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Quarterly Journal of the American Orff-Schulwerk Association

Vol. 43, No. 3 • SPRING 2011

JAZZ AND BLUES

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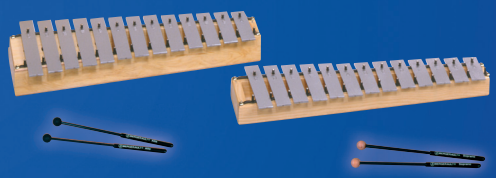

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FEATURES

DEPARTMENTS

President's Message

From the Classroom

In Review

COVER ART: ISTOCKPHOTO

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Mission Statement

The American Orff-Schulwerk Association is a professional organization of educators dedicated to the creative music and movement approach developed by Carl Orff and Gunild Keetman.

Our mission is:

- To demonstrate the value of Orff Schulwerk and promote its widespread use;
- To support the professional development of our members; and
- To inspire and advocate for the creative potential of all learners.

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Issue	Topic	Coordinator(s)	Contributor's Deadline
Fall 2011	Art Music	Judith Cole and Patty Reed	April 1, 2011
Winter 2012	Elemental Music Theory	Nick Wild	Aug. 1, 2011
Spring 2012	Open Submission	Contact echoeditor@aosa.org	Oct. 1, 2011

Writer's guidelines available through the Editorial Office

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 those listed above 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. *The Orff Echo* makes every effort to trace ownership of copyrighted materials and to secure permission from copyright holders. If there is a question regarding ownership of any material, we will be pleased to make the necessary corrections in an upcoming issue.

For guidelines or other editorial queries, please contact: echoeditor@aosa.org

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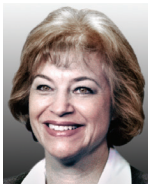

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BY JULIE SCOTT

Improvisation: *Carpe Diem*

In the introduction to his book, *A Whole New Mind*, Daniel Pink writes: "High concept involves the capacity to detect patterns and opportunities, to create artistic and emotional beauty, to craft a satisfying narrative, and to combine seemingly unrelated ideas into something new."[1] According to Pink, "the defining skills of the previous era—the 'left brain' capabilities that powered the information age—are necessary but no longer sufficient."[2]

Children are born with the desire to improvise, imagine, and create. They uninhibitedly dance to music, sing improvised songs, and invent creative stories as they play with their toys. When they are very small, it is considered cute. Somewhere along the way, however, society teaches them to stifle that urge and just memorize the facts so they can do well on standardized tests.

In the current age, which Pink argues belongs to "creators and empathizers, pattern recognizers and meaning makers," the creative, imaginative, cooperative approach of Orff Schulwerk has never been more important. We live in a time when people frequently accept information at face value, rather than questioning it. Our mode of communication with other human beings takes place increasingly by sending electronic messages, rather than meeting face-to-face for a conversation. Nowadays, it is often more acceptable to look and think alike than to have a unique idea.

Orff Schulwerk allows teachers opportunities to guide their students as they arrive at solutions that even the teacher never dreamed were possible.

By its very nature, Orff Schulwerk encourages students to try out their ideas and to examine and question many possibilities before settling on an answer. It encourages human contact and cooperative learning. In addition, Orff Schulwerk allows teachers opportunities to guide their students as they arrive at solutions that even the teacher never dreamed were possible.

Working together to solve problems creatively is of great value, but so is individual expression. Sometimes we solve problems collectively, and other times we solve them on our own. If we teach Orff Schulwerk in its purest form, we provide opportunities for both problem-solving styles. Which means, in addition to facilitating group work, we provide opportunities for plenty of individual improvisation. We talk about it, we learn to do it in levels courses, but in reality, many of us don't take the time to improvise; and without improvisation, we really aren't teaching Orff Schulwerk. Carl Orff made the point very clearly:

> Unfortunately, the "Rhythmische-melodische Übung" [the first publication of Orff Schulwerk], offering sample material as it did, was widely misunderstood, since it is possible to practice and perform each piece as it stands. To do this would mean a total failure to recognize the purpose of this book. It is not the playing from notation but the free making of music in improvisation that is meant and demanded, for which the printed examples give information and stimulus.[3]

I know, I know! There is so much to do that sometimes there just isn't enough time to improvise. Consider this: Each time you teach a piece (a model for improvisation) by Orff, Keetman, or someone else—which can be a model for improvisation—spend the next lesson on a quick review of the piece, followed by a lengthy improvisation session. This might mean that we present fewer models, so that the students have more time to create. But then, isn't it supposed to be their show, rather than our show, anyway?

If we are true to its ideals, Orff Schulwerk can be the music education approach that leads the way to facilitating students' creativity and their "high concept" aptitude. Improvise and create more this week than you did last. And, in the words of Daniel Pink, "Good luck in the age of art and heart."[4] It's our time! ■

1. Daniel H. Pink, *A Whole New Mind* (New York: Penguin, 2006): 2.
2. Ibid: 1.
3. Carl Orff, *The Schulwerk* (New York: Schott Music Corp., 1978): 131.
4. Daniel H. Pink, *A Whole New Mind* (New York: Penguin, 2006): 247.

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Jazz History in the Classroom: An American Story

BY DOUG GOODKIN

We all love stories. And because of the way our brains are constructed, we are most immediately attracted to the things that hit below the belt, that feed the lower parts of the brain—stories of conflict, power, betrayal, brutality, violence, loss—and of course, sex. And because of the way our hearts are constructed, we also yearn for resolution, victory, healing, triumph, beauty—and of course, love. In short, we long for stories that push to the edge of the human experience, that move from head-shaking inhumanity to heart-stopping compassion, that travel the whole distance between grief and joy, suffering and redemption, chains, and freedom.

What if we could find a story that not only touches the universality of our humanity, but also teaches us something essential about our cultural identity? What if we found a story that encompasses the important stories of the generations before us so that we might be prepared to lead the generations that will follow us? What if we found a story steeped in the mire of human degradation, greed, ignorance, mean-spiritedness, and downright savagery, but each chapter ended with a lotus blossom of unspeakable beauty?

Here in the United States, we have such a story. It is the story of jazz.

As I say to my eighth-grade students in The San Francisco School in the first meeting of our once-weekly jazz history class: "Get ready for an amazing saga. You'll laugh! You'll cry! You'll shake your head in disbelief and your mouth will hang open in awe! It stars a cast of thousands, representing just about every group (but not all) that has landed on these shores! You will meet people that are some of the most important people you can come to know as an American citizen, people that no one else may ever tell you about. You'll hear music that you'll rarely find on your radio dial and also find out new things about music you've heard in the background your whole life. I'm going to tell you things I wish I didn't have to tell you (like the story of Billie Holiday singing "Strange Fruit") and things I can't wait to share with you (like the fabulous Nicholas Brothers clip from *Stormy Weather*). Are you ready? And off we go.

By taking the best practices of the Schulwerk and combining them with the informal jazz pedagogy of watching, listening, exploring, the kids get into the house of jazz ready and able to play.

And where do we go? How do we start such an epic tale? What do we include and what do we leave out? (Remember, once a week for forty-five minutes is very little time). How do we get the children interested? How do we get them involved and thinking and feeling so that at the end of the story, they're not quite the same as they were at the beginning?

The first answer is to get them directly playing the music and for two other forty-five-minute periods weekly, that is exactly what the eighth graders at my school do. Having discovered some twenty-five years ago the perfect marriage of jazz and Orff Schulwerk, I have developed an approach that gives every child the pleasure of playing, understanding and improvising on jazz tunes that include 12-bar blues, 32-bar jazz standards, swing band pieces, jazz-rock, Latin-jazz, and bossa nova.* Having arranged more than one hundred jazz tunes for the Orff instrumentarium, the children experience firsthand the excitement of playing masterful compositions composed by master musicians. By taking the best practices of the Schulwerk and combining them with the informal jazz pedagogy of watching, listening, exploring, the kids get into the house of jazz ready and able to play. Within five classes, they demonstrate a solid beginning understanding of the rhythms, scales, chord progressions, and forms that make jazz jazz. And of course, they improvise. All of this is bread-and-butter to their musical upbringing. They're right at home and couldn't be happier.

But in music listening class, they're sitting at desks in a classroom with a

pencil in hand, a jazz journal, sometimes a worksheet, and occasionally, a test. It takes a while to convince them that this, too, is an important part of music class—and by the end of it, they are convinced that finding out the stories behind the music is necessary, fascinating, revealing and ultimately, a pleasure.

So how do we begin? Take your pick. For many years, I followed the straight chronological path from the African roots of jazz through be-bop (always running out of time somewhere around 1945). Lately, I've taken a less linear and more thematic approach. This year, for example, I gave the introductory talk above and then said,

"Let's pick a moment in American history, say, October 28, 1956. A young singer brought up poor in a shack in Mississippi finds himself in the living rooms of millions as the featured performer on *The Ed Sullivan Show*. Let's take a look at him and write down three different responses (this is a thinking routine made popular by Project Zero):

1. What do you see? What do you hear? Be concrete and specific.
2. What do you think is going on here?
3. What do you wonder about? *

Courtesy of YouTube and an LCD projector, a young Elvis Presley and his band are singing "Hound Dog" while the young ladies in the audience scream at each rotation of the pelvis. We watch it twice and then kids share their observations.

1. *"I see Elvis playing the guitar with a pick. There are four back-up clappers."*
   "I see Elvis rocking out, dancing, and looking cute."
   "I see that his guitar's shiny and his hair is gelled."
   "I hear girls screaming."
2. *"I think he is popular because he has a new way of singing and a lot of energy. He looks like he's having fun."*
   "I think this TV show helped him get famous."
   "I think he's having a seizure."
3. *"I wonder if it's difficult for him to sing, dance, and play the guitar at the same time. Like, how does he do it?"*
   "I wonder if he likes all the attention or is sick of it."
   "I wonder if Elvis wrote the song."
   "I wonder why those girls are screaming at everything he does."

"He has a new way of singing and a lot of energy. He looks like he's having fun."

"She has a jazzier feel and there's a guitar solo. There's no screaming."

I then show another video clip from 1952 of Big Mama Thornton singing the same song. Now the kids write a "compare and contrast" reflection:

"She has more passion and power."
"She's singing at a slower tempo and with more soul."
"She has a jazzier feel and there's a guitar solo. There's no screaming."
"She's more chill. She brings the band in more. It's not all about her—it's about the music."

All of this is interesting in and of itself, but what it needs to be complete is a teacher with a point of view and enough information to move the thinking along. I begin to ask some questions: "Why was Elvis on *Ed Sullivan* and Big Mama Thornton wasn't? Who wrote the song? Who created the style of music? How many of you ever heard of Elvis? How many of you had ever heard of Big Mama Thornton or Louis Jordan or Little Richard? How did Elvis learn to sing and dance like that? Why were the girls screaming?"

The next class begins with an analysis of the structure of the 12-bar blues. Once the kids have mastered the basic chord progression, I play twelve relatively well-known rock and roll pieces from the 1950s through 1970s—"Hound Dog," "Rock Around the Clock," "Rockin' Robin," "Charlie Brown," "Johnny B. Goode," "Let the Good Times Roll," "I Got You," "Highway 61 Revisited," "Money," "Love in Vain," and "Crossroads." Time for more compare and contrast: "What stayed constant throughout the pieces? What changed? How many songs did you already recognize? Does knowing the blues structure change the way you hear them now? Is it clear how important the blues were to artists as diverse as Elvis, Bill Haley, Chuck Berry, James Brown, The Beatles, The Rolling Stones, The Cream, and more?"

The class ends with a quick look at E.D. Hirsch's book, *Cultural Literacy: 5000 Things Every American Should Know*, in which he neglects to include "the blues." We decide his punishment should be spending eight hours a day in jail listening to every recording ever

made of the blues. We conclude by surmising the length of his prison sentence—from five to twenty-five years!

BIOGRAPHIES

The stories of the great jazz musicians are important and fascinating, sometimes difficult and often inspiring. Louis Armstrong's musical start in reform school, Ella Fitzgerald deciding to change from dancing to singing at the last minute to win the contest at the Apollo Theater, Duke Ellington's piano lessons with Mrs. Clinkscales, Miles Davis sitting at French cafes with Jean Paul-Sartre—here are the stories that capture the kids' attention. Some part of each class is simply storytelling—with me speaking extemporaneously, reading the words of the musicians themselves, and showing interviews with them and videos about them (the Ken Burns series on jazz is invaluable here, as is the remarkable collection on YouTube). But kids need a deeper level of involvement. Below are two of many successful strategies I've used.

Creative Nonfiction

The students research a general outline of a musician's life and pick one incident to write about in detail in a fiction style—with the added challenge of writing from the point of view of someone or something outside of the musician. In their stories about Louis Armstrong, students wrote from the point of view of his absent father, his childhood friends, a trumpet in the window, his handkerchief and even his sweat! Consider this evocative piece from eighth-grade student John Carpentier (in 2006):

The Great Louis Armstrong (as seen by his trumpet)

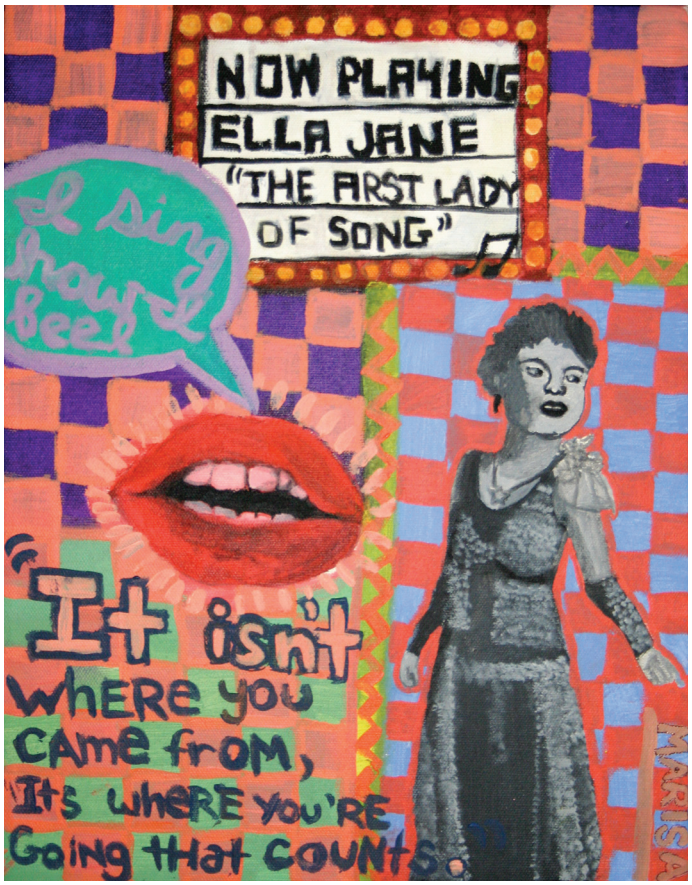
When I was first made, I always felt like I must have some kind of a purpose. I believed that someday I would have a job as great as any other trumpet out there. Although I had no way of knowing it at the time, I was right. Someday I would become the first trumpet used by the great Louis Armstrong.

Even though someday I would be replaced by others when I got too old, I always felt special being his first real trumpet. You see, when Louis was in the reform school, he started out with a tambourine and then moved on to better instruments, stuff he could really put his soul into, the kind of thing where his talent really began to shine, even as little as he was then. But when Papa Joe gave Louis his old trumpet, that's when things began to get interesting.

Louis always said, "If it hadn't been for Joe "The King" Oliver, I might still be just pattin' my side, followin' a simple rhythm and wonderin' what this great big thing called jazz was all about." Once he got me, he was ready. Now he could take his basic rhythm, his natural playin' skills and his real jazz love and put them just as complicated and exact as he wanted his beat to be. His rhythm became talent, his talent understanding, his understanding music and his music jazz.

Then he started to study. He followed the jazz. He followed the bands. He learned from every great musician he could get his hand on. And he took me everywhere he went.

Looking back, I'm amazed at how dedicated that kid was to jazz. These days, he's got his own real nice and fancy trumpet, but that doesn't bother me a bit. You know, they say that going up to Chicago to play with Papa Joe was his first real break, but really, I like to think that I was his first real break, his first big step into jazz.



Artwork by Marissa Graham

Choose Your Media

In another assignment, the students had to research the life of Ella Fitzgerald and come up with the medium of their choice to share what they found. Projects ranged from board games to films to songs to raps to artwork and beyond. Here's one example from eighth grader Marissa Graham (in 2006).

MUSIC LISTENING

As important as the biographies and music history are, it is also vital to let the music speak for itself. This after all, is the central contribution of the jazz musician—expressing particular emotions that need a voice for us to fully feel them. We discover that musicians with unsavory lives and dubious personalities can play music of heart-stopping beauty and tenderness. Conversely, we learn that very nice people who lived model lives sometimes didn't create music worth remembering.

My experience has shown that understanding the structures of the music is an enormous part of fully appreciating and enjoying the music. I'll never forget the adult student in my summer jazz course listening to Charlie Parker improvising on a tune in which he never plays the melody. He commented that his solo was disjointed and just a bunch of random notes. We listened to it again, revealed the hidden song he was playing—"Embraceable You"—and sang the song softly under his im-

provisation, his face lit up in wonder. What had previously seemed random and disorganized now seemed tame, sensible, and musical because we had discovered the key that unlocked the musician's thinking. And so we spend a great deal of time analyzing the basic structures of the pieces, listening to the relationship between the solo and the subsequent improvisation, listening to the conversation between the players, isolating the drums or the bass to hear the whole gestalt. Of course, this takes a great deal of preparation on my part and familiarity with the music to serve the role of "tour guide."

YOUTUBE

In my article in the fall 2010 issue of *The Orff Echo*, "Pause and Consider: Electronic Technology and Orff Schulwerk," I spoke about the need to discriminate when choosing technologies and find the right tool for the right job. I suggested that the simple technologies of the Orff approach cultivate a higher degree of musicianship than slick electronic counterparts. But of all the recent technological advances, YouTube ranks at the summit as a library of easily accessible visual imagery. Many years back, I made dozens of phone calls, took many failed trips to local video stores, searched through a variety of catalogues, to locate a video of the film *Stormy Weather*. The fact that this American classic with an all-black cast starring Lena Horne, Bill Robinson, Cab Calloway, Fats Waller, and the Nicholas Brothers was so difficult to find when *The Dukes of Hazard* was available everywhere was yet another depressing affirmation of the priorities of our culture. When I did finally track it down, it was a grueling process to cue the tape up to the right spot and then search for the clip earlier in the film.

