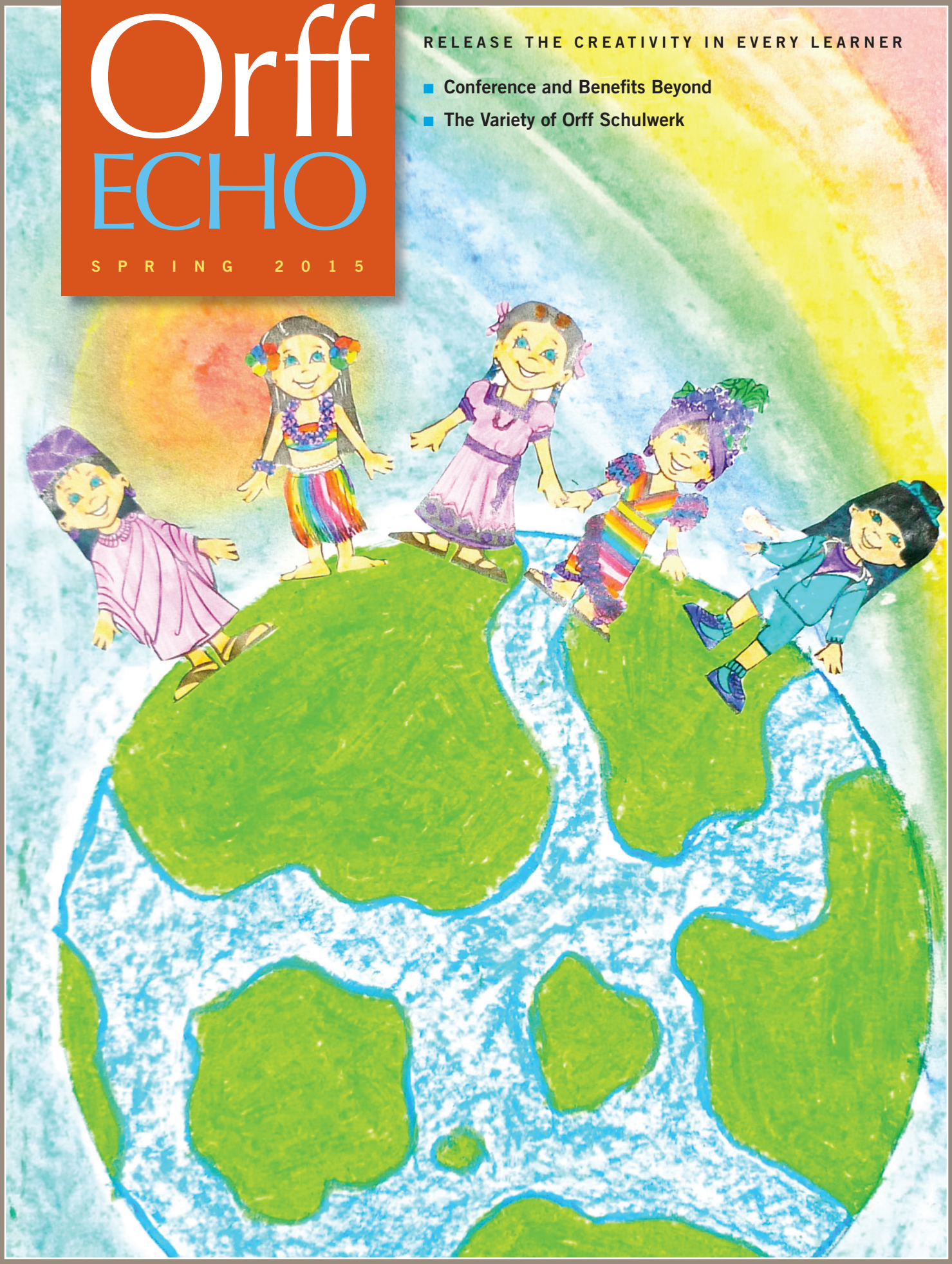
Orff ECHO

SPRING 2015

RELEASE THE CREATIVITY IN EVERY LEARNER

- Conference and Benefits Beyond
- The Variety of Orff Schulwerk



$AVE GREEN

Stretch your budget while supporting green manufacturing

Sonor Orff

We know school budgets are still tight, but with Primary Line FSC you get the ultimate balance of sound quality, affordability, and eco-friendly construction.

Since being an environmentally responsible global company is important at Sonor, the Primary Line FSC Series is the first line of Orff instruments constructed entirely of wood harvested from replenishable forests. As a result, **Sonor has received certification from the Forest Stewardship Council (FSC)** which is the leading international association for guiding responsible forest management and ethical harvesting. This certification ensures the entire supply chain is compliant from the forest to the finished product.

For more info visit **www.sonor.com**
To locate your local Orff dealer call **1-800-451-6891**

Quaver's Beyond Marvelous General Music Curriculum Grades K-5™

The Future of Music Education TODAY!™

"This is a true revolution. Not just in music education, but in education in general. I absolutely love my Quaver Curriculum!"

David Blanchard
Smith Elementary • Spring, TX

Advanced Technology.
Teacher-Friendly.
SERIOUSLY FUN!

NEW!

Customize Your Quaver Curriculum!

- Modify existing lessons or create your own from scratch!
- Insert other Quaver resources, or import your own files: MP3s, PDFs, YouTube links, and more!

Try 12 Lessons for FREE!

Just go to **QuaverMusic.com/Preview**
and begin your FREE 30-day trial today!

Want your very own FREE Quaver T-Shirt?

Just give us a call!
1-866-917-3633
Limit one per household

Quaver music.com™

Orff ECHO

SPRING 2015

VOL. 47, NO. 3

Published by The American Orff-Schulwerk Association

on the cover

"Music Around the World" by Olivia Kim, a student at Westbrook Elementary School, Glenview, IL. Art teacher: Linda Rodriguez.

issue coordinators

Michelle Fella Przybylowski and Nick Wild

R E L E A S E T H E

COLUMNS AND DEPARTMENTS

OPEN ISSUE

IN REVIEW

AOSA
American Orff-Schulwerk Association

147 Bell Street, Suite #300, Chagrin Falls, OH 44022
(440) 600-7329; FAX: (440) 600-7332
Web site: www.aosa.org; E-mail: info@aosa.org

editorial board

Correction: Orff Re-Echoes

In Carl Orff's speech of 1963, "Orff-Schulwerk: Past and Future," a paragraph was inadvertently omitted. It should appear on page 5 before the paragraph that begins: Already in 1931 …

The missing paragraph is:

> Even at the very start of my experiments at the Günther-Schule many people in the educational world were interested. My main supporters were Leo Kestenberg, then Lecturer in Music at the Berlin Ministry of Culture, and his colleagues Dr. Eberhard Preussner and Dr. Arnold Walter. Their plan was to introduce Schulwerk in a big way into Berlin primary schools. It was as a result of this idea that the first printed books were published. It was a grand decision on the part of my friends Ludwig and Willy Strecker, the proprietors of the German music publishing house of Schott in Mainz, to publish a work that was to bring about a revolution in musical education when there were nothing like enough instruments available to make its realization possible.

Thank you to Margaret Murray for discovering this omission. Future reprints of Orff Re-Echoes will be corrected to include the omitted paragraph.

ethics statement

The American Orff-Schulwerk Association strongly encourages members to be positive and discreet when discussing our organization, specific courses and/or teachers, and the Orff movement. The very nature of the Orff Schulwerk philosophy embodies a broad spectrum of expressions, exploring different paths to arrive at artistic and educational goals. Members are encouraged to recognize and remain open to varied approaches and to celebrate both our differences and our similarities.

ad inquiries

Carrie Barnette
Executive Director
American Orff-Schulwerk Association
147 Bell Street, Suite #300
Chagrin Falls, OH 44022
(440) 600-7329 phone
(440) 600-7332 fax
execdir@aosa.org

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:

- Demonstrate the value of Orff Schulwerk and promote its widespread use
- Support the professional development of our members
- Inspire and advocate for the creative potential of all learners

By Chris Judah-Lauder

Conference and Benefits Beyond

Boots, bling, and cheers to the Memphis, Middle Tennessee, Alabama, and Southern Appalachia chapters for their endless hours of planning the spectacular 2014 Professional Development Conference in Nashville.

Thank you to National Conference Chairs Alice Scisciolí Pratt and Tiffany Taylor English, who led with dignity and grace. As everyone knows, leadership starts from the top. The presenters, children's groups, and evening events were a joy to attend. National Conference Director Brian Burnett worked his magic in meeting the needs of all presenters with instruments and equipment, and local Conference Chairs Mimi Hamilton and Susan Ramsay organized 13 local committees in preparing the nuts and bolts of the conference at the local level. And, of course, San Diego Conference Chairs Kay Lehto and Rhonda Greeson, along with their Local Conference Chairs and committee chairs, shadowed along in preparation for next year's conference. Three little words—"Tag, you're it!"—became a fun rallying cry that Kay and Rhonda heard throughout the conference.

I am sure you noticed the smiling faces sitting at the question mark signs, eager to answer all questions and guide you to your next session. Because I tend to be a little directionally challenged, I used them often. One caution: you had to be sure not to sit under the sign, or you would be bombarded with questions.

In addition to attending the AOSA Professional Conference, I would like to share what AOSA membership offers beyond conference. I have listed just a few features that I have enjoyed using.

AOSA Website

There is a wealth of resources at your fingertips. Listed below are my favorites.

Home Page

- ***What is Orff Schulwerk?* Video:** I often include the link to this video in parent and administration correspondence.
- **Sharing Wisdom Article:** Located on the Home page. This offers excellent writings from well-known and respected Orff clinicians.
- **Sample the AOSA Orff videos:** It's a great way to jump start your lesson plans with a new idea that has already been developed. If you are a member, you have access to all of them.
- **Professional Development:** This is the place to find a levels course, Post Level III offering, or check out workshops located in your area.
- **Advocacy:** Access the promotional tools at your fingertips to send to your administration, community, and parents. It is right there, so you don't have to reinvent the wheel.

