

The Orff Echo

Quarterly Journal
of the American
Orff-Schulwerk
Association

Music and
Movement Education

Fall 2007

Volume XI

Number 1



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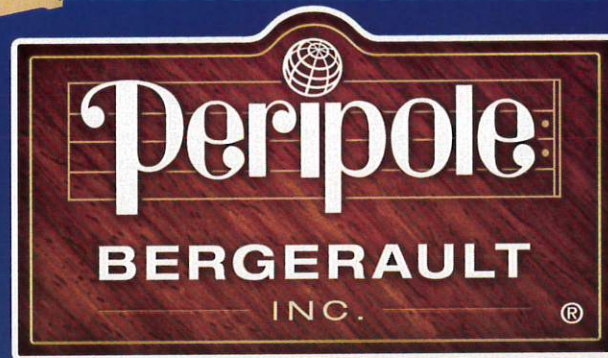
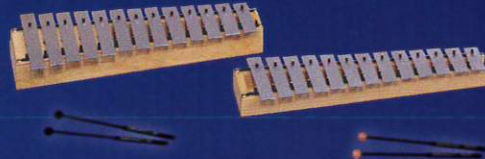
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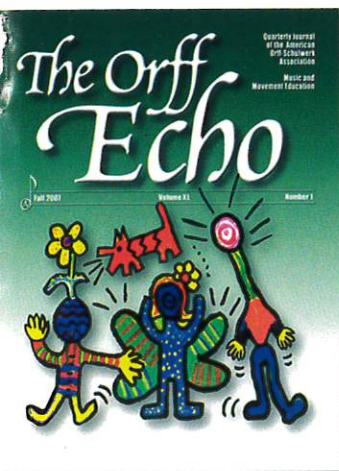
The Orff Echo

Published by the American Orff-Schulwerk Association

Features

Coordinators:
Pam Hetrick and
Carolyn Beckie

Focus for this issue:
Power of Play



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section of a large mural
painted by third-grade
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King Lab School in
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 The American Orff-Schulwerk Association is a professional organization dedicated to the creative teaching approach developed by Carl Orff and Gunild Keetman. We are united by our belief that music and movement — to speak, sing and play; to listen and understand; to move and create — should be an active and joyful experience.

Our mission is:

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

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Editorial Calendar *The Orff Echo*

ISSUE	COORDINATOR	TOPIC	CONTRIBUTOR'S DEADLINE
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 2009	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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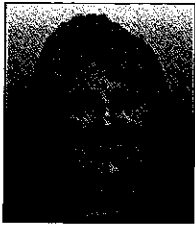
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On the Shoulders of Giants . . .

by AOSA President Jo Ella Hug



Jo Ella Hug

As each AOSA president steps into the job, a certainty of purpose connects to the lineage stretching back to the first president, Arnold Burkart, in 1968. How can I do justice to a position that has been filled by so many Schulwerk trailblazers? It's really quite simple—I stand on the shoulders of giants. The hands connected to those shoulders have continuously nurtured the spirit of Schulwerk in this country.

When I look at the names of my immediate predecessors, I think of goals like successful transition, servant leadership, connections to undergraduate music education and financial security through increased membership. They are deeply committed individuals with a love and passion for the Schulwerk who led the organization into a new century. We were born of the passion from the uncontainable excitement felt by our founders. Our challenge in the 21st century is to take the fire forward.

This past year has marked a transition from the long-term, loving guidance of Cindi Wobig at Headquarters to the exciting possibilities presented in our new executive director, Katharine P. Johnson. We are moving into new realms of opportunity with designated positions of conference director and education director. Instead of sending footlockers full of folders, retiring members of the NBT are sending electronic files to new Board members. Our history is secure, but our methods of working for the membership have undergone drastic and needed change. What hasn't changed? AOSA is still a grassroots, participatory experiment that depends on active members, not spectators.

I'm intrigued by the comparison of AOSA to a natural wonder called Ringing Rocks. The question raised in the local paper, the *Missoulian*¹: Why do the rocks ring when struck? Quoting from Rick Hotaling, U.S. Department of the Interior Bureau of Land Management, "People have all sorts of theories—some think it's the way the rocks weathered and were joined together. The short answer is that I don't think anybody really knows." Why does AOSA maintain a creative edge that is constantly being studied by other

organizations? Maybe it is our weathering. But it also has to do with being joined together through our dedication to active, joyful music-making, to placing the needs of children first, to the need to be the creator of the music.

Consider the perplexity of the misdirected hiker who illegally hauls a boulder home from Ringing Rocks to have his own rock concert and discovers there is no ring. The rocks on the surrounding ground don't chime when hit—they only chime when they are part of the central mound. AOSA is the mound that supports the community of Orff Schulwerk in the United States. The Schulwerk demands a community to achieve the synergy remembered long after the sounds of *Street Song* have faded.

Similar to the concern of the Bureau of Land Management, AOSA is charged with fiscal responsibility and integrity of the resource. You, our members, are the resource, and you deserve the best opportunities to learn and grow and connect with one another. To remain a vibrant organization, we must attend to our fiscal side. Unless we have a growing membership, we face hard decisions in regard to services.

Two very direct challenges come to mind. What if:

- every chapter not requiring national membership could bring in at least two more national members annually?
- those of us who have been in AOSA for more than 15 years sponsored a young educator by providing mentorship and paying for a year of AOSA dues?

After meeting those challenges, we would have a better-prepared generation of young educators to take our places and a more stable organization to move forward in the 21st century.

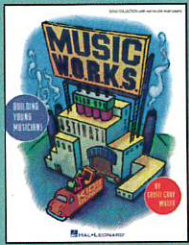
The past-president giants of AOSA gave their best effort to preserving and moving the organization forward. AOSA is a natural wonder in the world of nonprofits just as ringing rocks are a natural wonder of the geologic world. Please help by being an active participant. Question. Challenge. Prod. Support. Volunteer. Anyone and everyone can make a difference.

References

- ¹ Eve Byron, "Ringing Rocks: A Natural Wonder." *Missoulian* [Missoula, MT] 6 July 2007: E1.

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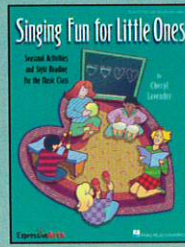


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GR. 3-8



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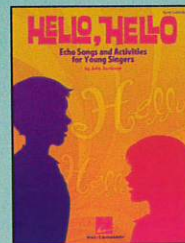
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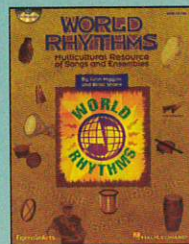


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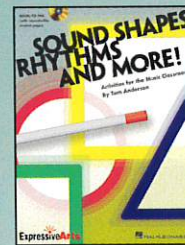


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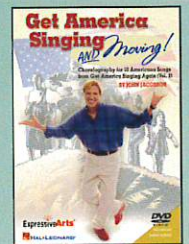


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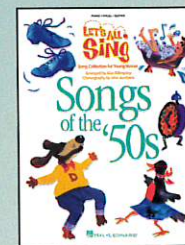


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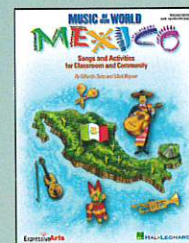


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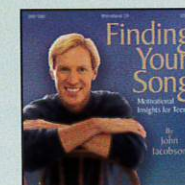


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GR. 1-6



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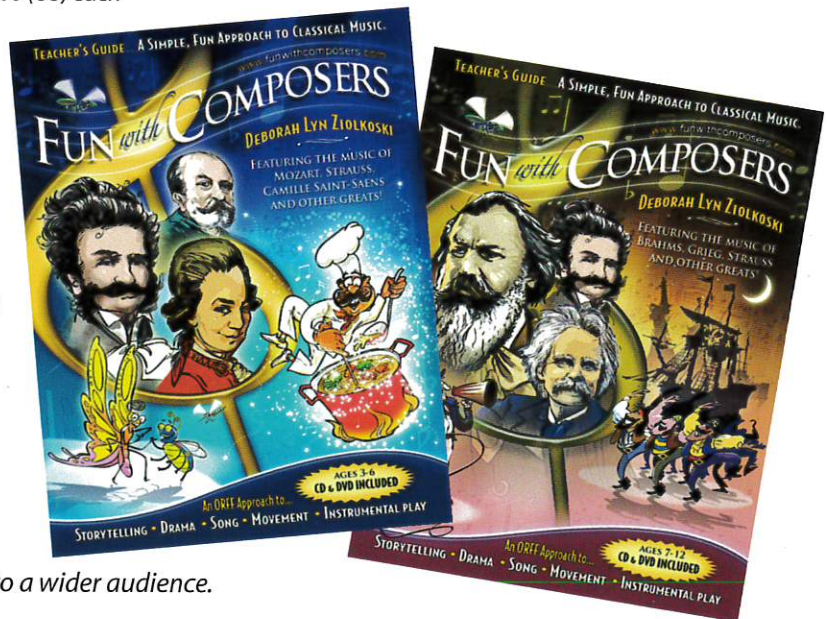
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Playing the Old Games

by Sofia López-Ibor

Archetypal games are quite simple and have the basic elements that children seek in a play activity—an exercise for the body and the mind, and a surprise that makes them laugh.

When we use traditional children's games in the classroom, children discover the art of playing, as well as develop social and group skills, creativity and sensibility. Games are a natural expression of music and dance; they constitute a central part of Orff Schulwerk.

Looking for iconography of children's games has been a big interest of mine, as part of a lifelong project of collecting traditional games to bring to the classroom. From Egyptian hieroglyphics to Renaissance murals and Andean rugs, from paintings in the Prado Museum in Madrid to the Metropolitan in New York, you can find curious representations of children at play. Artists like Goya, Velazquez, Murillo, Seymour Guy, Cassatt, Singer Sargent, Rivera and Tamayo have captured children in doing what they most want to do: play games.

Recently I was able to extend my research to Southeast Asia on a trip to Thailand. At the Royal Palace, around the temple of the Emerald Buddha, there is a long gallery of mural paintings narrating the story of the *Ramakien* (the Thai version of the Hindu *Ramayana* epic). I noticed that in many of the busy scenes depicting battles, banquets and temple activities there were also images of children playing games. Children are always at the margins of the central scene. Outside the palace wall they are shown galloping on hobbyhorses made of banana tree leaves, rolling hula hoops, juggling, shooting marbles and playing hide-and-seek. Folk art around the world depicts children at play—from American quilts to Brazilian wire sculptures, from Chinese brush paintings to street murals. Games have existed in every society and have evolved and been adapted according to their context and historical background. Tragically, many children of

the 21st century are inheriting an impoverished culture from their elders. Traditional games are now mostly conserved in areas where the influence of the media culture is not so strong.

Kinderspiele by Pieter Brueghel

An important resource for observing children's games from the European late Renaissance is the painting *Kinderspiele* by Brueghel, exhibited in the Kunsthistorisches Museum in Vienna. Pieter Brueghel portrayed people and customs from a 16th century Flemish village. The first impression we get from the painting is that more than 200 children have invaded the streets. It is an aerial view of a wonderful playground packed with children playing. Some of the games in the painting are riding on a barrel, walking on stilts, riding piggyback, carrying somebody, hand guessing, somersaulting and playing leapfrog, tug-of-war, hide-and-seek, follow the leader and blindman's buff. Other games are played with objects—seesaws, barrels to ride in or create echoes in, hula hoops, marbles, jacks, tops, dice, soap bubbles, hobbyhorses, hats, masks, capes, skirts to dance with, dolls, mud pies, fences to swing on, balloons (pigs' bladders) and many others. This painting has been in my mind since I first saw it, because it is a visual encyclopedia of games.

At The San Francisco School I begin the school year using *Kinderspiele* to launch a project in which the children get acquainted with each other and Orff media by mostly playing games. Since many of the games represented in the painting remain common to the present time, it is an excellent way to encourage the students to think about the meaning of play in society. The first comment that arises after observing the painting is that children in the 16th century played more than today's children. One of my fifth grade students

said sadly, "We don't know how to be children anymore." Here are some of the students' comments and our ideas for discussion and comparison.

"Children are playing because this is what children do." And according to this student, that is one of the differences between children and adults. In her own words she is expressing the idea of Maria Montessori and many others, that play is the work of children.

"What is a game?" It is a spontaneous activity that follows one or more rules or pretends to overcome an obstacle.

"The children in the painting have time to play!" They do not spend so much time at school and they are not living an overly scheduled life out of

school. Were those children home schooled? Did they need to work? What kinds of jobs will they have?

"The games are very physical." Some of them look like sports. What is the difference between playing sports and playing games? Some of the activities the children do in our time are sedentary; they spend too much time watching TV instead of playing. Many students agree they love computer games, but physical activity such as running or swimming is much healthier. We need to show the children games in which they are at the center.

"There is a big space where they can play." And no one needs to schedule a ride to take them to that space. The town plaza is a safe place where children meet without supervision.

Lack of space is a crucial aspect in the loss of spontaneous children's play.

"The toys are simple." Stones, strings, an old barrel, a piece of fabric, a hobbyhorse. They don't break easily and they don't need batteries.

"There are many children playing!" The social aspect is crucial here. Children are only in big groups when they are at school or summer camp. (Some lucky children have big families like I did!)

"There are many different games." Why do they know so many? Little by little, all over the planet, folk traditions are being destroyed by social development and civilization. Recorded music and television displace oral traditions. Computer games and modern toys substitute for traditional street games.

continues on page 12



Lopez-Ibor uses Bruegel's Kinderspiele as a way to introduce children to traditional games—and to each other.

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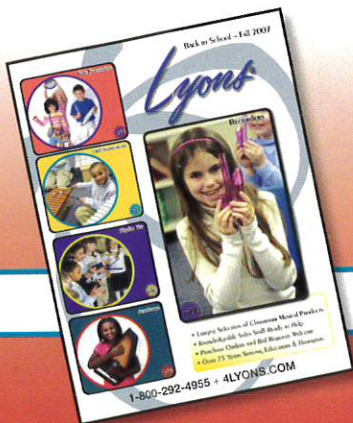


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Playing Old Games — *continued* from page 10

"There is a gender difference in some games." Is this because boys and girls are interested in different things? Some of my students said it was mostly because the girls are wearing skirts and therefore they can't leapfrog. But we observed that boys also wear some kind of short skirts! Many of the games the girls play are more connected and social, while the boys' games are more competitive.

"There are no adults supervising them." How can they be totally independent? No fighting? No whining?

Preserving/Creating Children's Culture

My interest in studying the painting *Kinderspiele* in the classroom is not just for a sociological or historical perspective. It is part of my interest in working on a systematic plan of preserving children's culture. The Orff class is the perfect springboard to teach these archetypal games because many of them have the ideal combination of speech, music and movement. Some of the games we have extracted from the painting are also ideal for physical education class.

I describe some of the games as archetypal, as I have found them in the same form and with the same rules in various cultures and historical periods. Archetypal games are quite simple and have the basic elements that children seek in a play activity—an exercise for the body and the mind, and a surprise that makes them laugh. These games include stone passing, clapping, counting, jumping rope, hiding a ring, inviting one person to dance in the center of the circle, dropping the handkerchief, following the leader and finger play. An example is the British game Oranges and Lemons, where the children make a gateway for other children to pass through; it exists cross-culturally.

It is important not only to teach some of the old games, but to observe and play new ones. Children can create new rules and variations and find ways to play with different ages and numbers of players. This has the double

benefit of not only transmitting a culture but teaching children to create a new one. Help your students recover their instinct to challenge their bodies, sing and dance, guess, play hide-and-seek, invent simple toys and be part of a group. The games are part of the dynamic of a particular historical process; they are in constant evolution and a permanent state of change.

Researching Games

How do I learn children's games? I first began learning games as a child in a large family growing up in Madrid. I went to a school where folklore and traditions were a strong part of the school culture. Our teachers helped us to jump rope, play cat's cradle and swing tops. As an adult, I taught music in the same school, and I tried to keep those traditions alive. I organized Olympic games in the playground for traditional games—*cromos*, hiding needles, spinning tops, yo-yos, jump rope, Jacob's ladder, the snail.

Later I began to observe how Spanish games have different versions in South American countries, and how the music, rhythm and texts are transformed with the play activity. I have researched not only in books, but also by talking to parents, music teachers and people all over the world, asking for the nuances and special characteristics of the games. I also collect games from children themselves. Sometimes you just see someone playing and have to ask if they know one of the archetypal games you have in your list: *Is there any game in your culture where you hide a ring? How do you play hide-and-seek? What songs do you remember for circle games?*

Playing Games

The most important learning for my students during this project is that playing games is not just a part of the culture I am developing in the music and dance class. Playing games is the children's culture. I do not want them to think that playing a cup-passing game is just something they should do with me in the class. I encourage them to take the material outside and teach the game to other students. One of the teachers at my school asked me to go

outside to watch the third-grade class play the Mexican game *A la lata*.

A la lata

Al latero

A la hija del chocolatero

Al pin

Al pon

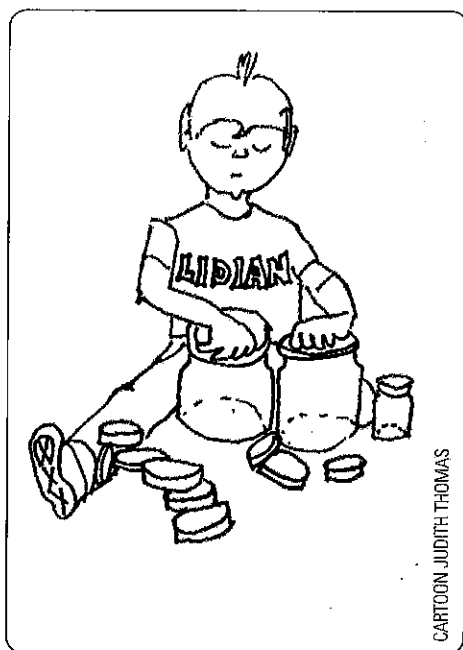
A la hija del Conde Simón

The children had created their own variations, and there were many different circles playing the game at the same time, in a pleasurable cacophony of polyrhythm and polytonality. The schoolyard and the playground represent the field where games are transformed, where children create a new culture. Games are a way of learning and developing intellectual, physical, social and moral potentials. But if I ask the students, "Why do you think we should be playing more games? The answer is simple, and there is only one: Because we want to have fun.



*Sofia will present several workshops at AOSA's 2007 National Conference in San Jose, including one exploring the games represented in the painting *Kinderspiele* that are still played today.*

*painting *Kinderspiele* that are still played today.*



The Orff Echo - Fall 2007

The Role of Play in Early Childhood Education

by Kathleen Jacobi-Karna

Children do not just play: they live in and through their playing, with a capacity for total flexibility—both here and now and beyond time and space. Children are what they play. It is through play that they build new highways into the unknown—including, when necessary, regions that lie beyond the here and now.

Jon-Roar Bjorkvold

How, when, and why did the concept of play become a part of early childhood education?

Interestingly, it was first introduced as an integral part of the young child's learning process in the 1600s. As with any educational theory, it has experienced support and criticism during the past 400 years. As music educators, we play each day in the classroom. But the focus of this discussion is not the play we experience when performing, rather it is the play *with* music that should be occurring in the early childhood setting.

