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Quarterly Journal of the American Orff-Schulwerk Association

Vol. 43, No. 4 • **SUMMER 2011**



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FEATURES

- 10 **Listen to the Music! Popular Music and Active Listening**
By Brent Gault
- 14 **Willing and Able: Equipping Music Educators to Teach with Popular Music**
By Robert H. Woody
- 19 **From Old School to New Schulwerk: Addressing Sound Worlds of Contemporary Popular Music**
By Evan Tobias
- 25 **What Kids Really Love!**
By Victoria Redfearn Cave
- 29 **Finding Your Groove with Popular Music through Video Game Technology**
By Ann C. Clements

COLUMNS AND DEPARTMENTS

President's Message

- 8 **The AOSA Agenda: Past, Present, and Future**
By Julie Scott

Portrait Series

- 34 **That's Jane!**
By Pam Hetrick

In Review

- 39 **AOSA AV Library Video Preview**
Restorative Resources Conference Review
Reviewed by Beth Iafigliola
- 40 **Children's Book Review**
Hip Hop Dog
Reviewed by Marjie Van Gunten
- 41 **Media Review**
Libana: Turning, Songs of Earth Reverence and Peace
Reviewed by Sarah Noll
- 42 **Professional Book Reviews**
The Secret History of Rock 'n' Roll
Reviewed by David Thaxton
- 43 *Adolescents, Music, and Music Therapy: Methods and Techniques for Clinicians, Educators, and Students*
Reviewed by Martha O'Hehir

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Mission Statement

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

Our mission is:

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

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Issue	Topic	Coordinator(s)	Contributor's Deadline
Winter 2012	Elemental Music Theory	Nick Wild	Aug. 1, 2011
Spring 2012	The Exceptional Student	David Thaxton and Carol McDowell	Sept. 15, 2011
Summer 2012	Early Childhood	Chris Tranberg and Carol McDowell	Jan. 15, 2012
Fall 2012	Interdisciplinary Instruction	Nick Wild and Patty Reed	March 15, 2012

Writer's guidelines available through the Editorial Office

We seek articles on these topics as they relate to Orff Schulwerk or to broader areas of teaching and learning. Editing and production is in process for some articles one year ahead of the publication date. If one of these topics appeals to you, please contact the appropriate editorial coordinator soon. Also, articles on topics other than those listed above may be considered at any time. Before submitting manuscripts, please contact the editor for a copy of editorial guidelines. We cannot guarantee the publication of any submitted material. *The Orff Echo* makes every effort to trace ownership of copyrighted materials and to secure permission from copyright holders. If there is a question regarding ownership of any material, we will be pleased to make the necessary corrections in an upcoming issue.

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

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LETTERS

I read Robert Damm's article, "*Fanga Alafia: History and Meaning*," with great interest in the winter 2011 edition of *The Orff Echo*.

Talk about debunking an urban legend!

When I learned the song in the early 80's, the man who taught African drumming—who taught it to me—couldn't exactly tell me the meaning. Now we know why.

That same year I saw Olatunji and his whole troupe perform at Ruby Diamond Auditorium at Florida State University and I have never been the same. One of the biggest takeaways of the program was his culminating statement during his explanation of "what is a master drummer." He said, "First of all, a master drummer is the master of himself."

I have used that phrase dozens of times with my elementary music kids who want to just go nuts on the drums. We get to talk about it and Olatunji is/was such a powerful role model.

The other takeaway was how so many of the dance moves I saw my urban black kids do in class were closely related to the African dance I saw on the stage and *those* were often based on moves found in nature. Very cool!

I include this anecdote because I suspect the author finds Olatunji a powerful influence as well. I was reminded of him again when I read about his possible contribution to "*Fanga/Funga Alafia*."

Anyway, thank you for publishing the factual, documented discussion of the origins of the song—so many of us have been leading kids sorely astray with incorrect attributions. At least the song has African elements and has been intended as a positive creation.

Let me say that the Orff world of teachers is a bit in a dither by this revelation. And I say "good!"

Thank you,
Martha Stanley

Thank you for your beautiful work on the winter 2011 issue of *The Orff Echo*. The *Echo* just keeps getting better and better. The issue was nourishing

from cover to cover. It had a lot of good writing, and it had a nice mix of heart and head. Furthermore, I was impressed that it included an article by Bruno Nettl. I don't know how you made that happen, but thank you!

Sincerely,
Roger Sams

I had to write to say thank you for publishing the *Fanga Alafia* article by Robert Damm in the winter 2011 issue. I am a second-year elementary music teacher in Washington State, and I teach in a small rural district with mostly Caucasian students. My students and our community don't have much exposure to cultural music, so I wanted to present a multicultural program with my third grade students in the spring. I found a version of *Fanga Alafia* in a text I found hiding in my closet, and I thought it would be a great fit for our concert. I had prepared to give the students the translation from the book (vaguely similar to the "peace be with you" translation you mentioned in your article). I am keenly interested in presenting my students and their audience with as close to an authentic cultural experience as possible, and I am so excited to have this new information to share with them!

Thanks again for publishing this detailed research!

Sincerely,
Maggie Smith

I loved the winter 2011 issue of *The Orff Echo*. I thoroughly enjoyed the "Afghanistan Children's Music" article (I had seen an article about that project in the Cambridge Chronicle and posted it outside my door at school).

It was also nice to read about Pete Seeger, the early childhood conference videos available, the *Fanga Alafia* article, and the article by Bruno Nettl. I've always been fascinated with "folk" music/world music, and love that this issue had a global perspective.

Sincerely,
Ada Snider

The beat goes on.



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The AOSA Agenda: Past, Present, and Future



Five years ago, I was at the AOSA Professional Development Conference in Omaha, where it was announced that I was run-

ning unopposed for vice president (president-elect) of AOSA. One of my AOSA friends approached me in the hallway during the conference and asked, "What is your agenda for your term as AOSA president? What do you hope to accomplish?" I remember feeling a bit startled when I replied, "Well, I'm not sure yet." I went away from that encounter feeling very inadequate because I didn't have an agenda. What would I do during my four-year term?

Sometime during my first year as vice president—still not knowing what my agenda as president was going to be—I thought back on that conference encounter as the AOSA National Board of Trustees (NBT) met in an open forum, brainstorming session. As board members began sharing thoughts and ideas they had gleaned from the membership and from each other, suddenly the atmosphere was charged with energy. Ideas were verbalized, modified, and expanded; and soon, plans to implement the ideas were being generated. That was when, to my relief, I realized: The agenda doesn't come from the president! The agenda comes from the membership of AOSA!

Thanks to the amazing NBT members who have come and gone over the last four years, many ideas have come to the table. Our tendency is to "mull" before we act, but I agree with my predecessor, Jo Ella Hug, that "things happen when the time is right for them to happen."

SIGNS OF THE TIMES

Many changes that have taken place over the last four years have occurred because of advancements in electronic communication. Our membership directory, which used to come to us as a hardbound version in the mail, is now online. We are in the process of making the AOSA Video Library an online source as well.

During my time as president, I have never turned in a phone bill for reimbursement, and I have incurred almost no mailing costs. Communication between meetings with board members, committees, and with the AOSA membership has been primarily through e-mail, often with attachments. For documents that need editing, we use the "track changes" feature in Microsoft Word.

When we need more personal contact, we use cell phones, or we talk through our computers using Skype. When we have multiple questions of members, we often use Survey Monkey, the online questionnaire software.

TOWARD GREATER PROFESSIONALISM AS A NONPROFIT ORGANIZATION

During my term of office, the NBT, with the guidance of the AOSA executive director, worked on further definition of the roles of governance (NBT) and operations (executive director) in AOSA. This delineation led to several changes, such as the dissolution of Personnel Committee and reinstatement of a Membership Committee.

We also worked to meet the accepted criteria for best practices of a nonprofit organization. To that end, some of the items we addressed were:

- Completion of a new strategic plan, which included writing a new mission statement

- Changes in leadership status, so that the AOSA NBT is an all-volunteer board
- Creation of numerous policies, which needed to be in writing, which included:
 - Document Retention Policy
 - Whistleblower Policy
 - Document Approval Policy
 - Electronic Motions Policy
 - Maternity/Adoption/Paternity Policy for full-time employees of AOSA
- Streamlining our meetings by using a consent agenda
- One hundred percent giving by the NBT to the AOSA Annual Fund for two years in a row
- Tracking of volunteer hours

In addition, there have been a few changes in staff. The NBT oversaw the departure of one executive director and the arrival of a new one. Welcome, Carrie Barnette!

Throughout my term of office, I kept coming back to the realization that being president of AOSA is, in many ways, like being an instructor of Orff Schulwerk. My job was to listen and encourage, to provide feedback, to give input when needed, and to facilitate the carrying out of the group's excellent ideas. The initial creative thoughts—the agenda—usually came from the membership and from the board.

It is with great confidence in our new president, Karen Benson that I pass on the unfinished items on our agenda and look forward to hearing the great ideas that are still to come. As long as the membership of AOSA has creative, innovative ideas, the president of AOSA will have an agenda. It has been my great honor and pleasure serving as your president. ■

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Listen to the Music!

Popular Music and Active Listening

BY BRENT GAULT

Popular forms of music are omnipresent. It is difficult to imagine finding a place in modern society where some type of popular music is not either being performed, created, or heard, and the fact that a vast majority of music sales come from various popular music artists provides further evidence of its impact on contemporary life.¹ Given these facts, it is only natural for music educators to examine the role of popular music in formal music education, and the potential benefits including this type of music might have on the curriculum. Elementary general music classrooms are still one of the few places that provide music instruction for all students in a given school community, and providing opportunities to listen and respond to music found in everyday life can help bridge the gap between the music classroom and the outside world. Approaching popular music in active ways, through singing, listening, moving, and creating can deepen the listening experience of students as they recognize the similarities between popular and other forms of music.

Oftentimes, teachers find themselves frustrated when determining how best to incorporate popular music in a given curriculum. In some cases, students are far more knowledgeable about the popular music landscape and teachers may feel that their perceived lack of knowledge regarding this musical genre prevents them from utilizing popular songs in meaningful ways. Teachers can also feel that since students receive so much exposure to popular music outside of a music classroom or performance ensemble that formal instruction should be devoted to exploring those musical styles that are new and unusual to students.

Like many music teachers, I have considered these questions numerous

Approaching popular music in active ways, through singing, listening, moving, and creating can deepen the listening experience of students



times. While I agree that introducing multiple styles of music is of critical importance in a formal music setting, I also feel strongly that formal music instruction can enable students to experience the music most familiar to them at a deeper level. Rather than being mutually exclusive, it may be possible to use both popular and other music styles in similar ways so that students see how these musical styles share certain traits while also possessing unique qualities.

There have been numerous approaches to including popular music in formal music settings. In some cases, these efforts have been nothing more than attempts to “pander to pupils’ taste, in the hope that this will lead them to something more ‘worthwhile.’”² This type of approach only serves to further separate the music that students listen to outside of the school day from the music that forms the basis of the curriculum.

It should be noted that when I use the term “popular music” I am referring to music created for the purpose of performance and consumption in society. This is different than the “popu-

lar” music utilized in some teaching situations that employs examples composed specifically for a school setting to sound “like” popular music. While this type of “school music” may serve other purposes in a music classroom, it does not achieve the goal of connecting the music classroom with society and sometimes serves to deepen the divide that exists between curricular music and popular music.

Another approach to incorporating popular music involves focusing solely on the musical genre without demonstrating connections to the musical components of a given piece, or its connection to other forms of music. While learning about types of popular music is of value, students also need opportunities to be “taught through the use of popular musics and not just about popular musics.”³

In addressing popular music’s place in the music curriculum, Lucy Green has spent time examining the informal methods of creating music and attitudes of popular musicians with the belief that fostering “a greater understanding of and respect for the informal learning practices of popular music could help educators attract large numbers of young people and ultimately reinvigorate the community at large.”⁴ Her work examines the informal learning processes that popular musicians utilize, and she recommends the incorporation of these practices as a way of connecting what happens in the classroom to what these musicians experience in their daily lives. This includes the “integration of listening, performing, improvising, and composing, with an emphasis on creativity.”⁵

While Green’s work with popular musicians focuses on the informal nature by which popular music is created and performed, the idea of integrating

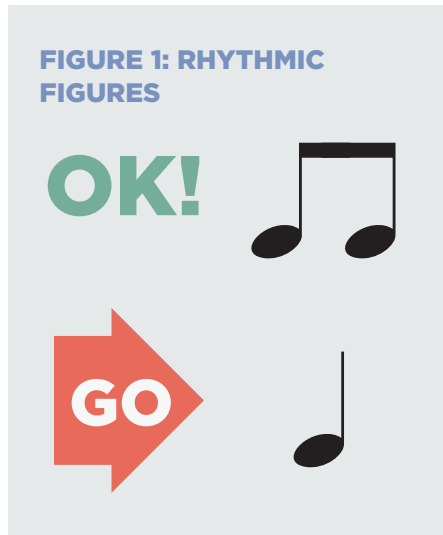
multiple musical performance skills to enhance the musical experiences of students is applicable in many situations. One of the primary ways that students experience popular music is through listening. As a result, adapting listening experiences and combining them with other musical behaviors as a vehicle for fostering musical understanding could be a beneficial way to incorporate popular music into a formal music learning environment.