"Members Only" Pages

- ***Reverberations:*** You can access this quarterly online publication if you're a member. It includes models of best practice from Orff Schulwerk classrooms in the form of lesson ideas, student-tested teaching strategies, examples of technology in the creative process, articles related to classroom applications, and more. *Reverberations* also publishes articles about important initiatives undertaken by AOSA and our members.
- **Teaching Resources:** This is home to a potluck of great teaching tools. Just to name a few—tech spot, canon corner, listening booth, full video library, lessons from levels!

Other Publications

- ***The Orff Echo:*** Respected in the USA as well as by other international organizations. A must read! *The Orff Echo* is the national, peer-reviewed quarterly journal and philosophical voice of the American Orff-Schulwerk Association. Its 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.
- **The AOSA Beat:** Stay in the know about all the news of AOSA. A monthly email keeps you up to date with the most current events. Topics covered include: updates on conference, elections, voting policy, grant deadlines, publications, professional development activities, and more.
- **The ALL Call:** If you are a Past President or a current Chapter Local Board member, The ALL Call is sent monthly to communicate updates, deadlines, and worthy news.

This is only a glimpse of what AOSA membership offers. The conference is grand, but there are many AOSA benefits beyond conference. I make it a habit to check the site regularly because it's ever changing to better serve membership. Let your fingers do the clicking and see what the AOSA website has for you! ■

AOSA President **CHRIS JUDAH-LAUDER** teaches fifth- through eighth-grade music as the Fine Arts Director at Good Shepherd Episcopal School in Dallas, TX. She directs a Praise Band and Orff, Recorder, and Drum Ensembles, conducts AOSA teacher-education courses, and is an active clinician nationally. Chris has served as national and local co-chair for AOSA Professional Development Conferences, and was a Regional Representative on AOSA's National Board of Trustees. She has authored and co-authored numerous articles and books on music education.

By Laurie Sain with Michelle Fella Przybylowski and Nick Wild

Orff Without Borders

Application of the Orff Schulwerk source materials by Carl Orff and Gunild Keetman varies widely depending on cultural context and region-specific musical and pedagogical traditions. This issue features articles that highlight similarities and differences between the interpretation and implementation of Orff Schulwerk in the United States and abroad, demonstrating the value of Orff Schulwerk as a means of cross-cultural communication.

The first article, "Third Culture Kids and the Schulwerk" by Douglas Beam, focuses on the ability of Orff Schulwerk to transcend cultural divides between third culture kids and their host countries. According to David Pollock and Ruth Van Reken, as quoted in Douglas' article, a third culture kid is one who has spent a significant part of his or her developmental years outside his or her parents' culture. For these students, the Orff Schulwerk classroom provides a safe zone for interacting with others, and an opportunity to contribute equally to the creative process.

In our second article, "Play: Evidence of a Borderless Orff Schulwerk," Brian Maxwell shares a different perspective of the universality of Orff Schulwerk by portraying his experience working with Zambian children in their native culture. He describes how authentic process and play transcend cultural and musical differences and are equally effective with children in diverse settings. The Orff approach is not culture-specific; all students benefit from imitation, exploration, creation, and play. These engaging musical experiences are presented as evidence of Orff Schulwerk's borderless nature.

Our third feature article, "Cross-Cultural Exchange: Assimilating Local Culture" by Donna Fleetwood, focuses on international adult music-making, professional development, and teacher education through Orff Schulwerk. Based on her extensive experience as a presenter, Donna shares observations and advice about assimilating and adapting to the different needs and responses of workshop participants while balancing her own goals and materials with content that is culturally meaningful and relevant. Through non-verbal communication, she discovers that the fundamental Schulwerk process of experiencing, reflecting, re-thinking, and applying leads to shared aesthetic experience and the "magic" culminating moment of a successful Orff lesson regardless of the language.

We close this issue with three reviews of children's books, each of which offers a unique experience for children in an Orff classroom. *Rabbityness*, reviewed by Kelly Jackson, is about a rabbit that enjoyed doing normal rabbit things—jumping, burrowing, washing his ears—but also liked doing "unrabbity things" such as painting and making music. Kelly offers creative ways you can explore this book in your classroom. Carol McDowell looks at *Saint-Saëns' Danse Macabre*. "Would you walk down 83 steps into an underground cemetery? What if these bones came to life?" Discover how the idea of the piece *Danse Macabre* evolved. This book is full of topics to discuss in the music classroom. *Don't Laugh At Me*, reviewed by Corbin Trimble, is a book every teacher should explore when dealing with the very challenging and sensitive issue of bullying. Corbin suggests teachers use the book to guide children to empathize with victims and brainstorm strategies to deal with this ongoing problem.

We hope this issue provides a window to new appreciation and respect for the value of Orff Schulwerk in building community and promoting collaboration across international and cultural borders, and fresh inspiration to enrich your own teaching and your students' experience. ■

LAURIE SAIN is editor-in-chief of The Orff Echo. Issue coordinators **MICHELLE FELLA PRZYBYLOWSKI** and **NICK WILD** collaborated on this piece. Both are active Orff teachers and enthusiasts, and members of the Echo's editorial board.

West Music welcomes Sam Marchuk!

Please join us in welcoming Sam Marchuk as our newest Music Education Consultant!

We love to hear from our customers, so don't hesitate to call Sam directly at 319-351-0482 ext 1343 or 440-227-2990 or e-mail him at smarchuk@westmusic.com

5% OFF AND FREE SHIPPING!

Use promo code "OHIOWEST" on your next order

Free shipping applies to standard ground shipping to contiguous United States and excludes flat rate or oversized items. Coupon may not be combined with other offers. Expires 3/31/15.

Westmusic

FIND WEST MUSIC!

800-397-9378
westmusic.com

Third Culture Kids and the Schulwerk

DOUGLAS BEAM is an international educator and composer who currently lives in the Netherlands, teaching at the International School of Amsterdam. Prior to his current position, he taught in New Delhi, India, and Indianapolis, IN. His choral works are published through Hal Leonard and Colla Voce.

ABSTRACT

In an international school, extreme diversity is a given. Many international students live outside of their home countries and cultures, sometimes for years, and adapt continually to new environments while keeping contact with their origins. Described as third culture kids, they provide a model for all teachers coping with classroom diversity. This article explores both these students' characteristics and the benefits of the Orff Schulwerk approach in helping them learn music while integrating their life experiences.

By Douglas Beam

Recently, I was traveling with my family on a quick weekend trip from Amsterdam, where we live, to Brussels. We wandered around the Belgian city, exploring the sights and sounds, and eating wonderful food. My children, two-year-old twins, are particular fans of Belgian *frites* (French fries). So we found a corner restaurant that specialized in the deep-fried delicacy and sat at an outside table to eat our fill.

While we were eating, another tourist walked by and eyed the menu. She made eye contact with me, looking for someone who spoke English, and asked, "Are the fries good?" I replied that they were. "How are they compared to normal fries?" she questioned. Not sure how to answer, or what she considered "normal" fries, I answered as best as I could: that, as we were in Brussels, these were normal fries, and that they were very tasty. She smiled and left, and—I think—went and ordered some for herself.

Third Culture Kids

When you live outside of the country of your birth for an extended period of time, you lose a sense of what is normal. I've taught in international schools for the better

part of a decade now; I'm still always amazed at the diverse backgrounds of my students and their amazing coping mechanisms for adapting to cultural change. It is quite common to hear versions of the following story when my students introduce themselves on the first day of class: "Well, my parents are American, but I only lived in America while I was in second and third grade. Before that, we lived in Dubai and in Beijing. Two years ago we moved to Amsterdam." Imagine, then, the cultural perspective of an 11-year old who has grown up with American parents, spent the majority of her elementary years outside of the U.S., and who—although she lived in China, the UAE, and now the Netherlands—is neither Chinese, nor Emirati, nor Dutch. Where would she say she comes from? What culture does she belong to?

This student, like most of the other students in her class, is a third culture kid. David Pollock and Ruth Van Reken describe this phenomenon in their seminal book of the same title:

A Third Culture Kid (TCK) is a person who has spent a significant part of his or her developmental years outside the parents' culture. The TCK builds relationship to all of the cultures, while not having full ownership in any. Although elements from each culture are assimilated into the TCK's life experience, the sense of belonging is in relationship to others of similar background (19).

TCKs are an exciting and interesting group of students to teach. They are a big part of why I find teaching in international schools so rewarding. These students often have a breadth of cultural experiences from which to draw upon, as well as a well-developed sense of their places in the world.

For example, when I taught in India, each of the classes looked like a mini-United Nations. There was no ethnic or religious majority. The students were multi-colored and wore interesting mixes of clothing from their passport countries as well as traditional clothing from their adopted countries. One Italian-American family sent their son to school every day in an Indian kurta and pajamas. In a U.S. classroom, he would stick out as abnormal; in an international classroom, he was just trying to find a way to fit in.

My students wore head-coverings, turbans, baseball caps, soccer jerseys, sarees, and dupatas. They assumed that such extreme diversity was the norm rather than the exception. Indeed, they celebrated their diverse roots. On one international day—when students would wear the traditional outfits from their countries of origin—a fifth grade student from Papua New Guinea wore a loincloth to school. When he entered the gymnasium carrying his country's flag, fellow students and parents in attendance thunderously applauded. TCKs have a heightened understanding of and appreciation for cultural context.