YouTube has changed all of that, with virtually every memorable scene in an American film or footage shot of jazz musicians available instantly. Now, all that's needed are teachers prepared to know what is worthy to show. Sixteen-year-old Justin Beiber has had one billion viewers of various YouTube clips, whereas our native piano virtuoso Art Tatum playing Jerome Kern's "Yesterdays" has been seen by some 250,000 viewers. For every 4,000 people that have watched Justin, one has watched Art. Our job as educators is to change that ratio. The following are some "don't miss" clips: Nicholas Brothers in *Stormy Weather*; Lindy Hoppers excerpt from *Hellzapoppin'*; Louis Armstrong and Dizzy Gillespie on the *Jackie Gleason Show*; Louis Armstrong and Danny Kaye singing "When the Saints"; Jazz Dispute; Blues singing bird; *Singin' in the Rain*, particularly opening vaudeville act, "Make 'Em Laugh, Moses Supposes"; "Jumpin' at the Woodside" as performed by SFOrfflovers.

POETRY INSPIRED BY JAZZ

In another project, we bypassed this altogether and went directly to the images and feelings inspired by sound. With carefully selected tunes, chil-

dren had to write poetry on the spot inspired by each. What surprised me so were the images that came forth without me revealing the titles—the flowers in "Lotus Blossom," the color blue from "Blue in Green."

"Lotus Blossom" by Billy Strayhorn
I am the long curving walls of night
the tall, green stem of light I am the strong, beautiful flower of might
The soft, delicate symbol of flight.
–Laura

The water flows below us and in-between us
How will we reach each other?
A magical bridge appears
I walk to her with a rose in my hand
Her eyes sparkle like the stars.
My eyes bloom realizing I'm in the fields Sleeping on the dandelions.
–Chelo

The silky petals of the rose find their way as the seasons change from April to May
Their lively odors promise a whole new day.
–Shireen

Pink and red skies sun melting away
like a tub of ice cream in the summer
Pretty faces smiling across the street
Birds are bee'n and bees are chirpn'
Pigeons in the sea and fish in the sky.
My world is different in the pink and red sky.
–Jayraj

"Blue in Green" by Miles Davis
Rain. Blue teardrops falling, dripping out of gray pillows on a blue canvas.
Splotched. Flooded city streets
Flooded city dreams. New York
Rain. A blank blue canvas.
–Yara

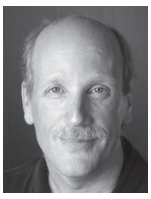
"Lonely Woman" by Ornette Coleman
My dance can rule the world with a little swing It makes me happy to feel this This thing that I use to breathe out my sorrows

And dance picking up my feet left right
right left I dance.
–Shane

FINAL ASSESSMENT—WHAT THE KIDS SAY

Current assessment models always seem to fall short for me, merely testing what the kids can remember (mostly in short-term memory) and parrot back in written form. Even when kids show that you have done a good job imparting information in ways that they can remember it, we rarely ask the next questions: "Now that you know it, what are you going to do with it? What does it mean to you? Why is it important? What has it revealed to you about yourself and your fellow human beings?"

At the beginning of the year in my jazz listening class, I ask the kids to share what they already know and what more they hope to know. Now, we have a marker to look back to at the end of the year to see how far we've traveled. Most impressive is restating the questions that they themselves asked at the beginning that they now can answer at the end. The following (on the opposite page) is a sample of some of their answers, each one a far more eloquent plea than I could give to convince music teachers around the country to get to work and include jazz—playing, listening, and learning its history—in their curriculum. I'll leave the last word to these brilliant young people who give me hope that someday Americans can come to know who we really are and who we really might become. ■



Doug Goodkin *is an internationally recognized teacher of Orff Schulwerk, having taught courses in over thirty-nine countries worldwide. He has been teaching children between three years old and eighth grade at The San Francisco School for thirty-six years. He also teaches regularly at The Orff Institute in Salzburg, directs The San Francisco Orff Course and teaches his own course on Jazz and Orff Schulwerk. He is the author of seven books.*

EIGHTH GRADE FINAL MUSIC EXAM AND REFLECTION (APRIL 2010)

1. How did jazz start?

I don't think that jazz had a single starting point. Jazz started in that people all over the place started to change the way we think about music. People started really expressing themselves instead of just playing what had been written down hundreds of years ago by dead people. Jazz started as a musical mixture of three centuries of cultural and racial conflict and was born out of American culture. (Phoebe)

2. What were people's reactions to jazz and how did it change over time?

People were drawn to jazz because it was so different than previous forms of music. Jazz tells a story and it is enjoyable to listen to it at the same time. (Shireen)

3. What makes jazz different from other styles? What makes a song jazz?

Jazz is different from other styles because it contains more improvisation. It is free and messy and usually uplifting and cheerful. (Hailey Gavin)

Jazz is a loose style of music. In jazz, you can solo, improvise, and change common tunes to make them unique. Jazz is a form of music that is all about change. A song is jazz when different instruments play it and it has been a simple idea developed into something more complex. (Layla)

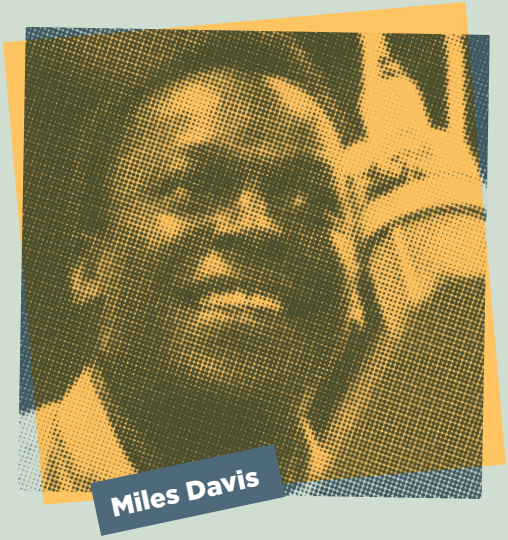
4. What makes jazz so important?

Jazz is important because it brings people together. It allows us to express ourselves and let go of our problems. (Hailey)

Jazz is important because it gave people a way to express themselves. It also helped black people to fight the discrimination and show who they really were. And it is another form of music, it makes people happy. It also united people in America, especially during World War II. (Chiara Tice)

Jazz changed America's music forever by showing that music can be wild and free instead of restrained and straight. (Devin Reese)

What makes jazz so important is that it is a form of expression that traces back to African roots. It has a whole rich history that is important because this music was a form of resistance in slavery. It is an icon for people, because the music is so meaningful. It is music of the soul and human spirit and it has brought people together. (Laura)



Jazz is so important because it is a big part of our history. The way music, in particular, jazz, has changed over time reflects the changes that were happening in our history. (Shireen)

I think that jazz is important because of how it makes you feel. I think jazz is important because it brings people together over many different kinds of boundaries. I think it is important because it tells the story of our nation's past that they don't tell us in our history textbooks. (Phoebe)

5. What does jazz teach us about American history?

It tells us how American got old music and beats and formed a new style of music with their talents. (Kiara)

It teaches us about the mixing of different cultures in America. It shows that America has never really had just one culture of its own. (Ava)

6. What does jazz teach us about the human spirit?

Jazz teaches us that when people express the sorrow or joy in their spirit, other people can relate to it and it becomes something beautiful. (Hailey)

Jazz teaches us that people went through really hard times, but in the end of the day, they just want to let loose and listen to something new and exciting like jazz. It teaches us that they need something to express their emotions with. (Yara)

Jazz taught us that the human spirit can heal from even the worst wound. And it showed us that we can be united. It also showed us that humans like a lively upbeat song, it makes us feel happy. (Chiara)

Jazz teaches us that, whether or not the human spirit is sad, happy, or angry, it can turn it into a song and make it enjoyable for others to listen to and play. (Shireen)

It teaches us that a man's persistence will give him success and that no colonial power can stop that. (Shane)

It teaches us that people play/compose jazz to show us how they feel and that you can feel the same emotions by playing the music. (Kiara)

Jazz shows us that people who were underprivileged never gave up. Jazz is here because of determination and belief. Jazz tells that anything is possible. (Layla)

7. What feeling do you get when you listen to jazz? What feeling do you get playing jazz?

Listening to jazz makes me feel happy and alive. Playing jazz makes me feel free. (Hailey)

When I listen to jazz, I feel like dancing. Whey I play jazz, I feel powerful. (Devin)

When I listen to jazz, I feel happy and it makes me want to dance. When I play jazz, I feel proud that I can play music that I enjoy listening to. (Selena)

When I listen to jazz I feel energetic. When I play jazz, I feel relaxed. (Izzy)

When I listen to jazz, I feel like I can relate to it and am involved with it. It is usually upbeat and catchy. When I play jazz, I feel the same, but more noticeable. (Shireen)

When I listen to jazz, I feel like I'm in a different time, in a different place like New York. I feel relaxed and like snapping or tapping my foot to the beat. When I play jazz, I feel relaxed, but engaged in the music. I also feel like playing every note to the fullest and like improvising a little bit because jazz is good for that. When I play, I feel like I am creating something bigger than myself. (Yara)

When I listen to jazz, I feel like dancing. It makes me feel happy. When I play jazz, I feel like I am taking part in my own history. (Shane)

When I play jazz, it feels as if everything suddenly got fun! (Kiara)

Nurturing Listening Skills and Creativity: Jazz in the Orff Classroom

BY KIMBERLY McCORD

The ability to listen deeply and hear all the subtleties of music is one quality all music teachers hope to develop in their students. We help children to discover steady beat, dynamics, and the form of music all through listening. Our students also learn to listen to each other and play in tempo and make their singing and instrument parts fit with the others in the group.

Jazz musicians have incredibly keen listening skills developed from hearing chords that help guide them to improvise music that fits with the harmony of the song. They listen to hear swing feel from the bass player and the drummer and they listen to others improvise and sometimes add thoughtful embellishments that complement the others in the group.

Music teachers can use some of the same techniques that jazz musicians use to nurture skills in listening with students. Listening skills will in turn improve singing on pitch, playing sensitively with others, and accompanying movement.

Students create at rhythm section with contrabass bars and the BX close to the drum set.

HOW JAZZ IS LIKE ORFF

Early on, while taking Level I with Vivian Murray, I thought about Orff and realized why it felt so refreshing after years of teaching middle school band. It felt spontaneous, creative, and so musical—it felt like jazz. Therefore it's not surprising that so many Orff folks like Vivian have jazz roots; we feel at home because they are both so similar.

Lori Custodero published a brilliant article contrasting connections between jazz and childhood development in *General Music Today*. She describes watching jazz musicians interact with a sense of wonder and playfulness that is familiar to all of us who teach children. Playfulness is really improvisation at a basic level, and in the Orff approach, we embrace the importance of both. While we may be great about including improvisation in structured ways within pieces and movement, children should be able to go further and develop a sense of comfort with improvisation in a less structured way when they are ready.

At the Illinois State University Metcalf Lab School, we have an after-school jazz Orff ensemble that has taught me much about the abilities and passion for improvisation that children innately embody. We begin with short call and response improvised solos using pentatonic scales with unused bars removed. Eventually, the students expand the length of their solos, keep the bars on and also begin to use chromatic Orff instruments as their ears and skills develop in improvisation. Some quite expertly improvise entire 32-bar solos on jazz standards with changing chords now. Most do this without music or the need to know what scales or patterns to play that fit with particular chords. They listen. This is exactly how jazz masters learned to improvise in the early days before most read music. It is also a freeing way to approach music. When you are not tied to written notation, you can listen better and also are less restrictive and more playful.

General music teachers know that children learn best by experiencing music first before labeling it. Jazz musicians value this approach. Two performances of the same tune will never be the same because the improvisations are always different. In addition to the improvised parts, the group will often play tempos differently, vary grooves, introductions, and just about anything that can be a part of performing. That spontaneity is essential and valued and if the music is too orchestrated, some of that spirit will be lost. Orff teachers understand this, too. Learning to sing and play music by rote with this level of spontaneity is wonderful for devel-

oping musicianship and the ability to listen.

Jazz is a very democratic art form. All musicians in the ensemble are important and the performances are works of collaboration. Although there might be a leader, in most jazz groups, the leader does not stand in front of the ensemble and conduct any more than needed. To do so would create a less flexible, less playful, and spontaneous performance. Consider also that when a conductor makes all the musical decisions that the musicians are no longer able to be as creative. Perhaps this explains the reason undergraduate music education students are so often terrified to improvise! They are suddenly being put on the spot and asked to be creative. At some point in their musical development, playfulness was lost in the quest for a perfect performance actualized through music reading.

Orff teachers understand that in the perfect world we function more as guides or coaches rather than conductors who make all the creative decisions. To create a democratic ensemble, structure your group like a small jazz ensemble. Position everyone so they can hear and see each other so eye contact is used between each other and there isn't the need for a conductor.

> General music teachers know that children learn best by experiencing music first before labeling it. Jazz musicians value this approach.

We also understand the value of being flexible with children. Teachers need to let student interests and ideas drive what we do in the classroom. I often think of how Duke Ellington composed for his band. He got to know each musician as a person and as a player and then composed music that allowed the special qualities of each to shine through. Having flexibility to allow students and whole classes to be unique is a foundation of Orff Schulwerk as well. The willingness to try out musical ideas contributed by students helps them to think like musicians and become comfortable being creative.

This brings me to my final reflection on the similarities between jazz and Orff; we use instruments in the Orff ensemble in similar ways. The instruments of the Orff ensemble that are the harmonic foundation are the bass instruments; the bordun outlines the harmonic and rhythmic core of the music. The same thing occurs in jazz. The bass is the center of the universe; everyone needs to focus on the bass. Often the bass is positioned in the center of the ensemble so the others can

hear and see it. The bass holds it all together. I encourage you to make this apparent to your students as well by positioning the bass instruments where the students can see and hear it. When our OrffCats group strays from the tempo, it is usually because they can't hear the bass instruments or the bass instruments aren't playing their part. Though sometimes the bass parts are seen as the least challenging, they are indeed the most important and deserve the title of "Center of the Universe!"

THE JAZZ RHYTHM SECTION

How can you create a jazz rhythm section with your students? In a jazz ensemble, there are roles that the rhythm section plays; the bass functions as the harmonic and rhythmic core, the drums create the groove based on the tempo that the bass lays down, and the piano (or guitar) fills out the harmony. Use the Orff instruments to create a jazz rhythm section by putting the bass xylophone where everyone can see and hear it, use a suspended cymbal at a minimum to create a rhythmic groove, and then fill in the harmony with the other Orff instruments. If you don't have a suspended cymbal, get one. There really isn't a good substitute for it. To sound like jazz you really need that unique sound that only a suspended cymbal can give. Get a fairly thin, small cymbal—children have a hard time controlling a bigger cymbal, and it can easily become too overpowering (and thus we begin to lose the bass).

With our OrffCats group, we have a drum set and have several students with the coordination to play the drum set. Everyone wants to play drum set; however, developmentally it takes some students longer to advance in the ability to use their limbs independently to play four different rhythms at once. We start by playing the swing rhythm on the suspended or ride cymbal first. Once they are secure with that, we add the hi-hat cymbals on counts two and four. Encourage your students to play the hi-hat cymbals with their toe to get a crisp click. Oftentimes, students just play these two for quite some time before we add the next instrument—the snare drum. Begin with having them

In this rhythm section, the contrabass bars and piano are close to the drum set and glockenspiels are close to the piano.

In order for syncopated swing feel to occur on accented beats two and four, children have to know where beats one and three fall first.

playing with the hi-hat. To control the volume, and to make it easier, lay the drumstick flat across the head onto the rim and cup the left hand over the end and click the stick on the rim. This imitates the hi-hat movement and is fairly easy to master.

Once these three parts are comfortable, use the snare drum to play little fills at the ends of phrases. Model this for them a lot in the context of the group. Seeing and hearing how it works is the best for beginners. Trade off and stand close by to point and cue when to play fills.

Listening to a lot of jazz is essential to this process. The group listens to jazz, but I also recommend students download specific jazz recordings that will help them hear how jazz musicians play in a similar style. One piece we performed at the 2009 AOSA Professional Development Conference was the Count Basie standard, Cute. The Basie recorded version uses wire brushes in the drum part including improvised drum fills. This is fairly advanced drumming, and I was struggling with modeling it well to our fifth-grade drummer. He listened to the original recording and learned the style so well that he was quite comfortable soloing, and the group was secure enough to wait to play during his short breaks. They listened.

Perhaps one of the most challenging skills is to develop a sense of swing with children. In order for children to feel swing, several experiences had to be mastered first, namely steady beat. In order for syncopated swing feel to occur on accented beats two and four, children have to know where beats one and three fall first. This skill can't be rushed or mastered in one easy lesson. There needs to be many experiences moving, playing, and singing with swing feel before it actually becomes internalized. Additionally, we found many of the best swing recordings are too fast for these initial experiences.

We all love "It Don't Mean a Thing if it Ain't Got That Swing," but it is too fast for an early experience of feeling swing through movement. Instead try "Summertime" by Miles Davis and students will be more successful.

The harmonic instruments (piano) need to feel swing or they will consistently rush. Careful attention to the bass helps, but an awareness of what swing feels like in the body is essential. Listening to themselves on a recording and comparing it with a swinging jazz group helps build awareness of good swing feel.

FEELING GROOVE

Swing is really one of many types of grooves. Hearing grooves and the ability to play them is an often-overlooked skill in developing young musicians. Teaching Latin and other grooves is similar to teaching jazz. Instruments have a similar function although instruments like the claves sometimes take on more of the role of the bass. Children who experience grooves of all types from West Africa to Bulgaria learn to listen and appreciate musics of the world. Find ways to include movement and experiences making music that is centered in varied grooves. Steve Calantropio's *Pieces and Processes* book is particularly strong because its varied meters promote the experience of hearing music different than the duple meter most students are so accustomed to. Even triple meter is almost absent from popular music and is the sort of groove that needs to be experienced.

