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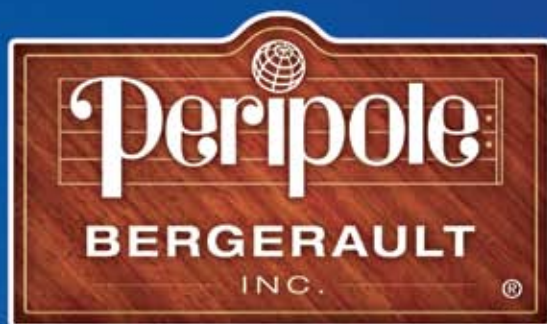
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FEATURES

- 8 **Magic Is Messy: The Challenge of Creativity in the Classroom**
By Victoria Refearn Cave
- 12 **The Harmonic Series: A Constructivist Teacher and a Sound Curriculum**
By Martha O'Hehir
- 16 **Music from Movement**
By Jenny Burnett and Laura Webster
- 19 **Where Wild Flowers Grow: A Costa Rican Adventure**
By Daniel C. Johnson
- 25 **Using Brain Gym and Power Teaching in the Schulwerk**
By Karen Stafford
- 29 **Students with Disabilities Making Music**
By Kimberly McCord and Louise Rogers

FOCUS ON RESEARCH

- 36 **The Impact of Training in the Orff Schulwerk Process on Music Therapy Session Plans**
By Cynthia M. Colwell and Robin C. Edwards

DEPARTMENTS

- 6 **President's Message**
International Orff Schulwerk
By Julie Scott
- 32 **From the Classroom**
The Moon in a Hand Drum: Orff Goes to Outer Space
By Nicole Sumner

IN REVIEW

Professional Book Reviews

- 41 *The Magic of Middle School Musicals*
Review by Malia Walter
- 42 *Here and Now: Imaginative Settings for Soprano Recorder*
Review by Martha Crowell
- 44 **Media Review**
Educating Young Singers: A Choral Resource for Teacher-Conductors
Review by Christopher Tranberg
- 45 **AOSA AV Library Video Preview**
Rediscovering Creativity in the Archives
By Beth Iafigliola

American Orff-Schulwerk Association

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

Our mission is:

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

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Editorial Calendar

Issue	Topic	Coordinator(s)	Contributor's Deadline
Winter 2011	Folk Music	Carlos Abril, Martha O'Hehir, Nick Wild	July 1, 2010
Spring 2011	Jazz and Blues	David Thaxton	Oct. 1, 2010
Summer 2011	Popular Music	TBD	Feb. 1, 2011
Fall 2011	Art Music	Judith Cole	April 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.

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International Orff Schulwerk



On the occasion of this open submission issue of *The Orff Echo*, I am taking the opportunity to tell you about my recent

travels. One of my goals for my term as AOSA president is to establish stronger international relations between AOSA and other Orff Schulwerk organizations. So, in December, I took a one-week trip to Germany and Austria, hoping to meet with faculty and observe classes at the Orff Institute and at the Carl Orff School. While I was there, I was fortunate to see students of Orff Schulwerk—children, youth, and adults—in action.

Because I had become acquainted with Orff Institute secretary Sonja Czuk through AOSA conferences when I was vice president, I contacted her to find out whether classes were still in session at the Institute and at the Carl Orff School during the week I hoped to visit. She responded to me with more than I ever could have hoped for. She told everyone that “the president of AOSA” was coming. Before I knew it, I had:

- invitations to stay in the homes of international Orff Schulwerk colleagues Christa Coogan in Munich and Barbara Haselbach in Salzburg;
- a schedule of classes to attend at the Institute, and meetings with faculty members from the Institute and the Mozarteum;
- a schedule of dining excursions with teachers from the Institute;
- a date to visit Reinhold Wirsching, as he prepared his students for the Advent Festival at the Carl Orff School;
- and—most surprisingly—an invitation to have lunch with Frau



Herr Michael Kugler, Frau Ute Hermann, and Frau Liselotte Orff



Bavarian Lunch with Christa Coogan, Frau Liselotte Orff, Frau Ute Hermann, and Herr Michael Kugler

Liselotte Orff, widow of Carl Orff!

My trip began in Munich, where American expatriate Christa Coogan met me at the airport. The next morning, Christa and I took the train

to Diessen, Germany, where Frau Ute Hermann met us and transported us to the home of Frau Liselotte Orff. While there, Frau Orff gave us a tour of items in Carl Orff's studio, includ-



Julie Scott with Frau Orff on the Balcony of Carl Orff's Studio



Franz Waldauf, Barbara Haselbach, Mimi Samuelson

ing his desk, his mineral collection, many Orff instruments, and the piano on which he composed *Carmina Burana*. The tour was followed by a jovial lunch at Frau Orff's favorite Bavarian restaurant. What a joy it was to meet her and to see her lovely home!

The next day, I traveled to the Orff Institute in Salzburg, Austria. I was delighted to meet with Director Shirley Salmon and many faculty members. I enjoyed attending dance classes of freshman university students, who are majoring in music and movement education. And of course, I was enchanted by creative and exciting music and movement classes for children, which I was privileged to observe. While I was there, I also enjoyed many wonderful conversations with Barbara Haselbach, president of the Orff-Schulwerk Forum.

The Carl-Orff-Volksschule is in Traunwalchen, Austria. On the day I visited, music teacher Reinhold Wirsching and his colleagues were preparing students from the entire school for an Advent celebration, which was to occur that same evening. It will not surprise you that the program consisted of songs, dances, instruments, and of course, a dramatized story. What might surprise you is that the principal of the school directed the children in some of the pieces!

There has been a lot of talk in recent years about the internationalization of Orff Schulwerk. How are



Rehearsal at the Carl Orff School

we alike? How do we differ? At what point does the approach veer so much from the ideals of Orff and Keetman that it is no longer Orff Schulwerk? What struck me most about the classes I observed at the Orff Institute and at the Carl Orff School was how closely they resembled any well-taught Orff Schulwerk classes in the United States. There was joy, laughter, and even the occasional grimace when a drum was played one beat too long. You could have lifted out the rehearsals, translated them into English, and it would have looked completely familiar to an Orff Schulwerk teacher in the United States. In many ways, we are alike, and together, we carry on the work of Orff and Keetman. ■



Children's Class at the Orff Institute

Magic is Messy: The Challenge of Creativity in the Classroom

BY VICTORIA REDFEARN CAVE

We often encounter stories of inspiring moments in our Orff Schulwerk community about educators who have empowered their students. It should come as no surprise. After all, was this not what Carl Orff was seeking those many years ago in the Güntherschule? Wasn't he drawn to Dorothee Günther who was also seeking a more expressionistic form of music and dance during post-World War I Germany? Gunild Keetman Assistance Fund Scholarship recipient Billy Ferguson recently remarked in *Reverberations* that his goal for the year was to have his next program read, "Composed by the McKamy Orff Ensemble, choreographed by Ms. Anderson's Fifth-grade class."¹ Like this educator, we commonly agree that student-generated improvisation and composition are major goals of the Schulwerk; however, it is often hard to trust that student creativity can lead to impressive results.

We are all challenged by traditional educationalists who often present obstacles to any pedagogy focusing on developing children's creativity. But why, asks author Ken Robinson in his book *Out of Our Minds*, do we continue to repeat the educational models that are simply outdated? Contrary to common sense, Robinson states that when we find this model inefficient, we simply increase its dosage! How much are we controlled by this outmoded thinking? In addition, how many educators are plagued by limited time, restricted outdoor opportunities, over-scrutinized lesson plan evaluations, or lack of confidence when leading an exploratory activity?

We all have obstacles, but I would like to share a gift I recently received—a gift from my students. It all began with a game of "Monkey in the Middle."



The author poses with her Montessori students.

We are all challenged by traditional educationalists who often present obstacles to any pedagogy focusing on developing children's creativity.



THE STORY

I work with children in a Montessori environment, and this tale involves children from the upper elementary classroom, grades four through six. Once a week, there is a special part of their normal schedule called "studio time." It is a time when children choose

to come to the music and movement space. I am there as a guide to facilitate questions, but ultimately, the time is theirs to explore, create, and practice. From an outsider's perspective, the class would appear utterly chaotic—children doing whatever their hearts desire with multiple sounds and projects happening simultaneously. As pedagogues and conductors, such pandemonium runs counter to much of our training and natural instincts. It is often an excruciating challenge for us to sit back, watch, and let the students' creative process unfold. We may relax a little if we see students diligently practicing a xylophone piece, or working hard to master a recorder part, but that did not happen on this particular day in the studio.

On this particular Thursday morning, several students had chosen to come in and play a game of "Monkey in the Middle" with a squishy ball. I teach in a progressive environment. I



Students watch the finger game and then try to recreate the pattern with their bodies.

am relaxed; this is their “studio” time, so why should I interrupt? All of a sudden, loud shrill squeals and disruption came from the space. I heard banging, so the litigiously sensitive teacher in me went to check. “We’re fine,” they said. My antennae were up, but I allowed them continue. More sounds and laughter continues as ten minutes pass. Now I’m starting to wish for the xylophone practice. Twenty minutes pass, and they should be getting serious. I challenge myself to allow ten more minutes go by, but I am definitely uncomfortable. My “exploratory” thermometer has just gone to “control” mode. When I simply could not take the experience without a tad bit of intervention, I grabbed another great prop that I had purchased from the conference, a thirty-foot band of pantyhose. I went into the play studio and said, “Here, try this prop now.” They all looked at each other, and



then it happened. One student said, “Hey, remember that string game that we were playing a month ago? Jacob’s Ladder? Let’s make that.” I remembered a brief trend on campus when students were wearing colorful string around their necks and challenging each other on the playground to “fast-finger” duels. The consuming task of their day: to create the fastest “tea cup and saucer” or complete the most chal-

lenging of all finger-string challenges, “Jacob’s Ladder.”

Were they now suggesting they make these shapes with their bodies? Was I hearing them correctly? The group seemed completely excited and acted as if it was a perfectly normal suggestion. I was floored. In all of my wild ideas for this pantyhose prop, never could I have come up with such a wonderful choreographic idea for a piece.

Armed with this wonderful brainstorm, the group proceeded to practice together for the next month during studio and class time. They began to slowly add to their repertoire more basic string pieces: the witch’s broom, the Eiffel tower, and kitty whiskers. The students were so consumed with the exercise and the creative process, they didn’t realize that they were actually creating an elaborate string-puzzle turned choreography! The pantyhose inspired an intricate weave of bodies, in

and out, and a wonderful collaborative challenge. Any time the students became frustrated and could not visualize the next step, a random student would grab a piece of string and expertly weave her fingers into a tiny version of the model. Then, armed with this solution, they would shout out the next step only to wrestle with their peers about who got to direct the group.

At this point, I am only an observer. And to this day, I take great pride that only the children know the choreography. If I would have thought of such an ingenious plan from the beginning, it might have begun with small, over-processed steps and ended in a complex mess. Instead of this typical reaction to an over-engineered lesson, this exercise felt spontaneous, elemental, authentic, and real. This is the Orff teacher's fantasy, the moment with real organic momentum. And if that were not enough, the students insisted they share their dance at an all-school assembly for parents. They did, and to rave reviews! Most parents had the same question, "Where did you get this idea?" I stood very proudly and said, "I didn't. The children did."

CONCLUSION

It would be impossible for me to replicate that experience. It was a truly magic moment. We have a phrase at my school that applies here, "Magic is messy." I heard over and over in my training courses in the summer, "How can I teach movement and control the chaos?" or "I would like to try that but

I'm worried the children will get out of control," or "What will my principal say if she walks by my classroom and hears the children screaming?" To be very honest, these nagging questions preoccupied me, too. I did not like the feeling thinking they were just "playing" for all that time. It was despite those fears, however, that came one of the greatest examples of elemental dance that I have seen in all of my years in teaching.

Common objections to this mode of teaching parallel my own initial inner reluctance: "A good teacher must control the chaos." But had I been consumed with control in the Jacob's Ladder process, the outcome would likely have been entirely different. As a result of this wonderful experience, I've given myself permission to consider the following:

- Begin a lesson without knowing the ending.
- Begin teaching a piece but then change directions based on a student idea.
- Teach a lesson without talking.
- Have an entire lesson where the students do nothing but play and explore.
- Feel uncomfortable with a certain level of chaotic sound and movement in the classroom. (Hint: Count to 100 before trying to intervene.)
- Perform pieces in public that are clearly composed and choreographed by children.

It is a wonderful time for creative education. Authors such as Daniel

Goleman and Howard Gardner paved the way for placing more value upon emotional intelligence and multiple ways of learning. More recently, authors like Ken Robinson (*The Element* and *Out of Our Minds*) and Daniel Pink (*A Whole New Mind*) are challenging the notions of conventional education in their emphasis upon engendering creativity in students. Furthermore, Mark Milliron, Ph.D., a speaker at a recent Virginia Association of Independent Schools (VAIS) conference in Virginia suggests that twenty-first century students need less of the traditional basics and more emphasis upon developing a more flexible, creative mind. Fittingly, the roots of the Schulwerk support this idea and give us permission to push beyond our fears.

So the next time your children get a little chaotic, hang a sign on your door that says, "Please Do Not Disturb. Children Are Busy Creating." ■



Victoria Redfearn Cave graduated from Indiana University with a bachelor's degree in music education and has been teaching music, movement, and choral studies since 1993. Cave completed her Orff Certification at George Mason University, and studied music and dance pedagogy at the Orff Institute in Salzburg, Austria. She is a summer faculty member of the Orff Schulwerk Training Program at George Mason University and is also the co-curriculum director at the Mountaintop Montessori School in Charlottesville, Virginia.

1. *Reverberations*, "Making a Difference, Grant Recipients Say Thank You," Vol. 8 No. 4, summer 2009.