Psychologists, Theorists, Educators: A Historical Perspective

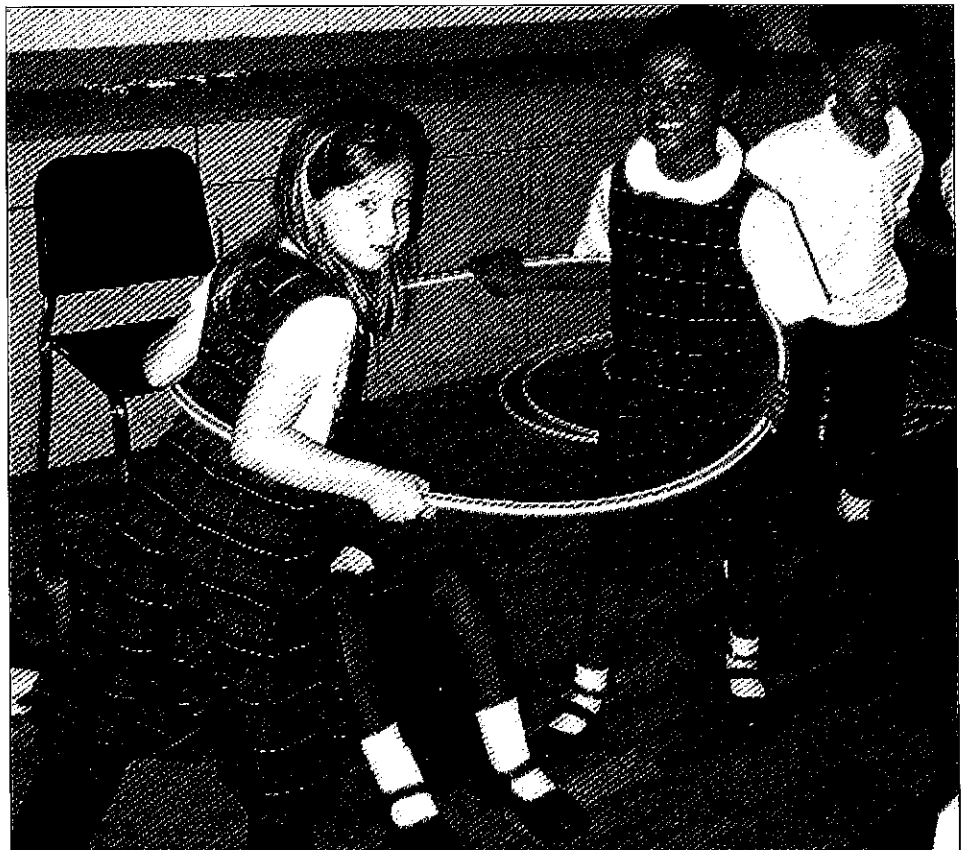
Considered today as the Father of Modern Education, Czech educator Jan Amos Comenius (1592–1670) had a number of beliefs that were not looked upon favorably during his lifetime. Among these were the concepts of lifelong learning and education for all, including young children, women and the poor. Further, Comenius supported creating a separate curriculum for young children from infancy to age six. Within this curriculum, play was a necessary component of the learning process.

While these ideas were hardly accepted at the time, his theory of early childhood education remained. In addition, we see Comenius' ideas reflected

in the work of those to follow, including Rousseau, Pestalozzi and Froebel.

Jean-Jacques Rousseau (1712–1778) further defined Comenius' idea of early childhood education as a time to be a child, as opposed to a time to prepare for adulthood. He believed that education should be in

a natural setting, with limited adult intervention. Within this natural setting, the child should be allowed to follow his or her curiosity, interact with the environment and materials and draw conclusions. This concept of "discovery learning" was discussed in detail in Rousseau's novel *Emile*.



The "work day" for children is filled with games and self-discovery.

Building upon the ideas of Comenius and Rousseau, Swiss educator Johann Heinrich Pestalozzi (1747–1827) also believed that a natural setting was best for educating young children. Experience and self-discovery were primary modes through which children learned. Pestalozzi believed that for the young child, “Work and play are all one for him, his games are his work; he knows no difference” (Roopnarine and Johnson 5). Like Comenius over 100 years earlier, Pestalozzi firmly believed in early childhood education specific to those under the age of 6 that included allowing the children to make meaning of their learning. Just as he was influenced by those who came before him, Pestalozzi’s work, in turn, influenced later educators and psychologists such as Froebel, Piaget and Vygotsky.

Friedrich Froebel (1782–1852) a German educator and student of Pestalozzi, continued the principles of experience and self-discovery in a natural environment. Known as the founder of kindergarten, Froebel placed music at the heart of early childhood education. Play served as an integral avenue for children’s learning. A visitor in Froebel’s kindergarten would have observed a variety of experiences, including free play and singing and movement games.

Hallmarks of this new school for young children were “gifts” (balls, cylinders and cubes) and “occupations” (constructive play experiences including weaving, embroidery and clay molding). Considered by some as the first educational materials and a precursor to materials found in Montessori programs, Froebel gifts are still available to use with children today.

Swiss psychologist Jean Piaget (1896–1980) is considered one of the major figures in 20th century developmental psychology. Within his Theory of Cognitive Development, Piaget related

types of play that were dominant during each cognitive stage.

- **Practice play:** repetitive actions, dominant during the sensorimotor stage (birth–2 years)
- **Symbolic play:** make-believe and imaginative, dominant during the preoperational stage (2–7 years)



During the sensorimotor stage, a child will perform the same activity again and again.

- **Games with rules:** dominant during the concrete operational stage (7–11 years) (Johnson, Christie and Wardle 40)

Present-Day Child Development Approaches

Many present-day child development approaches were influenced by the ideas of educators, psychologists and theorists discussed. While there are numerous approaches to early childhood education, three were chosen for this discussion: High/Scope, Montessori and Reggio Emilia. Due to space constraints, full descriptions are not possible, so each will be viewed specifically to its philosophy regarding play.

High/Scope Curriculum for Early Childhood Care and Education

The High/Scope curriculum, developed in the 1960s in Ypsilanti, Michigan, and based on the theories of Piaget, stresses that children are active learners. A good portion of the day is devoted to what is called “daily routine.” During this time, children plan, execute and reflect upon their self-selected activities, or “plan-do-review.”

It is during the “do” time that the children are engaged in active play. Similar to the Montessori method, some High/Scope programs refer to this as “work time.”

The role of the High/Scope teacher has evolved throughout the past 40 years. While the teacher has always been involved in the maintenance of the daily routine and developing interest areas in the classroom, some changes have occurred in the conversations the teacher has with the child. Early on, the teacher would question the child regularly to help guide him or her to new understandings. More recently, the focus has shifted more toward the child’s initiative; therefore, the teachers are encouraged to listen, observe and reflect on the child’s activity, with fewer questions actually asked of the child (Goffin and Wilson 162).

The Montessori Method

After Froebel’s kindergarten, the Montessori method, first implemented in Rome in the early 1900s, was the second early childhood education curriculum model to be adopted by programs. Dissatisfied with the regimented quality of Italian public education, Italian physician Maria Montessori (1870–1952) developed a method for teaching young children that “could revolutionize society by producing a new generation of children prepared for, and capable of, creating a better world” (Goffin and Wilson 39).

While it has encountered some challenges to its basic tenets through the years, the Montessori method continues as an educational choice to this day.

Similar to Froebel’s “gifts,” Montessori created didactic materials to be used by children in specific ways to develop their motor, sensory and language education. A common criticism fielded by Montessori educators is that the teaching materials can be used only for the prescribed purpose, thereby

not allowing the children to play creatively with them.

The activities in which the children engage are referred to as “work” instead of “play.” Montessori regarded play as “unfocused and frivolous” (Roopnarine 17). Her definition of play was much narrower than that of other educators. She did not believe children should be engaged in fantasy play. Rather, “her position was that the child’s imagination develops from a sensory base and a foundation in real-world experiences rather than from an immersion in adult-created fantasy” (Roopnarine 199). Montessori believed that real-world experiences would provide a foundation for the development of the child’s imagination. However, due to the current evidence supporting the importance of play in early childhood education, many Montessori programs today incorporate time and materials for sociodramatic play (Johnson, Christie and Wardle 252).

Reggio Emilia

The Reggio Emilia approach differs from many early childhood programs, as a single person did not develop it. Rather, it was developed by, and named after, an entire community—Reggio Emilia, Italy. Reggio Emilia is an approach, not a method. It does not have a prescribed sequence of instruction. The curriculum is emer-

gent—emerging from interests of the children—and negotiated—created between the teachers and the children based upon ideas that originated from the children (Fraser and Gestwicki 167-8).

Among the guiding principles of Reggio Emilia is what is known as the “image of the child.” In this approach, characteristics include

- The child is to be respected for his or her intellect and feelings instead of from the point of view of, “What part or parts of this child do we need to fix?”
- The “here and now” is paramount—what the child needs at this moment in time—as opposed to regarding early childhood education as a preparation for later education.
- The child is a participant and contributor to a social and cultural community.
- The child has multiple ways—100 languages—to express his or her knowledge and awareness. (Goffin and Wilson 236-237).

Play functions in numerous roles in this approach. Through play, children learn to function as part of a group, thereby developing both socially and cognitively. Creative expression through play is considered one of the

“100 languages” through which young children express their understanding of the world. Physical skills such as fine and gross motor are developed through play experiences.

Position Statements from Professional Organizations Regarding the Role of Play in Early Childhood

In the 1980s and '90s, professional organizations began forming position statements regarding early childhood education. These statements were due in part as a response to the push toward education standards. In addition, they serve to provide a beneficial resource to those—typically parents and educators—that work with young children.

The National Association for the Education of Young Children (NAEYC) published positions on developmentally appropriate practice (DAP) when working with children from birth through 8 years of age. Statements regarding the role of play are interspersed throughout this document (Bredenkamp and Copple):

- When children have opportunities to play together ... their own development and learning are enhanced. (16)
- Teachers continually observe children’s spontaneous play and interaction with the physical environment and, with other children, learn about their interests, abilities, and developmental progress. On the basis of this information, teachers plan experiences that enhance children’s learning and development. (17)
- Teachers create an intellectually engaging, responsive environment to promote each child’s learning and development... Teachers organize the [schedule and time] so as to provide children with extended blocks of time in which to engage in play, projects, and/or students in integrated curriculum. (18)
- [Incorporating play into learning is not an either/or, but rather a both/and.] Children benefit from engaging in self-initiated



In a natural setting, children feel free to play and explore.

spontaneous play and from teacher-planned and -structured activities, projects, and experiences. (23)

The position statement on early childhood education by MENC: The National Association for Music Education was adopted in 1991 as part of "Future Directions." Elements regarding the role of play include

- [Music] experiences should be integrated within the daily routine and play of children.
- Musical experiences should be play-based and planned for various types of learning opportunities, such as one-on-one, choice time, integration with other areas of the curriculum, and large-group music focus.
- A music curriculum for young children should include many opportunities to explore sound through singing, moving, listening, and playing instruments.
- Children's play is their work. Children should have opportunities for individual music play, such as in a "music corner," as well as for group musical play, such as singing games. Children learn within a playful environment. Play provides a safe place to try on the roles of others, to fantasize and to explore new ideas. Children's play involves imitation and improvisation. (MENC)

Conclusion

After reflecting on the past and present, it is time to look to the future—and the future begins tomorrow. What can we do to promote play in the music education of young children?

Create an environment conducive to supporting play. This includes a physical space conducive to movement, large- and small-group experiences, and centers. In addition to the space, children should have access to quality materials—traditional instruments, instruments of various cultures and recordings. It is also important to provide unconventional instruments or sound-makers since, in the hands of a child, every object is capable of producing a sound and becoming an instrument.

Provide opportunities to play/ explore and with various types of interaction. Large-group creation is fairly typical. We need to provide time for children to work in small groups and individually. Furthermore, the children should have a voice in determining the makeup of smaller groups.

Make the teacher's role to facilitate, question, and co-create. Wood and Attfield describe the adult's role in play as

- Supporting and responding to children's needs and potential
- Supporting children's skills as players and learners
- Enriching the content of their play
- Supporting their own ideas and providing additional ideas and stimuli
- Enabling children to elaborate and develop their own themes
- Being responsive to the level of play development
- Remaining sensitive to the ideas that children are trying to express (46)

Provide time to play. This may be one of the most challenging aspects. What is an adequate amount of time—five minutes, 30 minutes, an hour? It depends on the particular instance. We need to be flexible by providing both shorter and longer times for the children to explore, create, and play. Whatever the length, we must believe that time provided for the children to play is not wasted. Depending on your particular setting, it may make sense to take the music educator to the children and assist the classroom teacher in providing music materials that can be accessed at any given time—not just on Wednesdays from 10 to 10:30 a.m.

This is quite a tall order for early childhood music educators—but certainly one worth pursuing. Perhaps we should take a lesson from Reggio Emilia. Instead of asking what young children need now in order to be successful at 10, 12 or 15 years of age, maybe it is better to ask what children need right now at 2, 4, 5 or 8 years of age. Clearly, they need time to *play*.

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Kathleen Jacobi-Karna is assistant professor and coordinator of music education at the University of Nevada, Reno. In

addition to her university teaching, she works with infants and children ages 6 months to 6 years at UNR's Child & Family Research Center as part of her research agenda. Kathleen is active as a clinician throughout the country, presenting workshops at the national, regional and state levels.



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Portrait Series:

Orff Schulwerk Influences

by Dr. Michele Champion

Elizabeth Nichols is a passionate and remarkable woman who views her life as a journey that has provided rich challenges and opportunities.

I have been living Orff Schulwerk most of my life ... even today at age 84." This is the impact Carl Orff, his life, and his teachings have made on Elizabeth Nichols. Introduced to the Orff process by Barbara Grenoble in 1962, Elizabeth attended summer workshops at Ball State University, Muncie, Indiana, and taught a complete Orff program for several years at Colorado Academy for Boys in Denver. Elizabeth had her own flute/Orff studio at home and in summer workshops in Aspen until she departed in the fall of 1966 for Salzburg, Austria, to attend the annual German term at the Orff Institute.

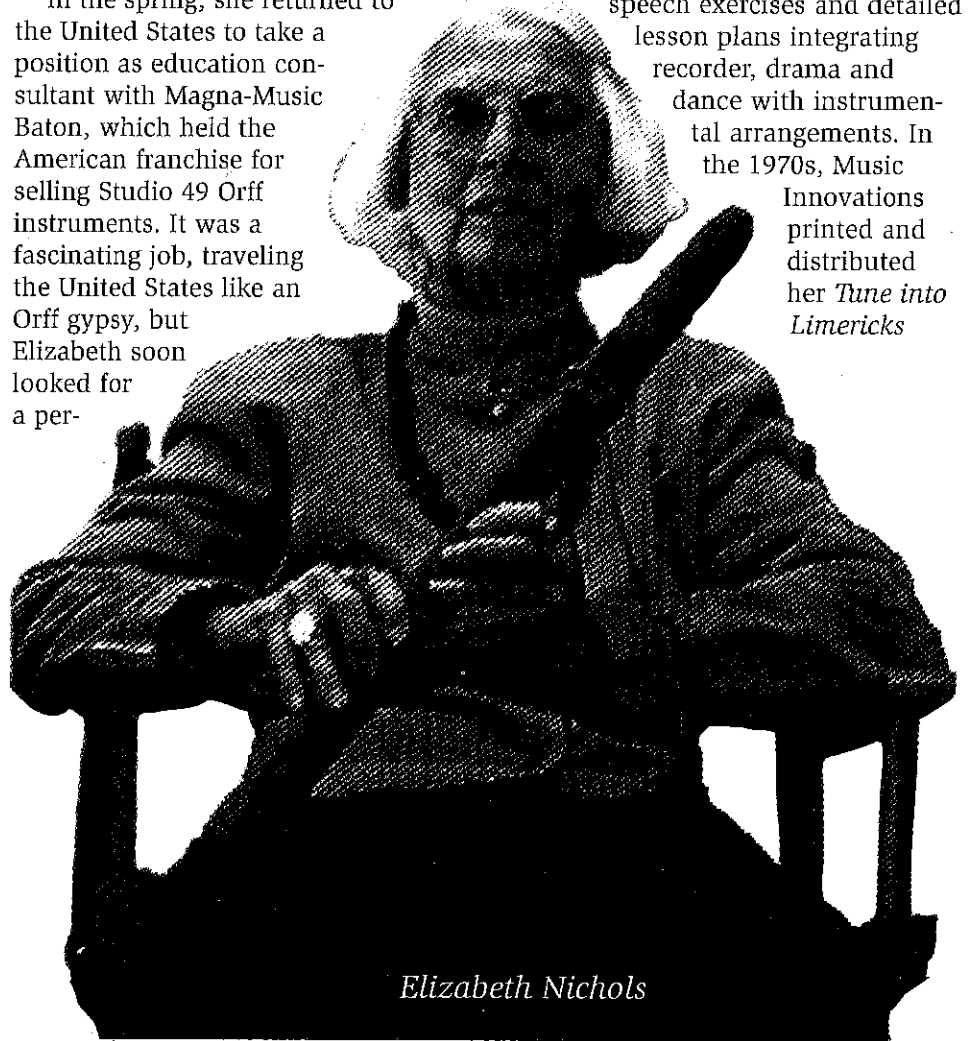
In the spring, she returned to the United States to take a position as education consultant with Magna-Music Baton, which held the American franchise for selling Studio 49 Orff instruments. It was a fascinating job, traveling the United States like an Orff gypsy, but Elizabeth soon looked for a per-

manent address and joined the Music Education Department at Ball State University. During her 20-year tenure as associate professor, she presented Orff workshops in colleges and universities in 27 states as well as at AOSA conferences. In Indiana, she also joined with several Orff teachers in the area to found the American Orff Schulwerk Association in 1968.

For the Silver Burdett Co. in 1979-80, she produced two volumes, *Orff Instrument Source Books*, as complements to their elementary music series. These featured folk songs of America and other countries. The

source books included original speech exercises and detailed lesson plans integrating recorder, drama and dance with instrumental arrangements. In the 1970s, Music

Innovations printed and distributed her *Tune into Limericks*



Elizabeth Nichols

with Orff Instruments. The source books are still available from Alfred Publishing Company.

Nichols' Orff books made connections in English-speaking countries and resulted in invitations for the 1975-76 year as guest lecturer at the University of British Columbia and at the University of Victoria in Canada. In the summer of 1980 she accepted a request to present workshops in six communities in South Africa.

Retiring from BSU in 1985, Elizabeth moved back to her Kansas roots and gave two adjunct courses in Orff Schulwerk at Topeka's Washburn University with her own set of Orff instruments. She also gave music sessions for Montessori schools and teachers, as well as music/rhythm workshops for mothers and babies at the Women's Center at Stormont-Vail Hospital. This encapsulates her extensive professional Orff Schulwerk career.

After previewing the article I wrote for *The Echo*, Elizabeth said she was reminded of so many avenues in which the discovery of Orff Schulwerk made a difference. Even in her private flute studio, the initial introduction to Orff concepts convinced her that the recorder could be the logical preparation for sophisticated instruments. Learning to improvise on recorder, at the tutelage of Isabel Carley, opened vistas on classical flute performance that she had not imagined. Connecting play with education led to recognition that for young children the "Arts Are One."

Retiring in 1985, Elizabeth moved to Topeka, Kansas, but missed performing in BSU recorder ensembles. This prompted her to launch Castle and Cross Consort with four other musicians. She often rejoins them for ancient Christmas music on percussion *a la* Orff.

In 1989, a fall in the mountains caused a permanent injury to Elizabeth's left wrist, which resulted in her being unable to support her beloved silver flute for continued performance of favorite Bach sonatas. Her consider-

able library of flute music and collection of old instruments were now painful to own, so she sold them. A chance meeting with a woman who had a Native American flute ended in Elizabeth's acquiring it. It soon provided a new avenue for improvisation.



Nichols created an Orff curriculum on Native American flutes.

Carl Orff's concepts based on primitive music transferred readily to Indian flutes, so she began to collect various sizes. Different woods supply a variety of timbres, though the range embraces only 10 notes. It was natural for Elizabeth to use the Orff process to create a CD for flute makers.

Searching for Indian music, Elizabeth recalled a gift in 1961 by the composer Thurlow Lieurance, who had collected Native American music from reservations in the early 1900s. Lieurance gave her a booklet of art songs created from Indian melodies, now archived at the Smithsonian Institute. Since German people are very fond of Native American artifacts, Elizabeth believed Orff would share that kinship.