ACTIVE LISTENING EXPERIENCES WITH POPULAR MUSIC

In using the term “active listening,” I hope to convey the idea that listening activities, like all other experiences in a vibrant music classroom or ensemble, provide opportunities for students to develop musicianship through aural, visual, and kinesthetic channels. As with any other listening lesson I would create (regardless of the genre), the first step in ensuring a meaningful learning experience is selecting the music. One challenge I have found when choosing popular music for the classroom is the amount of music available for use. Unlike folk and classical music, popular music has not had the passage of time to help filter out those pieces that, for whatever reason, did not hold sustaining interest for listeners, and selecting specific material can often be time consuming. While there are many ways to choose musical selections, some possible criteria might include the following:

- 1 Interest:** Is there something interesting or unusual about the piece that makes it engaging (both to the teacher and the students)?
- 2 Suitability:** Are the text and musical material appropriate and accessible?
- 3 Background:** Is there any exciting or novel contextual information that would make this piece more interesting to students?
- 4 Prominent Musical Characteristics:** Are there one or two musical characteristics (form, melodic content, rhythmic content, harmonic structure) that are prominent enough to be heard and explored?

FIGURE 1: RHYTHMIC FIGURES



Oftentimes, the pieces I select for classroom use, while falling within the genre of popular music, are not necessarily the pieces heard most often via public media. Even within familiar genres, there are numerous songs that would be new and unusual to students and experience with these selections allows the music classroom to become a place that expands knowledge of the present while also conveying information about the past.

In selecting popular music for classroom use, I have found the Web site for Billboard (www.billboard.com) to be a helpful resource. Media outlets such as YouTube feature many popular music artists with unique music that is conducive to musical experiences in the classroom. Through investigating Billboard charts and reviews, I have found artists such as OK Go, Mark Ronson, Feist, Beck, and Sara Bareilles, all of whom have created interesting music I have used.

EXAMPLES OF POPULAR MUSIC USED IN ACTIVE WAYS

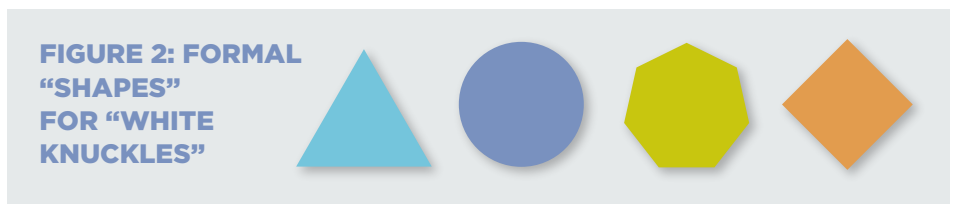
Once a teacher has selected specific musical material for the classroom, designing active experiences that will use this material in meaningful ways is the next step. In an effort to illustrate how

these experiences might take shape, I have selected two songs to serve as models. Both of these models utilize a similar approach to creating active listening experiences that could be applied to any genre of music a teacher wished to utilize in the classroom. In this model, the teacher would first listen to a piece several times in order to determine the most salient musical features. Musical aspects that are obvious after two to three hearings of a song could then form the basis of a listening lesson that used these prominent musical characteristics and combine listening with other musical skills (such as singing, moving, and creating). Since popular music is a form in which the visual aspect (via music videos) is such a prominent part of the experience, use of the video as a way to generate movement ideas, or as a way of providing a comparison between ideas developed in class to those created by a given artist is another element that could be added to these types of lesson experiences.

Model One: “White Knuckles” performed by OK Go from *Out of the Blue Color of the Sky* (2010)

The group OK Go is well known for producing interesting music videos to accompany their music. Two of the more prominent videos from this group are “Here It Goes Again” (featuring the band members on exercise treadmills) and “This Too Shall Pass” (featuring the band accompanied by a marching band). “White Knuckles” is another example of a playful video that provides numerous ideas for student-based movement.⁶ One possible approach for introducing this song in a classroom would be using the words “OK” and “Go” as the basis for chanting four-beat patterns (Figure 1). After echo-chanting a few patterns from the teacher, students could use the words to compose 16-beat rhythmic patterns for each of four shapes (Figure 2).

FIGURE 2: FORMAL “SHAPES” FOR “WHITE KNUCKLES”

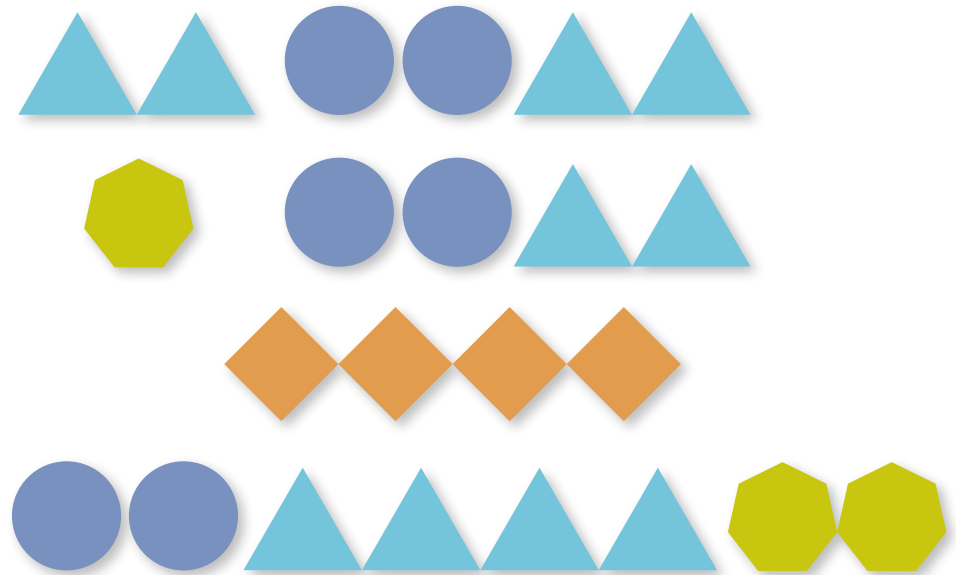


These shapes correspond to the four different formal sections of the song. Students could speak their compositions for each shape and perform these with both body percussion and non-pitched percussion instruments before viewing a visual of the shapes assembled to represent the form of “White Knuckles” (Figure 3). Students could perform their rhythmic compositions for each section when it appears in the music and then create a movement piece representing the form. A final activity would be to view the video for the piece and compare the class choreography to what was created for the video.

Model Two: “1 2 3 4” performed by Feist from *The Reminder* (2007)

This song is recognizable due to its commercial use in advertisements for the iPod Nano in 2007. The song uses a repetitive harmonic progression and the video makes use of choreography that is similar to movements commonly found in some singing games and dances (such as the spiral formations found at 1:10 and 2:21 of the video, and the crossing lines that occur at 2:03 of the


FIGURE 3: VISUAL FORM FOR “WHITE KNUCKLES”
(There is an 8-beat drum introduction before the music begins.)




video).⁷ An active experience with this song might begin with the teacher making use of echo singing solfege patterns that correspond to the harmonic progression found in the piece (Figure 4). Once students have learned these, the ostinati can be combined and sung

to accompany the song (Figure 5—notice that there are two spots in which the students would need to add an additional whole note to the end of one of the ostinati patterns). After singing the ostinati while listening, students could sing as they listen and view the video. This provides an opportunity to

FIGURE 4: MELODIC OSTINATI FOR “1 2 3 4” (D MAJOR)

 $\frac{4}{4}$ do ti, la, la, do ti, la, la,

 $\frac{4}{4}$ do re mi fa do re mi fa


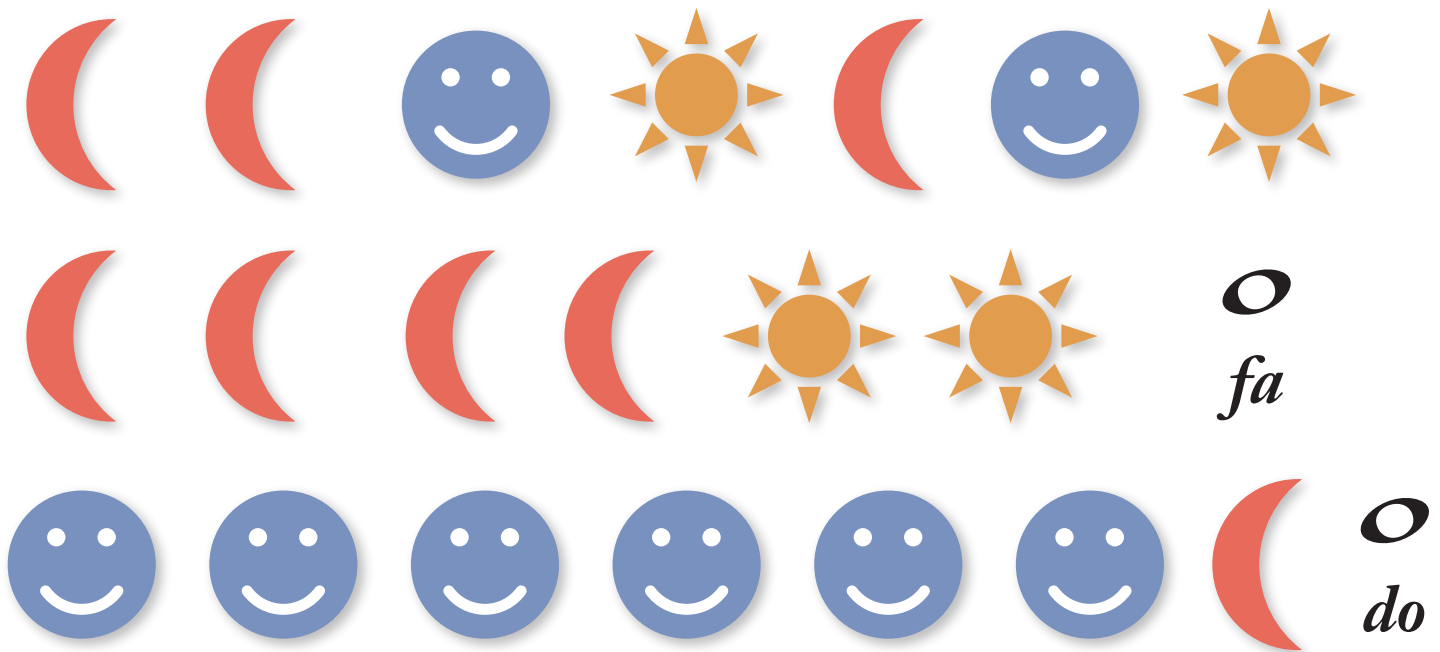
 $\frac{4}{4}$ sol fa sol fa

FIGURE 5: FORMAL OUTLINE OF “1 2 3 4”



view the choreography, which in turn, can provide inspiration for the students to create their own movement piece for the song. One possible way to organize this would be to create separate movements for each ostinato section and perform them while singing.

BEYOND THE MUSIC ROOM

We live in an age when popular music is easily accessible and pervasive in the lives of our students. As we explore ways to make the music classroom meaningful for students, one possible avenue toward achieving that goal is enabling students to “identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use.”⁸ Within any musical genre, it is possible

Within any musical genre, it is possible to find unique and interesting examples for students to experience in active and musically meaningful ways



to find unique and interesting examples for students to experience in active and musically meaningful ways, and popular music is no exception. Through

such activities, students can learn to listen more deeply to music they hear every day, linking the music room to everyday life. ■



Brent Gault is associate professor of music education at the Indiana University Jacobs School of Music. He has presented sessions at conferences of the American Orff-Schulwerk Association, the Dalcroze Society of America, the International Kodály Society, the International Society for Music Education, the Organization of American Kodály Educators, and MENC: The National Association for Music Education. He is a past president of the Organization of American Kodály Educators.

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Willing and Able: Equipping Music Educators to Teach with Popular Music

BY ROBERT H. WOODY

All of us who work in the field of music education contribute to future generations of teachers. It may be by mentoring younger teachers in your school or district, or by serving as a cooperating teacher in a student teaching assignment. Among my responsibilities as a university professor are delivering music teaching methods courses, supervising field experiences, and, more generally, helping young adults transition from the mindset of a student to that of a teacher. This process requires them to acquire a breadth of new skills and balance the demands of multiple roles of the in-service music educator: as performers, scholars, educators, leaders, and professionals. Given the multifaceted nature of the music education profession, it is easy to see why little attention might be paid to how popular music is used in classrooms. After all, with as prevalent as it is in our modern society, can't we just assume that teachers, like everyone else, get enough of it in everyday life, such that they can effectively share it with their students?

It has become clear to me, however, that many music educators are not well equipped to teach with vernacular styles of music. (I use the terms “vernacular music” and “popular music” interchangeably, referring to a range of styles that includes pop, rock, country, folk, and R & B, among many others.) Not only have my personal experiences with pre-service and in-service demonstrated this, but a growing body of educational research has confirmed it. It suggests that there is a significant disconnect between people's musical interests and the music activities offered in schools.¹ Many music educators' listening (increasingly done via iPods and laptop computers) is dominated by popular music, but their performance skills and educational studies are rooted in tradi-

tional “classical” styles. Although most are open to using more vernacular styles of music in their teaching, they may not know the first thing about actually doing it. Equipping music teachers in this way will not just make them more able teachers of popular music, but perhaps better teachers altogether. The flexibility they can gain along the way—in their musicianship and otherwise—may be too valuable to ignore.

A MUSICAL WORLD DIVIDED

In most cases, the music departments of colleges and universities act as gatekeepers to the profession as they oversee the training of future music teachers. These are the entities with principal control over who enters the profession and the standards by which they are judged worthy enough to do so. For instance, becoming a music education major requires a performance audition to demonstrate musicianship. This audition, however, usually only establishes one type of musicianship: performance on a single instrument or voice, music written by another person, learned and rehearsed extensively from notation. Young musicians who are admitted into music study tend to continue the development and transmission of this one type of musicianship. Their performance learning centers on a single instrument or voice, and the bulk of their studies—academic music classes, applied lessons, and large ensemble participation—focuses on the notated music of professional composers. Thus, music education students can graduate from college without ever learning to play by ear or improvise, without ever participating in a chamber group, and without ever composing original music beyond exercises for music theory class.