In music class, these students understood that music from around the world could sound both similar to and different from music from elsewhere. Faces would always light up when students recognized a song or instrumental piece from their country of origin. They were proud Koreans, Israelis, Italians, and Bolivians in addition to being immigrants to a new place, if only temporarily.

We All Teach TCKs

Music educators throughout the world—not just in international schools—face the challenge of teaching communities of students from many different cultural backgrounds. As Pollock and Van Reken state, "Few communities anywhere will remain culturally homogenous in this age of easy international travel and instant global communication" (1999). As schools in America become more and more diverse, it is probably easier for teachers to think of students who have recently immigrated to the U.S. and don't feel total ownership of their new country, but can no longer claim to be completely a product of their country of origin.

The United States Census Bureau projects that by 2040, "The majority of the school-aged population will be from cultural minority populations, with significant increases in students with limited English proficiency, from low socioeconomic backgrounds, and from ethnic populations" (Kelly and Van Weelden, 2004). Diversity, if not already a real factor that affects all schools, is quickly becoming the norm. It affects all of our teaching situations.

While the challenges of teaching students from diverse backgrounds can be complex, the educational outcomes of multi-cultural education are often quite positive. As prototypes for extreme multicultural immersion, TCKs display several characteristics in common, as Pollock and Ven Reken noticed. TCKs show not only interest, but also some ownership in cultures other than their own (1999). As the authors put it, "[G]rowing up as a TCK not only increases an inner awareness of our culturally diverse world, but the experience also helps in the development of personal skills for interacting with and in it" (1999).

The experience of other cultures affects students more than superficially. Learning about

another culture can mean knowing some of the underlying assumptions about certain cultural practices. Extended study of TCKs leads to the conclusion that children who are socialized with children of other races through play and education develop respect that goes beyond cultural differences (i.e., valuing something because it is different). TCKs often end up valuing another culture because of its inherent characteristics (i.e., for its own sake) (1999).

Orff Schulwerk as a Borderless Approach to Education

The music specialist in an Orff-inspired classroom is well situated to help students like TCKs who are dealing with extreme cultural change. Music teachers help by focusing on the playfulness inherent in the Schulwerk, leveraging group work as a way to build communities, and emphasizing the creative process in lessons.

In my opinion, education through play is a large part of what makes Orff Schulwerk a well-suited tool for teaching students from diverse backgrounds. For example, the inherent playfulness of creating movement to accompany rhymes or songs from any culture is at the heart of what makes the Schulwerk a borderless approach to music.

One of the challenges of teaching TCKs is dealing with the feelings of isolation that come with being new to a place. Students can have a well-developed understanding of their individual places in the world yet simultaneously feel like they don't belong to a particular group or community. Teachers who are dealing with students in the middle of cultural transitions can focus on the playfulness of Orff-Schulwerk. This can offer a bridge to the student who is still integrating into a new culture.

Dealing with a new classroom environment in a new school in a new country can be an overwhelming process for an eight-year-old who has left everything familiar behind in the home country of origin. Learning through play can be a welcome respite from a day filled with new transitions, and—if the child is also learning a new language—fatigue from total language immersion.

In creating an environment where students learn to work cooperatively in groups, teachers set the stage for the community building that TCKs need to adapt to their new cultural milieu. One particular challenge often faced by TCKs is that every move to a new culture entails loss. These losses can be of a friend, family member, educational opportunity, house, or pet. In a sense, TCKs are always leaving something behind. TCKs learn to live with and adapt to the losses as well as the gains that come from moving someplace new and exciting. But repetitive losses can leave TCKs with restlessness and difficulty forming new relationships (Pollock and Van Recken, 1999, p. 131). The teacher who is aware of this tendency can assist TCKs by helping them feel a part of a community.

As Jane Frazee writes in *Discovering Orff*, "In an Orff classroom music is a social act" (1987). One such act emphasizes group work in the classroom. In working collaboratively, students form relationships with their peers in addition to experiencing the positive educational and musical outcomes that can result from group work experiences.

Finally, by emphasizing the creative process, teachers can help students be successful in learning music no matter their cultures of origin. Students who compose bring their own cultural contexts to their creations. As philosopher David Elliott reminds us, music is a culturally situated art form (1995, p. 207). Students benefit from teachers who present a repertoire of songs, dances, and instrumental pieces from many cultures. They also need opportunities to improvise and compose their own music from whatever cultural vantage points they bring to the classroom.

Conclusion

In thinking about your classroom, imagine the student who is not only new to your school but perhaps also new to your country. How can you invite that student to play, be part of a community, or create original music? By creating a classroom context where incoming students enjoy a successful and joyful interaction with music, you are helping them deal with transition. Orff Schulwerk-inspired teachers have a special opportunity to facilitate cultural transitions given the nature of the subject we teach and how we teach it. ■

REFERENCES

Elliott, D. J. (1995). *Music Matters: A new philosophy of music education.* New York, NY: Oxford University Press.

Frazee, J. (1987). *Discovering Orff.* New York, NY: Schott. 217.

Pollock, D. C., & Van Reken, R.E. (1999). *Third culture kids: Growing up among worlds.* Yarmouth, ME: Intercultural Press.

Kelly, S. N. & Van Weelden, K. (2004, January). Connecting meaningful music and experiences in a multicultural, multimusical classroom. *Music Educators Journal 90*(3), 35-39.

You're instrumental to their success

You've dedicated your life to helping children experience the joy of making music. With your careful guidance and inspiration, and the proper instruments, you give them an excellent opportunity to succeed.

Yamaha creates those instruments. Yamaha recorders are painstakingly designed to create the ideal amount of air resistance so children can play accurately with little effort. These recorders reward young musicians with a rich, full tone that produces a big smile and a burst of confidence.

It's not just great tone that makes Yamaha recorders appealing. Their unique Sour Apple Green, Cotton Candy Blue and Bubble Gum Pink colors lend an irresistible charm. On the purely practical side, they disassemble into three pieces for simple and thorough cleaning.

Keep up your important, influential work and Yamaha will help you lead your students down the bright, exciting path to musical success.

YAMAHA

 www.4wrd.it/YRLOE3

Play: Evidence of a Borderless Orff Schulwerk

ABSTRACT

Students who are involved in play in the music classroom are engaged in meaningful learning experiences. Play can be a valuable medium for both delivery and rehearsal of musical information. In this article, the author shares his experience in Zambia with an organization that provides professional development for music educators. He describes the structures of lessons using text, movement, instrumentation, improvisation, and composition, all of which return to the concept of active and meaningful play as an integral part of an Orff Schulwerk without borders.

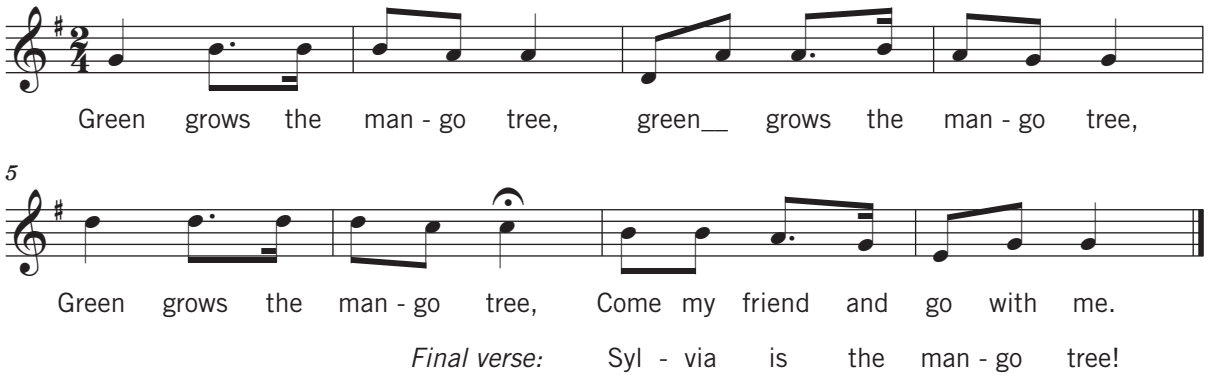
BRIAN MAXWELL teaches kindergarten through sixth grade general music at Camelot Elementary School in Fairfax County, VA. A graduate of Bowling Green State University in Bowling Green, OH, he has completed Orff levels at the Eastman School of Music, George Mason University, and Southern Methodist University. His students have performed at museums of the Smithsonian Institute, the 2011 AOSA National Conference, the Kennedy Center, and at the White House. He lives in Falls Church, VA.

By Brian Maxwell

"Run! She comes! Up the stairs! Now!" Because we followed these directions well, my friends and I safely escaped the charging hippopotamus. That day is well-carved into my memory and remains a favorite story about an experience I had in Zambia. The experience was novel and filled with emotion. The important information on avoiding an angry hippo—by quickly climbing stairs—was memorable because it helped in getting to the other side of the day and required being fully engaged in the situation. When working with students, it is important to assure they are fully engaged and figuring out how to get to the other side of all sorts of ideas.

We rarely have access to hippos for our students; we must look to other ways to employ novelty and emotion as we try to establish engaging and meaningful learning experiences. The cycle of iterations found in play can be a useful vehicle for discovery and for the rehearsal of information. Good play is filled with emotion and is endlessly novel. It is engaging and meaningful for the participant and it is one of the finest tools of the Orff Schulwerk teacher.

Figure 1: *Green Grows the Mango Tree*, a Folk Song with Movement.



Formation: Circle facing clockwise, one leader outside the circle facing anti-clockwise

Action: The children circle right while singing the song and the leader circles left. Everyone pauses at the fermata. On the word "me," everyone freezes in place. The child nearest the leader is the "friend" and all call his/her name. The friend steps out of the main circle, turns, and follows the leader (circling left) as the game continues.

When only one child remains in the original circle, the ending of the song changes, declaring the remaining child to be the mango tree. This child dances for the group, then becomes the new leader and the game resumes.