Adapting these songs to the range of Indian flutes, Nichols developed the program "Legends and Old Love Songs of the Native American Flute." After a move to Colorado Springs, she added authentic native rattles for programs in schools, libraries and museums. Indian stories were presented with the chil-

dren participating. These culminated in creation of the CD *Coyote Songs and Tales* with an Orff guide for activities in art, music, dance and drama.

Nichols' move back to Kansas in 2003 motivated a visit to Thurlow Lieurance's son. At local Washburn

University, Nichols found soprano Ivalah Allen, who has Native American ancestry, and gave her some of the Lieurance art songs. Ivalah conducted further research and presented a lecture recital last fall with the story of Lieurance's life, his art songs with piano and classical flute accompaniment, and introductions on Indian flute. She repeated the program at the University of Missouri at Kansas City for doctoral credit. Carl Orff would have loved it! A CD and a video record the events that actually began 45 years ago! In addition, a colleague and Elizabeth have created an Indian flute book of 25 Lieurance songs. A number have been sold via the International Native

American Flute Association.

After 20 years as "Grandmother Flute Player," Elizabeth Nichols is now content to polish her writing and poetry, aware of Orff's emphasis on the rhythm and musicality inherent in words. She is a passionate and remarkable woman who views her life as a journey that has provided rich challenges and opportunities. Nearing age 85, Elizabeth continues to focus on the years ahead.



Dr. Michele Champion is an assistant professor of music at Augusta State University in Augusta, Georgia, where she teaches courses in elementary and choral music education, humanities, and voice as well as directing the ASU Glee Club. She is a graduate of the University of Mississippi and holds Orff certification from Mississippi College and the University of Memphis.

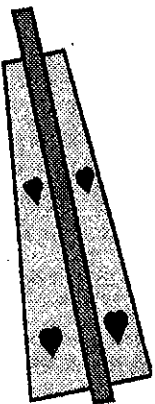
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In Reverberations

Highlights of the Summer Issue of *Reverberations*:

- Collage of photos from the 2007 AOSA National Conference in San Jose.
- Meet the new members of the National Board of Trustees.
- Say farewell to retiring headquarters staff and meet new staff.
- OPUS—Alice Pratt writes, "One of the key elements of success in any music program is the teacher's ability to find the gifts within the child and promote and enhance them."
- Check out the new Lesson Idea and Do-It-Yourself columns.



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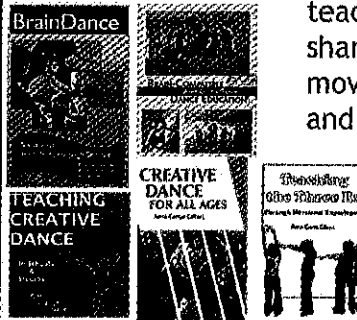
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Exploration and Learning Through Play

by Peggy McCreary, © 2007

An article with enticing illustrations in the Summer 1998 *Orff Echo*, "Learning from Orff Instruments," by Giovanni Piazza, had a profound affect on my teaching. I tried some of the ideas in my classroom and started taking pictures. Each year I think that the students have invented everything possible, but they amaze me again and again. And the kinds of learning inspired by the article far surpass anything I can teach them.

According to Piazza, *It is as if to say: [Children,] creativity is like playing a game, but Music with a capital "M" is hard work. The following examples demonstrate the possibility of venturing into the traditional area in a game form using "manipulation" of Orff instruments, legitimate vehicles of formalized musical experience. These procedures not only offer tactile familiarity with the notes, but also lead to recognition, in a very concrete, empirical way, of some of the basic structures of our music system.*¹

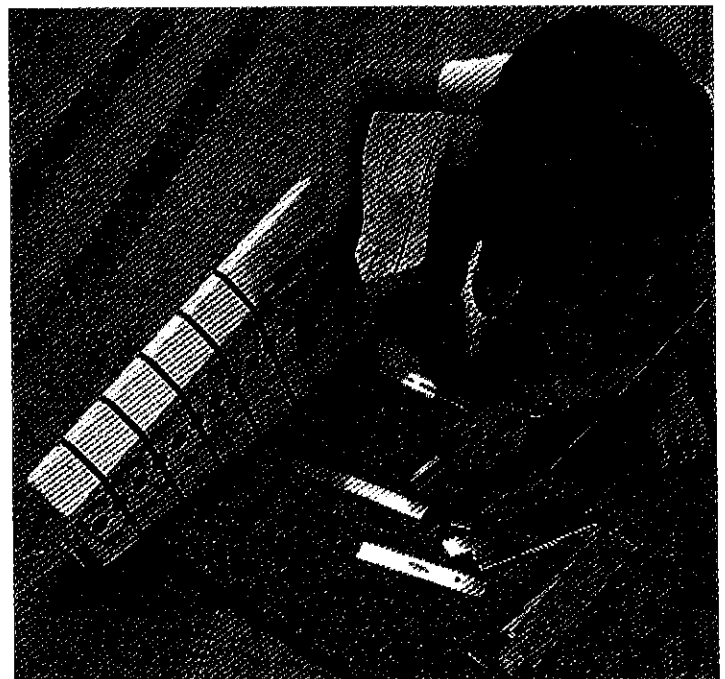
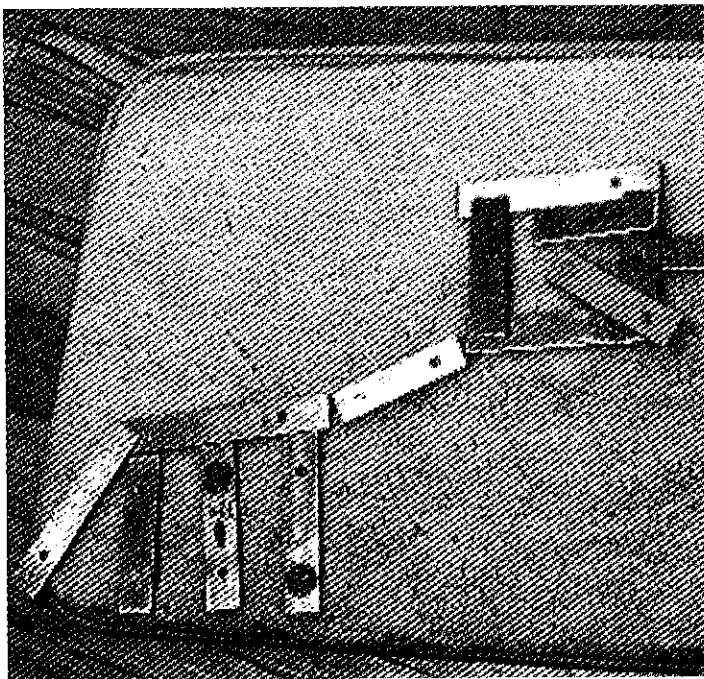
Children love to explore, imitate, discover and recreate while blossoming within their own inventiveness. Because of this, play should be the primary means for the preparation of musical concepts. When students have been allowed this type of thinking and provided manipulative

materials, musical vocabulary will be developed, with understanding, and musical performance will be enriched, again with understanding. Although adults would rather move them directly to a prescribed end result, Orff Schulwerk music teachers must first present tactile, visual and aural representations of music in a playful manner.

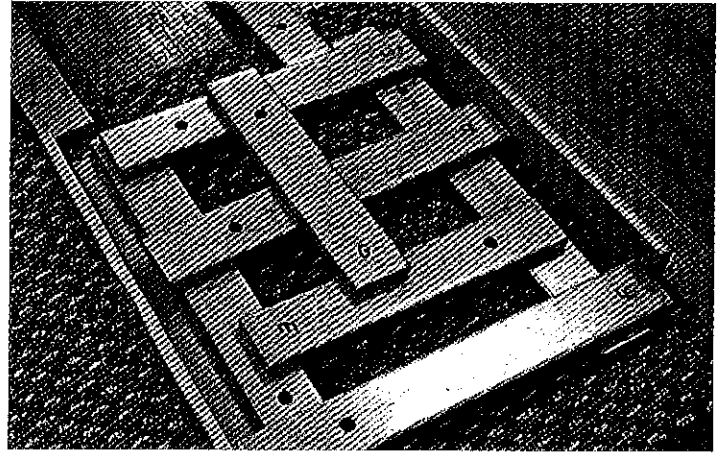
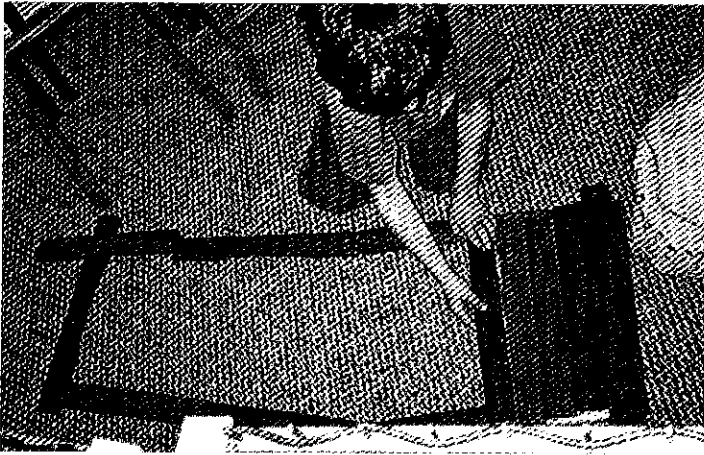
I found this same philosophy on a Web site, the National Network for Child Care, while searching the word "play." I loved the title of the transcript of a video, *Better Kid Care: Play Is the Business of Kids*. As I read, I realized how the advice given to caregivers was very appropriate to the Piazza-type explorations taking place in my classroom. Quotations from the Web site accompany some of the photos.

As seen in the following photographs, the children will teach us how to play and learn by designing sculptures and patterns with the bars from instruments, by placing bars on the boxes in unconventional ways, by learning with instruments set up in different designs and by experimenting with known and unknown materials. Descriptions of the concepts the children discover and the "toys" that can guide them follow.

Designing With Bars



*Young children are not yet prepared to learn by words alone. Children do not learn by explanations or descriptions of things that are far off in time or space. They learn words, their uses and meaning in the situation at hand.*²



Manipulative play: play that involves the use of hands, muscles and eyes. It helps to develop coordination and a wide variety of skills.³

Unconventional Bar Placement

Young children do not learn in the same manner as older children do. Young children learn by actual contact with real objects, events and people.⁴



We know that the young child learns more sheer practical knowledge during the early years than at any other time in life. In these early years, the young child is finding out what the world is like. She is exploring her abilities to cope with it.⁵



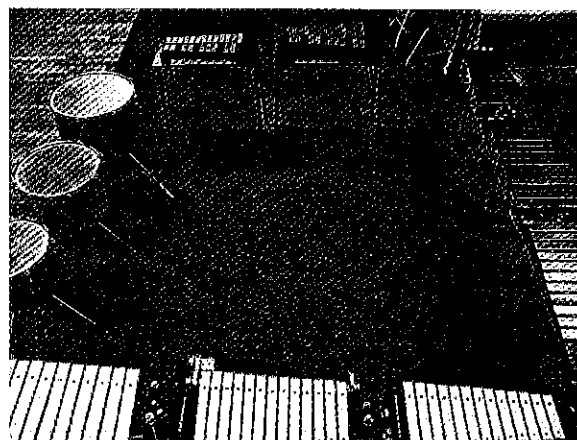
It seems impossible to think about childhood or young children without also thinking about play. Play and playing are vital parts of children's lives. For children, play is life itself.⁶

Classroom Setups

Various concepts can be taught merely from your room arrangement. Families, voicings, ensembles and just teacher, herself, "playing" with the furniture create an inviting and ever-changing music room atmosphere.



The Soprano Family



Horseshoe shapes of soprano, alto (to the rear), and bass instruments. Pieces of rope actually tie all of one family together.



A Right-hand star while we explore bar placement



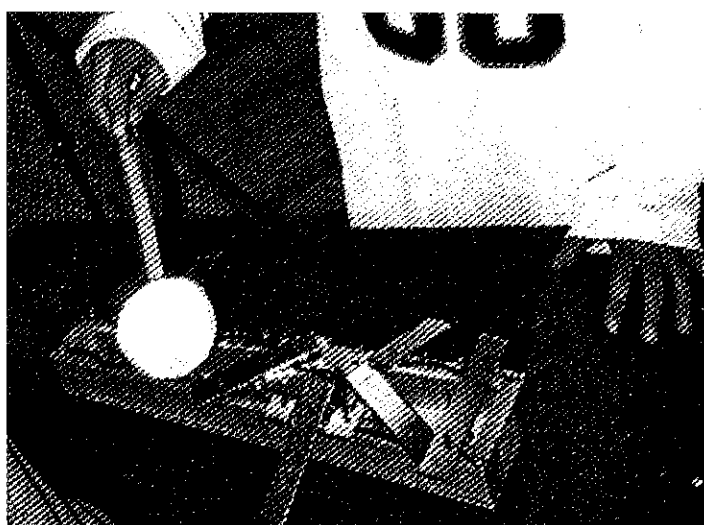
Try playing the tone bar instruments with cloth over them. Discuss whether the sound you hear is a xylophone or a metallophone, what happens with the change of size, etc.

Experimenting, Imagining, Breaking the Rules

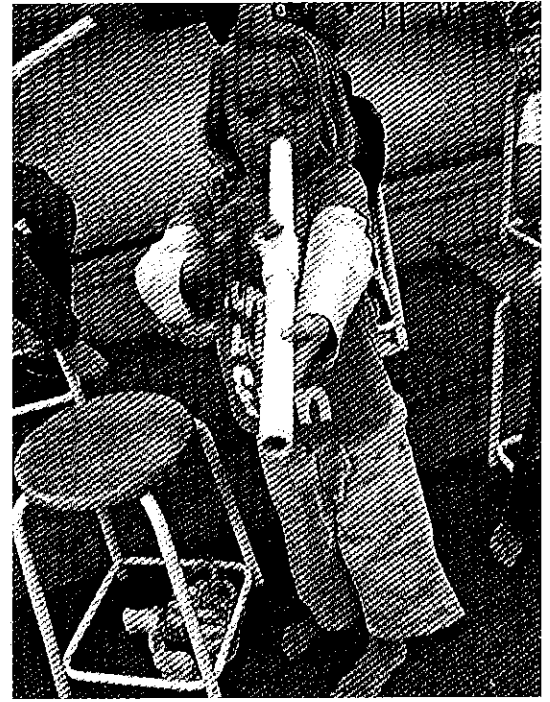
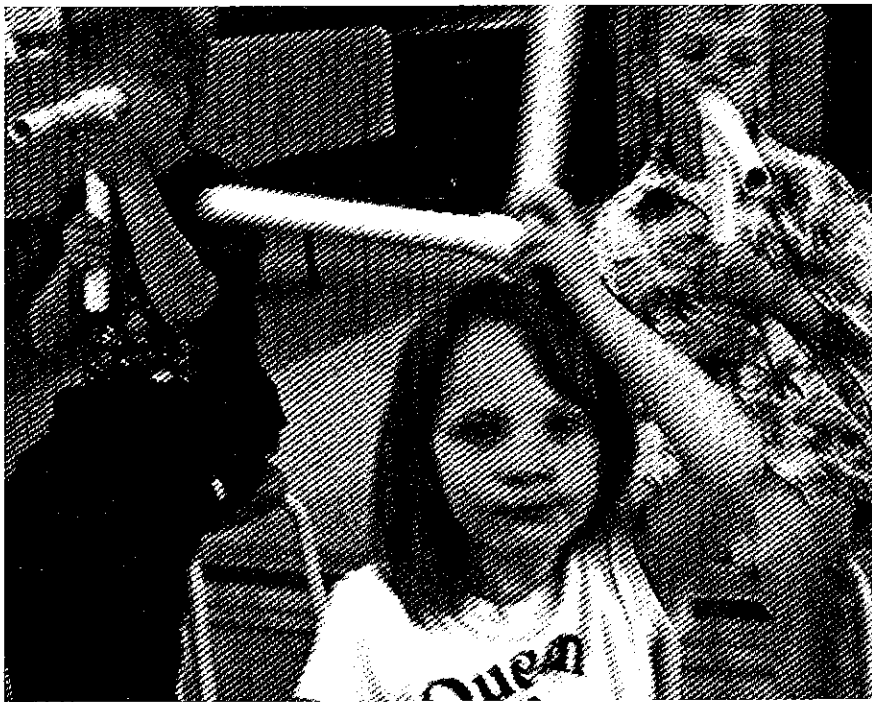
A child learns by involving himself, all of himself, in exploring, discovering, and repeating, and by continually adapting what he sees into his daily life. He learns to talk by learning the name of the object he holds in his hand and describing the activity he is engaged in.⁷



Who says you have to sit to play the recorder?



"Well, I guess this mallet won't work on my glockenspiel creation."



Before we build the PVC pipe staff, we imagine what the parts could become. We can also play echoes by tapping or blowing them.

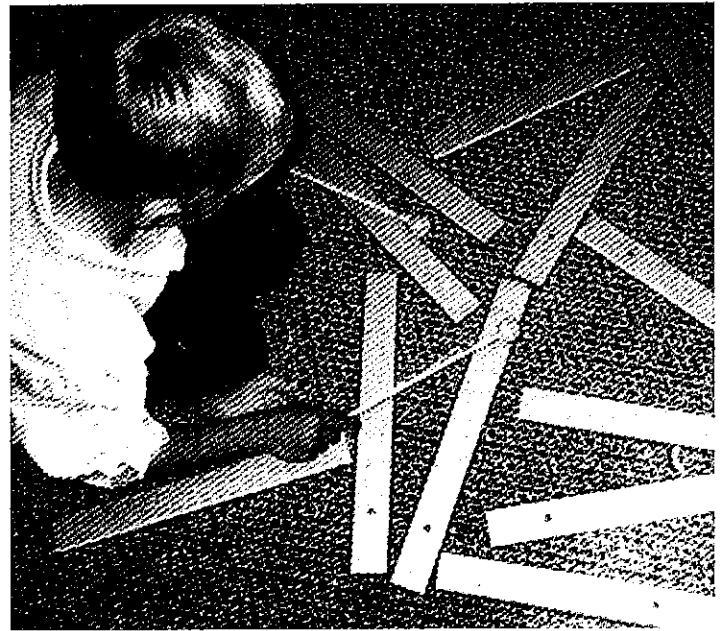
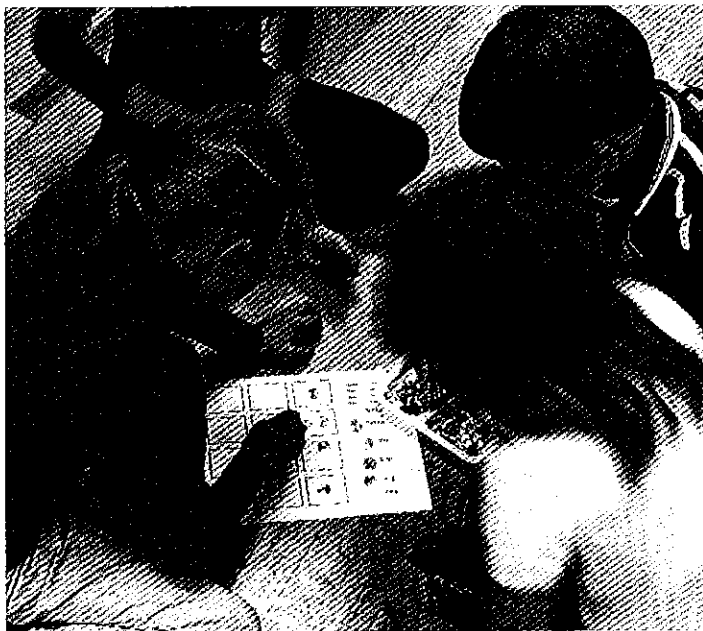
Children's Discoveries

Through play, children learn how to learn and how to do things. Play is learning, trying, being and feeling. Children learn many things about themselves, others and the world through play. They learn concepts, relationships, cause and effect, sizes, colors, textures, feelings, emotions,

sensations, sounds, symbols and language among other things.

