools. Vocal skills include pitch, posture, tone and diction. When developing rubrics, he advised participants, keep it simple.

A four-point list covers most assessments, Burnett explained. Begin with four points for "Yes" – a vocal example that *"matches pitch consistently, with good posture. The voice shows a healthy tone quality and appropriate diction."* The opposite would be a "One" rating that indicates the singer is *"Still working to find the singing voice."* The two ratings in the middle show inconsistency in one or more criteria, i.e., *"Yes, but..."* or demonstrate inaccurate pitch or approximate intervals, i.e., *"No, but..."*

Burnett created many opportunities for the students to use the assessment tool themselves. So students can clearly understand the target skill, he said he mimics types of performances for the class and then asks his students to rate him, using the rubric. By placing their hands over their hearts (as in the *Pledge of Allegiance* salute) the students can face the teacher and quietly show their skill confidence level, while indicating the need for growth. The students hold up fingers one-to-four across their chests and show their evaluation of the performance by the teacher, their partner or themselves.

Burnett included a seating chart assessment grid with the session

notes. He records assessments during activities, indicating the intervention areas each student needs for improvement. He gave session participants some interesting pointers on classroom management and ways to create opportunities for students to work on weak skills and help each other achieve their full potential. The assessment chart gives the teacher a how-and-what-to-fix guide for instruction, he explained.

When students have had many opportunities to develop skills, the grading of work is the final step needed for the Progress Report. Burnett quoted the advice of the Guskey-Bailey guide. The report card then informs parents and students on music skill progress. By using assessments to provide opportunities for growth, the teacher can "extinguish" unwanted behaviors. Student skills improve with an assessment tool that encourages them to reach for a clearly defined goal.

The session ended with an example of a Rhythm Skill activity, and ways to extend the game into such diverse areas as assessing playing instruments, improvisation and using elemental forms.

This AOSA AV Library session provides the next link needed by teachers wanting an assessment tool that involves students in active learning in the General Music classroom.

**Additional videotapes of interest:**  
114JS Judy Sills "Making Music Count" (VHS videotape)  
136KP Karen Petty "Assessments Can Be Fun and Games" (VHS videotape)

# Nursery Tales Around the World

*Selected and Retold by Judy Sierra • Clarion Books, 1996*



*Reviewed by  
Mary Johns*

For centuries nursery tales have captured the imagination of children all over the world. *Nursery Tales Around the World* is based on the theme that there are simple, universal story structures

in children's nursery tales no matter the nationality or culture. Her book has eighteen tales from countries all around the globe that are grouped in six categories: Runaway cookies, Incredible Appetites, The Victory of the Smallest, Chain Tales, Slow Pokes and Speedsters, and Fooling the Big Bad Wolf. Included in the book are documented background notes for each of the tales. Stefano Vitale's oil paintings on wood also enrich the collection with artwork from each of the countries represented in the tales.

The organization of the book gives young children an opportunity to compare and contrast the three selected tales in each of the themes. Adults will marvel at how similar stories could come from such diverse cultures and from countries so distant on the map.