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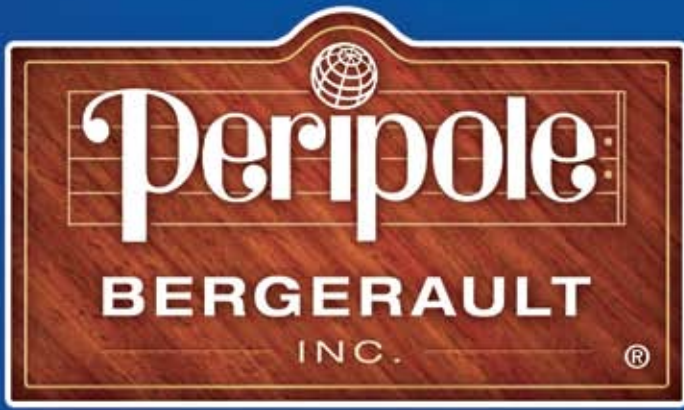
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The Harmonic Series: A Constructivist Teacher and a Sound Curriculum

BY MARTHA O'HEHIR

The universe is full of patterns that order our lives. Some are cyclic, like the rising and setting of the sun, the seasons, the revolution of our planet in years. Long before we understand the scientific explanation for the patterns, we can cooperate with their laws and use them for our good and pleasure. In sound and music, the laws of acoustics provide the important patterns, and one of these is the familiar harmonic series. Brass players rely on it to “find” their notes. Composers and arrangers use it to organize parts for large ensembles. Music teachers can use it as a model for arranging and composing, and in this article, we explore its use as a basis for pedagogy relating to timbre, composition, arrangement, melody, and harmony.

The harmonic series, of course, is the pattern of tones that resonate above every fundamental pitch as it is played or sung. *The Harvard Dictionary of Music* describes it this way:

All musical instruments produce composite tones, consisting of many overtones, called harmonics, produced simultaneously.

The harmonic of lowest frequency is called the fundamental, and because it is louder than the others, it determines the pitch of the composite tone. The frequencies of the other harmonics are exact multiples of the frequency of the fundamental; thus if the frequency of the fundamental is n , the other harmonics have frequencies of $2n$, $3n$, ... $20n$, or more.¹

In figure 1, you can read the first fifteen overtones generated above the fundamental of low C. These represent the first four octaves of the harmonic series, and each octave provides insight for our music making. The notes are numbered to show the

Students may ask what a “pure fundamental” sounds like. It can be synthesized and sounds almost like a flute.



multiples of frequency n . For instance, pitch two is two times the fundamental frequency, or $2n$, and pitch eight is eight times the fundamental frequency or $8n$. Since most elementary students do not read the grand staff until later (if at all), nor do they have an internalized sense of four or more octaves, it is helpful to use a parallel to describe it. The instrumentarium itself will become a model, but in the beginning, a tree makes a good analogy. The four octaves are compared to the roots, the trunk, the low branches, and the high branches.

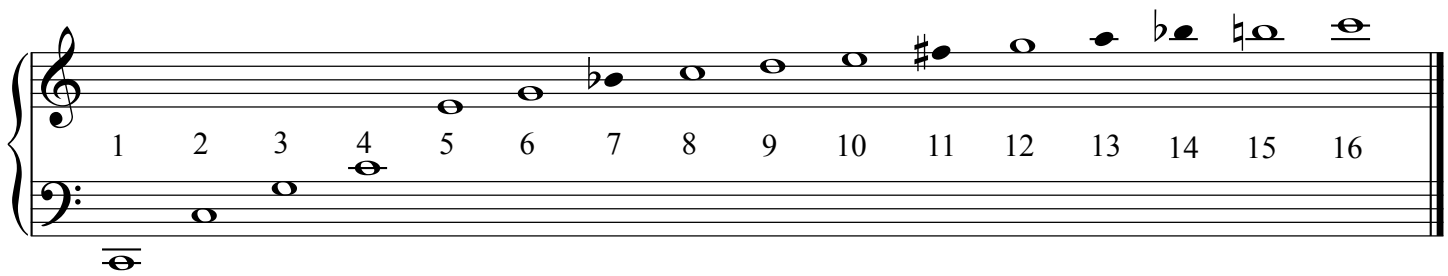
Students may ask what a “pure fundamental” sounds like. It is a very pure, single sine wave. It can be synthesized and sounds almost like a flute. In the real flute, we do not hear the fundamental pitch; we actually hear the first overtone and not much else. The more overtones are present, the raspier, or “richer,” the timbre becomes, as in the oboe or the human voice. Each instrument has its “signature” pattern of amplified overtones. [*The Harvard Dictionary* (and other sources) describes a demonstration using the piano damper pedals to highlight the various overtones so that they can be heard more clearly.]

USING THE HARMONIC SERIES AS A MODEL FOR ENSEMBLE ARRANGING IN FOUR OCTAVES

As students comprehend a vertical structure based on the harmonic series, they also build a personal scaffold for information related to composing and arranging for ensembles. It is similar to remembering the vertical cascading file structure that we have stored in our computer for organizing our information at different levels of generalization and specificity. It is like constructing a mental image of a historical time line on which to place new events relative to previous knowledge. The harmonic series provides a natural scaffold for constructivist learning in the music classroom.

We build pleasant and successful accompaniments by following the structure of the harmonic series. Playing a single low, bass, pedal tone or an octave with a steady beat are the simplest accompaniments to a melody. Students learn this is the pattern in the first and lowest octave of the harmonic series: the fundamental pitch and its first octave, which is also the first overtone. It is analogous to the roots of the tree up to the ground. Play a low pedal point on the lowest notes of the Bass Xylophone or Metallophone, and if single Bass bars are available, these could play the pedal as deeper “roots.” We find that open spacing in our lower octaves is more pleasing and less muddy to the ear. This use of the octave is found in band and orchestral arrangements, in piano scores, and it is found in *Music for Children/Murray Edition* and many of the early Schott supplements. The pedal and octave is the very first accompaniment pattern for children in *Erstes Spiel am Xylophon*, Keetman’s handbook for earliest instruction.

FIGURE 1: HARMONIC SERIES



Many of our familiar accompaniments use combinations of low note, its fifth, and its octave. This follows the pattern of the second octave of the harmonics series and includes the first, second and third overtones, in order. We use this tone set in lots of rhythmic patterns for ostinati accompaniments. This, too, is “open spacing” in the bass parts, and we find it very pleasing to the ear. It is the trunk of our tree. The fifth can be represented by a hollow nook in the trunk of the tree, where an animal might live. If you have bass bars covering the fundamental, this open fifth falls to the Bass Xylophone (BX) and Bass Metallophone (BM). [In schools without bass bars, the pedal can be played on the BM, and the drone can be played on the BX.] This drone or bordun pattern, with its many variations, is the second accompaniment offered to children in *Erstes Spiel*. It is the starting point for *Music for Children/Murray Edition*, Volume I, Part two, pages 82-87, “Ostinato Exercises for tuned percussion.” [This author believes that this is compelling evidence that *Erstes Spiel am Xylophon* is the true beginning of instruction preceding *Music for Children*, Volume I.]

Beginning in the third octave of the harmonic series, the possibilities for harmony (and melody) begin to increase noticeably. The third octave of the series delivers thirds and triads, which are considered close harmonies, but still with no seconds or half steps. Do, mi, and so are the third, fourth, and fifth overtones, and this throws open the door to triad accompaniment. Following the model established, the Alto Xylophone and Alto Metallophone could provide these to the harmonic arrangement. In our tree model, these are the lower branches forming the bottom, usually wider and thicker texture of leaves.

By teaching children to vertically “stack” the first four octaves and to associate them with particular instruments and functions, we teach a foundational skill, transferable to later compositional work and analysis.



Another important development in this octave is the first of several “blue” notes occurring in the series, with pitch 7n. Its notated pitch is open to interpretation. It can equally be heard above the root as an interval of a sharp sixth, or as a flat seventh. This choice has obvious implications for tone set and for harmony. By choosing the sixth, or “la,” we also choose to remain in the Western pentatonic tone set. Harmonically, we would introduce moving borduns and triads. Because of an early prejudice against seconds and sevenths, it is unlikely that western ears would hear and choose the flat seventh. *Music for Children/Murray Edition*, Volume II is subtitled “Drone, Bass, Triads,” demonstrating this same sequence. This author has not ventured into choosing the flat seventh with students at this junction, but prefers to wait for the introduction of the Bb at the next opportunity in the harmonic series.

The third octave only has one chord or triad, based on the fundamental pitch. The pitches for a four chord or five chord are not given yet. There is perhaps a vi chord (a-c-e) as we find in the rocking base on i- III or I- vi. There is a diminished chord (e-g-Bb) if you choose the Bb over the A, but that is a pedagogical stretch. In order to introduce a IV chord or a V chord, we would have to build up an entire new series based on a new fundamental for the IV and the V, before exhausting the potential of the four octaves of the series. For this reason, the harmonic series model supports a pedagogy that remains pentatonic, which introduces the pentatonic modes with drones, before moving on to the next octave.

In the fourth octave, we have half steps and whole steps added, and coincidentally, these are located at the half steps of the western major scale, or Ionian mode (F and B). As is often seen in Western music, the soprano carries the melody, and by analogy, the melody resides in the tops of the tree. In the classroom the melody can be given to the Soprano Xylophones, Alto Glockenspiels, and Soprano recorders. In the harmonic series based on C, the half steps that are introduced are fa (F), fi (F#), ta (Bb), and ti (B). The Orff instrumentarium, as the music laboratory par excellence, provides these extra bars.

At this point, we can then ask, “What else can we do with these pitches?” The answer leads to I, IV, V, and other diatonic triads and the beginning of functional harmony.

By teaching children to vertically “stack” the first four octaves and to associate them with particular instruments and functions, from bottom to top (the bass and the octave, the bordun or open fifth, the triad, and the melody), we

teach a foundational skill, transferable to later compositional work and analysis. It also helps children know their “place” and function while playing in their own ensembles. Teachers have long encouraged students to self-select parts as a means of assessment of instrumental skills because they become more complex in each rising octave. With this knowledge, students can consciously choose to compose, play, or arrange for the different octaves, and they can look forward to incremental increases in complexity with each octave. Movement can be choreographed to reflect the musical layers in the four different octaves.

USING THE HARMONIC SERIES FOR PITCH ACQUISITION: MELODY, TONE SETS, SCALES, AND MODES

If we build our melodic tone set based upon the notes given to us, in order, by the harmonic series, and use solfege to describe them, we would receive in the first octave, do, and in the second, sol. The third octave brings mi, forming what we name the “call” familiar to children’s games. Next, in Western music, we would choose from the sixth overtone, pitch seven, the option of la, mirroring the three note “chant” of childhood, the sol-mi-la. This is the sequence of choice in *Erstes Spiel* and in *Music for Children*.

To complete the pentatonic scale, we need the next new note, found in the fourth octave, pitch nine, “re.” The next new pitch is a blue note heard as F or F#, followed by Bb and B. Observe that this sequence of pitches is duplicated in *Music for Children* Volume II, with the choice of *fa* over *fi*, a typical choice for Western ears. After all, to choose the *fi* (F#) would be to choose the augmented fourth, the tritone, which was long considered “the devil’s interval.”

Moreover, in this octave, from the seventh overtone to the fifteenth, pitches eight through sixteen, dwells a royal staircase, the heavenly “stepping stones,” which form a beautiful path upwards through the fourth octave. This ladder of pitches forms a scale,

When we find samples of tone sets that sound different to our ears, we can explain their origins using a common, acoustical, and relatively unbiased starting place.



and for the first time in the series, half and whole steps are present. In India, this scale is named for Saraswati, the goddess of music and science, the third person in the Hindu Creator/Trinity. It is a very ethereal and beautiful tone set. In the naturally occurring Saraswati, we are given do, re, mi, *fi*, so la, *ta*, *ti*, do. In note names, this could be C, D, E, F#, G, A, Bb, B, C. The Saraswati scale has a Lydian tetrachord on the bottom (C, D, E, F#) and a pentachord on the top (G, A, Bb, B, C.) If we remove the B, we have a Lydian tetrachord on the bottom, and a Mixolydian tetrachord on the top; this is called, in western theory, the Lydian Dominant. If we keep the F# in the lower tetrachord and use the B in the top tetrachord, we have the Lydian mode. If we use the F and the Bb, we have the Mixolydian mode. Therefore, all the major modes are represented in the fourth octave. Then, in the same way that we construct the relative minor from the Major Scale to get the Aeolian mode, we can also construct the Dorian mode from the Lydian, and the Phrygian mode from the Mixolydian.

To recap, melodically, the harmonic series gives us notes in good teaching order: in the first octave, the root or tonic (do). In the second, we have the fifth (sol), in the third, we have the call (mi) and chant (la), and the fourth octave, we have the pentatonic (re) fol-

lowed quickly by all the pitches needed for the Western church modes (fa, fi, ta, ti).

IMPLICATIONS

The blue notes of the harmonic series can lead to research and discussion about whether this is the source of different cultural preferences for certain tone sets, and their characteristic melodies and harmonies. When we find samples of tone sets that sound different to our ears, we can explain their origins using a common, acoustical, and relatively unbiased starting place. The blue notes help us understand how some cultures can more easily hear quarter tones. Scottish bagpipes have the root and the drone fifth, and the melody pipe uses the flatted seventh for a Mixolydian mode. Some African culture groups heard and used the Bb (ta) instead of the A(la) in the third octave and developed a pentatonic with do, re, mi, and ta, and this could be the roots of jazz. The Hindu Saraswati scale has already been discussed. The fifth octave of the harmonic series has sixteen pitches, and the new pitches add the half steps in Western chromatic scales as well as smaller intervals of quarter tones as we approach the next octave at 32n.

