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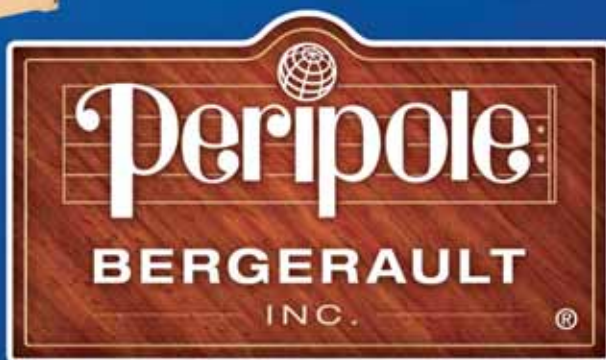
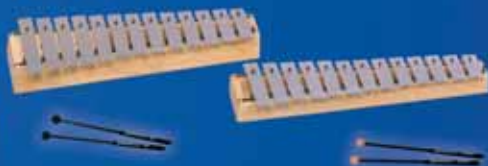
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to be held in Charlotte in
November 2008.

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American Orff-Schulwerk Association

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Spring 2009	Alan Spurgeon	Open Submission	October 1, 2008
Summer 2009	Martha O'Hehir	Orff Beyond the Classroom	February 1, 2009
Fall 2009	Carlos Abril and David Thaxton	Technology	May 1, 2009

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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Cherishing the Past 40 Years of AOSA

By AOSA President Jo Ella Hug



Jo Ella Hug

I felt like an investigator on the PBS show *History Detectives* when I set forth with a mission to delve into an AOSA history mystery. My initial question was whether or not AOSA's

founders knew they were witnessing history during our early years. When I set out to research something of our organizational past, I am most likely to go to the oldest issues of *The Orff Echo*.

What were our founders doing in November 1973? I am lost every time I visit these oldest copies of our cherished journal because I want to read every word. This issue is a total of eight pages and gives a glimpse of our founders' worker-bee natures. At that point, we were five and a half years past the initial gathering of eight in response to Arnold Burkhart's invitation. Of our 10 founders, I found reference to most in the November 1973 issue of *The Orff Echo*:

Arnold Burkhart – national executive secretary; quoted extensively in an article by Janice Rapley titled, "Trends in the Use of the Orff-Schulwerk in the United States"; AOSA Nominating Committee

Isabel McNeill Carley – editor of *The Orff Echo*; director of music at J.C. Campbell Folk School; listed as a publisher of newly arranged pieces for unison voices and rhymes with Orff arrangements

Norm Goldberg – quoted in a letter to the editor from Theodore Mix attesting to the high quality of the recent National Conference in Minneapolis; also on the National Board of Directors

Joe Matthesius – AOSA Nominating Committee; just retired from the Birmingham (Michigan) School System

Elizabeth Nichols – faculty at Ball State University; just completing a

term as chapter news editor of *The Orff Echo*

Ruth Pollock Hamm – president of the American Orff Schulwerk Association; preparing to present at the Ohio convention of the International Reading Society; teacher in Shaker Heights Public Schools; educational consultant

Jacobeth Postl – AOSA treasurer; AOSA Nominating Committee

I am sure this information is incomplete as the 1973 writers weren't striving to create a historical record. They were keeping a new movement alive. I am especially heartened by the number of tasks Ruth Pollock Hamm managed while serving as AOSA's president.

I think Ruth would understand my recent failure to anticipate the emotional impact of standing on the stage with Doreen Hall for the presentation of the first North American Alliance Award. She would resonate with my moment of recognition that I was witnessing Orff Schulwerk history.

In April 2008, the first North American Alliance Award was presented to Doreen Hall. I should have realized the momentous importance of the occasion early in the planning stages as we worked through Carl Orff Canada and AOSA for nearly three years to actually be able to present the award. If Orff Schulwerk in North America is a grand building, Doreen is the foundation. The part of me that helped write the guidelines for the award and commissioned a calligrapher to create the award became divorced from my emotional self that would participate in a history-making moment.

In those early years, did Doreen know her words would have wings; her actions would change the face of music education in North America? Were AOSA's founders thinking about the importance of their ground-breaking actions, or were they simply working to the maximum to keep Orff Schulwerk moving forward both for children and adults?

In this, our fortieth year of AOSA, I salute those who have been carved into our memory as well as those whose deeds maintained the flame without recognition in AOSA's history book. As an organization, we are changing and evolving as we have from the very beginning—and working. I'm encouraged by the work underway in 1973 and recognize the same ethic in the National Board of Trustees today. We teach children. We teach adults. We teach each other. In the process we are nourished, and the Schulwerk continuously adapts and spreads to new fertile ground.

Why do I have a copy of *The Orff Echo* from November 1973? Someone thought I should take a look at a couple of boxes dropped off at our Fine Arts District Office on their way to the dumpster. In the boxes I found early issues of *The Orff Echo*—priceless treasures to me. Shirley Hover didn't know she gave me a precious gift, and I regret that I never had the opportunity to thank her. As we move further into AOSA of the twenty-first century, I hope we'll have the opportunity to thank those who encourage the Schulwerk through their deeds and through their generous gifts. I consider it a tragedy that I never knew Shirley Hover but we can learn—we can do better. When we reach our fiftieth milestone, I hope I've had the chance to connect a few more dots for AOSA. Let's celebrate our accomplishments and our challenges. Let's find ways to say "thank you" to people who have helped AOSA through tough times. Let's thank our teachers and those who nourish us every day through challenge as well as support.

You, too, can be an AOSA history detective. Check out the History Interest Group meeting in Charlotte—stardom awaits you! For more information about online registration for the 2008 AOSA Conference in Charlotte visit www.aosa.org.



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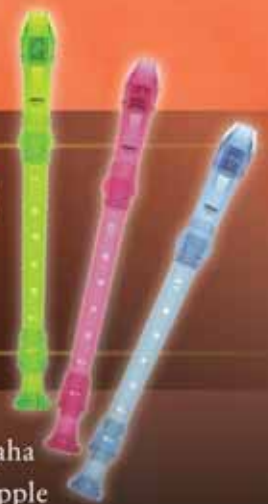
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Honoring and Respecting Musical Instruments in the Classroom

By Joan Bell Dakin

In the ideology of many cultures, an instrument has its own voice separate from its maker—a spirit of its own. The musician humbly brings that voice and spirit alive. Within that context, a musical instrument is honored and treated with respect, not only because of its monetary value and service, but also because its spirit and voice deepen our own human voice and spirit.

A musical instrument is an object that humans have created as an extension of our selves to fulfill our need to make meaning in our lives in an artistic way. In the ideology of many cultures, an instrument has its own voice separate from its maker—a spirit of its own. The musician humbly brings that voice and spirit alive. Within that context, a musical instrument is honored and treated with respect, not only because of its monetary value and service, but also because its spirit and voice deepen our own human voice and spirit.

Master teacher James Harding begins the school year with a “respect” game. To the music of *Les Salut* (found on New England Dancing Masters *Listen to the Mockingbird* CD), the children move around the music room, and at the musical cue,

stop, bow to a favorite instrument, bow to one another, and bow to the teacher. Students are able to demonstrate different ways to bow, but the bows need to be respectful. I tried this in my own classroom and, with student input, developed a rubric for a grade. The goal was for students to move silently with grace and to demonstrate courteous and elegant bows while keeping time to the musical cues. This game subtly introduces children to the concept that instruments are special and need to be treated with respect and honor.

I am now retired and studying Taiko drumming. This lesson of respect is taught at the Dojo (meaning “the place of the way/path”) of Odaiko Sonora in Tucson, Arizona. When I enter the studio, I bow to my teachers and to the drums. The drums



Some instruments from Gamelan "Range of Light"

are treated with esteem not only because they are beautiful and expensive, but also because many Taiko drummers believe each drum has a spirit and its own voice, and at this Dojo, even its own name. I am being taught not only how to play the drums well, but how to also move them respectfully, and how to store them with care. For example, never drag or push a drum along the floor with your foot; always lift and place it. The head of the drum is not a table—don't leave your "bachi" (mallets) on it. At the end of rehearsals, each drum is covered with a specially-made case, and stowed away into its own place in the storage closet. The students also sweep the floor, preparing it to receive the drums for the next rehearsal. We then gather in a circle, bow, and say together to the drums and to the teachers, "Arigato gozaimashita," which means "Thank you very much."

Odaiko Sonora writes in their student handout, "In Taiko, martial arts practices blend with creative arts practices so that we strive toward humility, gratitude, respect, [and] community, as well as personal growth and expression."¹ These concepts apply to other players, the teachers,



Offerings of food and flowers to the spirits of a gamelan

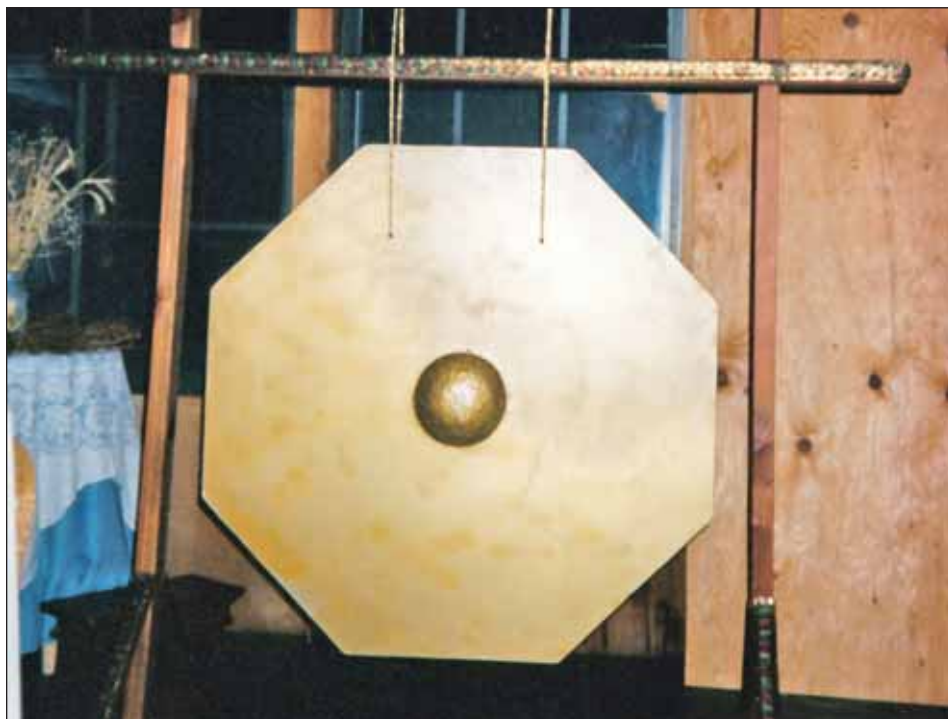
and the audience, and even to the instruments. Rome Hamner, one of the teachers at the Dojo, says that she feels very little separation between herself and the drum. "I am the bachi and the drum; my body is an extension of the instrument."² Her colleague Nicole Levesque explains further—her body is connected to the

bachi which draws out the songs that live inside the drum: "Our job is to express the drums' spirit and sound."³

Indonesian gamelan musicians also have a deep reverence for their instruments.

Each set of instruments has its own name. In Java and Bali, two centers for Indonesian performing arts, the instrument maker, who works with bronze and iron and hard woods, puts himself through a purification ritual before he begins making the gongs and other instruments. Instruments are blessed at every stage of their making. Particularly in Bali, all makers have special shrines, and make offerings every day, especially to the Hindu god of fire and creation, Brahma. Also in Bali, there is a metal working caste, the *Pande*, and if you are lucky enough to have a set of instruments made by a member of this caste, your instruments have a deeper spiritual charge than if made by someone else.⁴

In Perean, one of the small villages in Bali, children ". . . must be ceremonially introduced to their gamelan, especially to the gong, which, like many gamelans, is where the spirit is said to reside."⁵ Everyone is taught that the instruments are sacred. You never step over an instrument, and it



Gong from Gamelan "Range of Light" built by Joan Bell Dakin

is believed that terrible things can happen if one leaves a piece of clothing or other object on top of an instrument.

Playing gamelan is a community art, and the music usually accompanies dance or the famous *wayang kulit*, shadow puppet plays. Musicians take their shoes off when entering the space where the gamelan resides, and move slowly among them; almost bowing as they go to the instrument they will play in rehearsal or performance. Before a concert they give offerings to the spirit of the gamelan and include the local spirits of the concert space.

Here in the West, gamelan musicians try to follow these principles of respect and honor toward the instruments. For instance, most sets of instruments made in the United States

also have a name which has meaning to the maker or the owner, as they do in Indonesia. The gamelan I built is called "Gamelan Range of Light," a tribute to California's Sierra Nevada Mountains, and also because these instruments have a light, bright timbre. Most groups have their players take their shoes off before sitting down at the instruments, and often members bring offerings of flowers and fruit. The San Francisco Bay Area ensemble Gamelan Sekar Jaya always gives offerings to the spirits of their instruments every time they perform. Whether or not a player believes that the instruments have their own spirit, doing so at the least demonstrates respect for the cultural origins of gamelan music. Filmmaker Maya Deren, in her book, *Divine Horsemen: The Living Gods of Haiti*, observes that even if you do not

consciously believe in a spirit, if you regularly give offerings, a spirit is awoken.

Can we teach children that level of reverence and connection to instruments? There are rituals from the gamelan or Taiko worlds that can be applied when teaching children in a music classroom, without infringing on our American separation between church and state. Take your shoes off when you enter the music room, walk carefully around the instruments, and never step over them. Don't lean on an instrument or put any object on it. Know the names of instruments; "that thing that goes ding-ding" is not as meaningful or empowering as "the triangle." Help keep the music room clean and the instruments in good repair. At the end of class, gather together and say, "Thank you very



Two styles of drumming

much," to the instruments, to the teacher, and to other students. Making the music room a special space, like a Dojo, or a gamelan room, is a way for children to experience what it's like to honor the instruments. This will help them express themselves, and reach outside themselves in a community of fellow players.

Music specialist Sarah Willner also invites her students to love the instruments. She tells them that when you love the drum, and concentrate on putting your own voice out through it, it will respond and love you back, and so play well for you. When a child mistreats his instrument, she has him hug it. These suggestions help teach children that instruments have value and that they were created to deepen the child's human voice and spirit.

Resources

Odaiko Sonora is a non-profit performing arts and education organization in Tucson, Arizona. www.tucsontaiko.org.

Gamelan Sekar Jaya is a non-profit organization in the San Francisco Bay Area dedicated to the study and preservation of performing arts of Bali. www.gsi.org.

Gamelan Range of Light now resides in San Francisco for schools and community groups to learn and play gamelan.

Endnotes

- ¹ Odaiko Sonora handbook
- ² Personal Interview, April 5, 2008
- ³ Personal Interview, April 5, 2008
- ⁴ Sarah Willner, Gamelan Sekar Jaya, Personal Interview, April 7, 2008
- ⁵ Willner



Joan Bell Dakin, M.A., taught music, including gamelan, throughout the San Francisco Bay Area from 1984 through 2007, closing her career at Las

Juntas Elementary School in Martinez, California. She is a past president of the Northern California Orff Schulwerk Association. She now lives in Green Valley, Arizona.



Joan Bell Dakin with another student working on "up drum" technique.