What follows is a series of lessons taught in Zambia in July 2014. The teaching structures successfully invited students and teachers to enter into a state of play. Though these lessons happened in Zambia, they might, with modifications for language, culture, and community, have taken place anywhere. These engaging musical experiences are presented as evidence of Orff Schulwerk's borderless nature.

Prologue

A team of Americans visited the Chande Project in Kitwe, Zambia. They observed a multifaceted nonprofit organization with initiatives as wide-ranging as tie-dying fabric, operating an Internet café, and producing peanut butter. All of these activities help provide financial support for the project's primary objective: meeting the basic needs of widows and orphans through the provision of food, housing, medical attention, and education. Zambian nationals founded and operate the project in response to a great need in their community. Driven by a desire to affect positive change in peoples' lives, the project is striking in its ambitious grasp for order and beauty. Part of this grasping for beauty includes a desire to bring music instruction to the children and a desire for continual "upgrading" of the teachers so they can lead their students in musical work. The project's aims were an intriguing invitation to join them in their work as they offered teachers useful and meaningful professional development and engaging musical experiences for students.

In planning for this work, it was presupposed that the best learning happens when learners are active and involved in constructing their own understanding through imitation, exploration, and creation. These processes occur in their best forms as play, and require brave, careful planning. It is the Orff teacher's task to bring morsels of achievable challenges to the learner and to set up opportunities for the learner to play.

Structures

In the Space of the Sky: Layered Ostinati and Curved Pathways

A group of small children gathered in the shade of a small hut and were shown the cover of the book In the Space of the Sky by Richard Lewis. They peeked out from under the thatched roof to look at the sky and commented on the things they saw or, in some cases, pretended to see in that space. The first several phrases of poetry from the book were read to the children who, in response to the reading, found ways to move

like birds, clouds, the moon, and the wind. The children were led to explore chanting some of the phrases from the poem aloud as ostinati, then transferring these ostinati to body percussion. Small percussion instruments were introduced and explored, and the body percussion ostinati were transferred to shakers, frame drums, castanets, and scrapers. The exploration then extended into movement. Students drew inspiration from an illustration in the book depicting a spiral of birds. The children began traveling in twisting, curved pathways, moving in and out of the hut and all around the building. At a signal from the leader, the music ended, instruments were collected, and happy children found time to play *Green Grows the Mango Tree*, an adaptation of a much-loved singing game known to children in Virginia.

In the lesson, the children began with observation of the physical environment, moved to imitation of poetic language and the creation of ostinati, and ended by inventing their own pathways through the "space of the sky." In a true elemental experience the children started playing together. Following the play, the teacher-facilitator shared a positive response to the experience, heightening the students' metacognition: "Because the children have played in the sky, they have learned by doing about the sky." Because they played in words and rhythm, they learned about words and rhythm. Because they played, they learned.

On Parade: Recorder Improvisation

At the request of the school's head teacher, older students spent some time working with recorders. The work began with a focus on articulation. The students performed a reading of a poem that was full of the "mouth-movements" good recorder players employ:

> How much dew would a dewdrop drop
> if a dewdrop would drop dew?
> Not much dew would a dewdrop drop
> If a dewdrop would drop dew.

We performed the rhythm of the poem using only the syllable "du," then again using only the breath and the tongue. After a review of recorder holding and a presentation of the fingerings for the notes we would use in this bi-tonic exploration—C' and A—the students performed the poem again on the recorder. First they played the entire poem on the higher pitch, C', then on the lower, A. The next step was to explore a variety of combinations of the two notes. The group decided to play the poem in two teams, to alternate pitches by lines, and to change pitches to highlight important words from the poem. Finally, students were offered the opportunity to improvise. They were given the liberty of choosing when to change between the two notes, as long as they agreed to change at least once per line.

In another session, students repeated the process with a new poem:

> There once was a monkey that climbed up a tree
> When he fell down, then down fell he.

The new poem, in compound duple meter, became a processional piece. As the students played the poem, they marched in double-file, following the parade master—sometimes a student, sometimes the head teacher—who led the group in serpentine patterns around the grounds of the school. The addition of ostinati on small percussion instruments heightened the excitement of players and the gathering spectators. One teacher observed, "Those guys were really playing out there." It was clear that their work had moved beyond playing the recorder to a new space of play. They were really playing out there.

Bones of the Skeleton: Composing Speech Pieces

In a professional development session, teachers examined a plastic model of a skeleton and then labeled the individual bones. As they worked, they described the size and shape of various bones, working collaboratively to complete a floor puzzle depicting the skeletal system. This was the first time they had ever worked to complete a jigsaw puzzle and it proved to be an intensive activity. Next, the teachers were divided into small groups and, using elemental forms (aaba, aabb abab, etc.), created word chains of two or three bones; i.e. scapula, scapula, ribs, scapula. Gestures were added to indicate the location of each bone and the teachers rehearsed their word chains with the new gestures. The group titled their work "Bones of the Skeleton" and explored speaking the title before each small group performed their word chain twice. All groups performed simultaneously for the final section and concluded the performance by chanting the title of the piece. The final performance is described in Figure 2.

To illustrate the versatility of this idea and to give teachers additional practice, several more speech pieces with movement were created using charts the teachers had already hung upon the classroom walls.

In addition to closing the activity with a better understanding of the skeletal system, teachers were eager to begin constructing lessons using ideas from their collaboration. Following the session, one teacher began scribbling energetically in his notebook. When he had finished exploring and creating, he performed the A section of a speech and movement piece about the life of Shaka Zulu, resulting in a sense of personal pride, enthusiasm, and ownership. In this lesson exploration, the head teacher summed up her findings: "Panono-panono (small-small) is powerful." Limited elemental forms provided access points for a wealth of creativity. Observation and reconstruction paved the way for imitation, exploration, and creation. The giggles, broad smiles, and great energy provided evidence that the teachers had found a space of play. Their enthusiasm and eagerness to recreate the experience with their students further demonstrated that play offers powerful results.

Figure 2: Groups Combined the Names of Skeletal Bones into Elemental Composition Forms for a Call-and-Response Vocal Performance.

All:	Bones of the skeleton
Group 1:	‖: Scapula, scapula, ribs, scapula :‖
All:	Bones of the skeleton
Group 2:	‖: Cranium, cranium, cranium, patella :‖
All:	Bones of the skeleton
Group 3:	‖: Clavicle, phalanges, clavicle, phalanges :‖
All:	Bones of the skeleton
All:	Groups 1, 2, and 3 perform simultaneously
All:	Bones of the skeleton

Epilogue

The previous Orff Schulwerk structures have introduced students and teachers to active and engaging information-delivery and information-rehearsal procedures. In making connections between both text and movement and text and sound, in using texts for melodic improvisation, and in composing speech pieces, students and teachers have been enlivened and empowered. Such liveliness and empowerment arose because participants have approached their work with engaging and meaningful play. The processes of Orff Schulwerk are not culture-specific; all students benefit from imitation, exploration, creation, and play. This constitutes strong evidence for an Orff Schulwerk without borders. ■

REFERENCES

Lewis, R., & Frasier, D. (2002). *In the space of the sky.* San Diego, CA: Harcourt, Inc.

Cross-Cultural Exchange: Assimilating and Differentiating

DONNA FLEETWOOD is artistic and curriculum director of the Orff Schulwerk Certification Program at George Mason University, where she received her training. She has led music classes in France, the UK, China, and Korea. She taught general music and chorus in Summit, NJ, Washington, D.C., and Prince William County, VA. Donna has presented at national and chapter AOSA events, served on the AOSA Board of Trustees, and completed studies at the Orff Institute in Salzburg, Austria. She is currently a trustee of the American Center for Elemental Music and Movement.

ABSTRACT

Presenting the Orff approach in diverse cultures offers unique challenges that require conscious decisions and a great deal of flexibility. Orff professionals must be attentive to the host country's cultural norms and practices, while balancing their own goals. Despite language barriers, Orff Schulwerk's dynamic nature and constitution, coupled with practitioners' engagement and enthusiasm, make assimilation a unique and rewarding process that leads to successful musical and pedagogical growth. The ultimate result is a memorable and valuable learning experience for students.

By Donna Fleetwood

Teaching Orff Schulwerk abroad raises many questions. What does the Schulwerk look like in places where it has not developed with support from school systems, as it did in the U.S.? Most important, what can the American Orff practitioner offer another culture? What is appropriate?

Presenters must not only bring their ideas and the spirit of Orff Schulwerk to participants, but also stimulate adaptation of the material in individual teaching situations. Cultural and educational differences must be considered while teaching in another country, even when the teacher's language is spoken. Assimilation develops in layers: experiencing, reflecting, re-thinking, and applying. The presenter must condense these stages into a short time, often several days. These challenges mean that presenters must ask themselves how to help participants leave class with the tools and confidence to make adaptations and extend the material.

Orff Schulwerk was imported to the U.S. (via Canadian courses at the Royal Conservatory in Toronto) and has itself experienced many changes both in the classroom and in teacher education courses. Orff Schulwerk incubated in America in a particular way, its success due in part to its inclusion within

the school day among many school systems. In contrast, many European music students learn privately or in conservatories. The ensemble experience familiar to many American children is rare during most European school days.

Without the support of music within the school day, the European Orff Schulwerk movement has not seen public growth to the extent that the Schulwerk has in the U.S. Still, there are places in the world (including Europe) where the "wildflower" has taken root or is currently growing stronger.

During my career, I have worked with established Orff Schulwerk groups in China, South Korea, Scotland, and France, including in international schools where staff and students spoke a variety of languages. These opportunities provided me with a broader worldview of Orff Schulwerk. I also returned to both Scotland and China, which made it possible for me to reconnect with former participants and see how the organizations were faring.