Enjoy and embrace the playfulness and creativity that teaching jazz can bring to your classroom. See how the children develop an ability for deep listening that translates to everything we do in music and much of what occurs in other classrooms. Nurture the improviser and encourage students to contribute in ways that challenge and promote independent musicianship. ■

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The Magic of Arrangements: Orff and Jazz

BY TIM FUCHTMAN

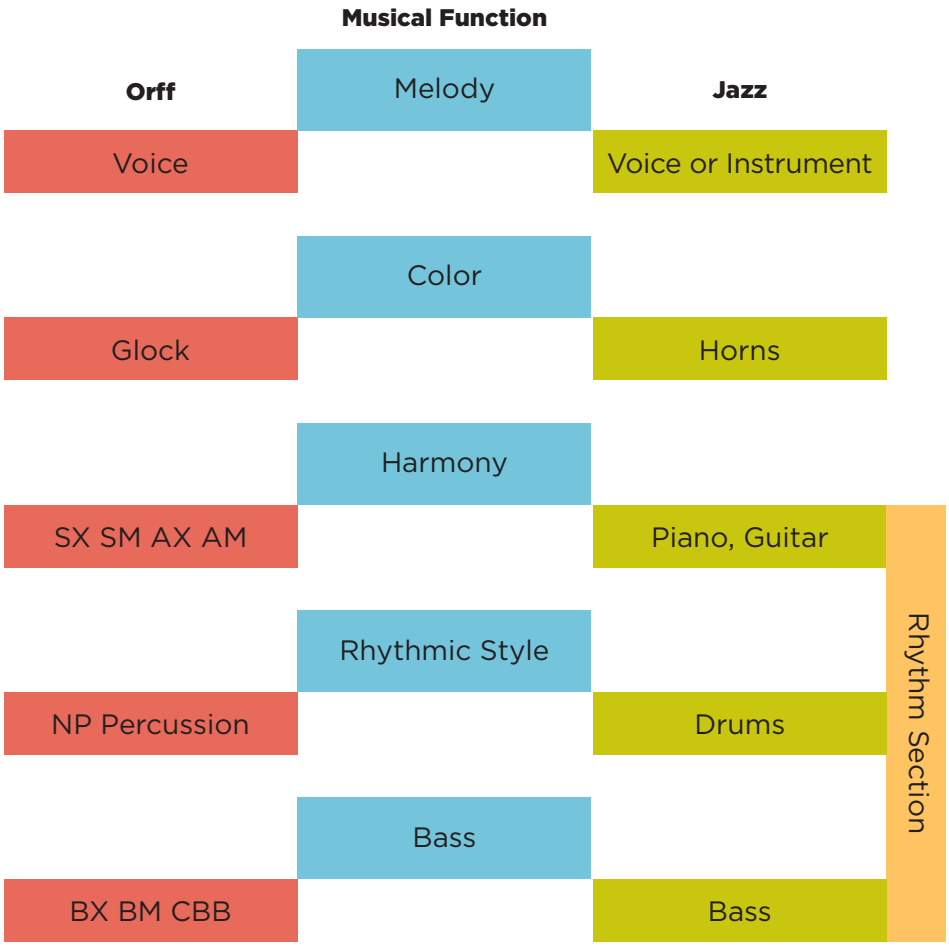
Jazz is infectious. When children hear jazz they start to move to the beat, they smile, and they sing along. Jazz engages us naturally. It encourages and enables creativity and individual expression.

Besides being engaging, fun, and an excellent medium for teaching music to young people, jazz is uniquely American—a national treasure. For all these reasons, jazz should be a significant portion of our American elementary general music curriculum. As it turns out, teaching jazz using the Orff approach fits hand in glove.

Teachers trained in the Orff Schulwerk have a perfect foundation to teach jazz. One useful tool in teaching jazz in the elementary classroom is creating jazz style arrangements. This article will walk through the process of creating jazz from a typical Orff arrangement. Typical Orff and jazz arrangements share many basic structures: melody, color, harmony, rhythm, bass, and form (see illustration on right). Each part has a specific musical function and is usually assigned to a particular instrument or group of instruments.

Because the structure of Orff and jazz are so similar, we can use the same scaffold and simply interchange the parts. Moving from Orff to jazz is not a matter of function but of style.

COMPARISON OF TYPICAL ORFF AND JAZZ ARRANGEMENTS



BASS

Both Orff and jazz arrangements employ bass lines. Orff bass lines often center on the root and the fifth. Jazz bass lines are typically quarter notes and mostly step-wise, hence the nickname: walking bass. Bass players generally improvise their lines. However, over the years certain patterns became favorites. You can build jazz bass lines from these standard patterns. For younger students, use just one pattern. For older students, try stringing two or three patterns together.

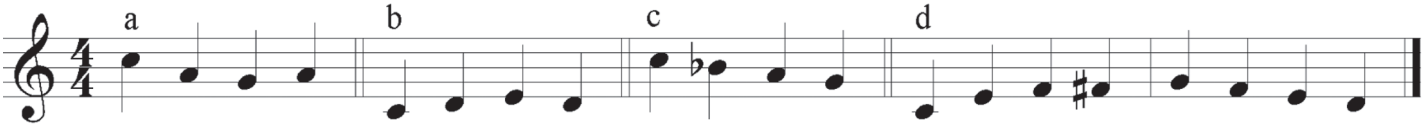
Here are a few common bass lines to choose from.

The arrangement below uses pattern "d." You can hear this pattern often in recordings made during the swing era.

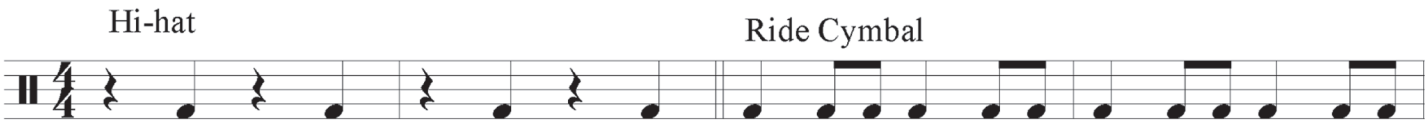
NON-PITCHED PERCUSSION TO DRUM SET

For simplicity, it is not necessary to use all the drums from the drum

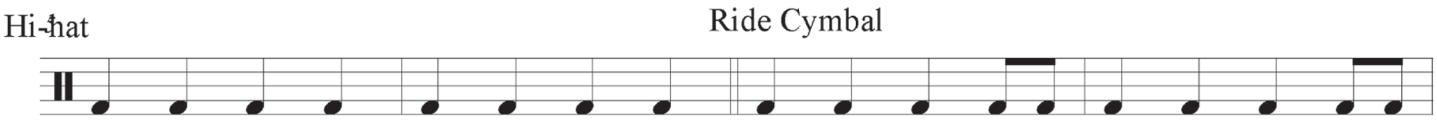
TYPICAL BASS PATTERNS (C CHORD)



CYMBAL PARTS



For younger or struggling students, these parts may be simplified as follows:



set, only the hi-hat and the ride cymbal. The hi-hat is the heartbeat of a jazz ensemble. You might not hear it prominently from the audience, but trust me, every musician in the band can hear it, and is listening closely.

The hi-hat plays a back beat: quarter notes on beats 2 and 4. Most students have no problem playing the hi-hat part, however sometimes students will turn it around and end up playing beats 1 and 3. Playing on 1 and 3 is decidedly not jazz, so we have to help them find 2 and 4. I always position the hi-hat close to me, so if they lose their way I can rescue them.

You will recognize the ride cymbal part as the ubiquitous ching, ching ka, ching, ching ka, ching as written above. [Don't forget to swing the eighths.] Most students have no trouble playing the ride cymbal, especially if they say the words with you before playing the cymbal. Caution: this part can easily be played way too loud and overbalance the other instruments. We want to hear the crisp "ping" of each strike without a lot of sustained ringing from the cymbal. First, use a light drumstick. Play with the bead (or the very tip of the stick) on the very center of the cymbal. Most suspended cymbals have a raised inner dome at the center. This is called the bell. Playing on the bell of the cymbal with the tip of the stick will keep the cymbal from dominating the ensemble.

WHAT IF YOU DON'T HAVE A HI-HAT?

You can improvise a hi-hat using any pair of cymbals. The only cymbals I had were the small 4-inch "rhythm band" kind, and even those work great. Hold one cymbal parallel to the ground and keep it still. Use your other hand with the other cymbal, moving it up and down. Keep the cymbals always touching on one edge, so the motion is like a trash can lid, or an alligator opening its mouth. This technique will produce the nice *sshhkk* sound of a hi-hat.

HARMONY TO COMPING

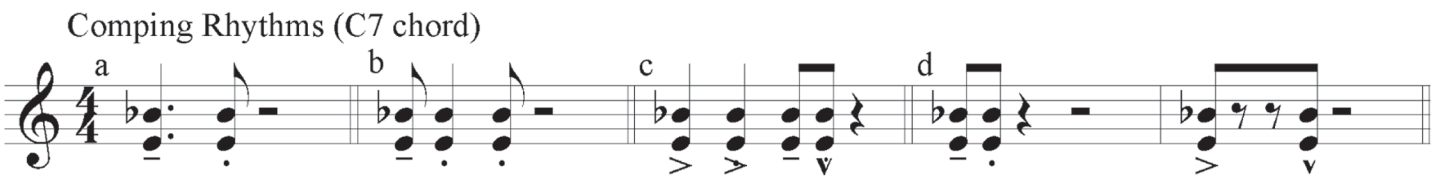
The jazz terminology for the harmony part is "comping" which is short for "accompanying." The piano or guitar player fills this role in the jazz ensemble.

Comping parts have three essential components: rhythm, pitch, and voicing. Choosing a particular rhythmic pattern and voicing to use throughout the entire arrangement adds continuity and is also easier for students to learn.

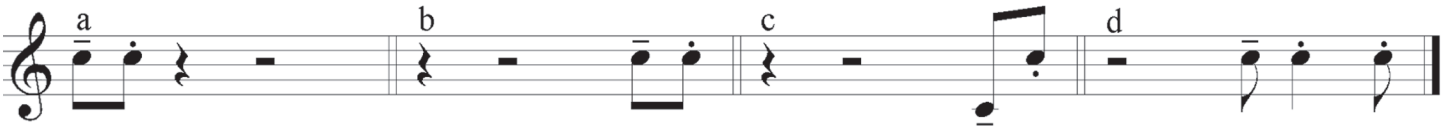
Comping is a huge topic. Many books have been written on the subject. Jazz pianists and guitarists spend hours and hours practicing, talking about, thinking about, and studying chord voicings. The goal of great comping is economy and elegance. In terms of economy, these musicians look for the essence of a chord, and find ways to convey the harmony in the fewest notes. Elegance is involved with the movement of one chord to another, creating beautiful inner lines while making it technically easy to play on the instrument.

For example, in the blues progression, all of the chords are dominant sevenths. The essential pitches of dominant seventh chords (and many other types as well) are the third and seventh. While the arrangement below of "Johnny" is not a blues progression, it does use dominant seventh chords. As you can hear, these two notes effectively communicate the harmony, the voice leading is pleasing, and it is easy to play. As you construct comping parts, start with the third and seventh if possible. Sixths and ninths also work well.

A FEW TYPICAL COMPING PATTERNS



TYPICAL COLOR PATTERNS (KEY OF C)



"Johnny Jams" below uses pattern "a." If it is played on a metalophone, students can produce the correct articulation: long short. "Johnny Jams" includes a second comping part: hit the nail, the nail, the nail. This is more of a countermelody or a riff. The Basie Band was famous for adding one such riff on another.

COLOR: GLOCK TO HORNS

In jazz, all wind instruments are referred to as "horns" and add interest by punctuating interesting moments in the melody and clarifying phrase lengths. A typical Orff glockenspiel part may use a pair of octave eighth notes, normally at the end of the phrase. (See examples a, b, and c above.) You can use those exact notes in jazz if you swing the rhythm instead of playing straight eighths. Here are a few patterns to consider:

The arrangement below uses pattern "d." Although, pattern "c" would work fine, and is the same as the original version of "Johnny." Students love to play, "ka-blam."

MELODY: MAKE IT YOUR OWN

At this point, we must turn away from our template. Patterns and rules will serve us well to produce a quality jazz arrangement, but when it comes to jazzing up a melody, it is necessary to look to another set of skills: creativity, self-expression, and musicianship.

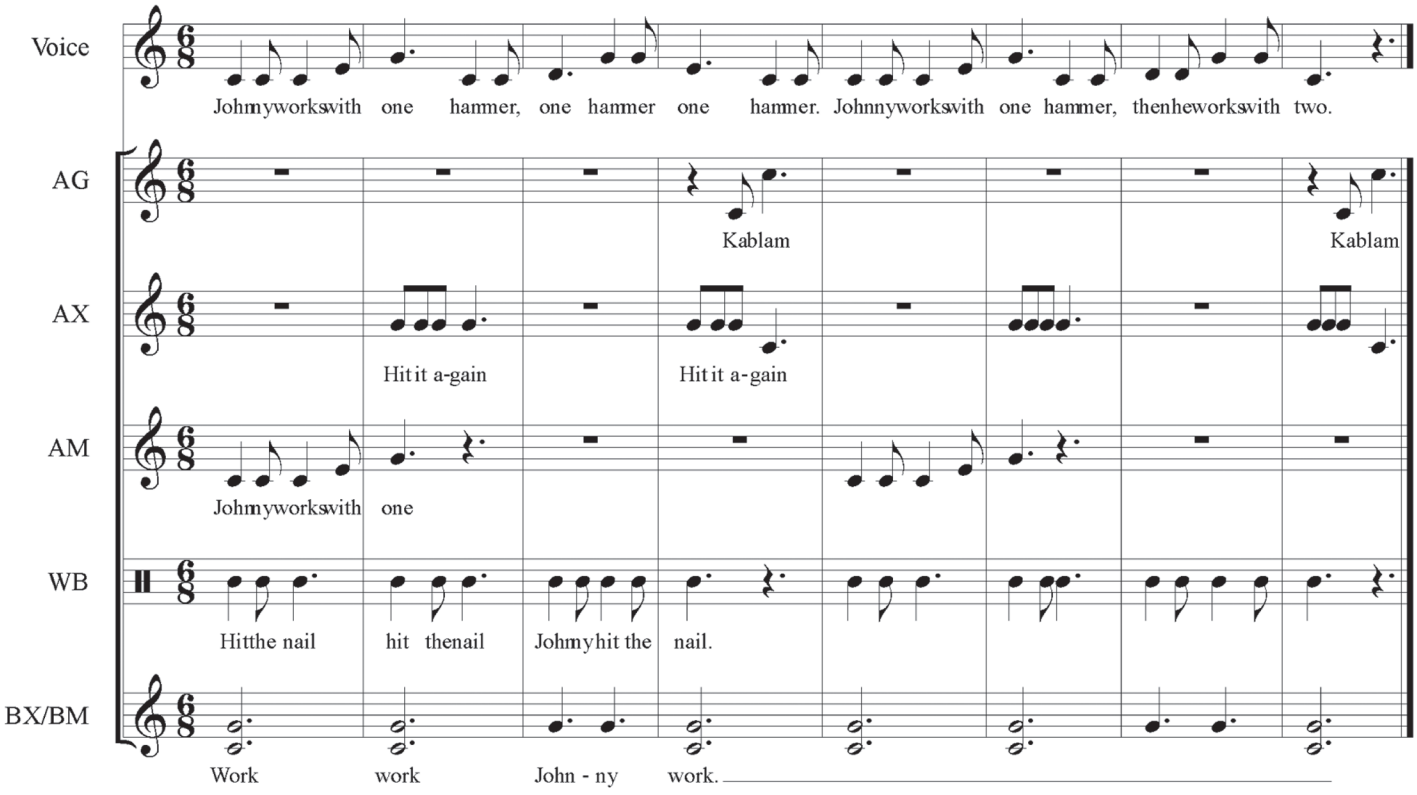
In jazz, we take a perfectly good melody written by someone else and make it our own. This is the essence of jazz. The rest is style, and fun, but the greatness of jazz lies in how it clears the way for us to express ourselves through music.

So, sit back, snap a back beat, and start jazzing up that melody. Then, when you arrive at a version you like, write it down so you can teach it consistently to your students. Now, they are learning your version of the melody. When they get to the B section of the arrangement, they can do the same thing for themselves.

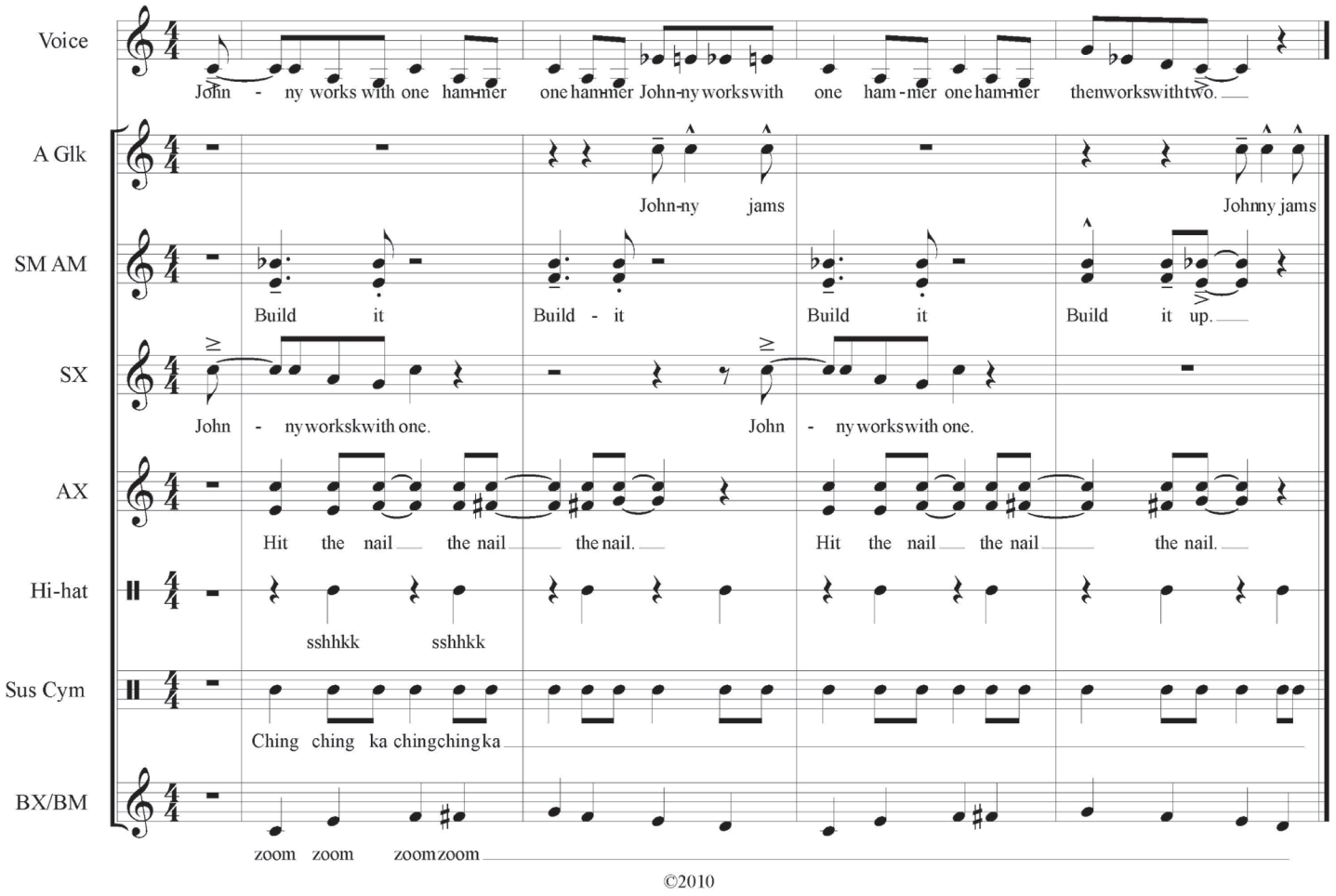
In the arrangement below, the melody of the jazz version is substantially different from the original. However, the original melody works just fine, because it is in 6/8 meter. Making that melody swing is only a matter of inflection—shifting the emphasis from downbeat to off-beats. Generally, the easiest form of jazzing up a melody for use in the elementary classroom would involve changing the rhythm more than changing pitches. However, the "Johnny Jams" version is very natural to sing, includes some bluesy flat thirds, and is an example of the liberties a jazz musician might take.