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Magical Sounds: The Evolving Orff Ensemble

By Steven Calantropio and Jane Frazee

A few canoes came alongside the ship containing men who were both stronger and finer-looking than those we had seen at Quillimane. Some of them brought on board a curious-looking instrument. The sailors called it a Kaffir piano. It was made of bars of wood of varying breadth and thickness, and these were strung together with narrow strips of hide, and supported on hollow gourds arranged according to size in a regular gradation. The sound produced, although wild, was musical. We heard afterwards that we might have bought it for five francs, and ultimately got one. Since then we have learned that this musical instrument is found in other parts of Africa, although it is often called by a different name, and sometimes even differs slightly in construction, and very much in size.

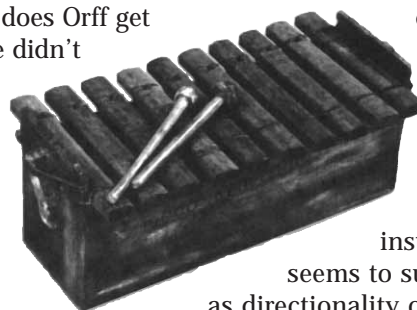
From *A Journey In East Africa: Towards The Mountains Of The Moon* by M.A. Pringle (1884)

“Why do you people call these Orff instruments?” This was a question a student could hardly wait to ask at the conclusion of a special presentation to the St. Thomas Orff Course. He continued: “Everyone knows that they are found in cultures all over the world. Why does Orff get credit for instruments he didn’t invent?” The questioner had a valid point. Many of the unpitched percussion instruments used in an Orff classroom are borrowed from various cultures. The melodic instruments, as well, have ethnic roots. But it is the range and colors of the barred instruments that were developed to Orff’s specifications—for use first by young dancers and then by children—that indicate they are appropriately named. As a result, we believe that the term “Orff instruments” specifies only wood and metal barred instruments, refinements of ethnic models that include glockenspiels, xylophones, and metallophones. Unpitched instruments were added to the pitched barred instrument orchestra without modifications; therefore, they are not Orff instruments.

The Magical Quality of Orff Instruments

The sound of the barred instruments playing in ensemble is often described as magical. The sense of enchantment that players and teachers enjoy in an Orff ensemble is actually rooted in acoustical principles. When playing in a group of well-tuned barred instruments, both children and adults experience what may be the only time in

their lives that they participate in an ensemble in perfect tune with all other members, a rare occurrence on any level of musical endeavor. The acoustical effects of such perfect intonation create sympathetic vibrations for each instrument that enrich the sound produced by all of the others. A complex superstructure of overtone enhancements to the sound of each instrument effectively seems to surround the players, as directionality of tone is almost eliminated. If such effects are magic, then nature is the great magician and acoustical principles are the spells she casts.



The Original Dance Orchestra

The enchanting children’s orchestra just described has been less than a century in the making. It is a two-chapter story that begins with the opening of the Guntherschule, a school for music and dance that opened its doors in 1924.

The excitement surrounding the discovery and application of sound sources fairly leaps off the pages of Orff’s autobiography. He writes,

“The task I had set myself was a regeneration of music through movement, through dance.”¹ However, his most urgent task was to develop a dance orchestra that included a variety of sound colors to accompany that movement and dance.

He began with sounds that will be familiar to all Orff students today: hand clapping, finger snapping,



and stamping. Then, using African models, rattles and jingles were tied to dancers' wrists, knees, and ankles, accompanied by players who used single-skinned frame drums (tambours) of various sizes, and double-skinned drums held on the knee while seated or placed on a stand. They discovered that tambours offered a variety of sound qualities depending on how and where the skin was struck: with a flat hand, individual fingers, ball of the thumb, stopped or free sounding, on the center or edge of skin, or played with a mallet.

In the early days of the Guntherschule, students were also involved in traditional musical practices such as playing the piano and singing in a choir. However, the approach to these efforts was untypical of traditional music study: it was improvisational, as were the drum pieces that accompanied the dances.

For the first two years, then, the dance orchestra consisted of percussion instruments only. Orff was troubled by the fact that "the leading role of a melody and accompaniment that fitted it in tone color were missing."² He wanted to be able to transfer what was learned in piano improvisation work to the orchestra, but melodic instruments were not yet available.

Recorders

At this point, Curt Sachs advised Orff to add recorders to his ensemble of percussion instruments to provide the element of melody that he had been seeking. When the recorders arrived without instruction manuals, Keetman proved to be up to the task of developing an "individual, rhythmic-dynamically emphasized way of playing that fitted our music style."³

More than 80 years later, recorders continue to contribute to the tonal palette of the instrument collection. The invention of strong and inexpensive ABS plastic has encouraged an increased use of all voices of recorders

in school settings. These inexpensive instruments produce a very acceptable tone quality and are not subject to the pitch and timbre variations that affect wooden instruments. While the soprano predominates, alto, tenor, and bass recorders are found in many schools to play ensemble music of Orff and Keetman as well as to connect students with a repertoire of historical dances, songs, and pieces from earlier musical traditions.

Sources and Development of Orff Barred Instruments

Although the Javanese gamelan has often been credited as the source of Orff melodic instruments, it is clear from Orff's autobiography that an African xylophone provided the model for today's xylophones. The surprise arrival of the African marimba at the school in the fall of 1926 inspired Gunild Keetman's first xylophone piece: "Stabetanz" (dance of the marimba bars) that "created a minor sensation with the way it fitted in with the small ensemble of glockenspiel, tom-tom, tambourine and jingles, in spite of its different tuning."⁴ A second African xylophone (which the sender called a Kaffir piano) arrived shortly after the marimba, and Keetman had soon produced a book of pieces for this instrument in combination with other

tion uncertain, and the results fragile. Such instruments were not sufficiently reliable for mass production. The second xylophone offered a more promising model. It was a basic trough style xylophone with palisander bars strung with laces across the open end over a resonator box that was nothing more than a wooden crate that once held carpenter's nails. While the designation of the instrument as a Kaffir piano may have been a misnomer, it was this xylophone that provided the model for the development of durable and easily produced instruments now known as the Orff instrumentarium.

Orff's fortunate friendship with the harpsichord maker, Karl Maendler, resulted in the creation, in 1928, of the first xylophones based on the trough resonator model. These instruments, employing stepped resonance chambers for each few bars separated by baffles, provided the necessary acoustic dimensions for significant, if not perfect, resonance in a solid construction.

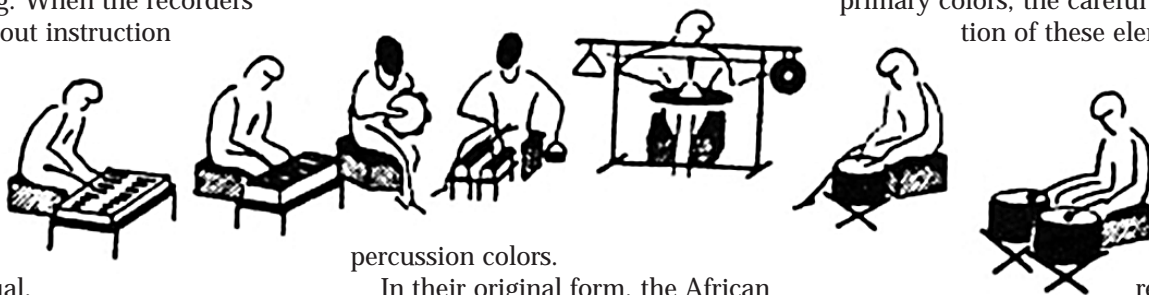
In 1932, Maendler developed metallophones to add color to the ensemble and extended the xylophone range with a bass instrument. The result of Maendler's work is an instrumentarium of three basic tone colors: glockenspiel, xylophone, and metallophone. Analogous to the visual artist's three primary colors, the careful combination of these elements can

produce a vast array of timbral variety. Sensitive musicians who

respect this color palette of

Orff barred instruments will take care to add new and experimental sounds that complement—but do not compete with—those colors.

It is amazing to note that virtually all of the barred instruments we find in our classrooms today were available at



percussion colors.

In their original form, the African marimbas employ dried gourd resonators fastened below each bar to amplify the resonance of the pitch. The gourd sizes need to be proportional with relationship to pitch, enclosing the proper volume of empty space most effective for the tone of each bar. The process is painstaking, the intona-

the Guntherschule after 1932. The barred instruments included soprano and alto glockenspiels as well as soprano, alto, and bass xylophones and metallophones. Other pitched instruments included water glasses, portable, spinet, fidels, viols, and double bass. But when the school was bombed on January 7, 1945, the entire original battery of instruments was lost.

A new chapter arrived when the Guntherschule work was recast for children. A quick glance at *Music for Children*, first published in 1950, reveals that the full array of Guntherschule instruments was not included in these publications. The keyboard instruments were absent as well as most of the strings. This is probably intentional, given the technical skills required for performance. Finally, the bass part in the new orchestrations for children refers to a bass viola da gamba because a functional bass xylophone had not yet been designed.

In 1949, Klaus Becker-Ehmck of Munich accepted the challenge of reconstructing the Guntherschule barred instrument orchestra for use by children. The new instrumentarium included, in addition to the barred pitched instruments and gamba, timpani, hand drum, tambourine, woodblock, sleigh bells, triangle, sand rattle, finger cymbals, and castanets. A photograph of this collection appears at the end of Volume I of *Music for Children*.

Evolution of Orff Instruments

An interesting type of artistic Darwinism has operated in the evolution of the instruments; inferior designs have been abandoned in favor of those that have adapted to the changing requirements of music classrooms. The

instruments have evolved into a child-oriented, durable ensemble that can stand up to continued use by children and produce exquisite timbres as well.

The long fibrous grain found in pine and spruce wood is extremely effective in amplifying and sustaining resonance and is often used in box construction. Alternately, laminated wooden panels provide strength and stability to resonator boxes. Experimentation with resonance chamber design has improved the tone quality and life span of resonator boxes. Tone bar stability and ease of removal and replacement has improved with the use of flexible rubber mounts, reducing previous issues of bent and broken mounting pins. In the past, the bars of xylophones completely relied on dwindling supplies of exotic hardwood trees that grew almost exclusively in rainforest conditions. Fiberglass composite material now provides a very acceptable, if not less expensive, substitute. Various instrument makers reinforce the framework of the resonator box with screws and interior baffles, eliminating the buzzes and rattles that interfered with tone quality in the past. Experienced teachers know that classroom ensembles can endure 20 years or more of daily use if properly maintained. This experience encourages music teachers to argue that instrument purchase is an excellent long-term investment.

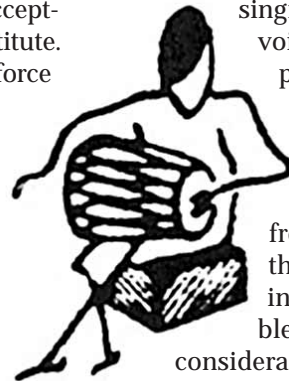
Range of the Barred Instruments

The nomenclature, range, and notation practice of the barred instruments has evolved curiously over the years. We find soprano, alto, and bass instruments but no standard instrument named as a tenor. All instruments are now notated in the treble

clef, although some sound an octave below or one or two octaves above their written pitch. The absolute pitch names of the instrument bars usually lie between C and A'; occasionally, one can find soprano xylophones that eliminate the two highest pitches and play only as high as F.' Alto xylophones that cover a full two-octave range have also been constructed. One might also encounter a so-called tenor xylophone with a range from F to D,' however such instruments have become less common as standardization has occurred. Perhaps the future will bring further uniformity of instrument ranges, names, and notation practice.

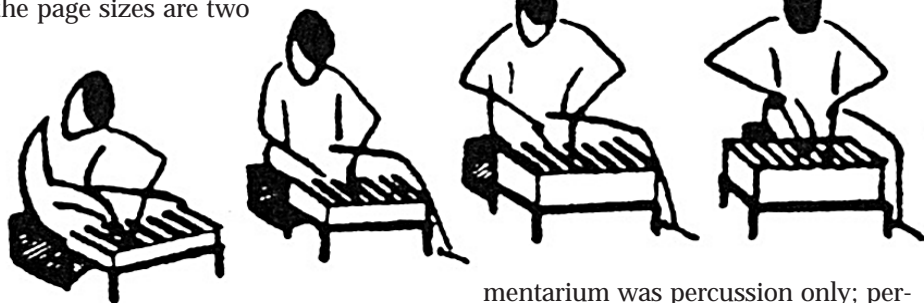
A Treble Ensemble

As we examine the ranges of the barred instruments in connection with the actual octaves in which they sound, we find, in general, that they sound at or above the natural singing range of a child's voice. Even the bass xylophone and metallophone overlap the child's vocal range by a major sixth. The conclusion we draw from this observation is that the children's Orff instrumentarium is a treble ensemble and this consideration requires careful choices of instruments to accompany voices. The addition of bass and contrabass bars to the ensemble in recent years has added sounds that are up to two octaves below the lowest range of the child's voice, functioning in essence as a double bass in symphony orchestras. Such sounds have little timbral relationship to the light tonal quality of the child's voice, and are best used for effects only, rather than continuous accompaniment patterns.



The Current Sound Landscape

While the melodic instrumentarium has remained essentially unchanged since 1950, the battery of percussion instruments has multiplied exponentially. To understand the growth in number and ethnic sources of percussion instruments over 25 years, we compared an instrument catalog from 1983 to the current catalog.⁵ The comparison reveals that in 2008 more than twice as many pages of percussion instruments are offered for sale, and the page sizes are two



and a half times larger! Many of these additional percussion instruments are African in origin, but we also find Native American Taos drums, Irish bodhran drums, doumbeks from the Middle East, Brazilian surdos, cabasa, and agogo bells, as well as Latin American congas, bongos, maracas, cowbells, and guiro.

In addition to instruments that have an ethnic heritage, we have seen experimental timbres introduced with creations such as boomwhackers, egg shakers, and various sound effects such as the flexatone and vibraslap. Other percussion colors and sound effects available for children's use include chime trees, gong, cymbals, thunder and ocean drums, rain sticks, slide whistle, bird and duck calls, ratchet, slapstick, washboard, and temple blocks. A notable by-product of this evolution is the number of books that have been published for drum circles, boomwhackers, hand drums, hand percussion, and congas.

Multicultural resources, as well as experimental instruments, have provided a stunning array of percussion colors that can complement, or compete with, the barred melodic Orff instruments. Experimentation with timbre can be a productive and valid musical endeavor, but we encourage you to carefully consider whether you

can subtly manipulate the response of a musical stimulus as you attempt to integrate the more strident qualities of these manufactured sound makers into a landscape of delicate pitch. Doumbeks, djembes, ngomas, tubanos, and ashikos are wonderful sounds to explore, probably in percussion orchestras without melody.

And so we may have come full circle in our work. As we have pointed out, Orff's original Guntherschule instru-

mentarium was percussion only; percussion resources are now available that may be best suited to orchestras that do not include glockenspiels, xylophones, and metallophones. Because they are typically borrowed from ethnic sources, they are not Orff instruments. The student who wondered if Orff was receiving undue credit for an ensemble not of his making was partly right. That is why the term "Orff instruments" is reserved for tuned percussion, barred instruments that were constructed to Orff's specifications in order to realize his aspirations for group performance and improvisation; a fresh approach to making enchanting and magical ensemble music accessible to everyone.

Endnotes

¹ *The Schulwerk, Volume 3 of Carl Orff Documentation.* (New York: Schott Music Corp., 1978), 17.

² *The Schulwerk, Volume 3 of Carl Orff Documentation,* 75.

³ *The Schulwerk, Volume 3 of Carl Orff Documentation,* 109.

⁴ *The Schulwerk, Volume 3 of Carl Orff Documentation,* 98.