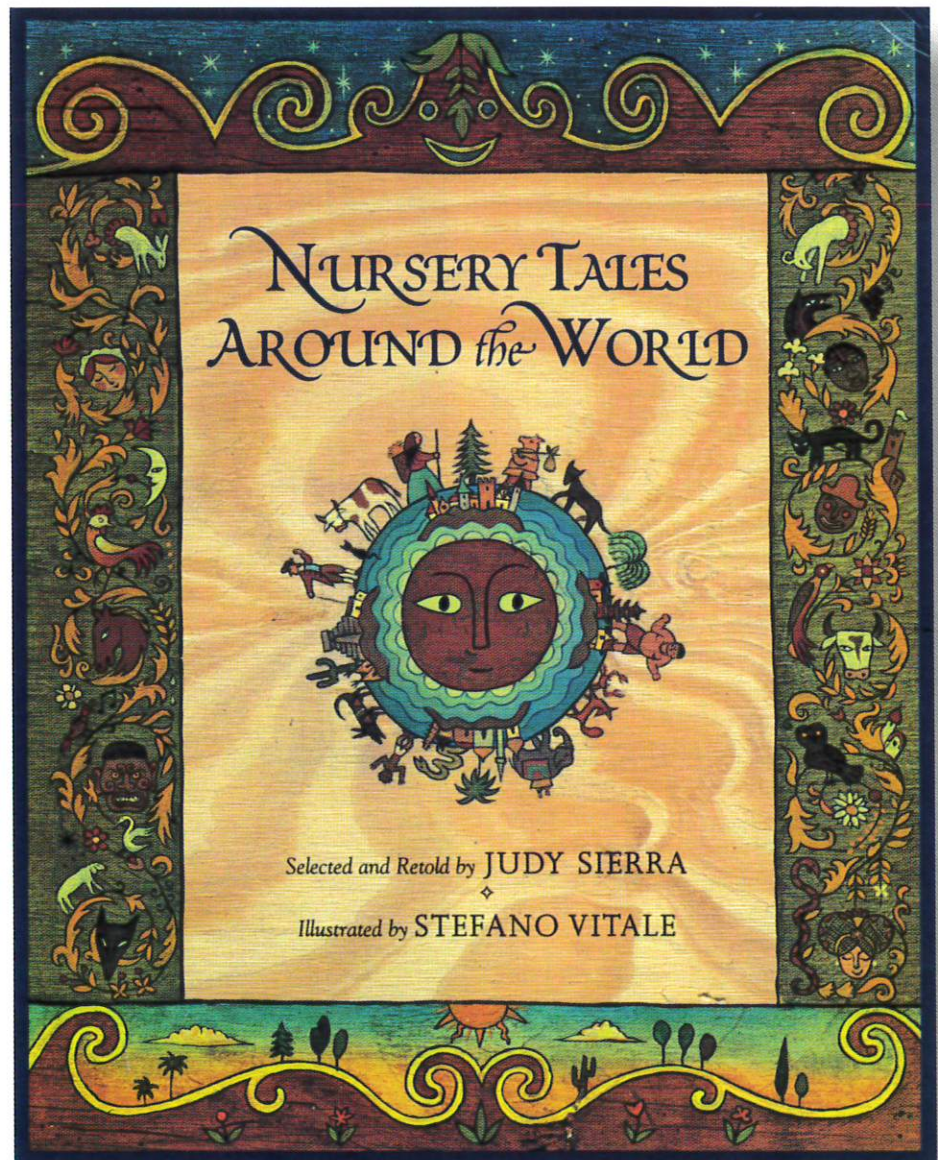
Sierra describes the stories as "strong in rhythm, rhyme, and repetition" – words that speak to the heart of a music teacher. Most, but not all, of the stories contain chants, repetitive phrases or reappearing characters that beg for instrumentation and dramatization. For example, from India comes the "The Cat and the Parrot," featuring a cat who repeats, "slip! slop! gobble!" after the demise of each victim. Even very young children could perform a simple refrain with this chant because of the predictability of the plot.

Several of the stories have charac-

ters who *sing* a short refrain. No melody is given. The author urges readers to feel free to make up their own melodies. What an invitation for improvisation or composition! One of the tales ripe for melody-making is the African American story, "The Gunny Wolf." The protagonist is a little girl who chants "Tray-bla, Tray-bla, Kum-kwa, Ki-mo," promptly putting a big bad wolf to sleep. She tiptoes away with a "Pit-a-Pat, Pit-a-Pat, Pit-a-Pat."

The wolf chases after her with the sounds of "Hunk-a-cha! Hunk-a-cha! Hunk-a-cha!" These phrases suggest rhythms just waiting to be expressed in music.

Every story will not immediately transfer so readily to hands-on Orff activities. However, this collection can stand alone as a primary source for teaching children about other cultures while exposing them to the universal qualities in storytelling enchanting to all children.