These absent experiences are precisely the ones naturally provided

through involvement with vernacular music styles. But simple exposure to popular music will not yield a functional understanding of it. Knowing *about* music is not the same as knowing how to *make* it. Through today's modern media, people know how to listen to popular music, and they learn information about various performers, groups, and their songs. With such everyday involvement, however, music making tends to be limited to singing along with recordings, usually with strict imitation of the recording artist. To be truly creative with popular music, people must be presented with opportunities for deeper engagement.

Such occasions are not typical for music majors in college. This can result in music educators who live with a disconnect between their performance (and teaching) skills and their musical tastes. Over the course of their formal education, they may come to believe that vernacular music lacks the necessary quality to be “good music” worthy of attention in school. They may even experience a kind of musical self-denial. Popular music remains a guilty pleasure, classical styles form the basis for artistic betterment, and, as the saying goes, “never the twain shall meet.” Perhaps most troubling is how this disconnect is passed on to the children that populate the music classrooms of our schools. Research has firmly established that in the minds of many elementary and secondary students, there is a big difference between school music and “real music.”² Whereas school music is associated with analytical approaches and performances done to please parents and teachers, real (popular) music means social interaction, emotional experiences, and personal expression.

In an effort to bridge this gap, the music education department at my institution has recently sought to pro-

vide our students with opportunities to participate in authentic vernacular music making and to consider the possible benefits of such experiences to their future students. One means for this has been the addition of a popular musicianship course, in which music education majors form small groups (“rock bands”) and collaborate to “cover” popular songs and create original works. They also individually do some songwriting and computer-based recording. Students who have participated in this course have provided feedback (detailed below) suggesting that the experiences have broadened their musicianship in meaningful ways and boosted their confidence about using popular music in their future teaching.

POPULAR MUSIC'S CREATIVE CAPACITY

Many of the activities of popular musicianship are very different than those within traditional school music. A growing list of educators has suggested that studying the learning processes of vernacular music making—and the resulting skills that are developed—may enhance the practices of formal music education.³ Heavy use of the listening-copying process develops aural skills that enable musicians to efficiently memorize music, play by ear, and improvise in various contexts. The learning of vernacular musicians often takes place with peers in casual settings in which they team up to reproduce favorite songs and create new compositions or arrangements. Within this music culture, priority is placed on performer expression of emotion and “the message” of the music.

It is interesting to note how similar these learning practices are with pedagogical aspects of Orff Schulwerk. This, of course, is no coincidence. These things are all extensions of natural childhood play and musical experimentation. Listening and copying, learning through social interaction, and the natural expression of emotion practically define early childhood. As they age, some children begin to rely on formal instruction to grow musically, but others—including those teenagers who would never

darken the doorstep of a school band room or choir room—continue on a more exploratory path, advancing their musical development in more informal settings. Perhaps one reason why Orff Schulwerk training is so powerful for teachers is that it gets them back in touch with these intrinsically motivating approaches to music. Educators, whose own experiences have been limited to the conventional ones of a college music major, are reconnected to the rewards of natural music making. They compose and improvise, collaborate and be expressive with others, and use a variety of instruments and artistic media. In re-experiencing music in this way, teachers come to realize how important these activities are to vitalizing children’s music learning.

Personal expression and creativity lie at the heart of vernacular music making. Teachers wishing to develop these qualities in their students would do well to situate their efforts in a popular music context. Much research suggests that creativity is domain spe-

cific.⁴ This means that someone who is artistically creative, say with painting, will not necessarily be a creative problem-solver in a field like math. This principle, applied across subject areas, also applies to diverse genres within music. As young people explore the materials of a certain style, they gain the necessary understanding to be truly creative in it. In this way, our students of today are best prepared to develop creatively with vernacular music styles. When creating original music, their familiarity with popular music through avid listening allows them to more easily connect their creations with their personalities and emotions. Composing or improvising in an unfamiliar style can be much more difficult. Such a challenge runs the risk of being separated from personal expression and becoming a technical exercise using uncontextualized tone patterns.⁵ Popular music is very important to most of the children and adolescents in our music classes. We would be wise to recognize it as the *native music culture*

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of our students and provide them with creative opportunities within it.

Most of the music education majors in the popular musicianship course have entered it having logged many hours listening to vernacular styles, but very little experience being creative with them. They are challenged to step outside the acquired comfort zone of conductor-led, notation-based rehearsal and explore social music making and personal expressivity. One participant, a classically trained violinist, reflected on the experience saying, "I've always been interested in what it would be like to be a 'normal' person playing music. I found out that playing in a garage band requires a different skill set." That skill set has built students' ear playing and improvisation abilities, as well as developed the interpersonal skills needed to make creative choices as a group. Said one bassoonist, "It's difficult to have a rock band perform together and sound good, with everyone agreeing on the decisions." This echoes music research attesting to how popular music's creative processes can build collective identity and foster a democratic perspective among participants.⁶

Many of these college students have made even deeper discoveries through their initiation into vernacular music making. Through songwriting and performance of their original material,

they have reported finding a new creative outlet in which they can express their most personal feelings and stories from their lives. Not surprisingly, they describe these opportunities as intense, rewarding, and validating. Best of all, these teachers-to-be make plans to provide similar opportunities for their future students. "Popular music has great potential to help students if only teachers would use it," said another student, a French horn player. "I'm now convinced that a music classroom that is devoid of popular music is an incomplete experience."

MOVING IN THE RIGHT DIRECTION

Improving music educators' capacity to teach with popular music can be taken up on two fronts: college teacher education programs, which have opportunity to reach pre-service teachers and in-service teachers who are in graduate school; and professional development programs, offered by school districts and music education organizations. In this article, I have shared how one course at my university has broadened the musical horizons of undergraduate music education majors to better acquaint them with the processes of vernacular music making. This is but one small step. Moving forward, I would like to see music teacher education become more distinct

from the training of music majors who are primarily performers. While performing musicians surely benefit from becoming experts of a single instrument or musical style, music teachers need greater breadth in their acquired knowledge and skills. College curricula could broaden to provide creativity learning to all music education majors, not just those with a particular interest in jazz or composition. Performance experiences could include more improvisation, playing by ear, and chamber music, in which students can develop musical decision-making, interpersonal relations, and cooperative learning.⁷

In-service teachers can also find opportunities to engage in these kinds of learning experiences. In many school districts, music educators have a voice in planning the in-service training they receive. Those interested in growing their vernacular musicianship may need to "think outside the box" in finding clinicians for such professional development. Some of the traditional sources of presenters (e.g., college music education faculty!) may not be the best places to look. Instead, consider approaching accomplished vernacular musicians in your area who have a particular knack for sharing their music with others. Also, "School of Rock" community programs have been sprouting up across the nation, seeking to meet a need that schools have too often ignored. People involved in these programs would likely welcome the opportunity to work with school music teachers. Finally, many schools seem to have non-music teachers who are active vernacular musicians, perhaps gigging weekends in a cover band or playing in their church praise bands. They may not be qualified to oversee an entire school music curriculum, but they could likely help you expand your knowledge of popular music making.

Teachers may also choose to grow their vernacular musicianship outside of any formal professional development venues. This is not leading up to an exhortation to "Go practice!" with all the negative associations that tend to go with that. In fact, the types of activities that develop the skills of popular music occupy many people's leisure



time. This means playing or singing only the songs you really love, or setting to music some lyrics you've written to express something from your heart. There's also much benefit to be had in playing music by ear, whether it's learning a solo from a recording or just noodling on your favorite instrument.⁸ For many of us formally trained musicians, it's difficult to shake the expectation we have for ourselves to *work hard* at our craft, and have the *discipline* to practice what's good for us. But authentic popular music making—like natural childhood play—is driven by intrinsic motivation and an almost primal desire for personal expression.

Ultimately, what is most needed from music teachers is an attitude of willingness to grow musically. We should not let any gaps in our own musicianship deprive students of meaningful learning opportunities. Teachers who use Orff Schulwerk recognize the value of giving up absolute control of a classroom so that students may employ their own creativity and natural musicianship. Similarly, we need not be expert rock musicians, ear players, improvisers, or composers to bring these experiences to our students.

Some of the music education

graduates I've worked with are now in the field and have put this advice to the test. They have drawn upon their fledgling popular music skills to offer similar creative opportunities to their young students. One elementary music teacher recently shared with me some of the things she's doing. She's used the blues to involve her fifth graders in vocal improvisation, she's guided a class-composed rap of the school's behavioral rules, and she's programmed a student-initiated Michael Jackson tribute, complete with the "Thriller" dance. Another former student, now a high school choral director, departed from traditional practice by dividing up an ensemble into smaller a cappella groups, in which students arrange their own songs. He emailed me to say, "It's been pretty awesome to see how excited they are about learning." He was specifically struck by how frequently students come to school early and stay late to work on notating their arrangements in the school computer lab.

Music educators who integrate vernacular musicianship into their teaching believe it makes them more effective guides for student learning. Perhaps this is accomplished by increasing their range and flexibility, both as musicians

and as teachers. Popular music routinely interfaces with poetry (lyrics), expressive movement and dance, and visual/artistic aspects of performance. A premium is placed on being multifaceted. Similarly, flexibility and breadth of knowledge is extremely important as a teacher.⁹ Creative lesson planning must be accompanied by responsiveness to student performance, which usually requires mid-lesson improvisation to get the most out of the learning experience. This is yet another way in which the authentic creative processes of popular musicianship lend themselves well to effective music education. ■



Robert Woody teaches courses in music education and music psychology at the University of Nebraska – Lincoln. His research focuses on cognitive aspects of music learning, including expressive performance skills, ear playing, and vernacular musicianship. Recent publications include a study in the *Journal of Research in Music Education*, and a chapter in the *Handbook of Music and Emotion*. He is also an author of *Psychology for Musicians*, and the creator of the Web site *BeingMusicalBeingHuman.com*.

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3. Recent publications addressing how vernacular musicianship can be applied to music teaching practices include: Lucy Green, *Music, Informal Learning and the School: A New Classroom Pedagogy* (Aldershot, UK: Ashgate, 2008); Sheri E. Jaffurs, "The Impact of Informal Music Learning Practices in the Classroom, or How I Learned to Teach From a Garage Band," *International Journal of Music Education* 22, no. 3 (2004): 189–200; John O'Flynn, "Vernacular Music-Making and Education," *International Journal of Music Education* 24, no. 2 (2006): 140–147; Robert H. Woody, "Popular Music in School: Remixing the Issues," *Music Educators Journal* 93, no. 4 (2007): 32–37.

4. John Baer, "Is Creativity Domain Specific?" in *The Cambridge Handbook of Creativity*, ed. James C. Kaufman and Robert J. Sternberg (New York: Cambridge University Press, 2010): 321–341.

5. Maud Hickey, "Can Improvisation Be 'Taught'? A Call for Free Improvisation in Our Schools," *International Journal of Music Education* 27, no. 4 (2009): 285–299.

6. Among research studies on positive group dynamics are: Randall E. Allsup, "Of Concert Bands and Garage Bands: Creating Democracy through Popular Music," in *Bridging the Gap: Popular Music and Music Education*, ed. Carlos X. Rodriguez (Reston, VA: MENC, 2004): 205–223; and Christopher McGillen and Ros McMillan, "Engaging with Adolescent Musicians: Lessons in Song Writing, Cooperation, and the Power of Original Music," *Research Studies in Music Education* 25 (2005), 36–54.

7. See also Scott E. Emmons, "Preparing Teachers for Popular Music Processes and Practices," in *Bridging the Gap: Popular Music and Music Education*, ed. Carlos X. Rodriguez (Reston, VA: MENC, 2004): 159–174.

8. Research providing evidence for ear playing as a foundation for other performance skills: Gary E. McPherson, Michael Bailey, and Kenneth E. Sinclair, "Path Analysis of a Theoretical Model to Describe the Relationship among Five Types of Musical Performance," *Journal of Research in Music Education* 45, no. 1 (1997): 103–129; Robert H. Woody and Andreas C. Lehmann, "Student Musicians' Ear-Playing Ability as a Function of Vernacular Music Experiences," *Journal of Research in Music Education* 58, no. 2 (2010): 101–115.

9. Rhoda Bernard, "Finding a Place in Music Education: The Experiences of Music Educators with Non-Traditional Backgrounds" (paper presented at the Suncoast Music Education Research Symposium, Tampa, FL, February, 2011).

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From Old School to New Schulwerk: Addressing Sound Worlds of Contemporary Popular Music

BY EVAN TOBIAS

sometimes imagine a scenario where Carl Orff is alive today in the United States and first developing the Schulwerk amidst a vast landscape of music and YouTube videos, at one moment experiencing Willow Smith whipping her hair back and forth and at another bobbing his head to Rihanna or Jay-Z. How might he interpret and incorporate the contemporary sound worlds of popular music? How might the rhythmic flow and produced beats of rap music filter into his musical sensibility? What connections might he make between the latest dance and music to which it is performed? Upon witnessing children performing covers or arrangements of their favorite songs without adults' assistance, what might Orff think about how music can be learned?

While knowing exactly how Orff would develop his approach based upon today's popular music and culture is impossible, it is worth considering the implications of popular music, its sound worlds, and how people engage with and practice it. Elementary music educators and specifically Orff Schulwerk specialists might then consider potential modifications, extensions, and transformations of how we teach to evolve with contemporary music and society.