⁵ The catalog mentioned is West Music.

* Drawings by Dorothy Guenther

Photograph Orff-Archives

From Carl Orff THE SCHULWERK VOLUME 3, DOCUMENTATION SMC65

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Steven Calantropio, elemental music specialist, retired after 31 years of teaching in the River Edge, New Jersey, public schools and now serves as education director of AOSA. He has served as clinician at numerous regional Orff Schulwerk chapters as well as the national AOSA conference and state music education conferences. Calantropio holds an Orff-Kodály-Dalcroze certificate from the Manhattan School of Music as well as an Orff Certificate from the Orff Institute in Salzburg Austria. E-mail: stevecal1@embarqmail.com.



Jane Frazee is founder and former director of graduate music education programs at the University of St. Thomas in St. Paul, Minnesota. Her 30 years of classroom music experience, in addition to her work with pre-service and in-service teachers nationwide, has received recognition from the state Minnesota Music Educators Association, the national American Orff-Schulwerk Association, and the international Orff Schulwerk Foundation, from which she received its highest honor: the Pro Merito award. She has presented workshops and courses throughout the United States, Canada, and Australia.

A former Fulbright teaching scholar in Austria, Frazee is the author of several collections of material for children's voices and instruments as well as the first textbook for applied Orff Schulwerk in American classrooms, *Discovering Orff*. Her most recent publications include *Discovering Keetman* and *Orff Schulwerk Today*, as well as the forthcoming *Playing Together: An Introduction to Teaching Orff Instrument Skills*. E-mail: jfrazee@att.net.

Re-thinking the Recorder

By Brian Burnett

My experience teaching the recorder in the classroom and to music teachers has led me to rethink some of the traditions of recorder playing in the Schulwerk so that it is made more accessible to all.

The recorder is thought to be a fundamental component of the elemental music classroom. As such, recorder proficiency is important for teachers engaging in the Orff Schulwerk philosophy and a requirement for teacher training courses approved by AOSA. For teachers with an instrumental background, this is not a daunting requirement because the skills used for the recorder are similar to other wind instruments. However, this might be more of a challenge for those who do not have experience on wind instruments. My experience teaching the recorder in the classroom and to music teachers has led me to rethink some of the traditions of recorder playing in the Schulwerk so that it is made more accessible to all.

The original source material of Keetman shows us the beauty and practi-

cality of the recorder. Beyond the unlabeled melodies in the volumes, there are a host of materials found in the auxiliary books of the Schulwerk. For example, you might find many recorder pieces to explore in the *Spielstucke for Blockflote & Trommel*. Many pieces were improvised by Keetman to dances created by Maja Lex. In these melodies, you will find both flowing lines and rhythms that were first expressed in the dance. In the early days of the Schulwerk, the recorder was used as its one and only wind instrument. Along with the voice, the recorder serves as an expressive and sustaining counterpoint juxtaposed with the percussion ensemble. Few would argue the importance of recorder playing in the music curriculum. The recorder allows the students to focus their attention on a visual while



The recorder allows the students to look at the notation while playing.

playing; recorders are the most accessible financially for students and schools, and they are the most portable melodic instruments for homework and to accompany movement.

As I was researching and playing through Keetman's supplemental books, I was also searching for pieces for my older elementary students. I struggled to play some of the ornaments when I finally realized that I was playing on the wrong instrument. That is because Keetman was playing on a German-fingered recorder! Many highly esteemed Schulwerk teachers have told me that the German-fingered instruments are not in tune with themselves and with the Baroque/English-fingered instruments. I question how this problem will affect my third through sixth graders. The problem I am more concerned with for children

is the fine motor skill needed to move beyond the forked-f fingering on the Baroque recorders. Much of my work with children has not progressed much past the hexatonic scale because of this roadblock.

I begin recorder work in the third grade by transferring three-and four-note melodies from singing. We work aurally to establish breath control, tonguing and finger control. Over the first year, the children have many opportunities to create their own melodies by using poetry for a rhythmic speech structure. Late in the year, the letter names are identified and practiced on the staff in scale wise patterns after a strong comprehension of "letter sense" is established. "Letter sense" is a term I have borrowed from the math curriculum. The students must have a firm grasp of the order of

the alphabet (from a to g) both forward and backward first. To teach the "procedural" knowledge (mnemonics) before the "conceptual" knowledge (letter position and relation) is counterproductive. Our improvisations have been limited to the c and g pentatonic scales because of the difficulty of the forked fingering. Next year I plan on experimenting with my third-grade students, switching to the German-fingered recorders and tracking their progress during a four-year period.

Not Your Pre-band Class

My observation of fine recorder teachers of adults is that they teach recorder, not as a band instrument, but as an extension of the instrumentarium. This seems an obvious statement to teachers trained in the Schulwerk approach, but I have found this is not



The recorder can create long phrases over percussion accompaniment.

always the case. Reading music from a method book on a stand can be a very efficient way of drilling fingering and reading. It can be even more effective when the students are adults, already licensed as music teachers. However, it does not force the adult students to internalize the music as a truly aural experience.

A “jazzier” would understand that many of us are overly devoted to standard musical notation. As a former band director and horn player, I personally struggle with this frustration. The concern arises that adult learners may be taken through the method books in class directed by the teacher. This practice perpetuates the “band” model of a teacher-centered activity. My hope is that adult learners are assigned technique and reading as homework, and class time is used to model Schulwerk lessons on improvisation presented in a sequential manner following the skills developed from the homework. The teacher-training courses must encourage teachers to do the same to become fluent and exemplary models for their children.

The same should go for teachers who are working with children in the classroom. Music teachers working with children should move beyond reading and drilling, or reproducing melodies from the volumes by rote. The recorder should be incorporated into the holistic Orff process. It can be used as a way to get students to create their own music and to express movement through sound. Every piece from the volumes provides an opportunity for a creative experience.

Improvise From the Beginning

Here is an idea for how you might use recorders with children in a way that does not follow the “pre-band” approach. In my observation, there seem to be three main categories of improvisation structures: set or constructed rhythms, partnered phrase forms, and elemental forms. Keetman gives us the use of rhythmic “building blocks” in her book, *Elementaria*. These brief motifs are used by the children to create their own rhythmic



Students can follow visual cues for improvisation.

structures. This is a fine opportunity to explore the recorder through improvisation. With my students, I have found that rhythmic speech is the most successful beginning experience for recorder improvisation. Then, we move on to constructed rhythm patterns and sequences. Once the students are secure with phrase length, call, and response experiences develop into question and answer forms. Examples of these patterns can be found in the volumes as “melodies to be completed.” In any case, I give the students the following criteria we are looking for—structure, tonal set, cadence, and “sing able/repeatable”—and time to reflect on their creations with a self-assessment rubric. Having to “sing it back” helps the students create more memorable melodies. To show that the children have mastered the concept of improvisation, they need to improvise in more than one medium. It is this transfer across the media that shows they have the understanding of manipulating the material to create their own patterns. The recorder is the place to begin because it gives children the opportunity to work alone away from the classroom.

“I really have to be good at this?”

To fully examine the framework of recorder in the Schulwerk, we might also examine other components of teacher training courses. The question naturally arises as to the purpose of composition assignments and arrang-

ing for the instrumentarium. My response—as the composition teacher—is that those assignments need to be created aurally and not just visually (i.e., notation). Perhaps more time during the day should be devoted to arranging. The focus for these assignments should be on the understanding of elemental style, not creating a packet of accompaniments to take back to your classroom. Working on arranging for melodies in class provides a context and synthesis for adults doing the assignments. The students can collaborate on their learning and gain insight into a student-centered approach to the Schulwerk. Perhaps some of the “special topics” time could be better utilized for ensemble homework. Then course participants would have more of their evening time to master recorder technique.

“Where did you get that lovely red recorder?”

In what other ways could we improve the recorder component of our teacher-training courses, and subsequently our music classrooms? First, AOSA-approved courses might require the adult learner to purchase high-quality instruments. I could list my preferences here but I won't.

However, I will say that if an instrument costs less than five dollars, you are “getting what you paid for.” I thank the generous instrument companies that send free “student-line” soprano and sometimes alto recorders

to courses, but I hope teachers would seek out something more for themselves. Give these free “student-line” instruments to needy children or you might have students purchase them. However, teachers should use a higher-quality instrument in the training course as a model in the classroom. These instruments offer better intonation and easier playing in the upper register. In addition, they offer more resistance, or back pressure, which allows for more expressive playing.

I sometimes use my recorder to accompany dancing and play-parties outdoors by playing in the high register above the student’s singing. “Student-line” recorders usually cannot provide a clear tone in this register. One suggestion is to include the cost of the recorder and required textbooks in the workshop fee and let people negotiate if they have a recorder of better or equal quality. This will help solve problems with tone development and intonation at the course, and give the teachers a better chance to develop their own skill. If recorder technique is to be integrated with pedagogy, instruc-

tors must have clearly defined goals.

The primary goal should be to get the music teacher comfortable enough to play the recorder for their children back at school and allow them to serve as confident and quality musical models. Ultimately, children should be able to create beautiful experiences on their own. If children have been exposed to a good sound and given an adequate instrument to play, they will find their own way to make music.

In conclusion, the challenge for the recorder teacher in training courses is to balance the demands of teaching technique while simultaneously modeling the creative process of the Schulwerk. By using fine models found in Orff-Keetman source materials, demonstrating lessons in recorder pedagogy, allowing students sequential method materials and adequate practice time, and requiring good quality instruments, teachers will become more successful in training courses. Doing so will hopefully translate into better teaching of children, which is our primary goal in

music teacher education. The challenge for the teacher using the recorder with children is to clearly model and demand good tone quality, tonguing, and competent improvisation. I encourage everyone who teaches recorder to continue the dialogue about how we can better serve our students—child and adult—and encourage them to use the recorder expressively with skill and integrity.



Brian Burnett teaches elemental music in the Rossford Schools near Toledo, Ohio, and is an active instructor for Orff

Schulwerk teacher training courses. Burnett was a contributor to Macmillan/McGraw-Hill’s Share the Music and Spotlight On Music. He has presented movement and Authentic Assessment workshops at the American Orff-Schulwerk National Conference, state music conventions, and local chapters across the nation. He is co-chairing the national conference in Milwaukee 2009 with Chris Judah-Lauder. E-mail: roep_blb@msn.com.

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Instruments in the Kitchen

By James Harding

As one of the most elemental of human experiences, the preparation of food is a natural source of inspiration for music-making.

I like to cook, and I enjoy bringing the kitchen into the music classroom. As one of the most elemental of human experiences, the preparation of food is a natural source of inspiration for music-making. The sounds of the kitchen are the result of manual actions (sifting, chopping, stirring, pounding, churning, grinding, and more) performed with tools made of varied and interesting materials: metal, ceramic, glass, wood, and even marble. Like the sounds of newly discovered percussion instruments, there are clicks and thuds, snaps, scrapes and clangs, the rising of pitch as a vessel fills with liquid, the whistle of the kettle, the rapid staccato of chopping and the accelerando of water coming to boil. In today's kitchen, the whirring and whining of blenders and food processors are a familiar part of the soundscape, not to mention the odd straining hum of the microwave followed by its triumphant "beep."

Children are naturally interested in the kitchen and are thoroughly familiar with its sounds, sights, and smells. There are many ways you can take the kitchen into the music classroom. Take a closer look at the many traditional children's rhymes about food and cooking in English. Here is one that I have used for exploring the potential of kitchen utensils as instruments:

Davy Davy Dumpling
Boil him in the pot
Butter him sugar him
Eat him while he's hot

Like greasing and flouring the cake pans before baking, giving the children a good rhyme to work on with their bodies and voices is a wonderful preparation for an exploration with instruments. With rhythms

internalized, the students have something to teach their instruments to play. Some possible ways of working with the text:

- Discuss meaning: What is a dumpling? What are some examples? Matzoh balls, potstickers, gnocchi. Yum!
- Make up gestures to illustrate the poem and perform them
- Divide the text into a call and response, and perform with opposite musical qualities
- Perform the rhythm of text with body percussion
- Perform rhythm of the text with two different body or vocal timbres
- Solo/Tutti performance of poem, alternating between the group and individual solutions
- Make up accompaniment ostinati using words

Once we have spent some time internalizing the poem and exploring timbre and orchestration at the most basic level with our voices and body sounds, a natural next step is to extend and amplify this understanding with instruments. Time to bring out the kitchen utensils!

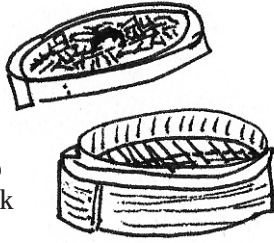
A few guidelines help prevent unfortunate incidents—instruments may only be struck against one's own body or the floor, not against other people, other instruments, or furniture in the room. Otherwise, I let the children have at it, finding ways to play our poem on these new instruments. We gather to share the sounds we have discovered.

After everyone has had a turn to demonstrate their instrument to the class, we put the instruments down and have a short discussion about technique. How are we making all



these sounds? I use this discussion to introduce three technique words: scrape, strike, and shake. Scraping includes rubbing, brushing, grinding—friction is creating the sound. Striking is hitting—either one part of the instrument hitting another part, or a hand, stick, or mallet hitting the instrument, or the instrument hitting the floor or other surface. Shaking makes sound when there are moving parts within the instrument which strike against one another when the instrument is agitated.

After naming these techniques, the students go back to their instruments to see if they can find any new sounds. Some now seek mallets or sticks to aid in pulling more sounds out of their instruments. One of my favorite moments in a first-grade class was when a child discovered that he could pull the ridged handle of a Studio 49 mallet across the edge of a wok to make it into a scraping instrument!



Going back to our poem, we try accompanying the rhythmic text with ostinati. In the simplest way, some instruments can play the steady beat while others play the rhythm of the words. Or we can create other accompanying ostinati, such as:

By trying out the ostinati on our kitchen instruments, we make other discoveries. One is about the duration of sound—some instruments ring for a long time while others produce a crisp sound and then are silent. Many children naturally discover that they can make different sounds by hitting different parts of the instrument. Further orchestrating the rhyme with accompaniment ostinati gives students a chance to choose

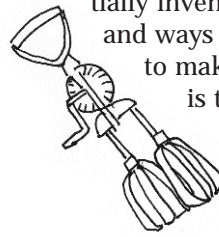


which part sounds best on their instrument.

There are many ways to further develop and perform this rhyme using the kitchen utensils. Adding an improvisation section, trading question and answer phrases over an ostinato, or having the students invent their own ostinati are all classic Orff Schulwerk techniques for elaborating musical material in class. The whole performance could become the B-section for a melodic setting of the text or a different song about cooking. It could be a scene in a play where the actors are in the kitchen and suddenly break into complementary rhythmic patterns...or something else—imagine the possibilities.



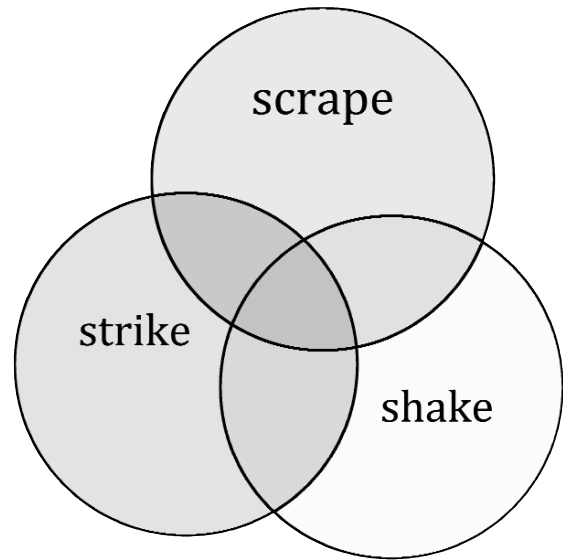
Working with unusual objects as instruments frees children to make their own discoveries about the principles of instrument technique and design. There is a special delight that the children have in this work, because they are essentially inventing their own instruments



and ways of playing them. One way to make these discoveries visible is to have the students classify kitchen instruments.