# Leading Without Power: Finding Hope in Serving Community

by Max De Pree • Jossey-Bass, 2003



Reviewed by  
Judith Cole

**F**or those of you wanting to learn more about Servant-Leadership, here is a concise and readable book written by a person who practiced Servant-Leadership in the

corporate world for 45 years and in the nonprofit world for nearly that many. From his service to his various communities, Max De Pree found hope and joy.

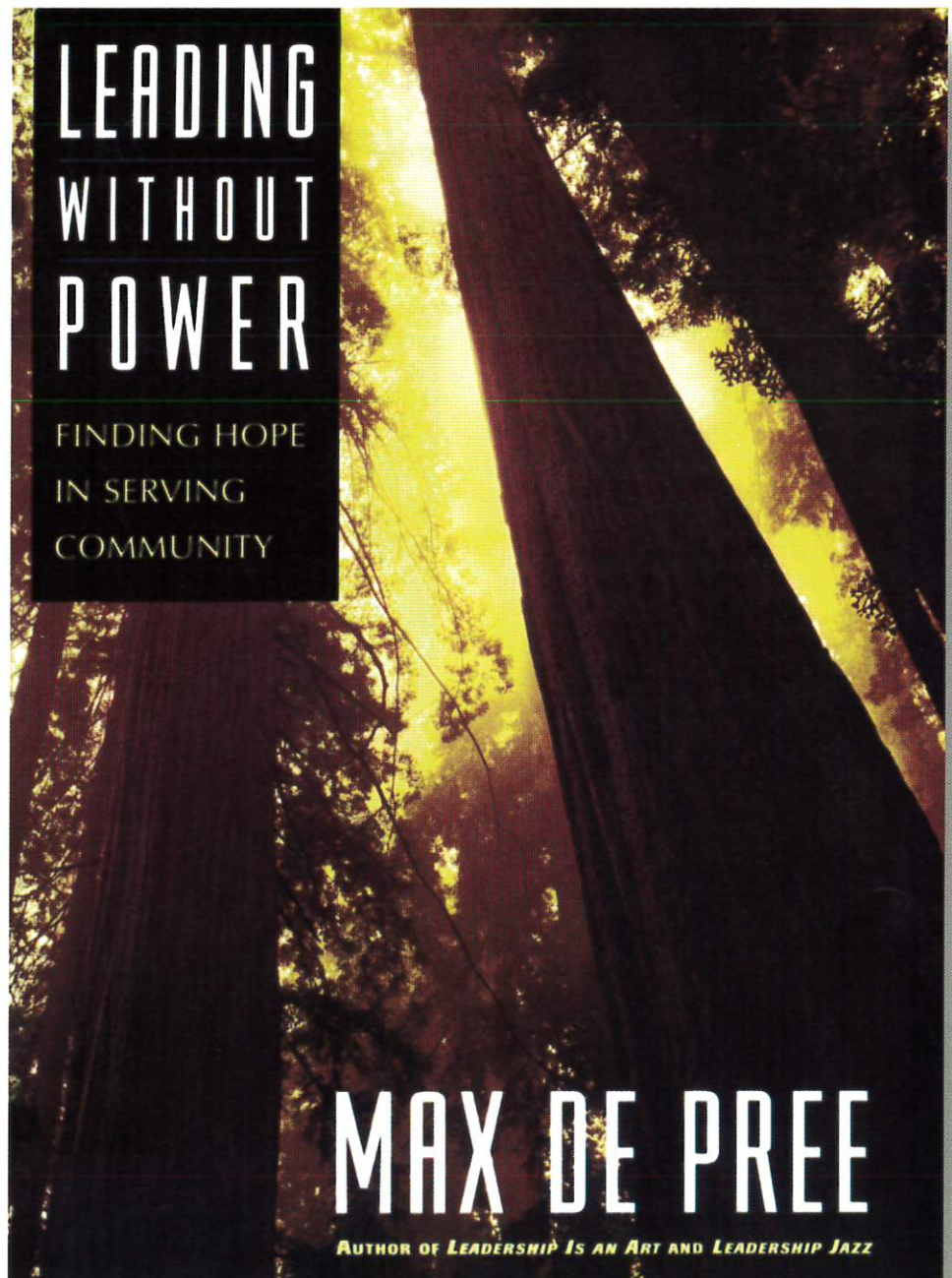
Today, as I pulled my car to a stop at a traffic light, in front of me idled a Hummer, bearing its "Support our troops" and "W4" bumper stickers. Next to it was a small hybrid automobile, its stickers shouting, "Save our planet" and "Bring our troops home." The scene spoke volumes about the dichotomy in our social, political, economic and religious fabric. While more people than ever can afford to drive pricey vehicles and live in million-dollar mansions, many people are walking away from materialism and searching for meaningful ways to contribute to the improvement of society and humanity. Charitable giving has been steadily increasing during the past decade. Volunteering in nonprofit agencies is also on the rise.