The purpose of this article was to show how the harmonic series can be used to inform teachers in their pedagogical designs for the scope and sequence of instruction especially as it pertains to arranging vertically for the multiple octave ensemble and for introducing pitches horizontally to create useful and ever growing tone sets for melody making. ■



Martha O'Hehir has taught elemental music to students from pre-kindergarten through adult, is currently teaching kindergarten through fifth grade in Anne Arundel County Public Schools in Maryland, is a member of The Orff Echo Editorial Board, and welcomes dialogue with other teachers who are interested in these ideas.

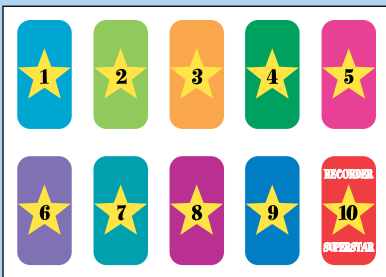
1. Willi Apel, *Harvard Dictionary of Music*, 2nd ed. (Boston: Harvard University Press, 1969), 10.

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Music from Movement

BY JENNY BURNETT AND LAURA WEBSTER

Children are leaping, rolling, and landing in a dramatic clump of bodies while drums rumble, recorders echo the sound of the desert wind, and maracas evoke the danger of a serpentine creature nearby. The dancers are creating a physical abstraction of a sand dune while musicians interpret the dancers' movements with instrumental tone color and variance in tempo and dynamics.

As Orff teachers, we often use movement as a tool to prepare our students for playing instruments, or to help clarify understanding of a complex music concept. We understand that movement strengthens the understanding of music concepts by embodying them. A good example from our own classroom would be when we were teaching the song "Velvet Shoes," the students were having difficulty understanding the concept of a half note. Using the motion of an overcurve with the hands, while clapping the rhythm of the song, helped students to continue the note. Later, we adapted the gesture to the whole body making it an undercurve (which they had previously learned in dance class) like a follow through on a golf swing. After embodying the rhythm, the students had a deeper understanding of held notes.

Orff Schulwerk, by its very nature, recognizes movement as more than just a tool. Without movement, music doesn't exist. It's just a matter of how artful you want the movement to be. The quality of movement is essential to the performance of the music. In Carl Orff's autobiography, he speaks to the unity of creating movement and music: "Group dances with their own rules of form and their inherent dynamics usually came *before* the music, according to the ideas of the choreographer; the music grew stepwise as the dance



composition unfolded, forming a unity together."¹

Our quest for a performance that is more than two dimensional usually includes utilizing choreography. If we were to create an instrumental piece and were considering using movement as an accompaniment, we would probably ask ourselves, "What are the benefits?" Perhaps movement would be a decorative addition, to tell a story or portray a culture, or possibly to help the audience visualize the music. But is there any reason beyond these to create or use movement within our curriculum? When we pursue choreography only as an accompaniment to music, are we doing a disservice to ourselves and our students? We actually began working together because of these questions and to deepen and enrich both art forms.

As soon as we began to introduce each other's concepts within our

classrooms, we witnessed our students having a better clarity of understanding that we hadn't seen before. They began making connections between music and movement that were deeper and they were engaged in the classroom activities differently. Upon reflecting on what we had seen, we both talked about how much richer and well rounded the students movement had become within the music classroom.

When we use the word "movement," we often think of the body performing some function, but when we use the word "dance," a certain clarity appears. Dance implies that there is technique, skill, intention, form, and artistry involved. Often in our own classroom, as well as classrooms of our fellow music and dance teachers, the music is given a lot of attention and then students are given the directive to "go create a dance that goes along with the music." The results are usually less

Orff Schulwerk, by its very nature, recognizes movement as more than just a tool. Without movement, music doesn't exist. It's just a matter of how artful you want the movement to be.



than satisfactory. We continuously witnessed a lack of understanding of moving from the core of the body, breath support, visual focus, and technique to support the movement. What we have come to realize is that the students lack a vocabulary or tool kit to create movement. They also lack skills for creating as a group.

Students often come into the classroom with a preconceived notion of what dance is and isn't. When left to their own devices, this perception translates into the dance that they are attempting to create. They either love to dance, in which case they may think that dance is only ballet, jazz, or hip hop, and then create dances that reflect only those styles, or they have a strong reluctance toward creating dance, which translates to appendage and gesture driven movement. Boys, in particular, are often reluctant to create movement that is lyrical because

of the covert and overt messages they have received that dance is for girls. What they do create often reflects their movement vocabulary of sports and martial arts. If a similar lack of vocabulary existed in music, student compositions might be limited to their cultural music vocabulary, such as "Twinkle Twinkle Little Star" in their early years and pieces that reflect only pop music as they grew older.

Music teachers, especially trained Orff teachers, are well versed in using movement in their classroom, but sometimes lack direction when transitioning from movement to dance in their curriculum. Music teachers have the best intentions to create artful movement but the end product may feel incomplete compared to the artistry of the music. If we look at our own process of moving from concept to composition as compared to the process of a good dance teacher, we

may be able to bridge the gap between gestural movements to whole bodied dance. A good music teacher begins by teaching students a sequence of rhythmic and melodic concepts, often songs or instrumental pieces that culminate into improvisations and compositions. Similarly, a good dance teacher begins by teaching students dance technique, often movement sequences, that will later serve their dance compositions. He or she also focuses on various movement concepts that enrich their technique curriculum, such as levels, effort, and form.

A great way to expand one's understanding of dance is to seek out information from expert sources. Reading journal articles and dance texts, as well as attending movement seminars and workshops at conferences, is key to expanding the knowledge and understanding of dance concepts. Dance education courses are ideal places to

immerse oneself within the art form of dance. Many courses are very welcoming of artists of other disciplines. The more comfortable you become with dance concepts, the more likely you will use them and your students will benefit from them. Once the process of creating dance is clear, you can begin to create dance from music in an artful way.

If we go back to the example of “Velvet Shoes,” when it came time to choreograph something for the piece, the students automatically began using undercurves as a movement motif. They then abstracted the undercurves and began creating movement phrases with levels, size, and dynamics. If we had simply made a dance based on undercurves alone, it would have been rather two dimensional. If we would have begun creating a dance based on the music alone, it would likely have been simply gestural and would not have gone beyond storytelling.

After several of these experiences, we began to wonder what would happen if the music was actually derived from movement. We realized that one of the truest natural connections of music and movement is conducting, so we used the idea of having a vocal-

ist follow a movement “conductor.” Then we took it a step further and had the musicians use instruments when following. This created a sound carpet of untuned percussion instruments accompanying the dancers. At first, the musicians really struggled with the fact that they were not in charge of what they were creating, and the dancers struggled with improvising movement. It took them time to find a comfort level with this process of interpreting movement into music. Once our students had a deeper understanding of dance, their process and product improved. It is important to note that we modeled clearly for the students throughout the process; however, until the students fully understood the concepts and technique, the product was still unfulfilled.

As the student excitement grew, the focus shifted into what was musically created from their movement. We, as directors, began to pursue other avenues of creating music from movement. We began creating and teaching dance phrases without any musical influence at all. We then had the students vary the movement phrases. Then we chose a musical piece from the Volumes that supported the dance concept

or intention. After coordinating the dance sequences with the piece from the Volumes, we looked for ways to vary either the rhythm or the melody based on the dancers’ intention and qualities of movement. This culminated into a final product where dance was the driving force and students’ creativity was imbedded in every element of the piece.

As this process deepens and evolves, a conversation develops between the musician and dancer that goes far beyond leading and following. Dorothee Günther said “Out of movement, music. Out of music, movement,” and this is our guiding principle.² We look to the experimental work done in the Güntherschule to the cutting-edge work of Merce Cunningham and John Cage and take it into our own classroom to create something of our own that not only serves students’ creativity, but also the artistry of both music and dance. ■

1. Carl Orff and Margaret Murray, *The Schulwerk, Vol. 3: Carl Orff/Documentation: His Life and Work*, (Schott Music Corp.; English edition, 1978), 150.

2. Ibid.



Jenny Burnett teaches dance and creative movement at the Hathaway Brown School in Shaker Heights, Ohio, and is the co-director of the Crooked

River Ensemble. She received her bachelor’s degree in dance from the University of Akron and studied Laban Movement Analysis. She received her master’s degree in education from Kent State University and has taught at various institutions. Burnett has performed with numerous choreographers and companies in Northeast Ohio, and has also performed her own works at Cleveland Public Theater.



Laura Webster is the Level I movement teacher at Baldwin Wallace College and a music teacher for grades K–4 at the Hathaway Brown School in Shaker

Heights, Ohio, where she has taught for 12 years. She co-directs The Crooked River Ensemble with Jenny Burnett and has presented workshops throughout Ohio and at the National AOSA conference in 2009. Webster also directs a church children’s choir and is a vocalist in the Cleveland metropolitan area.



Where Wild Flowers Grow: A Costa Rican Adventure

BY DANIEL C. JOHNSON

Many of us know Carl Orff's famous reference to wild flowers when describing the Schulwerk. It is a beautiful analogy to describe the adaptability of the Orff approach, connecting cultures and transcending languages. I recently came to a deeper understanding of this analogy when I was fortunate enough to present international outreach workshops for teachers, college students, and children from a number of Central American countries.

I arrived in San José, Costa Rica, on a humid July evening. The airport was crowded but the people were friendly, and I was eager to begin my Costa Rican adventure. This trip was four years in the making. I originally met Guillermo Rosabal-Coto, an associate professor of music education and chair of the Music Education Department, on my first trip to Costa Rica during an international conference of the College Music Society. At that time, he invited me to present an Introduction to Orff workshop for his college students and area teachers. After an intensive e-mail exchange, his university secured the funding and purchased a set of barred instruments to complete their instrumentarium. We scheduled the workshop without delay.

Nestled in the heart of Central America, Costa Rica is a magical place. From its literal Spanish translation, "rich coast," this country is well-endowed with many natural resources. Possibly because it was one of the latest landmasses to form in the region, it boasts one of the greatest geographical diversities for its size on the planet. Volcanoes still rumble and glow, creating an impressive landscape. Subterranean magma fuels hot springs throughout the country, which



Ensemble-playing: Four participants create an ensemble piece.

contrast with the lush vegetation, colorful wildlife, and breathtaking vistas.

Despite its rich ecological gifts, I quickly discovered that Costa Rica does not have as hearty a tradition for music education. Because the undergraduate teaching system is based on a European conservatory model, the teacher preparation program is most heavily concentrated in classical performance skills. Instead of understanding and applying educational theories of child development, pre-service teachers spend considerable time with traditional music theory and history courses before they gain field experience. To balance this part of their teacher preparation, I was glad to introduce university students and area teachers to Orff Schulwerk.

At the invitation of the University of Costa Rica (UCR) and the Costa Rican Forum of Music Education (FOCO-

DEM), I was able to present the first workshop one summer and return the following spring for a second workshop. These workshops were the first of their kind, providing introductory experiences and knowledge about the Schulwerk for approximately seventy-five participants from four Central American countries: Guatemala, El Salvador, Nicaragua, and Costa Rica. The second workshop was supported in part by an AOSA International Outreach Grant. Thanks to the expert assistance of Ana Isabel Vargas on behalf of FOCODEM and Guillermo Rosabal at UCR, these introductions to the Orff approach were both positive and practical experiences for all participants. Ana and her family were wonderful hosts during my visits to their country. Not only did Guillermo arrange for the instrument purchase

"PAPOOSE"

Use of Open Strings / Em chord
The melody can be played on guitar

American Indian (USA)
Arr: Wheatly
Guitar Arr: Natalia Esquivel

Softly
mm=104

SR
Lull-a - by lit-tle Pa - poose Lull-a - by lit-tle Pa - poose
A - rru - rrú ni - ño Pa - poose A - rru - rrú ni - ño Pa - poose

AR
Lull-a - by lit-tle Pa - poose Lull-a - by lit-tle Pa - poose
A - rru - rrú ni - ño Pa - poose A - rru - rrú ni - ño Pa - poose

Guitar 1-2
Guitar 3-4
Guitar 5
Xylophone
Drum

5
Moth - er is near you Noth - ing can harm you. Lull - a - by lit - tle Pa - poose.
Es - toy muy cer - ca. No ten - gas mie - do A - rru - rrú ni - ño Pa - poose.



Recorder-mallets: Participants play soprano recorders and barred instruments.

and workshop schedule, he also provided the simultaneous Spanish-English translations during my visit.

Most of my time in Costa Rica was spent at the university where the Introduction to Orff Schulwerk workshops took place. I was glad to be hosted by the University of Coast Rica (UCR), where they have a wonderful instrumentarium complete with barred instruments and unpitched percussion. There I presented daily workshop sessions for music teachers, university professors, and college students. Although just an introduction to the Schulwerk, the workshops inspired remarkable creativity. All participants quickly took to the movement, speech, instrumental, and singing activities. Despite my poor Spanish skills, the participants easily moved between discussions of the Orff approach and active music making. The workshops included a balance of movement, percussion instruments, recorders, and speech activities. In addition, readings

Despite my poor Spanish skills, the participants easily moved between discussions of the Orff approach and active music making.



and explanations provided participants with an understanding of the Schulwerk and also served as a basis for workshop discussions. Each workshop concluded with a sharing session highlighting the participants' own arrangements and improvisations. As an added bonus, students in a simultaneous guitar course joined the first workshop to play several arrangements for guitar

and barred instruments, arranged by the guitar clinician, Natalia Esquivel. The next summer, she traveled to North Carolina and earned her Level I Orff certificate in a professional development course I led! We performed Natalia's arrangement "Papoose" as an example of the minor pentatonic, based on a Native American Indian melody. Through this piece, she highlighted the many possibilities of using Pan-American music to teach binary song form and pentatonic scales.