POPULAR MUSIC AND THE ELEMENTARY CLASSROOM?

Given popular music's reputation for explicit lyrics and imagery portraying subject matter that is overtly sexual, illegal, or violent, some question whether it is appropriate for the elementary classroom. Determining whether to include a particular musical selection may depend on its content; the social context of the music, classroom, and community; and how one plans to

integrate the music. When focusing solely on songs with problematic lyrics or imagery, educators may lose sight of the varied music that could work brilliantly in classrooms. By taking the time to become familiar with the wide range of existing popular music along with researching radio edited or "clean" versions of music, music videos, lyrics, and reviews available online, music educators can make informed decisions about specific music and media to include or exclude. Educators might even facilitate a process in which mature students address and critique lyrics that promote a disagreeable worldview and perhaps even re-create the music from students' perspectives. For example, students might rewrite a song that casts a woman in a negative light in a way such that the woman is portrayed as the protagonist.

Aside from problematic lyrics and imagery, many aspects of popular music partner naturally with characteristics of elementary music classrooms. Popular music is often connected to movement, largely learned and practiced aurally, conducive to improvisation, and often contains rhythmic and pitched patterns that could be performed on a number of classroom instruments. Delving further into the music, however, we find nuances and aesthetics that differ from the musical content, ways of conceptualizing music, or teaching approaches found in traditional classrooms. This might range from the relationship between a produced beat and how one raps over it to the role that reverb or spatialization of a mix plays in expressing loneliness or exuberance in a recorded song.

When discussing Alfred North Whitehead's concepts of romance, precision, and generalization in terms of the Orff approach, Doug Good-

kin provides a helpful framework for integrating popular music in the classroom.¹ Romance in action, according to Goodkin, is "a process of discovery, of curious thoughts, of shaping questions, of seeking answers, and devising new experiences in which the children are allowed to act, see, and hear for themselves."² He explains that "precision in music education means learning the concepts and vocabulary of the musical lexicon"³ and generalization is the application of students' new understanding in a musical context. What does this mean for popular music in the classroom?

Designing environments conducive to students' romance in action of and precision with popular music requires knowledge of the related concepts, lexicon, and contexts through which people engage with these musics. This means considering the contemporary sound worlds that inform popular musics' creation and practice along with understanding the nuances and musical aspects that characterize and differentiate its varied genres and sub-genres. Whether addressing rock, rap, or reggaeton, knowledge of these musics' sound worlds is key to developing precision and relevant generalization of our own and students' engagement with popular music.

We might therefore (1) consider how precise the concepts and skills included in our classroom are for popular music and (2) approach popular music in ways that apply closely to students' lifelong musical engagement. This means being willing to ask questions such as: How are the drones, patterns, and progressions that infuse my curriculum appropriate and relevant to today's popular music? To what degree are students' generalizations and interactions with popular music in my

classroom representative of how it is practiced and engaged with in society?

FROM BORDUNS TO BREAKBEATS? BROADENING AESTHETIC FRAMEWORKS

To expand our classroom practice, we might investigate new ways of understanding and listening to popular music. In the case of rap music, for example, we might consider an aesthetic of flow, layering, and rupture.⁴ Flow, or the way one performs over an instrumental part called the beat, encapsulates a rap artist's rhythmic sensibility and interaction with the beat in ways that play with the feel of time, listeners' expectations, sense of movement, tension, and release through sustained motion and energy.⁵ The layering of sounds, ideas, and images are also critical to rap music's "sound" as are ruptures or breaks in movement created by producers, DJs, and MCs. Taken together, flow, layering, and rupture can be considered one way of understanding sonic aspects of rap music.

Infusing elementary music classrooms with the sound of popular music does not mean replacing music that is currently present. Folk, classical, and popular music can coexist and intersect.



Using the familiar Schulwerk concept of elemental or simple rhythmic or pitched patterns in the context of this aesthetic may hinder students from developing a sense of flow and rupture given the holistic nature of how one

uses phrasing, rubato, changing patterns, accent shifts, rhythmic cadences, and dramatic pauses when rapping. Similarly, a focus on functional harmony or intonation makes little sense in the context of most rap music. The disconnect between popular music sound worlds and those of elementary music classrooms may explain why much of the "rap" music published and performed in school contexts sounds metric, quantized, and curiously unlike rap music that has occurred over the past decade. In other words, we might evaluate the precision of how we integrate rap and other popular musics to generalize and connect more closely with their sound worlds. If we are to take Goodkin's and Whitehead's notion of precision seriously, we might observe differences between music upon which the Schulwerk is based and contemporary sound worlds to consider how the musical lexicon developed extensively through Orff workshops might not be the most appropriate or adequate to address popular music.



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Infusing elementary music classrooms with the sound of popular music does not mean replacing music that is currently present. Folk, classical, and popular music can coexist and intersect. The following three approaches are potential starting points to integrate popular music and related sound worlds with what currently exists in the music classroom: (1) incorporating popular music recordings; (2) expanding classroom instruments and equipment to include those commonly used in popular music contexts; and (3) re-interpreting folk, classical, and other musics through popular music aesthetics and practices.

INCLUDING POPULAR MUSIC RECORDINGS

Music teachers must think deeply about their criteria for determining what music to include and exclude in their classrooms. Doing so for popular music requires additional thought and research to account for age-appropriate content, specific aesthetic qualities, and related musical practices. Recordings can be used in settings ranging from students creating their own versions of popular music to mapping out a song's structure through movement. Recordings of popular music instrumental tracks or "beats," used by MCs to rap over and by those creating remixes, can provide a sense of the music without the presence of problematic lyrics. Using instrumental tracks, which are available online, provides a direct connection to the sound worlds of popular music over which students can rap or improvise on classroom instruments. This could provide students opportunities to develop a sense of flow and rupture through experimenting with their creative use of rhythm, dramatic pauses, and accent shifts while exploring musical concepts in a real-world musical context.⁶

EXPANDING THE INSTRUMENTARIUM

If students can practice cross-mallet technique on barred instruments why not crossfader patterns on turntables?⁷ If we expect children to discriminate between trumpet and flute timbres why not between Autotune or reverb effects

Resources

Starting Points

Familiarize yourself with what is popular:

- <http://www.billboard.com>
- <http://www.mtv.com/>
- <http://www.hypem.com>
- <http://www.pitchfork.com/>

Research this music using sites and search engines such as:

- <http://www.wikipedia.com>
- <http://www.youtube.com>
- <http://www.google.com>
- <http://blogsearch.google.com>

Developing Understanding

Search book purchasing sites for texts on the various artists, genres, and techniques you discovered during your research. Look at the following organizations and their suggested resources:

- International Association for the Study of Popular Music (IASPM)
<http://www.iaspm.net/>
- IASPM US Branch
<http://www.iaspm-us.net/>

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- Temple University Media Education Lab Copyright and Fair Curricular Materials
<http://mediaeducationlab.com/curriculum/materials>

For additional information and resources related to popular music/culture and music education, the author's blog can be found at <http://musiced.net/etobiasblog>.

processing? Imagine the creative possibilities when MIDI controllers connected to laptops are performed in conjunction with metallophones, electronic drums are played along with tubanos, and digital effects processors manipulate the sound of any instrument.

Many instruments and devices used to create popular music can expand timbral palettes and encourage experimentation. Laptops, tablet computers, and electronic instruments or devices can be viewed as contemporary "classroom instruments" and used in a music room or transported on a cart. Effects

processors afford direct access to create and transform sounds while electronic drum pads provide abounding percussion sounds triggered by hitting or tapping a rubber surface. MIDI controllers interface with music software allowing students to manipulate musical parameters by moving sliders and knobs just as a DJ or performer might. These types of instruments, devices, and controllers allow even the youngest students to create and manipulate music that relates to the timbres found across the popular music spectrum. Whereas some people might view these

instruments and devices as complex technologies with high learning curves, children may see opportunities to learn and play through exploration and trial and error. The instrumentarium of the twenty-first century might therefore be expanded, amplified, and processed.

RE-INTERPRETING MUSIC: TWENTY-FIRST CENTURY PARTNER SONGS AND ARRANGEMENTS

Viewing and listening to the countless re-interpretations of popular music across the Internet, such as remixes and mashups, offers a fascinating look into contemporary musical engagement. To create a remix, one takes an existing song and adds new instrumental parts, vocals, stylistic changes, or uses other means to modify the original version but keep it recognizable. Mashups consist of two (or more) musical works that are combined to create new composites. The juxtapositions and relationships between seemingly different musics highlighted in well-

crafted remixes and mashups offer new and exciting ways of listening to and experiencing music.

To gain a sense of the techniques and musical decisions involved in these ways of engaging with music one might (1) search YouTube or a site that sells music to find examples of official and unofficial remixes and mashups, (2) listen to the original versions of the songs that were used to create the mashup/remix, (3) alternate between listening to the original music and remix/mashup to better understand how the material is used and transformed. Musicians such as DJ Earworm and Gregg Gillis (aka Girl Talk) are particularly well known for their exemplary mashups. Musicologist, Wayne Marshall regularly posts mashups and describes the process on his blog.⁸ Using the YouTube search bar one can simply type the name of a popular song along with the words “remix” or “mashup” and “tutorial” to find a wealth of resources.

While some might shake their heads at the idea of third graders creating

mashups or fourth graders remixing songs, these musical practices are already present in elementary classrooms, though in different forms. Mashups have long appeared as partner songs while Orff arrangements might be considered variations of the remix. A key challenge of creating twenty-first century partner songs (mashups) and arrangements (remixes) of popular music in the elementary classroom, is doing so in the context of contemporary sound worlds. This is possible, however, if classrooms include popular music recordings and expanded instrumentariums. Furthermore, while it is possible to create arrangements, remixes, or mashups of popular music for classroom use (assuming copyright law and fair use doctrine are observed), students can benefit from working collaboratively with your guidance to figure out how to play and re-interpret music of their classrooms and world outside of school.⁹

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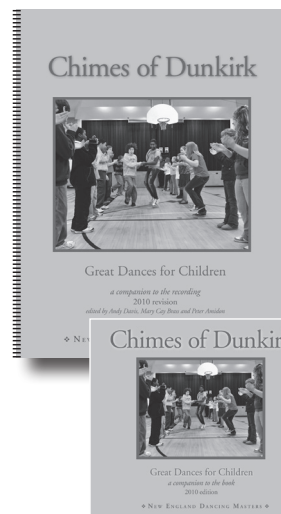
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Sam as electro pop or *Parw Paw Patch* as Southern-style hip hop offers new ways of exploring, interacting with, and learning music. This type of musical practice provides students opportunities to think creatively and explore sonic possibilities while building a foundation for lifelong engagement with the music that surrounds them outside of school.

NEW SCHOOLING: MUSIC EDUCATORS' (POPULAR) MUSIC EDUCATION

Music educators might approach gaining expertise in popular music with the same curiosity and zest for inquiry that they hope to spark and encourage among their students. This may mean moving beyond your comfort zone. Luckily, numerous Web sites, books, and magazines along with organizations such as the International Association for the Study of Popular Music can provide helpful starting points for your education.

I suggest considering the following six questions to guide your exploration of popular music when deciding what to include in your classroom: (1) What is currently popular? (2) Of what styles or genres is this music representative? (3) What are the salient characteristics of this music and how might they differ and/or correspond to traditional Western classical musical frameworks? (4) What additional information and contextualization is important to understand and appreciate this music? (5) Is this music appropriate for my classroom and community? (6) How

Gaining awareness of what is popular can begin by discussing with students their musical interests.



might I approach and integrate this music and/or its characteristics in the classroom?¹⁰

Gaining awareness of what is popular can begin by discussing with students their musical interests. Educators can use this information in conjunction with Web-based resources such as Billboard.com, iTunes, and YouTube, which provide immediate access to the most popular music of the moment. Both iTunes and Wikipedia can serve as springboards for additional research by providing information ranging from the genre to the history of a particular musical selection. Researching, listening to, and engaging with popular music will assist in developing knowledge of the characteristics and information related to genres, styles, producers, and artists that can inform our practice. This deeper understanding will also help to avoid framing popular music in terms of traditional music theory and Western classical music regardless of other aesthetic sensibilities that may be present. We might then address popular music through romance, precision, and generalization from a more knowledgeable position with integrity.

Carl Orff suggested the importance of pedagogy being “never quite finished, in flux, [and] constantly developing.”¹¹ This means questioning the degree to which the Orff approach and its corresponding teacher education courses (also known as certification levels) adequately address teaching and learning popular music. We might therefore consider an evolution of the Schulwerk and elementary music education to address changes in the varied sound worlds or musical landscape of our society. After all, our students will be the next generation of beat makers, DJs, performers, remixers, or societal members pursuing lifelong engagement with music. Therefore, our classrooms ought to reflect, or at least incorporate, the music and ways of being musical found in contemporary society with our pedagogy adequately addressing popular musics’ sound worlds and students’ potential to thrive as musicians of today and the future. ■



Evan Tobias is assistant professor of music education at Arizona State University and heads the Consortium for Digital, Popular, and Participatory Culture in Music Education (CDPPCME) @ ASU. Prior to his appointment at ASU, he taught middle school instrumental and general music in New York. Evan's recent research focuses on creative uses of technology, issues of social justice, expanding beyond traditional music curricula, and approaches to integrating popular culture and music in music classrooms.