Why are so many choosing to become involved in the work of nonprofit organizations and why are so many called to serve others? De Pree suggests that core values such as love, hope and charity are becoming increasingly important to us and that our spirits are lifted when we commit ourselves to working for a common good. With their high moral purposes, nonprofits have become vehicles of

hope that can build a better world.

Traditional ideas about power and leadership are antithetical to those associated with Servant-Leadership. In a nonprofit organization whose vision is expressed in a beautifully construct-

ed mission statement, leadership is driven by love, shared values and goals, and helping others realize their potential. It is in the light of working for love and searching for potential that Servant-Leadership emerged. De



Pree offers ideas, observations and musings about creating places of realized potential, and how to move beyond mastery to find joy.

In the first chapter, De Pree describes a place of realized potential as open to change, unsettling ideas and contrary opinions. It is a place where people are given an opportunity to grow and learn, to do meaningful and challenging work and where they abandon obsolete projects in favor of new and innovative ones. It is a place where measurement and quantification are less significant than nurturing moral purpose and assessing matters of the spirit. It is a place of trust where people forgive the mistakes made while undertaking risks. It is a place of celebration that identifies, honors and rewards outstanding performance.

De Pree addresses the difference between organizations that merely meet certain needs and serve a particular purpose and those that become movements. As with places of realized potential, a movement can be recognized by constructive conflict of ideas, shared vision, innovation and an increased level of trust.

Movements are distinguished by the stories they tell as a way of teaching, preserving and remembering.

Movements are defined by a leadership that enables, enriches, lifts spirits, holds accountable and then lets go. Movements are characterized by a high level of participation and representation. Movements easily deteriorate into mere organizations when their stories are used to manipulate people, when job descriptions replace expectations, when risky choices are eliminated in favor of surety, when rules dominate decision-making and when leaders fail to hold the group accountable.

Determining group accountability is the mark of effective leadership. While it is far easier to measure output, De Pree offers several questions for consideration in measuring input. What is significant to the organization may not be easily quantified: commitment,

happiness, love of learning, enthusiasm, the mystery of potential. Success depends on matching the right people with the right jobs, not just accepting willingness for competence.

De Pree reminds us that the roots of service are nurtured in healthy families where love, learning, productive relationships and accountability begin. It is there that our innate sense of right and wrong is enhanced and where we learn that we don't always get our way. We learn about contributing to a common good and about celebrating milestones. Vital organizations have many qualities similar to the energetic and enthusiastic people in healthy families. Nourishment, truth, accountability, discipline, authenticity, respect, justice, tolerance, simplicity, fidelity and hope are just some of the attributes epitomized by vital organizations moving toward their potential.

The author poses insightful questions regarding vision to help organizations "become what we are not now." The job of the leader is to determine how to achieve a mission. Leaders must prepare the voyage and help the travelers know how to participate. A novice can't learn to sail without risking tipping over the boat; therefore, a willingness to risk seems to be the essential element in affecting change. "The degree to which we are prepared to take risks," De Press explains, "determines the degree to which we as individuals and organizations can reach our potential." He invites us to consider another kind

of risk: that of being unprepared for success.