Here are two versions of a common folk song, "Johnny Works with One Hammer": a typical Orff treatment and a jazz version.

"JOHNNY WORKS WITH ONE HAMMER"



"JOHNNY JAMS WITH ONE HAMMER"



A Note on Bar Set-up

Any instruments playing the bass part, or the AX part should be set up with: CDEFF#GBbC. Take the A out, move the G over, put the F# where the G was. If you have students switch the Bb for the B, the instrument will be ready to improvise during the "B" section.

The SM/AM part should be set up with: CDEFGBbBC. Take out the A and replace it with a Bb.

THE "B" SECTION

Many typical Orff arrangements often have a "B" section, which is less structured and allows students to be creative and expressive. One possibility for a B section in the arrangement of "Johnny" is to simplify the background and have the students improvise.

Try this—keep the cymbal parts going. The other parts play only on the first beat of every measure. Then divide the class into two groups, A and B. Take turns improvising four bars at a time. In jazz, this is called "trading fours." Structure it this way: you improvise for four measures, then group A improvises for four, then you, then group B. Whoever is not improvising plays the simplified accompaniment parts.

Many typical Orff arrangements often have a "B" section, which is less structured and allows students to be creative and expressive.

Later you can remove yourself altogether and groups A and B trade fours with each other. Even later individual students can trade fours.

An example of what the B section might look like appears on the facing page.

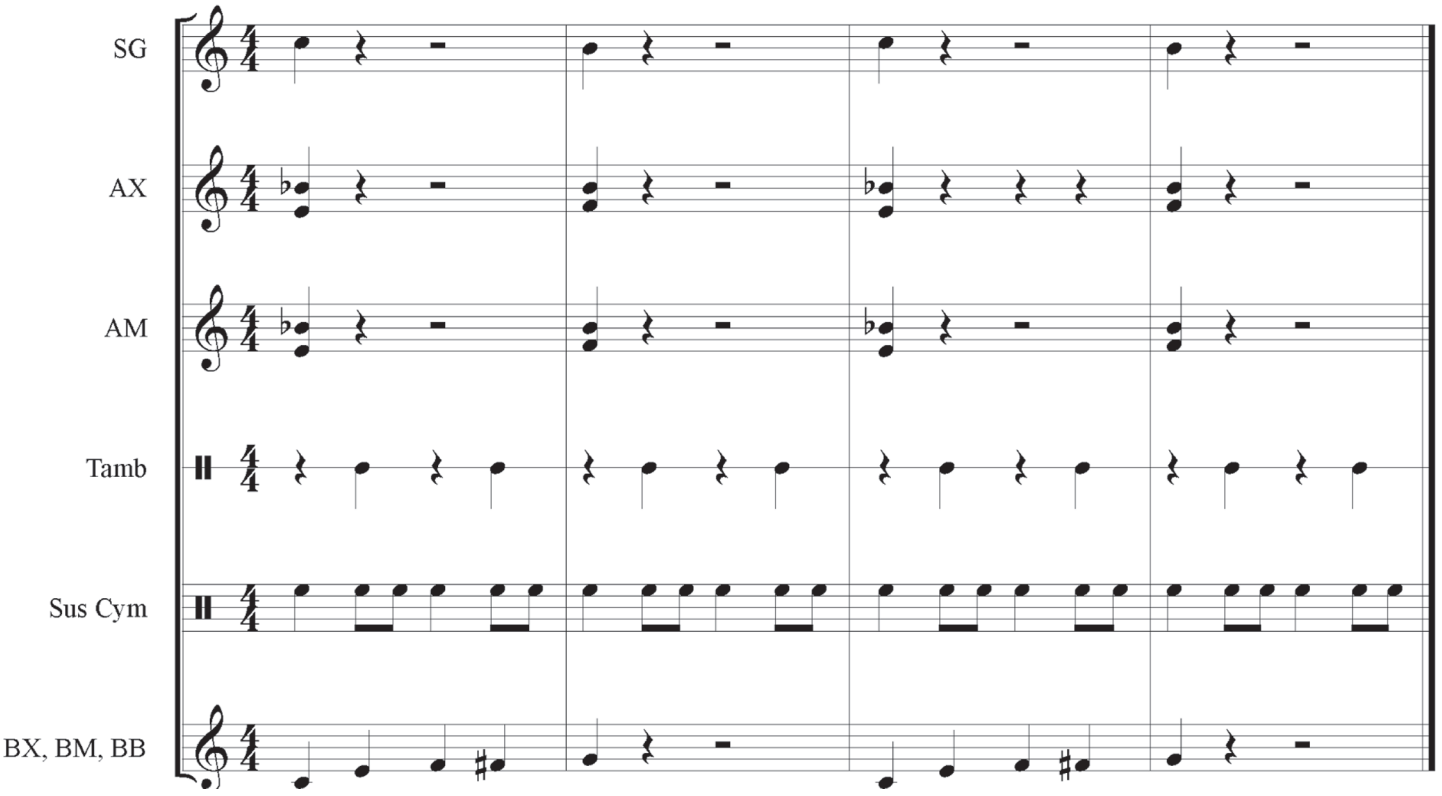
SWING

The focus of this article is to create jazz arrangements aligned with the Orff approach, but we have to (if only in an abbreviated way) touch on the most important element of jazz: swing. It is possible to describe swing with words but impossible to learn it by words—one must listen.

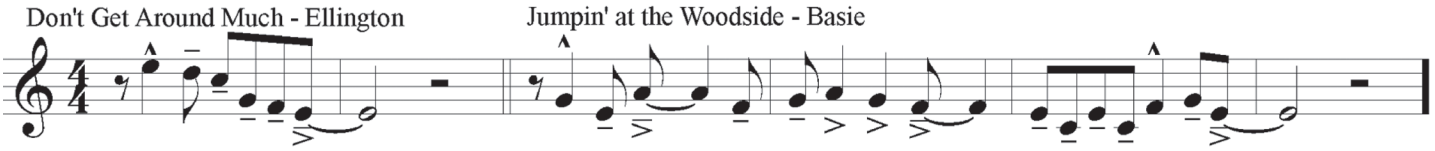
The most obvious characteristic of swing is that the beat is divided into three parts. However, simply dividing the beats into three doesn't create swing. After all, there is plenty of classical music in 6/8, 9/8, or 12/8 that doesn't swing. The example used in the article, "Johnny Works With One Hammer" falls into this category.

Beyond the triplet feel, there are two main musical characteristics of swing—legato eighth notes and accents off the beat. The engine that drives swing is eighth notes. To play eighth

B SECTION



EXAMPLES OF SWING



notes in the swing style do two things: play as legato as possible, and put a slight accent on the offbeat.

The other characteristic is syncopation. In jazz, this means taking some of the long notes (quarter, eighth, etc.) and moving them ahead or behind the beat.

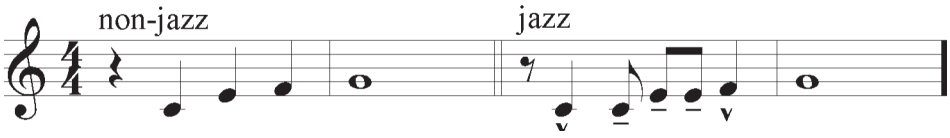
For example, see the two versions of "When the Saints Go Marching In." As you can see, the jazz version begins by anticipating the beat, and adds a few eighth notes to propel the line forward.

STYLE

While an in-depth study of swing and style are beyond the scope of this article, it is worth taking a quick peek at the essentials of style. Here are a few common rules of jazz phrasing: eighth notes are legato; the last note of a riff is accented; swing uses extremes of articulation. The comping and swing examples above illustrate these rules. Also, see the Ellington and Basie examples above.

Creating a jazz/Orff arrangement is accessible and you have the tools to do it. Playing a jazz/Orff arrangement in your music classes is engaging and infectious. Try jazzing up one of your favorite tunes and engage your students in a musical experience they will love, while experiencing one of our national treasures. ■

"WHEN THE SAINTS GO MARCHING IN"



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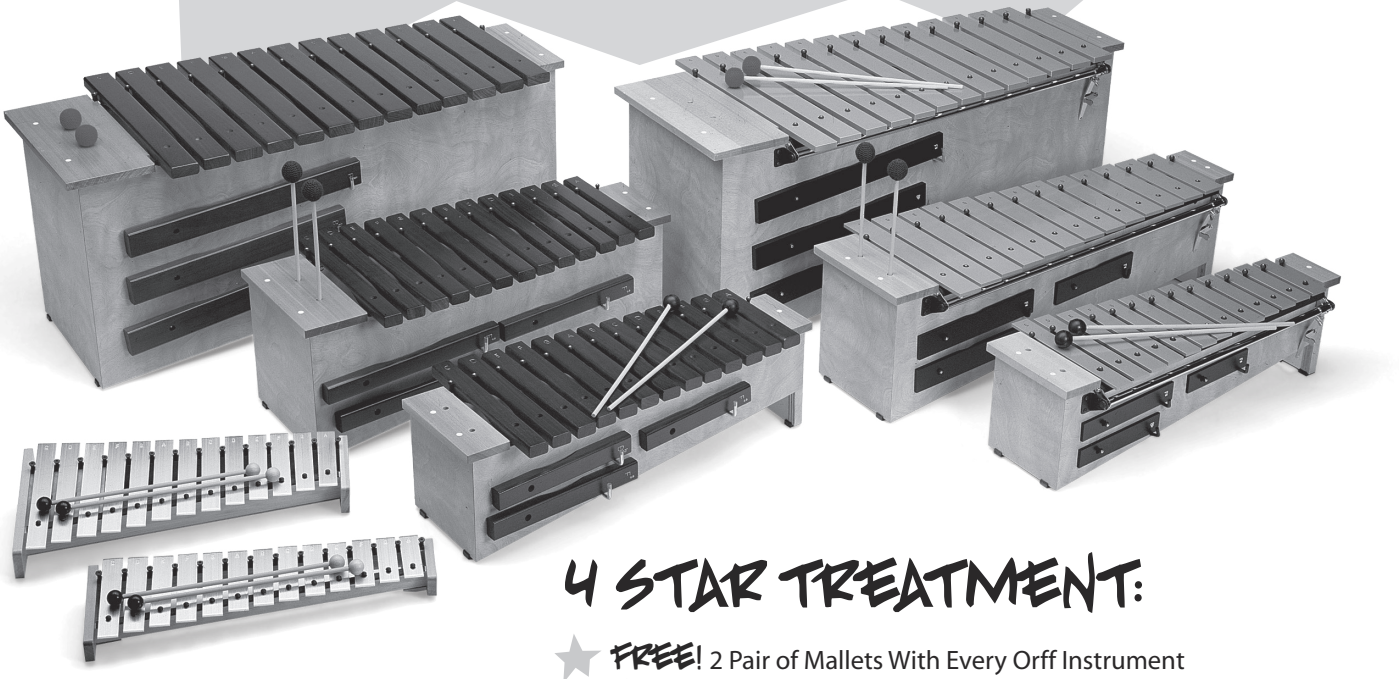

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Deep Connections: Blues at the Heart of American Music

BY PAUL BARRINGER

"Without the blues, much of the music we hear everyday would be fundamentally different, eviscerated and tepid. And without the Delta, we can hardly imagine the blues exerting such a powerful influence."

Ted Gioia[1]

Many music teachers realize that the blues is a uniquely American musical tradition and would recognize its sound when they hear it. Some may even regard the blues as the expressive art form that has most greatly influenced twentieth century American music. Yet, defining the blues or describing its roots and influences to our students is not a simple task. When we research the sources and history of the blues, it becomes apparent that there are no easy answers or simple explanations of what the blues is and how it evolved into a profoundly American music with worldwide influences.

Whatever technical or historical definition we choose, we need to acknowledge that the blues is mainly about expressing feelings—not only feelings of sadness, but also feelings of joy, humor, and a whole range of emotions. Most importantly, playing or listening to the blues can be transformative: "But the blues is not only a feeling. It's also a kind of music that cures the blues. The words of a blues song might be sad, but the music and the beat wrap around your heart like one of your grandmother's hugs."[2]

Most Orff teachers would recognize the sound of the blues, yet how many of us are familiar with its unique and important role in shaping American music? The blues is an essential resource for understanding American music, bursting with songs, stories, and musical elements that are ripe for exploration with our students. For Orff teachers, many of the blues' structural components are already familiar: rhythm as a dominant element; music closely tied to movement; simple ostinato-based accompaniments; short elemental forms; pentatonic-based melodies; simple harmonies (often based on three chords); and the central role of improvisation as a creative element.

The words of a blues song might be sad, but the music and the beat wrap around your heart like one of your grandmother's hugs.

The path towards understanding the blues could begin with exploring these familiar musical elements. Alternately, we could first discover the roots of the blues and follow its evolution through the twentieth century. Each is a rewarding path into revealing the essence of the blues and providing our students with rich experiences in this unique musical tradition.

A COMPLEX MUSICAL EVOLUTION

The blues has a long, complex history, and determining its exact chronological and geographical origins is a challenging task (the broad historical overview of early blues described in this article is a small sample of the vast amount of material regarding the history of the blues). It becomes clear when researching the blues that diverse musical traditions such as ragtime, spirituals, vaudeville, and gospel, shaped and influenced each as they developed into characteristic styles. The thread that connects them all is the blues.

Early blues is a complex hybrid of older African American styles that have strong roots in vocal music. The melismatic cries and pentatonic modality of field hollers, the antiphonal call and response of work songs and spirituals, the cries, stomping and clapping of black Baptist hymns all contributed significant elements to this powerful new music.

The first known blues emerged during the 1890s or early 1900s, predominantly in rural areas of the Deep South where there were large numbers of African Americans. This was stark, raw, deeply expressive music, simple in its form and verse structure, but with flexible melodies and rhythmic phrasing. Musically, this rural folk music was a complex hybrid of older African American styles. Yet, early rural blues was mostly performed by semi-professional *solo* singers ("songsters") with guitar or banjo accompaniment, unlike the group context of work songs and spirituals.

DELTA BLUES

Although various regional styles of rural blues such as Delta blues, Texas blues, and Piedmont blues developed throughout the South, the most influential blues musicians hailed from the Delta region. Delta blues songs use a variety of verse structures, flexibly adapted by each performer, sometimes repeating a single line three or four

times, sometimes repeating the first line, followed by a concluding, rhyming phrase (AAB). Form structures varied from 8 to 16 bars, although the 12-bar form became the most prevalent (and early Delta players are well-known for adding or subtracting beats to these forms). In many of its songs, Delta blues incorporated a unique version of call and response: each 4-bar melodic line contained a 2-bar instrumental response, which were both usually performed by a solo singer with guitar accompaniment (see fig. 1). Two fine examples of this can be heard in Robert Johnson's "I Believe I'll Dust My Broom" and Son House's "Sundown" (note: meter in some Delta blues recordings is loosely approached and phrasing lengths are shaped according to how the performer feels them).

Delta blues lyrics describe everyday concrete events, always in the first person ("I woke up this morning…"), but usually hint at deeper, underlying truths ("blues was all 'round my bed"). The Delta blues reflected the deprivation, social isolation, and alienation of African Americans from the dominant society, but they expressed these feelings through hidden meanings and symbolic references in the lyrics. As Gioia writes: "The music sings of small, everyday details of individual lives. But behind this façade always sits a larger catastrophe, invariably unspoken, but no less present for this silence."[3] Two examples that typify Delta blues are Robert Johnson's "Sweet Home Chicago" and Son House's "Levee Camp Moan."

FIGURE 1

A	1 Call --------- I	2 ---------- I	3 Response I	4 ---------- I
A	5 Call --------- IV	6 ---------- IV	7 Response I	8 ---------- I
B	9 Call --------- V	10 ---------- IV	11 Response I	12 ---------- I

CLASSIC BLUES

Soon after it first appeared, Delta blues was adopted and transformed by professional African American musicians, who introduced it to larger audiences through black vaudeville and traveling medicine shows in cities and towns across the South, Midwest, and Northeast. Blues songs were formally arranged in these shows, removed of their rhythmic ambiguities, rough edges, and standardized into the 12-bar AAB form structure, often preceded by a verse section. Some characteristic ex-

Blues in the Orff Classroom

Delta Blues

A natural starting point for students to experience the blues is to explore rhythmic improvisation within the call and response format. While listening to a blues recording, have students identify call and response phrases using contrasting body percussion: perform the melodic rhythm of the call and then improvise body percussion rhythms based on the responses in the recording. Add contrasting movement to highlight the form (for instance, locomotor movement during the call, non-locomotor during the response). Later, transfer body percussion rhythms to contrasting unpitched percussion or barred instruments set up in *la* pentatonic (see fig. 2) in large or small groups. Another starting point is to develop simple body percussion patterns based on ostinato chord accompaniments from recordings such as Robert Johnson's "Sweet Home Chicago" or "I Believe I'll Dust My Broom" and then transfer these to barred instruments using roots and fifths (chord bordun) for each chord, or alternating R-5th and R-6th (moving bordun). See figure 1 for the basic I-IV-V chord pattern.

Classic Blues

Based on classic blues recordings such as Ma Rainey's "Boll Weavil Blues," Bessie Smith's "Ticket Agent, Ease Your Window Down," and "Downhearted Blues," have students create solo responses using the call and response format, then swap the order: students improvise solo phrases to accompany the call (melody), followed by group or solo ostinato responses. Students could also borrow ostinati bass accompaniment from the Delta blues and explore improvised call and response phrases over them. Another element to explore in the Classic blues is the solo "break," where the rhythm accompaniment stops during the improvised responses (listen to the piano accompaniment in the chorus of "Ticket Agent, Ease Your Window Down").

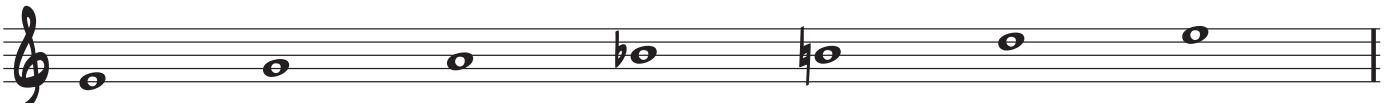
Boogie Woogie

Some classic boogie woogie recordings are Jimmy Yancey's "Yancey Special," Meade Lux Lewis' "Honky Tonk Train," and Pete Johnson's "Roll 'Em Pete." These recordings are great vehicles for movement: students can learn the jitterbug or develop their own movement ideas based on the 12-bar AAB form or the shifting ostinati.