Beyond the university, I was glad to extend my music making by working with elementary-aged children. At a local elementary school, I stepped into a crowded classroom where fourth-grade Costa Rican children eagerly awaited my arrival. Here, language was no barrier, and they readily participated with some movement and body percussion activities. Using "la flauta dulca" or soprano recorder, they quickly followed my lead by echoing pentatonic melodies and improvising

"HARVEST TIME-MAY RAIN"

Traditional
orchestrated, Daniel C. Johnson
Spanish lyrics, Guillermo Rosabal-Coto

Gently

Har vest is the sea-son to be hold. Har vest with its col-ors brown and
O - ye las got - ti - tas al ca - cr. Sua - ve en el pra-do sin ce-

Crops are in and sum - mer's work is done.
Ar - bol - es y a - ves can - tar - án.

done. Har - vest is the sea - son to be - hold.
quer. O - ye las got - ti - tas al ca - cr.

Har - vest with its col - ors brown and gold. Crops are in and sum - mer's work is done.
Sua - ve en el pra - do sin ce - sar. Plan - tas y flor - ci - tas por do - quier.

done. Har - vest is the sea - son to be - hold.
án. O - ye las got - ti - tas al ca - cr.

Wind Chimes ad lib.

body percussion patterns.

My Costa Rican adventure was wonderful. From the eager children to the appreciative teachers and college students, I could tell I had made an important and lasting difference to promote music education in this region. Although they had few instruments in their home schools, the teachers and students immediately took part and saw the benefits of the Orff approach. Teachers were especially glad that I had not taught them typical American songs and dances. Imposing only American culture would limit opportunities for creative music making, and risks disregarding the native culture and rich musical traditions of my host country. Because I was able to travel to another country and share the magic of the Schulwerk, I was able to experience first-hand what Carl Orff himself described in the famous wild flower analogy. In a 1963 speech, he said, "I should like to describe Schulwerk as a wild flower.

I am a passionate gardener so this description seems to me a very suitable one. As in nature plants establish themselves where they are needed and where conditions are favorable, so Schulwerk has grown from ideas that were rife at the time and that found their favorable conditions in my work. Schulwerk did not develop from any preconsidered plan—I could never have imagined such a far-reaching one—but it came from a need that I was able to recognise as such. It is an experience of long standing that wild flowers always prosper, where carefully planned, cultivated plants often produce disappointing results."¹

For example, I taught the haunting melody to the folk song "Harvest Time." This minor, two-part echo song celebrates the gold and brown colors of the autumn season in this country. In Costa Rica, we adapted this piece to suit the beautiful rainforests of the region and created "May Rain." That title provides a seasonal parallel

to the harvest time and welcomes the long-awaited beginning of the Costa Rican rainy season, similar to spring in North America.

"Lluvia de Mayo"

*Oye las gotitas al caer.
Suave en el prado sin cesar.
Plantas y florcitas por doquier,
Árboles y aves cantarán.
Oye las gotitas al caer.*

"May Rain"

Hear the droplets as they fall.
Softly and relentlessly in the prairie.
Plants and flowers blossom all around,
Trees and birds will soon sing.
Hear the droplets as they fall.

Another wonderful connection was using Latin American proverbs in Spanish for speech activities. Especially as a non-native Spanish speaker, learning the natural rhythm and inflections of these sayings was enlightening. Participants really enjoyed experiment-

ing with tempo, vocal expression, and musical form while speaking these sayings:

Perro que ladra, no muerde.
A dog who barks doesn't bite.

Cada uno lleva su cruz.
We all have our own cross to bear.

No todo lo que brilla es oro.
All that glitters is not gold.

A mal tiempo buena cara.
Look on the bright side.

It was wonderful to read the exit surveys based on the AOSA levels course evaluation, and to hear anecdotal reports following the workshops. All participants said that the workshops fulfilled their purpose—to introduce participants to the importance and practice of Orff Schulwerk. The areas the participants found as most useful included: improvisation, student ensembles, using percussion instruments, corporal expression, incorporating spoken words, and “sound before sight.” All participants reported that they planned to use the Orff activities in their lessons. They wrote that the Orff approach “gives freedom...to create...to practice all the areas of music, is useful for all the students, [and] is dynamic...”

To my surprise, the participants presented a trio of *bombas* to bring the workshop to a memorable and musical conclusion at the final sharing session. *Bomba* is a musical form originating from West Africa, related to the cultures of Ghana and Haiti.² Perhaps because of the migration of planters from Haitian, Louisiana, and other Caribbean locations in the mid-nineteenth century, this form is quite popular in Costa Rica. This style is highly rhythmic and uses onomatopoeia.³ Therefore, *bombas* are usually enjoyed as much for the content as for the inherent rhythm and sounds of the words. The students presented these *bombas*—one honoring my teaching and the other acknowledging Mr. Rosabal and all his work during the workshop.



Movement-levels: Participants show direction and levels with locomotor movement.

LATIN AMERICAN PROVERBS

Orff Workshop, University of Costa Rica
Transcribed by Daniel C. Johnson

Pe - rro que la - dra, no muer - de. Pe - rro que la - dra, no muer - de.

Ca - da u - no lle - va su cruz. Ca - da u - no lle - va su cruz.

No to - do lo que bri - lla es o - ro. No to - do lo que bri - lla es o - ro.

A mal tiem - po, bue - na ca - ra. A mal tiem - po, bue - na ca - ra.

“Trabaja el abogado, el contador y el que estudia tecnologías. Muchas gracias, don Daniel por enseñarnos su metodología.”

“The lawyer works, so does the accountant and the one who studies technology. Thank you very much, Mr. Daniel for teaching us your methodology.”

“Es músico el que toca, el que baila y también el que disfruta... Pues muchas gracias a Rosabal por educarnos de manera astuta.”

“Musician is he who plays, he who dances, and also he who enjoys... Well, many thanks to Rosabal for educating us smart.”

*Este es el final de este taller
 Muchas gracias le damos, Daniel
 Esperamos que vuelva otra vez
 Y sus enseñanzas aprender.*

This is the end of this learning experience
 We give you many thanks, Daniel
 We hope that you will return again
 and that we will learn from your teachings.

I also hope to return to Costa Rica for follow-up workshops in the years to come. Similarly, I would encourage other AOSA members to offer their time and share their own music making as a way to broaden the horizon of their own understanding of the Schulwerk, and to begin what is truly a life-long adventure of musical learning. For more photos and information about

I would encourage other AOSA members to offer their time and share their own music making as a way to broaden the horizon of their own understanding of the Schulwerk.



these workshops, visit <http://people.uncw.edu/johnsond/costaricanorff.htm>. In the meantime, my international out-

reach adventures continue with similar workshops at the Changsha Normal College in Hunan Province, China. There, I expect even more wild flowers will grow! ■



Daniel C. Johnson, Ph.D., is an associate professor of music education at the University of North Carolina Wilmington. He teaches international Orff Schulwerk professional development courses and co-authored "Research Studies in Orff Schulwerk." A frequent speaker at national and international conferences, he has published research in numerous journals. A multi-instrumentalist with over fifteen years of teaching experience, Dr. Johnson also serves as the chair-elect of the Alliance for Active Music Making.

1. Carl Orff, "Orff-Schulwerk Past and Future," In *Orff Re-Echoes*, trans. Margret Murray (Cleveland: American Orff-Schulwerk Association, 1977), 3.
2. James McCoy, *The Bomba and Aguinaldo of Puerto Rico as They Have Evolved from Indigenous, African and European Cultures*. (Ph.D. diss., Florida State University, 1968).
3. Jorge Duany, "Popular Music in Puerto Rico: Toward an Anthropology of Salsa." *Latin American Music Review* 5.2 (1984): 186-216.

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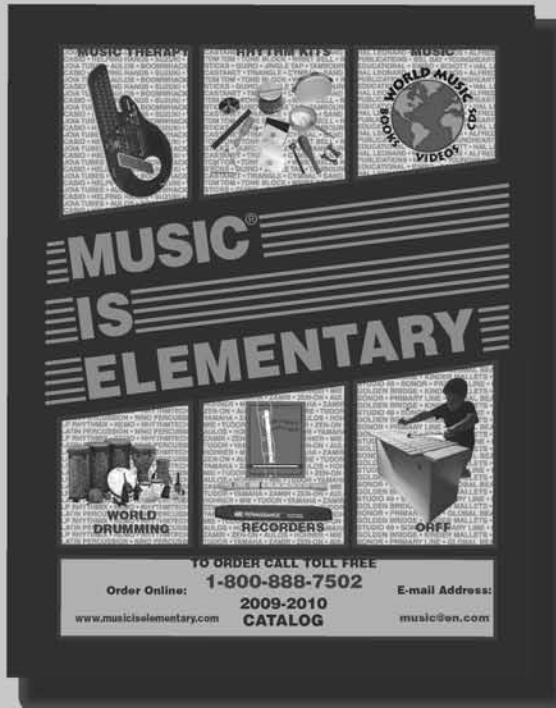
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Using Brain Gym and Power Teaching in the Schulwerk

BY KAREN S. STAFFORD

With the requirements of No Child Left Behind and meeting Adequate Yearly Progress (AYP), many school administrators have encouraged teachers to educate themselves on different teaching strategies to help improve test scores. For special area teachers, many of these methods do not apply to the unique needs and curricula of their disciplines.

My physical education colleague and I began researching the ideas of Brain Gym, a method that emphasizes the benefits of midline crossing and utilizing both sides of the brain. By using this method, it was our intent to help our students develop their brain in all spheres, help increase concentration, model coping mechanisms, and help classroom performance, all the while combining these activities in our movement lessons. In addition, special area teachers in my building were introduced to the concept of Whole Brain Teaching (also known as Power Teaching) by a few of our classroom colleagues who had attended a workshop on the concept. The Power Teaching method utilizes intense class participation and energized teacher-class interactions to improve discipline, concentration, and participation.

These two disciplines lend themselves well to the Orff Schulwerk emphasis on improvisation and movement. In utilizing these teaching strategies, specialist teachers can contribute to student learning, achievement, discipline, and concentration, which can then carry over in the general classroom. In my classroom, this has been exhibited by less downtime and restlessness during transitions, fewer discipline issues, and increased student participation. In addition, these methods can be modified easily for students with special needs.



Hook-ups

BRAIN GYM

Brain Gym, developed by Paul and Gail Dennison, consists of simple movements that are reported to enhance the experience of whole-brain learning, based on educational kinesiology. This system uses movement activities to draw out hidden potential and develops learning. The underlying belief of this method is that some learners try too hard and “switch off” brain-integration mechanisms. To quote Brain Gym for Teachers, “Information is received by the back brain as an ‘impress,’ but is inaccessible to the front brain as an ‘express.’” This contributes to a failure syndrome.

The focal point of the activities involves laterality, or sidedness, which helps develop the ability of movement known as “crossing the midline.” This is the kinesthetic focus for which Brain Gym® is most commonly known; how-

ever, it also includes activities that are reported to strengthen Focus Dimension (exercising the brain stem and frontal lobes), and Centering Dimension (the limbic system and cerebral cortex).

The efficacy of this philosophy is still highly debated. However, my physical education colleague and I began utilizing some of these ideas in our own classrooms and in transitions because the moves could be easily transferred to our kinesthetic activities. Some of the classroom teachers soon followed our model. My colleagues and I have already discovered improvements in focus and discipline merely by utilizing the strategy called “hooking up.” The individual extends his arms, crossing the left wrist over the right. He then interlaces his fingers and draws his hands up towards his chest. Additional techniques include pressing the tongue flat against the mouth and

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inhaling deeply. We have discovered this activity helps students who have exhibited difficulty in controlling their movements in hallways and sitting in class. By simply saying, "Please hook up," these students know they are exhibiting unwanted behavior. Some students have been doing this on their own when they feel they might be on the verge of "losing control." If a student cannot physically "hook up," he uses what we term "genie arms" or "hugging yourself," which is crossing his arms over his chest and touching his shoulders. Either method requires midline crossing.

The different activities and actions that involve midline crossing can easily be utilized in movement activities in the music classroom. One activity I like to use at the beginning of various music classes involves movement to Leroy Anderson's "Syncopated Clock," in rondo form.



Cross Crawl pointing to toes

- **A Section:** Students move to the beat using the Cross Crawl. The Cross Crawl is a contra lateral exercise in which the individual is sitting, moving the opposite arm and leg together. Often, the students will try to touch their toes.



Cross crawl elbow to knee

- **B Section:** Students move to the beat using Lazy Eights. Drawing a Lazy Eight enables readers to cross a visual midline without interruption. The student aligns his body with a point at eye level, which is



Lazy Eights

the midpoint of the figure eight. Beginning at the midline, the student moves counterclockwise up, over, and around, using the left hand to activate the right hemisphere of the brain. Then, from his waist, he moves clockwise. At some point, the student switches hands, or can try to activate both hands at the same time.

- **A Section** resumes with the Cross Crawl.



Elephant

- **C Section:** Students move to the beat using The Elephant. The Elephant movement activates the inner ear for improved balance and equilibrium and integrates the ear for listening. It is a modification of the Lazy Eight. The student stands or sits with knees comfortably bent, facing the center of the Lazy Eight. While keeping both eyes open, the student projects the eight onto a distant lateral plane with the center of the eight as his midline. The head is “glued” to the shoulder. Aiming the hand, the student looks past the hand into the distance and draws the “8.”
- **A Section** resumes with the Cross Crawl.

Music objectives that are covered include recognition of the rondo form, demonstrating changes in style by movement, and demonstrating an understanding of beat.