More than anything else, this book is about hope and optimism for the future as opposed to the dismal destruction of hopelessness. De Pree believes that hope is directly related to an ability to make choices. He notices that the word *volunteer* is rooted in the Latin word *velle* meaning "to choose." Nonprofits create choices and build hope. Our choices determine our journey.

In conclusion, De Pree reminds us to distinguish between strategic planning and leaving a legacy. "A strategic plan is a long-term commitment to something we intend to do," he argues. "A legacy results from the facts of our behavior that remain in the minds of others. ... What you plan to do differs enormously from what you leave behind."

*Judith Cole is immediate past president of AOSA.*

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# Leaf Man

by Lois Ehlert • Harcourt, 2005



Reviewed by  
Marjie  
Van Gunten

The first time I saw this book I knew it had a home in my classroom. It is a work of art, an invitation to dance, a text that begs for a musical interpretation, a joyous invitation to run

outside and celebrate the changing colors in your neighborhood, a science lesson, and a great read-aloud or lap-time picture book for young children.

In her author's note, Ehlert tells us, "Whenever I see a beautiful leaf, I have to pick it up. I can't help myself..." Her leaf collection finds its way into this book on visually stunning die-cut pages that create layers in an autumn landscape. A collage of life-sized leaves is arranged as an autumn harvest of pumpkins and squash. Elsewhere, leaves create darting birds and butterflies. Images of rolling fields and forests stand out on boldly colored, textured paper. The simplicity of the technique, so artfully conceived, is an invitation to run outside to gather your own art supplies as they fall from the trees.

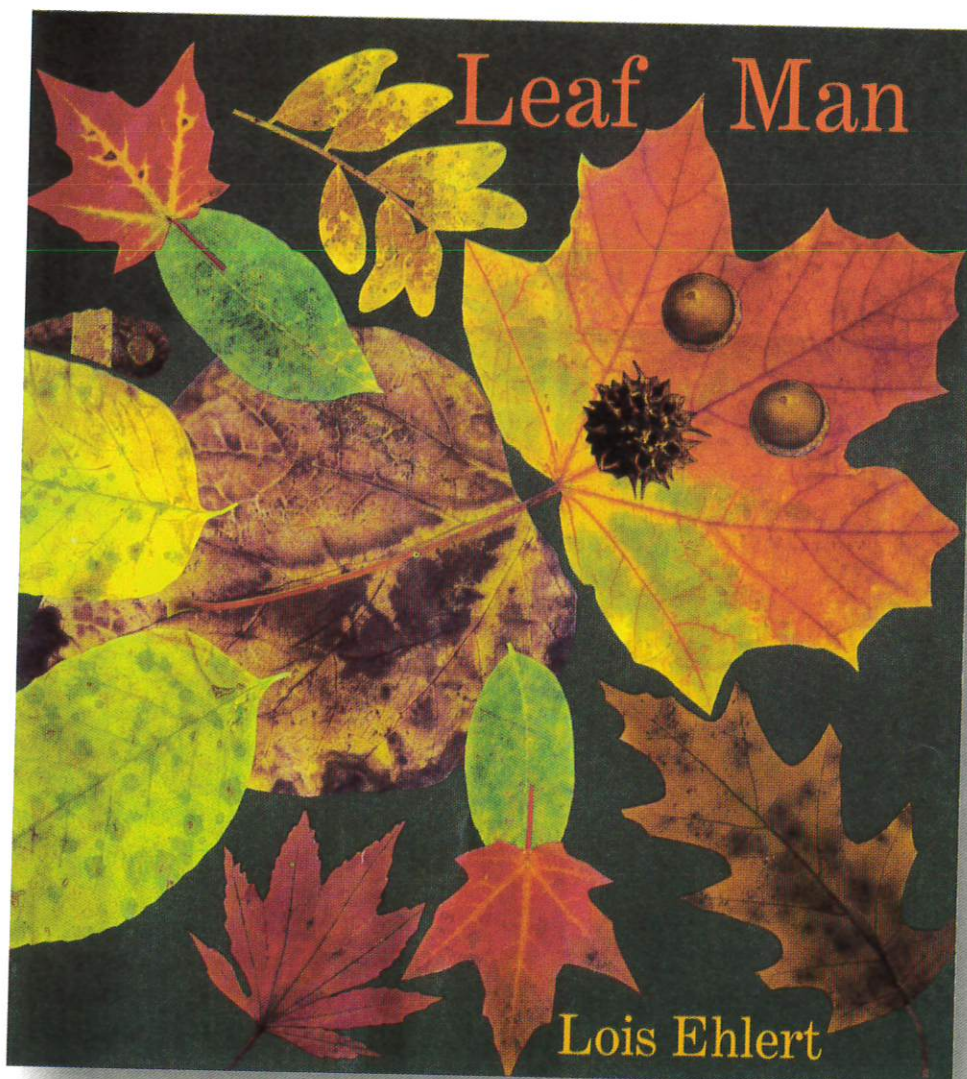
The text is also beautiful in its simplicity: "Leaf man used to live near me, in a pile of leaves. But yesterday the wind blew Leaf Man away. He left no travel plans." The rest of the story imagines the fanciful flight of Leaf Man as he blows "past the chickens, toward the marsh ... over the prairie meadows ... past the spotted cows." The refrain: "A Leaf Man's got to go where the wind blows" punctuates the narrative and provides unity to the theme. The end papers of the book identify all of the leaves that are used in the illustrations and serve as a field guide for a walk in the woods.