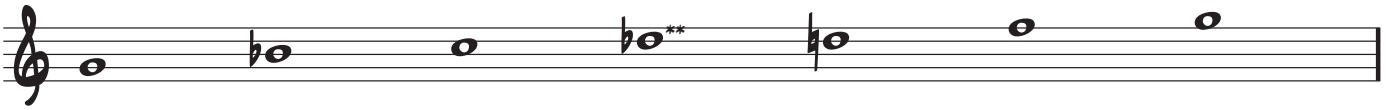
Have students perform bass ostinati from boogie woogie recordings ("Yancey Special" is particularly

FIGURE 2

E Blues Scale: La Pentatonic Plus ♭5



G Blues Scale: La Pentatonic Plus ♭5



Flat fifth degrees may be sung in any key as part of the blues sound regardless of their availability on barred instruments

amples of Classic blues are Ma Rainey's "Boll Weavil Blues," Bessie Smith's "Ticket Agent, Ease Your Window Down," and "Downhearted Blues." Their performances feature piano accompaniment instead of guitar, along with clarinet, trumpet, trombone, or violin improvising responses as well as obligato accompaniments underneath the singer.

The relationship between Delta blues and formalized classic blues was complex and transformative: "These popular [vaudeville] productions drew from the growing folk blues tradition and in turn influenced it, being adopted into the repertoires of the songsters."[4] The musical cross-pollination between Delta blues and the classic blues that it helped create is a notable characteristic of the blues' evolution in American music.

The popularization of classic blues was vastly increased through recordings, beginning in 1920 with Mamie Smith's "Crazy Blues." Ironically, although this song was not a blues, its huge popularity sparked the beginning of a "blues craze." The first blues recordings were sung by vaudeville and stage singers who performed blues songs only occasionally in their shows. The first true blues artists to be recorded (a few years later) were singers such as Gertrude "Ma" Rainey and Bessie Smith.

Classic blues greatly influenced the development of jazz during the first two decades of the twentieth century

accessible) using body percussion and then transfer them to barred instruments to accompany previously learned Blues such as "Sweet Home Chicago." Try playing the original pitches or simplify them as needed, then explore their rhythms as sources for melodic improvisation within the *la* pentatonic scale.

In addition, have students identify and extract *melodic* ostinati from boogie woogie recordings, transfer them to barred instruments in *la* pentatonic scale and explore ways to combine them with the bass ostinati. Melodic ostinati could also be developed from speech rhythms using the pentatonic scale for accompanying a melody or solo section of a blues.

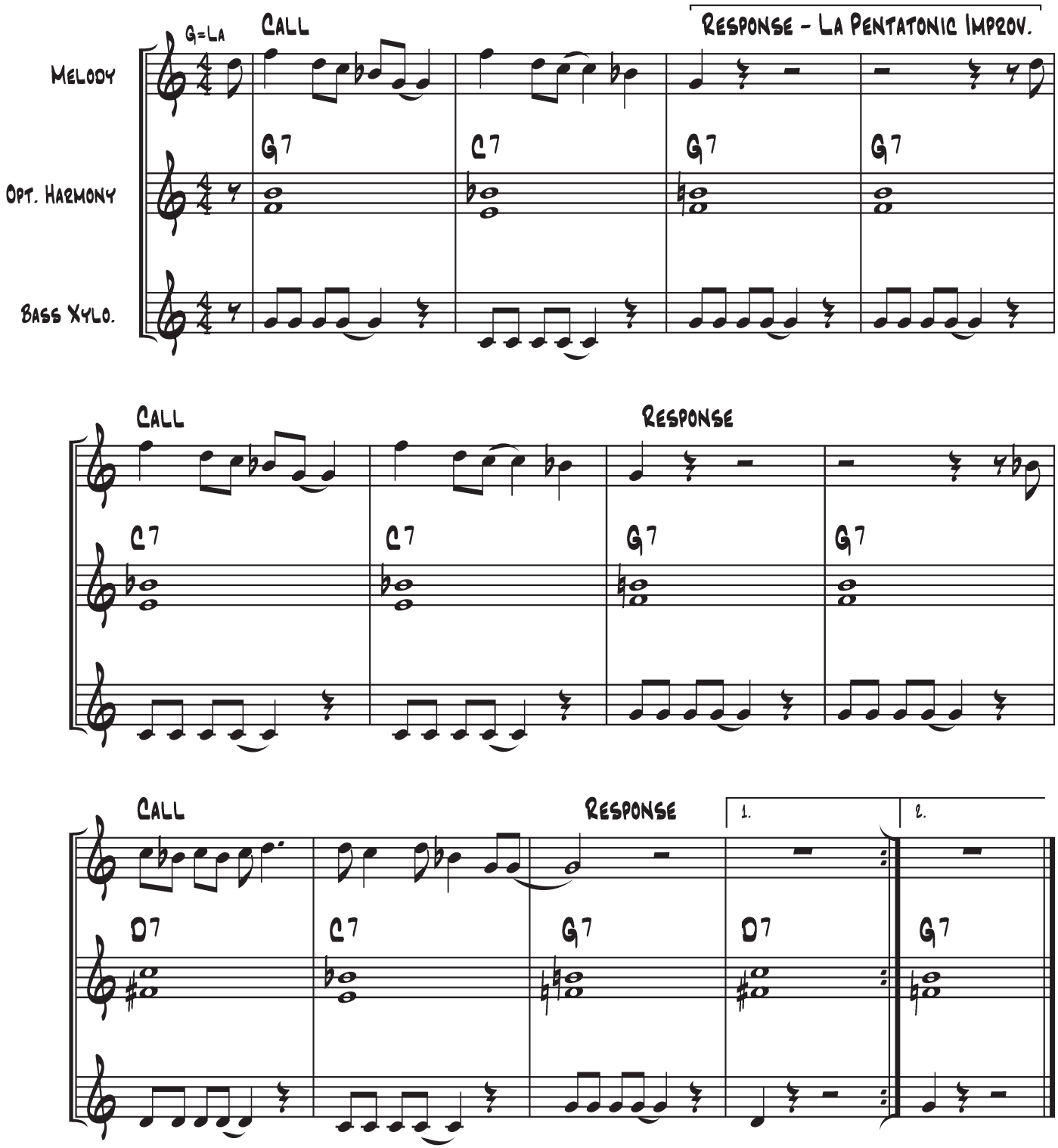
Using Call and Response

Call and response is also an excellent structure for developing longer solo improvisations. Using recordings as a guide, have soloists create both the call and the response phrase within each four bars, then expand this into three phrases to make a full 12-bar solo. The class can play an ostinato accompaniment behind the soloists (note the ensemble ostinato behind King Oliver's trumpet solo in "Dippermouth Blues") or alternate two ostinati between groups of xylophones (i.e., basses and altos), creating another layer of call and response. Additionally, explore other versions of call and response: between contrasting barred instruments, pitched and unpitched instruments, vocal and instrumental improvisation, or using shorter phrases as in "West End Blues."

Comparing Different Blues Settings

Comparing elements of the blues in these different settings helps provide a window into the flexibility and resilience of blues as a musical tradition and also gives students opportunities for guided listening. Have students compare the improvised responses in Robert Johnson's "I Believe I'll Dust My Broom" (1937) with those in Muddy Waters' "Nine Degrees Below Zero" (1976). Students can listen for when the instrument improvising the responses (guitar and harmonica) also improvises under the melody phrases, and then note the differences in instrumentation and accompaniment in each song. Another fruitful comparison is to compare the 2-bar melody ostinato in Lonnie Johnson's "Drifting Along Blues" (early 1940s) with those in Duke Ellington's "Happy-Go-Lucky Local" (1960) to identify call and response and where the solo improvisations happen. Have students identify the scale pitches used in both melodies (you can give them the pitch set) and compare them with the *la* pentatonic scale.

FIGURE 3: CLASSIC 12-BAR BLUES IN G



and again, these two traditions enriched each other as they continued to evolve. Jazz musicians, especially in New Orleans, created sophisticated instrumental versions of the blues for larger ensembles with a full rhythm section (a typical ensemble includes trumpet, clarinet, trombone, piano, banjo, bass or tuba, and drums), added extended solo improvisations, counter melodies, and polyphonic improvisation within the classic 12-bar AAB structure. They also applied a greatly expanded rhythmic and harmonic language to the blues that included ostinati accompaniments, passing chords, and complex versions of call and response. Examples of these elements can be heard in Louis Armstrong's "West End Blues," notably in the wonderful call and response interplay between clarinetist Johnny Dodds and Armstrong's scat vocals and "Dippermouth Blues" by King Oliver. A fascinating recording is "I'm Not Rough" by Louis Armstrong which contrasts collective improvisation with a chorus of Lonnie

Johnson's solo guitar, echoing some of the Delta blues tradition. In the ensemble sections, Johnson alternately plays chord accompaniment and improvises melodic lines underneath Armstrong's singing.

GROWING INFLUENCES

By the late 1920s, several strands of blues had emerged: country or Delta blues, usually performed by a solo singer accompanied by guitar; classic blues, a more sophisticated music performed by singers such as Bessie Smith on the stage, usually accompanied by piano and sometimes a small ensemble; New Orleans blues, a more complex instrumental music for a larger ensemble which included collective improvisation and a polyphonic style of New Orleans jazz; and a newer style of blues piano playing called *boogie woogie*, usually performed by a single pianist or piano and bass duos.

Although boogie woogie became famous as a style of blues piano playing, its roots can be heard in the ostinato guitar accompaniments of Delta blues such as in Robert Johnson's "Sweet Home Chicago." One trademark of boogie woogie is the extensive use of ostinati in both bass accompaniments and melodic improvisations, often played "against each other, like counterpoint."[5] Many boogie woogie accompaniments are based on short ostinato patterns which can be adapted and varied during each performance. Some classic boogie woogie recordings are Jimmy Yancey's "Yancey Special," Meade Lux Lewis' "Honky Tonk Train," and Pete Johnson's "Roll 'Em Pete."

By the mid-twentieth century, blues developed into a variety of newer styles including rhythm and blues, and (early) rock n' roll, while continuing to evolve in big band and small ensemble traditions within the jazz world. Guitarists such as Muddy Waters and B.B. King brought the Delta blues into urban settings where it was transformed into a hard driving music played with electric guitar, (eventually) electric bass, harmonica, and a strong, insistent backbeat (beats 2 and 4). Blues belter Big Joe Turner helped transform boogie woogie into rock 'n roll—compare his versions of "Roll 'Em Pete" (1938) with "Shake, Rattle, and Roll" (1954).

EXPLORING THE ELEMENTS

Besides its deep musical connections to American music, the blues is elemental, making it a natural vehicle for discovery and improvisation in an Orff classroom. Just as blues artists like Muddy Waters adapted and redefined the Delta blues into his own personal style, teachers and students in an Orff classroom can weave unique blues arrangements from the various strands of the blues tradition. Blues' most characteristic elements—elemental form, call and response melodies, ostinato accompaniments, pentatonic modality—can be isolated, adapted, and explored through creative play and improvisation while also deepening our students' understanding of the blues tradition. Keep in mind that blues is primarily an aurally based music and learning to speak its language requires teachers and students to listen to recordings to develop the blues vocabulary and express its feelings. Use recordings of great blues players as examples for inspiration and imitation or as models for improvisation.

For instance, call and response can be used to create a "solo" section of a blues. The class can play a group ostinato accompaniment behind the soloists (as in the ensemble ostinato behind King Oliver's trumpet solo in "Dippermouth Blues") or alternate two ostinati between groups of xylophones (basses and altos for instance), to create another layer of call and response. Additionally, soloists could create their own call and response phrases within each four bars, which could then become a template for structuring a full 12-bar solo. In fact, call and response is one of the fundamental elements of blues: "The statement and answer [call and response] is the cell-structure of the blues. Out of this character of the blues cell come the infinite improvisational possibilities, which enable the blues to flower into so amazingly rich and inventive a music."[6]

Like call and response, the use of ostinati permeates the blues. Ostinato accompaniments can be borrowed from recordings, extended and altered by students through improvisation or created using only root tones or pentatonic mode. Alternately, students could begin by exploring locomotor movement to the beat and develop ostinati by adding rests and repeating rhythms they like and transferring them to instruments. Melodic ostinati can be created based on a text using the penta-

tonic scale and used to accompany a melody or solo section of a blues (in jazz this is called a "riff"). An inspiring example of this is Sarah Vaughan's "conversation" with the horn riffs behind her on "No Count Blues." Melodic ostinati can be repeated and used as the melody, especially if they are four bars long. There are countless jazz examples of this, such as Duke Ellington's "Duke's Place" ("C Jam Blues"), "Happy-Go-Lucky Local" ("HGLL"), and Milt Jackson's "Bags' Groove."

Another trademark of the blues is its pentatonic or non-diatonic modality. Across the many regional and stylistic differences of blues during its long evolution, most of the melodies and solo improvisations are based on or entirely within the *la* pentatonic mode. For example, a blues in G uses the pentatonic scale G-Bb-C-D-F, or *la* mode of Bb (see fig. 2 on p. 27). On the simplest level, students could improvise melodies or ostinati using *la* pentatonic over a one chord blues such as Sonny Terry and Brownie McGhee's "Old Jabo" or Bo Diddley's "Bo Diddley" and improvise accompanying ostinati. Or they could accompany blues melodies with just roots, or simple boogie bass ostinati that also use fifths and sixths. At the next level, while singing or playing a familiar blues melody, have students explore boogie bass ostinati that use the fifth and sixth or even the flat-seventh to discover how the feeling and sound changes (play Robert Johnson's "Sweet Home Chicago" as an example of this). The tonality here sounds "minor" since the only thirds are flatted ones.

The most unique aspect of blues modality, though, is the juxtaposition of *la* pentatonic with the "functional" harmony of classic 12-bar blues (see fig. 3). Thus, at a more complex level of Blues harmony, when we include major thirds in the I, IV, and V accompaniment, the combined pitch collection is truly non-diatonic since the chord pitches and melodic pitches do not share a common scale (unless we are used to hearing a non-diatonic blues tonality that includes all of these pitches!). As a final step, adding the flatted sevenths of each chord completes the blues harmony and makes the chord tone motion more chromatic. On diatonic barred instruments, this is only possible to play in the key of G. However, the added harmony pitches can be applied to any blues melody.

Elemental form can be explored through discovering the AAB form of blues lyrics and then having students create their own lyrics based on the same form (see Doug Goodkin's chapter on the vocal blues in his book *Now's the Time* for more ideas). As noted above, students could also create a 2-bar melodic ostinato which could be transferred to instruments as a riff blues. Students could also create an extended form by adding solo sections, tutti sections all based on the 12-bar form, as well as adding interludes and introductions.

However you bring the blues into your classroom, giving students opportunities to hear blues recordings and creatively explore its elements is a sure way to pass on the blues tradition to a new generation. Given time, this great American music will open their ears and their hearts to fuller experience of music making and give them a deeper sense of humanity. ■

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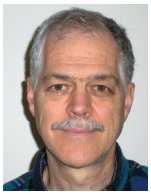

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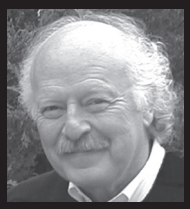

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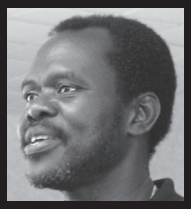

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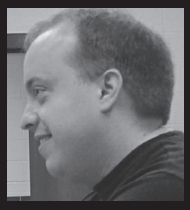

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African American Crossroads: The Blues

BY RUTH DEBROT

The blues possesses historical significance for music educators because it is a musical genre that is uniquely American. Rooted in African customs, beliefs, attitudes, and desires, the blues evolved as slaves on plantations adapted to American culture. Musical restrictions implemented by plantation owners could not repress African musical traditions. Instead, work songs began to take on new characteristics. As the Africanisms of the slaves evolved to include extra-African thematic and harmonic references, a hybrid began to emerge. This hybrid would eventually be solidified into the style we know as the blues.

Pedagogically, the blues provides a viable range of musical, social, and historical contexts appropriate for use in the Orff classroom. In addition to the characteristic (I, IV, V, I) 12-bar harmonic structure and improvisatory style, thematic elements found in blues lyrics validate human feelings, offering an expressive compositional medium for elementary and middle school students. Alan Lomax describes the blues as "The experience of melancholy that weighed upon the hearts of black people. Feelings of anomie and alienation, of orphaning and rootlessness—the sense of being a commodity rather than a person; the loss of love and of family and of place."[1] School children, particularly adolescents, can identify with the blues as a vehicle for an emotional and spiritual means of personal expression.

SOCIAL AND HISTORICAL CONTEXT

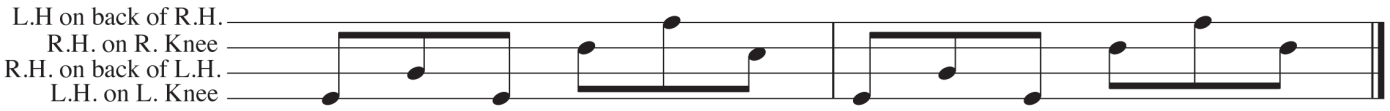
Slavery had a profound effect on the history of America. Slaves introduced African chants and litanies into the American plantation fields in the form of call and response work songs. Work songs were characterized by storytelling, gutteral cries, whoops, and hollers, complicated rhythms and flatted notes. Slaves were able to carry on a "musical conversation" of sorts in the fields during long working hours.

The blues originated as a loosely structured *a capella* form with African vocal characteristics largely because instruments were impractical while engaging in agricultural labor. Drums, in many areas, were forbidden. Primary instruments became the voice and body. African–style vocal displays included flatted notes, falling patterns, scoops, growls, and octave jumps. Song leaders were good singers, storytellers, and improvisers. In lieu of drums, slaves would pat "juba" or "hambone" body percussion accompaniment.

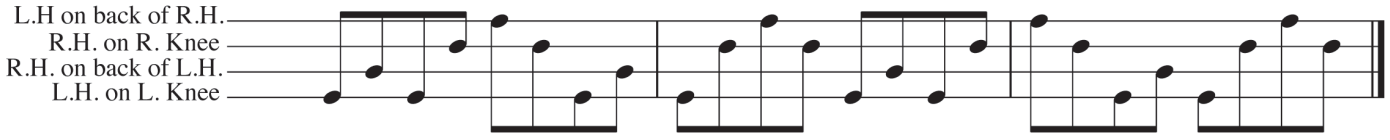
School children, particularly adolescents, can identify with the blues as a vehicle for an emotional and spiritual means of personal expression.