If they are familiar with Ven diagramming, three overlapping hula hoops can serve as a three-dimensional classification scheme. At the end of class, I put out three hoops and ask the students to place their instruments where they most belong:



The standard set of unpitched percussion instruments that we tend to have on hand in the music classroom can and should be approached with a similar style, which allows the children to discover ways to make sound with them.

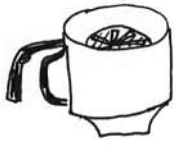


Part of the beauty of these instruments is that the technique required to play them is often quite intuitive and easy to discover by the children. Certain techniques, like damping the triangle, creating a resonant space for the clave, or hitting the hand that holds the shaker or bells for rhythmic clarity, may need to be taught, but it's often possible for these lessons to emerge from the children's own observations and explorations.

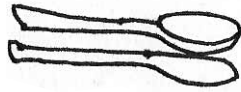


The kitchen can inspire interesting explorations of these "real" instruments as well. Given the assignment to create a kitchen scene using unpitched percussion as dramatic props awakens the imagination of the students in a different way, and also yields delightful results. I have seen drums become pots, claves become cutting carrots, afuches become rolling pins, guiros become cheese graters, hand drums become mixing bowls or trays balanced by waiters,

maracas become salt and pepper shakers and triangles become signals to “come for dinner!”



The goal of instrumental work in Orff Schulwerk is not merely to train young musicians to play instruments well, but to set them on a path of active investigation. Playing kitchen uten-



sils as instruments or making instruments into kitchen utensils inspires students to think imaginatively about the variety of sound and how to produce it. Just like a good kitchen, the Orff Schulwerk classroom is a place for discovery and creation, where simple ingredients are combined and transformed—with delicious results!

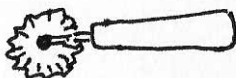
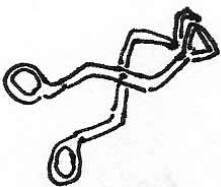
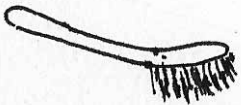
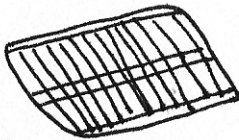


James Harding teaches music and movement to children ages 3–13 at the San Francisco School. He teaches in the Orff Schulwerk

Teacher Training Courses and was the local co-chair of the 2007 AOSA National Conference in San Jose, The Art of Play. E-mail: jharding@sfschool.org.

Some Favorite Kitchen Utensils (sorted by principal technique)

STRIKE	SCRAPE	SHAKE
Bowls—wooden, metal, plastic	Flour sifters	Sealed containers filled with: rice, beans, pasta, nuts, etc.
Chopsticks	Fluted-edge tart molds	Sealed containers filled with liquid: water bottles, etc.
Pots, frying pans, woks	Manual coffee grinder	Measuring spoons on a ring
Spoons—wooden, metal, plastic	Metal cooling racks	Metal spoons in a container (like a cutlery divider)
Mortar and Pestle (wooden)	Egg slicers	
Pot lids	Ridged mixing bowls	
Plates—plastic or metal		
Metal tongs	Scrub brush or steel wool on dish or pot.	



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Exploring Orff Instruments with Young Children

By Judith W. Cole

The journey toward successful ensemble experiences can begin with carefully chosen activities during the early childhood years.

Children feel great satisfaction when they play borduns, ostinatos, and melodies on Orff instruments. Teachers are thrilled when their students perform perfectly timed accompanimental patterns, beautiful melodies, and improvisations. All the preparation and practice seem worthwhile when they culminate in beautiful ensemble playing. The journey toward successful ensemble experiences can begin with carefully chosen activities during the early childhood years. Here are some things to think about as you guide children into playing Orff instruments in ensemble.

First, let's examine our expectations regarding using mallets to play instruments, performing an action that results in tonal feedback and maintaining a steady beat or playing a rhythmic pattern with an object such as a mallet. Size matters. Remember those fat pencils and crayons you used in kindergarten? If those objects accommodate a young child's ability to grasp and mark, then what kind of mallets would fit his or her needs? Teachers might consider wrapping the mallet handles with foam padding or purchasing specially adapted mallets for young children having difficulty grasping. Consider the size of the tonebars to be struck with the mallets. Aiming for and striking the narrow glockenspiel tonebars certainly will be more challenging than striking the wider tonebars of the bass xylophone. For young children, it will be easier to strike with both hands simultaneously as this skill develops earlier than that of alternating hands or moving only one hand. Also, it will be easier to strike tonebars that are approximately shoulder width apart than any closer arrangement. Thus, an octave pedal point on the bass xylophone might be

a good place to begin.

Have you ever observed a young child engage in actions that result in feedback of sound? Initially, the child might act startled or surprised but then the feedback becomes a reward of performing the action. Sometimes a child reacts negatively to a particular instrumental timbre. Notice whether your young students gravitate toward or away from certain types of sounds, especially those of metal instruments. Much could be at stake when we ask a child to manipulate mallets in a specific manner, such as that of keeping a steady beat, while receiving tonal feedback from a sound source that causes negative feelings. Early childhood is a time for developing sensory awareness and perceptions. Our young students will benefit from exploratory activities that help them integrate visual, auditory, and kinesthetic sensations in a natural, playful and less prescribed way.

What about asking children to play specific rhythmic patterns on instruments? Chanting words to facilitate the playing of patterns is effective. Be cautious, however, in encouraging young children to bury the words on the inside, to think them instead of expressing them aloud as they play. You may notice that they lose the pattern when they stop chanting aloud. The ability to carry on speech inside the brain may not be available to children younger than that magic age of seven years when, according to stage-dependent theorists such as Jean Piaget, they shift into concrete operational thinking.

I recall a research study conducted many years ago by physical educators at Wright State University in Ohio who found that when roller skaters explored spatial patterns through their gross motor movement, it led to better

cursive handwriting even when they did not engage in the actual practice of writing. In fact, their handwriting ability far outshined that of their fellow third-graders who had practiced the art of cursive writing instead of skating. We music educators might learn from those researchers and find ways for our young students to practice in gross motor movement the patterns we wish them to perform on a smaller scale.

Now, let's take a look at some specific activities that might be useful for developing mallet skills, listening and responding musically to one another and responding to an ensemble leader. There are preparatory activities that might enhance a child's ability to use mallets with a relaxed grip and fluid stroke motion. Instead of practicing to achieve the proper down-stroke and up-stroke wrist action, give the children fly swatters. Put on a recording of Rimsky-Korsakov's "Flight of the Bumblebee" and watch the wonderful wrist action as they swat imaginary insects in the

classroom. Sing "Shoofly, Don't Bother Me" while the children swat the imaginary insects and notice if any of them coordinate their swatting action with certain words of the song or at certain points of the phrases. You could suggest that they swat every time they sing the word "shoofly." You could even have the children sit on the floor and strike objects such as Frisbees with their fly swatters. Moving from one Frisbee to another would give them an opportunity to rehearse the kind of lateral arc movement one will use when moving a mallet from one tonebar to another. Notice whether the children perform a down/up wrist action.

Wrist flexibility might be assisted by asking the children to pretend to be scarecrows in the garden. The scarecrow's arms are held straight at the elbows but the hands are allowed to flop loosely. Ask the pretend scarecrows to move their hands as if they were waving to the other scarecrows in the garden patch.

Give children balloons and ask

them to keep the balloons in the air by tapping them with their hands. Again, notice the wrist action. Do this activity with music playing and notice if their tapping connects with the phrases of the music. Try striking the balloons with light, short-handled rackets. By engaging in such activities, children practice prerequisite skills for using mallets but without specific tonebars to strike, without tonal feedback and without expectations for a correct way to move the arm and wrist.

When little children, mallets in hand, approach the Orff instruments, they often strike random tonebars with both mallets at the same time. Sometimes they use alternating hands and mallets to strike. Sometimes they play short, quick glissandos using both hands in contrary motion. Children should be encouraged to find many ways to use the mallets to play the instruments. Their exploration provides an opportunity to label their actions and build a vocabulary for communication of ideas.

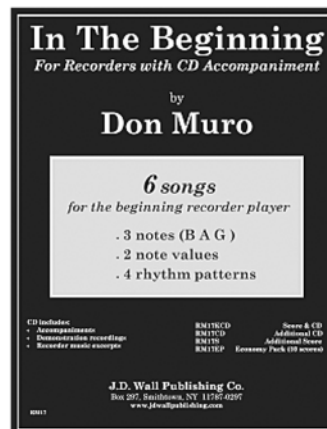
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to play any musical
instrument: all you
have to do is touch
the right key at the
right time and the
instrument will
play itself."*


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Labels such as “hopping,” “walking,” “running,” or “buzzing” are often suggested by children.

Vocabulary can derive from familiar action verses, rhymes and songs. For example, “Chop, Chop, Choppity Chop” involves using one hand to make down/up chopping motions against the opposite arm. Once this action verse is known, the child might be encouraged to play the down/up “chopping” actions on the xylophone with mallets. The child could be encouraged to distinguish appropriately the “bottom” and “top” ends of the instrument. The child could find a different action to associate with “throw in the pot.” By aligning the two different mallet actions with the story sequence of the verse, the child might be laying the foundation for understanding sequence structure in musical form. An added benefit is that one can hardly perform the chopping action without attending to the beat of the verse.

Nursery rhymes are wonderful springboards for expressing story sequence on instruments. For example, “Hickory Dickory Dock” includes the opportunity to imitate the ticking of the clock, the running up and down of the mouse and the clock striking one. From their rudimentary story sequence, the children might designate one person to perform the clock’s ticking throughout the piece, another to play the mouse’s running and another to strike “one.” This takes the experience from the simplest story sequence into orchestration of interdependent parts, one that maintains steady beat and others that require patience to wait until an appropriate time to play.

Differing or contrasting tempos could be explored by using the traditional “tickle” verse, “Slowly, slowly, very slowly creeps the garden snail.” Children could pretend that the mallets are the slowly creeping snails. The tempo changes for the second part of the verse in which quickly running mice are substituted for slowly creeping snails.

Dennis Lee composed a wonderful little poem about a kitty that ran up

the tree. In the poem, the kitty runs up, then his nose runs up and then his toes run up. Children love to make sweeping glissandos to illuminate the upward motion of the kitty. Of course, once the kitty is up the tree the verse changes so that the kitty must run down the tree. Just as with “Hickory Dickory Dock,” I would first demonstrate the upward direction with an instrument that has been positioned to show a vertical plane. We would then compare that instrument with one in its normal horizontal plane and take notice of upward direction. We would talk about and label higher and lower sounds as we explored the geography of the keyboard and moving from lower to higher or higher to lower.


Your school may be fortunate to have a cadre of volunteers skilled at knitting and crocheting. If so, they would know how to adapt a simple finger puppet pattern to fit tightly over the mallet head. These mallet covers could be made to resemble a kitty, a mouse or a bumblebee and would give a level of reality to the experiences.

Using the bumblebee mallets, children could play buzzing sounds on the instruments. Most often, they will do this by using both hands to play rapid glissandos in contrary motion. Some children could play the buzzing sounds while others hold their mallets as antennae and listen. Still others could move about the room as if they were bees flying around. The “Bees” song by Elizabeth Gilpatrick and the traditional verse, “A Swarm of bees in May,” are useful to coordinate with this activity.

“Jeremiah, blow the fire” could be used to explore playing more or less forcefully, creating opposing dynamic levels. Ask the children to play quietly on the words “puff, puff, puff” and loudly on the word “rough.” Contrasting tempos and dynamic levels could be explored through the use of the children’s book, *Quick as a Cricket* by Audrey Wood. This book includes a dozen pairs of vividly illustrated opposites including quick and slow, small and large, weak and strong, loud and quiet to name a few.

Children’s literature is ripe with examples designed to elicit musical play. *Mortimer* by Robert Munsch comes to mind. In this story, various people climb the stairs, crack open the door to Mortimer’s room, shout “Mortimer, be quiet,” slam the door and then descend the stairs. Each time, Mortimer responds by making disturbing “clang clang rattle bing-bang” noises. What fun it is for children to illuminate this story on Orff instruments. Peter Spier’s *Rain* includes no text. Instead, it tells a wonderful story through highly evocative pictures of two children and their pets on a rainy day. Rain drops hit their big umbrella, rain pours from the roof gutters, the children splash through puddles, and the children are doused when a car passes through a flooded street.

Photographs can be useful tools for evoking musical sounds. A useful collection might include photos of raindrops hitting a puddle of water, a snake slithering through the grass, a



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child jumping on a trampoline or swinging in a swing. Instruments could be used to create the sounds associated with the photos. The photos could be lined up in a series and played as a set or sequence of musical mood pictures.

Let's examine activities that would allow children to follow a "conductor." Instead of placing those photographs in a sequence or order, arrange them randomly on the wall. With a pointer, indicate which photo should be played. Move to another so that the children are required to notice when the pointer moves. This aleatoric or "chance" piece could even be performed with two pointers moving simultaneously. Half the children might follow one pointer while the others follow the second pointer.

Using a tennis ball, ask the children to play each time the ball bounces on the floor. For a two-part invention, use two balls of different colors and ask the children to play only when the color they have chosen bounces. Roll the ball and allow it to hit the wall. Notice what the children play in imitation of the ball's movement. Instead of bouncing balls, tap balloons into the air and ask them to play each time it is tapped. Drop a feather so that it floats to the floor. Ask the children to play as long as the feather is floating but stop when it hits the floor.

What fun it is to imitate the movement of the toys and then play out that action on the tonebar instruments. I once found a collection of toy insects that would stick to the wall temporarily then suddenly take a few steps downward. These bugs became the conductors as the children were asked to respond on their instruments to the sudden starting and stopping of the bugs' descent. A trip to the toy store can provide one with a delightful array of wind-up toys that can facilitate an understanding not only of starting and stopping, smooth or bumpy actions, horizontal or vertical movement but especially *ritardando*. Be prepared for sheer delight as your students copy the movement of the wind-up

toys onto the Orff instruments.

Finding ways to promote exploration of the Orff instruments during early childhood can help children develop familiarity with the instrument family, the geography of the keyboard and various musical concepts including dynamics, tempo, articulation and pitch levels. Using rhymes, poetry and stories can be used for understanding compositional sequencing and formal structure. Photographs or other visual icons can be useful in developing aleatoric pieces and following a leader. Objects such as balls, balloons, feathers and toys can facilitate responding to cues. Using the mallet instruments in a playful and imaginative way during early childhood will lay the foundation for playing more structured patterns in later years.

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*Chop, chop, choppity chop,
Cut off the bottom, cut off the
top, What we have left we'll
throw in the pot, Chop, chop,
choppity chop.*

*Slowly, slowly, very slowly
Creeps the garden snail.
Slowly, slowly, very slowly
Up the wooden rail.
Quickly, quickly, very quickly
Runs the little mouse.
Quickly, quickly, very quickly
'Round about the house.*

*Jeremiah, blow the fire
Puff, puff, puff.
First you blow it gently
And then you blow it rough.*

*A swarm of bees in May
Is worth a load of hay.
A swarm of bees in June
Is worth a silver spoon.
A swarm of bees in July
Is not worth a fly.*



Judith W. Cole is professor of music at Texas A&M University-Kingsville where she has taught music education and music history courses for 20 years. She is past president of AOSA. She is currently serving on The Orff Echo Editorial Board. E-mail: jweloc@aol.com.