There are many ways to incorporate this lovely book into the music classroom. Leaf dances can begin and end with bodies posed in the crinkled shapes of fallen leaves and trace the pathway of a leaf as it falls from a tree or floats on the wind. The dance may need an accompaniment and the text invites exploration of soft dynamics even when the leaf is rushing along on a stiff breeze. In your classroom the refrain may call out for a melody, or it may serve as an A section for a leaf rondo. The layered pages may suggest a study in

musical texture or individual pages may become the "score" for variations on a theme. The aesthetic quality of this beautiful book will heighten the artistic sensitivity of your students as they explore its many music and movement possibilities. "So listen for a rustle in the leaves. Maybe you'll find Leaf Man waiting to go home with you."

Marjie Van Gunten is a member of *The Orff Echo* Editorial Board.

Write Van Gunten at:  
[marjiev@mindspring.com](mailto:marjiev@mindspring.com)



March 19

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# A Kick In The Head

by Paul B. Janeczko • Candlewick Press 2005



Reviewed by  
BethAnn Hepburn

**W**hat do baseball and poetry have in common?

“Knowing the rules makes poetry – like sports – more fun, for players and spectators alike,” writes

Paul B. Janeczko in his introduction to this collection of playful poetry. The 29 poems in the book are a delightful mix by a variety of poets as disparate as Shakespeare, Blake and Farjeon. The collection progresses from a simplistic couplet to the complicated formula of a *pantoum*, making it an appropriate resource for any grade level student as well as for adults.