As slaves sang communally to accompany work, the transformation of ring shouts, field hollers, yells, and ballads became the basis for the musi-

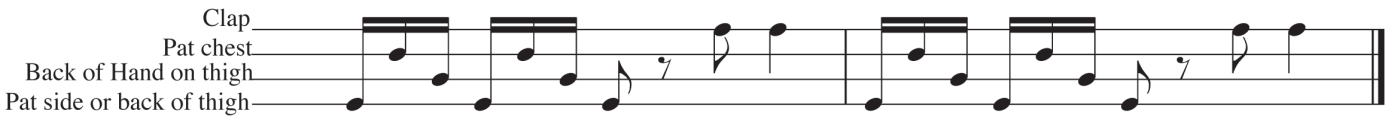
JUBA (IN 6/8)



JUBA (IN 4/4)



HAMBONE EXAMPLE (IN 4/4)



cal form that would become the blues. Emancipation brought more personal freedom, leisure, and consequently, a sense of individual expression began to emerge. Thematic material, rather than being communal, began to contain personal references to human feelings of love, sex, tragedy, death, travel, and loneliness.

Many blues songs retained elements of African grammar and syntax. The *blues scale* is commonly described in Western terms as the juxtaposition of a major diatonic scale with flatted thirds, fifths, and sevenths. The flatted notes, termed "blue notes," are "likely derived from an African non-hemitonic pentatonic system."[2] The lyrics of each verse fill about half the phrase, leaving room for a vocal or instrumental response. This "fill in the break" between phrases, inherent in the blues, is derived from the call and response form and improvisatory nature of the African work song.

Emancipation enabled more freedom of expression through music. Instruments, which had been banned or were unavailable, began to reappear. Reminiscent of the African banjo (banjor), the guitar emerged as an instrument of choice. The guitar began to be played using an open tuning (drone) with a slide or a simple chord progression. The guitar rather than voice began to "fill in the breaks" with a musical response between phrases. Most importantly however, the guitar was an instrument that permitted the singer to sing. Fundamentally a vocal art, the blues emerged as a means of personal expression.

THE BLUES AND ORFF PEDAGOGY

Blues Singing

Fortunately for the novice blues singer, "basic talent does not mandate a beautiful singing voice in the traditional sense, but rather one that can develop expressive qualities."[3] An expressive singer may wish to embellish with an appropriate growl, scoop, holler, or other vocal utterance to dramatize textual references. Incorporation of "blue notes" can add to the flavor of singing. Blues singing favors an expressive, genuine, spoken quality characterized by a limited tessitura, offering even reluctant singers an opportunity to express textual significance rather than display vocal prowess.

Blues Poetry and Form

Blues poetry is based on human needs and feelings. The subjects are "universal, common to humanity everywhere and easily understood."[4] The simple poetic form, which is most often AAB, can be easily learned, imitated, and used as a structural model for improvising and composing. Poetic themes easily understood by children include tales of unrequited romance, superstition, loneliness, people, and places. Example 1 provides a visual representation of the AAB phrase structure in which the A phrases provide space to "fill in the break," using a call and response or improvised passage.

EXAMPLE 1: BLUES POETIC FORM: ROBERT JOHNSON'S "SWEET HOME CHICAGO"

A Oh, Baby don't you want to go? (Fill in the break/improvisation)

A Oh, Baby don't you want to go? (Fill in the break/improvisation)

B Back to the land of California, to my sweet home Chicago?

Blues Harmony

The blues is traditionally associated with a 12-bar chord progression. However, since the blues is primarily a vocal/poetic form, the function of an orchestration is to support the melodic line. Example 2 demonstrates a bass line designed to outline the basic harmonic structure. Body percussion (Juba, Hambone) and classroom instruments (xylophones, recorder, or unpitched percussion) may be used to "fill in the breaks," providing opportunities for students to learn to improvise in call and response form.

EXAMPLE 2: STANDARD 12-BAR BLUES BASS LINE

I	I	I	I
IV	IV	I	I
V	IV	I	I

Improvisation

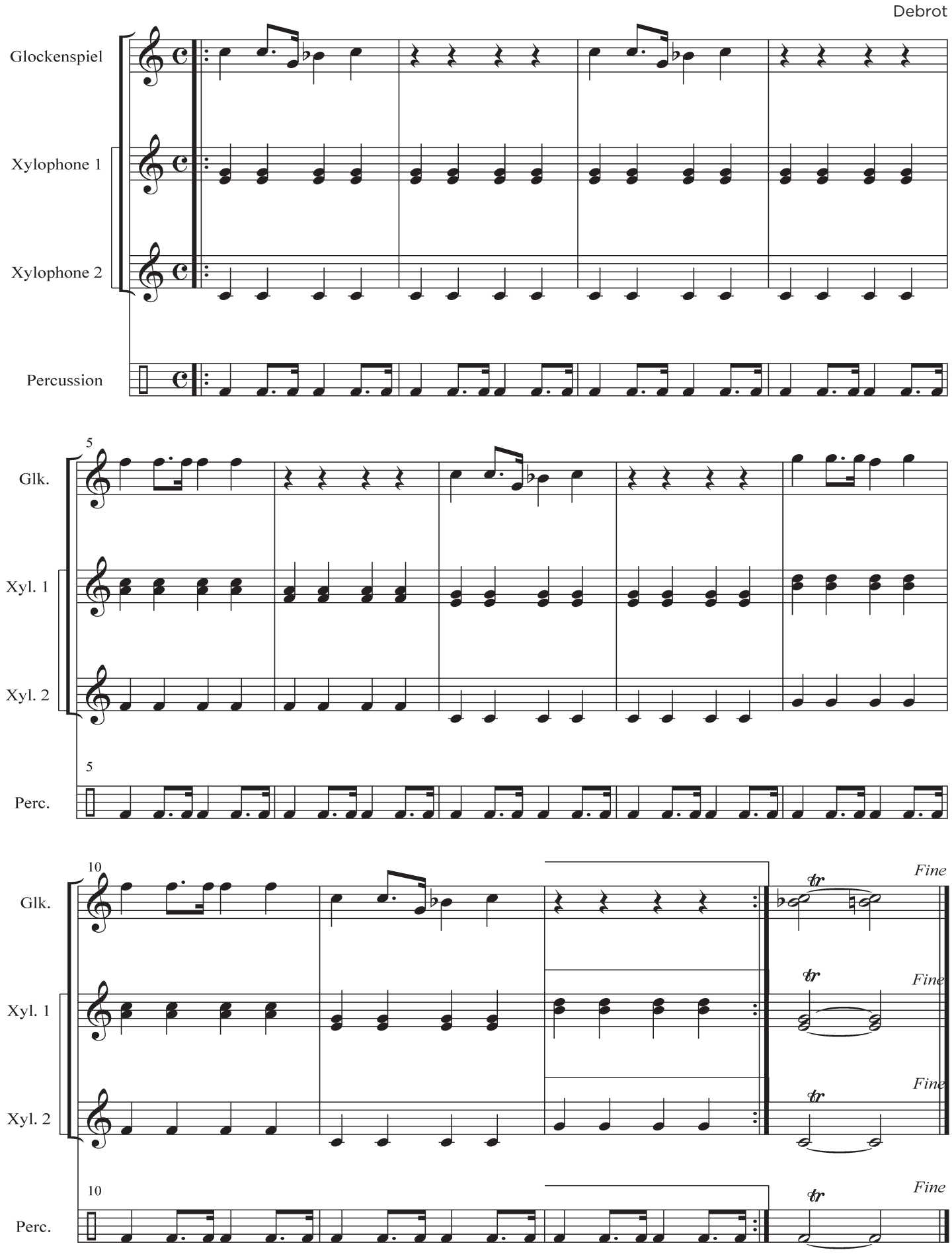
Improvisation, integral to the blues style, is used to "fill in the breaks" between the sung phrases. After becoming familiar with the poetic form and melodic structure, students should imitate various models, then explore ways to "fill in the breaks" by improvising rhythmic patterns using Juba or Hambone body percussion. After developing a contextual sense and rhythmic understanding, students may transfer rhythms to pitched instruments. Orff instruments and recorders, familiar to students, offer a variety of pentatonic scales for beginners to explore. Percussion instruments such as the tambourine and a low drum (timbre of high hat and bass drum) can provide the rhythmic pulse and feel of a drum kit, maintaining a steady beat.

Composition

After practicing a variety of authentic blues repertoire to use as models, students will develop a basic understanding of the genre. This understanding will facilitate the exploration and manipulation of the poetic form, harmonic structure and the "fill in the break" style, allowing the creation of original blues pieces. As an intermediate step, students may compose blues lyrics to an instrumental piece such as the Blues in C, shown in example 3. The harmonic and melodic structures intrinsic in the Blues in C provide students with a musical template, facilitating the ability to focus on poetic expression and the improvisatory nature of the blues form.

Students who have had adequate preparation and practice will be able to demonstrate their musical knowledge by composing a comprehensive original blues piece. The prototypical 12-bar progression provides a solid harmonic

EXAMPLE 3: BLUES IN C



foundation, which serves as the basis for the overall form. Example 4 is a template, which may be used as an organizational tool for students. A template provides a rubric for students to compose using elements of the harmonic, poetic, and melodic form as well as "fill in the break" improvisation between lines in their original pieces.

ASSESSMENT

Student performances provide a joyful means of assessing overall comprehension. Though musical complexity may vary, the basic compositional elements, outlined in Example 4, provide a rubric for evaluation. Assessments should include additional verbal feedback and discussion allowing students to reflect upon the compositional elements of the blues and how these elements have been incorporated into each piece.

CONCLUSION

The elements of classic blues lend themselves to the four-step inductive process of imitation, exploration, literacy, and improvisation of Orff Schulwerk. Work songs, which precluded the blues form, offer young children an introductory call and response experience. Call and response may be explored in a question and answer context providing children with opportunities to experiment and improvise. The blues tradition of body percussion for the purpose of accompaniment and improvisation is a technique already familiar to practitioners of the Orff approach. The succession of drones, pentatonic scales, or modes leading to functional harmonic progressions follows a developmental harmonic sequence inherent in the Orff approach. Lastly and perhaps most importantly, improvisation, at the very core of the Orff approach, plays an integral role in the blues—both vocally and instrumentally.

Pedagogically, the social, historical, and musical development of the blues provides valuable insight into ante and post-bellum American culture. The African diaspora continues to exert a tremendous impact on the music and culture of the United States. Despite the shame and unpleasantness associated with the historical fact of slavery, African musical traditions survived, evolved, and emerged as the unique American musical form that is the blues. ■

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Ruth Debrot *teaches in Sharon, Massachusetts. She has published articles in MENC's* Spotlight on General Music *and for the* Mass Music News. *Debrot has presented for AOSA, the Cleveland, Connecticut, Hudson Valley, and New England Chapters of AOSA, and for MMEA All State conventions. She recently received the Lowell Mason Award and is currently pursuing her doctorate at Boston University.*

EXAMPLE 4: TEMPLATE FOR 12-BAR BLUES COMPOSITION

Poetic Form	Harmonic Form				Improvisation
A	I	I	I	I	(Fill in the break)
A	IV	IV	I	I	(Fill in the break)
B	V	V	I	I	

1. Alan Lomax, *The Land Where the Blues Began* (New York: Pantheon Books, 1998), ix.
2. LeRoi Jones, *Blues People* (New York: Morrow Quill Paperbacks, 1963), 24.
3. Richard Smallwood, "Gospel and Blues Improvisation," *Music Educators Journal*, 66, no. 5 (Jan., 1980): 100.
4. Henrietta Yurchenco, "Blues Fallin' Down Like Hail": Recorded Blues, 1920s –1940s, *American Music* 12, no. 4 (Winter, 1995): 448.

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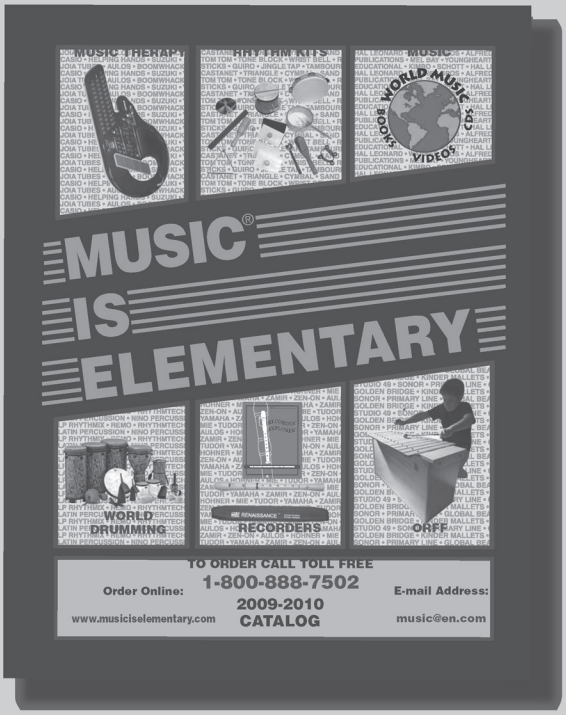

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Swing Music and Dance for Children in the Orff Schulwerk Style

BY COLLEEN MacLEAN VERNON

Often, when people think about swing dancing, they visualize professional dancers wearing kitschy costumes and kicking around to "Zoot Suit Riot." However, traditional swing dancing did not originate in the ballrooms of Europe, or the ballrooms of Arthur Murray. Swing dancing evolved in New York City during the 1920s and 30s, developing alongside the music and culture of the time.[1] Like many other styles of folk dancing, it grew out of simple steps that provided the basis for variations and improvisation.

Orff educators frequently teach folk dances from all over the world in their classrooms. Why not introduce students to music and dance from a vibrant period in our own American history? Partnered swing is the most commonly recognized style, but there are also many traditional dance steps from that era that were meant to be performed solo. These vernacular jazz steps are fun, approachable, and easily used in an Orff Schulwerk context.

Partnered swing is the most commonly recognized style, but there are also many traditional dance steps from that era that were meant to be performed solo.

INTRODUCTION TO SWING MUSIC

Feeling the Style

The unique feeling in swing music is created by the emphasis on beats 2 and 4 of the music, usually created by the closing of a hi-hat cymbal. Having students listen to swing music of a moderate tempo while utilizing body percussion to keep the beat is a great place to begin.

- To feel the beat, start by patting every beat on the legs.
- Change to a "pat clap" pattern, patting on beats 1 and 3, clapping on beats 2 and 4.
- Eliminate the pat, but keep the clap on 2 and 4.

Clapping on the weak beat can be challenging for learners of any age, so practice going through these steps until students can find the correct emphasis themselves. Some suggested musical examples for this exercise are "Bizet Has His Day" by Les Brown, or "C Jam Blues" and "Bli Blip" by the Lincoln Center Jazz Orchestra.

MOVING THE STYLE: THE GROOVE WALK

The pattern of the hi-hat cymbal opening and closing in swing music matches the tension and release that occurs in the body during many swing and jazz steps. A hi-hat cymbal can give students a great visual representation of what their body should be doing. Perform these exercises first with the hi-hat alone, then playing the hi-hat with a recording of swing music that has a slow to moderate tempo. Some suggested recordings for this exercise are "Banana Split for My Baby" by Louis Prima, "I Diddle" by Dinah Washington, or "Christopher Columbus" by Maxine Sullivan.

- **Practice the open/tension:** Play a steady beat on the open hi-hat. Have students walk the strong beats (1 and 3) while continuously engaging the muscles in their bodies and stretching up through the top of their heads.
- **Practice the closed/release:** Play a steady beat on the closed hi-hat. Have students walk the strong beats (1 and 3) while relaxing their muscles and sinking their weight down into the floor on every step.
- **Alternate tension and release while stationary:** Alternate playing open and closed beats on the hi-hat (1-open 2-closed 3-open 4-closed). Have students stretch up through their bodies on beats 1 and 3, and relax their bodies on beats 2 and 4, matching the open and closed motion of the hi-hat.
- **Alternate tension and release while moving:** Keeping the same pattern of tension and release in the body, add walking steps on beats 1 and 3. Go slowly and exaggerate the movements at first, then refine to go faster and with more subtlety. Students can now perform a basic "Groove Walk."

Students can elaborate on the Groove Walk by traveling in different directions, making different shapes with their bodies, and matching the size and force of the steps to the dynamics and style of the music. However, there is much more fun to be had!

INTRODUCTION TO SOLO SWING DANCING

Vernacular Jazz Steps

Many vernacular jazz steps are simply "fancy walking," and they are easily modified to be as complex or simple as needed. They also have unique names that kids love, like Tackie Annie, Fishtail, Apple Jacks, Boogie Walks, and Rusty Dusty to name just a few.

Tackie Annie: Stay low to the ground, starting with feet shoulder width apart. Alternate touching one toe out to the side, then stepping back together. The body stays centered while the feet move underneath.

Beat 1	Beat 2	Beat 3	Beat 4
touch toe to side	step	touch toe to side	step
R	R	L	L

Fishtail: The idea is to step backwards to alternating corners so that the back end makes a side-to-side "fishtail" motion. Modify by simply stepping straight back.

Beat 1	Beat 2	Beat 3	Beat 4
step back with hips to the right corner, sit into the stepping leg, keeping the other leg straight	hold	step back with hips to the left corner, sit into the stepping leg, keeping the other leg straight	hold
R	----	L	----

Apple Jacks: Keep feet and knees close together, each step should roll from toe to heel, moving from bent leg to straight leg. As feet and legs move, swim arms in a wide forward stroke while wiggling fingers.

Beat 1	Beat 2	Beat 3	Beat 4
step	step	step	step
R	L	R	L

Boogie Forward: This step begins on the anacrusis. The brushes can be performed straight forward, or taking a semi-circular path to the side (similar to the walk in "Hey Hey, We're the Monkees.")

Beat 8	Beat 1	Beat 2	Beat 3	Beat 4
brush	step	brush	step	etc.
R	R	L	L	

Boogie Back: This can be performed with both feet jumping together, or feet jumping separately to match the rhythm of the hi-hat: "and 1 (clap) and 3 (clap)"

Beat 1	Beat 2	Beat 3	Beat 4
jump back	clap	jump back	clap
RL	------	RL	------

Rusty Dusty: Hold an imaginary skirt, apron, or baggy pants at mid-thigh level. Jog forward for eight beats and backward for eight beats while pretending to shake dirt off of the fabric.

Many of these steps were combined into swing line dances like the Shim Sham Shimmy and the Big Apple. There are instructional videos and DVDs available that break down these dances and the jazz steps used in detail (see endnotes). There is a lot of authentic material to be learned, but teachers are free to use their discretion in making the steps accessible for their students.