Mary Shamrock

A Life Spiced with Serendipity

An interview with Mary Shamrock

By Martha O'Hehir

A Minnesota native who left after college graduation, Mary Shamrock returned to her home state upon retirement in 2003 and now lives in Minneapolis. She holds a Ph.D. in ethnomusicology and music education from UCLA, an M.A. in German literature/music from West Virginia University, and a B.A. in music education from St. Olaf College in Minnesota, with the violin as her major instrument.

Her university "service" or "experience," (because deanships don't involve teaching) includes professorships in the music departments at West Virginia University and California State University, Northridge, and an associate deanship at the latter. She has taught Orff Schulwerk teacher training courses at many institutions throughout the United States and abroad. She served AOSA as national board member, Orff Echo editor, national president, and chair of two national conferences, including the 1991 Conference in San Diego featuring many authentic world music traditions. Her record of publication combines an interest in Orff-Schulwerk with that in world music education. Mary received AOSA's Distinguished Service Award in 1999. Currently, she is executive director for the Indonesian Performing Arts Association of Minnesota and performs regularly with the Sumunar Gamelan Ensemble.

People always like to know how someone of your stature came to know Orff Schulwerk. How did you discover it? When did you really dedicate yourself to it? Were there any turning points?

Mary Shamrock: I was living in Ohio in the 1960s, teaching music in a small-town elementary school, and I heard that Ruth Hamm was presenting a three-hour workshop at the College of Wooster. So, I went to the workshop and thought, "Woo-hoo, this is kind of nifty!" But it took root only later. Moving to West Virginia, I extended an interest in German (having spent a year in Austria) by finishing a master's degree in German. Then I taught German at the college level and enjoyed it very much. I continued to work with children by developing a Suzuki violin program.

Then came a moment of true serendipity: as was the expectation at the time, my husband and I (I was Mary Stringham then) invited the dean and his wife over to dinner. The conversation came around to music education; I spontaneously sang a little bunny song, the dean asked how I knew it, etc. The next day came a phone call: "We are turning a graduate assistantship in elementary music education into a faculty position—are you interested?" It was a tough decision because I loved German, but I had to drive 75 miles to teach it. So, I took the job—it was 1968.

So now I had to get back up to speed in music education. That summer I studied two weeks each of



Mary Shamrock

Dalcroze, Orff, and Kodaly. Grace Nash was teaching at the Dana Hall School in Wellesley, Massachusetts. I remember well a moment when we were standing in a circle and she gave us all hand drums and said, "Now just walk across the floor and play something." No one ever said I could do that! As an orchestral or solo player you don't just "play something"—you play what the page tells you to play and how the conductor tells you to play it. This was very liberating, and I wanted to continue cultivating that kind of music making. That was my moment of choice for the Orff approach.

The next year, I visited the Orff Institute, attended a week-long workshop in Cologne taught by Wilhelm Keller and Ursula "Ulla" Klee—she later taught many years at the Santa Cruz course—and also participated in the summer course in Austria at the Orff Institute.



Suzuki teaching around 1970

What was AOSA like in your early years of teaching and how has it changed? What were the issues and problems to solve?

Mary Shamrock: It was *much* smaller and more intimate. I actually attended the first national conference in Muncie, Indiana in 1969. I was a wide-eyed neophyte at the time, absolutely agog with what was going on. I remember Brigitte Warner's session. She had someone playing tympani, with dancers going on around them, and I was scared to death that I would ever be asked to participate in anything like this!

I completed my Orff levels at the University of Toronto, started including the Schulwerk in my music education classes at West Virginia University, started a summer introductory course and a children's Orff class there, and did my first summer guest teaching at the University of Toronto. I was appointed to the AOSA board in 1974. We met near O'Hare in Chicago in a Travelodge with a "greasy spoon" restaurant. At that time we were dealing with practical issues like how best to support chapters, also in producing the *American Odyssey* film. I was president in 1977-1978; in my opinion the best thing I did was to insist that

we develop a budget! The group would vote approval on projects and motions with only a vague awareness of whether we could fund it. You have to understand that we were primarily music teachers and it took us a long time to figure out how to make our goals a reality through the proper structure and channels of a nonprofit organization.

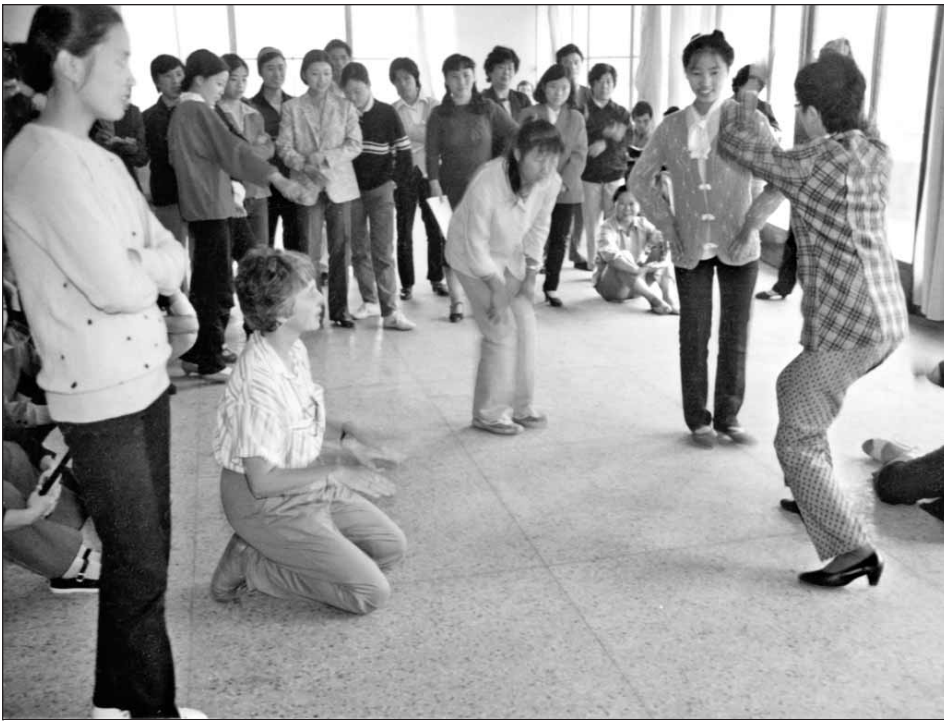
We are still learning! What can you tell us about *The Orff Echo* back then?

Mary Shamrock: I was really sort of a transitional figure with *The Echo*. In 1983, I became the second editor of the *Echo*, and my biggest contribution was to make it a computer-generated publication. At that time it was a one-person operation, with the Editorial Committee's assistance in soliciting and approving articles. I contacted advertisers and collected their copy (occasionally created it), edited the articles, then did all the input and elaborate coding of the text and connected my little Compac to the phone line and sent it off to the printer. When it didn't go, I whacked the computer a good one, which did the job! I did the layout as well. When the finished copies arrived, the physical part kicked in—applying all the labels (my mother helped), sorting by zip code and taking them all to the post office for mailing. It was ridiculous but a great learning experience.

I'll never forget my first issue. I wanted it to be different—it was going to come out at Halloween, so I thought, "Wouldn't it be nice to



Classroom Workshop, 1975 Hartford, Connecticut



Teachers' In-Service, Xian, China 1988

have an orange cover, with only black design?" Well, my printer didn't have orange paper, but said he could *print* orange on paper. He had no sample but it sounded fine. So on my doorstep arrived 3000 copies of this amazingly ugly, just outrageous thing that looked like a comic book. I remember the discussions with Cindi Wobig about whether we should send it out. We did. The second issue was much better—otherwise it would have been my last. I did the editor thing for only three years. Then it was dissertation time.

Can you describe your travels and consequent insights and publications? How did your dissertation come about?

Mary Shamrock: At first I was going to write on the dispersal of Orff Schulwerk in the whole world, but I soon was made to realize that was a bit much, so I narrowed it to Asian countries. I composed a questionnaire about Schulwerk (in English and German), sent it to 40 people and got 6 back. I had better luck at a symposium in Salzburg in 1985; I cornered potential respondents, bought them coffee, and got my answers through conversations in a great mixture of languages. Next, I limited my study to those countries where Orff

Schulwerk had lasted more than 10 years and had expanded to more than one site. There were only three: Thailand, Taiwan, and Japan. I went to all three and visited teachers and schools. It was fantastic fun! One trip included three weeks each in Japan and Thailand. I visited Taiwan separately, in a couple of trips.

Is this how your interest in ethnomusicology began?

Mary Shamrock: As a music educator in the mid-1970s I saw a need to bridge the gap between the research scholar and the needs of the elementary/secondary classroom. Nowadays that gap is much narrower, with college programs training educator/ethnomusicologists to address these issues. It's great that since 1994, NASM-approved colleges and universities require music majors to take a course in world music—a very healthy development. The future music educator learns about world musics (the "s" belongs there because "musics" is a parallel to "languages," meaning individual cultures frequently have their own, different from others) and cultures, but there are still very practical questions: What materials are available

for use in the classroom for these traditions? What are effective strategies for presenting them? What goals are to be addressed in developing a curriculum and making teaching plans? This is the gap I wanted to address, and I saw the Orff approach as a useful and effective tool in many situations.

Do you have any advice for teachers who want to present music from other cultures?

Mary Shamrock: Be continually aware that what you're doing is really about culture, with music as the means, and you need to consider how this will play out best in your own school situation. You might first select a culture that doesn't belong to anybody in your class or school—so no one feels slighted or embarrassed. There are many good materials available now, including well-presented sound and visual examples. I'm sad that World Music Press no longer publishes. It left a great legacy of valuable stuff. A personal contact is definitely recommended. Having a guest artist/teacher from another culture present his or her own tradition can make an impact. For your own learning, go to workshops and conference sessions. Like Orff Schulwerk, learning material of other musical traditions from a book definitely has its limits. Somehow, find the time to search out the cultures in your community. Go hang out with them, listen to their music, and get one of them to come to your school. There is nothing better than personal contact with parents and families; you can learn about culture and songs and possible activities for children to do. It's a valid, experienced-based entry into ethnomusicological research. If you learn a piece of material you want to use in your classroom be sure to ask if it's ok to use it.

What is your understanding of Orff Schulwerk, how it was and is practiced abroad and in the United States, and what your thoughts on appropriate accommodations and adaptations? How should we use it to teach world music?

Mary Shamrock: Dr. Regner [former director of the Orff Institute] described the instrumentarium as a laboratory for music-making, because it doesn't belong to any culture or have a repertoire. We need to recognize, however, that the material presented in the Schott volumes and other publications has provided a type of repertoire and traditions that follows it over time. Dr. Regner suggested that a teacher add traditional instruments from the culture, sparingly, as an appropriate adaptation, to provide a sense of the indigenous sound. As Orff teachers, we tend to look upon pentatonic melodies from anywhere as fair game for adding borduns and ostinatos. Is this okay? We know that musicians the world around fuse elements from different cultures however they choose. But this doesn't help students know what these traditions look and sound like in the culture they're from. CDs and DVDs are quite helpful tools here. For example, many Appalachian songs are pentatonic but they traditionally were sung unaccompanied. Let students hear the charm of the straight, nasal voices—the "high lonesome" sound. Songs were performed without the dulcimer. Singing with the dulcimer became common practice only in the 1930s when Jean Ritchie started it and spread it beyond the local environment.

And then there's improvisation. It's a core feature of the Schulwerk, but it may play little or no role in some traditions. And, if it does, the rules for doing it may be very different from what we are used to. Take Indonesian gamelan music, for example... in traditional repertoire there are minor choices some players can make but not "free play." If you do a gamelan simulation piece with Orff instruments, the various parts need to remain set. And what we call the Orff process—*how* you teach a piece—plays no role in how gamelan music is traditionally learned or taught. We can use the process with our students to develop an understanding of how the music goes together. But the instrumentarium can only suggest the sound.

Primarily, Orff instruments are a resource for experiencing and devel-

oping structures and sounds of Western music. The Schulwerk has become an accepted pedagogy in many cultures that have a primarily Western-based music tradition, and for some that have adopted Western music as part of their own. Teaching via Schulwerk techniques fits quite naturally into these situations, with some minimal adjustments.

How did you develop your personal interest in the gamelan?

Mary Shamrock: During my years teaching in California, I collaborated

with the gamelan teachers at California Institute of the Arts in Valencia. In 1996, they decided to upgrade their Javanese gamelan set and offered to sell their existing set, which had enough instruments for about 15 people to play and included both scales—slendro and pelog. The same week I learned of this I had unexpectedly come into a chunk of money that would pay for it, so I bought it! During my remaining years at Cal State Northridge it was used for gamelan classes.

Then came retirement—does Minnesota need a gamelan? I learned that Minneapolis-St. Paul had a gamelan



Playing gamelan, Minnesota 2006

program and on a visit there met with the director, a Javanese with much enthusiasm and charm. He was most pleased that another set would be available for use. I moved in January, but I went back in summer 2003 and prepared the gamelan instruments for moving by bubble-wrapping each one—it took three days, a couple of helpers, and \$100 worth of bubble wrap. A piano moving company agreed to move it. The crew that unloaded it at my house was curious: “What do you do with this stuff?”

Some demonstrations and a few photos helped to explain. Having this set available has made the Minnesota gamelan program more flexible for small performances and school residencies. We pack it all into two station wagons and an SUV and have even done tours of Iowa and Indiana with it.

Where do you see Orff Schulwerk going in the future?

Mary Shamrock: I think it has proven its value as a framework for bringing students into experiencing, understanding, and enjoying music. It will continue to be implemented in schools of various types all around the world. Effective teaching/learning with the Schulwerk requires teachers who have the necessary musical and interpersonal skills to facilitate the process. It

will expand into more countries as individuals become interested, are trained, and start teaching in their own situations.

We know that there are many interpretations of what belongs within the Schulwerk framework and what doesn't. It's hard to define. The material in the Schott volumes I-V plus *Paralipomena* and original supplements have become “traditional” literature, with now a significant amount of later published material representing an amazing variety of styles. Plus the material that is improvised/composed in the classroom is definitely a part of the picture. Each teacher finds his or her balance amongst all of this. And there are populations that beckon for further development—for example, work with special needs students and with seniors who want and need a musical outlet. AOSA should maintain its role in sustaining this educational development. It can act as a forum for exploration of the various interpretations, without getting caught up in the details. There have been internal disagreements over the years, to be sure, but it's great to see the organization holding together well after 40 years, stronger than ever. We can be proud. I salute today's leaders who volunteer the time and expertise needed to carry Orff's “idea” forward.

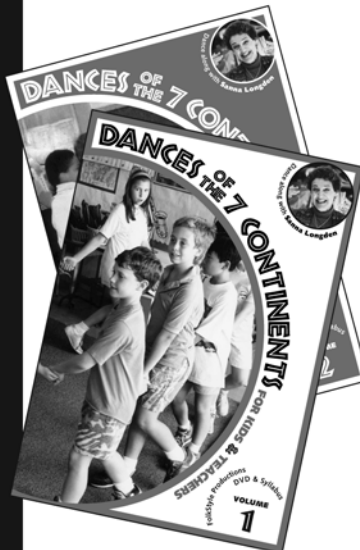


Martha O'Hehir has been teaching music for over 20 years. She holds an M.M.E. from Shenandoah University and a master's of science in educational leadership from Johns Hopkins University. She studied Orff Levels and master class at the University of St. Thomas, and currently is serving on The Orff Echo Editorial Board. E-mail: mawfra@aol.com.