1. Doug Goodkin, “Orff-Schulwerk in the New Millennium,” *Music Educators Journal*, 88 (2001).
2. Ibid, 20.
3. Ibid.
4. Tricia Rose, *Black Noise: Rap Music and Black Culture in Contemporary America*. (Hanover: University Press of New England, 1994), 38.
5. Ibid.
6. For additional information on engaging with concepts in musical contexts, see Eunice Boardman. (ed), *Dimensions of Musical Learning and Teaching: A Different Kind of Classroom*. Reston, VA: MENC, 2002; Jackie Wiggins, *Teaching For Musical Understanding*, 2nd ed. Rochester, MI: Center for Applied Research in Musical Understanding, 2009.
7. See DJ A-Kidd who has been DJ’ing since he was five years old: http://www.youtube.com/user/DJJPGUNNz#p/u/13/iDNWD_TyxwA.
8. See <http://wayneandwax.com> and click on the mashup tag for examples of mashups with analysis on Wayne Marshall’s blog.
9. See the Musical Futures Project for examples of how secondary students in the UK create their own versions of popular music: <http://www.musicalfutures.org.uk/>.
10. The facets model for planning instruction around musical selections can assist in this process. See Janet Barrett, Claire McCoy, and Kari Veblen, *Sound Ways of Knowing: Music in the Interdisciplinary Curriculum*. New York: Schirmer Books, 1997.
11. Carl Orff, “The Schulwerk-Its Origin and Aims” *Music Educators Journal*, 49 (1963), 69.

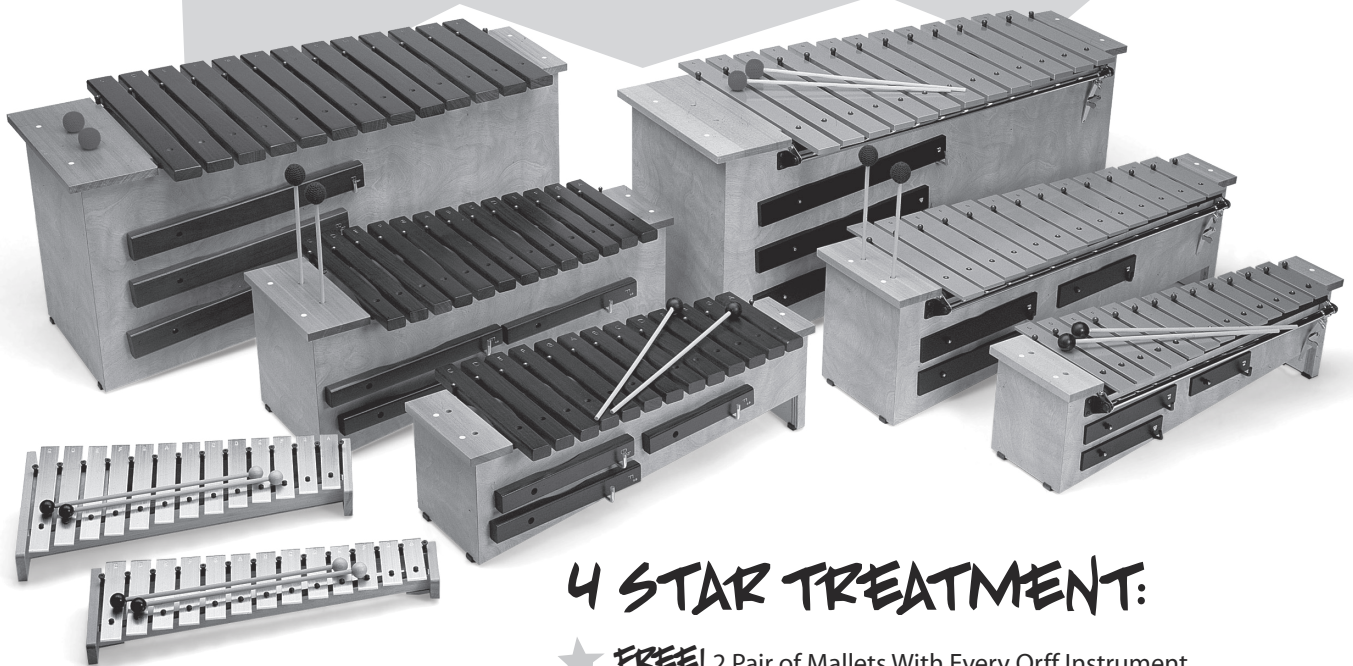
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What Kids Really Love!

BY VICTORIA REDFEARN CAVE

When I work with teachers, a question comes up frequently: how can I get my older kids to move? Many Orff teachers feel comfortable integrating movement into their early childhood and young elementary classrooms, but working with fourth, fifth, and sixth graders can be another matter entirely. At these insecure times, it can be tempting to abandon the “elemental experience” in favor of a more pop-based approach to the music classroom. I have been known to even dress a little “cooler” on the days I teach older children, not wanting to admit that I am willing to use any “move” I have to get their attention and not get literally “tied-up” during my lesson.

With that said, I have had much success in my school with engaging older children in creating their own dances based on twentieth-century art. I know some of you are thinking—dance and abstract art, “she must teach strange kids.” Actually, I have found that using visual art as a beginning to movement is a more effective plan than saying, “Today we are going to dance.” In addition, I have rarely met a fifth-grade boy who did not want to *move*! So, here is what happened one particular January when it was cold and we needed to move. Don’t tell, but we even ended up using *pop music* in an elemental lesson!

STEP #1: THE INSPIRATION

Despite the cold weather, January is actually a fantastic teaching time. One of my main benchmarks in fourth, fifth, and sixth grades in January is to teach children how to choreograph. But, how would you feel if you were in fifth grade and someone asked you to move the way the music makes you feel? In my years of teaching, this is a recipe



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Steps for Making a Movement Piece

1. The Inspiration: What inspires you to move?
2. The Terminology: What movement words do you see?
3. The Rehearsal: Does your form work? Do you like your movements?
4. The Decision: Do I add music to my dance or not?

for either an MTV video display, faces blinking and crickets chirping, or children revolting. On the other hand, I have personally witnessed many children light up when asked, “Who would like to draw today?” Although many adults can be intimidated at the prospect of creating a piece of art, most children feel that this medium is very concrete, non-threatening, and extremely relaxing. So, in January, when nobody had had a chance to move

much, or go outside, we decided to look at paintings by Wassily Kandinsky and draw! This was our first step in a three-part process that I often use with creating dances with children.

STEP #2: THE TERMINOLOGY

So, everyone is drawing, all is well so far, but where is the dancing? Would now be a good time to find some music? Contrary to my musical training, I usually begin creating dances with children and adults *without music*. Sure, it is common to begin with music and then add a dance, I, however, have found that injecting music first can set the tone for the dance, or even worse, make the dance the “second place” winner, instead of the focus of the lesson.

No music? Fourth, fifth, and sixth graders? This prospect sounds a bit daunting for a music teacher. For help, I always look to a book called *Creative Dance for All Ages*. In this text, author Anne Green Gilbert talks about using movement words with children. She

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finds that verbs like “jump” or “run” give more possibilities for how to move than imagery like “move like a kangaroo.”¹ In this lesson, we looked to our Kandinsky sketches to find our movement words. The children looked at their different pieces of art: “Run! Spin! Jump! Throw!” These were the shouts of many fifth-grade boys who actually wanted to do these movements and did! Now, the class definitely did not look like the Bolshoi Ballet, or even Alvin Ailey, but I didn’t care—they were moving!

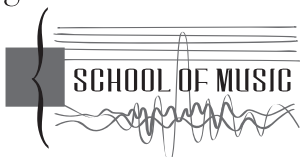
So, the classroom was moving, but no choreography was in sight. In fact, the room looked a bit chaotic. So, I took the next step—small group work—collaboration and talking! The only thing I know that upper elementary children like to do more than move is *talk*! So, this is what we did. Their task was to break up into small groups and begin to put their movement words in an order: find a beginning, middle, and end. I didn’t tell them, but now, they were choreographing! There was vigorous debate about what movements should come first. Some groups with all girls needed several reminders about collaborative work, but again, most of them were happy for the opportunity to talk with friends and move.

STEP #3: THE REHEARSAL

So, right about now I have to clarify that this process did not necessarily take place in one neat and tidy thirty-minute lesson. This sequence of steps can happen over a course of a month, and can even be a warm-up section of a subsequent lesson.

Step #3, however, is the step that is often overlooked and takes the longest. Typically, teachers say, “Who has something to share?” The children share their movements, applaud, the teacher talks, and then voila, lesson complete. However, the real action happens when children show each other their form, the “beginning, middle, and end”; then other children comment, then they rework the piece, and then they repeat the process. This technique can be seen sometimes in a writer’s workshop or a community

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meeting—now made popular by the anti-bullying campaigns, but the exercise rarely actually happens in the music classroom.

Why even do this? Isn't it easier to share, applaud and check the "dance with children" part of your "state standards" off your list? One of my mentors recently reminded me of an important characteristic of a Schulwerk class: Orff teachers actually care about what children think and want to hear students' artistic thoughts. Students share their opinions with their small group and with the class as a whole, and the teacher does not have a "right" answer at the end!

STEP #4: THE DECISION

So, wait a minute, no right answer? A discussion with students? That takes time. And still no music? At this point, most teachers are thinking that the decision to "stop" sounds good. In truth, however, this is where it gets really interesting. The question is: should we add music to our dances or not?

Students had already come up with ways to move their bodies based on their Kandinsky drawings. They had even come up with a beginning, middle, and end for their movement words. They had shared the movements, discussed form, and come up with some final ideas. So, add music? At that moment, I made an unusual decision to grab my CD case that contains my personal eclectic collection. As an Orff teacher, typically, I might have added a xylophone piece, used the voice, or composed a piece. This time, I wanted students to focus solely on the dance and how music can or cannot alter it. I also desired to make the process both playful and spontaneous.

So on any given day, my CD collection has a very strange amalgam of genres: everything from Respighi's *Ancient Airs and Dances*, to Alison Krauss, to Pink, Shakira, and Black-Eyed-Peas. I started playing tracks and had students perform the same choreographies over and over again. Everything came out of that case, and yes, even pop music: Beyoncé, Coldplay, and Enrique Iglesias. What pieces fit, and why? How did the music change the



ANGELA SAUNDERS

dance? Can you dance without having the music change it? Do you like the dance better in silence?

Sometimes, it is difficult for a teacher to know what to say when leading open-ended student discussion and critique. A literary program for children called Junior Great Books offers some suggestions for leading such discussions. They describe a system of "shared inquiry," where the teacher asks an interpretive question. According to this method, an interpretive question is one where: (1) students will have more than one answer; (2) students can support an answer with evidence; and (3) teachers will genuinely be interested in the answers to the original question.² These sound like the kind of questions posed in a high-level artistic experience, or questions that are present in "elemental" classrooms when composing or choreographing.

The interesting part of this student discussion was the presence of pop music. The fourth, fifth, and sixth graders had already established their dances without music. They probably had preconceived notions about certain pop music which would change the dances. I call it the "conga line effect." With a popular piece, the driving beat and powerful character usually takes whatever dance existed in the first place and turns it into a conga line. Can the students maintain the elements of their dances—space, time, and weight—with

the presence of the pop music? Is it interesting to the viewer? Why? Is there a difference between seeing the dance in silence? How do different songs affect the same dance? What if my dance was slow and smooth and the music is fast and driving? Is this okay? I could see those twenty-first century connections working. These were not linear conversations; they were discussions filled with spirals, cross-connections, and both brain hemispheres firing.

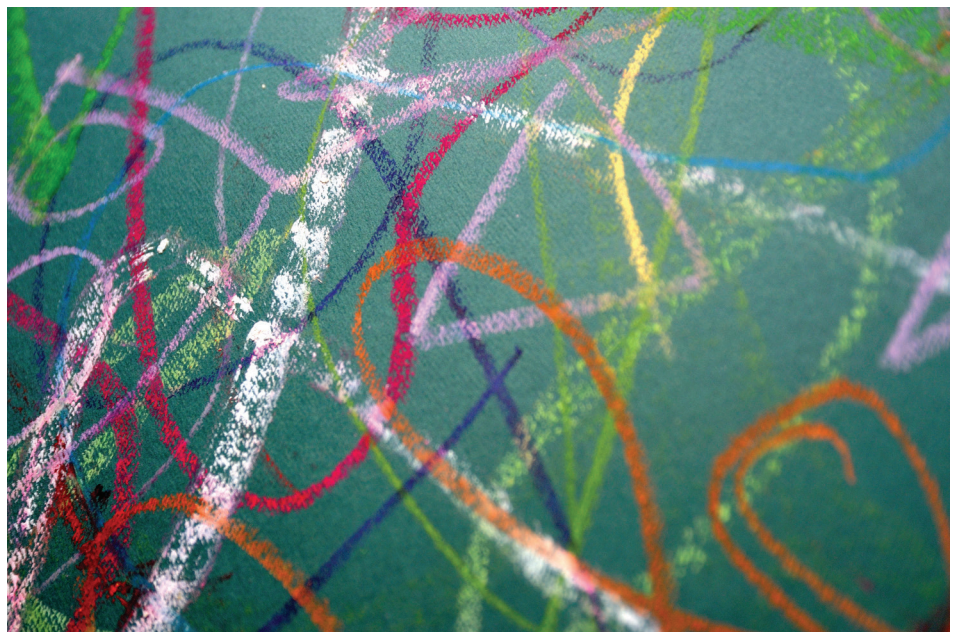
When all was said and danced, they decided that two groups should perform their dances with music. One piece was by a group of girls and was accompanied by Annie Lennox's *Little Bird*. The other choreography was a group of boys whose piece was accompanied by a popular Indian fusion piece, *Frequent Flyer Bombay*. At that moment, my "elemental" conscience was satisfied. Their dance experience had come entirely from their own making, and they had had a vibrant discussion about their decisions for the performance. In the end, it was an aesthetic decision we were all excited about, but not because we played the latest pop hit and they loved it from the beginning, but because they were participants in the elemental journey and aesthetic decisions.