WHOLE BRAIN TEACHING (POWER TEACHING)

Power Teaching, founded by Chris Biffle, Jay Vanderfin, and Chris Reksstad, is an education reform movement developed through the realization that teachers at every level share the same difficulties: students lack discipline, background knowledge, and fundamental problem-solving skills. With the development of challenges, learning games, and student-centered participatory activities, this movement is making strides in helping to change student attitude and participation, especially in transition periods.

Power Teaching focuses on the following strategies: Class-Yes, Classroom Rules, Teach-Okay, Scoreboard, Hands and Eyes, and Switch. After these techniques are developed, Power Teaching Seminars and informational materials also contain teaching games and strategies for various subjects that can be altered to be applied to music.² The following activity suggestions utilize some of these strategies.

Class attention (“Yes, Yes”)

This is a highly effective way to get the class’s attention. Introduce the concept by telling the class “When I say class, you say ‘yes.’ Class! (Yes!).” Make sure the students understand that after they call out ‘yes,’ there is to be silence. Once the class understands the concept and willingly follows the concept, modify your style of saying ‘class.’ The students must echo it using ‘yes.’ (This is also a way to develop echo singing, listening, and modeling). My favorite variation isn’t quite an echo, but is fun. I use the tune “Shave and a Haircut,” singing “Class, class, class, class, class,” to which the students respond “Yes, yes.” Follow this up with “Hands and eyes.” By saying “Hands and Eyes,” you are instructing the students to put their hands in their laps and focus their visual attention on the teacher. I often follow “Hands and Eyes” with a closing

movement with my fingers, indicating quiet. When used and understood properly, using this method gets the students' attention quickly during less structured, active time and draws their focus to the next step or activity.

“Teach-Okay”

“Teach-Okay!” helps the students work with each other to learn various concepts, including terms, rhythm patterns, instrument technique, and dance movements. This strategy allows the opportunity for the teacher to talk less and puts more responsibility on the students. The teacher introduces a basic concept to the students. When the teacher says “Teach,” the students turn to their neighbors on the right (or to a pre-determined partner) and repeats the concept. When the teacher says “Switch,” the students turn to the opposite student or the partners

It has been my observation that most students enjoy teaching each other and enjoy taking ownership of activities.



reverse jobs. With this activity, concepts can be easily reinforced without the need for the teacher to consistently repeat himself. In addition, it has been my observation that most students enjoy teaching each other and enjoy taking ownership of activities. I have also modified this strategy for

1. Paul E. Dennison and Gail E. Dennison, *Brain Gym: Teacher's Edition Revised* (The Educational Kinesiology Foundation, 1989), 1-5, 8, 31.
2. Chris Biffle, *Power Teachers Training Manual* [Online]. Available at www.scribd.com/doc/13884530/Power-Teachers-Training-Manual.

small group activities and have used the words “Create!” or “Improvise!” with a timer when the students are to create a small group composition or improvise a movement. The term “Switch” can also be used in instrumental activities when students share an instrument. With “Teach” and “Switch,” students who are normally shy and do not often participate have the opportunity to strengthen their self-confidence and belief that they, too, have something to contribute.

The underlying current with the techniques mentioned above focuses on active class participation with very little or no downtime. As we have all learned from experience or college methods classes, allowing for downtime is a recipe for disciplinary headaches. These methods work even better when they become part of a building-wide collaboration of unity, which provides consistency for the students. Brain Gym and Power Teaching also allow for the child to learn by playing, a foundation of the beliefs of Carl Orff. ■

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Karen Stafford is the music specialist for South Point Elementary School in Washington, Missouri. She has completed Level I of Orff Schulwerk teacher education and is coordinator for the St. Louis AOSA chapter. Karen plans to earn certification at Level I Kodaly this summer and hopes to earn all levels of Orff Schulwerk in the near future. Karen is also a Ph.D. candidate in music education at the University of Kansas.

FURTHER RESOURCES

- *Smart Moves: Why Learning Is Not All In Your Head* by Carla Hannaford. Published by Great River Books, 1995.
- More information on Brain Gym is online at www.braingym.org.
- More information on Power Teaching is online at www.powerteachers.org.

Students with Disabilities Making Music

BY KIMBERLY McCORD AND LOUISE ROGERS

Teaching children with severe physical disabilities presents challenges to even the most experienced music teachers. We participated in a two-year teaching artist residency at the Henry Viscardi School in Albertson, New York, and learned about adapting instruments and teaching singing and movement to the students there. Here, we hope to share what we learned.

A local arts organization, Friends of the Arts (FOTA) had a successful program in several elementary schools called *Jazz Sampler*. The program brought jazz into the elementary classroom using jazz storybooks as a way to access the music. The Henry Viscardi School partnered with Friends of the Arts to write a Rockefeller grant to bring a version of the jazz sampler to the school. The grant was funded for two years and we were invited to bring jazz to the students at the Henry Viscardi School. We were initially unsure about how to teach jazz to these particular students, but as we got to know them and learned about their abilities, we became more comfortable and flexible with our instruction. We usually taught at different times but were able to collaborate together and team-teach for two weeks at the end of the program. One of the exciting things about teaching together is how much we learned from each other—we saw improvisation as an accessible way for students to be musical. (One of us focused on using instruments and assistive technology and the other concentrated on vocal strategies that included scat singing. We both used the storybooks and movement).

Students at the Henry Viscardi School range from those with some limited motor movement to students with no ability to move. Some are un-

able to speak. Some are on ventilators and there were some with rare medical conditions. Many come to school in an ambulance. The school has professional staff in occupational and physical therapy along with medical staff and other professionals that were important in helping us to understand how to best adapt for all students.

We worked together for a two-week residency at the Henry Viscardi School in March 2008. Prior to the residency, we had spoken briefly over the phone regarding how we would work with the kids. The Henry Viscardi School, we have both decided, is a magical place where the students are empowered on a daily basis. A quote prominently displayed in the hallway that reads, “Most people are ordinary people trying to do extraordinary things. People with disabilities are extraordinary people trying to do ordinary things,” summed up what we witnessed teaching music to students with disabilities at the Henry Viscardi School.

USING THE VOICE

We began each class with a scat vocal warm-up using a small wooden microphone to encourage shy students to participate (you can do this with a mallet if you don’t have a microphone prop). We began with call and response with the whole group singing. The students sang on “ah” in addition to scat syllables because many of the students were unable to verbally communicate but could vocalize on an “ah” syllable. By using “ah,” we were able to include everyone in singing and also allow all students to focus on pitch matching at the same time. Individuals then echoed her in short scat phrases usually starting with “I said a bop, bop, bop!” We held the microphone up to each student to encourage them to echo her scat phrases.

The students with communication disabilities echoed on “ah.” A few students could not vocalize at all and instead of skipping over them, we encouraged them to exhale into the microphone.

Some students have programmable switches that we used to record them singing these short phrases. For example, if the student choose, they could “vocalize” by hitting the switch three times to make it sing “bop, bop, bop!” These devices are common pieces of equipment that special educators use. (Ask your special educator to send these with the student on days you plan to do activities that require children to sing alone. Even though the student might not be able to vocalize like typical students in your classroom, they can participate).

Another multisensory way of engaging students is by feeling jazz articulation through movement. By saying “shake it, shake it, shake it, shake it” while moving shoulders, we allowed students to realize that they could shake any part that can move, including blinking their eyes. We chanted “shake it” to a swing ride cymbal rhythm as the students performed movement. Most did not vocalize as they moved; students with physical challenges often need all their concentration and energy just to move. Once everyone is shaking some body part, we sang “smooth it out, smooth it out” and moved her own arms back and forth in smooth, legato motions. This way, the students were directed to find a way to move in a slower, more connected way.

MULTISENSORY LEARNING

Orff-trained teachers understand the importance of experiencing movement in the body as a way to understand a range of musical concepts. Students with physical disabilities need to

experience movement as much as typical students and using a multisensory approach to learning is critical for all students.

To incorporate this into the classroom, we introduced scat syllables and articulation in her warm-ups to help students develop a vocabulary of scat syllables and sounds to integrate into their own solos. Some students struggled to vocalize be-bop lines but can create swinging phrases with good articulations including scoops and falls in and out of notes. Students with communication disabilities love to experience making these jazz articulations and it helps those who can to develop their speech.

One day, we used a wonderful book with her pre-school class that focuses on sounds that different types of dogs make. It was fascinating to hear how dogs have their own scat syllables. Dogs end their phrases on short notes too ... “Yip. Yip, yip!”

COMBINING VOICE, MOVEMENT, AND INSTRUMENTS

We used the storybook, *The Yellow Umbrella*, to think about different ways to vocalize the scenes in this very accessible book. On one page the umbrellas are at a playground and we encouraged the students to find ways to vocalize the different things in the playground. The umbrellas passed through a playground with swings, a see-saw, a slide, and a merry-go-round. This was another multisensory way to engage the students by using visual images to encourage them to come up with their own interpretations of the book.

What would a slide sound like with your voice? How about a see-saw? A Merry-go-Round? One problem that we had was that some of the children had never been on a Merry-go-round or a slide, a swing, or a see-saw. We asked Jonah to give me the sound of a swing. He could not. We tried several different ways but he just couldn't get the concept. Suddenly, we brought out a beautifully colored, long, scarf-like stretchy band commonly used by physical therapists for strengthening exercises. We placed the band over Jonah under his arms and moved him



Top: The hand drum is played by a student using a pencil with a thick eraser fastened to her visor as a mallet. The eraser keeps the pencil from slipping and is easier to coordinate.

Bottom: Jennifer, a student referred to in this article, is shown "pinging" the glockenspiel with the tips of her fingers.



KIMBERLY MCCORD

side to side very gently. This stretchy band gave Jonah the inspiration for the sound of the swing. When he felt the motion, he was able to put the sound to his voice. Then everyone wanted a turn with the stretchy band! We made our way around the imaginary playground with the stretchy band laughing and creating all the way!

Students with disabilities often need extra time to process information. We encouraged one girl named Gillian, who has multiple disabilities, including a communication disability, to sing on “ah.” As we held the microphone up to Gillian, we initially got little response but we encouraged her to try and waited. As we turned to the next student, Gillian sang the pitch on “ah” and surprised us all. Students with cerebral palsy and other disabilities that impact communication often have delayed responses. Having patience and slowing down the pace is one way

to achieve success with many students with disabilities.

After we finished the book, we told the students it was time to add the instruments. Each instrument would represent a different color umbrella. We played a few instruments so that everyone knew what the choices were and then she asked, “What would a yellow umbrella sound like? What would a red umbrella sound like?” Students began to understand when they thought about how an instrument could sound like a certain color. The book took on a layering effect. As each page turned, a new umbrella, instrument, or color was added. The students immediately took control.

ADAPTING INSTRUMENT USE FOR STUDENTS WITH DISABILITIES

We were able to adapt instruments that upon first observation might not be

playable for a child who had trouble holding a mallet. By finding just the right mallet, Sophie was able to play the xylophone. John was able to play the drum with a finger mallet and Jennifer discovered a new way to play the glockenspiel with just her finger “pinging” off the edge of the bars. The glockenspiel became Jennifer’s instrument and she played it every single class.

Using wheelchairs proved to be a challenge. Even with the Orff instruments on rolling stands and pushing them as close to the child as possible, the student was still too far away from the instrument. Their arms couldn’t reach even with the mallets. The xylophones needed to be at an angle to be played successfully. Because there were no tables that were adjustable in that way, we put books under one side of the xylophone on the stand or table angling it in a way that was playable. This was important because now the student could see and reach the bars.

There are many commercially available adaptive mallets and mallet cuffs can be wrapped around a hand or wrist and a mallet tucked into the holder. Shorter mallets are often easier to control and T-grip mallets are easier to hold onto for some types of students. Experiment with different weights of mallets and different mallet heads. Some come with ridged rubber heads that keep the mallet from slipping off the bar. Harder head mallets help students with weak movement play louder and softer yarn-wrapped heads help students who have more strength but less control.

There are instrument mounts for wheelchairs that can make hand drums and other unpitched percussion accessible. Use the new table-top drums with rubber feet on wheelchair trays or tables for students to play. Glockenspiels are perfect instruments for wheelchair trays. Look for glocks that have well anchored bars so students can ping the ends of the bars with fingertips like Jennifer.

IT’S THE CREATIVE PROCESS—NOT THE FINAL PRODUCT—THAT COUNTS

We worked on new material until about two days before our performance was scheduled. We let the kids have power in making decisions. They began giving us our parts: “Ms. Louise, you hit your drumsticks together and count off the tune. Like this ...” and “Ms. Kim, you start us off with that bass line on the xylophone.” We ended up performing *We Will Rock You* by Queen! Perhaps it wasn’t jazz, but the jazz concepts we had worked on throughout the residency were apparent in their solos, rhythm, listening skills, and their ability to work together as a band.

We encourage you to try some of our strategies and find your own ways for including students with severe disabilities in your general music classroom. Offer students choices, and although it’s tempting to decide instruments for them, let the student choose what instrument they want to play, then work with the occupational therapist to find a way to make the instrument accessible. All students with severe physical disabilities who

have IEPs will have an occupational therapist with whom you can consult. Bringing the therapist into your classroom to see what the students are doing helps the therapist know how to best adapt instruments and mallets for each particular student.

Paraprofessionals who accompany the student to class should be discouraged from assisting too much. It is tempting to use hand-over-hand and play the instrument for the child, but this is not the student making music, it is the adult.

Students with disabilities truly are extraordinary people doing ordinary things. To see us working with the Henry Viscardi School students, see the Abilities! Web site https://admin.acrobat.com/_a203284292/accessjazz/ and log in to see film clips over the two-year residency plus our commentary. Hopefully, sharing this experience will inspire many more Orff teachers to bring music and movement to more students with disabilities, which can make a positive difference in their lives. ■



Kim McCord is a music education professor at Illinois State University. She has taught general music and special education and also has a jazz background.