Because the young child can repeat words so easily, it is easy to be fooled into thinking that she understands what she is talking about. It is easy to be fooled into thinking that the young child has grasped the meaning behind

the words. We need only try to read a page of words in a foreign language to realize that words alone do not have meanings. It is only through varied, first-person, real-life experience that words are filled with meaning for the young child.⁸

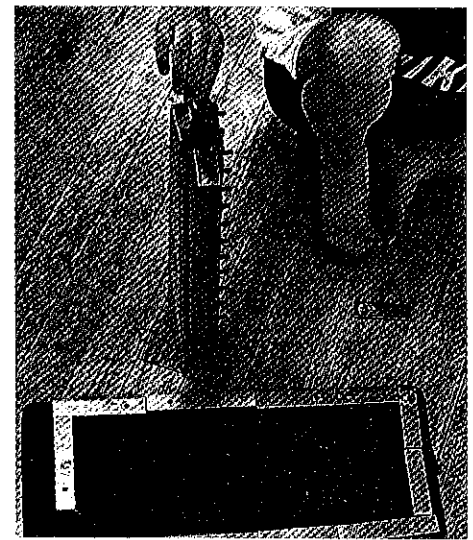


Form *Use manipulatives of any kind to show musical form.*

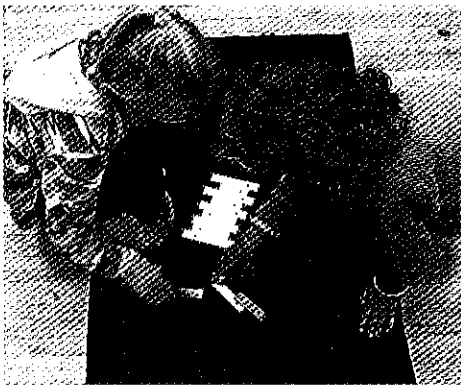
Resonance *Now this student hears a need for musical form. Resonators or boxes.*



Low/High Reach for the highest line of the fence.



High/Low "My diver is jumping off the high dive down into the pool."



Cooperation

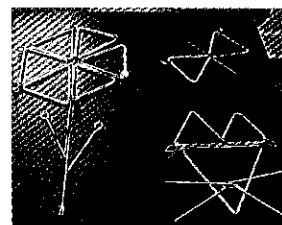
The young child is curious, and that curiosity is never satisfied. She throws herself into the business of learning. Through her experiences with things, she learns the nature of common materials. She works at doing simple things. She "tries out" and "tries on" much of what she sees and hears in make-believe play. She makes learning part of herself.⁹



Proper Mallets: Try a mallet, any mallet!



Size Relationships He gave himself the task of large to small.



Pattern: What can you make with triangles?



Self Image

Toys for Play

Bars

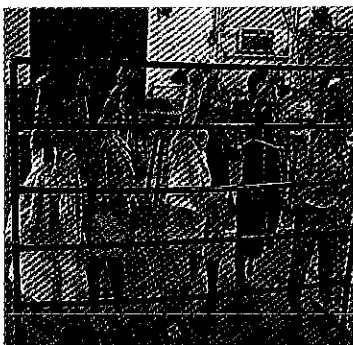
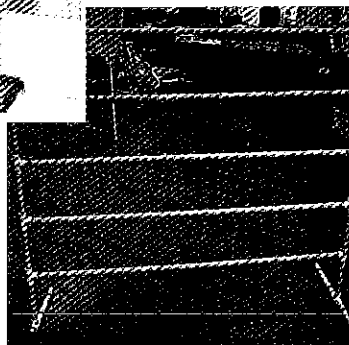
Contrary to what you might expect, the children are very careful while experimenting with ways to place the bars. Bars and nails have not been damaged.

When making "sculptures," they were given a "play area," a carpet square or towel, to make what they want, real or made up.



Floor Staff

Colored electrical tape is put on the floor to make a staff and Mrs. Treble Clef. Teachers have also used specialty carpet tapes and one teacher designed the floor for a new room to include this in the tile. As children learn through movement, this staff reinforces left-to-right reading, high/low and concepts of lines and spaces.



The Fence

After using the parts of this PVC pipe fence in imaginative play, the students build the "music fence" (staff), learning that "number one" is at the bottom as they build up.

Directions for making this fence, an attachable Mrs. Treble Clef, and games that teach are included in the Fall 2007 issue of Reverberations.

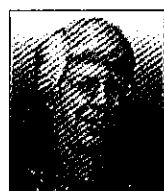


Small Percussion

Students explored an entire box of Click, Jingle, Rattle, Scrape or Ring instruments*, then composed a 5-beat ostinato. One student exclaimed, "I can't believe we get the whole box!"

* Small percussion categorization by Barbara Grenoble.

Penta tubes
"Big kids" like to play, too! These sixth graders enjoyed exploring these penta tubes made from bungee rope tied inside of five plastic golf tube separators. Let the movement improvisation begin!



Peggy McCreary plays and teaches classes at the Grenoble Studio of Musical Arts in Englewood, Colorado, where many ideas from this article have been synergistically created with Barbara Grenoble. Students at the studio range in age from 4 through high school. Peggy is a frequent presenter at AOSA conferences and national workshops and is a co-founder of the Midnight Historical Society, which explores historical materials from the Schulwerk at conferences. She has contributed articles on instrument repair to Reverberations, and other articles to The Orff Echo and Orff Re-Echoes. Peggy will be a presenter at AOSA's 2007 National Conference in San Jose.

Write McCreary at: grenoblestudio@IN2L.com

And in conclusion, as many students have been heard to say, "Ahh-h-h, is class over so soon?"

¹ Giovanni Piazza, "Learning from Orff Instruments," *The Orff Echo*, Volume XXX Number 4 (Summer 1998), 14-20.
² Excerpts reprinted with permission from the National Network for Child Care —NNCC.
 (1994). "Play is the Business of Kids". In *Better Kid Care: A Video Learn-at-Home unit* (pp. 3-18). University Park, PA: Pennsylvania State University Cooperative Extension.
³ NNCC, Ibid.
⁴ NNCC, Ibid.
⁵ NNCC, Ibid.
⁶ NNCC, Ibid.
⁷ NNCC, Ibid.
⁸ NNCC, Ibid.
⁹ NNCC, Ibid.

Walkin' Down Orff Street

The Board Game

by Carol Erion

Needed Equipment

One die

Small toy figures or other markers (pennies, beans, etc.) as playing pieces

Pencil and paper (plain and staff paper)

Directions for Play

1. The game is for teams of two or three players, two to three teams per game board.
2. Teams take turns rolling the die and moving their playing pieces along the playing board the appropriate number of spaces.
3. At each stop on the board, the team records the musical or text idea found there.
4. Each team uses the ideas collected to compose a melody with lyrics.
5. Teams may add any connecting words, pitches, rhythms or any other elements needed to make a pleasing composition.
6. Teams may choose to use the rhythm of the words they've collected as a rhythmic element rather than using the words as lyrics.
7. Teams are not required to use all the items in their collection.
8. If desired, percussion instruments may be added for color, and borduns and ostinati may be used to support the melody.

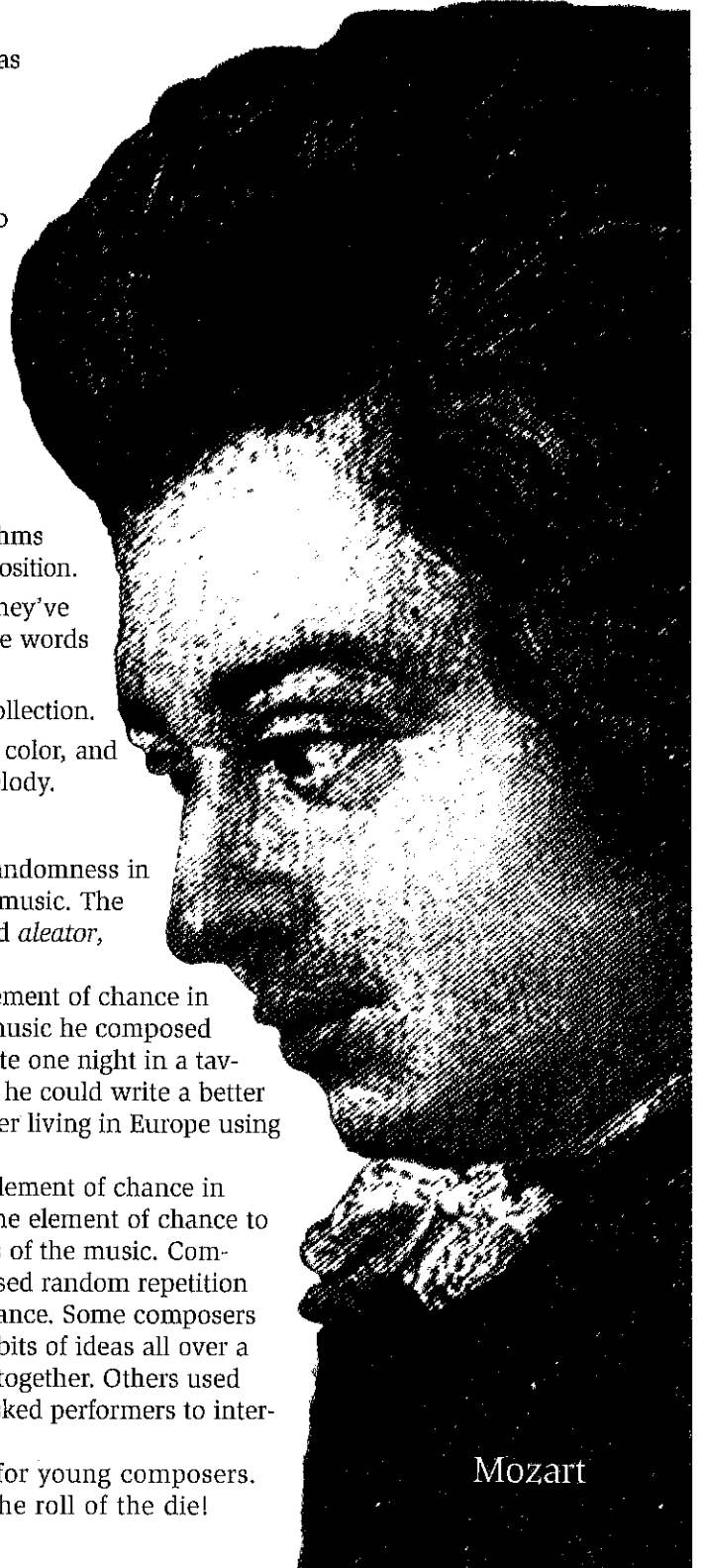
Aleatoric Music

The word *aleatoric* means the element of chance or randomness in the composing process or the performance of a piece of music. The word comes from the Latin word *alea*, meaning dice, and *aleator*, meaning gambler.

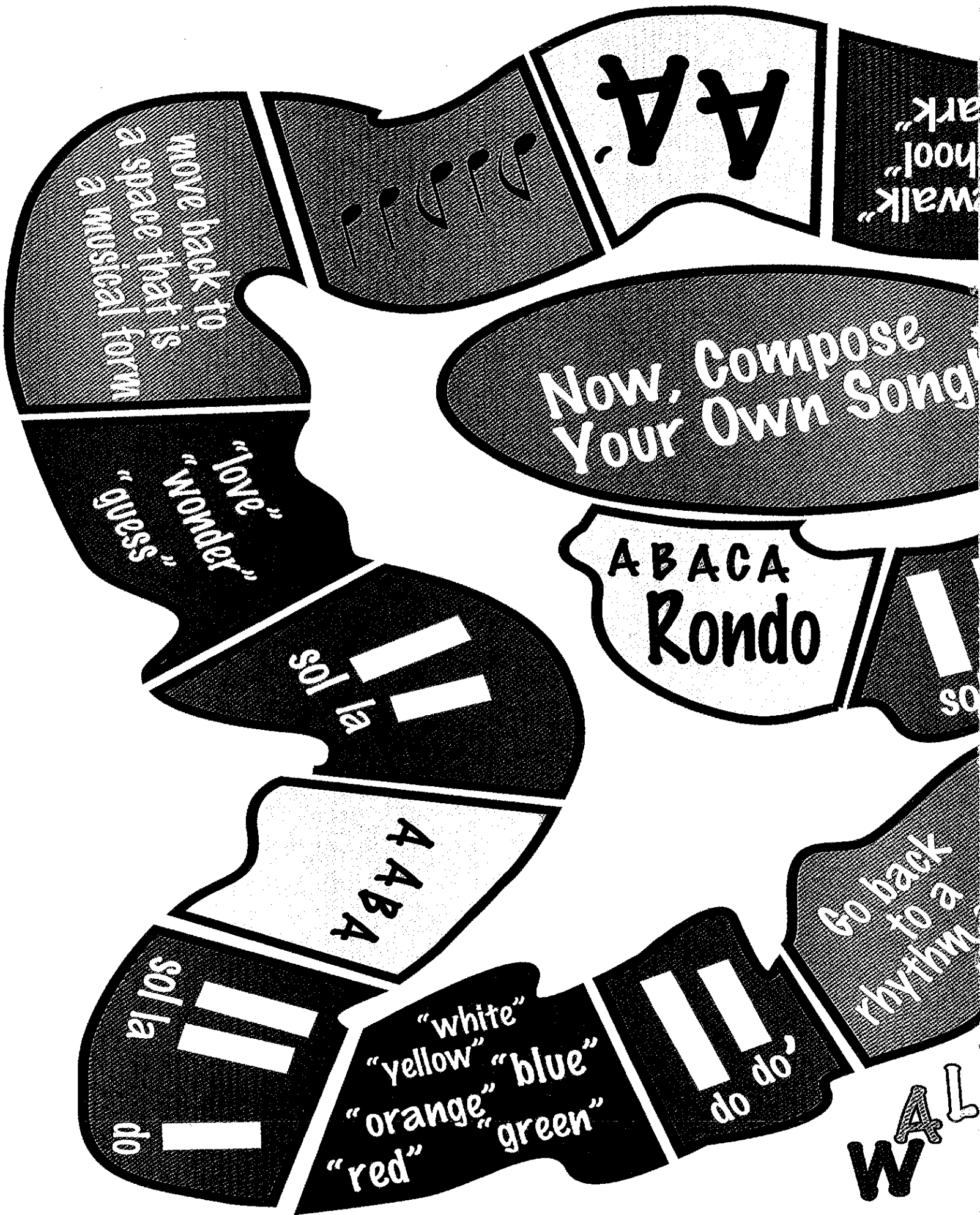
Mozart was probably the first composer to use the element of chance in a music composition. There is a myth surrounding the music he composed called *Musikalische Würfelspiel* (musical dice game). Late one night in a tavern with his friends, Mozart is said to have bragged that he could write a better melody using the roll of the dice than any other composer living in Europe using conventional compositional techniques.

Twentieth century composers were interested in the element of chance in music and developed a variety of techniques that gave the element of chance to the performers, rather than to themselves as the creators of the music. Composers such as Stockhausen, Boulez, Cage and Cowell used random repetition of phrases chosen by the performers during the performance. Some composers experimented with notation conventions and splintered bits of ideas all over a page, asking performers to choose how to put the piece together. Others used graphic notation instead of conventional notation and asked performers to interpret the intent.

This game is designed to provide writing prompts for young composers. There is, of course, also the element of chance with the roll of the die!



Mozart



"walk"
"hoo!"
"ark"

A A



move back to
a space that is
a musical form

Now, Compose
Your Own Song!

"love"
"wonder"
"guess"

A B A C A
Rondo

sol
la

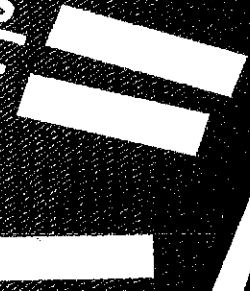


sol

A A B A

Go back
rhythm

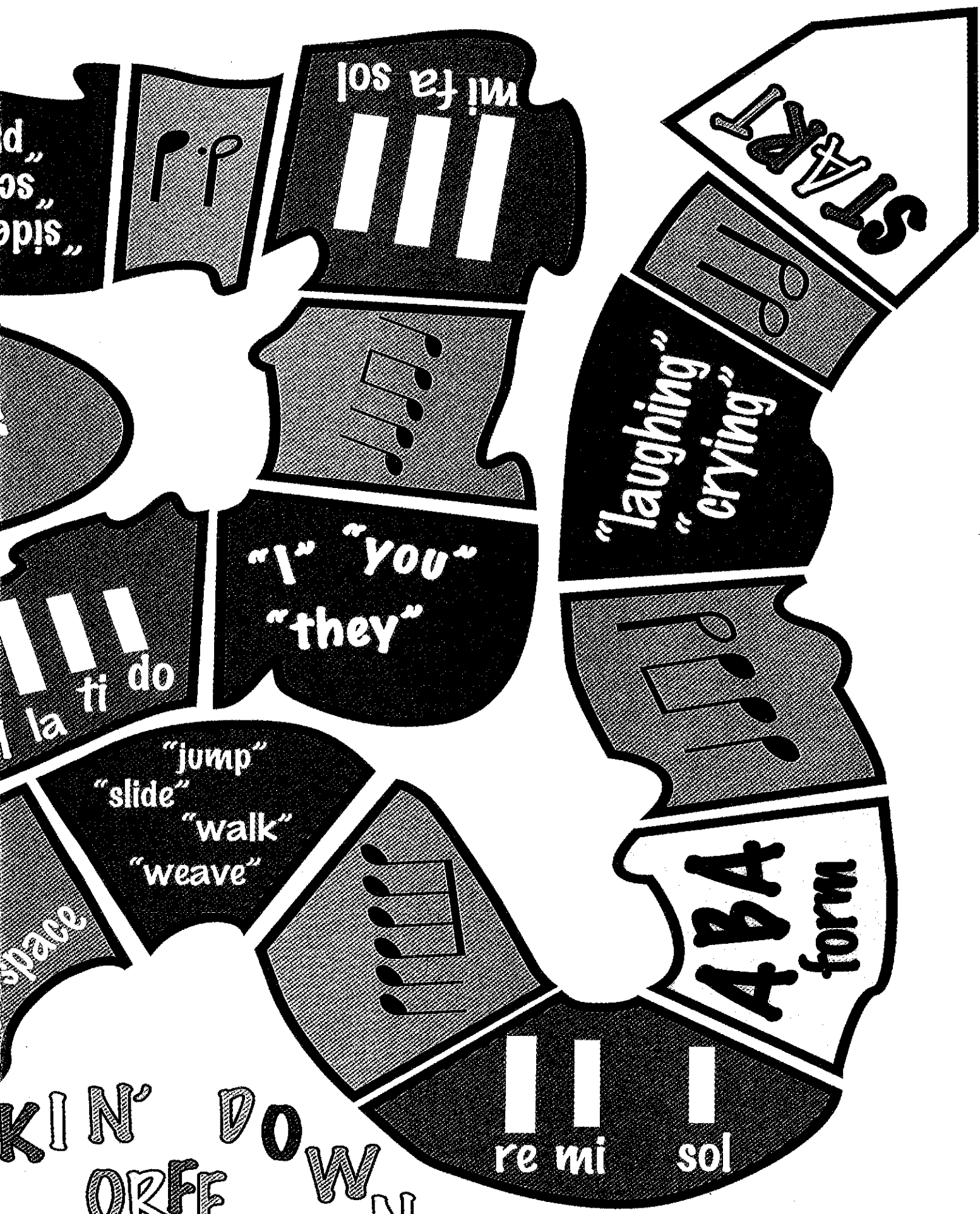
do
sol
la



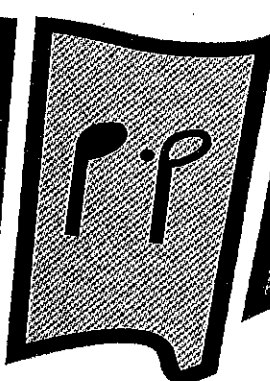
"white"
"yellow" "blue"
"orange" "green"
"red"

do do

W A L



side
"ss"
"id"

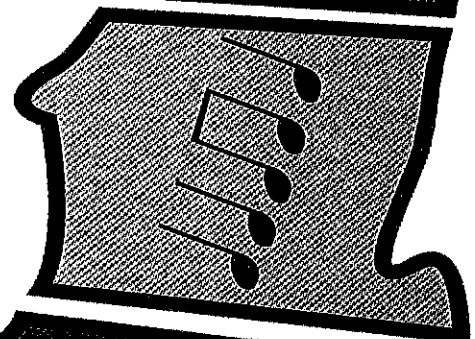


mi fa sol

START



"laughing"
"crying"



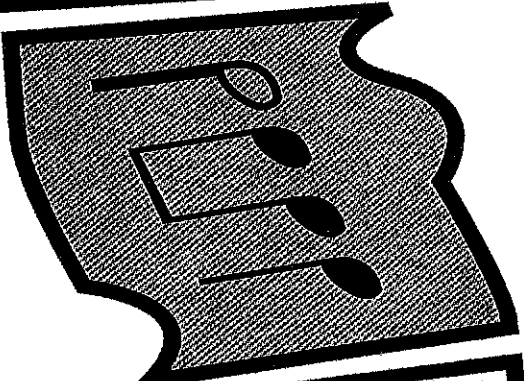
"I" "you"
"they"



la ti do

"jump"
"slide"
"walk"
"weave"

space



ABA
form



re mi sol

KIN' DOWN
ORFF STREET

Let's Play Now . . . But Seriously

by Wolfgang Hartmann

Books written about playing can fill whole libraries. Philosophers have dealt with this topic, like Johan Huizinga in his *Homo Ludens*.¹ Poets have recognized the core of human existence in playing, like Friedrich Schiller, who thinks that a human being is only whole if he plays. There is a lightheartedness about play that can lead us into a fantasy world and, at the same time, to the core of ourselves.