My interest and preparation for international work came about in several ways. Attending the special course at the Orff Institute in Salzburg helped me understand how the philosophy is viewed by international teachers. It also opened a window on how Orff Schulwerk has developed in different cultures. Meanwhile, service on the AOSA International Outreach Committee as member and chair provided a rich experience with international practitioners and organizations, and the various needs of international Orff communities.

At the Bilingual Montessori School in Paris, I found that a strong reliance on Orff Schulwerk media worked beautifully. In a culture where the music conservatory approach is the norm, the Schulwerk could satisfy all the expected skill requirements plus include expression, student input, and creativity. At one time, France had a fairly strong Orff Schulwerk movement, but the present school system does not emphasize student input or an in-school music education reliant on a music appreciation approach. Consequently, Orff Schulwerk has not grown significantly there.

The operating premise of a multilingual school is that each teacher speaks and responds in his/her mother tongue, providing the best model for pronunciation, syntax, and vocabulary. It is still necessary for teachers to have a working understanding of what each child is trying to communicate, whether in German, Italian, or Japanese. Gestures, assistance from a native speaker, or a few common words sometimes help to bridge any gaps.

Luckily, most music teaching is nonverbal. Body language, imitation, echo, and question-and-answer provide ample opportunities for participation. To build musical and vocabulary skills, rhythmic chants were performed in both French and English. Small building block materials would be created for both languages. Musical learning is always deeper and more meaningful in one's mother tongue, but word patterns can help those acquiring foreign language skills, through hearing and replicating words and the correct placement of accents. In many songs, the simple addition of a word helps build vocabulary and provide practice in reaction games that strengthen rhythmic development. Tunes with either neutral syllables or nonsense words made it easy to learn melodies. Isolating a portion of a song in a particular language provided opportunities for practice in word substitution, which helped build vocabulary and enhanced rhythmic skills.

Every language has songs that use nonsense words, creating some practice in "speaking" that language. These reminded me of the advice my Danish Orff teacher, Minne Ronnefeldt, gave to our class: Nonsense rhymes enable young children to experience consonants and vowel sounds, including guttural and nasal sounds, related to their own language.

The operating premise of a multilingual school is that each teacher speaks and responds in his/her mother tongue, providing the best model for pronunciation, syntax, and vocabulary.

In addition to working with children, a truly rewarding part of my experience was the international staff's embrace of the Orff Schulwerk approach. As Montessori teachers, they were more prepared than most for new approaches. Still, they were surprised at how much could be accomplished in music class through cooperative, playful learning. Ensemble activities, movement, and student input were also welcome changes.

My first two experiences teaching outside of France were in Glasgow, Scotland and Hong Kong, China. The contrast in teaching in European and Asian contexts was interesting.

In Glasgow, I taught conservatory students who were obliged to work with community music. This

made obvious the common and erroneous view that musician and music educator are one and the same. Unprepared with either materials or tools to elicit musical involvement from participants, many conservatory students saw how the Orff Schulwerk's use of speech, body percussion, and movement could create rich musical activities and outcomes.

As part of the same trip, I worked with teachers in an organization that is now Orff Scotland. One of the activities centered on the topic of rain, which in Scotland is like snow to native Alaskans. There are many words in Scots (an English dialect—not Gaelic) that describe this form of precipitation, from a drizzle to a downpour. While creating a word chain, one of these Scots words came up. *Drieg* signifies something between a mist and a drizzle and is part of most typical Scottish days. Everyone laughed but they used it in the piece anyway. Several other old Scots words found their way into various word-play activities until someone piped up that these words were considered fine for the playground, but were discouraged from use in the classroom as they are not proper English. This resulted in a discussion about the colorful qualities of vintage words and the value of retaining their use, especially in a musical context. By perpetuating cultural expressions even with pressures of conformity and constant changes in language, students are offered a rich palette of sound and a sense of continuity that only tradition can bring. In the same way, we find ourselves using traditional rhymes because the words and sounds flow in such a musical way.

Interestingly, during my second visit, the word *drieg* came up again. This time there were no complaints that it was frowned upon—progress! It was also during this visit that several teachers mentioned that ideas I introduced to them had undergone changes to the extent that the activities had become 'theirs'. It was rewarding to know that they had found their own voice and through trial and error had met their own students' learning needs. The variety of participants also increased, ranging from music teachers, classroom teachers charged with providing music, and community music workers to orchestra members leading school enrichment programs. During the 'unpacking' part in which everyone shares how the material might be reimagined and adapted, the ideas were so rich I found I was learning as much as the participants.

While in Scotland I also had the opportunity to work in Edinburgh with leaders in community music, as well as a performing group whose purpose in schools is to provide outlets for students challenged with personal and social issues through singing, song-writing, and movement. Scotland has some amazing resources for the arts through Creative Scotland grants. Many of those who work in the numerous community music offerings search for tools to bring the immediacy of music to participants in their in- school and after-school programs, in juvenile detention centers, and in targeted neighborhoods

In one instance, two community workers left the workshop for a neighborhood where their usual practice is to begin music activities on the sidewalks with hand games, jump-rope rhymes or a catchy rhythm played on a simple instrument until a handful of interested children begins to gather. They then work to develop simple outcomes from the activities, sometimes recording and/or videotaping the product. There is often parental resistance to outsiders' involvement with their children in these marginalized neighborhoods in the form of verbal abuse or interference. To connect these Edinburgh neighborhoods where social and sectarian conflicts arise, teachers create a 'happening' using layers of recorded sound from the children's work, or a montage representing several distinct neighborhoods. They invite a well-known performer to work with the recorded material collected from these children and generate a small concert in a shopping mall or other public space to which all are invited. The outcomes are remarkable when hardened attitudes are softened if only for one afternoon, and parents see that their children can break out of old patterns of resentment.

In another case, two participants gleaned as many ideas as possible in preparation for a workshop the following day with siblings of terminal cancer patients. The questions that arose during that workshop often dealt with adapting the material for situations outside the classroom. It was exciting to hear about Orff Schulwerk being used with adults and incarcerated juveniles, in volatile neighborhoods and in hospitals. Recognizing the possibilities for Orff Schulwerk outside the classroom is often part of the motivation for requesting a workshop with an Orff Schulwerk practitioner.

In Hong Kong, where language barriers were sometimes an issue, team-teaching was definitely a plus. Danai Gagne, Elaine Larson, and I worked with

a nascent Hong Kong Orff Schulwerk organization in the summer of 2008. Our goal was to revive the activity there and work with young teachers who were new to Orff Schulwerk. To ensure the organization's initial success, over 100 participants were registered for the weeklong workshop packed with sessions in basic pedagogy, movement, and recorder. The challenges in working with another language were met with activities designed with obvious spaces that had to be filled by Mandarin words, movement, game-playing, and moments of drama in order to include as many student ideas as possible.

As with my experience in Scotland, a return trip to Hong Kong two years later revealed a substantial growth of interest in Orff Schulwerk. Many members had traveled abroad to receive more training, there was more participation by international school teachers, and a good number of university music students were eager to immerse themselves in an Orff Schulwerk community.

The long mid-winter break is a traditional time in Korea for professional development experiences. In early 2010, Steve Calantropio and I were invited by Young Jeon Kim, KOSA president, to lead a six-day workshop in Bucheon City near Seoul.

Embracing the challenge, they were soon busy assisting with translations, working on instrumental and movement parts, and making the piece their own.

On the final day, participants expected to culminate their immersion in the many exploratory and discovery experiences of Orff Schulwerk with a celebratory conclusion. The advantage of spending six days of quality time learning, creating, and meeting challenges is that the group did not blink—they were ready to collaborate on a final project. They knew each other's strengths and trusted us. Embracing the challenge, they were soon busy assisting with translations, working on instrumental and movement parts, and making the piece their own. Our theme became "The Universe"—a place of imagination, exploration, and undetermined boundaries. Looking

back, it was a fitting metaphor for our last ensemble experience after an intense time of pushing limits.

These experiences allowed me to see that other Orff Schulwerk organizations wish to replicate the model of the American Orff Schulwerk program for several reasons. Some of their members have participated in American programs themselves or have experienced a successful workshop by an American elsewhere. In addition, AOSA is a strong organization that supports significant professional development and is a good model to adopt. For an American presenter, however, this can lead to an expectation by the hosting organization that all the material will be American and that the workshop will replicate the experience in the U.S. Ironically, the presenter must often convince the hosts that the most authentic and practical way for the workshop to be a success is to equip the participants with tools based to a large degree on their own and other cultures as well as models found in the Schulwerk. Of course in the spirit of cultural exchange, there will be American games, songs, dances, and performance styles, gladly shared and happily received.

I have become keenly aware that the shared ensemble experiences provide springboards for as many activities *outside* the classroom as in; that many participants are filtering their experiences for cultural adaptation while also actively searching for adaptations to serve a variety of populations in different venues. This goes beyond the scope of most workshops in the U.S., where participants generally focus on adaptations for lower and upper elementary school populations.