After interviewing Mary Shamrock, an incredibly humble woman, I invited Jane Frazee to send some first-hand recollections. Here is what she said about Mary.

I surely want to add my voice to the chorus of appreciation for this wonderful woman. What stands out for me since she has come to live in Minnesota is the bottom line for choices she makes in her retirement and that is “How can I be useful?” The answers to this question have led her to volunteer at the Nature Conservancy office here, for a board position with East Metro Music Academy (offering music opportunities to underserved populations), “and to assume the unpaid the executive director position of the local gamelan organization, the Indonesian Performing Arts Association of Minnesota—she performs with them.” I've known Mary since the 1970s. She inspired me then with her intelligent insights about Orff Schulwerk and has continued to do so for over 30 years. I think her article about Orff Schulwerk for the *Music Educators Journal*¹ still stands as the best explanation of this work for the general reader.


¹ Mary Shamrock, “Orff-Schulwerk: An Integrated Foundation,” *Music Educators Journal*, volume 72 number 6 (Feb 1986), 51–55.



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From the Classroom

The Sounds of Music

By Sally Rogers

I wanted the students to understand that sound was created by anything that moves, is transmitted in waves, and that different materials produce different sounds.

In each of the seven years that I have taught music in grades PK-4, my students have made instruments and explored sounds. One year the fourth graders made “Dr. Seussaphones,” crazy pipe instruments whose open ends were whacked with flip flops to make a deep popping tone. The kindergarteners and first graders made some kind of shakers, and someone always made toilet paper tube kazoots. They created the instruments according to my design. The kids banged on or blew into the instruments and then they took them home. But none of these experiences left me feeling satisfied, and I was never really sure what they actually learned.

This year, before the fourth graders made instruments, I didn’t want to present them with another cookie-cut-

ter plan for creating instruments. I wanted the students to understand that sound was created by anything that moves, is transmitted in waves, and that different materials produce different sounds. I wanted to give them the gift of a luxurious amount of time to design and build their own instruments out of recycled materials representing more than one instrument family. I wanted them to become conversant with instrument family names used by musicologists: chordophones, aerophones, membranophones, idiophones, and electrophones. I wanted them to be able to describe their creations using these terms. I also wanted them to create one-minute compositions, à la John Langstaff’s “Clock Music,”¹ in which they would perform in small ensembles using their inventions.



A student demonstrates his aerophone.

Kids Live in a Visual World: Most Sounds Connect With Images

When introducing my students to the principles of how sound is created and travels through different media, I discovered several short video clips online that were very useful. Each video snippet was less than three minutes long and each one covered something I could just as easily have presented myself. What I discovered was that kids are so accustomed to the video screen that, in short segments, they are better focused on a screen than on my drone. When the video image is before them, they are drawn to it like ants to sugar—and they can tell you what they saw. We followed up with classroom activities like exploring Ben Franklin's glass armonica² by using water in drinking glasses, or watching the compressions in a Slinky as a metaphor for sound waves.

Once they understood how sound was made, we looked at the families of

instruments. I specifically wanted to use the terms used by musicologists because they pertain to all instruments from around the world, classical or traditional, and they gave us the opportunity to talk about the Latin derivations of words. Again, I found a site online that was a wonderful kid-friendly resource for exploring instruments using these terms.³

Teachers as Resource, Students as Teachers

Next, they had a chance to make their instruments. I had decided that we would take as much time as necessary for them to play with the materials, make mistakes, and then discover ways to make their instruments really work. All of the instruments had to be able to make a sound. They could enlist the help of other students to play them,

Also, the more families represented by their instrument, the more points

they earned. We used donated recycled materials from home, like toilet paper tubes, balloons, tin cans from the cafeteria, plastic soda bottles, assorted materials for shakers, boxes, rubber bands, and all the useful detritus that finds its way into the music classroom. Then I got out of the way, became the supplier of tape, scissors, and glue, and watched the students become their own teachers.

One-Minute Clock Music

Now that they had the instruments, they had to compose a one-minute sound collage. Students used the face of a clock as their score, creating icons for each of the sounds used in their composition. They drew the icons in solo or polyphonic positions between the numbers on the clock face, indicating duration, tempo, and dynamics. They used the second hand of the clock in our room as the "conductor." As the second hand passed the icons,



A group creation: chordophone, idiophone (without a cap, the bottle is an aerophone!), and membranophone

the sounds were played or not until one minute was up. Students were given ample time to create and rehearse their pieces and were given two chances to perform it. The first round was practice and the second one—the final performance.

Assessment

This unit began in October and finally ended with the last composition being performed during the first week of January. No one got bored. I was easily able to assess what they learned by videotaping them as they described their instruments and performed their compositions.

Each day, the “workshop” was met with energetic purpose as students assembled, disassembled, and re-worked their creations. They discovered the limits of balloons and that shaker materials stick to tape, limiting the potential sound. They learned that each surface of a tin can makes a different sound and they theorized why that might be. They discovered that straws can be very much like an oboe and that different kinds of beans make different sounds. Discipline problems were virtually non-existent as they focused on the task at hand. By making the time and space for the students to create, perform, and respond to a task, their successes exhibited higher order thinking at work, creative problem solving and cooperative learning. They made music! I gave them time to play, time that is very limited in their young lives, and they met the challenge with zest, wit, and creativity. What more could a teacher ask for?

¹ Langstaff, J. *Making Music in the Classroom Ages 3-7 - Program 3* (video).

² Ben Franklin glass armonica video clip from the *History Channel*: www.glassarmonica.com/william/index-video.php; Video clips using sound waves: www.teachersdomain.org/sci/phys/energy/sound/index.html video clips using sound waves.

³ Virginia Tech Multimedia Dictionary: www.music.vt.edu/musicdictionary/



Sally Rogers has taught general music at Pomfret Community School in Pomfret, Connecticut, for the past six years. Her tenure as teacher is preceded by twenty years of touring across the country and over the oceans. Her discography includes fourteen recordings. She has received three Indie awards (National Association of Independent Record Distributors) and two Parent's Choice Gold awards, plus other honors for her music.

Some of her songs are included in both the Unitarian and Quaker hymnals. She has produced a children's video and one of her children's songs was recently published by E.P. Dutton as the picture book, *Earthsong*. She has written a chapter in *Ellipsis Artsbook*,

Open Ears, which includes chapters by other luminaries such as Shari Lewis, Baba Olatunji, Mickey Hart, Pete Seeger, and others. Her four albums for children are released on Thrushwood Kids, her own label for quality children's recordings.

Rogers is also known for her work as a Master Teaching Artist for the Connecticut Commission on the Arts. Her residencies have included many school visits teaching students how to collect oral histories and transform them into songs. These songs are included on three CD compilations of local historical songs. She is past president of the Children's Music Network and is currently working on her master's degree in integrated curriculum through the arts at Lesley University. E-mail: salrog@charter.net.

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Mallet Technique With Children

By Sofía López-Ibor Aliño with Mari Honda

The mallets are held in such a way that the end of the handle is visible: the palms face downwards and the elbows should not be pressed into the sides. The thumb holds from below- the index and middle finger should not lie along the handle- the remaining two fingers are placed lightly on the handle. The sound is made through an elastic vertical striking action. The extent of the up-and-down movement of the beaters should not exceed the shape made by the sides of an acute angle, the extent and speed of the arm movement being relative to the speed of the notes to be played. –Gunild Keetman¹

This is the way Gunild Keetman explains the basic mallet technique for the Orff Ensemble. Other fine descriptions of how to select and organize the instrument ensemble are part of the same chapter in the book *Elementaria*. Keetman emphasizes the technical aspects of xylophone playing as we can see in some of the film footage of her classes with children in Munich. There is one scene where she helps children establish a solid but relaxed grip by trying to surprise them by pulling the mallet out of their hand.

The Orff Ensemble requires less technical work than string or wood-wind instruments. The children can start playing ensemble music from the beginning with minimal effort. We all know that some students seem to have a natural way of holding the mallets and others have trouble figuring out what to do. Unifying the group technique will make our ensembles sound better: adjusting the left-right hand coordination, the hand grip, and the striking of the bar and the level of the stroke.

I learned the most about technique and didactics of the Orff Instrumentarium from Mari Honda who is the percussion teacher at The Orff Institute in Salzburg. She leads most of the percussion ensembles, conducts the pedagogy classes, and is a wonderful marimba performer.

What follows are pictures and descriptions, shared by Mari, that show the basic mallet technique for playing barred instruments.

The player should hold the mallet in a natural way and with a relaxed grip. The wrist should be open and movable. **Example 1**



Example 1

One way of analyzing the handgrip is to isolate the function of the fingers. The third, fourth and fifth finger hold the mallet ... **Example 2**



Example 2

... and the thumb and first finger stretch in an L shape. The mallet rests under the first finger. When closing those fingers the mallet is covered in a natural shape. **Examples 3a and 3b**



Example 3a



Example 3b

The position of the hand in relation to the arm is as if the thumb were elongating the arm. **Example 4**



Example 4

The third, fourth, and fifth finger should be able to move as they are spinning a tennis ball. **Example 5**



Example 5

The palm of the hand is not totally parallel to the floor; it is turned slightly sideways, with the thumb elevated. **Example 6**



Example 6

When the little finger closes tightly the rest of the fingers form a relaxed shape: **Example 7** and **Example 8**



Example 7



Example 8

The mallets are balanced in the hand according to the weight of the mallet head: **Examples 9a** and **9b**



Example 9a



Example 9b

Mari has developed some playful ways for children to naturally hold the mallets in the way described above:

She introduces mallet technique by playing with tennis balls, a universal toy. Ball games help the students practice coordination and encourage a relaxed mallet grip. These games also build stronger hands and fingers.

1. Place a tennis ball in the hand and spin it with the fingers in both directions. Try also with two tennis balls one on each hand.

Example 10



Example 10

2. Bounce the ball on the floor and catch with a relaxed wrist. Try with the right hand, the left combinations between hands. **Example 11**



Example 11

Mari also has found ways to play with the mallets themselves:

1. Using the fingers to creep from the end of the mallet to the head is another way to build strength in the fingers. **Example 12**



Example 12

2. With the mallets relaxed in the hand practice the finger mallet grip changing between two shapes: the bull's horns (thumb and first finger are stretched) and the butterfly (third, fourth and 5th finger are stretched). The mallet should not be held in a tight way in this particular exercise. It is a fun challenge for the children to quickly move their fingers between the "bull" and the "butterfly" positions. **Example 13a** and **13b**



Example 13a



Example 13b

3. Extend the mallets forward following the line leading from arm to thumb to mallet **Example 14a**. While thumb is over and visible, bounce the mallets against each other. **Example 14b**



Example 14a



Example 14b



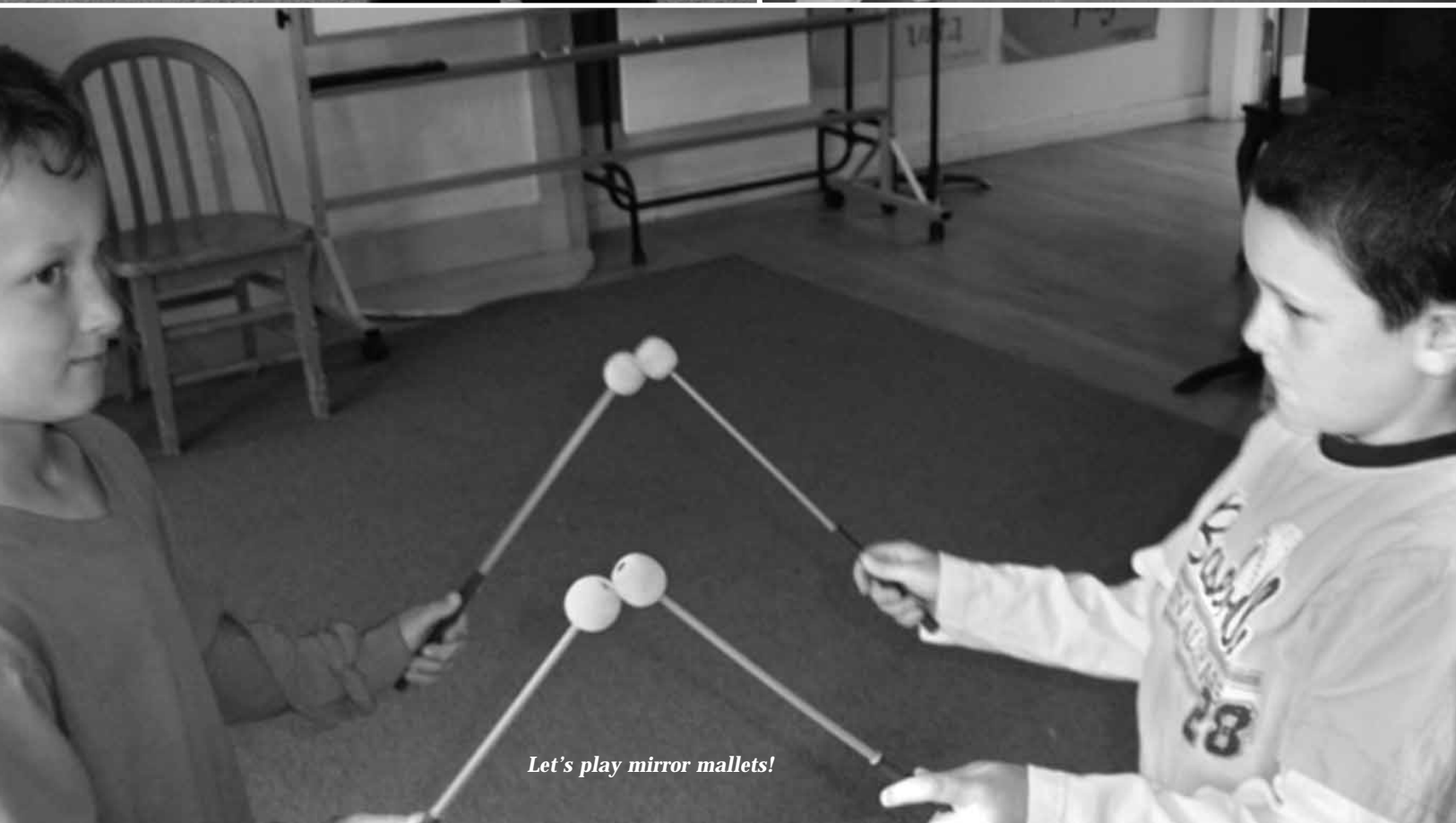
Click your sticks....



...and then make antennas.



Toss and catch the scarf with your mallets!



Let's play mirror mallets!



How lightly can mallets bounce on a balloon? Can you alternate hands?

Technical work with the mallets in an Orff ensemble can be a very playful way to warm-up before playing the instruments. I encourage every teacher to find their own way to approach technique exercises—create games and activities in which the children experience a good hand and body posture, mallet grip, and practice basic coordination skills. I particularly enjoy using the mallets as movement props to dramatize nursery rhymes or using them as way of connecting dancers in movement games such as mirroring or follow-the-leader. Bouncing balloons in the air with the mallets, popping soap bubbles, or balancing objects over the sticks help the children be more precise and make a wonderful start of an ensemble class.