Louise Rogers is a jazz singer from New York who has developed recordings and lessons designed for the pre-school and elementary classroom. She has a degree in music education and has sung in many of New York’s finest jazz clubs.

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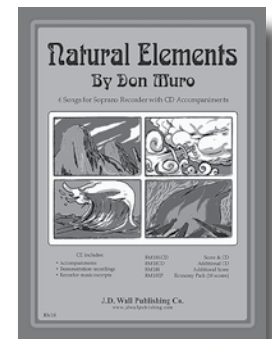
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The Moon in a Hand Drum: Orff Goes to Outer Space

Like many Orff-Keetman teachers, I see a moon when I hold up a large hand drum. One semester, I noticed an article in the paper about an imminent moon landing—on the largest of Saturn’s moons—Titan. This is a description of the unit that came about as a result of my interest in this landing. Designed for children kindergarten through second grade, it was intended to be a general exploration of the dimensions of time and space involved in one space trip and the conditions on the surface of Titan. Measurements were not exact, and the use of the children’s imaginations was mixed side-by-side with scientific facts.

What stood out for me most in this project was first, the children’s fascination with the moment of the probe’s landing on the surface of Titan, and second, their ability to use the musical instruments to describe scientific processes in detail.

MATERIALS

The materials for this project included the following:

- globe and polymer green spiky cap over globe to demonstrate early stages of earth’s landscape;
- folding vegetable steamer or other simulator of Huygens probe;
- toy rocket and toy parachute to attach to Huygens;
- various sizes of hand drums representing moons, planets and satellites
- other percussion and small instruments as needed; and
- recording of the radar echoes from the probe’s descent onto Titan (available on Internet).

INTRODUCTION

Students sit in a circle around a large hand drum representing Titan. Hand drums of varying sizes are placed around

the periphery of the circle, representing planets and moons. I introduce the topic of the recent landing on Titan of the Huygens probe and see what the students know about it. Why did scientists choose Titan as a destination? Does this large moon of Saturn have anything in common with Earth? We have already enacted liquid, gas, and solid matter in the early stages of Earth’s formation and learned about Earth’s unique atmosphere. I show a miniature globe covered with a spiky polymer covering to represent Earth’s early landscape. I explain that we’re going to enact the trip to Titan, the Huygens probe landing, and the first messages sent from the probe on Titan to earth, which are messages that are being studied as we speak in laboratories here on Earth. We write down questions the class would like answered by the voyage to Titan: How far away is it? What is its surface like? Does it have weather and an atmosphere? Can you live on it? How did it form?

STUDENT ROLES DURING THE LAUNCH AND VOYAGE

Students are scattered around the room holding hand drums representing Saturn, Jupiter, Mars, Venus, and satellites. Students still sitting in the circle represent different science laboratories: Italian, Australian, or Russian. They count down Earth’s launch of the Cassini spacecraft and the Huygens probe. Three students hold the Cassini spacecraft and attach the Huygens probe as it blasts into space toward the planets in the room. These three will enact the sounds generated from the probe and spacecraft as it blasts off, passes the storms on Venus, descends to Titan, and transmits signals from its sensors. They carry a thunder box, wind maker, flexitone, small hand drum, and other small percussion instruments.

One by one, Cassini/Huygens orbits each planet to gain momentum for the next leg of its journey. We count seven years off as the probe nears Titan, one for each year of the students’ lives. The spacecraft transmits messages that are relayed by the hand drum of the nearest planet to the nearest satellite and so on, back to earth’s waiting scientists, whose labs have a greater variety of equipment (small instruments such as vibra slap, tone blocks, triangles, glockenspiel, etc). Messages using the thunder box and other non-drums go directly from Cassini/Huygens to the labs—the satellites don’t have all the instruments that the spacecraft does. At several points in the journey, the scientists “perform” the sequence of signals received so far, as news reports. They must attempt to enact the sequence, the rhythmic patterns, and the pitch or timbre of the messages received. I help them by documenting their sequences in simple scores. (This is something they could do themselves given enough time.) When one report varies widely with another laboratory’s report, they check it with repeats of the original signals.

LANDING ON TITAN

The probe detaches from its mother-ship, Cassini, for the final descent to Titan. We use a vegetable steamer with a miniature parachute attached. As two students manipulate its descent toward the giant hand drum moon, I play a laboratory reconstruction of the sounds heard by Huygens’ microphones during its descent through the winds in Titan’s atmosphere, and then a recording of the conversion into audible sounds of the radar echoes received by the probe during one minute of its descent. Both the pitch and intensity increase as it approaches the ground. The students’ eyes widen with amaze-

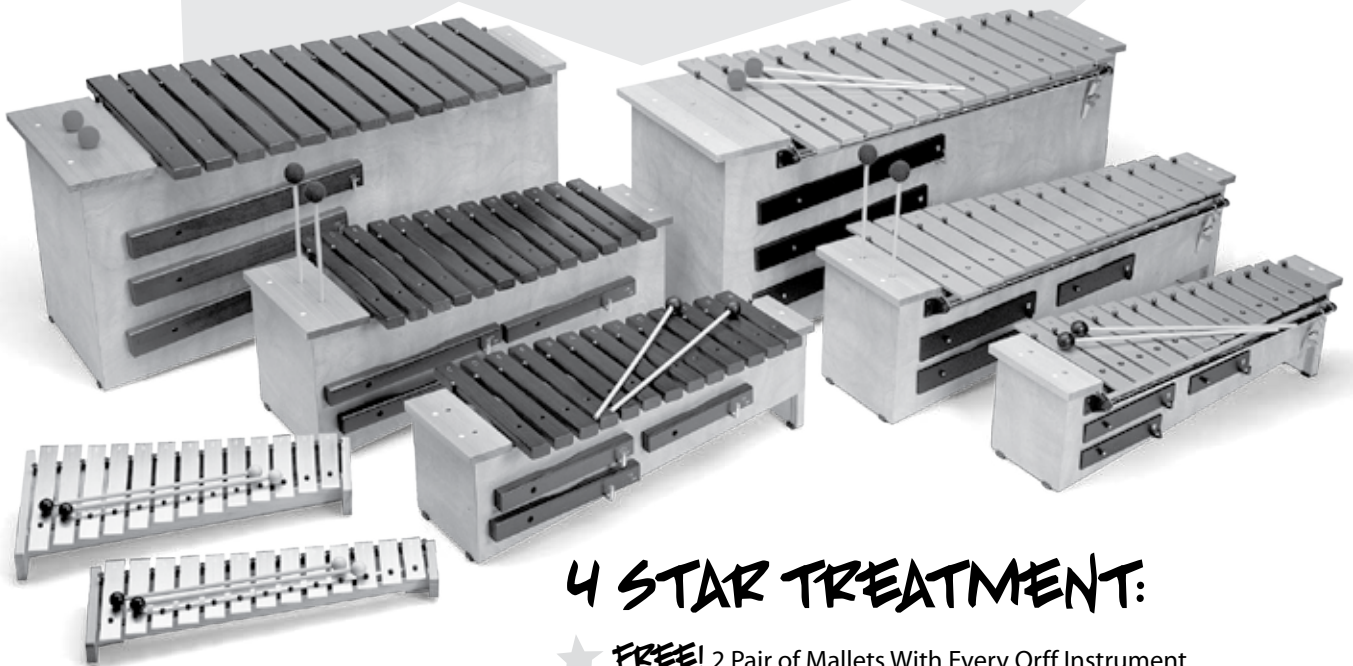
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ment at these sounds, and the student maneuvering Huygens replicates the sonic echoing with the flexitone. Next, the vegetable steamer legs touch down on the surface of the hand drum. The opening of the steamer's flaps is the probe's final action, symbolizing its equipment readying for data collection.

ENACTING TITAN'S WEATHER

To really know the surface of Titan, we all leave our stations and planets to climb around on this huge moon-with-an-atmosphere. The entire room becomes our moon surface as we explore moving in the minus 179-degree Celsius methane haze. We rain down as liquid methane (a carbon-based organic compound), swim in methane lakes, aquifers and flash floods; we creep down river-like drainage channels, climb hills of water—ice and float—evaporating into methane smog, to be rained down in Titan's winter, twenty-nine years later.

REPORTING THE NEWS

How is Titan's surface similar to the earth's early stages of formation?

What's different? What do we not know yet? A small group of students on Titan create three "photos" (tableaus) with their bodies, depicting their experiences of Titan's landscape. Back in our planetary positions again, we relay the photos from satellite to satellite, back to Earth. Each Earth lab then goes to work with its instruments, creating a condensed story of the voyage and landing for the waiting public. They refer to the scores from their previous reports; they use both sound and movement in describing the sonic echoing and photo tableaus. With rapt attention, we watch each report and then discuss its features as a class.

WHAT DID WE LEARN?

This is what we learned:

- a general understanding of the dimensions of time and space involved in one space trip;
- the challenge of interpreting patterns and signals over a long distance;
- the excitement of wondering what life forms and chemicals exist in outer

spacehow musical instruments can be used in enacting a space voyage;

- the earth was once uninhabitable, like Titan;
- what sonic testing is and how sounds can describe data; and
- why scientists are excited about the presence of organic chemicals and a weather cycle on Titan. ■



Nicole Sumner, M.A., is an interdisciplinary educator and cultural worker. She has twenty years of experience teaching and administrating music, theater, poetry, and improvisation, and five years in environmental education. She currently teaches in four San Francisco public schools and at the San Francisco Community Music Center.

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(WHO'S THERE?)

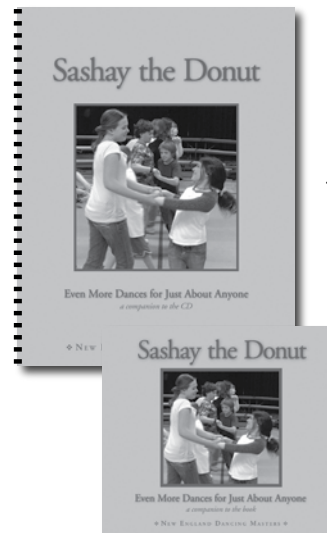
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The Impact of Training in the Orff Schulwerk Process on Music Therapy Session Plans

Given the multi-sensory experiences of Orff Schulwerk that are adaptable to a wide range of ages and abilities, it has been used with individuals who have special needs in educational environments and with clients in music therapy settings.¹ It complements a wide variety of music therapy philosophies ranging from improvisational music therapy to behavioral music therapy.² Literature on Orff with special populations is primarily anecdotal or descriptive through case study examples or program descriptions.³

Several tenets central to Orff's philosophy provide a framework for use in music therapy even though there is a dearth of specific research.⁴ First, Orff felt that everyone should be able to participate in music (regardless of age, ability, or disability).⁵ Second, essential to Orff and music therapy is the intent to begin at the participant's level, focusing on his/her abilities.⁶ Third, Orff felt the most appropriate approach to developing music literacy was to progress from sound (experiential) to symbol (conceptual) similar to the way children develop language.⁷ Fourth, rhythm is considered the foundation of elemental music upon which Orff based his orchestrations.⁸ Similarly, E. Thayer Gaston, long considered the "father of music therapy" in the United States, felt that "rhythm is the energizer and organizer in music"; thus, rhythm is the essential component of the therapeutic process.⁹ Fifth, is Orff's focus on process rather than product, which is paramount to the goal of music therapy.¹⁰ Although in therapy, the use of quality music, instruments and recordings is encouraged, the goal is not the musical product. Music is the media by which goals are achieved through therapeutic process.

In therapy, the use of quality music, instruments and recordings is encouraged, the goal is not the musical product. Music is the media by which goals are achieved through therapeutic process.



The purpose of this study was to determine what aspects of the Orff process, media, and materials that music therapy majors were already using in their session plans and what would they choose to use after developing familiarity and initial skills in Orff Schulwerk. This information will be used to educate the researchers on how best to train preclinical music therapists (within the university setting) as well as board-certified music therapists (through workshops/conference presentations) to use the Orff process as an additional means to achieve therapeutic goals. Results may provide a foundation for building a research agenda on using Orff in music therapy settings.

METHOD

Participants were twenty-eight music therapy majors enrolled in "Orff Applications in Music Therapy," a required semester course for undergraduate and

graduate equivalency students and an elective for master's candidates. All had practicum experience but no Orff training and only minimal knowledge of the Orff approach.

Students were asked to create three session plans over the course of the semester. These three session plans were compared based on a frequency count of:

- Stages of the Orff Process: exploration, imitation, improvisation, creation, musical literacy
- Modalities/Media: singing, chanting, movement, listening, body percussion, unpitched and pitched percussion instruments, bordun, ostinati, color
- Additional Elements:
- Transitions: Musical versus non-musical
- Music Presentation Format: Live versus recorded
- Literature: Published orchestrations versus therapist composed
- Additional Instruments: Tone chimes or recorder
- Goals: Area addressed

The first session plan (week two), prior to Orff training, was to create a session for an assigned fictitious client. Examples included a child with autism seen in the therapy clinic, an adolescent with post traumatic stress disorder in an alternative high school, or an older adult with late stage Alzheimer's living in a residential care facility. Participants were given a handout providing client demographics, session type, brief background, potential goal areas, and musical background and preferences.

Following this assignment, students participated in seven weeks of activities indicative of the Orff approach: speech chants, ostinati, body percussion, movement, singing, and playing un-

pitched and unpitched instruments. They played published orchestrations and completed composition assignments (creating chants and simple melodies from poems, adding speech and body percussion ostinati to poems, adapting a bordun and unpitched rhythmic/color part to a recorder melody, writing an orchestration encompassing a sung text, various ostinati, and a bordun). After these experiences, participants wrote a second plan based on the Orff principles they had studied (week ten). They were to include: singing, speech, movement, body percussion, melodic percussion color, ostinati (melodic, speech, unpitched rhythmic), and bordun.