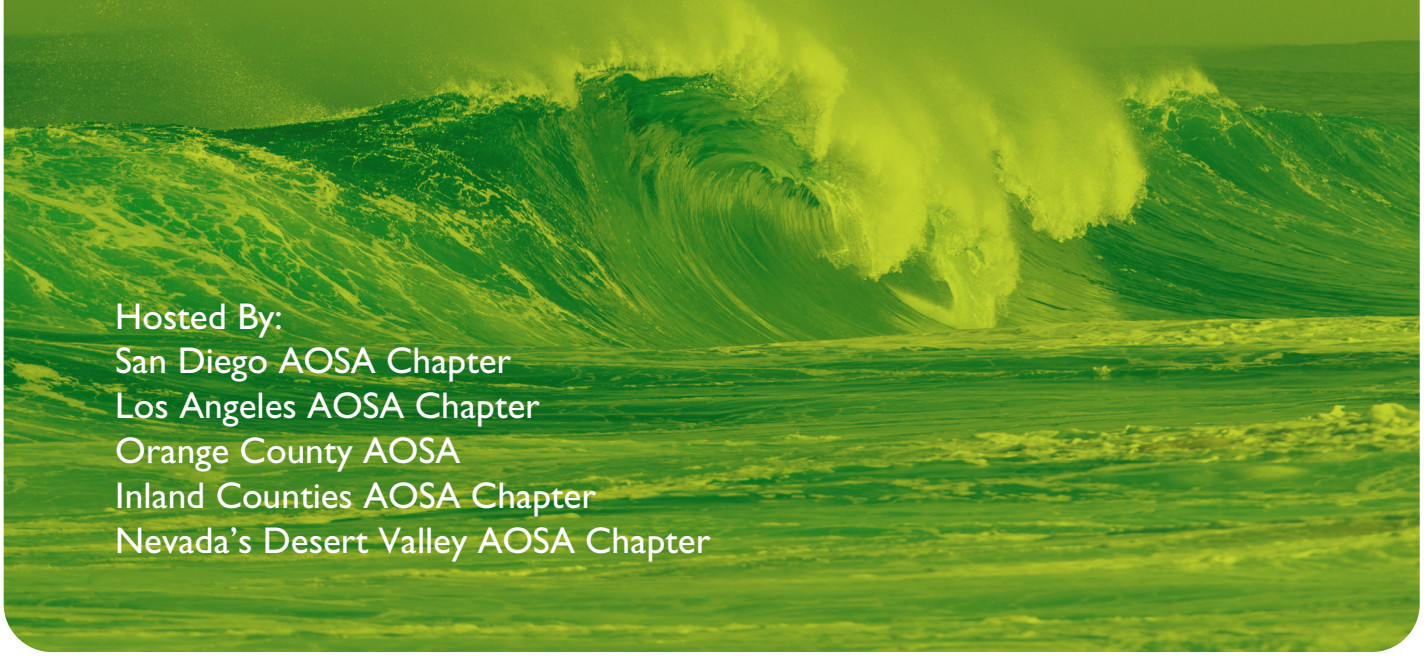
As Orff Schulwerk has spread, so has an awareness of the rich contributions made to the approach by students, teachers, and community members from myriad cultures.

Like a piece of cloth, which from a distance looks muted but at closer range turns out to be woven with colorful threads, the approach to music teaching and learning which Orff Schulwerk teachers throughout the world share gives voice to the rhythms, melodies, words, and dances which define a culture and shape a society. ■

AOSA Waves of Learning

Professional Development Conference
San Diego, CA, 2015

November 11 – 14, 2015
Towne and Country Hotel and Convention Center



Hosted By:
San Diego AOSA Chapter
Los Angeles AOSA Chapter
Orange County AOSA
Inland Counties AOSA Chapter
Nevada's Desert Valley AOSA Chapter

INSTRUMENTAL IN MUSIC EDUCATION

SUZUKI

ORFF INSTRUMENTS

In A Class By Themselves!

Innovative Features...Precision Construction

Special Packages...
Special Prices!

See Website for Details

ORDER ONLINE ANYTIME!

www.suzukimusic.com

EMAIL: education@suzukicorp.com

1-800-854-1594

SUZUKI

The Name You Know

Reviewed by **Dr. Kelly Jackson**

Rabbityness

By Jo Empson
Auburn, ME: Child's Play, Inc., 2012

Jo Empson's book *Rabbityness*, a 2013 Independent Publisher Book Awards Silver Medal winner, is a story of a joyful, creative rabbit that positively influences those around him. But by digging below the surface, readers can discover a deeper meaning which may be explored in the music classroom and beyond.

Rabbit enjoyed doing normal rabbit things—jumping, burrowing, washing his ears—but he also liked doing "unrabbity things" such as painting and making music. His happiness in pursuing these unrabbity activities was infectious. His rabbit friends danced in his colorful, musical woods until one day, Rabbit disappeared. The other rabbits grew sad because they could not find him. However, inside a deep, dark hole, Rabbit had left presents for his friends—instruments and paint with which to make their own art and music. In time the rabbits came to enjoy these unrabbity activities, which warmly reminded them of Rabbit. Remembering their special friend made them so happy that, with the gifts left by Rabbit, they returned to color the woods once again.

Empson's background in graphic design is evident in her illustrations. Rabbit's plain world bursts into color when he is being unrabbity. The instruments, woods, and even Rabbit himself are splashed with bright colors, as if he had jumped in the paint and frolicked around the woods. When Rabbit disappears, the book's illustrations turn stark and gray until Rabbit's colorful gifts are discovered at the bottom of the black hole. Once the rabbits begin to explore their creativity, they restore the woods to color and life to how it was before—this visual return to the vibrant surroundings that their absent friend originally created ends the book.

In the music classroom this story may be brought to life through pantomime. Some groups of students might portray rabbits or trees in the wood. For example, as one child portrays Rabbit, paints, and makes music, other children could toss scarves or ribbons in the air and onto the trees as the other rabbits dance in the wood. When Rabbit disappears, the scarves may be removed and placed under a large piece of black fabric representing the black hole. The rabbits can employ differences in level and weight—as they bounce happily before Rabbit's disappearance, or as they walk with heavy hearts through the wood when he is gone. As the story concludes each rabbit might take a scarf and begin to color the wood as before, becoming more joyous with each step.

Empson's background in graphic design is evident in her illustrations. Rabbit's plain world bursts into color when he is being unrabbity.

Rabbityness lends itself perfectly to the incorporation of instruments. At the start, a single instrument may represent Rabbit's normal rabbit activities. The joyous abandon of his and his friends' unrabbity leaping could be transferred to melodic instruments (set in a pentatonic key) and rhythmic percussion. A single low tremolo sound might be used as the rabbits wander in grief. When they discover and use Rabbit's gifts, the instruments return to their exuberant representation of the animals' pantomime. To extend this activity, one could pair each rabbit to an instrument, having the instrumentalist improvise to the rabbit's movement.

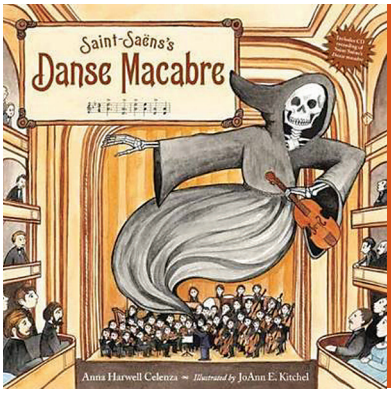
I first read *Rabbityness* as a celebration of how one can make a positive difference. My friend, who had recently lost a loved one, delved below the storyline and connected with the rabbits' sense of loss. Her circumstance led her to a different interpretation of the story, and our students may also have diverse reactions based on their experiences. The book may spark discussions about individuality, loss, and moving beyond grief, which makes it an excellent source to share with art specialists, counselors, and other classroom teachers. *Rabbityness* reaches out to all. ■

DR. KELLY JACKSON teaches prekindergarten through Grade 5 music at Crabapple Lane Elementary School in Peachtree City, GA. She has completed Orff Levels I, II, and III in the metropolitan Atlanta area and was the 2013 AOSA scholarship recipient to JaSeSoi ry's World Village in Valkeala, Finland. She also serves on the editorial board of *The Orff Echo*. During her 23 years in education, she has taught elementary music and high school voice, piano, and music theory.

Reviewed by **Carol McDowell**

Saint-Saëns' Danse Macabre

By Anna Harwell Celenza
Illustrated by JoAnn E. Kitchel
Watertown, MA: Charlesbridge Publishing Company (2013)



Would you walk down 83 steps into an underground cemetery where bones of all shapes and sizes lined the stone walls? Anna Harwell Celenza's recreation of *Saint-Saëns' Danse Macabre* tells the story of how composer Camille Saint-Saëns and his poet-friend Henri Cazalis did just that. They descended underground to visit the catacombs underneath the streets of Paris—the resting place of the brave souls who fought in the French Revolution.

"What if these bones came to life?" asked Camille. Henri immediately grabbed two bones and began rubbing them together, as if playing a violin, and chanted a poem about Maestro Death. Camille ordered Henri to stop this behavior because it was disrespectful towards the dead. But weeks later, Camille asked Henri for a copy of that poem. He wanted to set the words about Maestro Death and the dancing skeletons to music. Within a few days, Camille asked his singer friend Augusta Holmes to perform his new song. But upon hearing Augusta sing, Camille was disappointed with her interpretation of his work and stormed out of the room.

Several weeks later, Camille apologized to Augusta. Augusta explained to Camille that it is the performer, not the composer, who brings the music to life. It was then that Camille decided to rewrite his music without lyrics, to portray his original idea of dancing skeletons.

Two years later, his composition was complete. His instrumentation included a xylophone, an instrument new to the orchestra at that time, to capture the sounds of waltzing skeletons. On January 24, 1875, Camille's *Danse Macabre* ("dance from the grave") premiered before 2,000 people. The performance received very little applause, but Camille did not care: his music had finally been performed the way he wanted it to be performed. His dancing skeletons had finally come to life.

This book provides a variety of topics to discuss in the music classroom. Camille's insistence that his audience know that his music was about dancing skeletons allows for a discussion of program music. He instructed the first violinist to tune the E string a half-step lower, creating the tritone—the devil in music (Maestro Death)—which may lead to a discussion about musical intervals. Because it was such a new instrument to the orchestra, Camille wrote in the score where a xylophone could be purchased; this could spark a conversation about the history of this instrument. He also asked the violins to play with the wood of the bow, which provides the opportunity for another prompting question: what are other different ways to play instruments? As a creative activity, students might invent a "new" technique for playing an instrument. Teachers may also introduce different instrument families. The book also allows students to analyze performance criticism by comparing the audience's reaction to *Danse Macabre* to the audience's reaction to *The Rite of Spring*. The history of the French

As a creative activity, students might invent a "new" technique for playing an instrument. Teachers may also introduce different instrument families.