Endnotes

¹ Keetman, Gunild. *Elementaria: First Acquaintance with Orff-Schulwerk*, trans. Margaret Murray. (Schott, 1974), 61.



Sofía López-Ibor Aliño teaches music at The San Francisco School. She has presented workshops and classes in Orff Schulwerk all over the world. She has taught music pedagogy at the Conservatorio Superior de Musica de San Sebastian (Spain) and to the Special Course at The Orff Institute in Salzburg (Austria). She teaches Orff Schulwerk at The San Francisco School in California. E-mail: sofibor@aol.com.

Mari Honda is experienced in percussion work and ensemble leading. She studied at The Orff Institute at Mozarteum University in Salzburg, Germany. She teaches percussion and didactics at the Orff Institute as well as numerous international courses. In addition, she is a marimba performer.



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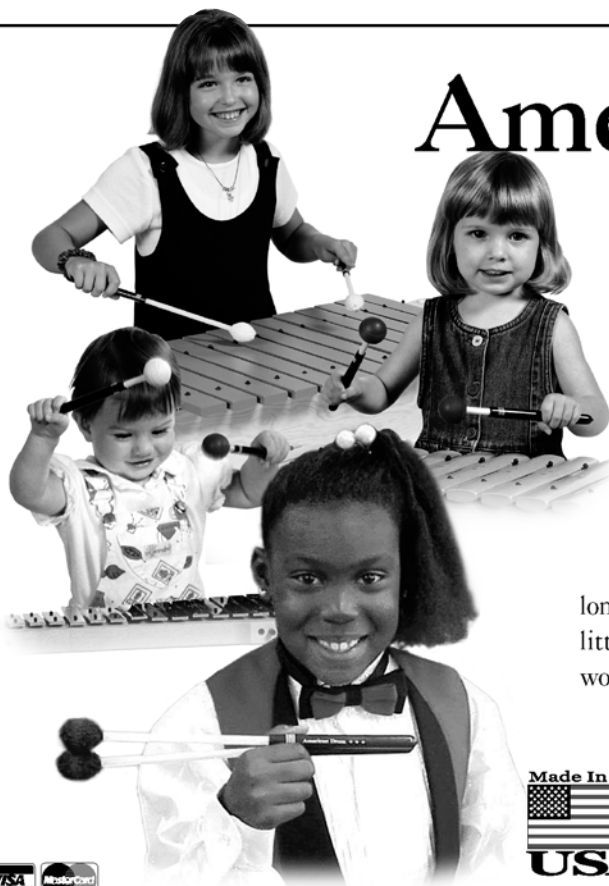
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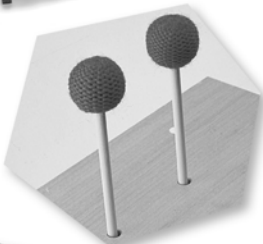
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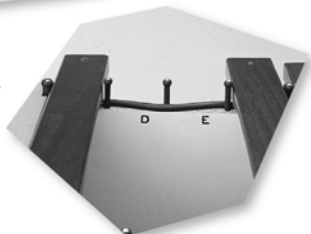
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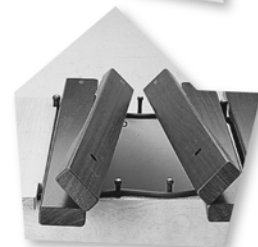
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Editors for the research series are Dr. Carlos Abril of Northwestern University and Dr. Alan Spurgeon of the University of Mississippi.

Correction

The endnotes in the article, "Dr Hermann Regner: The Many Themes of an Expressive Life," by Jane Frazee in the summer 2008 issue were not printed correctly. The *Orff Echo* regrets the error. A corrected version is available upon request via e-mail to echoeditor@aosa.org.

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Brain Science, Music, and the Developing Mind: **Session I**

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*Reviewed by
Beth Iafigliola*

An ideal music class, according to Dr. Dee Joy Coulter, presenter at the 2007 AOSA National Conference in San Jose, will include elements addressing all four phases of self-regulation: “If we have given the children the gift of resiliency, they can calm well and relax easily, enjoy novelty and enriching activities, engage socially and enjoy friendships, play and humor, and control their impulses and cope well with stress.”

Dr. Coulter is a nationally recognized neuroscience educator who continues to inspire teachers with her clear and humorous presentation of complex brain science applications to music education. The session begins with an adult inventory and discussion on how the teacher copes with the challenges of life. Using science- and religion-based world views, Dr. Coulter identifies four areas every person continues to develop throughout life. She conveys the hope that if adults continue to work on these areas, the children we teach can grow as well.

Dr. Coulter leads the group to new levels of awareness by first giving an

overview of human development. The first phase is learning to self-calm and to shut down excess stimuli. Music applications include lullabies, slow tempos, rests, familiar, and comforting songs. In human development, the child first experiences this growth from birth through three months of age.

The second phase acts as a sensory “on” switch. The child learns to greet the world with curiosity, keen observation, and delight. This phase helps the nervous system handle novelty and new learning. Dr. Coulter gives an example in the classroom of a rainy day when the children are receptive to new learning. The music applications include storytelling songs, fingerplays, songs linked to nature, and listening games.

Dr. Coulter describes the third phase as motor “on.” The child is into hunting and gathering, exploring the complexity of the surrounding world, and drawing in new experiences. The music applications are: dancing and creative movement, marching, drumming, and acting out story songs.

The fourth phase is motor “off.” The child learns to creatively respond to new situations, to think before acting, to delay gratification, and to develop impulse control. The child must be able to use and understand language in

order to master this area of learning.

The key to mastering these four phases or self-regulation is the development of taking one’s own counsel, according to Dr. Coulter. This inner speech comes through age-appropriate opportunities that the music classroom is uniquely suited to provide the child. The session notes include an outline of needs age 3 through 12. The skills music teachers use every day provide the child with the necessary experiences to grow in ways that build the frontal lobes of the brain. The frontal lobes provide impulse control, fluid intelligence, and all the other behaviors that form the basis for intelligent, confident, and creative leadership.

With this window into the world of science, Dr. Coulter helps the music teacher form a foundation for the activities that capture the imaginations of our young students, and give hope that we are indeed making a difference in their lives.

Beth Iafigliola, a member of the Greater Cleveland Chapter AOSA, currently teaches music (K-4) in the North Royalton School District, with past experience in strings, choir, private piano, and pre-school music. She has been promoting the AOSA AV Library since 1995.

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Ellington Was Not a Street

By Ntozke Shange
Simon and Schuster, 2004



Reviewed by
Bettie Boswell

One word of advice concerning *Ellington Was Not a Street*: don't read this book to your students, at least not until they understand the soul of this pictured poem. Instead, help your students picture Harlem sometime in the mid-twentieth century. Imagine being there with the most famous people in the world. That's what it was like for author Ntozke Shange when she was a little girl, perhaps the very one pictured in a stunning blue dress, holding a LP album, on the book's appealing cover. Famous men who changed the world walked through her surgeon father's door on a regular basis. Her parents' support of the arts and the African American community in general often brought greats like Dubois and Dizzy Gillespie into their home. As you introduce your students to these political and musical legends, look to the back reference pages for information on each personality. Help your students understand the culture of the times. Tangy collard greens flavored with bacon were favored over milder greens. Getting together with others was more of an option than watching television. Politics would have been a hot topic in the days before Civil Rights demonstrations. Music greats of that day found their way to fame through vinyl records instead of CDs.

As the book is opened to the title page, once again you view the young girl with her record, but this time she is older. In 1983, Ms. Shange as an adult wrote the poetry used in this book and titled it *Mood Indigo*. This same title is one of Duke Ellington's famous jazz pieces and is the record pictured in *Ellington Was Not a Street*. Ms. Shange is also a dancer who has been inspired

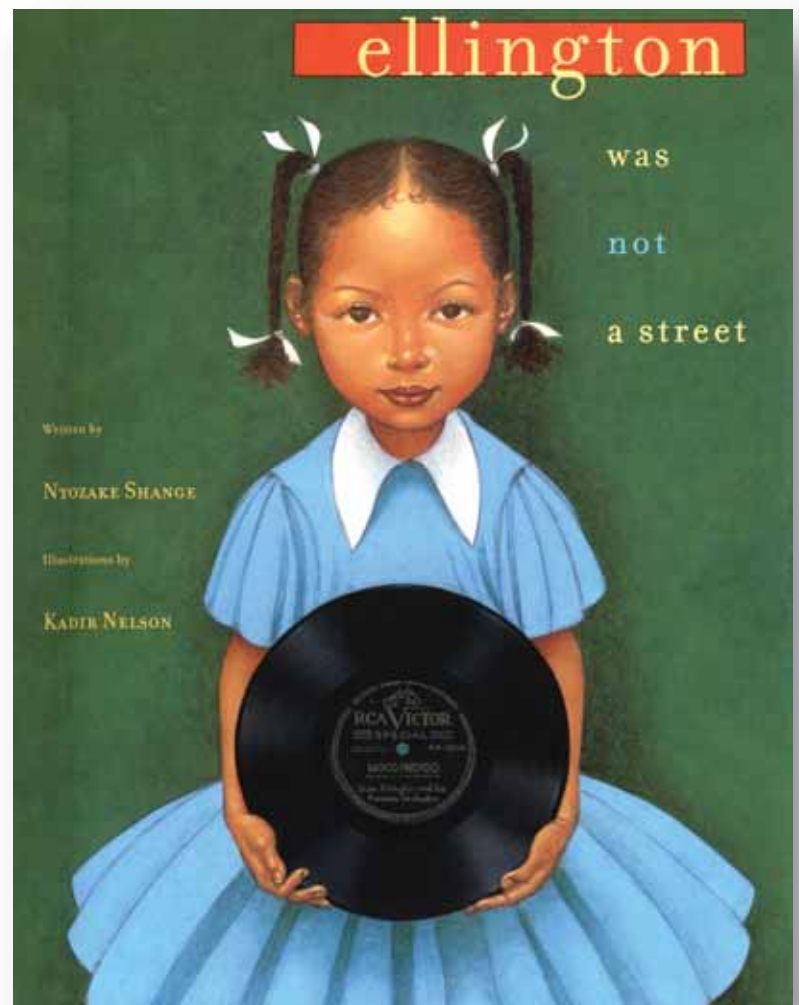
to create movement to her poems. As the poem is read, perhaps it will inspire your students to create sound pieces or movement to reflect some of the words of the book: "a street (crowded with people and cars,) memory, up my father's stairs, hummed a tune, (drumming for Ray Baretto,) company of men, dreams, all kinds of folks, safe and loved, fighter." You might want to explore Duke Ellington's "Mood Indigo" as a listening/movement activity.

Students will fall in love with the wonderfully detailed drawings by Kadir Nelson. Norman Rockwell could not have done a better job of creating character and warmth through each rendering of the young girl and the faces surrounding her. My students overwhelmingly thought the artwork was the most appealing part of the book. They especially appreciated the scene where "daddy's arms held us safe and loved" and the painting of a great family-reunion-style portrait. One student remarked that it doesn't matter if you are from different families, if you all get along, then you are a family. We learned that the fine dressed gentleman on the back cover was indeed the Duke himself. Ellington became known as the Duke

because he was always well dressed. Mr. Nelson's illustrations are an astounding dress for a poem that needs a lot of understanding.

Understanding this book was at first difficult. A first read through was frustrating as students and adults both said, "I just don't get it." However, knowing backgrounds of the author, artist, and great African Americans of the mid-twentieth century opened doors to understanding the poetic words and detailed paintings in this story. So, never judge a book by its cover or by its first read through: you might miss a real gem.

Bettie Boswell, a National Board Certified Teacher (NBCT), has taught elementary general music for Sylvania City Schools, Ohio since 1993. She has finished three levels of Orff and one Kodály level.





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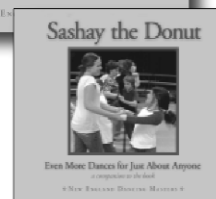
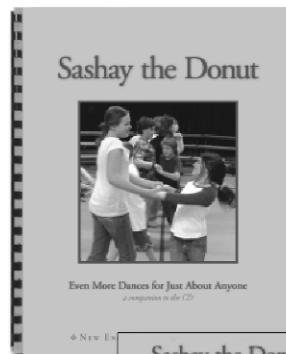
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Hula Lullaby

By Erin Eitter Kono
Published by Little, Brown and Company



Reviewed by
Holly Deuel
Gilster

The nights are sultry and the air is balmy. The ocean waves whisper in the background. The night stars glow as if they are a stone's throw away. Little Keiki rocks in the ample lap of his adoring mama or auntie, his makuahine, while his uncle or dad, his makuakane, plays a gentle lullaby on traditional instruments.

This provides a sense of Erin Eitter Kono's book, *Hula Lullaby*. Published by Little, Brown and Company in 2005, it is a timeless look at authentic Hawaiian culture. This is not a slick Hollywood version of the island state but a deeply respectful portrait of a people and a culture. There is a truth and richness to the pencil and acrylic paintings. The characters seem to glow from within. The colors are earthy and yet vibrant. I recently traveled to Hawaii and was astonished at the particular shade of red in the dirt. Erin Eitter Kono has captured those colors perfectly.

The rhythm of the language is soothing, as a lullaby should be. We hear the refrain return, mimicking the ipu, or gourd drum: "Come little keiki, nestle in my lap, listen to the ipu, thump tap thump-a-tap." Little keiki crawls, then nestles, then snuggles, and finally sleeps in his makuahine's lap. It is unimportant whether the central female figure is mother or auntie because the Hawai-

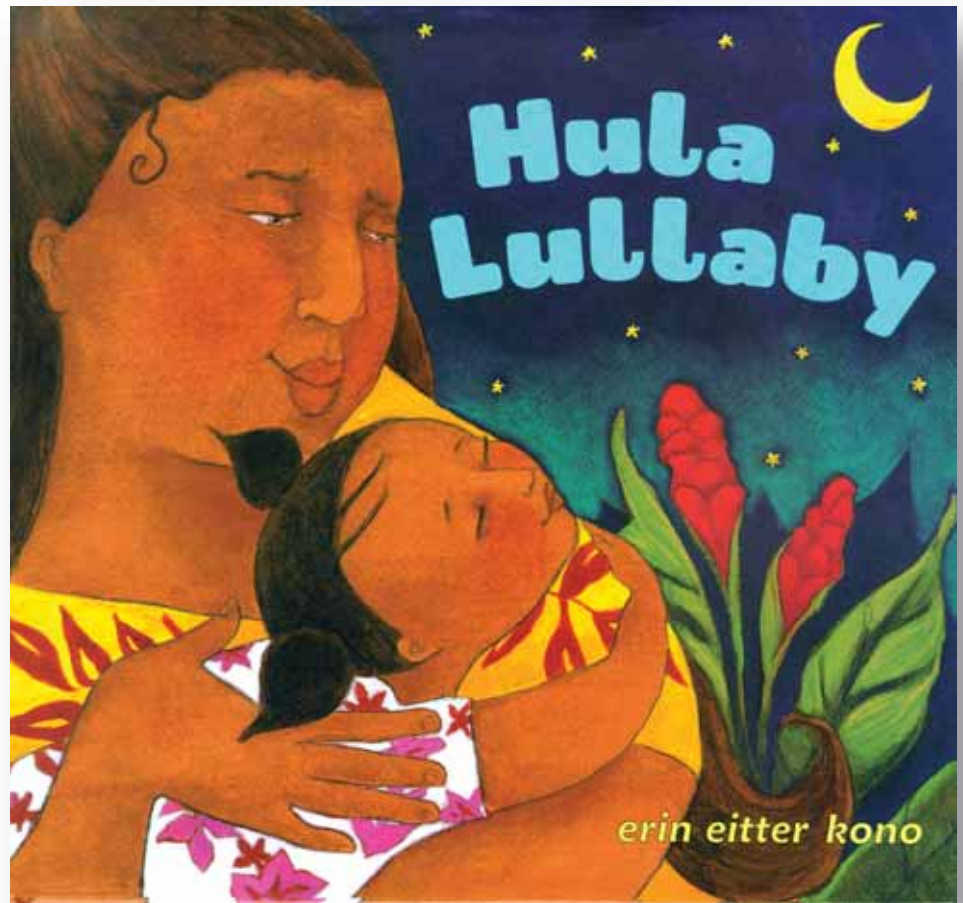
ian word is the same for both. This culture of a loving extended family shows on the face of keiki.