THE ANSWER

How does one engage older students in dance? The lesson I described occurred

about a year ago. Last December, one of the boys from the dance asked, “Can we do that lesson again? You know the one, where we got to make up our own dances?” I found it fascinating that the fifth-grade boy asked for the experience by asking to repeat the act of creating a dance, not by asking for the popular music. So what exactly did he love? Judging by the energy in the conversation, my thoughts were that he loved creating a piece and then having a discussion and choices about the outcome; in other words, moving, and talking.

Current educational research supports the idea that creating opportunities for choice in a classroom contributes not only to greater cognition, but also positive student disposition—something Orff teachers have known instinctively for awhile. Angeline Lillard from the University of Virginia writes in her book *Montessori, the Science Behind the Genius*, “Research in psychology suggests that more freedom and choice (within a carefully designed, ordered structure) are linked to better psychological and learning outcomes.”³ Sometimes the order and structure that Lillard speaks of can take the shape of content knowledge. The students in this lesson were not trying to comment or present “evidence” from nothing. I did not turn on a CD and say “dance the way the music makes you feel.” Instead, the students had studied choreographic terms, explored elements of time, space, and weight, and had numerous opportunities to experiment with form. Cognitive scientist Daniel T. Willingham states in *Why Don't Students Like School?* that critical thinking is more rich when students have background knowledge. For instance, if a teacher asks, “What is it like to live in a rain forest?” They might answer, “rainy.” However, if the question is asked at the end of a unit on rainforests, the answers might be descriptions of habitats, animals, climate descriptions (i.e., much more rich, deep, and vivid).⁴



ANGELA SAUNDERS

Creating opportunities for choice in a classroom contributes not only to greater cognition, but also positive student disposition



Author and creative activist Ken Robinson states in his book, *Out of Our Minds: Learning to Be Creative*, that to develop new strategies for learning in the twenty-first century, education needs radical new strategies: “We won’t survive the future simply by doing better what we have done in the past. Raising standards is no good if they’re the wrong standards.”⁵ So, the next time you ask yourself, “How do I get my older students to move?” or “Why should I take the time to ask involve my students in a discussion?” remind yourself that they love to move, to talk,

to collaborate, and to choose. Give them permission to do so, and consider having them choreograph movement inspired by contemporary visual artists, by their own drawings, by single words, and without music. Consider playfully bringing your own collection of music tastes for them to make aesthetic choices for and against your playlist. They will be appreciative, motivated, and more importantly, about to “pop” with excitement! ■



Victoria Redfearn Cave graduated from Indiana University and has been teaching music, movement, and choral studies since 1993. Cave completed her Orff Levels at George Mason University and studied at the Orff Institute in Salzburg, Austria. She is a summer faculty member of the Orff Schulwerk Training Program at George Mason University and University of Northern Colorado. Most recently, she has been co-curriculum director at Mountaintop Montessori. In the fall, she will begin teaching middle school music at St. Anne’s-Belfield School in Charlottesville, Virginia.

1. Anne Green Gilbert, *Creative Dance for All Ages* (Reston, VA: American Alliance for Health, Physical Education, Recreation & Dance, 1992), 45.

2. The Great Books Foundation, *What is Shared Inquiry?* (Chicago: The Great Books Foundation, 2010), 2.

3. Angeline Stoll Lillard, *Montessori: The Science Behind the Genius* (New York: Oxford University Press, 2008), 30.

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Finding Your Groove with Popular Music through Video Game Technology

BY ANN C. CLEMENTS

Music is a universal behavior. It is at the very essence of what it means to be human. Music is hailed as a source of personal and collective identity, a means of individual expression, and a social fact.¹ Its presence within the lives of young people is inarguably common to all children regardless of cultural background or formal music experience or training. It can be said that we may never be as “in tune” with music as we are during our elementary through high school years, when music often becomes the soundtrack to our daily lives. The situated meanings that surround musical experiences for children and youth are often deeply rooted, both sonically and culturally, and become not only part of their musical selves, but also part of their entire or complete selves, with the music helping to define who they are, what they believe in, and who they hope to become.

Popular music surrounds our young people on a daily basis. Their intake of these sonic experiences influences the ways in which they feel, listen, and think about music, and even the way they “do” music—that is, how they approach musical listening, play, performance, composition, and improvisation. Many of our children are already participating in performing activities such as preliminary rock, rap, and popular music games and bands. Still others “dance the music” because it is the sound they hear on the radio, on the Internet, among friends, and where they hang out. Yet many others elect to play musical video games in order to express their musical interests. Popular music is the music of their active engagement and, as such, these students have much to bring to the table regarding what music is, how it is made, and why it is important.² By giving students a voice about the music they know so intimately, they receive validation for who they are

The issue is not how to make artistic activities useful, but to make useful activities artistic.



musically. In some circumstances, this voice-giving may be the bridge that connects together new and old paradigms of music teaching and learning.

It has been estimated that only about 20 percent of high school students in the United States are participating in formal music instruction.³ When we consider this relatively low number of students electing to participate, we must ask ourselves: where are the missing 80 percent? The answer is quite simple; they’re “musicking.”⁴ However, their musical doings are happening outside of the music classroom. While we fair much better in terms of participation at the elementary level, and slightly better at the intermediate and middle school level, we must consider how many of our students would elect to be in elementary music classes if these courses were not compulsory? These are serious questions, particularly at a time when music and the arts across the country are at risk as many schools cave to the pressures of high-stakes testing, which often leaves little time for subjects not tested. In essence, how can we expect community support for school music when it had little to no value to the majority of community members when they were in school?

In order to understand what may make the most lasting impact on our students, we should take into consideration what they currently do outside

our classrooms and what they will most likely be doing musically once they leave our classrooms. Paul Lehman gets right to the heart of matter: “As I see it, education is what we have left over after we’ve forgotten the things we learned in school.”⁵ He continues by stating, “too often we make the mistake of viewing the task of being music educators as broadening the market for ‘art.’ Instead we need to end the segregation between ‘art’ and life and to blur the distinction between work and leisure ... The issue is not how to make artistic activities useful, but to make useful activities artistic.”⁶

The largest portion of music makers in this country are not found in professional or community bands, choirs, and orchestras. Instead, they are found in basements, pubs, garages, worship teams, computer labs, dance clubs, and recording studios.⁷ If our goal is to create lifelong music appreciators and performers, then we need to take into consideration their preferences, their knowledge, and their ambitions. We must also keep in mind that teaching music is just as much about the musical selections we choose to incorporate, and not incorporate, as it is about the pedagogical ways in which the music is transmitted and acquired.

Just as in society at large, many students have the ambition of being solid musicians in various venues and cultures. With *American Idol*, *Glee*, and *The Sing Off* highlighting the do-ability and validity of singing in popular music styles, *Dancing with the Stars* melding traditional styles of dance with modern musics and the overwhelming success of musical video games such as *Guitar Hero*, *Rock Band*, *Dance Dance Revolution*, and *Just Dance*, we must consider popular styles of musicking as valid forms of musical interaction. With the

Internet allowing unprecedented accessibility through audio, video, and gaming of all musics, we need to question whether music education is “keeping up with the times” and how well we are preparing all students for musical success in whatever musical traditions they choose to follow or create.

Not only must we consider the amount of time we dedicate to the inclusion of popular musics in our programs, but we must also examine the ways in which we share these musics with our students—for only when these musical forms are presented authentically within the context of their cultural meanings are they viewed as legitimate genres of music worth of study for their own sake. Popular musics are not simply stepping-stones to drag students towards the “treasured works” of the Western canon, they are musical works and traditions worthy of study on their own and may be of ever increasing value in the knowledge base of children and youth. They are the world in which our students currently live and, most likely, will continue to live in as adults.

While there has been a call for increased options and curricular expansion within the general music classroom, we have been slow to heed this call, often remaining stuck in the debate of why we should increase offerings/curricula when what we do works or by giving mere “lip service” in terms of support by lacking to provide the “how to” needed for true implementation. “We have a tendency to hunker down with our narrow preferences and limited opportunities and then, because we are dangerously irrelevant, we advocate, advocate, advocate—not for fundamental change in music education but for unquestioning support for what we have traditionally chosen to offer.”⁸

The plea for popular music as a curricular thrust has been voiced for decades, but has never fully been heeded nor taken to heart. The time is now. When we consider the aims of formal education in music, we cannot help but recognize that popular musics have all of the potential to fit the philosophy of music-in-schools: they can be listened to for their musical features, textual features, and sociocultural meanings.⁹

They can be recreated and created anew as expressions of a rich variety of melodic and tonal, rhythmic, textural, formal, and expressive possibilities. They can be experienced in the classroom within their cultural confines as many children already do, through the use of musical video games. Advances in technology through computers, gaming, and applications (apps), are making the creation and recreation of popular styles more accessible than ever and presenting popular musics in an authentic way that is applicable to the music classroom.

GAMING AND APPLICATIONS IN THE MUSIC CLASSROOM

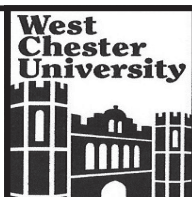
Although beneath the radar of many music educators, the year of 2008 was record-breaking in terms of music related retail. This was not due to the release of new concert dates for Taylor Swift, nor was it due to the release of Lil Wayne’s new album, *Tha Carter III*. The year 2008 saw \$1.4 billion in revenue in the music-related games industry, led primarily by the release of *Rock Band 2* and *Guitar Hero World Tour*.¹⁰ This same year, for the first time ever, the video game industry overtook the music sales industry in the United States with video games outselling all forms of music sales.¹¹

“Immersive, interactive digital entertainment, otherwise known as video game playing, has emerged as an important medium exerting tremendous economic, cultural, and social influence.”¹² Many of today’s youth spend more time playing in digital worlds than they do watching television, reading, or watching films. Gaming is a cultural force and the medium of choice for this generation and music educators need to understand this. Survey studies suggest that gaming is changing a generation’s attitudes toward working and learning, but these issues remain largely ignored by the education community.¹³

While many music educators consider games such as *Guitar Hero* and *Rock Band* as merely a means of entertainment unrelated to actual musical activity, I believe that there is great value in attempting to understand why these games have such appeal and how they might further our understanding of music learning, student



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motivation, and active musical engagement in an age when technology and popular musics have blended together in an unprecedented way.

In order to understand the uses of gaming with popular musics as a legitimate form of interaction, worthy of space within the ever increasing musical musts of the music classroom, I would like to address four main points.

1 Games are nothing new in education or music education.

There is a lengthy field of research on children and games. In particular, the study of children's playground songs and games have been studied in depth within the United States and internationally. Forms of children's musical play have been influential in the formulization of twentieth-century music education practices. Many teachers utilize traditional children's songs and games as raw material for developing musical skills and knowledge in the music classroom. The investigation of children's musical play, and the settings in which it naturally occurs, has been studied primarily in terms of transmission practices, that is to say, how children teach one another and learn from one another.

2 Video games are the media of choice for this generation.

Music education has had difficulties both philosophically and in very practical ways incorporating popular musics in the classroom, particularly in pre-

senting popular musics organically, as to keep the meanings these songs have to children intact. It's time to release ourselves from some of our traditions and begin to think about the ways in which children utilize music in their everyday lives and bring these meaning closer to the center of all we do.

3 Games shape not only what we learn, but how we learn.

Games can be collaborative, individual, and just plain fun. When learning within a game environment, the player not only learns the "rules" to successful play, they also learn how to "be" within that game environment. That essence of "being" is the key to sincere motivation, a motivation that we as a profession would be happy to encourage and emulate in all forms of musical learning.

4 Video games bridge the gap between in-school and out-of-school musicking.

The inclusion of video games within the music classroom validates what many children consider to be an important aspect of their musical lives outside the classroom. Video game use presents a valid form of modern musical play and use of popular musics. It should be noted that video games do not need to be presented within the music classroom in exactly the same ways in which children experience them outside of school. Children's experiences outside of school often involve a lot of solitary and small group play, which is fine for some classroom settings, but not for all. It is relatively easy

to take games and creatively implement them for a whole class experience. Just as we do not provide students a "center of the orchestra" experience as we cover orchestral music, it is unrealistic to expect that we will be fully authentic in presenting popular musics or video game playing in the music classroom.

Teachers who are willing to explore the uses of musical video games and applications within their teaching very quickly discover that games and children are a natural mix. Games provide children learning experiences without the monotony of having to "learn" something. Just as games have been the foundation for classroom music education practice for the past one hundred years, musical video gaming can have a place within our curriculum, adding validity and deeper meanings for children are already choosing to participate in these games without us. ■

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13. Kurt Squire, "From Content to Context: Video Games as Designed Experience." *Educational Researcher*, 35 (2006): 19–29.

Musical Video Game Review

This section will review various games and how they may be of use in the music classroom. The Wii console has been selected as the console of choice for this article due to the relatively low cost compared to the relatively high number of musical games available specifically for the Wii system. The Nintendo DS/DSi has been selected as the example handheld device as it is the most popular and bestselling handheld as well as having a large number of musical games have been created specifically for use on the DS/DSi. Please note that the Nintendo DS/DSi, which is typically a single-player game, can be broadcast onto a screen to be viewed by the entire class using a document reader or external video camera.