Since play is closely connected to learning, play and games have always fascinated teachers. Play embraces what every teacher wants:

- Learning can be connected to fun.
- Children can have fun while learning without realizing it.
- Play can provide extra motivation that a teacher cannot provide as effectively on his or her own.

It is logical that teachers would want to use this play instinct in school. But here we must face a crucial problem: The vital feature of play is the nonexistence of any aim. As soon as play is put into the service of learning, it is serving an external intention.

For example, children like to bounce a ball against a wall and catch it again. The more skilled they become, the more movement they will add while the ball is in the air—like clapping once or twice. The fact that the child will make gains in physical coordination is a positive side effect. But under the guidance of a teacher “to learn something,” the lightheartedness of the activity may dwindle away.

Do not misunderstand. I too, think that play should be incorporated into teaching. But we must take into account that “play” and “school” are fundamentally antagonistic to each other. “School” means organization, focus on objectives, systematization and method, assess-

ment and evaluation, scheduling and external control. “Play” however, needs internal control. It should be time without supervision. Play does not need dominant leadership, but partners and teammates, and it is kept alive by the change of roles. Playing is acting in equality. It demands improvisation and needs a frame in which the time disappears from awareness.

When I think back to my own childhood, I remember well how I could play endlessly with my friends in our backyard. But I also recall how painful it was to hear the calls of my mother—amid the game—to send me to the grocer’s or ask for some other little favor. These were times when I felt completely disrespected. And this is really difficult for a child: Just moments before, being captain on a big sailing ship—rigged up in the middle of the meadow with wooden boxes and other found materials—fighting a howling gale assisted by my courageous crew ... and now standing in the bakery lining up for five rolls.

My displeasure may not have been justified, because my parents gave me extensive time for play, but remembering this negative feeling shows how deeply children immerse themselves into an activity with which they can identify. For that reason, it does not express the whole truth when we mention “play” and “fun” in the same breath. It shows that playing also implicates a serious aspect.

Play can be compared to fire. While the fire is burning there is great expenditure of energy and a side effect of learning, but as the fire burns down the energy becomes less and the warmth decreases. So even the most intense play can lose its side effect of learning and become boring after a certain time. Then you let it go

and do something else. As teachers, we should be careful not to just look for the cheap kick of motivation that a playful approach might offer. Children recognize pretense very quickly. I, for one, got a pedagogical lesson from my students when I handed out a funny text during a language lesson. Some students made witty comments, almost everyone was laughing and the situation was quite relaxed. But one girl did not laugh. She only said, “I guess now we have to underline the nouns....” At this moment, my smile trailed away because it was exactly what I had in mind—a grammar exercise with nouns.

This little story points to an important aspect that has to be observed when thinking about incorporating play into the teaching context. The teacher should always distinguish between “play” and an “exercise.” Needless to say, play is more fun than exercises, and therefore teachers will always try to find playful training activities. We should be careful not to consider play as something “better” than exercises.

We have to admit that learning exclusively in a playful way is not possible, at least not in a scholastic context. It is also a school’s job to prepare children for patient practicing. Some objectives cannot be achieved without effort and endurance. If you consider everything just play, then the danger exists that you could give up too easily.

We do exercises not for their own sake, but for certain reasons. We practice only because the aim of the exercise has importance for us.

Accordingly, exercises do not generate energy, as in the fire example. On the other hand, exercises require an expenditure of energy.

Carl Orff expresses this learning sequence when writing about experimenting with percussion instruments

by observing a child playing in a sand box: "From playing derives patient action, with it practice and from that mastery."² Play is the starting point, practice is derived from play and is necessary for goal-oriented learning. The teacher needs to know when he or she leaves one sphere of activity and enters another.

A good example is how children study an instrument such as the violin or piano. The coordination of all the motion sequences requires a great amount of practice, and a playful approach alone would never be sufficient. There are some teachers who emphasize the technical aspect so exclusively that the children lose interest. The right mix is important to find—as much playing as possible and as much practicing as necessary.

Practicing or playing? Games or exercises? The best situation would be if there were no difference and all learning could stream and flow in a joyful way, with satisfying results. But reality is different. There are not only the limits of the students but also the limits of the school. Some facts cannot be changed, and therefore it is important that the teacher always consider what type of activity to use. Only then will the teacher remain believable and be able to follow the inner logic of playing, becoming a team partner, even a playmate, and being careful not to interfere with the flow of the game. This is often difficult and demands from the teacher an awareness of his or her role during this time of play. But as a reward, children genuinely appreciate a teacher who is able to step down and be at eye level with them.

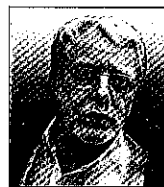
So, teachers, play with your children at school! But think always that you are using the most valuable activity that children have. Don't just utilize it. Play with your children and show them that there is still a child living in you ... and it will be the best education that you can offer!

References

¹ Johann Huizinga, *Homo Ludens* (Man the player), was a book

written in 1938 by Dutch historian, cultural theorist and professor Johan Huizinga. It discusses the importance of the play element of culture and society. Huizinga makes it clear in the forward of his book that he means play element "of" culture and not play element "in" culture. He uses the term "play theory" within the book to define the conceptual space in which play occurs. Huizinga suggests that play is primary to and a necessary (though not sufficient) condition of the generation of culture.

² Carl Orff, "Gedanken uber Musik mit Kindern und Laien (1931/32)," *Elementarer Tanz—Elementare Musik* (Elemental dance—elemental music): Die Gunther-Schule Munchen 1924–1944, ed. Michael Kugler (Mainz: Schott Music International, 2002) 176.



Wolfgang Hartmann teaches music pedagogy at MUSIKENE (Centro Superior de Música del País Vasco) in San Sebastián, Spain. He is

an International Orff teacher and the editor of instrumental instruction material by Schott Music International. Wolfgang will present a master class at AOSA's 2007 National Conference in San Jose.



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Play gives children a chance to practice what they are learning. They have to play with what they know to be true in order to find out more, and then they can use what they learn in new forms of play.

—Fred Rogers

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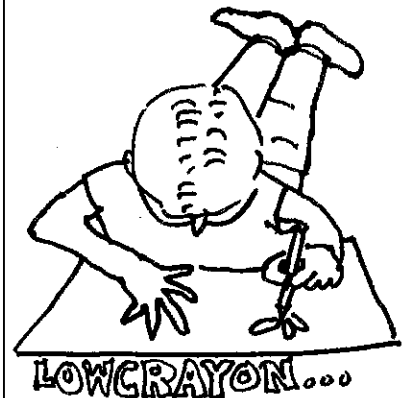


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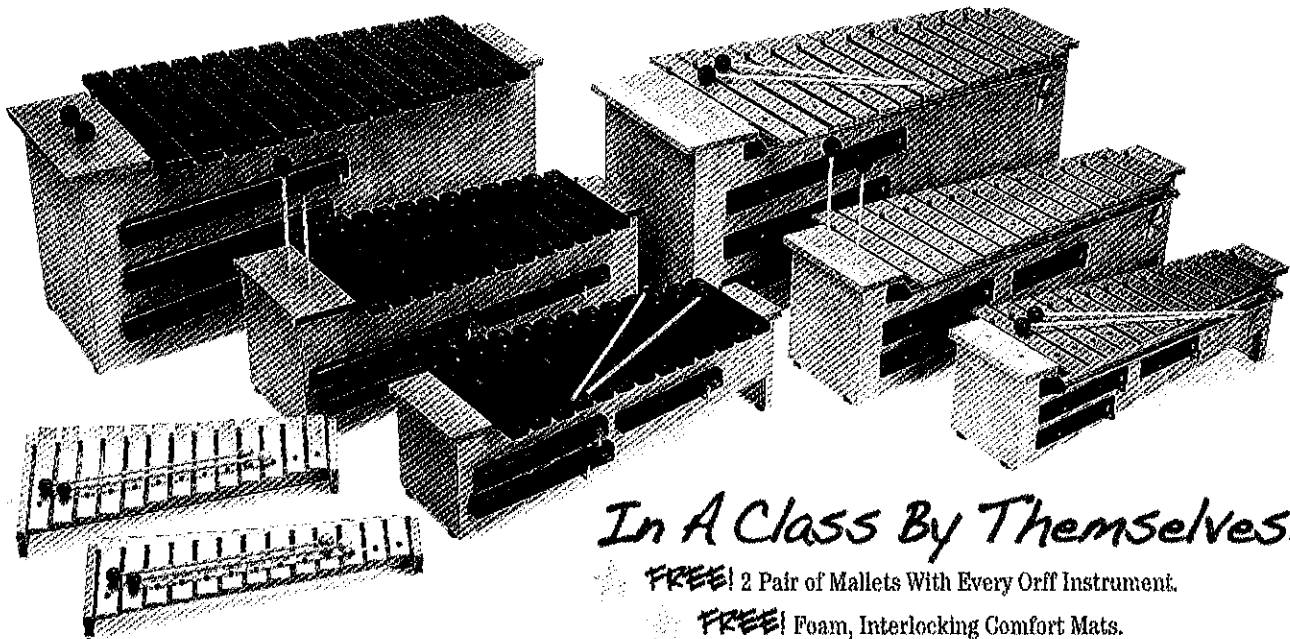
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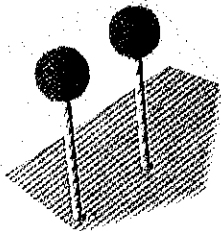
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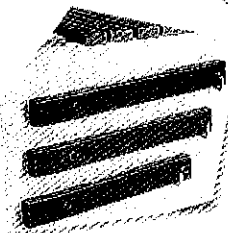
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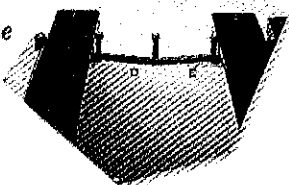


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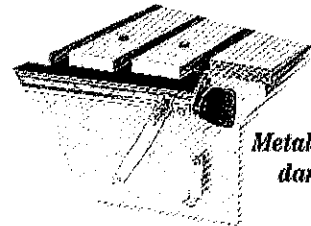
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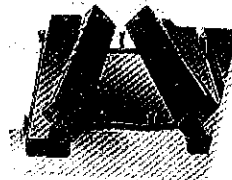
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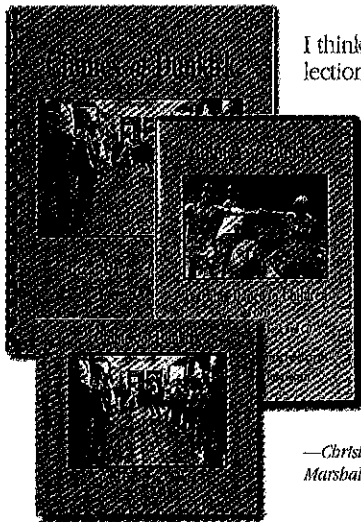
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Albert Einstein (1879-1955),
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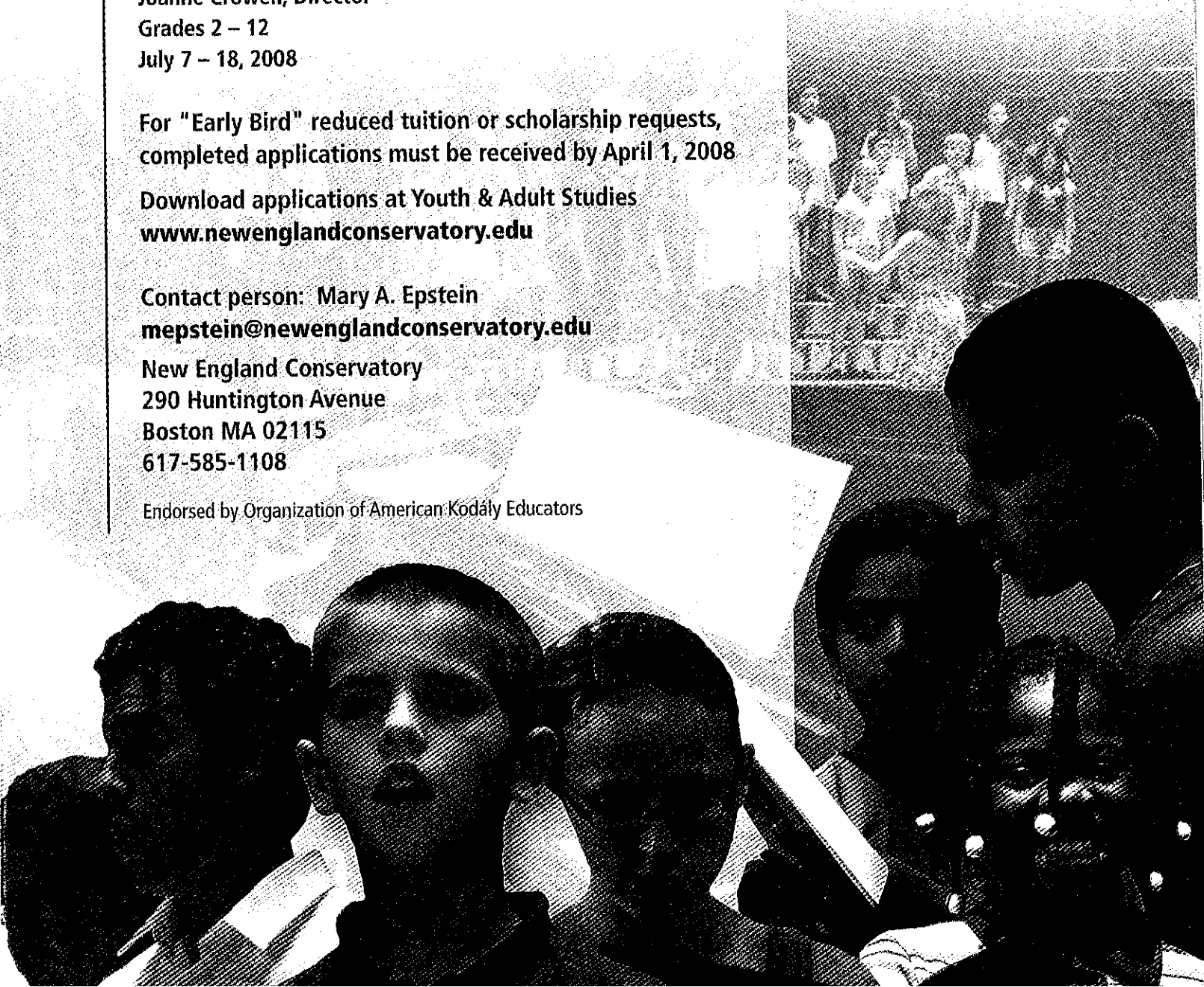
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The Work of Children Is Play

by Kerri Lynn Nichols

Pre-Ramble

Strike up a conversation with someone you've never met, and inevitably the question of "What kind of work do you do?" will surface. When I tell people I am an Orff teacher, most reply, "What's *that*?" but a few within educational circles will confidently interject, "You know, those xylophone instrument thingies." At this point, I consider whether to go into a long conversation regarding the topic or move on to, "So, how about those Mariners?"

I must admit, early in my career, it was all about the instruments. But after years of being taught by the true masters—children—I've come to realize that all one needs to create is already at hand: the voice, the body, the space, the imagination and a little time.

I remember my mom kicking us kids out of the house regularly to go play outside. She wanted us to practice it often and get really good at it. My dad loves to tell the story of how I would discard the toy or object I received for a birthday gift and play with the container it came in for days. While I don't remember the fascination, now as a mother, I observe this in my own children. I've caught myself saying to our 11-year old, "Would you stop *playing* with that, please!" as he can and does amuse himself with anything he finds. Making weird faces, experimenting with his voice, twisting his body into odd shapes and finding new uses for everyday objects seem both second nature and essential to his development. He knows what to do when there's nothing to do, and he knows when to do nothing.

As a dance teacher, I notice that when students start out using a prop, they are less likely to be creative in their movement than if they begin without one. In music classes, I begin teaching without using the instruments, with older students as well as

the younger kids. What I find is that we become more playful, more resourceful—in essence, more creative. Together, we come up with ideas that would not have occurred to us had the instruments been available. Over time, I feel the students' overall singing, musical independence and interactions with each other have improved, and it has revitalized my teaching in a way I did not expect. Our guiding question was, "What else could we do?"

Rambling On: Roots of Play in the Work of Orff and Keetman

The Schulwerk is that playful, resilient, creative spirit that lives inside each of us as long as we keep waking it up. We get a charge when we come together with others who like to play. Playfulness lends itself to practicality. With the elements of voice and body, a place and time to meet and play as the template through which to explore the creative process, all the essential components are in place for a rich and meaningful Orff-Schulwerk experience in the truest sense of the words.

For example, the Dutch spinning song *Sarasponda* is a "work song" from the early 1600s, thought to have been sung to help alleviate the boredom and tedium of long hours spent sitting at the spinning wheel. The nonsense words mimic the sounds of the wheel. Who knows? Maybe a child came up with it. It wouldn't surprise me a bit.

Post-Ramble

These are some of the ideas we've explored with the song. Pick and choose what you like and feel free to go off on your own tangent. Take a cue from the kids and fiddle around with it. Play works ... it really does!

1. **Warmup: Playfully preparing to sing, to establish beat, to get moving.** Hum the tune while briskly walking the pulse around the space. If the children begin following each other in a circle, be sure to moo or make sheep sounds to break up the herd. Next time through, whistle the tune, changing directions at the end of phrases. You might add short traffic sounds to avoid collisions.



The Schulwerk is that playful, resilient, creative spirit that lives inside each of us.