Revolution is another potential area for exploration: why was it fought, what was happening in the world at that time, and what would it have been like to live during that time? ■

CAROL McDOWELL teaches elementary music for the City of St. Charles (MO) School District. She was appointed to the editorial board for *The Orff Echo* (2008-2014) and the editorial board for *The Missouri Journal of Research in Music Education* (2000-2008), serving as editor for the term 2004-2008. Carol has presented workshops and research poster sessions for national and state conventions and her research articles have been published in various music education journals. Carol holds three levels of certification in both the Orff and Kodaly teaching methods.

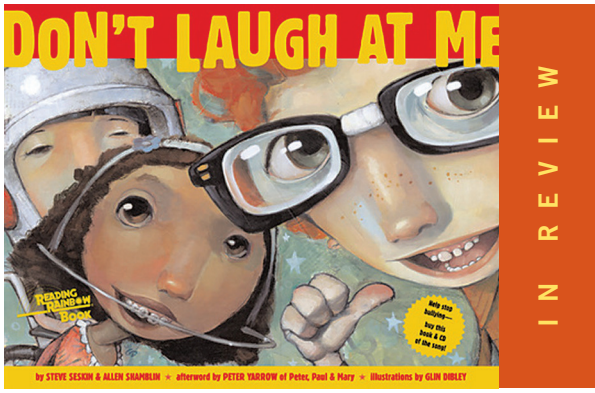
INDEX OF ADVERTISERS

SUMMER STUDY 2015

Reviewed by **Corbin Trimble**

Don't Laugh at Me

By Steve Seskin and Allen Shamblin
Illustrated By Glin Dibley
Berkeley, CA: Tricycle Press, 2002



Why is this happening to me? Why me? What did I do wrong? I haven't done anything wrong. I was just trying to help. Don't they know I'm a nice person? Why would they say those things? Don't they know who I am and what I want to become? How am I going to respond to them next time? Is there anyone out there to help me? These questions run through the heads of those who have been bullied, of which I was one. I've been pushed, shoved, spat at, beat up, and called names. There have been way too many bullies in my life. But the voices that haunted me are from the past, not the present – a past I remembered but moved beyond. It is why I agreed to review this book when asked by someone who didn't know my history.

Don't Laugh at Me, written by Steve Seskin and Allen Shamblin and illustrated by Glin Dibley, reveals the immense number of students in the United States who are bullied every day. Those bullied could be the ones who are selected last to play a game, or wear glasses or braces, or have something unique about them that attracts attention. They could have some type of physical, emotional, or mental disability. At its simplest level, the book's words and illustrations portray victims of bullying, who often ask the question, "Why?"

Delving deeper, teachers can use the book to guide children to empathize with bullying victims and brainstorm strategies to deal with this ongoing problem. Discussions with my students with whom I shared the book generated thought-provoking statements. They ranged from solutions: "You should just walk away," "You should speak up," "You need to tell an adult," "Just ignore those making fun of you," and "Stand up for yourself," to ways children can help each other: "You should befriend those who are bullied," and " Show them (the bullied child) respect by not laughing." How amazing it was to hear from a child, "We may all look different on the outside but we have the same spirit inside."

Could we, as educators, help bullied children find answers to "Why me?" Could we empower children to overcome whatever challenges they encounter? Could we encourage them to embrace life's adventures with all its unexpected twists and turns? The answer is a resounding, "Yes!" You, as their music and movement educator, have the power to guide them as they respond to the challenges they face. Now that's an amazing fact and responsibility.

This book also includes a CD featuring the phenomenal folk trio, "Peter, Paul, and Mary," singing the song "Don't Laugh at Me." Its simple folk melody is easily sung with the demonstration track alone or with its performance track. The book and CD could easily be incorporated into a school-wide assembly promoting self worth, respect, and accountability to one another. Additionally, a portion of the proceeds from the sale of the book are donated to the Operation Respect "Don't Laugh at Me" Project.

Check this book out at your local library or ask your librarian to consider its purchase for classroom use. Its impact will be felt by those who need it most—the children who are victims of bullying. ■

CORBIN TRIMBLE lives in Kansas and is a K-6 music and movement educator in the Kansas City Public Schools. He belongs to the Heart of America-AOSA chapter and is currently empowering his students to do the right thing.

Summer Study 2015

2015 MUSIC EDUCATION WORKSHOPS

ORFF-SCHULWERK TEACHER EDUCATION
LEVELS 1 & 2: June 15 - 26

CURRICULUM DEVELOPMENT: June 15 - 19

TEACHING THE CORE STANDARDS
THROUGH THE PERFORMING ARTS: June 22 - 26

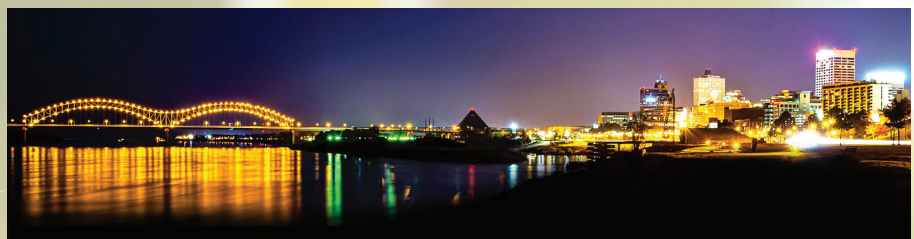
DALCROZE INSTITUTE: July 13 - 24

Register Today!
finearts.uky.edu/music/orff | finearts.uky.edu/music/dalcroze

CFA
UK College of Fine Arts
SCHOOL OF MUSIC

Cecilia Wang
cecilia.wang@uky.edu
859-257-8203

UK
UNIVERSITY OF
KENTUCKY



SUMMER ORFF INSTITUTE

UNIVERSITY OF MEMPHIS
July 6-17, 2015

Experience your courses in the home of BBQ and the Blues!

Levels I, II, and III
Graduate Credit Available

memphis.edu/music/special/orff_institute.php

THE UNIVERSITY OF MEMPHIS | Rudi E. Scheidt School of Music

A Tennessee Board of Regents University. An Equal Opportunity/Affirmative Action Institution.

ORFF SCHULWERK COURSES SUMMER 2015

Apply your classes toward our Masters in Music Education!

JUNE 15-19
First Steps in Music – 2 Cr.
– John Feierabend

JUNE 29 – JULY 2
Folk Dance Around the World – 1 Cr.
– Lillie Feierabend

JULY 6-17
Orff Schulwerk, Levels I, II, & III – 3 Cr.
– Lisa Sullivan, Cyndee Giebler, Paul Cribari, Sarah Hassler, and Jenny Handshoe

JUNE 24-26
Orff Technology – 1 Cr.
– Lisa Sullivan

JUNE 29 – JULY 3
Drumming – 2 Cr.
– Jim Solomon

ALSO OFFERING core classes from our MME program, e.g. Graduate Music Theory, World Music, and Bibliography & Research.

To register or for more information:
(800) 619-3047 • badoub@anderson.edu
www.anderson.edu/music-theatre-dance

ANDERSON UNIVERSITY
School *of* Music, Theatre, and Dance
ANDERSON, INDIANA

Summer @ EASTMAN 2015

ORFF SCHULWERK TEACHER EDUCATION COURSE: LEVEL I AND LEVEL II

JULY 20–31, 2015

Donna Brink Fox, Program Director
Faculty: Mary Helen Solomon, Jim Solomon, Karen Medley, Janet Robbins

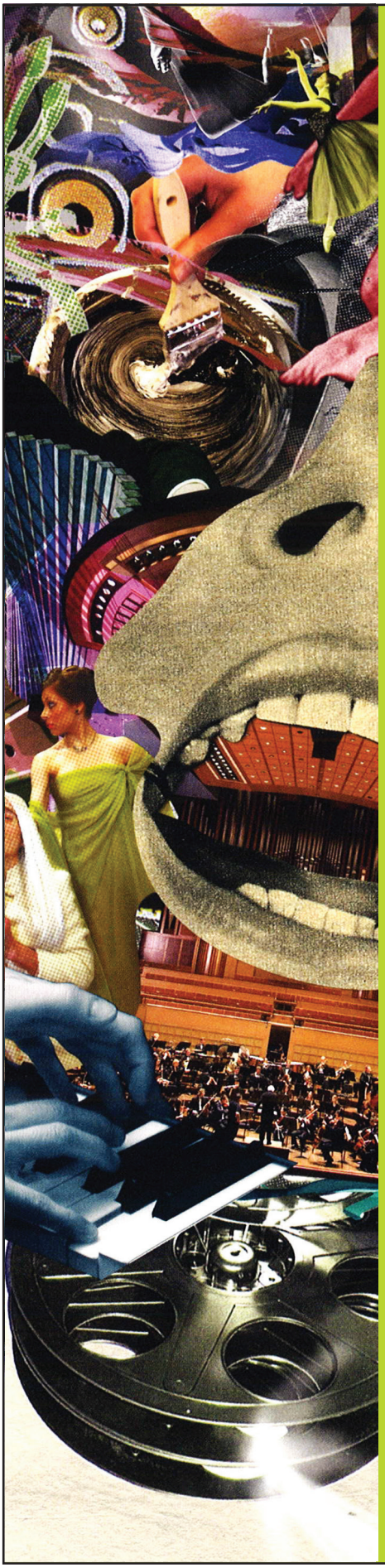
Focus on rhythm, melodic experience, Orff instrument technique and musicianship, movement, recorder playing, improvisation, Orff theory, orchestration, and special topics sessions. AOSA level certificate awarded for completion of the two-week course.