Full video samples of each game described below can be found on the manufacturer's Web sites. Very small video samples, more in-depth descriptions of games, and video samples of children playing these games can be found on the author's Web site, under the tab "media archives" at <http://blogs.tlt.psu.edu/projects/musicalplay/>.

REVIEW OF MUSICAL VIDEO GAMES FOR CLASSROOM USE



Movement Games

Just Dance is a music video game series developed and published by Ubisoft for the Wii console. It has a very easy application into the music classroom. Each game has over thirty tracks of music with *Just Dance 2* containing the most recent artists and *Just Dance Kids* containing tracks appropriate for the youngest of players, highlighting artists such as the Wiggles, Yo Gabba Gabba and Justin Bieber. Unlike previous dance and movement games, the *Just Dance* series does not require a complex or expensive dance pad, it simply requires use of the handheld Wii controller and space for movement.

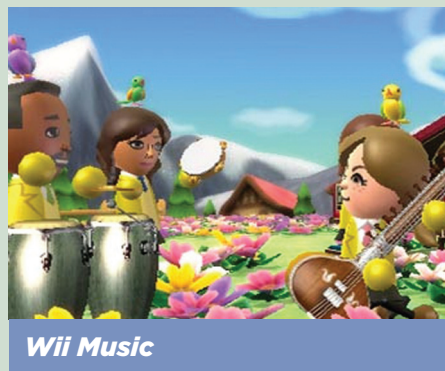
<http://www.ubi.com/US/Games/Info.aspx?pld=8104>

Music Theory

Wii Music is a free form music game for the Wii that simulates playing

musical instruments using the Wii Remote, Nunchuk (two controllers hooked together), and the Wii Balance Board (in drum mode only). With *Wii Music*, the player uses both motions and button presses on the Wii Remote and Nunchuk to control a band of up to six Wiis. Unlike other music games, *Wii Music* does not require the player to press specific buttons at certain times but only requires the player to move the Wii Remote and Nunchuk as if he or she were playing the instruments. There are multiple games within the main game. Perhaps of most interest to the music classroom is the hand bell game, which requires "ringers" to move the controller in the correct rhythm as indicated on the screen. Additionally, teachers may be interested in the music theory quiz portions of the game that requires players to answer increasingly difficult questions based on melody, harmony, chord structure, and rhythm.

<http://www.wiimusic.com>



Music Theory

Lego Rock Band is a music video game and part of the *Rock Band* series developed by Harmonix Music Systems. This game, as with other games in the *Rock Band* series, allows up to four players to use instrument controllers to play lead and bass guitar, drums, and vocals on a number of rock music songs. Similar to the *Rock Band* series, *Lego Rock Band* allows players to control simplified virtual rock instruments. Unlike the other games in this series, all of the characters, or avatars, are made from Legos, eliminating concerns about clothing and posturing. Even the song list is considerably more classroom friendly.

Classroom idea: Instead of assigning a student to play a single line, the teacher can assign students within the class to sight read the various notes in practice mode. For example, students assigned to the "green group" would be asked to sing or chant the syllable "ba" when a green note passes the toggle line. This transforms the game into a whole class rhythm-reading activity that can be adjusted by skill level.

www.legorockbandgame.com/

Music Theory/Rhythm

Rhythm Heaven is a rhythm video game for the Nintendo DS handheld video game console. *Rhythm Heaven* has the player tap, flick, and hold the stylus on the touch screen to make a beat to match the background music for the level. *Rhythm Heaven* contains 50 sub-games, each focusing on a different complex rhythmical attribute. While the songs used within this game may not be familiar, they

do consist of Japanese style pop songs to techno beats and rhythms. From filling robots with four to eight beats of music, both on and off the beat, to jumping monkeys performing rhythm ostinati, it's hard to find a rhythm game that is more fun and interactive than this. Currently available for Nintendo DS only, with a 2011 release date for other platforms including the Wii, which will allow for greater ease in whole class play. www.rhythmheaven.com/



Rhythm Heaven

Music Theory/Rhythm

Elite Beat Agents is a music video game developed by iNiS and published by Nintendo for the Nintendo DS handheld game console. In this game, the player taps and drags on indicated locations on the touch screen of the DS in time to the rhythm of the music to score points, while the upper screen shows manga comic-style scenes of the fictional “Elite Beat Agents” cheering on others in tough situations through their dance moves. Highly visually attractive, *Elite Beat Agents* is a purely rhythmical game that requires the player to tap, drag, and spin the stylus in time with diverse musical tracks. The comic book theme has



Elite Beat Agents

proven to be very attractive to a large age range from young elementary through high school. <http://ds.ign.com/objects/826/826978.html>

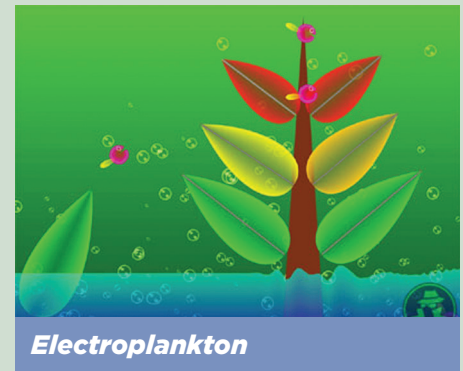
Singing

High School Musical Sing It, Disney Sing It, and Disney Sing It Pop Hits is a series of karaoke style video games featuring a number of songs by Disney-affiliated artists as well as those from shows and films. Covering tunes from *High School Musical*, to Miley Cyrus to the Jonas Brothers, the *Disney Sing It* series offers classroom appropriate song selections while incorporating music that is still current, familiar, and popular to younger students. The game allows for octave displacement. Even though the game comes with only one microphone, microphones used for other musical games will typically work with this game. There is a duet mode, allowing for “sing offs” between two players. Even though there may be a limited number of singers registering scores, the whole class can sing along for fun. <http://disney.go.com/disneyinteractivestudios/singit/singit.html>

Singing/Playing

Jam Sessions: Sing and Play Guitar is a guitar simulation software title and music game by Ubisoft for the Nintendo DS/DSi. *Jam Sessions* makes use of the DS touch screen to simulate strumming on a real guitar, while the thumb D-pad is used for selecting chords. The game allows players to play through a list of songs in order to unlock other features such as upgraded strings and new backgrounds, while “free play” allows the player to simply strum away, playing out songs or practicing without being judged. Tutorial and warm-up modes teach players how to play the game and get accustomed to the controls and the concepts behind playing the guitar. The song list contains songs from Coldplay to Johnny Cash and from the Jackson Five to Beck. However, the total number of songs that can be played is limit-

less due to the “free play” mode. If it can be strummed on a guitar it can be played in free mode. Within the classroom, one student can play, while the whole class sings along. <http://www.ubi.com/US/Games/Info.aspx?pld=5560>



Electroplankton

Arrangement / Composition

Electroplankton is an interactive music video game developed by Toshio Iwai and published by Nintendo for the Nintendo DS handheld console. It was first released in Japan, and was later released in North America and Europe. This game allows the player to interact with animated plankton and create music through one of ten different plankton themed interfaces.

Electroplankton is by and large the most interesting and unusual musical game out there. In this game there are a series of ten different plankton, with each plankton representing a different kind of musical environment. Some plankton will have predetermined pitches or timbres that players can manipulate to create their own arrangements, while others allow the player to use the Nintendo DS onboard microphone to record their own voice and then manipulate those recordings within the game. Finally, some plankton allow the player to manipulate prearranged songs, such as the themes to other video games, by mixing additional sounds into them. One of the most unique attributes of this game is that there is absolutely no point system. You play simply for the joy of creativity! <http://ds.ign.com/articles/680/680639p1.html>

That's Jane!

The Portrait Series debuted in the summer 2001 issue of The Orff Echo to illuminate the hard work and vision of the men and women who brought the Schulwerk to the United States. Recognizing the profound educational importance of the Orff approach, these men and women founded the American Orff-Schulwerk Association, built local chapters, fostered opportunities for ongoing teacher education through the establishment of national conferences and certification courses, and built a vital music education industry that serves and supports the specialized needs of thousands of Orff teachers nationwide. Perhaps their greatest legacy is that these first American Schulwerk students became our inspired and inspiring teachers, mentors, guides, and friends. They brought the passion, energy, discipline, creativity, joy, and wisdom to the classes and workshops that continue to draw hundreds of teachers nationwide. Nearly fifty years after the first North American teacher training sessions began in Toronto, the voices of these American pioneers echo with the same spirit of adventure, excitement, and commitment that took them into the heart of the Schulwerk as students.

I have seldom met anyone who has had such a deep understanding of the roots and branches of this tree we all take care of.

—Hermann Regner

Jane Frazee's vision has helped shape and define the American-Orff Schulwerk Association (AOSA) today. Teacher, author, Fulbright scholar, she has earned many accolades; she is recipient of numerous awards, including the AOSA Distinguished Service Award, Pro Merito Award from the German Orff-Schulwerk Foundation, has been three times honored by the Minnesota Music Educators Association, and her biography is now in the



Jane Frazee's vision has helped shape and define the American-Orff Schulwerk Association (AOSA) today.



second edition of *The Grove Dictionary of American Music*.

Jane brings long-established contacts with the Orff Institute and great respect for the origins of the Schulwerk, plus ample experience teaching both children and teachers, to her vision of what comprises an American Schulwerk. And

she still believes in the joy of it all. Without question, Jane's intelligence, persistence, and devotion to the cause have played a major role in bringing Orff Schulwerk to its current place in American music education.

—Mary Shamrock

BEGINNINGS

Jane Frazee grew up with the freedom to play and explore outside, discovering in the marsh, woods, and lake near her house, which she describes as “a magic place of cattails, trees, swimming holes, and nature.” The eldest of two daughters, raised in Cumberland, Wisconsin, she followed the musical paths available in a small town at that time, taking piano lessons, playing saxophone in the school band, and singing in the choir. At the University of Wisconsin (UW), she chose music education.

“By my junior year, we were introduced to methods courses which I

loathed,” she begins. “I thought I had made the mistake of my life, singing all those horrible songs I was forced to sing as a child in school. Music education in the 1950s was neither very musical nor educationally sound. It was designed to create music consumers, with appreciation of the masterworks a central goal.”

Fortunately, she fell in love with teaching during the practicum in her senior year at UW.

“The students made me laugh, and they actually enjoyed my fledgling efforts to bring music into their lives,” she says.

FIRST CONTACTS WITH ORFF SCHULWERK

Frazee began teaching in 1960 in Minneapolis at Northrop Collegiate, a private girls’ school, where she remained for twelve years. At the same time, she entered graduate school, completing her master’s degree at the University of Minnesota in 1961. In 1962, she was sent to an Independent Schools Conference in Iowa, where there was only

one music session, which was offered by Grace Nash. It was her first contact with Orff Schulwerk. She remembers helping Nash and a half dozen other teachers unpack the instruments, then “turning to page 24 of Volume I and playing ‘Ding Dong Diggidiggy Dong.’ The rest is history. My teaching became more child-centered and more fun.”

Fascinated, she went to Toronto in 1963 for a three-week Orff summer session, one year after the historic course with Orff and Keetman. She studied with Doreen Hall and Polyxene Mathèy, learning to play recorder and studying movement. At this time, the only place for more training beyond the Royal Conservatory courses in Toronto and occasional sessions offered across the United States was the Orff Institute in Salzburg. So, in 1966, Frazee went to the Orff Institute where she was invited to be a guest at the German-language session.

By 1968, the Orff Schulwerk Association (OSA) had been formed, and two national conferences had been held; Frazee attended both. She met

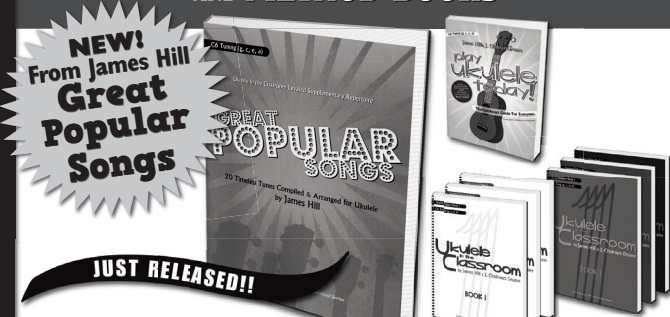
Jos Wuytack at the second conference, who was the international guest presenter. When Wuytack demonstrated a way to transfer body percussion to unpitched and pitched percussion instruments, the idea of a sequential progression began to emerge for her. She was intrigued. When Wuytack was invited to teach a levels course at the University of Minnesota in 1971, Frazee took Level I. She began teaching in the program the following year, and became the Level II instructor when Level III was added.

LEADERSHIP

Frazee was also becoming involved with the American Orff Organization, (officially renamed the American Orff-Schulwerk Association in 1970). Together with Arvida Steen, she was local co-chair for the Minnesota Conference in 1973, the first to be held in a hotel.

“The hotel personnel thought that Orff Schulwerk was some kind of infectious disease, but the pioneers who attended knew better,” she reveals. “It is a kind of infectious disease!”

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Frazeeserved on the National Board of Trustees for eight years. In 1975, she was chair of the conference in Detroit, which she says was a “coming-of-age conference where we decided to feature American material and presenters.” During her tenure as president of AOSA from 1976–77, the first guidelines were adapted for Level I, “showing how we could work together even with very strong individual convictions.”

In January 1977, Hermann Regner invited Jane to Austria to help edit Volume II of the American Orff Volumes. Schott had originally proposed the idea of the American Volumes with contributions from American Orff teachers to represent the diversity of both the teaching and the students in the United States. With her desire to create a sequential approach, it’s ironic that she was called to participate in a publication that didn’t reflect this. Frazee recalls arguing with Regner about the lack of sequence in the American Volumes. “I lost that argument,” she remembers. Yet she recognizes the value of the American Volumes toward the advancement of Orff Schulwerk in the United States and their value to teachers, who can pick and choose material that is appropriate to their needs.