2. **Out of Context: Playfully working with text.** Take some of the words and motives out of context and play Echo Me with the children. This should be done with as much silliness and dramatization as possible. Using *so-mi*, call for *Sa-ra* (kids echo); *please re-sonda* (kids echo). Or a heartfelt rendition of *I Adoray You*. How many different ways can you say *Oh* to your neighbor?

3. **Share the Story: Playfully building background knowledge and connecting to life through movement.** Sing the song and share the story behind it with your students. Look at some pictures of spinning wheels. There are several different kinds. If a parent has one, ask him or her to bring it in to show the kids how the different parts work. Copy the rhythms through movement while singing the song:



Teachers have a lot to learn from the true masters: children.

Phrase 1: Roll hands forward, one over the other, as though spinning yarn; lock arms together horizontally at the end of the phrase.

Phrase 2: Same as above, but hands roll backward (toward your body).

Phrase 3: Lift off the bobbin from the spinning wheel (left side of your body) and place it aside (to the right of your body). Repeat.

Phrase 4: Repeat the above motion one more time and end

with three slow taps of the foot to mimic the working of the treadle.

4. **Name Games: Playfully working with rhythm.** Choose a student's name from the class and sing the melody or chant the rhythm of the tune using the syllables of that name or a combination of names:

Ex. 1: "Tom-my, Tom-my, Tom-my, Tom-my, Tom-my, Tom-my, Tommy, Tom!"

Ex. 2: "Tommy, Sarah, Tommy, Sarah, Tommy, Sarah, Kelly, Bob!"

5. **Expressions: Playfully exploring dynamics and articulation.** Add a fermata in an unusual place with voice and body; these can happen sporadically at any time. Vary each repetition vocally with vowels or sounds, keeping the pulse in the body. Use the concepts of expression to play with the tune: *fast/slow, loud/soft, staccato/legato*. Once the children know the tune and rhythm well, allow them to draw it freely with markers and large paper.

Sarasponda

Dutch spinning song

5

V.1
Sa-ra - spon-da, sa - ra-spon-da, sa - ra - spon-da, ret, set, set. Sa - ra spon-da, sa - ra-spon-da, sa - ra - spon-da, ret, set, set. A -

V.2
Boon-da, boon-da, boon-da, boon-da, Boon-da, boon-da, boon-da, boon-da, Boon-da, boon-da, boon-da, boon-da, Boon-da, boon-da, boon-da, boon-da,

5
do - ray oh! A - do - ray boon-day oh! A - do - ray boon-day ret set set, ah - say pah - say oh!

Boon-da, boon-da, boon-da, boon-da, Boon-da, boon-da, boon-da, boon-da, Boon-da, boon-da, boon-da, boon-da, Boon-da, boon-da, boon!

6. Passing Game: Playfully capturing an ensemble, internalized beat.

Sit in a circle and pat a half-note pulse (*pick-and-pass-and*). Use skeins of twine or yarn for the game. While singing, pass the yarn to the right (or left) as determined by the group. On *ahsay-pahsay oh!* throw the skein into the air, catch it and place it down in front of your neighbor. For a challenge, try tossing the skein past your neighbor to the next person.

7. Body Percussion: Playfully learning text.

Sing the song in many ways until the children know it well without you singing along. To test, have them sing it in a two- or four-part round. Use the chart below to substitute a sound-gesture for the words of the song, or ask the students for their ideas. For success, introduce one gesture at a time and give them an opportunity to practice before moving on. Play around with it and have fun! Note: Proceed with caution. Much harder than it looks!

Ex. *Sarasponda* = pat pulse on lap
ret set set = 3 claps
adoray = place hands on sides of face
oh = snap
boonday = two pats on chest
ahsay-pahsay = 4 pats on floor

Extensions: Perform the substitutions while singing. Perform the substitutions while silent. Perform them while silent in a round (great challenge for older students). Vary the timing of the entrances. Transfer the sound-gestures to found sounds or unpitched percussion. Travel on the *saraspondas*. Sing some phrases out loud and keep others silent.

8. Partner Clap: Playfully improvising and composing.

With the group, review different hand-clap patterns with a partner. Give the students time to create a new hand-clap pattern to accompany the song. Start with a simple one as a class and allow each couple to vary it.

Ex. *Pat own legs, clap own hands, clasp partner's hands, clap own hands*

9. Faux Folk Dance: Playfully creating rhythmic dance.

Create a folk dance inspired by the movements of the spinning wheel. Start in a circle and ask the students for their ideas. You might include walking or tapping the feet, rolling the hands, turning, spinning, or weaving around a partner. Sing the tune instead of counting as you create the dance. See #11 for more ideas on developing an accompaniment for your dance.

10. Living Xylophone: Playfully determining the tone set.

Bring eight students up to the front of the class and have them stand shoulder to shoulder, tallest to shortest, from left to right. Seat the rest of the class in front of the living xylophone. Touch the shoulders of the first student as the class sings *Do*. Continue up and down the scale, to establish the pitches to be used in "playing" the melody. Start with the drone part. Play the song. Who was left out? Use your best game-show-host voice to ask those students to please sit down. Students can take turns singing, being a part of the living xylophone, conducting and coming up with new ideas.

11. Mock Talk: Playfully improvising with speech.

Break the nonsense words of the song up into a mock language. Write them out on cards and mix them up. In small groups, the students can create conversations using only these words. They can practice their scenes with movement, gesture and facial expression to convey what happens while the other students interpret.

Ex. Vocabulary *sara sponda*
ret-set-set a-do-ray
oh boon-day ah-say
pah-say

12. Improvisation: Playfully harmonizing and using new tonesets.

Accompany the melody with spoken or movement ostinati.

Take samples from the text or create them with the children. For a B section, some keep the steady pulse going with the *boondays* while others improvise with voice or body percussion. Borrow rhythmic patterns from the tune to improvise new melodies with instruments using pentatonic, modal, or jazz scales.

13. Rumpelstiltskin: Playfully extending into related literature and drama.

The tale of Rumpelstiltskin lends itself nicely to this song both in story line and rhythm:

Ex. "Rumpelstiltskin, Rumpelstiltskin, Rumpelstiltskin is my name...."

With the children, develop a creative dramatization of the story using voices, movement and space. Start by reading and showing the story through movement while singing the song. Many versions of the story can be found at your local library or on the Internet.

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Kerri Lynn Nichols has been a student and teacher of Orff-Schulwerk for 23 years, working with children and adults of all ages. Specializing

in voice, creative movement, percussion and integration, she presents workshops across the country. Currently, she is the Artistic Director for Tree Frog Productions (www.treefrogpro.com) and Choral Director for First United Methodist Church of Olympia in Washington, where she resides with her family.

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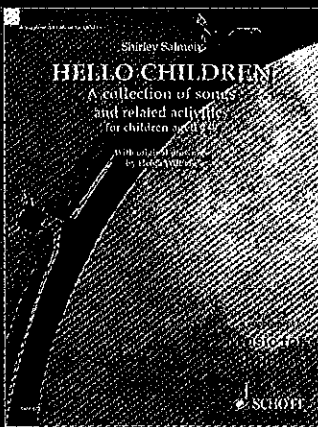


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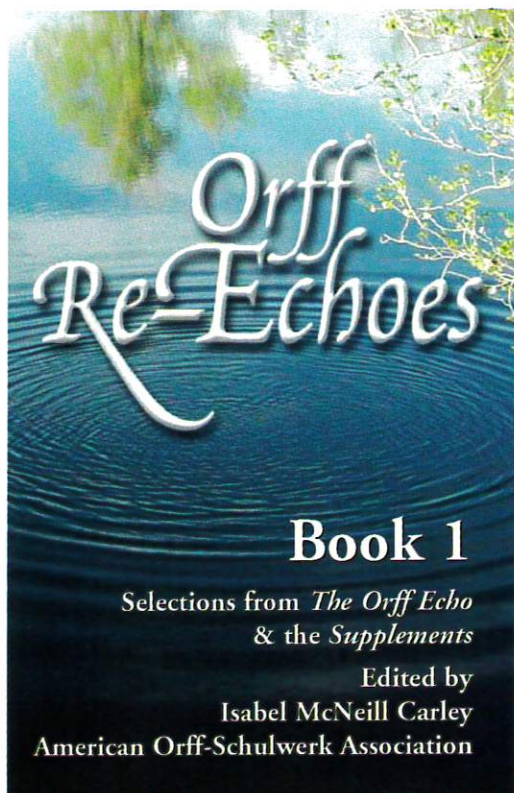
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ABOUT THE AUTHOR SHIRLEY SALMON



Shirley Salmon has worked with infants, children, teenagers, and adults of various abilities, including those with disabilities or mental/physical disabilities, in groups at school, in the classroom, in the home, in kindergarten, in one-to-one sessions for more than 30 years. Since 1979, she has been a leader in the field of music in Salzburg, Austria, where she directs the ensemble "Musik und mehr" in the community and in inter-culture schools. She has also been a member of the Salzburg Chamber Music Society and the Salzburg Chamber Orchestra. She has also been a member of the Salzburg Chamber Orchestra. She has also been a member of the Salzburg Chamber Orchestra. She has also been a member of the Salzburg Chamber Orchestra.



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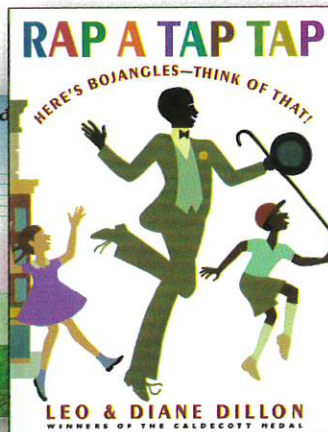
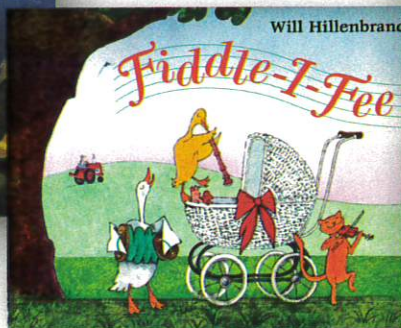
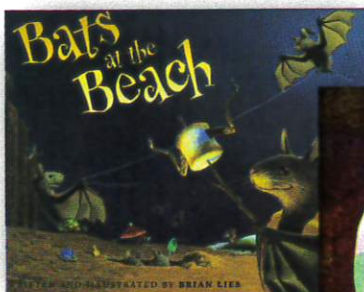
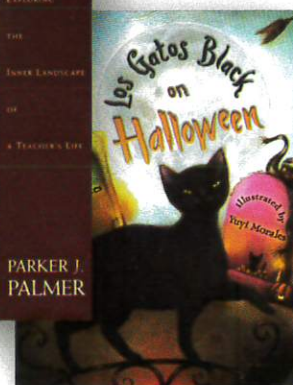
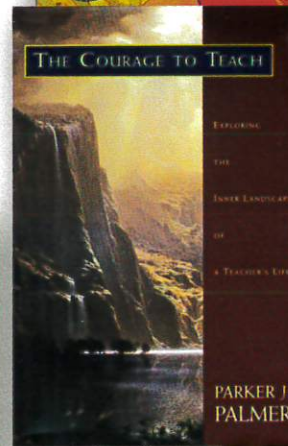
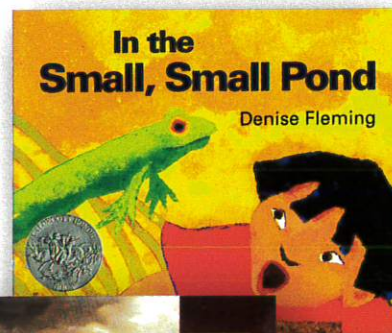
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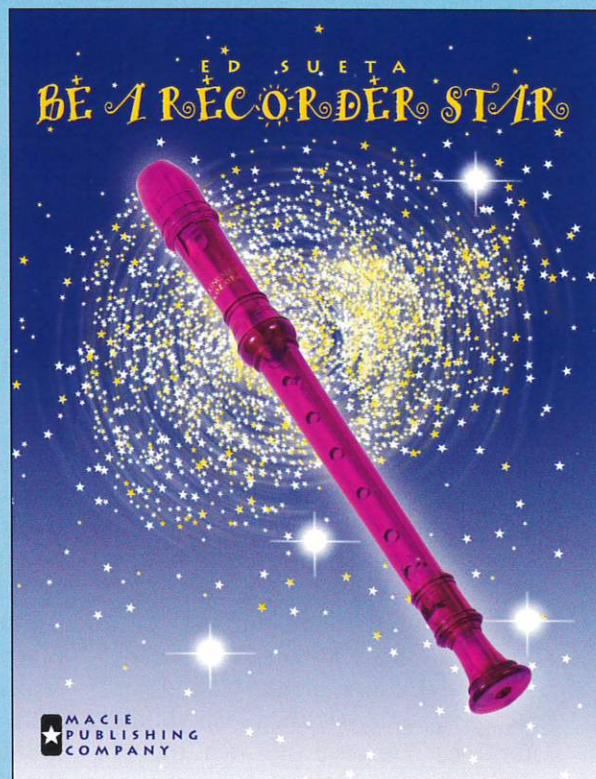


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Play, Sing, & Dance — continued from page 49

why they have the musical power that they do.

The last chapters, devoted to analysis of the *Music for Children* volumes, tie this section together. There has probably never been a teacher studying the Schulwerk who did not, at some point, stare at these strange little brown-and-gray books wondering how on earth to use them. Goodkin offers sage advice in this area, though not on how to *use* them, but rather how to *know* them so that the elemental style and high quality of

source materials manifest themselves into everyday teaching. Of particular note is the final chapter, "The Volumes: A Logical Progression." In it, he argues against the oft-mentioned yet ill-conceived criticism that, while the Orff Schulwerk approach may be playful and creative, it is lacking in structure and sequence. His argument is an articulate and compelling one that follows the theoretical layout of the volumes and thus further illuminates the elegance and power of the materials within them.

For those beginning their study of Orff Schulwerk, *Play, Sing, & Dance* provides a well-grounded overview of the many spreading roots and branches of the approach. For those further along in their journey, it bears the fruit of refreshing perspectives and stimulating philosophical points. Indeed, it is a volume with deep roots, a strong trunk, spreading branches and lush, green leaves—an inspiring book for novice and experienced Orff practitioners alike.

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Assessment Through the Schulwerk I (Grades K to 3) Assessment Through the Schulwerk II (Grades 4 to 6)

Presented by Dr. Robert de Frece
AOSA AV Library: 149AS, 150AS (DVD only)



Reviewed by
Beth Iafigliola

The AOSA AV Library is an evolving, relevant resource, always challenged to cover the most current concerns in American education.

One area that recently has received attention is Assessment. The pieces of the Assessment puzzle are falling into place in the library holdings with the addition of this presentation by Dr. Robert de Frece from the 2006 AOSA National Conference held in Omaha, Nebraska. But just like popular entertainment media that present flashbacks or answer questions from another perspective after the story has already begun, this session addresses the first question: What is the teacher's purpose in teaching a song?

"We work in an approach, Orff Schulwerk, that is very powerful," de Frece says. "It has very compelling and motivating materials that both teachers and children enjoy a great deal. Children are actively engaged, as are the teachers, and we all form a joyful community. That's the strength.

The weakness of Orff Schulwerk is that we have very compelling materials that engage teachers and children, and engage all of us in this active community of music-making, and it can be without purpose other than the piece."

De Frece reassures music teachers that they need not fear the National

Standards if they teach lessons with purpose. Teachers need not grab for a "quick fix" of new materials. The music materials become the means, not the ends.

The Orff Schulwerk approach, according to de Frece, is one of the most satisfying means to teach the National Standards but will require assessments done through observation rather than through paper-and-pencil tests. "We've got the way. We just have to use 'the way' in the right way," says de Frece.

*"We've
got the way.
We just have
to use 'the
way' in the
right way."*

—Dr. Robert de Frece

Citing a published article by George A. Miller in *The Psychological Review*, 1956, de Frece suggests that the teacher observe only small groups at one time. Observation becomes manageable if the teacher makes specific checklists, choosing only one objective, and noting the outcome for three to five children at a time.

De Frece states that he often walks around with a clipboard and marks only those students who are having difficulty with a skill. The teacher's intent should not be one of negative criticism, but of identifying and remediating the presentation of the material. In the session notes, de Frece states that the lack of skill in any given student is often not the fault of the child, but reflects more on the teacher's process of presenting the lesson.

The sessions begin with engaging music materials, targeted for specific grade levels, tested by the presenter in real teaching settings, and docu-

mented with clearly outlined lesson plans. Those new to the classroom, or those who forego television nights, jokes de Frece, and continually work to improve their own teaching skills, will find the layout of the materials refreshing. The professional participants bring musicianship and life lessons to the sessions that solicit comments from de Frece worth noting.

This new addition begins the discussion. Other AOSA AV Library holdings, previously presented at AOSA conferences and previewed in this journal, complement the ideas presented in this 2006 presentation. Sometimes it helps to go back to the beginning and view the story from the start.

Please consider these additional AOSA AV Library holdings when making assessments of your own teaching skills:

Writing Objectives

30MS Bob de Frece, *A Conceptual Rhapsody: Musical Understanding through Sound and Motion*

Using Checklists and Rubrics

139BB, Brian Burnett, *Authentic Assessment in the General Music Class*
114JS Judy Sills, *Making Music Count*

Exploring Different Methods or Approaches to Teaching

146 Judy Bond, R.J. David Frego, Sandy Mathias, Wendy Valerio, *Preparing the Next Generation of Music Teachers*

Music Assessment Games

136KP Karen Petty, *Assessment Can Be Fun and Games*

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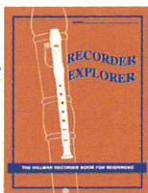
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Play is an essential function of the passage from immaturity to emotional maturity. Any individual without the opportunities for adequate play in early life will go on seeking them in the stuff of adult life.

—Margaret Lowenfeld



CARTOON: JUDITH THOMAS

The Power of Play

How Spontaneous, Imaginative Activities Lead to Happier, Healthier Children

by David Elkind, Ph.D.

Da Capo Press 2007



Reviewed by
Terry Boyarsky

My mother takes credit for my becoming a Dalcroze Eurhythmics teacher: In desperation, with three children under the age of 5, she handed us pots and pans, put on a record and left us to our own devices. Delightfully unrestrained, we created rhythm bands and parades.

It is a relief to read David Elkind's heartfelt new book, in which he says, "Play is the child's dominant mode of learning." With numerous anecdotes from his graduate students, personal life, fieldwork and literature, Elkind corroborates what music educators have known for some time: that children learn best when there is a balance among work, love and play. This is the book we wish would be required reading for parents. It would help them recognize the value and importance of play and the deleterious effects of substituting television, video or computer for old-fashioned games of skill, role-playing and socialization.

Heeding his own advice, Elkind has written a logical, approachable, compassionate book packed with information (i.e., which computer games to buy, misunderstandings about learning, parenting dilemmas) with a sprinkling of humor. Each stage of child development is meticulously described, showing how the proportions of work/love/play change over time. I can just picture this respected child development expert sitting on the floor with toddlers, sharing riddles with elementary children, shooting marbles with middle schoolers or reading poetry with adolescents. Playful energy abounds when he writes about his work.