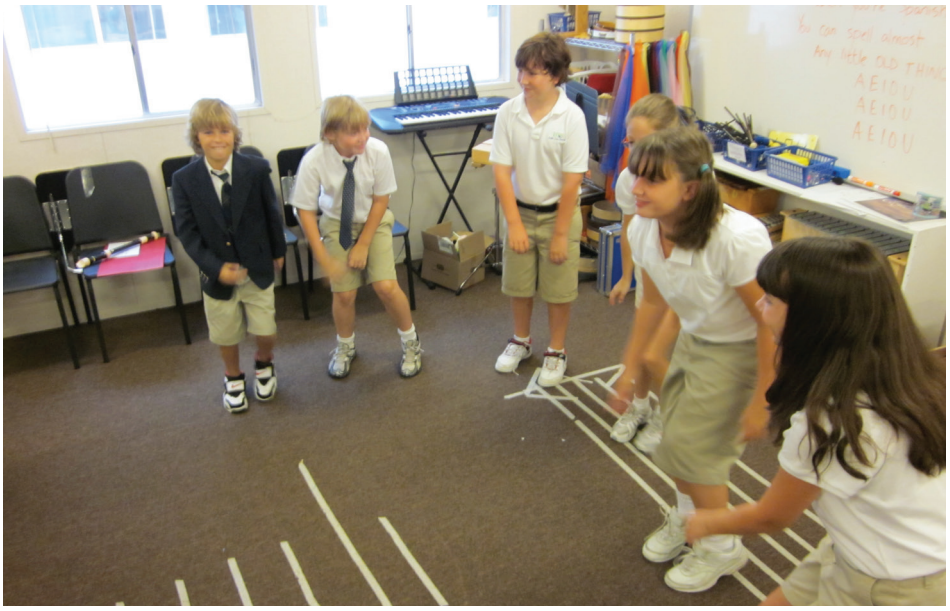
ELEMENTAL FORMS IN SWING

Structures for Student Creation

When students have knowledge of several different steps, they can easily create choreography to demonstrate the elemental forms common in swing music.

Most swing songs fall into one of two categories: 12-bar blues (e.g., "Rag Mop" by The Ames Brothers) or AABA (e.g., "Yacht Club Swing" by Fats Waller). Songs in the AABA category easily lend themselves to student improvisation through playing with "the fourth eight." Each section of swing music in AABA form has four internal phrases, commonly in the form aaab or abac. Each internal phrase has two measures, known by swing dancers as one "eight." The first three eights are very similar, and the fourth eight is where the melody cadences and interesting musical hits occur. Dancers familiar with this form can plan their showiest moves to coincide with the fourth eight, and it almost always guarantees musicality in their dance, whether or not they are familiar with the song. Some musical examples of this form include "T'Ain't What You Do" as performed by Jimmie Lunceford, "Flat Foot Floogie" as performed by Benny Goodman, and "Flying Home" as performed by Lionel Hampton.

In the solo swing line dance, the Shim Sham Shimmy, the fourth eight is where a "break step" occurs, one phrase for the dancer to improvise before moving on to the next section of the dance. Using this format as



Students practice Apple Jacks.

Performing Tacky Annies during a social Big Apple dance.

a guide, students can create simple, authentic jazz choreography and also experiment with movement improvisation. Have them choose a jazz step to perform during the first three phrases, then create a new and interesting movement to perform during the last phrase.

MORE IDEAS FOR IMPROVISATION

Social Big Apples

The Big Apple that most swing dancers know was choreographed by Frankie Manning and was featured in the 1939 film *Keep Punchin'*. The idea behind the choreography, however, was the "Social Big Apple," a dance that originated in the Big Apple Pavilion in South Carolina.[2] For a Social Big Apple, dancers make a circle on the dance floor and perform unison solo jazz steps shouted out by a caller. Sections of dance can also be broken up by sections of general silliness; itching, freezes, pecking like chickens, switching places in the circle, all called out by the leader. Once students have a base knowledge of different jazz steps, social Big Apples led by the teacher or students can be lots of fun!

SUGGESTED MATERIALS

CDs

The musical examples in the article can be found on these CDs:

Live in Swing City: Swinging with Duke, Lincoln Center Jazz Orchestra

Capitol Collector Series: Louis Prima, Louis Prima

The Best of the Big Bands: Les Brown, Les Brown

The Complete Dinah Washington on Mercury, vol. 4 1954–1956

Memories of You, *Maxine Sullivan and Her Jazz All-Stars*

Lionel Hampton: Jukebox Hits 1943-1950

Jimmie Lunceford: Jukebox Hits 1935-1947

Swing Kids: Music from the Original Motion Picture

Jazz for Kids: Sing, Clap, Wiggle, and Shake

Instructional Videos/DVDs

from www.swingdanceshop.com:

- *Learn to Dance the Shim Sham with Frankie Manning and Erin Stevens*
- *The Big Apple* - Joel and Allison Plys

www.idance.net Downloadable video dance lessons for $2 each. Under the "Dance Styles" tab, there are 120 separate mini lessons for authentic jazz dance steps, plus a concise written overview of the style. A preview video of the step is available for viewing without purchase of the lesson.

Books

Gollub, Matthew. *The Jazz Fly*. Tortuga Press, 2000.

Ehrhardt, Karen. *This Jazz Man*. Harcourt Children's Books, 2006.

Jam Circles

The Jam Circle is a way for dancers to show off their best moves to each other, very much like an instrumentalist taking a solo. For a jam circle, the dancers make a large circle on the floor, and soloists, pairs, or small

groups take turns dancing in the middle of the circle. The watchers are expected to clap (on 2 and 4 of course), whoop, holler, and shout general words of encouragement to the performers. Eight phrases is a conventional length of a jam performance, though dancers can perform for as long as they would like. A new dancer enters while the previous performer exits. Students can work alone or in small groups to choreograph jam performances, or it can be pure improvisation if students are confident with their dance vocabulary. The class can practice feeling the beginning and ends of musical phrases, counting in their classmates with a resounding "5! 6! 5, 6, 7, 8!"

CURRICULUM CONNECTIONS

Vernacular jazz dance and swing music is a tremendous amount of fun for teachers and students, but also connects naturally with other areas of the school curriculum. The poetry and art of the Harlem Renaissance can provide opportunities for fleshing out a performance piece. The children's books *This Jazz Man* by Karen Ehrhardt and *The Jazz Fly* by Matthew Gollub can provide literature backdrops that are perfect for dancing interludes. For older students, biographies of the musicians, artists, and dancers of the era provide a cultural context for the music and dance.

Vernacular jazz is a uniquely American style of music and dance, and an important part of our history. It developed the way most folk dancing does—by people expressing themselves, sharing ideas, and intertwining with the musical style of the time. It is simple to learn and incredibly fun to do for students of all age levels. It ties in with key concepts in music and movement, as well as providing a bridge to art and social studies curricula. Let's continue the swing revival in the classroom as well as on the dance floor! ■

Colleen MacLean Vernon *teaches general music at Eagle Cove School. By night, she teaches Lindy Hop for Baltimore's Charm City Swing. Vernon holds a bachelor's degree from Ithaca College, a master's degree from West Chester University, and completed Orff Level III at West Chester University. She was recently approved as an AOSA Movement instructor, and she is the vice president of the Greater Baltimore Orff Schulwerk Chapter.*

1. Marshall and Jean Stearns, *Jazz Dance: The Story of American Vernacular Dance*. New York: Macmillan, 1968.
2. Frankie Manny and Cynthia R. Millman, *Frankie Manning: Ambassador of Lindy Hop*. Philadelphia, Pennsylvania: Temple University Press, 2007.

BY RICHARD LAWTON

Licks, Grooves, and Jams: Using a Blues Improvisation Approach to Teach Recorder

Anyone who has been part of a garage band (the rite of passage for fledgling guitar heroes, not the Apple program) knows that developing one's blues chops consists largely of learning "licks"—short, hooky, melodic fragments that, when strung together, form improvisational solos. Orff instruments—xylophones, hand percussion, and especially recorder—are not usually thought of as "bluesy," but it is possible to give kids a real blues experience by focusing on how learning the blues is similar to customary Orff practices.

Both the blues and Orff focus on musical ideas short enough to be committed to memory. Learning is almost entirely aural and echoing patterns that teach songs such as call and response, often become elements in performance. In both the blues and typical Orff genres, a highly repetitive bass line often accompanies melody.

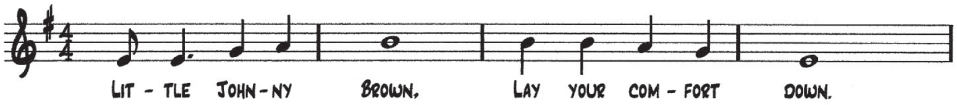
There are some important differences as well. The full blues scale contains a half step between the fourth and fifth scale degree. Typically, pitches are "bent" into less precise intervals. In the blues, solos are often a series of bursts that bear little rhythmic connection to the underlying groove. These components include the sort of imprecision that challenges young musicians, but it is a challenge worth undertaking. There's really nothing like a blues jam for promoting self-expression and communication among bandmates within a party atmosphere.

In my third grade recorder classes, I begin teaching blues improvisation early. Once the students can play B-A-G, I add the E (bypassing the tricky F) giving them four solid pitches to use in improvisation.

The tune "Little Johnny Brown" is a good vehicle to start with, as the first phrase "Little Johnny Brown" presents E, G, A, and B in ascending order and the second phrase "lay your comfort down" presents them in reverse:

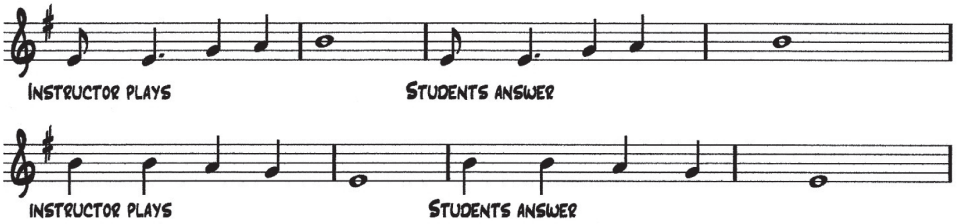
LITTLE JOHNNY BROWN

Trad. African-American

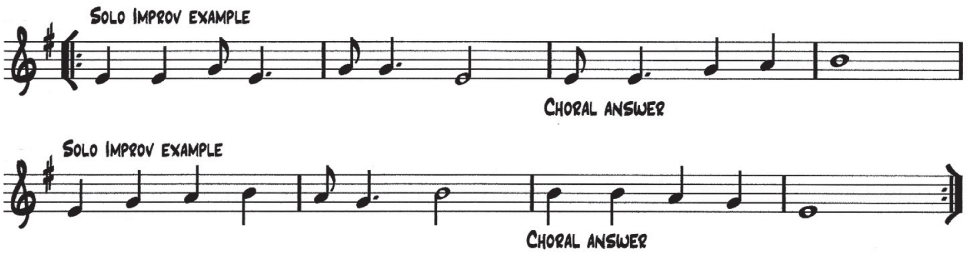


The first phrase also contains a subtle syncopation that can be emphasized to help students identify the shuffle. Shuffle is another important blues component that kids have a hard time getting conceptually, but can develop a feel for when it is modeled for them.

I play (or sing) the first phrase and let them echo me, then repeat the pattern with the second phrase:



Because choral echoing is a familiar element in blues performance, learning the phrases this way immediately generates an authentic blues atmosphere. Once the students are "in the groove," I begin to vary the calls, using the same four-note pallet.

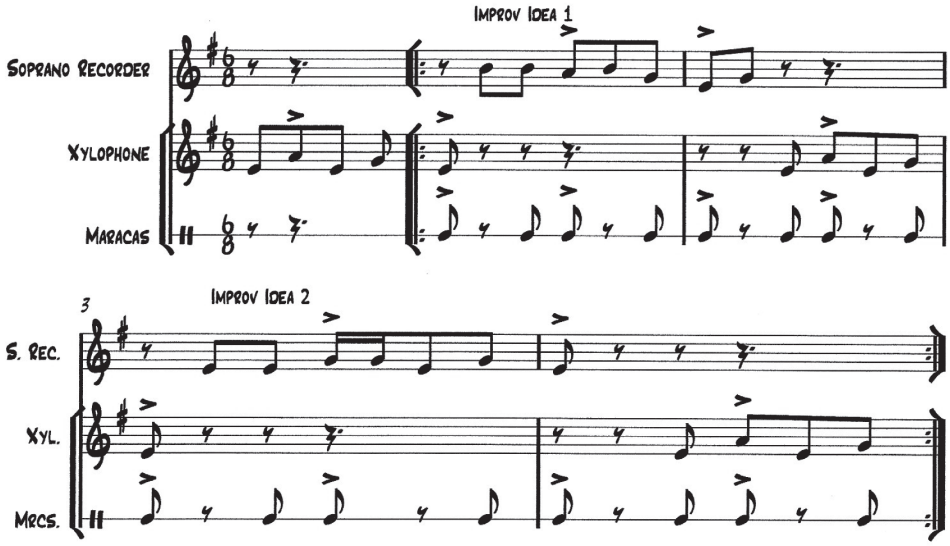


Getting beginning students to take over these two bar solos takes coaxing, but I reassure them that pitch here is not as important as rhythm. Whether it is on guitar or recorder, effective improvs can be done on one note. Given this framework, all can have a satisfying improvisational experience.

Once they have a few licks they feel good about, it's fun to have them try out their ideas over a more challenging groove. I like to use an arrangement based on "Mannish Boy," by Muddy Waters. There's an excellent chance that a few kids will have heard a version of this classic groove (at my school in Laurel Canyon in Los Angeles, California, where many students have parents in the music industry, the ratio is more like 60 percent).

MANNISH BOY

McKinley Morganfield (Muddy Waters)



Third-grade students jam (the blues) at the Third Street School in Los Angeles.

Blues grooves are invariably la pentatonic-based and easy to play on the barred instruments. I find la pentatonic on E to be the most useful for working with soprano recorder. The blues in E also matches up well with guitar, and when I've taught this lesson in fourth and fifth grade, I add a Bb bar on the xylophones to produce a full hexatonic blues scale.

"Mannish Boy" also provides a great opportunity to focus on the shuffle by presenting it in isolation. A number of classroom instruments can be substituted for the *chuh, ka-chuh ka-chuh* of a ride cymbal and brushes. I like to use one maraca hit against the knee, making sure to pay attention to the accents.

Once the groove is established, students can play their recorder licks on top. I don't spend a lot of time focusing on the change in meter. Instead, I ask them to keep their solos to seven beats or less, just enough to fill in the gaps in the groove and to watch for the accents on the sixth beat (technically the first beat of the next measure.)

In short order, a full-on blues jam is underway. A few daring soloists always amp things up with some "effects," rolling their tongues or trilling. Others will want to know how to finger other "cool sounding" notes like D and Bb. One or two always go completely crazy (it turns out there is a recorder equivalent for air guitar).

At some point, I usually play the Muddy Waters version of "Mannish Boy," (his 1977 recording with Johnny Winter is especially raucous and fun). Like many blues songs the lyrics are a bit risqué, and the instructor should be prepared to explain what a "hoochie coochie man" is. However, the concept of giving "testimony" to one's own identity is something that seems to resonate with kids (and something that can also be adapted into additional blues lessons).

What these simple jams lack in virtuosity, they always more than make up for in enthusiasm. Best of all, the experience usually convinces even my most skeptical students that playing the recorder can be cool. ■

Richard Lawton *teaches elementary music at the Third Street School and the Wonderland Avenue Gifted Magnet School in Laurel Canyon. He received his master's degree in music at California State University, Los Angeles. He became a music teacher after twenty years of working as a writer in Hollywood because with teaching, he can "make a tangible difference every day."*

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Session 3 July 5 - 9

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Band Instrument Repair I - Chuck Hagler
Aspiring to Excel: Leadership Initiative for Music Educators - Ken Raessler

Session 5 July 18 - 22

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Video Editing for Educators - Hank Wajda
String Instrument Repair - Chris Bluemel
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Printing Music using Finale - Scott Watson (at Parkland H.S., Allentown, PA)
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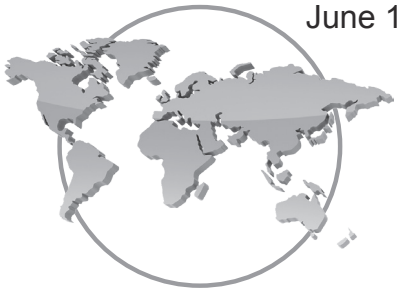

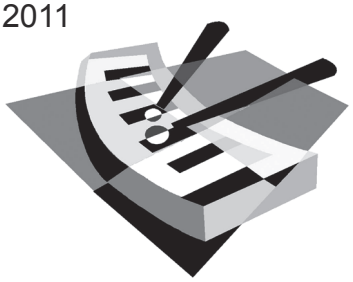

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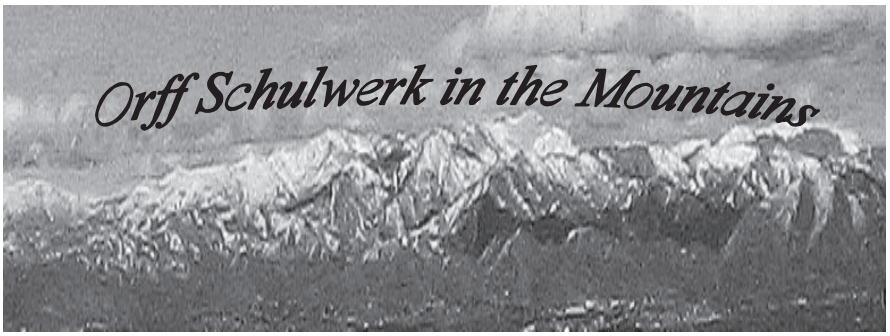

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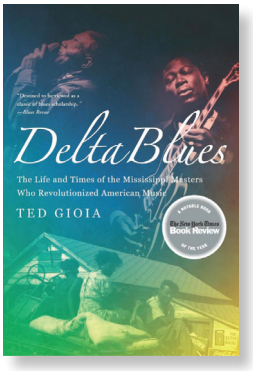
AOSA is currently welcoming inaugural members of the Wildflower Legacy. All planned gifts qualify for membership. Please let us know if we should include you in the Wildflower Legacy.

REVIEWED BY KIM HOLLAND



Delta Blues: The Life and Times of the Mississippi Masters Who Revolutionized American Music

By Ted Gioia, W. W. Norton & Company, 2009

"The blues had a baby and they named the baby rock and roll. As for the grandchildren, they are literally too many to name." So begins Ted Gioia's carefully planned and lovingly crafted *Delta Blues: The Life and Times of the Mississippi Masters Who Revolutionized American Music*. The book opens with the story of the country's ancestral tree, planted as the seeds of religious and cultural tradition in Africa and the Middle East; then nourished, incredibly, by the roots of human experience on slave ships and cotton fields; and sprouting, finally, in the Mississippi Delta, a region as rich and fertile by way of land and soil as it is poor and stunted by way of academic, economic, and scientific development. The backdrop is unlikely: how can a place that has contributed so little to executive and judicial branches of the government, the Dow Jones, or the Fortune 500 have somehow contributed so much to the way we now use, experience, and understand music? Gioia spends the next four hundred pages painting the Delta blues as an indefatigable contradiction to expectations, consistently defying logical explanation and typical industry practices.