The class then focused on using children’s literature in the music therapy setting and how musical form is developed in Orff orchestrations. A plan was due as the culminating project (week sixteen). For this project, participants were instructed to use interventions deemed most *therapeutically beneficial* for their client. Participants then completed a survey on their perception of Orff as an approach to music therapy.

RESULTS

Stages of the Orff process (exploration, imitation, improvisation, creation, and literacy) were examined (table 1). Exploration was observed minimally and primarily with instruments. Imitation was seen across all plans, most prevalent in session two due to emphasis on modeling in the Orff process. Improvisation was observed across all plans, although more prevalent in the second. Creation was higher for lesson plans one and three due to song writing interventions contained in these plans. Music literacy was observed minimally, evidence that this focus is not prevalent due to the non-musical goal orientation of music therapy.

Researchers were interested in examining modalities and media prevalent in the Orff process (table 1). Singing was the prevalent modality but chanting did increase during the Orff-based session due to the emphasis placed on poems/speech. Movement activities were comparable across the

TABLE 1: OBSERVED ASPECTS OF ORFF PROCESS, MODALITIES, AND MEDIA

	SESSION PLAN #1	SESSION PLAN #2	SESSION PLAN #3
Stages	(pre Orff training)	(structured Orff)	(therapeutic)
Exploration	1	3	2
Imitation	24	47	27
Improvisation	9	19	14
Creation	19	10	13
Literacy	1	2	5
Modalities/Media			
Singing	53	52	65
Chanting	8	32	12
Movement	14	15	15
Listening	7	2	14
Body Percussion	3	35	17
Unpitched Perc.	30	45	43
Pitched Perc	1	44	27
Bordun	1	41	20
Ostinati	2	51	19
Color	0	13	7

three plans. Listening was emphasized only slightly, outside of as a model for repetition. Use of unpitched percussion was common with least evidence in plan one. Pitched percussion showed an increase in the second plan. Negligible use of borduns, ostinati, or color was reported in the initial plan, with an increase in the Orff-based plans with some maintenance in the final plan. All ostinati types occurred, rhythmic most common.

Additional elements were reported including transitions between interventions, presentation format, literature use, and additional instruments (table 2). Transitions were mostly non-musical with musical transitions decreasing across time. The majority of music used was live as opposed to recorded with fewest instances of recorded used in Orff-based sessions. For session plans one and three, there was a fairly even split of pre-published versus therapist-composed music. There was more emphasis on original music dur-

ing the Orff-based sessions.

Goal areas addressed were also compared (table 2). During the first plan, some diversity of goals was evident, with social goals most prevalent. Emotional, communication, and motor goals occurred a similar number of times followed by cognitive and behavioral. During plan two, there was a similar focus on social, stronger appearance of cognitive and a slight decrease of communication and emotional. There was one occurrence of a musical goal. For plan three, social remained the focus with another single occurrence of a musical goal. The heavy focus on social (interaction) was due to hello and goodbye songs in every plan.

In addition to session plans, participants completed a researcher-created open-ended survey on perceptions of inclusion of Orff as an approach to music therapy. They were asked to state:

- Five things they would learn from the course

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- What populations they think Orff is most appropriate for and why
- Aspects of the Orff approach they were most comfortable and uncomfortable using
- If learning Orff altered their approach to music therapy and if so, how
- What aspects of the approach they feel are most usable for music therapy
- If they had interest in pursuing more Orff experiences
- If they intended on using the Orff approach in the future.

The most prevalent responses that participants stated they would use from the course included ability to create and teach multi-level orchestration/arranging, flexibility for different populations and group size, literature ideas, language used when referring to barred instruments/borduns, teaching body percussion before instruments parts, and different application ideas. The four populations that participants felt Orff was most appropriate for were children, elderly, adolescents, and adults, respectively, with varied reasons stated for each. Participants stated they were most comfortable with creating orchestrations, playing barred instruments and improvising but were least comfortable with playing recorders, creating orchestrations, and keeping clients on task while teaching different parts. The three ways their approach to music therapy had been altered were: Orff enabled me to see how one idea can expand, use more instruments and in different ways, and seeing how a session can have a high quality music experience. The three aspects of the approach they felt most salient were creativity/flexibility, simplicity of orchestrations, and that every child can participate.

When asked about future experiences, fourteen of the twenty-eight participants stated they would definitely seek further experiences (ten probably, four possibly). On the next question, twenty stated that they would definitely use the Orff approach in the future (one somewhat, seven probably). Results indicated participants were able to see potential benefits of training in

Orff and that they could envision how this could be an effective approach for clients.

DISCUSSION

The intent of this course was to introduce music therapy majors to the Orff process and to expand their repertoire of therapeutic interventions. Researchers were interested in determining what aspects of the Orff approach students were already using and would choose to use after developing familiarity and skills. This information will be used to determine how best to train preclinical music therapists (within the university) as well as board-certified music therapists (through workshops/conference presentations) to use the Orff process as an additional means to achieve therapeutic goals.

After examining the frequency count of stages of the Orff process across the session plans, researchers found areas for redefining training. Therapeutic inventions in the behavioral music therapy are typically structured for a specific purpose so participants may not see how discovery through exploration (other than instruments) can support therapeutic goals. An example might include using vocal exploration when reading a chant as a means to improve vocal prosody. Improvisation is addressed in the curriculum yet primarily on instruments. In future semesters, the researchers would like to concentrate on vocal and movement improvisation to work on such goals as communication (sentence structure) and motor skills (range of motion). Expanding improvisation into creation, researchers will enhance training to involve clients in creation of orchestration parts (i.e., body percussion ostinati to a chant base) as part of therapeutic intervention.

The frequency data for modalities and media were somewhat expected. Singing had a high prevalence and a strong focus within the class. The frequency of chanting increased but the researchers would like a further increase, as many of the clients we service do not have the vocal range or breath support to successfully participate in singing. Movement was not common across

TABLE 2: ADDITIONAL ELEMENTS: TRANSITIONS, PRESENTATION FORMAT, LITERATURE, ADDITIONAL INSTRUMENTS AND GOALS ADDRESSED

	SESSION PLAN #1	SESSION PLAN #2	SESSION PLAN #3
Stages	(pre Orff training)	(structured Orff)	(therapeutic)
Transitions			
musical	28	17	12
non musical	57	69	73
Format			
live	89	107	93
recorded	23	5	16
Literature			
published	49	37	49
composed	51	72	59
Additional Instru.			
recorder	1	20	4
tone chimes	3	4	5
Social	51	46	49
Goals			
Cognitive	8	19	13
Communication	13	10	12
Motor	16	15	20
Behavioral	5	7	5
Emotional	20	14	13
Musical	0	1	1

sessions and did not show an increase after Orff training. Although there was demonstration of free and structured movement, researchers would like to improve connections with range of motion, balance, flexibility, and endurance. This is an area where participants are often self-conscious. The researchers recognized that they did not adequately model listening interventions that could target focus of attention, auditory discrimination, etc., outside of the role in imitation.

Use of pitched percussion instruments expanded yet researchers took care to reinforce that using these instruments also did not correlate with the Orff process. As part of introspection, the researchers would like to further reinforce the philosophical

basis of elemental music and the Orff process through assigned readings and class lecture and discussions.

When examining some additional elements, researchers recorded transitions, presentation format, use of literature and additional instruments used in the course. Transitions between individual therapeutic interventions are often an awkward moment and an opportunity to lose clients' attention. With age-appropriate populations, musical transitions can sustain attention. This is clearly an area where the researchers need to focus attention to alter this ratio of musical to non-musical transitions.

The focus in music therapy interventions is on non-musical goals. There was a strong reliance on social

goals in these plans due to the “traditional” hello and goodbye songs. The researchers would like to broaden this session structure to focus an entire session on a song/chant that can then be expanded across time focusing on a myriad of goals using the multi-sensory nature of Orff.

When asked what participants most valued from the course, the most common answer was “ability to create and teach multi-level orchestrations, arranging” reinforcing a goal for this course to compose, create, and lead self-composed music. Participants also stated flexibility and children’s literature ideas as positives. Flexibility as a response was encouraging as that is a difficult skill for student music therapists to acquire, yet a necessary ability. Due to the unpredictable nature of many of our clients, flexibility in planning and implementing is essential to success.

Children were listed as the most prevalent population as potential clients. Focus on interventions for adolescents, adults, and elderly clearly need to be expanded. Aspects of the Orff approach participants felt most comfortable were related to music or leadership skills. Other areas they were comfortable with included: playing of instruments, implementation of new musical techniques, improvisation, composition, etc. On the “uncomfortable” side, participants listed recorders, creating arrangements, and

maintaining on-task behaviors.

When asked how learning about Orff altered their approach to music therapy, participants said it enabled them to see how one idea can be expanded, how to use more instruments in more diverse ways and to see how the session could have a high quality musical experience. Participants listed a variety of items they felt supported the use of the Orff approach. These paralleled aspects of the Orff philosophy that the researchers previously stated were common to Orff and music therapy: creativity, flexibility, simplicity of orchestrations, and every client participating.

Future training of preclinical and clinical music therapists at this university will address issues discovered through this project. It is our hope that music therapy educators and Orff teacher trainers and workshop presenters could work together to expand the intervention repertoire of music therapists. As a follow-up study, researchers would like to complete similar analyses of session plans this time comparing interventions designed for children, adolescents, adults, and elderly. Replication of the current study is also needed due to the small sample size. Such studies, although small in scope, could provide information for creating experimental research projects examining the efficacy of the Orff process used in music therapy. ■



Cynthia Colwell is an associate professor and director of music therapy at The University of Kansas.

Cindy is past-president of the Kansas Orff Chapter and has her three levels of Orff certification. Her primary research interests are Orff-based music therapy, mainstreaming in music education, attitudes of teachers and students toward children with disabilities, and teacher and therapist training. She has presented at regional and national conferences of the American Music Therapy Association, Music Educators National Conference, and the American Orff-Schulwerk Association.



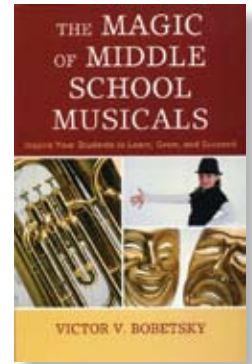
Robin Edwards, Ph.D., MT-BC, completed all three levels of Orff Schulwerk training at Southern Methodist University in Dallas, Texas. While

pursuing her doctorate degree at the University of Kansas, Robin assisted Dr. Colwell in teaching a class on Orff and music therapy. She has conducted research on the influence of Orff Schulwerk media on communication behaviors and speech intelligibility of an individual with Down syndrome and is interested in the use of Orff Schulwerk for treating speech disorders.

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The Magic of Middle School Musicals: Inspire Your Students to Learn, Grow, and Succeed

By Victor V. Bobetsky
Rowman and Littlefield Education, 2008



The *Magic of Middle School Musicals: Inspire Your Students to Learn, Grow, and Succeed* by Victor V.

Bobetsky offers beginning teachers a foundation of information upon which to base plans to produce a middle school musical. Detailed information is offered in every chapter, beginning with the selection of the show and carrying the reader all the way through the final assessment matched with a cross-curricular unit of study.

Bobetsky begins “at the beginning, a very good place to start” with Chapter 1, “Select Your Show.” He states that there are three basic criteria to consider in creating a musical for middle school students: (1) the music needs to be vocally feasible for a middle school student, (2) the plot and characters need to be of interest, and (3) the musical should have the potential to involve teachers from other subject areas.

Middle school students are in the unique situation of not wanting to do anything too childish; however, they are not ready to delve into many of the topics explored in contemporary musicals (and they should not yet be exposed to these topics). Selection of topically and musically appropriate material is critical, and the author lays out careful guidelines for making the experience a success for everyone.

Bobetsky then expands upon the ideas of selecting appropriate material by outlining the creation of a unit of study that includes several subject areas. Do not fear that this will all fall on the musical director. The author outlines ways to involve other teachers, and he even includes a section titled “Ideas for Objectives and Assessment by Subject Area”

Selection of topically and musically appropriate material is critical, and the author lays out careful guidelines for making the experience a success for everyone.



for the teachers of each subject to read. These paragraphs include suggestions for integration of each subject, a format for objectives, and how to accomplish each objective.

While the chapter on arranging music for middle school voices is a little spare on detail, the information included is a valuable start to help those just entering the world of middle school musicals. Bobetsky discusses vocal range considerations and gives useful advice on how to address the changing male voice in arrangements. Further suggestions help to create interesting arrangements within the limitations of vocal range and skill level of the age group.

In addition, great sources of detailed information pertaining to every aspect of putting on a musical from auditioning and casting to organization, scheduling, and master planning are included in this book. The author further delivers many helpful hints and ideas on acting, stage crew, choreography, scenery, set

design, costumes, makeup, and lighting. Checklists, sample forms, and letters are included (so you do not have to create everything yourself). What teacher doesn’t appreciate a time-saver like this?

If the creative bug does bite you, the section called “Create an Original Musical” is especially for you. Suggestions for both writing your own musical or, more importantly to Orff Schulwerk teachers, how to involve students in the creative process are spelled out in this chapter.

The book concludes with “Assess the Unit of Study” and explores how to evaluate student achievement and the success of the program. This part of the unit may end up being the most valuable to your program because it provides a way to justify all the time, energy, and expense that goes into producing a middle school musical.

For those new to middle school, or even veteran teachers looking for fresh ideas, this book is an excellent place to start to gain some insight before committing to the enormous undertaking of producing a musical with middle school students. This book has many helpful bits of information inserted in the midst of details that less experienced teachers will find crucial. Bobetsky addresses so many of the issues involved that one often discovers the hard way—even veteran teachers will find it invaluable. *The Magic of Middle School Musicals* is a great place to start when you are ready to journey down the path to producing a middle school musical. ■

Malia Walter has taught for thirteen years in elementary music and is currently finishing her third year at O’Brien Middle School in Reno, Nevada.