In Erin Eitter Kono's art, we see a love of the sacred hula dancers with their rounded arms and broad shoulders. Their faces seem lost in a blissful trance as they play the split bamboo sticks, or *pu'ili*. Kono explains that the *aloha* spirit is one of wellness, kindness, harmony, and humility. We can see this in the musicians playing the double gourd drum, or *ipu heke*.

Kono evokes Paul Gauguin's painting "Matamoe," with the same vibrant

colors. This rich palette manages to create a nightscape that glows with an internal light. Coupled with the warmth of the language, this is a very satisfying and gentle lullaby book.

Holly Deuel Gilster has been teaching music since 1981. She has a bachelor's degree in elementary music and has teaching licenses in elementary education (grades K-8), secondary language arts (grades 6-12), and secondary fine arts. She has also taught pre-school music for the University of New Mexico for 18 years. E-mail: hdgilster@mindspring.com.



The Harmonica

By Tony Johnston
Published by Charlesbridge Publishing



Reviewed by
Mary Johns

A book titled, *The Harmonica*, would seem to scream for use in a music classroom. Tony Johnston's book fulfills that expectation.

It is based on a true story from the life of Henryk Rosmaryn, who survived life in a concentration camp during World War II. The main character in the book is a poor Jewish boy in Poland whose family's only musical experiences were their own off-key singing voices and the melodies of Schubert, played on their neighbor's gramophone. Still, the boy dreamed of music. One day his wish was granted when his father gave him a shiny new harmonica. He learned to play the melodies of Schubert and filled their home with music, dancing, and happiness.

That happiness came to an abrupt end when the family was split apart and taken to concentration camps. When the boy faced seemingly hopeless despair in the concentration camp, he endured by playing Schubert on his harmonica. His music also meant survival. He fearfully played his harmonica each night for a commandant who threw him bread after he performed. Although he felt guilty for receiving this extra bread when others were starving, the prisoners who heard his music found hope, reassurance, and solace and were touched by its beauty.

The words of the book read like poetry: "I cannot remember my father's face, or my mother's, but I remember their love, warm and enfolding as a song." The lyrical language is complemented by poignant mixed media illustrations by Ron Mazellan. The family scenes at the beginning of the book are bathed in warm orange

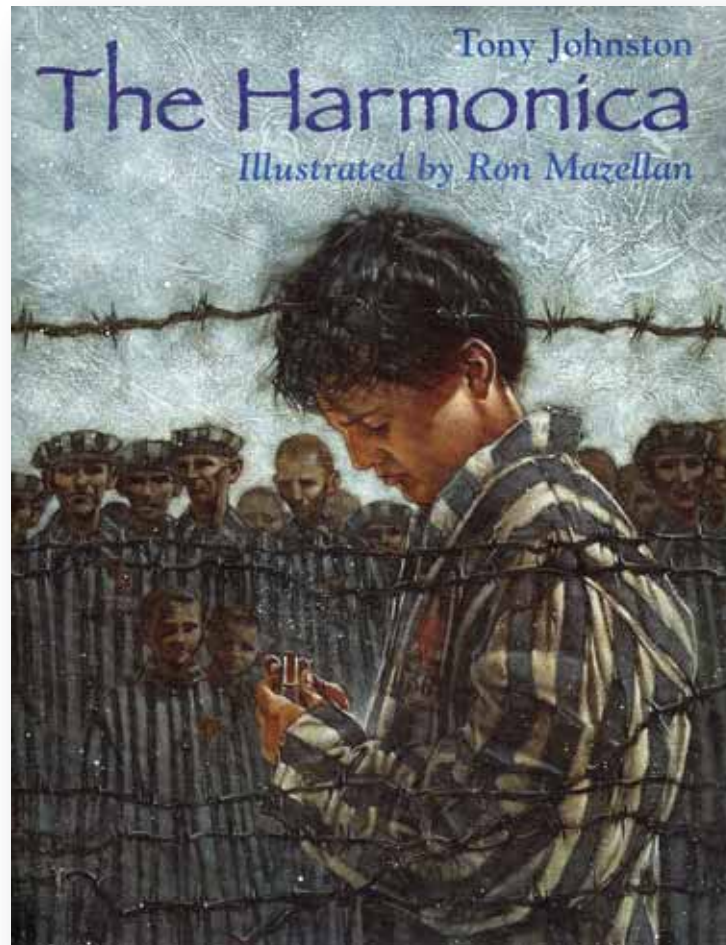
and brown tones. As the Nazi soldiers appear, the illustrations take on a dark cast with shadows of gray, purple, and black. The colors remain bleak and dreary until the last page when, as the boy plays his harmonica with all his heart, the warm colors return—a symbol of hope.

The subject matter of this book makes it more appropriate for upper-elementary or middle-school students, which is one of the reasons I liked the book. It is sometimes hard to find meaningful picture books for older students that deal with the emotional power of music. The story begs for critical thinking and discussion about the emotional effects of music: Can music become a reason for existence? Why was the music the boy played on his harmonica important to the other

prisoners? Can truly evil people, like the commandant, still be moved by music? Is this book relevant today? How does the music in your life compare with the music in the story?

It is also sometimes hard to find books for older students that can be read aloud to a class in a very short time. This book is both short and easy to read, and it has pictures large enough to see from a distance. Even within the confines of a short music period and a demanding curriculum, one could easily find the time and justification for including this book in a lesson plan.

Mary Johns teaches elementary music in Cedar Falls, Iowa. She has degrees from Viterbo University and Midland College and teaches elementary music in Cedar Falls, Iowa.



Drumming at the Edge of Magic and Planet Drum

By Mickey Hart



Reviewed by
David Thaxton

*"In the beginning was the drum."
—Carl Orff*

Drumming at the *Edge of Magic* and *Planet Drum*, written by Grateful Dead drummer, Mickey Hart, and published nearly 20 years ago, offer more than just a technical view of the world's oldest instrument. Written as a set, each book fulfils a specific niche. *Drumming at the Edge of Magic* serves as the foundation of a semi-autobiographical and philosophical journey of a drummer seeking the roots of the ancient instrument and the spirit it brings from various cultures around the world. *Planet Drum* serves as a supplement, offering more depth to traditions and instruments, stories, and copious pictures.

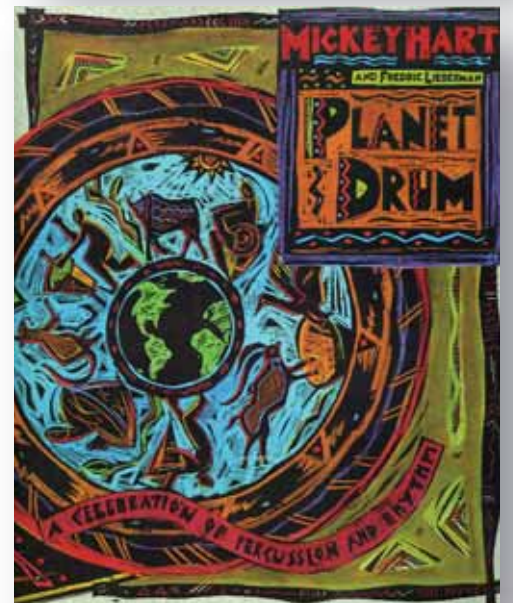
Hart grew up in a culture, familiar to many of us, that had slowly divorced itself from the mystical properties of music, and instead had distilled it down into a precisely refined craft. This is poignantly illustrated in the author's account of his relationship with his estranged father. Though his father was absent throughout his childhood, Hart felt drawn by the noise, sound, and rhythm of the musical world of his father: a world-class, rudimental style drum corps master. Captivated by the only artifact he had of his missing father, a pair of snakewood drum sticks and a worn practice pad, Hart began his musician's journey as someone who loved creating rhythm from sound and noise—but not completely understanding why. After a stint as a drummer in the Air Force, he was able to track down his father and meet up with many of the charac-

ters who would play a role in drawing him into the Grateful Dead, and moreover, the mystical world of primal drumming traditions of the world.

Percussion is by far the most varied family of instruments, as well as the most universal. While an exhaustive study on every percussion instrument known to man would easily fill many volumes, the author has done an estimable job at providing an overview and insights into instruments that have direct links to the most ancient and primal roots, as well as a glimpse into why they have such power physically, psychologically, emotionally, and spiritually. Hart's explorations span from the giant slit gongs (log drums) of West Africa and their power to communicate over great distances, to Tibetan damarus, the most striking of which are made from human skulls and skin, and are intended to communicate with the dead. The author's brief possession of one such drum caused such grief and disturbance in his mind when he played it that he could not rest until a rightful owner was found. The owner warned, "I hope you have been most careful, Mickey Hart. This is a drum of great, great power. It wakes the dead, you know."

Beyond the examination of instruments that connect and communicate, Hart offers many contemplations of the use of ritual percussion and shamanic drums that serve as a means of transportation for the drummer/shaman to altered states of consciousness and beyond, to the world of the supernatural. By using these instruments, the author not only gives the reader an encyclopedic account of their origin, but also unique insights into how they may be used to summon the storyteller, dancer, dreamer, healer, mystic, and musician in those that play them and are moved by their sound beat and rhythm.

One may study music for years as a great technical endeavor, toiling over perfecting instrumental or vocal technique. Yet, it is such a rare opportunity to study with focus about why our minds and bodies entrain with a driving beat, why an extended rhythmic cycle can induce a trance-like state, or why a simple rhythmic pulse awakens something deeply primal



within us. Possessing both a foundation in drumming as a technical craft and a great longing to discover why percussion stirs at something so elemental in the human psyche, the author is in a unique position to explore the ancient and mystical drumming traditions around the world. His success playing with the Grateful Dead afforded him the means with which to follow the threads, and fortunately, he takes the reader along for an enlightening ride with a captivating read.

For Orff practitioners seeking the elemental nature of instruments, the drum is a logical place to begin. For exploring the primal interface of human and percussion, *Drumming at the Edge of Magic* and *Planet Drum* are the ideal places to start.

David Thaxton teaches pre-K through sixth grade at Donner Springs Elementary School in Reno, Nevada. He completed Levels I-III with Liz Gilpatrick and Judith Cole, and is past president of the Sierra Nevada AOSA and serves on The Orff Echo Editorial Board.

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The Body Acoustica: Body Music With Keith Terry, Part 2



Reviewed by
Sarah Willner

Keith Terry's *Body Music* often appears to us in the Orff Schulwerk like a familiar chapter from Keetman's *Elementaria*, arising as a sort of a natural love-child between Part 1's "Rhythmic-Melodic Exercises" and Part 2's "Elementary Movement Training." Though we may claim kinship, this genre is family to music all over the world: African American hambone and stepping, Indonesian saman and kecak, tap dance and clogging, and—as Terry loves to remind us—Ethiopian armpit music. However, Terry doesn't rest on these connections; instead, he has worked out a real language of "rhythm blocks." Kindred to Keetman's "sound gestures," they are the building blocks of his music-making.

In this DVD, Keith Terry takes his rhythm blocks and exhorts us to "make sentences out of the words you have learned." The tone is intimate—and like a good teacher—it is encouraging and challenging. Terry clearly mirrors the movements, starting with a long warm-up to remember the patterns given in the first *Body Music* DVD. The basic rhythm blocks are pulses grouped in 3, 5, 7, and 9. The first pulse in each group is always accented with a clap, with the rest of the pulses in the group flowing naturally down the body on chest, thighs, bottom, and stomp. The rhythm blocks are executed on each side of the body for balance and coordination. Even when the sequences are long and involved, Terry gives us many repetitions to practice in tandem with his relaxed, cat-footed modeling. In *Body Music Part 1*, Terry (and his film-trick twin) model the basic "language" of the body music gestures for us. In *Body Music Part 2*, at one point Terry invites

us to phase in canon with him. But most often, two to four different people model the parts, allowing us to see how the sequences look on different bodies ("You, too, can try this at home with your friends!"). It is also an engrossing opportunity to see how these patterns phase and interlock between duets, trios, and the quartet.

Throughout the video Terry coaches us for ease of technique, such as how to clap for certain types of sound (echoing the advice of Orff and Keetman in the *Volumes*), how not to wear out one's body, when to shift weight, and what to listen and watch for in the patterns. Though these patterns do not start from speech, vocalization plays a surprisingly important part in enumerating the main beats underlying the rhythmic patterns, or helping to enliven a rest, or characterize a phrase. Terry uses a bit of *solkatu* rhythm language of south India, though he doesn't elaborate on that particular system. At one point Terry, with Evie Ladin, lets the vocalizing ascend into melody inspired by and playing with the pitches of the body taps.

The video moves out of the basic rhythm blocks and into stimulating patterns. These are then combined and varied in very challenging ways in the latter sections of the video. Although Terry uses the appellation "polyrhythms," these are not necessarily polyrhythms in the West African strong 2-with-3 sense, but are short rhythmic pieces that he has created to interlock with one another in complementary patterns. The video helps us sequence the patterns with handy on-screen numbered cues.

Terry's "Play with it!" is an understatement, as there are so many ways to do this. In each section of the video, he generally gives a pattern on the body with choice vocal articulation. After we have it "down," he has us perform it while vocalizing on the main beats, or

on the first and third beat, or on two and four. When we have sufficiently hung the pattern on that grid, we go back into the original presentation of the pattern and vary it through canonic phasing, or by sequencing the different parts, or even by vocalizing one part and stepping the other.

It is crucial to see the video to understand how to animate these patterns as dance. It may look like 'clap-rest-clap-rest' on paper, but the key is in what the body does *between* the pats and claps to artistically shift the body weight in preparation for the next clap or strike. This video allows you sufficient dance-along time to really internalize the subtle shifts your body has to make in order to keep in time and gracefully sequence the patterns. Of course, these gestures are ripe for choreography.

But perhaps one should actually begin by viewing the last scene of the DVD first. It's a virtuosic extravaganza: Keith Terry alone onstage in a wry whiz-bang cadenza of knife-edge patterns and rhythmic shape-shifting; all parts of the body are fair game. Witnessing *Body Music* in such explosive dance, I realize that Terry has projected his artistry at every moment in the video: in the music created by the composite of layered rhythm gestures or when he's subverting our expectations with a pattern's twist. He's fascinated by the math of the music ('5+ 3, then a 3+ 5,' etc.), but the creation of exciting sonic dance is the reason for these combinations. We can "use" body percussion to translate or accompany text to or teach music notation, but is it compelling as art?

Of course, one can't help but see a myriad of connections to this genre, both to other kinds of music-making as well as to other curricular areas. You can share your own applications of body music on a forum on Terry's Web site, www.crosspulse.org.

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