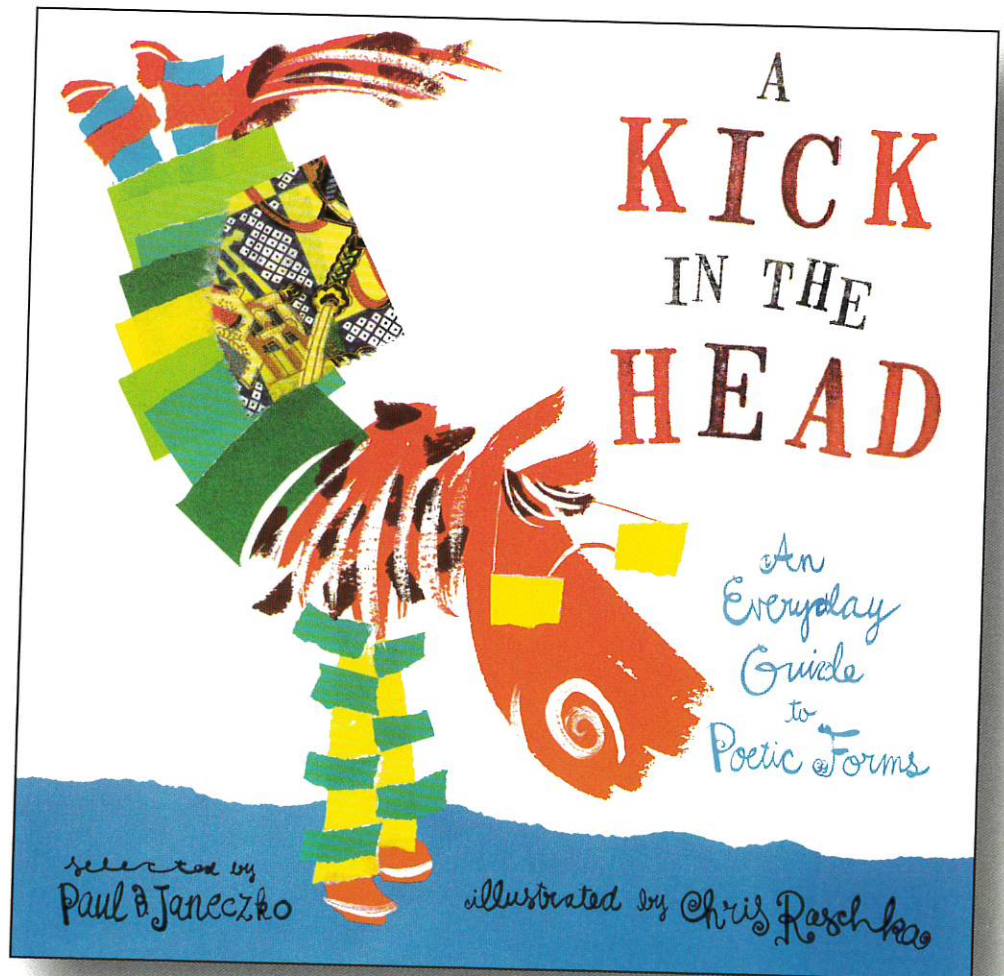
The anthology is designed to inform the reader about the rules of poetry. Janeczko gives clear examples of each form presented, provides advice on how to read the poem, offers brief, explanatory notes for each poem and lists further detail in the “notes on the form” included in the back of the book. The notes are valuable tools for teachers and students alike, clarifying the rules of each of the poems in the book. The explanations convey helpful information without becoming overly technical. So, if you need help telling a *tercet* from a *triolet*, or if you think a *roundel* is a ball, this section of the book will be a wonderful resource for you! The notes on the forms provide information about the poems from a variety of perspectives such as the cultural source of the poetic form, or the rhyme schemes. Your students may rise to the challenge of composing in *aba* or *abaaabab* after reading poems that follow these rhyme patterns.

I especially appreciate Janeczko’s witty comments and advice regarding how to capture the character of each poem. For example, to effectively convey the spirit of a limerick, he writes: “Read a limerick out loud and you’ll

hear its rhythm bouncing along.” He calls the poetic form *Senryu*, “haiku with an attitude.” Also helpful in this collection are the icons located in the top corner of each page. The tiny, efficient reference tools represent the poem’s form and aid the reader in finding that poem’s information in the “notes on the form” section.