In the inner city, where I spend
The Orff Echo - Fall 2007

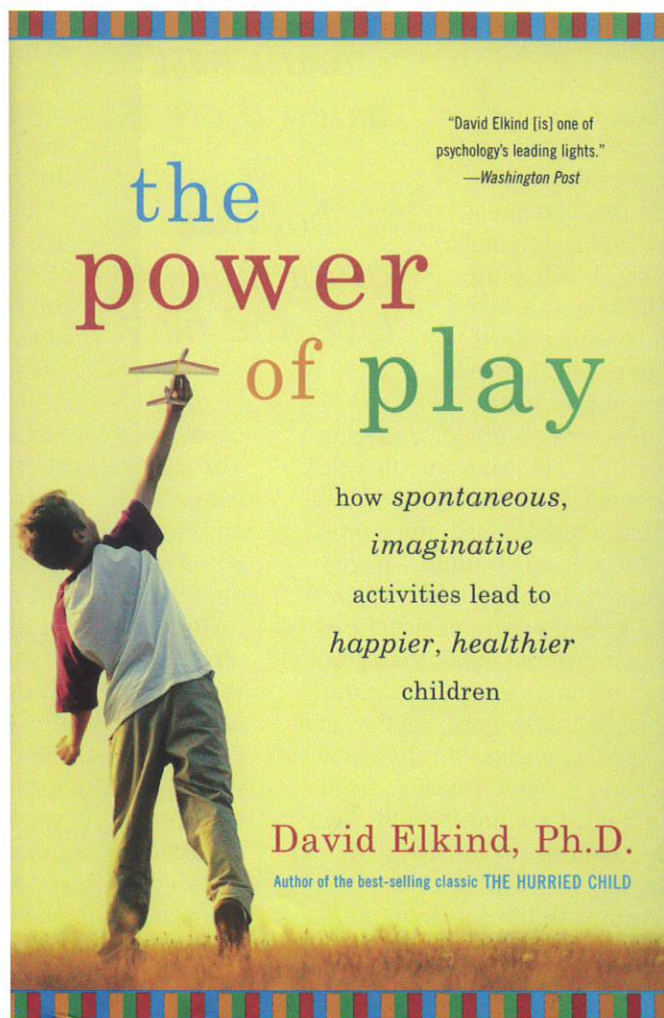
most of my teaching time, I have had to explain to fourth and fifth graders what I mean by "pretend," then gradually coax them in that direction.

Elkind paints a frightening picture of what we stand to lose if children are not given space to exercise "their inborn disposition of curiosity, imagination, and fantasy [which are] the mental tools required for success in higher-level math and science." He elaborates on the "psychological consequences of the failure to engage in spontaneous, self-initiated play,"

pointing out that "the sheer number of toys owned by contemporary children weakens the power of playthings to engage children in dramatic thinking," and offers suggestions to parents and educators for ways to support inquisitiveness and inspiration in children. He writes, "Like other human potentials, imagination and fantasy can only be fully developed through practice."

The Power of Play covers a deep range of resources for understanding how children build units of

literacy, math, and science and recommends ways to construct the optimum learning conditions for discovery and experimentation. In reference to parents and teachers trying to inculcate rules about such things as sharing toys, table manners, grammar and cleanup, Elkind notes, "If we appreciate that these lapses reflect intellectual immaturity rather than stubbornness or rebellion, we can handle them in a playful way. When we do this, the child is more likely to learn the rule than if we criticize the child for



something he cannot help." As a musician, I am intrigued by the predicament of how to point out something you are listening to. It is a bit like trying to point out a bird in a tree—it takes an effort to get your companion to see what you see.

Asking a 5-year old to find two eighth notes hiding in between quarter notes depends on how ready he is, how he interprets the directions and how obvious it is. It also requires that I put myself in his shoes (ears) and track what he hears. Elkind has provided a thorough foundation for us to appreciate how reasoning skills develop, prompting me to reexamine my own proclivities for listening and to fine tune strategies for asking children to hear.

Elkind discusses how "it is vitally important to support and encourage self-directed activities.... Even if those activities appear meaningless to us, they can have great purpose and significance for the child. Allowing the child time and freedom to complete these activities to her personal satisfaction nourishes that child's powers of concentration and attention." It strikes me that this is more typical of a Montessori classroom than a music class, since most music study occurs in time. I have asked myself, Is it possible or even practical to build more unstructured exploration into the music class? Does the way I teach make space for and respect each child's pace, rhythm and style? Dalcroze writes, "In the game as he conceives it, which springs fresh and trim and sparkling from his own little life, itself so varied, agitated, and reckless, he plays for the sake of playing.... For it is in his nature to prefer the games invented by himself to those imposed upon him." (Quoted by Marie-Laure Bachmann, *Dalcroze Today*, 1991.) Perhaps we can agree with Einstein that "love is a better

teacher than sense of duty" and remember that no matter how brilliant our lessons, the work must be balanced with love—for the children and the music. "Teaching, like parenting, is most effective and most pleasurable when the instructor shares his passions with the students," says Elkind.

Elkind is concerned that lack of creative experimentation will promote conformity. He points out that when a mechanical toy breaks, an inquisitive child can take it apart to see how it works or fix it, whereas if a computer game or toy with a microchip breaks, there is no way to know what happened. He cautions, "Children's inability to figure out how their playthings work can dampen their scientific curiosity." This brings to mind the many ways we configure music activities, from solo/chorus to bordun/improvisation. We regularly construct and deconstruct forms, often with input from the students. We combine, contrast and balance musical elements while supporting discovery in a nurturing environment.

Through musical experiences children connect with real (not virtual) events and materials. Through a child's enthusiasm, parents can be informed about how important it is to make a relationship with the body and the physical world. I am grateful that in the music world, there are many ways for a curious child to explore. Elkind writes, "Craft skills reunite us with the real world. They also reunite play, love and work."

Elkind draws our attention to the role of play in socialization and takes us through all stages, from infancy to adulthood. He discusses how games get more elaborate, complex and socially interconnected, and how these games center on "rules and rule innovation." Here is a direct corre-

spondence to the music room. When we structure lessons to allow children to improvise/experiment with musical material and make choices about form, we are encouraging individuation as well as socialization. Emile Jaques-Dalcroze also understood the value of combining challenge, humor and inventiveness: "Early childhood is the age of improvisation, i.e., of spontaneous creation. The task of the educator is to ensure to the child the possession of the greatest possible number of full sensations.... The best means of training the attention of children is to play intelligently with them. Games should be joy-giving; I look upon joy as the most powerful of all mental stimuli." (*Rhythm, Music and Education*, 1945)

When we encourage light-hearted, practical, cooperative games for students that balance solo/accompaniment, motive/improvisation, solo/chorus, same/different, we are not just teaching a subject, we are supporting growth in the whole person. Perhaps the educational trend toward standards and seeing humans as mechanisms can be reversed starting with the spirited learning that happens in the music room. Our music activities are living questions with action solutions—ways for children to explore themselves as well as the musical material. Elkind's triad of love-work-play is an eloquent message to rekindle what we know and feel to be at the heart of life, music and teaching.

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- Jaques-Dalcroze, Emile. *Rhythm, Music and Education*. London: Dalcroze Society, 1973.
- Terry Boyarsky is a certified Dalcroze Eurhythmics instructor, chamber music pianist and ethnomusicologist. She is a teaching artist on the rosters of Young Audiences of Northeast Ohio and the Ohio Arts Council.

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Play, Sing, & Dance: An Introduction to Orff Schulwerk

by Doug Goodkin • Schott



Reviewed by
David Thaxton

As Orff teachers, we appreciate the beautiful metaphor of the wildflower taking root in whatever soil its seeds are scattered. But while we admire the diverse manifestations of those seeds, we often crave an examination of how the elements of the Schulwerk fit together and how the approach can serve as an anchor in the often-stormy environment of today's schools. In his introduction to Orff Schulwerk, *Play, Sing, & Dance*, Doug Goodkin draws from over 30 years of teaching experience at The San Francisco School, as well as a lifetime of study of the Schulwerk and music cultures from around the world, to provide just that. The result is a work that ties these diverse perspectives into a beautiful vision of the Schulwerk.

The book is divided into two main sections, "Orff Media" and "Elemental Style," but could as easily be titled "Branches" and "Roots." In his introduction, Goodkin gives a compact yet solid overview of the philosophical and historical origins of the Schulwerk. From here, the "Orff Media" section branches out into 16 chapters covering varied and essential elements of the Schulwerk that could each warrant years of study on their own, covering topics from games, language, song and movement to instruments, drama and celebrations. Each of these illustrates an element of the Schulwerk that awakens the unique and individual voice of each child-musician.

Much of the strength of the writing comes from the various perspectives provided by the author. In each chapter, one can easily find theoretical,

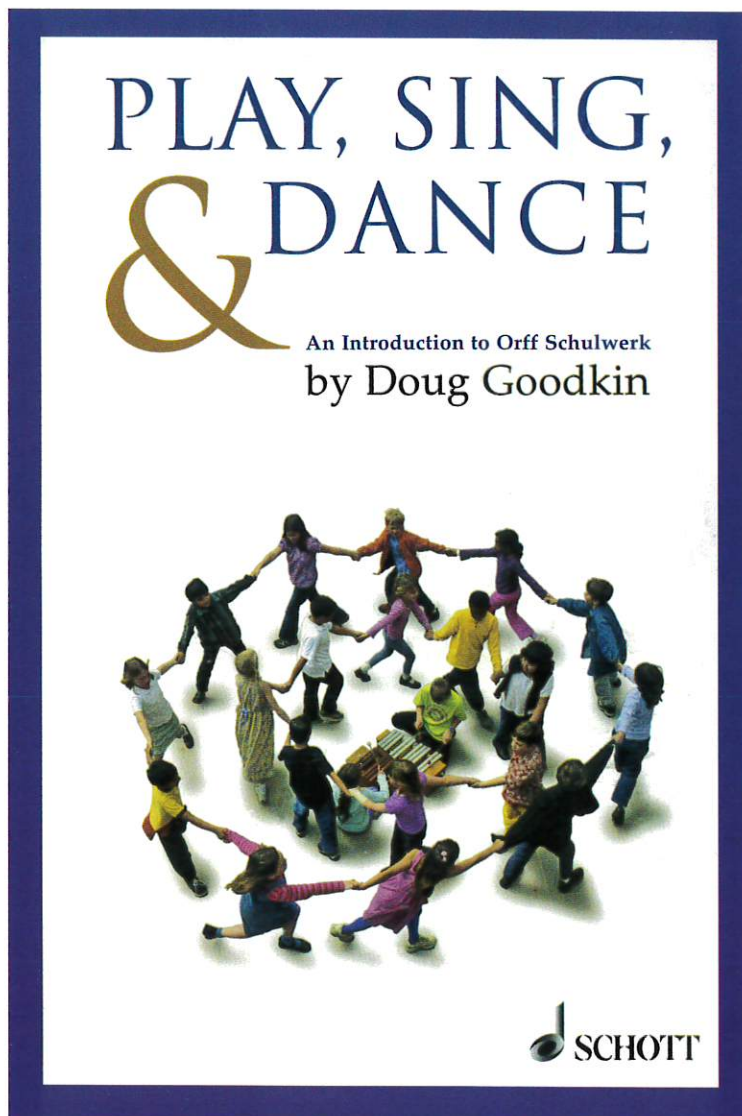
historical and philosophical references alongside stories from the author's classroom, life and travels. Additionally, by having worked through these concepts in the fertile ground that his teaching situation has provided him, he is able to relate many practical processes and sequences that translate into solid and successful teaching. For those who thirst for more, he includes an impressive bibliography and footnotes that don't just merely point to a source, but often reveal rich detail and anecdotes.

While the first section represents an outgrowth of diverse media through which the child's musical expression is drawn out from within, the second section, "Elemental Style," explores elements of the Schulwerk that build musical skills and understanding. This section focuses on concepts introduced by Orff and Keetman, as well as techniques that have worked their way into practice, like rhythmic vocalization and solfège. Goodkin begins with

a discussion of rhythm and pitch syllabification systems, providing a thought-provoking rationale for choosing among various approaches.

The following chapters dig into what Orff and Keetman laid down as the theoretical roots of elemental style: the pentatonic scale, the drone and the ostinato. These chapters not only artfully define each concept, but also draw from historical and scientific perspectives to effectively illustrate

continues on page 44



Inventing Kindergarten

by Norman Brosterman

Harry N. Abrams, Incorporated, New York, 1997



Reviewed by
Pam Hetrick

Play is the purest, the most spiritual, product of man at this stage, and is at once the prefiguration and imitation of the total human life,—of the inner, secret, natural life in

man and in all things. It produces, therefore, joy, freedom, satisfaction, repose within and without, peace with the world. The springs of all good rest within it and go out from it."

—Froebel, *The Education of Man* (30)

Tell that to the politicians, parents and educational leaders who are promoting testing, accountability and other child-unfriendly systems at the expense of our nation's children.

With the kindergarten curriculum now looking like the first-grade curriculum of less than a generation ago, it's no wonder the practice of redshirting—starting children in kindergarten a year later—is now prevalent. Where is the time for children to experience creative play, explore their immediate world, develop social skills?

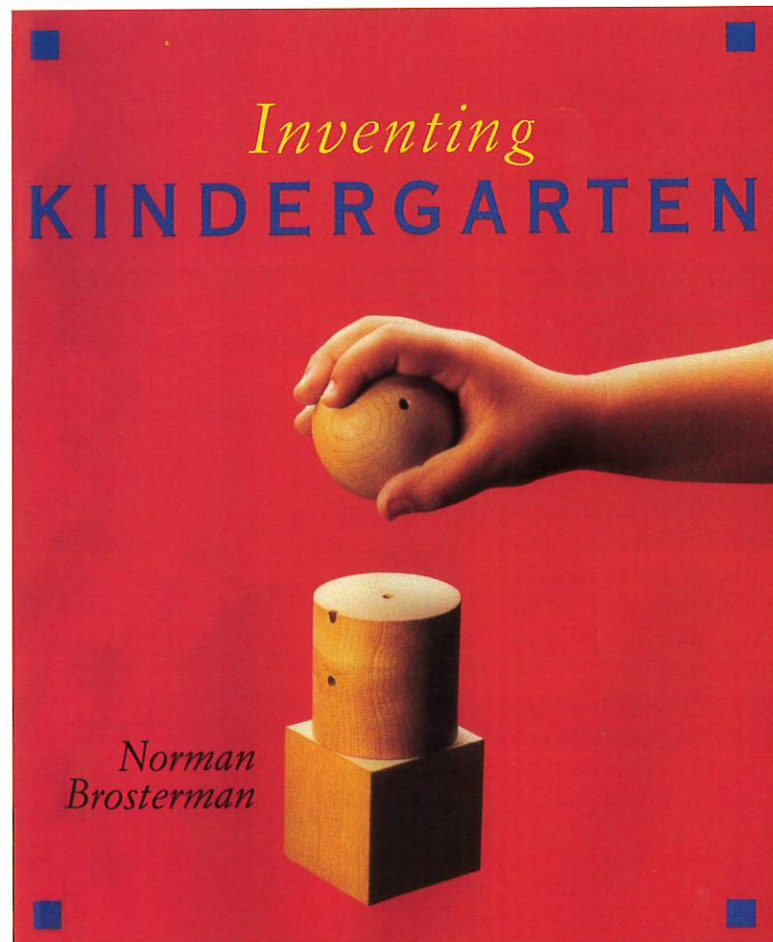
Froebel's ideas, developed in the 1830s, offer revolutionary solutions to our product-crazed educational system, ideas that have been proven to work, as Brosterman demonstrates. Although the book is not intended to address these issues, the lessons are there. This astounding book is stimulating on many levels; Orff-Schulwerk teachers will find it especially so.

Brosterman's book is, first, a fascinating look at the visionary crystallographer and German educator Friedrich Froebel—the inventor of kindergarten. His was a comprehensive program for children, involving nature study, singing, dancing, storytelling and the "Froebel gifts." Inspired by the new ideas of Pestalozzi, including education for everyone and active, hands-on

learning (unlike the previous norm of lectures and recitation), and of Jean-Jacques Rousseau, who encouraged giving children the freedom to play and learn from nature, avoiding books until older, Froebel created a system of education designed to inspire thinking, creative, socially responsible children.

Froebel clearly understood the power of play; play was seen as the engine that energized the system and was fundamental to learning. All of his kindergarten activities were a form of play. Recognizing the importance of children handling material objects to develop creative faculties, he developed his "gifts"—20 educational toys designed to teach about art, design, math and natural history. While the play objects themselves were not new (balls, blocks, sticks, paper, clay), the way he envisioned using them was radical.

Architect and artist Brosterman has collected children's building blocks and design work from 19th century Froebel kindergartens. Photographs of these gifts throughout the book are outstanding, making it easy to imagine the excitement and wonder children might have felt playing with each one. The first gift, for example, is balls—six small, rainbow-colored, soft wool balls. "Perfect in form, the ball, or sphere was the practical expression of stability and the material expression of motion. By grasping, rolling, dropping, hiding, swinging the ball, the child gained intuitive and experiential knowledge of object, space, time, color, movement, attraction, union, independence and gravity" (42). A form found throughout nature, in play it could represent anything, mathematically a point and the number one, and



in the realm of beauty, the primary colors and the synthesis of their unions. This first gift was meant to be the model for everything and, above all, an expression of unity. "In the first plays with the ball the life of the child makes itself known, and the outer world makes itself known to the child in unity" (Froebel, *Pedagogics of the Kindergarten*, 60).

Brosterman devotes the largest chapter in the book to the 20 gifts, as they reveal the philosophy and artistry of Froebel's ideas. The gifts include blocks, parquetry, drawing, sewing, cutting, weaving, paper folding, prick and peas work—all designed as simple, open-ended symbolic playthings to inspire creativity as well as abstract thinking and unconventional reasoning. "The gifts were intended to be nothing less than a model of universal perfection and the key to recognizing one's place in the natural continuum" (13).

How do we know this system of kindergarten was successful? In the second part of his book, Brosterman makes a convincing case for the impact of the Froebel kindergarten on the western world, especially 20th century abstract art and architecture. Calling it "the seed pearl of the modern era" (7), he proposes that Georges Braque, Piet Mondrian, Paul Klee, Wassily Kandinsky, Frank Lloyd Wright, Le Corbusier and R. Buckminster Fuller shared in common an education in a Froebel kindergarten. Seeing a Mondrian painting side by side with an example of the 14th gift (paper weaving), or a Paul Klee watercolor next to several examples of designs made from the seventh gift (parquetry) is startling. Or a Frank Lloyd Wright drawing of the Frederick C. Robie House next to a "house" nature form of the sixth gift. Frank Lloyd Wright spoke often of the importance of his kindergarten experience. "Mother learned that Frederick Froebel taught that children should not be allowed to draw from casual appearances of Nature until they had first mastered the basic forms lying hidden behind appearances. Cosmic, geometric elements were what should first be made visible to the child-mind.... The

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virtue of all this (the gifts) lay in awakening of the child-mind to rhythmic structure in Nature—giving the child a sense of innate cause-and-effect otherwise far beyond child-comprehension. I soon became susceptible to constructive pattern *evolving in everything I saw*. I learned to 'see' this way and when I did, I did not care to draw casual incidentals of Nature. I wanted to *design*" (138).

Froebel's ideas resonate with Orff's educational ideas. It is not unreasonable to suppose that Orff either attended a Froebel kindergarten or was aware of the system. In a speech given at the University of Toronto, Orff said, "The Schulwerk develops the imagination and directs it towards the archetypes in nature and creation; the child is in contact with positive forces that are ordering, relaxing and healing" 11. (*Orff Re-Echoes*, Book II, 11) It would be a fascinating project to look at the parallels between Orff's and Froebel's ideas. I see Orff's ideas as analogous to Froebelian ideas in the musical realm. Keetman's rhythmic building blocks, the drone, ostinato, use of the pentatonic, body percussion, un-pitched percussion and barred instruments—clearly these are Orff's and Keetman's gifts intended, like Froebel's gifts, to nurture a child's desire to create, not mimic. As Werner Thomas states in the Introduction to

Elementaria, "For working with Schulwerk does not entail the study and performance of melodies and songs with ready-made accompaniments, but rather a continuous *ars inveniendi*, a spontaneous art of discovery with a hundred ways and a thousand possible structures" (13).

Ten years after its publication, Brosterman's book continues to fascinate, judging by the recent exhibit "Inventing Kindergarten" at the Art Center College of Design and the Institute for Figuring. (See www.theiff.org for wonderful photographs of the gifts as well as more information about Froebel.) Perhaps it isn't too late to change the dangerous path we are taking in education, beginning in kindergarten.