Here and Now: Imaginative Settings for Soprano Recorder

By Chris Thomas and Judith Thomas-Solomon
Muse Manifest, 2009

Here and Now is the aptly named and long awaited sequel to Chris Thomas and Judith Thomas-Solomon's first recorder collaboration, *Three to Get Ready*, which focused on the notes B, A, and G. This second volume focuses on exploring many musical styles while adding new notes low E and low D. The accompaniment CD tracks extend possibilities and experiences, while the extensive teacher notes provide stepwise, exploratory pathways to new concepts for recorder, music history, and music theory. Each piece included both recorder and movement improvisation. *Here and Now* culminates with a mini-musical, "Everything Good Takes

Time," whose message dovetails beautifully with the third grader Ben Korn's "Here and Now" butterfly poem that begins the book. The preface lays out the beliefs that beginning recorder should be appreciated in the moment, should always be musical, and that each phase of growth is to be celebrated.

Among the styles explored are medieval estampie, ragtime, reggae, work song, Zimbabwean instrumental accompaniment, waltz, and gospel. Each of the fourteen pieces is different from all of the others, and each builds on the previous ones. The annotated table of contents makes clear why each piece was chosen or created, and the purposes listed include music, movement,

and improvisational concepts beyond recorder content. All of these factors allow for the recorder within the broader Orff Schulwerk context, making this volume suitable at any age where recorder instruction is beginning.

Those familiar with Judith Thomas-Solomon's published works and teaching, which together with her longtime AOSA guidance earned her a Distinguished Service Award, will see again the layering of her thoughts and the purposefulness of her being at play with music, with movement, and with language. She always has the performance in mind as an unforced outgrowth of stepwise, engaged work, and her deliberateness in this volume is apparent. Take time to absorb each page. It is a treasure trove of the imagination. Chris's ingenious, nuanced accompaniments make for a balanced and delightful teaching collaboration.

In the introduction, Judith thanks Hilda Tenta, a professor who introduced her to the recorder. The spirit of joyful discovery with which she describes that experience permeates this volume.

In particular, one can appreciate many aspects of this book:

- the range of styles;
- the clarity of the layout, from annotated contents to bold-print sub-headings, to bulleted alternative directions;
- the musical background given for each piece;
- the addition of new musical concepts along with new notes;
- the emphasis on improvisation;
- the length of each piece that provides ample time to achieve mastery;
- the emphasis of being "in the moment" with each new piece;
- the sensitivity and respect inherent in the recorded accompaniments;
- the economy of material, meet-

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ing big goals through incremental changes; and

- thoughtful and lively student activity sheets.

Each new piece brings with it skills and concepts useful beyond the piece itself. For instance, “New ‘E’ Estampie” is built on two ostinati for the recorder, one for the a section and one for the b section. Students explore the idea of dancing throughout the village after exploring high and low through a sound game. The rag leaves plenty of time to prepare between times of playing. “Reggae Ride for Four” allows the recorder players two easy motives indispensable to the song as a whole. “Hammer Ring” explores the idea of people teaming through rhythm and song and invites children to reflect on places in their own and other people’s lives where that is true. Other pieces have similar sociological, geographical, and philosophical gems. My own third graders began recorder in January, and I look forward to their being able to explore these pieces and share their thoughts with the authors.

The CD accompaniments are, above all else, both sensitive and catchy. They invite the player respectfully to join in. They are not designed to “mask” a beginning recorder sound. Rather, they celebrate it. Here, technology is used to broaden the range of accompaniment possibilities for children. They deserve only the best, and these accompaniments are exquisite.

The ideas in *Here and Now* are adaptable to the scenario of your choice. They are meant to be extended, expanded, played with, and jumped off from. Like its title poem, this book has wings. It will be a welcome addition to any beginning recorder teacher’s library. To those newer to the possibilities of Orff Schulwerk, it will serve as scaffolding for that understanding. To those more experienced, genius abounds in the extensions. It also functions well as a model for other authentic beginning instrumental work. ■

Martha Crowell teaches lower school music at Springside School in Philadelphia, Pennsylvania and recorder in Orff Levels courses.



The Wildflower Legacy recognizes and honors those who include AOSA in their estate plans. It gives us the opportunity to thank people who are planning for AOSA’s future with these thoughtful and generous gifts.

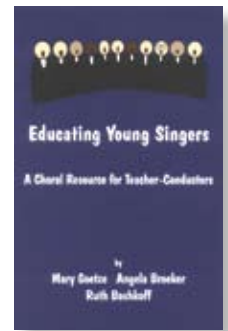
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AOSA is currently welcoming inaugural members of the Wildflower Legacy. All planned gifts qualify for membership. Please let us know if we should include you in the Wildflower Legacy.



Educating Young Singers: A Choral Resource for Teacher-Conductors

BY MARY GOETZE, ANGELA BROEKER, AND RUTH BOSHKOFF
MJ & ASSOCIATES, INC., 2009.



“Singers at the center of choral practice” is the rooted center of *Educating Young Singers*. This resource for the “teacher-conductor” was thoughtfully conceived to develop musicianship in ways that will improve student learning as well as instill a love and joy of music making in young singers. In addition, this resource aims to inspire the creativity of choral directors with hope that the art of choral directing continues to evolve and remain musically fulfilling to all parties involved. The text is broken into three parts.

- Unit I, First Things First, addresses teacher preparation prior to rehearsals.
- Unit II, The Toolbox, addresses understanding and facilitating vocal development.
- Unit III, Putting It All Together, addresses presentation and planning of songs.

Unit I is comprised of four chapters created to help the teacher-conductor thoughtfully program and prepare for the work that is to come with their ensemble. This section begins with repertoire selection and the elements that should be taken into consideration when creating a well-balanced program. What follows is a chapter dedicated to choosing repertoire outside of the Western art music tradition with recommendations for creating an authentic performance when representing other cultures. The importance of score analysis is the next highlight of this section and provides helpful templates for the teacher-conductor.

Throughout the text, references are made to the DVD that will guide the teacher-conductor toward greater successes with conducting gestures, rehearsal/warm-up strategies, and scaffolding instruction when introducing a new piece of literature.



Developing conducting gestures is the final focus of this section.

The second unit of *Educating Young Singers* focuses on developing musicianship. The authors remind the reader that in many cases the choir teacher-conductor is also the voice teacher as many young choristers do not study privately. This section moves on to explore music literacy, with a focus on ear training and sight reading development. This section moves on to explore tools for teaching part singing with a closing section on fostering stu-

dent creativity in the choral rehearsal.

Unit III builds upon all that was presented in the prior chapters. The authors take the reader through a step-by-step unit presentation plan and provide sample repertoire of high quality children’s choral literature with a sequential plan for teaching the piece. Following the presentation plan is the planning for individual rehearsals and long-term goals for the ensemble. The text concludes with a FAQ-like section related to problems that choirs face.

One element that sets this teacher resource apart from the rest is the supplemental DVD. Throughout the text, references are made to the DVD that will guide the teacher-conductor toward greater successes with conducting gestures, rehearsal/warm-up strategies, and scaffolding instruction when introducing a new piece of literature. The DVD features presentations with the Indiana University Children’s Chorus, as well as the PowerPoint files used by the instructors when introducing “Johnson Boys,” “Long, Long Ago,” and “I Will Bring You Brooches.”

This resource is a wonderful addition to the list of valuable resources for educators of young vocalists. To see excerpts from the text and for ordering information, please visit www.educatingyoungsingers.com. ■

Christopher Tranberg is the director of performing arts for the Simsbury Public Schools and vice president of the Connecticut chapter of AOSA. He also serves as a contributing editor of *Reverberations*.

Rediscovering Creativity in the Archives

Presenters: Judith Thompson-Bartwell,
Sue Mueller, Wolfgang Hartmann

As schools take on the words reduce, recycle, and reuse, the music classroom picks up the chant for change with an answer from the archives of the AOSA AV Library: creativity!

With a quick click or call to AOSA Headquarters, three favorite presenters of your choice become the key to the revival of your career, or so it seems. Three master teachers explain how to move ahead.

Judith Thompson-Barthwell begins with basic concepts of movement: “Ready, Freeze!” The teacher introduces the game by tapping the rhythm of those key words on a small hand drum. The participants mimic the anticipatory introduction and intense conclusion of the short phrase while patting the pattern on their hands. In the style of mime, Thompson-Bartwell defines the word “freeze,” not as a mere pausing of purposeful movement, but as a concentrated stop that turns her into a living mannequin, much to the entertainment of the participants in her 2000 AOSA Professional Development Conference session.

Through this playful beginning, Thompson-Barthwell outlines clear rules for movement in overcrowded situations, while introducing the dance elements of space, time, energy, and body action. By using the creativity of children, sitting in a chair becomes a musical expression with the encouragement of a playful, wise teacher.

Sue Mueller models ways to encourage participation through open-ended questions and positive comments in this 2002 AOSA Professional Development Conference session. Student responses become a curriculum building lesson when the recitation of a traditional rhyme, such as “Peter, Peter, Pumpkin-eater” becomes a basis for commentary.

Mueller divides the participants into groups of four. Each participant shares a “secret” about neighbor Peter and his wife. Mueller asks each group to organize two comments into a repeated rhythmic phrase, or ostinato. With the added elements of form and timbre, the rhyme becomes a rondo of shared speech in a community of musicians, with sound support from body percussion and found sound objects. The musical vocabulary of introduction and coda now has purpose and meaning. With adult participants in the conference session, the simple rhyme becomes a contemporary speech piece suggestive of tidbits found in a tabloid expose.

A vocal tone cluster resonating in the room lasts until the last soap bubble bursts. Wolfgang Hartmann waves a wand, releasing bubbles and the creative spirit of the participants in this 1999 AOSA Professional Development Conference session.

After this vocal warm-up, which used a syncopated tune sung in unison and canon, with pedal tone and ostinato, Hartmann introduces wooden slats, cut like a ruler, which he rubs and taps on his hand, the floor, and even on his head. After careful play, Hartmann introduces a new sound idea by removing xylophone bars, tipping over the resonating box, and extend-

ing the wooden slat off the edge like a cantilever, producing a loud twang. By adjusting the length of the stick, new possibilities of pitch come into play.

Hartmann adds a contrasting sound using sustained sweeps of paint brushes, which form the beginning and end of an ABA form. With sustaining, slow movements, the “A” section group creeps in from the perimeters of the room only to scatter when the rhythmic “B” section begins. Drama is born.

With models like these, the cry for change becomes a welcome door to creative revival. Check it out.

AOSA AV LIBRARY LISTINGS:

- 113 JT Judith Thompson-Bartwell. *Movement a la Cart* (VHS or DVD format)
- 118 SM Sue Mueller. *Equipping the Process Without Equipment* (VHS or DVD format)
- 105WH Wolfgang Hartmann. *Let's Make Our Own Music! Materials to Music* (VHS format) ■

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.

AOSA AV LIBRARY VIDEO PREVIEW

To borrow this or any of the hundreds of videos from the AOSA AV Library, visit our Web site at www.aosa.org.

Select > Publications & Resources > AOSA AV Library

The list includes session titles and brief descriptions. In addition to videos of interest for the classroom, the library contains many videos of historical value. For questions contact AOSA Headquarters at avlib@aosa.org or call: (440) 543-5366.

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Index of Advertisers

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Anderson University	42
Backyard Music	10
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Lyons	5
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Macmillan/McGraw-Hill	1
MMB Music - Studio 49	35
Music is Elementary	24
Music Together LLC	34
New England Dancing Masters	34
Peripole Bergerault ("GOLD STAR")	11
Peripole Bergerault ("QUALITY")	2
SONOR (HOHNER, Inc.)	inside front cover
Suzuki Musical Instruments	33
Ted Brown Music Company	26
Trophy Music Company	28
West Music	23
Yamaha Corporation of America	inside back cover

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ACKNOWLEDGEMENT

Carlos Abril, Ph.D., member of *The Orff Echo* Editorial Board, would like to gratefully acknowledge Nasim Niknafs, Jennifer Shuck, and Tina Yao for their assistance with the Brain and Music spring 2010 focus issue.

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In Reverberations

In the Summer Issue of *Reverberations*:

- Spokane: You Can in Spokane
- Doug Goodkin: Teaching in Colombia
- Lesson Ideas: A Children's Rhyme from Turkey
- Patschwerk: Hello, SMART Board!
- Grant recipients say, "Thank you!"

reverberations

THE OLD TILE FLOOR

By Timothy Fuchtman

*I stood one evening years ago,
Trombone in hand,
On a polished wooden floor,
A great many people in front,
An orchestra behind,
And squeezed my soul out of the shiny bell.
In the end I put down my horn and those in front
Put hand to hand and sent back to me their gratitude.
I left the stage, they called me back to stand again
On the polished wooden floor.
It seems something touched them.*

*I stood yesterday
Bass in hand
On an old tile floor
Students in front, listening.
I squeezed my soul out of my squeaky little voice.
Two dozen souls joined in.
Slowly at first
We built a song, and sang it out
And played it too
And then the room was alive,
And no one cared that there was
No breakfast this morning or supper last night
Or that they forgot their father's face.
No one noticed the sweat running down
Our un-air conditioned faces, or that our
Meager space was not intended for little feet
But for chairs and tables not in use.
No one remembered who is smart, who is poor
Who is dirt poor,
No one noticed that I'm old and white and
They are young and black.
In the end I put down my bass, and they
Sent back to me their gratitude
With peaceful smiles
Through shiny eyes as we sat ourselves
On the old tile floor.
It seems something touched us.*





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Rhythms of the River

flowing from the source

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