The whimsical illustrations by Chris Raschka are the perfect complement to the poetic forms in this collection. The mixed media illustrations are elemental in design, with

bold colors and patterns leaping from the white pages. The emphasis is on the poem, yet the art clearly responds to its meaning. The illustrator’s style is heavily influenced by Japanese paper designs. Collages mixing colorful and intricate patterns capture the essence of each poem. The artwork alone makes this a book to own! The bold, playful cover, like a well-wrapped gift, will pique the curiosity of any student, making this a book each will want to open again and again.



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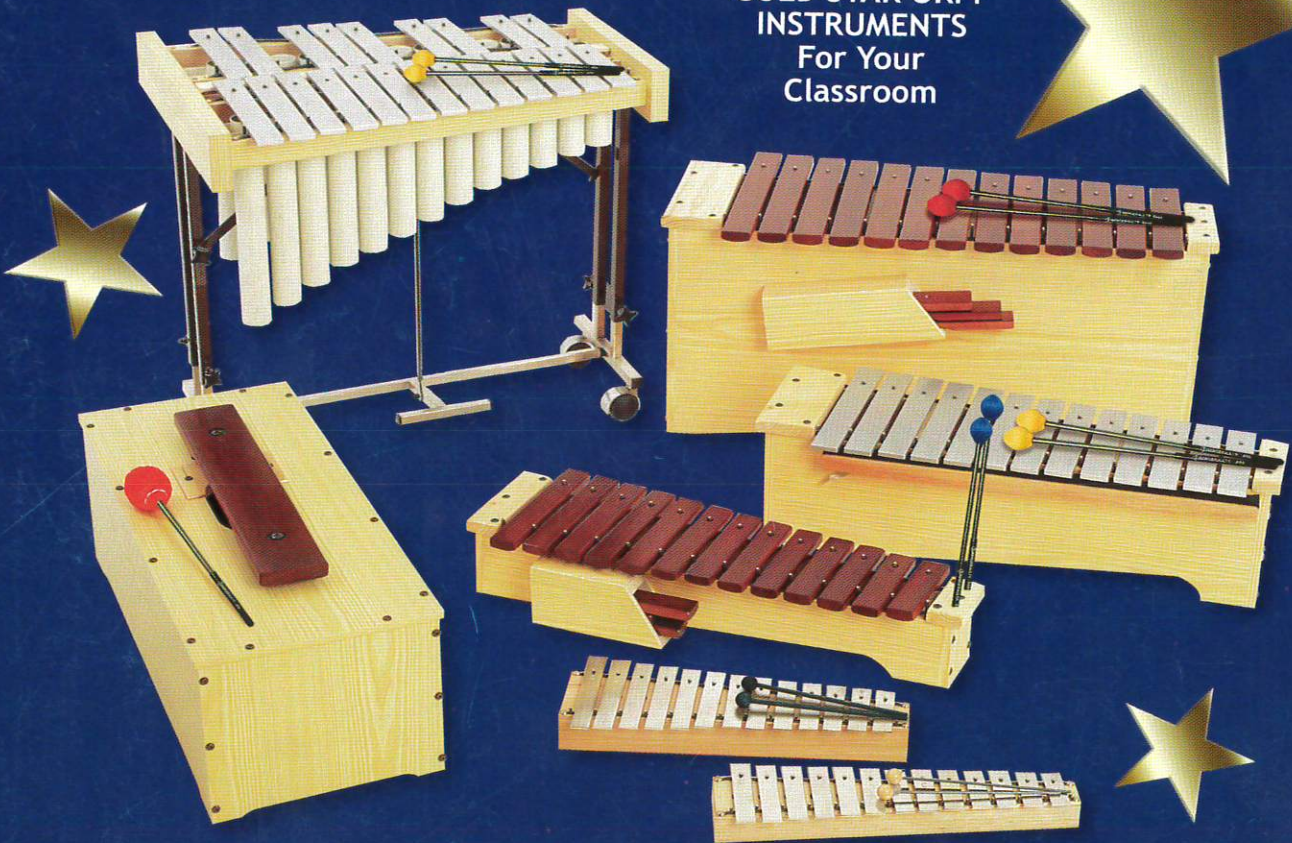


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