By education the divine essence of man should be unfolded, brought out, lifted into consciousness.

—Froebel, 1826

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Reviewed by
Sarah Willner

At the Art of Play 2007 National Conference in San Jose, we will have an exceptional opportunity to see performances of some of the world music traditions that

have most actively cross-fertilized with Orff-Schulwerk. At Thursday evening's concert Keith Terry will entertain with his Body Music ensemble, Slammin'. Friday's concert, "Playing with Sticks," will feature three groups: Chinyakare—Zimbabwean mbira, marimba and dance; Gamelan Sekar Jaya—Balinese *jegog* music; and San Jose Taiko. Both shows will be at the San Jose Civic Auditorium.

From its beginning and throughout its history, the Schulwerk has been connected to the traditions showcased in these concerts. Our instrumentarium is an inspired cousin of gamelan and marimbas. The magic of Body Music and the majesty of Taiko emerge from the interplay between rhythm and movement, a nexus close to our Orff hearts. The following CDs and DVD will bring your ear into the music before the conference and enliven your teaching resources. As Tute Chigamba writes in his CD liner notes (reviewed below), "*Dandemutande*: This music is spreading all over the world."

Slammin' All-Body Band

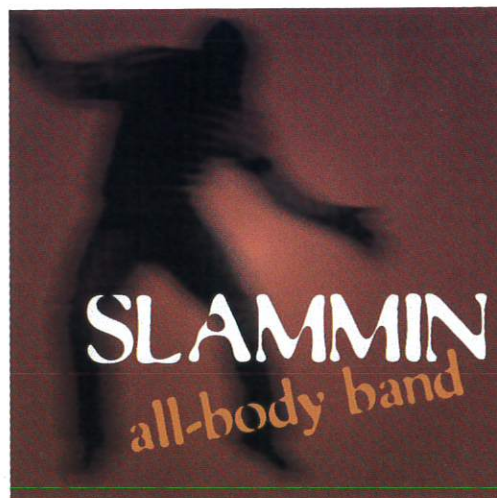
Crosspulse Records and Videos
CPCD005, 2005
www.crosspulse.com

Body Music legend Keith Terry has produced the first CD of this all-star, "all-body" party. Though most of the cuts are from live concerts, they only begin to convey the virtuosity of Slammin's riveting, physical show. Tight, unexpected arrangements of Jimmy Cliff reggae and old-school

Motown keep it funky, while soulful, original works often evolve from a "concert challenge," in which someone from the audience picks one band member to initiate an ensemble improvisation. On the last cut, the audience acts as a willing sonic instrument of Keith's conducting. Unfortunately, the modest CD liner notes don't reveal the group process that goes into creating these improvisations.

The trio of Slammin' singers brings together individual worlds of jazz, gospel and salsa stylings, supported by an admiring rhythm section consisting of vocal bass, mind-boggling beat-boxing and, of course, Terry as the engine in the

middle: a chill dervish of feet, thighs, chest and hands.



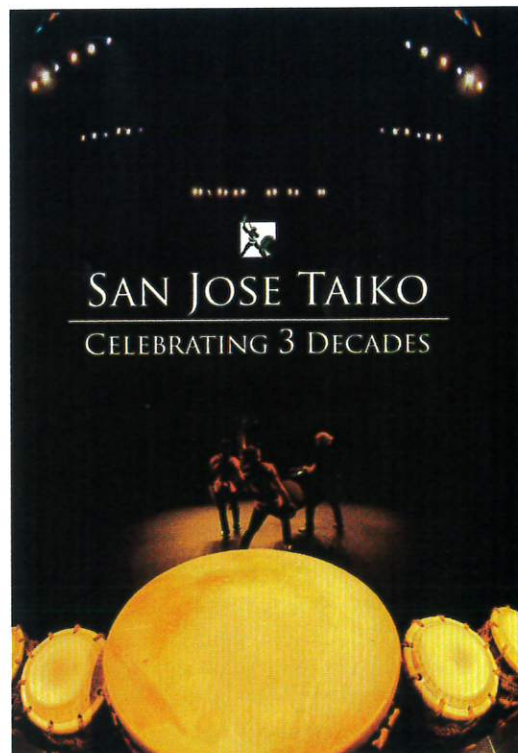
San Jose Taiko: Celebrating Three Decades

2007 San Jose Taiko, DVD
www.taiko.org

This live DVD features highlights from the San Jose Taiko's 30th Anniversary concert. Taiko must be seen as well as heard, as the physical striking of the large and small drums inscribes a dance. Much of the music is in exact unison, creating an impression of joyous freedom created by dedicated practice. The soloists fling their sticks in the air with perfectly controlled abandon, urging themselves on with fierce cries.

For their anniversary concert, SJT performed shorter, abridged versions of pieces that they have performed over the past 30 years. A wide variety is shown here, many commissioned from the SJT membership and its friends. The celebratory *Ei Ja Nai Ka?* emphasizes the dance aspect of taiko; a Latin *clave* supports the drums in the cross-genre *RumbaKo*. SJT member Franco Imperial's work *Iruka* at one

point has three drummers miming their parts in breathtakingly graceful slow motion, while on the other side



of the stage their counterparts continue to play in fierce “real time.” My favorite number is the duet *Celebration*, created by founders and directors P.J. and Roy Hirabayashi. A contrast to the grave power evinced in many

of the other numbers, this short work is the most playful on the recording. The sound never stops on this well-edited DVD, as compellingly choreographed transitions bridge each of the pieces.

Although this is not a teaching DVD, it does tell us a little about SJT’s educational and community programs, which were born out of SJT’s strong connection to Bay Area Japanese-American communities.

Gamelan Sekar Jaya: Balinese Music in America

Gamelan Sekar Jaya, 1995
www.gsj.org

Bay Area Balinese music and dance troupe Sekar Jaya features two types of gamelan orchestras on this recording: the brilliant, big-band gong kebyar and the delicate, ceremonial angklung. Orff’s metallophones famously evolved from his witnessing a touring Javanese gamelan; Balinese bronze instruments resound in this same family. Both gamelans consist of metallophones, gongs, drums and flutes, though the kebyar is weightier. The repertoire of the angklung, with its nostalgically sweet do-re-mi-sol scale, is easily transferred to Orff instruments. Especially evocative on this disc is composer I Ketut Partha’s *Sindu Arsa*, an angklung instrumental

woven delicately around a Balinese children’s song. Containing secular works created for performance at festivals, concerts and competitions, with music written both by members of the group and by some of the most famous 20th-century Balinese composers, the CD is an excellent introduction to gamelan.

Bronze gamelan has become a fixture of world music outside Indonesia. At the conference performance we will hear Sekar Jaya performing on another type of gamelan: the mighty bamboo gamelan jegog. Aside from a few ensembles in Japan, Sekar Jaya is the only group outside of Bali to tackle these singular instruments, whose individual bass bars are three meters long.

Demanding remarkable energy from its 14 players, jegog also exhibits the interlocking parts and contrasting

dynamics and tempi characteristic of much Balinese music.

Sekar Jaya has not yet recorded a CD of the jegog music it will perform at the conference. You can hear examples of Balinese jegog groups on Celestial Harmonies, King Records or JVC recordings.



Mhembero Mbira Ensemble: Pasi Mupindu (The World is Changing)

1998 Mhembero Mbira Ensemble
www.chinyakare.com

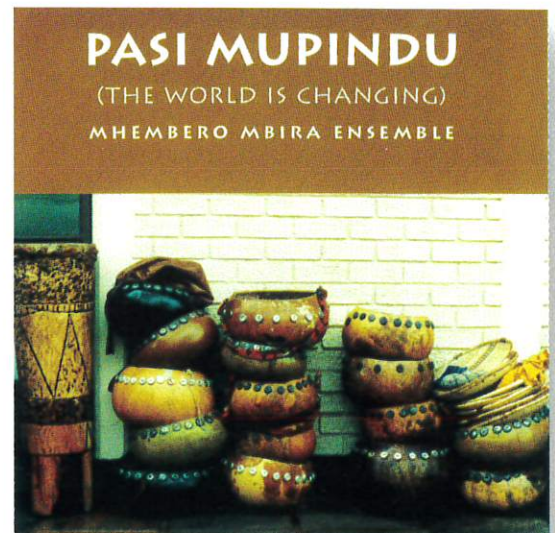
This is the first CD by the Chigamba family, led by Tute Wencil Chigamba, one of Zimbabwe’s national cultural treasures. His daughter, Julia Tsitsi Chigamba, who settled in the Bay Area in 1999, is the artistic director of Chinyakare Zimbabwean music and dance ensemble. Julia Chigamba is known not only for her music, but also for her beautiful ceremonial dancing. Chinyakare will play many of the pieces from this CD at the Friday night concert, starting on *mbira*, then switching to sturdy marimbas.

Recorded live in Harare, Zimbabwe, in 1996, this entirely *mbira* CD
The Orff Echo - Fall 2007

focuses not on entertainment, but on the ceremonial calling of the spirits in the *bira* ceremony. The music is judged by whether or not the spirits choose to visit as it is being performed. Tute Chigamba, composer of most of the pieces, will name a piece only after it has been accepted by the spirits. He explains the theme of the CD: “The world is changing. Not too long ago, white people destroyed *mbira* and did not let anyone play them. Now white people are coming to Zimbabwe to learn how to play *mbira* music.”

In each piece, fine details of the complex texture—the insistent vocals of daughter Irene Chigamba, an accented detail of the *mbira* melody and the humming unison bass line—catch our attention for a few moments before blending again into the ensemble. The *mbiras*

are ever urged on by the insistent liquid heartbeat of *hosho* shakers.



There Is a Flower at the Tip of My Nose Smelling Me

by Alice Walker • Illustrated by Stefano Vitale
Harper Collins Publishers



Reviewed by
Deb Bunnell

Sometimes you read a story to your class to help teach a concept, other times to share the background of a song, still other times the story is the song reworked as a book. Alice Walker's *There Is a Flower at the Tip of My Nose Smelling Me* is pure pleasure. The invitation to read this book is threefold.

First, the title itself arouses curiosity by the turn of the phrase. As Walker uses this technique throughout the book, the reader looks forward to the next page while regretfully leaving one behind. This backward or upside down way of looking at everything—for example, “There is a road at the bottom of my foot walking me”—supports discussion and experimentation. Multiple interpretations inspire exploration and are a natural springboard for creative classroom activities.

Second, Stefano Vitale's illustrations are magnificent images based directly on the text. Rich colors beckon you to look closer to find playful details on each page. The images stimulate the eyes while simultaneously giving pleasure. The illustrations present only one possibility for each statement. Even as these pictures present a possibility, they are, as the text, open to interpretation, thereby encouraging exploration in the Orff classroom.

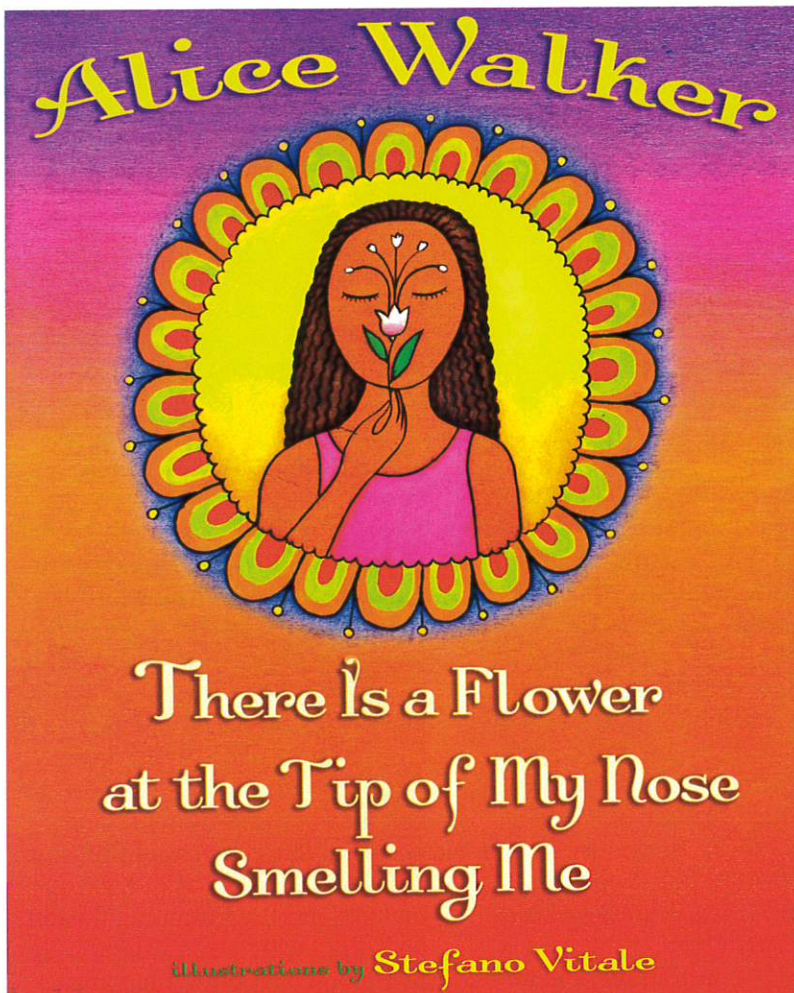
The third invitation is the author herself, Alice Walker. Walker's best-known work is *The Color Purple*, for which she won a Pulitzer Prize in 1983. She has written novels, stories, essays and poems. Her work typically focuses on the struggles of African American women in societies that are racist, sexist and violent. She has received more than a half dozen literary awards in addition to the Pulitzer

Prize. Walker partnered with illustrator Catherine Deeter to create three earlier children's books: *To Hell with Dying*, *Finding the Green Stone* and *Langston Hughes: American Poet*. Walker is a living literary icon.

Unlike her typical themes, *There Is a Flower at the Tip of My Nose Smelling Me* is a gentle celebration of life with an emphasis on nature and creativity. In an author's note Walker says: “One day I went walking in the forest near my house with my dog, along an old logging trail. Redwoods rose to left and right, the sky was brilliant blue with a few threads of

clouds, the earth was scented with spring. As I walked, the wonder of myself as part of all this overcame me. I began to sing: ‘I come out of You, my Love. I come out of You!’ Over and over, with the greatest gratitude and joy. As soon as I got home, my big black lab trotting just as happily beside me, I wrote this book, which was not a book then, but a thank you note.”

A threefold invitation to enjoy a book, by an award-winning author, that makes one smile is not to be ignored. There is a book at the bookstore buying me.



Clatter Bash!

A Day of the Dead Celebration

by Richard Keep
Peachtree Publishers



Reviewed by
Marjie Van Gunten

Knock-knock!
Shhh! Huh? Rat-
tle-rattle ¿Qué?
Creak-crack, Up we
go! Big fiesta! Yay!”
Playful skeletons
prance and dance
across the pages as
fact and fancy tell

the story of El Día de Los Muertos, a Mexican holiday celebrating death. Now there's a concept: celebrating death! But, in reading this book, we learn that El Día de Los Muertos is not a time to feel sad or afraid of death. It is a time for *familias* (families) to come together, share memories of past loved ones and celebrate the joy of being alive!

Bright, cut-paper illustrations show the traditions of this holiday, from the arrival, at sunset, of the families at the graveyard to decorate with marigolds ... to stories, feasting and dancing under the stars ... and, finally, the clean-up and quiet *tumbas* as dawn brings an end to the fiesta. Skeletons skedaddle across every page, but they are such fun-loving specters that there is nothing scary about them as they chase butterflies (symbolizing the souls of the departed) or join in the mariachi band.

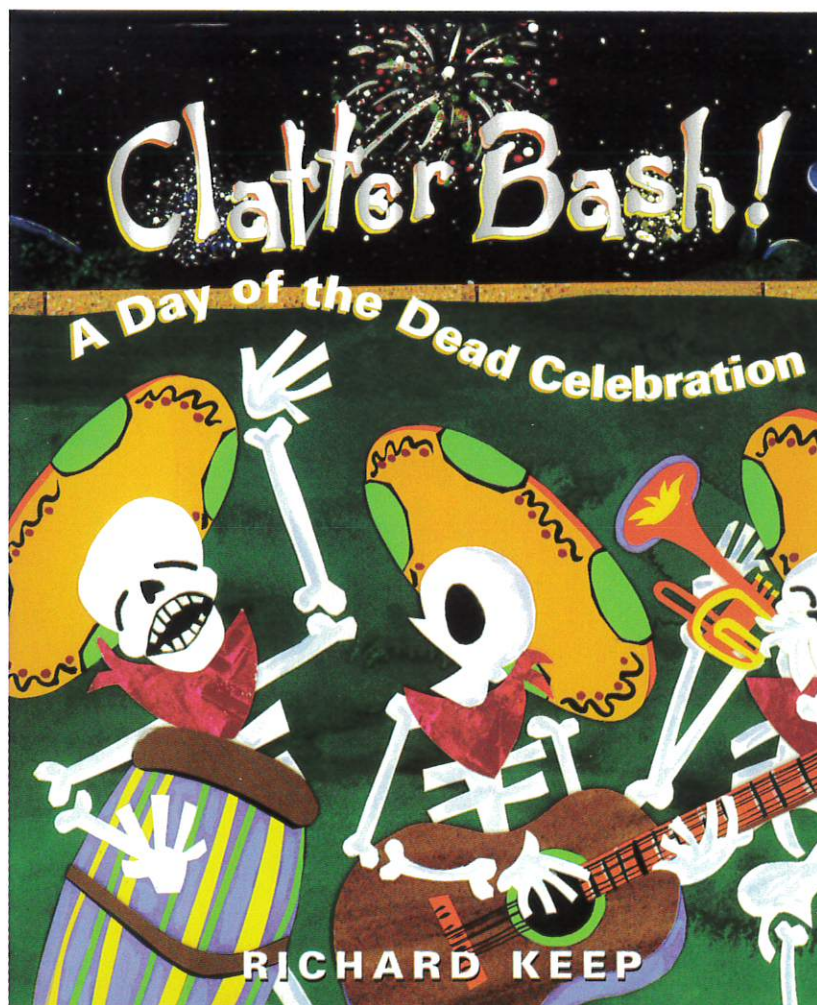
The story of the celebration is told through pictures, with sparse text on the bottom of each two-page spread. A section in the back of the book explains the meaning of symbols that appear throughout: *pan de muertos*, *papel picado* and *ofrendas* in honor of the memory of beloved friends and family who have died. After reading this book, it is easier to understand how El Día de Los Muertos helps families incorporate the inevitability of death into the life of the living. Nothing is morbid or disrespectful—the

noisy fun is balanced with quiet respect. As sleepy partygoers return home, they know that the dead are not forgotten and that they will be able to revisit them again next November 1.

The text only hints at what is happening as the story unfolds, and a delightful bonus is that Spanish words are mixed in with English in such a way that the meaning of every word is clear for speakers of either language. Onomatopoeia extends the wordplay and encourages expressive reading. The rhyming text is based on an eight-beat phrase structure and offers opportunities for echo clapping ... and for creating new rhythmic pat-

terns by rearranging words or creating new ones.

Clatter Bash! is a wonderful way to inform children about a Mexican holiday that contrasts with the American celebration of Halloween. It honors the language of Spanish speakers in the classroom while engaging all students in rhythmic word play. And the spirits of the dead that dance across these pages will help children begin to process a concept that is often cloaked in anxiety. Mortality is a little less scary after reading about playful skeletons who return to their graves with a “Wink-blink, Yawn ... Snore ... ¡Adiós! Goodbye!”





codea

*I think, at a child's
birth, if a mother
could ask a fairy
godmother to endow
it with the most useful
gift, that gift should
be curiosity.*

— Eleanor Roosevelt



Refreshing
Ideas

Idea #44

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