Contact Donna Brink Fox at (585) 274-1020 or dbfox@esm.rochester.edu or the Music Education Department at (585) 274-1540.

summer.esm.rochester.edu
Email: summer@esm.rochester.edu
Call: (800) 246-4706 or (585) 274-1400

EASTMAN SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

Summer Study 2015



STUDY MUSIC AT SMU.

MUSIC EDUCATORS WORKSHOPS SUMMER, 2015

June 8-9: Instrument Repair for the Band Director
Ann MacMillan, Intructor

June 8-10: Conversational Solfége
John Feierabend, Instructor

June 12-13: SMU Orff Schulwerk 20th Anniversary Symposium
Barbara Haselbach, Werner Beidinger, and Christa Coogan, Presenters

June 15-26: Orff Schulwerk, Levels I, II, And III
Dena Byers, Michael Chandler, Paul Cribari, Andrew Ellingsen, Paul Hallsted, Richard Layton, Beth Melin Nelson, Jacqueline Schrader, and Meg Tietz, Faculty

July 5-8: SMU Texas Youth Orchestra and Choir SMU Home Camp
Deborah Perkins, Director

July 6-8: Advanced Choral Conducting
Pam Elrod Huffman and Robert Bode, Instructors

July 6-22:
Kodály Certification Training, Levels I, II, III;
Kodály Certification Choral Track, Levels I and II
Kenny Allen, Gay Baker deMontel, László Dunányik, Lenke Igo, Cecile Johnson, Brenda Keen, Kathy Kuddes, Kristin Moore, and Daniel Todd, Faculty

July 12-18: SMU Institute for Young Pianists
Cathy Lysinger and Kevin Gunter, Co-Directors

July 20-24: Eurhythmics: Rhythm Flowing Inside You
David Frego, Instructor

For more informaiton about SMU Music Educators Workshops, or to register for one of these classes, visit smu.edu/muedworkshops or contact Julie Scott at **scottj@smu.edu** or 214-768-3717.

VISIT US MEADOWS.SMU.EDU
CONTACT US MUSIC@SMU.EDU OR 214-768-1951

SMU | MEADOWS
SCHOOL OF THE ARTS

Summer Study 2015

Orff ECHO

AOSA WANTS TO HEAR FROM YOU!

The Orff Echo Readership Survey

For more information, go to:
http://aosa.org/publications/the-orff-echo/

AOSA
American Orff-Schulwerk Association

JOIN THE AMERICAN ORFF-SCHULWERK ASSOCIATION

Members enjoy multiple benefits, including a subscription to The Orff Echo. For more information or to join, visit AOSA online at www.aosa.org

AOSA EXECUTIVE COMMITTEE

President	Chris Judah-Lauder
Vice President	Joan Stansbury
Recording Secretary	Connie Van Engen
Treasurer	Amy Fenton

AOSA REGIONAL REPRESENTATIVES

Region I	Lori Conlon-Khan and Linda Honn
Region II	John Buschiazzo and Kay Judson
Region III	Jay Broeker and Lorelei Batislaong
Region IV	Lisa Hewitt and Betsy Kipperman
Region V	Charles Palella and Erik Kolodziej
Region VI	LuAnn Hayes and Lisa Sullivan
Industry Rep.	Randy Hargis

AOSA CONFERENCE CHAIRS

2015 National Conference Chairs (San Diego) Kay Lehto and Rhonda Greeson
2016 National Conference Chairs (Atlantic City) Jennifer Donovan and Sue Mueller

THE ORFF ECHO COPYRIGHT POLICY

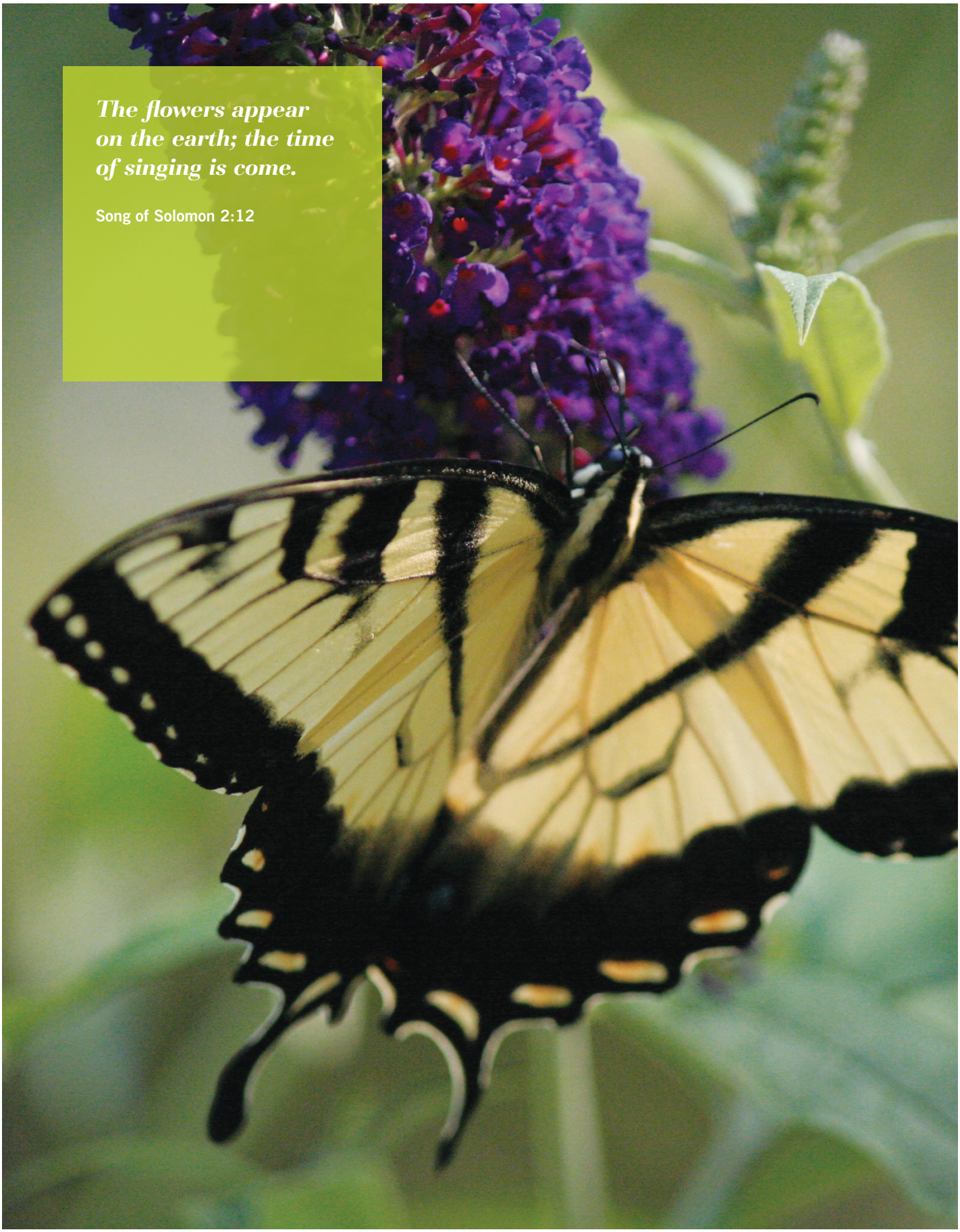
CONTRIBUTE TO *THE ORFF ECHO*

The Orff Echo is your resource for new or time-tested ideas, thought-provoking concepts, philosophical investigations, and other discussions about the Orff Schulwerk approach. Check the editorial calendar below to learn about upcoming features. Can you contribute to them? We also accept articles on any subject for every issue of the journal. Contact an issue coordinator or the editor for more information.

ORFF ECHO EDITORIAL CALENDAR

The Orff Echo looks for and publishes articles about any subject in every issue. Feature topics summarize the focus of only a few articles in a specific issue.

Issue	Feature Topic	Coordinator(s)	Contributor's Deadline
Fall 2015	Orff in Urban Environments	Donna Gallo Kelly Jackson	February 15, 2015
Winter 2016	Creative Movement	Carol McDowell Nick Wild	May 15, 2015
Spring 2016	TBD	Steve Taranto Michelle Przybylowski	August 15, 2015



The flowers appear on the earth; the time of singing is come.

Song of Solomon 2:12

PHOTO CREDIT: JAMES WOJNOWSKI

Why I Love Studio 49 Contest

Win a trip for two to Munich, Germany!

Attention Music Educators

- Play your favorite Studio 49 Orff Instrument on video.
- Fill out the contest form.
- Tell your friends and family to vote for you.

It's that simple! Enter before March 31, 2015.

www.mmbmusic.com/contest

MUSIC® IS ELEMENTARY

MMB MUSIC
Exclusive U.S. distributors of Studio 49 Orff Instruments

NO PURCHASE NECESSARY. Must be a Music Educator who is a legal U.S. resident and at least 18 years of age at the time of entry. Contest begins on June 25, 2014 and ends on April 30, 2015. For additional details including the definition of "Music Educator" see official rules available at www.mmbmusic.com/contest. VOID WHERE PROHIBITED OR RESTRICTED BY LAW.

Peripole INC.®

800-443-3592

peripole.com

Contact us for a complete catalog

Featuring
Peripole-Bergerault®
ORFF Instruments

Peripole is the Best Overall Value!

- Highest Quality Products
- Lowest Everyday Prices
- Educator Discounts
- Free Shipping On Qualifying Online Orders
- Caring Personalized Service
- Triple Guaranteed for Quality, Musical Function, and Price!

PARTNERS IN MUSIC EDUCATION®