Throughout the text, the reader encounters story after story of blues musicians' lost identities and unknown namesakes. Contrary to the contemporary model of musicians as stars in which talent and artistry take a backseat to fame and fortune, Gioia tells of a time when music was the tradition and a particular song or recording could transcend the notion of an individual singer as a stand-alone entity.

In offering the reader a historical account of characters, relationships, setting, and plot, Gioia frames the journey with a spirit of questioning and curiosity.

In many cases, it was left up to chance who was recorded and who wasn't, and often the recordings themselves rose to prominence as the characters of interest, disconnected from their performers of origin. Gioia also takes care to point out the striking contrast between the fame and fortune characterizing today's popular idols and the downtrodden, troubled biographies of the most sought-after blues musicians. From the standpoint of a record company, as a performer's experience with tragedy, solitude, and a prison record increased, so did sales. And unlike the predictable S-curve governing most cultural trends in which momentum gradually builds towards a critical mass or tipping point, sales trends for Delta blues musicians seemed to follow an alternate law by which popular interest in a performer would only erode the credibility of the down-and-out image. A musician undervalued by the industry and undersold to consumers had the perceived authenticity of someone who really had something to sing about.

In offering the reader a historical account of characters, relationships, setting, and plot, Gioia frames the journey with a spirit of questioning and curiosity. As we teach our students "the blues," we hope to contextualize their experience with an accurate understanding of the tradition's history in connection with jazz, gospel, rhythm and blues, rock and roll, funk, hip hop, and rap. For the reader whose intent is to acquire the who, what, and where of this lineage, Gioia's book is thorough and satisfying. Furthermore, he also engages the willing reader to a deeper level of discourse, speculating how this evolution took place, and why it might have happened.

The story tracks the life and legend of musicians on a timeline from Charley Patton and Son House to Tommy Johnson and Skip James, from Robert Johnson and Muddy Waters to Howlin' Wolf and B.B. King. Gioia tells the story of these and countless other performers heading to places like Memphis, Tennessee; Grafton, Wisconsin; and other cities in Texas, Louisiana, New York, and Mississippi to record with labels including Brunswick, Genett, Paramount, Victor, and Columbia. Characters like W.C. Handy, Henry Spier, John Lomax, and Alan Lomax play a significant role in the story as it thickens and develops beyond a simple biography of the performers themselves into a tale of history in the making. Gioia brings the conversation to a close with speculation on the role of the *Delta Blues* today, post-revival, saying "no one will deny that folks here

still have more than enough to be blue about, and have earned the right to put it into song. Above all, the fans are waiting for the fire to rekindle in the Delta, are half expecting it. Something tells me they will not be disappointed."

One final feature of note is Gioia's recommended listening of one hundred essential blues performances, unique in their inclusion as individual recordings and not entire compact discs or LPs. "My hope is that by suggesting a song instead of a CD, I will encourage closer and repeated listening sessions, and that this relatively modest amount of music—perhaps five or six hours' worth–will become deeply familiar to my readers," he writes. These recommendations are a welcome addition to this book, itself a great read, and a wonderful resource for all teachers who tell their students the story of the blues. ■

Kim Holland *teaches general music, choral music, and music technology to second- through eighth-grade students at The Prairie School in Racine, Wisconsin.*

THE ORFF ECHO

Call for Articles

The Orff Echo is now accepting article ideas for the winter 2012 issue on Elemental Music Theory.

To express interest in writing for this issue, contact Editorial Board member Nick Wild at nick.wild@comcast.net.

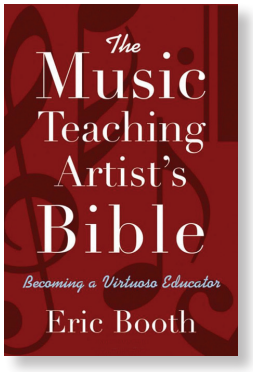
To request submission guidelines for writing for *The Orff Echo*, e-mail echoeditor@aosa.org.

The deadline for submissions for the winter 2012 issue is August 1, 2011.

Erratum

In the fall 2010 issue, on page 23, the description for Figure 7 should have read "Figure 7. Rhythmic speech chant used as a contrasting "B" section."

REVIEWED BY GERRY PETERSEN-INCORVAIA



The Music Teaching Artist's Bible: Becoming a Virtuoso Educator

By Eric Booth, Oxford University Press, 2009

Eric Booth, one of the nation's leading teaching artists and teaching artist trainers, presents the vital elements of how to enhance the work we do in his book, *The Music Teaching Artist's Bible: Becoming a Virtuoso Educator*. Whether a person is a teaching artist, arts specialist, artist educator, resident artist, general music teacher, Orff specialist, integrated arts specialist, or any of the myriad of arts educator's jobs, Booth's book, is a meaningful and practical resource for the preparation of any practitioner in arts education.

Helping to bring structure to the contextual conversation of a teaching artist, Booth uses the term, arts learning ecosystem, giving a more inclusive name to arts learning and opening the confines of a schooling definition of arts education.[1] Booth explains the six strands of the arts learning ecosystem: (1) arts appreciation, (2) skill building within an art form, (3) aesthetic development, (4) arts integration, (5) community arts, and (6) extensions. Booth summarizes the significance of understanding these strands by explaining in his extension strand:

> I mentioned earlier that the most common gig I am asked to do with businesses is teach "creativity but no art." They want the business-certified goodies of creativity-competitive advantage, profitable innovations—their future depends on it, but they don't want to gunk it up with the gooey irrelevancy and emotionality of the arts. I can deliver it, staying under the "art" radar with activities that tap art skills without naming them. How glorious it will be when we need not apologize for the word, and Americans think of art as powerful, relevant, and fun.[2]

Eric Booth unravels the weighty relationships between arts and learning.

The Music Teaching Artist's Bible: Becoming a Virtuoso Educator is in eight parts. Part one, "Context," explores what a teaching artist is and does. Part two, "The Overlooked Essentials," focuses on the structures of arts learning. Part three, "Learning to Be a Teaching Artist, explains the "doing" of the job of a teaching artist. Part four, "The Fundamentals of Working in Education Settings," explores the workings of school environments. Part five, "Current Challenges," explores the hot topics in arts learning such as assessment, arts integration, and the reflection and feedback loops. Part six, "Bringing Teaching Artistry into Performances," explores audience engagement. Part seven, "Expanding the Roles of the Teaching Artist," explores the other roles the teaching artist has. Part eight, "Beyond the Borders," explores the real life situations and dreams of arts learning and learners.

Of particular note in this useful book, Eric Booth unravels the weighty relationships between arts and learning. In about thirty-six pages of part three, Booth explains not only what a curriculum could look like and how it can be implemented, but the ever important topics of an entry point, "what does 'better' look like, and what it means to mentor and be mentored. These three aspects of being a teaching artist are illustrated in the *Growing the Capacity of Artists that Teach* rubric on pages 109–116. This rubric was created by educational directors from performing arts organizations in November 2003 and is something that could be utilized with all disciplines and can be used as a self-assessment/reflection diagnostic, observational assessment, teacher evaluation, or be used within a program evaluation. Booth suggests that "one of the benefits of [this] rubric is that [it helps] teaching artists assess their own work and guide their own development—and talk with greater precision about their work to peers and colleagues. After all, good educators have skills—not just magic, charisma, or luck."[3]

Another truly pertinent component of the book is part five: "Current Challenges." Booth does a first-rate job exploring current teaching and learning issues. Topics such as assessment, arts integration, the use of feedback, and reflection are put into useable, practical

1. Eric Booth, *The Music Teaching Artist's Bible: Becoming a Virtuoso Educator* (New York: Oxford University Press, Inc., 2009), 19.
2. Ibid, 25
3. Ibid, 107
4. Ibid, 267

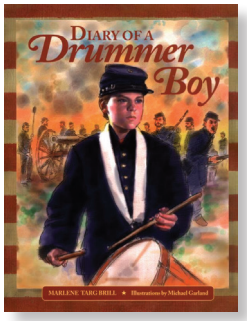
terms in a table on page 163. The table shows the alignment between the types of tools used for reflection, artistic goals, and what the artistic learning looks like. This table applies to all educators and all disciplines.

Overall, Eric Booth takes a practical and holistic approach to explain the context of the teaching artist's job both philosophically and pedagogically. Only Booth's words can explain our job as practitioners in arts learning:

> Teaching artists empower learners to create symbols that hold the great truths in their lives, and to connect with the spirits of others through them. Teaching artists provide access to the greatest truths of the human spirit through the symbols artists have made for them. This is the responsibility and opportunity of teaching artistry. May we find joy in this lifetime of chances to let what we love as lifelong yearners be what we do.[4]

Gerry Petersen-Incorvaia *is a site administrator at the Arizona State University Preparatory Academy.*

REVIEWED BY R. LARRY BOHANNON



Diary of a Drummer Boy

By Marlene Targ Brill, illustrated by Michael Garland
The Millbrook Press, Inc., 1998

In this fictional diary, twelve-year-old Orion Howe joins the Union Army as a drummer for the Fifty-fifth Illinois Regiment. He tells of his experiences at home where his main annoyance is his little sister. His father, who enlists in the army, allows his brother, Lyston, to also enlist, but only if Lyston drums. Father insists that Orion, being the oldest son, stay home and continue his schooling. This leaves Orion at home with his stepmother, Cordielia, and half-sister, Edith. Orion wanted to be a part of the fife and drum corp, so he continued to practice with other fife players and drummers during noon break. He thinks soldiering must be the best life and begs his stepmother to enlist him. She later does allow him to join the army, serving as a drummer. When he leaves for war, Cordelia gives him a pocket-size journal so he can keep writing as his father wishes. On his train trip, the men boost his spirits by singing "The Battle Cry of Freedom" and "The Battle Hymn of the Republic."

He manages to catch up with his brother and they both serve as drummers for the regiment. His hour of glory is when he manages to take a message to General Sherman after being shot in the leg, receiving a Congressional Medal of Honor. He returns home to find that even his sister is a welcome sight after his encounters with wartime disease and death.

Music teachers may use this book to integrate music, social studies, and communication arts. The book could serve as a lively, vivid introduction to the Civil War, particularly as a short book to read aloud before learning songs that were sung during the war. Students could also research the history of Civil War instruments and how they evolved into what we have today. For example, the cover depicts a young boy playing a drum with only a neck strap to hold the instrument. Today's percussionists no longer wear these but instead have aluminum carriers that resemble a shoulder harness for better support and comfort.

Students may form a different perception of journal writing since this book is written in diary format depicting the Civil War filled with wartime observations and plight. Groups of students could be assigned a particular journal entry and add sound effects using classroom instruments to "make it come alive." The April 4, 1862, entry states that "drummers up and down the army's front line beat long rolls to signal danger." Students could take hand drums and compose their own drum cadence to signify a certain war event.

The book also highlights how music was used in a practical way to lead the army by cadence, alert them to dangers or an order from an officer to his company of men. Elementary classrooms use many jingles to transition from one activity to another. Students in music classes could develop cadences unique to their classroom to signal activities, such as the time to line up for lunch or recess.

Brill's book is suitable for grades four through seven and will appeal to all readers, allowing them to see that music plays several roles in our history. Though there are only a few pictures in the story, the ones used help "tell" the story and depict faces that are almost photographic quality. ■

R. Larry Bohannon *is a retired public-school assistant superintendent and is currently an assistant professor of reading education at Southeast Missouri State University where he supervises field experiences and teaches an arts integration course.*

REVIEWED BY DAVID THAXTON

"The History of Jazz" for iPad

By Kyle Oba, Kiran Bellubbi, and T.J. Zark

Kim Holland did it the smart way. When considering review materials for this issue on jazz and blues, Ted Gioia's book, *Delta Blues* caught my attention. Holland, who had just finished Doug Goodkin's summer jazz course, graciously offered to review it, and got the book. I, on the other hand, wanting to try out some slick new technology, purchased it as an e-book for my new iPad. Holland finished the book, and wrote the review published here. I am not even halfway through it. The problem (and beauty) is that when reading an e-book, there are countless opportunities to tap a word, name, or title with a finger, and instantly connect to countless resources on the Web—in this instance, hours worth of rare and out-of-print audio and video recordings on YouTube, historical photos of the people and places of the Delta from Google Images, and a multitude of background and tangential resources courtesy of Wikipedia. I will possibly *never* finish the book.

While such an immersive experience is a new and invigorating experience, I found myself wishing at times for it to be a bit narrowed or filtered. While much of the material was of high quality and value to me as a reader and listener, I feel like I have spent a lot of time searching through clips and articles of lesser quality in order to find the quintessential recording, or authoritative reference. While I certainly do not begrudge sifting through these materials, it gave me pause when I would think of downloading an e-book on the even more expansive genre of jazz. Then came this gem of an iPad app called simply, "The History of Jazz" by 955 Dreams Inc.

As a stand-alone app, it gives the reader a clean, and beautiful timeline-style overview of the history of jazz with musicians arranged within genres and time periods. You can toggle back and forth between a timeline view, and navigation by genre. The graphic design is classy and inviting. You want to touch it. And that is where the immersion begins. Touch a picture of a musician, and you are simultaneously given embedded links to their biography, performance videos, documentary clips, and lists of essential songs and albums. The audio and video selections are truly well considered and balanced across the span of the artist's career, and the documentary clips often include insights from not only the artists themselves, but also historical visionaries such as Wynton Marsalis and the late Billy Taylor.

It does have a few limitations. Everyone will surely find a cherished artist missing. It would also be better if it had a search function that could pull up specific artists, songs, or subjects without having to scroll through the lengthy timeline, or look up subjects on external sources. However, one of the strengths of the app is that it is a rapidly evolving and "living" media. Updates are frequent and easily loaded. In fact, when I first purchased the app, I noticed that one of my own jazz heroes, Dave Brubeck was missing; he has been subsequently added in an update only a few days later. I can't imagine Art Tatum will be far behind.

From the standpoint of pure professional development for either someone new to the world of jazz or a seasoned aficionado, "The History of Jazz" is a well-crafted resource packaged in a beautiful immersive experience. It also has great potential as a classroom resource. With an audio/video cable, clips can be played over virtually any modern television or LCD projector. Students can use it as individual study, if they are ready. (Some of the material contains historically accurate documentary content, including references to the coarse environment into which jazz was born, and substance abuse that has plagued it since.) You might also want to make sure that your iTunes account is locked down, lest you end up with dozens of unauthorized purchases from overzealous students.

Moreover, the program (available only for iPad at the time of writing) offers a strikingly beautiful experience for anyone wishing to submerge themselves in the art and history of jazz. Take your time with it—finishing would only be sorrow.

David Thaxton *is a music teacher at Donner Springs Elementary in Reno, Nevada, and member of* The Orff Echo *Editorial Board.*

BY BETH IAFIGLIOLA

Jazz, Blues, Gospel, and Swing

Presenters: 152UB Doug Goodkin. *Understanding Jazz Forms: Blues* (2006) DVD

44BA Dr. Rene Boyer-Alexander White. *The Folksong Treasure of Black America: Its Impact on Orff Schulwerk.* (1989) VHS

127SS Vivian Murray. *Swing Sets for the Younger Crowd.* (2003) VHS and DVD

Blues, jazz, gospel, and swing are just some of the unique styles found in American music. Doug Goodkin, in his 2006 AOSA Professional Development Conference presentation, personifies European and African music traditions as a diverse pair that results in the unlikely birth of American jazz and blues.

"Come as guests to a house when entering a new style," advises Goodkin. A comparison of European and African postures follows with the European stance reaching upright like cathedrals and African styles emphasizing 'getting down,' feeling your footing from the earth, states Goodkin. Later in the presentation, the comparison goes deeper: beat versus off-beat, head tone versus chest tone, get up versus get down, interpret written scores versus improvise in an aural tradition, I–V chords versus I–IV chords, head-based versus body-based understanding of style."[1]

Goodkin plunges the participants into the world of jazz by creating body percussion patterns that get the participants hopping as they improvise call and response phrases in hambone-style movements. The session ends with instrumental accompaniments, including piano and drum set.

The AOSA AV Library contains videotaped sessions that not only present the history, but also the passion of these American art forms, bringing the music to life. Rene Boyer-Alexander White, in the 1989 AOSA Professional Development Conference session called "The Folksong Treasure of Black America; Its Impact on Orff Schulwerk," demonstrates how the music works well with Orff Schulwerk process.

Vivian Murray uses literature as the starting point for exploration into swing style. Murray incorporates fiction, such as *The Tiny, Tiny Boy and the Big, Big Cow* by Nancy Van Laan, and *Old Black Fly* by Jim Aylesworth to set the stage for dramatic speech, creative movement, and instrumental improvisation. The 2003 AOSA Professional Development Conference session is available in VHS and DVD format as the library continues to upgrade its holdings and improve delivery.

Consider some of these additional AOSA AV Library holdings:

WORLD MUSIC: North America – United States: Blues, Jazz, Gospel, Swing

- 102BB Barbara Baker. *Singing Black Gospel, You Can Do It, Too!* (1991) VHS
- 44BA Dr. Rene Boyer-Alexander White. *The Folksong Treasure of Black America; Its Impact on Orff Schulwerk.* (1989) VHS
- 153UB Doug Goodkin. *Understanding Jazz Forms: Blues.* (2006) DVD
- 153UJ Doug Goodkin. *Understanding Jazz Forms: Standards.* (2006) DVD
- 125JJ Brent Holl. *Jump, Jive and Jazz: Orff and Jazz Go Hand in Hand.* (2003) VHS
- 127SS Vivian Murray. *Swing Sets for the Younger Crowd.* (2003) VHS and DVD
- 51JZ Jack Neill. Jazzin' up the Joint. (1990) VHS

WORLD MUSIC: North America – United States: African Heritage

- 52FC Judith Cook Tucker. *Forging Community Bonds Through Multipart Songs.* (1991) VHS
- 24AF Margaret Campbelle-Holman. *Afro-American Culture.* (1987) VHS
- 147MC Margaret Campbelle-Holman. *A Bucket of Shells: A String of Pearls.* (2006) DVD
- 69PM Portia Maultsby. *African-American Music: A Manifestation of African Cultural Values and Traditions.* (1993) VHS
- 98AF MENC. *Teaching the Music of African Americans.* (1990) VHS
- 67SC Rosalyn Payne. Step Chill'n: Understanding a True Folk Tradition. (1993) VHS
- 142WP William and Rosephanye Powell. *Interpreting African-American Spirituals.* (2005) DVD

***Beth Iafigliola**, a member of the Greater Cleveland Chapter of AOSA, teaches music in the North Royalton School District, with past experience in strings, choir, private piano, and preschool music. She has been promoting the AOSA AV Library since 1995.*

1. Beth Iafigliola, *The Orff Echo*, vol. 40, no. 3 (spring 2008): 58.

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- Reports on 2010 Professional Development Conference panels
- AOSA Annual Report

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