MEETING ORFF

It was during this trip that Regner surprised Frazee with a visit to Orff’s house. (“Notes from a Visit with Carl Orff” in the fall 1978 issue of *The Orff Echo*). She carefully prepared questions she hoped to ask Orff and that Regner would translate. Along with others from the Orff Institute that she didn’t know, they drove to Orff’s house, a farm outside of Munich. There was Keetman, waiting to greet them. Putting her arms around Frazee, Keetman handed her one of her handmade shawls, an original piece. Although very shy, her gesture of friendship was warm and welcoming. Leading Frazee into Orff’s studio, she showed her around, then left her to explore on her own. There were Japanese gongs, the old *water* glasses used to perform melodies, manuscripts.

Suddenly, Orff appeared, filling the



Jane Frazee

room with his presence. “I was dumbstruck. He hugged me, and then it was time for lunch,” she recalls. Stepping over a large dog, past the photographs and pictures of ancestors in military dress, they sat down. Frazee cannot recall a single thing they ate, but remembers sitting next to Orff, watching him feed a cat from his plate throughout the several courses. After lunch, they retired to the living room where she was able to conduct her interview.

“I was interested in knowing how he ranked his educational work with his compositional work, but before my question was translated, Keetman made it clear not to pursue this,” she says. “I then asked about his music and *Carmina Burana*. He said he had no idea what would last, and was happy that his music gave life to that wonderful poetry.”

Frazee also recalls discussing with Orff the possibility of a pedagogy that combined ideas of Orff Schulwerk with Kodály. He felt strongly that this was not a good mixture. Using the metaphor of washing a red shirt with a white shirt, he pointed out the end result—that each loses their unique color.

He also expressed his dislike of electronic music: “He took one of my hands and put it on the table letting one of my fingers drop. He said that the more you give up control to a machine, the less humane it is. ‘I want to speak to thousands of people, make my music available, not

to just a few people who can understand it.’ He wants to speak to people’s hearts not their minds.

“He grabbed my hand and wanted to know what was going on with his work in the United States. But I mostly remember his modesty; he expressed gratitude to those promoting his work. He also made fun of himself, telling the story of the little boy who ran up to him at a concert one evening. ‘Ah, Dr. Orff, I’m surprised to see that you’re still alive!’”

TEACHER, MENTOR, COLLEAGUE, AND FRIEND

Four years after her visit with Orff, Frazee returned to the Orff Institute as a Fulbright teaching scholar. It was here that Steven Calantropio met her for the first time.

I was in the Special Class. We became friends, and have remained so until today. Jane also mentored me in Level III in the mid 1980s and put me on her staff at Hamline in 1986 where I co-taught Level III with her. We have shared many happy moments together and some sad times as well. I consider her one of my dearest friends and most supportive colleague. Jane dedicated her publication, *Playing Together: An Introduction to Teaching Orff Instrument Skills*, to our friendship.

As part of the desire to create a strong pedagogical emphasis for Orff Level Training, Frazee became director of the Orff Certification Program at Hamline in 1984. Many AOSA levels instructors, clinicians, and leaders have been mentored here by Frazee.

Jo Ella Hug recalls her experience:

The year was 1990 and I was scribing Level III at Hamline University, taught by Jane Frazee and Steve Calantropio. I was fascinated by Jane’s ability to bring forth melodies from the Level III class without using notation as a starter. As the scribe, I notated every step in the process, seeing how each step elicited the next.

When I understood the unlimited power of process teaching, I changed from being a participant in Schulwerk process to being on fire with the possibilities.

As a mentor and colleague, Jane instilled the need to think in terms of years for developing individual skills and building programs that support the learning of others. I credit Jane with helping me understand the “ten-year plan.” Even as the “Young Turks” (a term affectionately used to describe the next generation of faculty) assumed the teaching load in the Twin Cities Orff Course, Jane was in our ear asking if we had spotted our replacements as the next generation of teachers and leaders. If we keep the vision of the “ten-year plan” as our target, we will make the right decisions for our students, for ourselves, and for Orff Schulwerk. Her influence in my development as a passionate practitioner and advocate for Orff Schulwerk cannot be overstated. Thank you, Jane.

Judy Bond remembers her first experiences with Frazee.

She invited me to her home after I called her out of the blue, just because someone had told me about her. We had a lovely conversation about music education, and following that I visited her school where I observed a class with her second grade students. They sang “Bluebird Through My Window,” played the game, and then played an accompaniment on the Orff instruments. After that they listened to a *pavanne* and learned the dance steps. By the time I left I was really hooked! I had never seen a music class like this. My next step was to take a one-week summer introductory course in Orff with Jane. I continued non-stop after that!

How can I describe Jane? Here are some of the things I admire and love about her: her open and curious mind, her ability to be a thoughtful critic, her vision, and

her model of living life to the fullest. I’m sure there are many in the Orff world who can say “Jane changed my life!” but I’ll say it anyway, because it’s true.

UNIVERSITY GRADUATE PROGRAM

Frazee feels most proud of the graduate program in music education that she founded, and the books she has written.

The University of Minnesota offered a traditional master of arts program, but teachers had become interested in the reflective practitioner model of Orff and Kodály. Students from the Hamline levels courses wanted to continue their studies to obtain a master’s degree. She was able to persuade Hamline (which did not have a graduate school) to begin a new graduate program in music education. The program was full from the very beginning. “I believe we were the first to develop a graduate program like this. It was just amazing,” Frazee says. In 1992, the course was moved to St. Thomas where it has continued to flourish.

Arvida Steen describes Frazee’s trajectory.

Through the years, I have watched her influence grow because of her passion for music and for Orff Schulwerk, which she believes is an effective way for artistic music to become a part of a child’s life. Over time, that focus became the training of music teachers, as she developed the innovative graduate music education program at the University of St. Thomas, a pedagogy-based degree program with the practice teaching at its core. This required her to have a clear vision and the bravery to present it with conviction. That’s Jane!

Her leadership in AOSA and at UST is admired because she has cultivated a supportive, respectful climate where people express ideas openly. She cultivates that climate by establishing trust and good communication with others who influence and are affected by her leadership. She has an uncanny

ability to identify people of high potential who match their passions and abilities with opportunities she provides for them to thrive.

My friendship with Jane has been strong even as life circumstances have changed. She has always been honest, considerate and wise, contributing to my life—so rich because of the more than forty years of experiences we have shared.

Recently, as founding director of the graduate program in music education at UST, Frazee was invited to be the distinguished scholar-artist at the summer seminar series. With friends and former colleagues she presented “From Wildflower to Rose Garden: Forty Years of Music Education Reform in Minnesota.”

AUTHOR

“My work is curriculum,” Frazee says. While it was the child-centered creative aspect of Orff Schulwerk that originally attracted Frazee, she recognized the importance of using Orff ideas in a logical, sequential way, something that was not emphasized at the early stages in the United States. This was her motivation for codifying the guidelines, for many of the workshops she gave in the United States, Canada, and Australia, and ultimately, to writing her first book.

“In the late 1970s, I became aware that many professional music educators regarded our work as full of joyous exploration, but largely irrelevant,” she explains. “I wanted to attack the accountability issue head on, and demonstrate that actual learning occurred in the Orff Schulwerk context.”

Her first book, *Discovering Orff: A Curriculum for Music Teachers*, published in 1987 and co-authored with her husband, Kent Kreuter, is one of the first attempts to create a textbook for Orff Schulwerk.

“A lot of what I’ve done is thinking up ways to get this taught, and things I felt needed to be codified,” she says. “I’ve been lucky to find people to help me. We taught one another, and I organized the ideas that began in workshops into a book.”

In Patricia Shehan Campbell's review of the book for the *Music Educators Journal* in 1990, she points out Frazee's conviction that we must train students to behave as musicians: "The metaphor of an elementary music class as a community of musicians is well taken: the Schulwerk intends that each child make a personal yet socially valid contribution to the musical whole.

The interaction of the teacher with the learners, the music, and the instructional techniques is an ever-present theme, as is the ultimate goal of making the teacher superfluous in the music-making of the young musician."¹

Frazee has continued to ask questions, writing numerous articles and four more books: *Discovering Keetman*, *Orff Schulwerk Today*, and *Playing Together*. A new book is forthcoming.

Former St. Thomas student Beth Nelson, now a music teacher and assistant principal at St. Paul Academy and director of the Orff Certification Program at the University of St. Thomas comments:

I fondly refer to Jane as one of my "Orff parents." Her mentorship over many years has helped guide my work with both children and adults. Jane models the very essence of the Schulwerk, through her insatiable curiosity for exploring new ideas and the way she challenges others to continue to explore what is possible in artistic, meaningful and mindful music education. A conversation with Jane is sure to be filled with thoughtful

probing questions, philosophical discourse, and much laughter. Her legacy is rooted in her focus on the future of music education and her careful, thoughtful guidance of those who have followed the path she forged. Her quality written materials will continue to mentor many others for years to come.

20/20 HEARING

"The children are the root of my inspiration," Frazee says. While she was establishing levels courses, graduate programs and writing books, she was teaching children, moving to St. Paul Academy in the late 1970s. Her thirty years of experience in the classroom has provided insight and inspiration for her work. The stories she tells about her students are unforgettable. There is the story of the student who was asked to sight-sing. "Of course I can sing that pattern, I have 20/20 hearing!" Or the fourth-grade student, son of a Macalester College music professor, who thought it quite impossible to perform a piece in 5/4, "I'll have to check it out with my Dad." Then there is the student who notated from memory all the instrumental parts for an Orff ensemble performance for Frazee, "just in case you forget." In spite of a parent's belief (a cellist with the St. Paul Chamber Orchestra) that moveable *do* was the work of the devil, his daughter wrote this note: "Music is my favorite subject."

Yet Frazee expresses her feeling that she was often teaching on the edge, and could not always achieve her aspirations for her students: "We must

learn to honor our flaws. Our struggle and discontent will give us inspiration and challenge us to grow."

Frazee says that "most students love learning by doing and Orff teachers love to structure learning to help them succeed." She continues: "The challenge of responding to the aesthetic appetites of our students offers the framework for a satisfying career that some would say is a calling. The aspiration to continue to grow and develop because the students deserve no less has been a gift to me and to every one I know who teaches this way. It has fostered communities of support, fast friendships, and the personal assurance that this is worthy work."

THE FUTURE

Jane Frazee continues to use her freedom to play and explore, in both her backyard garden and the fertile magic place of Orff Schulwerk. Yoga, marriage, friendships, and an inquiring mind keep her body and mind supple. We look forward to her future contributions and nurturing of the American Orff Schulwerk.

Thank you, Jane. ■



Pam Hetrick, music specialist in Burnaby, British Columbia, presents workshops in the United States and Canada. She was co-president of the B.C. Orff

Chapter, and served on The Orff Echo Editorial Board for nine years. She is course director for the Orff Teacher Training Program at Vancouver Community College.

1. *Music Educators Journal*, Vol. 77, No. 1 (1990): 59-61.



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Restorative Resources Conference Review

Presenters: Brenda Smith, Libby Larsen, Barbara Haselbach

When the last mallet is put in its place and the children are tucked in bed for the night, instructors reach for restorative resources to reawaken the magic of music and dust off the cares of the career. Check out the AOSA AV Library and the complete online list (http://www.aosa.org/documents/10-09AV_Library.pdf) for lifelong strategies that improve personal health and provide creative enrichment.

Brenda Smith, a lyric soprano who teaches studio voice, diction, and vocal pedagogy at the University of Florida in Gainesville, Florida, advises music teachers to think of themselves as “vocal athletes.” Past practice of using personal examples for vocal pedagogy has changed with technological advances. In 2000, Smith received the Van Lawrence Award recognizing achievement in voice science and pedagogy. Smith brings this experience to the 2005 AOSA Professional Development Conference session and advises the participants on vocal health.

Beginning with the basics of singing, Smith leads the participants in a body warm-up that stimulates various muscle groups through movement and imaginary images. Breathing exercises and finding the singer’s formant fill the participants with useful information that focuses on specific ways to improve vocal production.

One way to achieve an upright stance, suggests Smith, is to open arms wide to the side and slowly raise hands overhead, palms up, as if to welcome the sun. While keeping shoulders squared, rotate palms down, and slowly lower the arms. The exercise is a relaxing way to achieve a singer’s upper body pose.

Smith encourages participants to increase hydration, avoid clearing the

Female teachers, especially, need to speak with melody and lightness in the voice while speaking to the class, rather than mistakenly using a lowered pitch for vocal strength.



throat, and never yell or violate the vocal margin. Female teachers, especially, need to speak with melody and lightness in the voice while speaking to the class, rather than mistakenly using a lowered pitch for vocal strength. The voice will heal, she states, but will not regenerate. Take care of this precious gift—your voice.

While instructors sometimes need help respecting physical limits, the toll of daily toil needs another remedy to refresh the soul. As college musicians, performance and composition requirements kept the creative mind flowing. Instructors need to take a moment, step back in time and review the creative process through the experiences of rec-

ognized composer, Libby Larsen. Listen to her candidly discuss the expectations and choices she used during the compositional process of creating the AOSA commissioned work, “Song-Dances to the Light.” Push back the furniture and dance as if “no one is looking” with Barbara Haselbach as you watch her interpret the poetry of the piece.

These master class sessions reveal the process in light of past conference experiences and help current instructors reflect on their own teaching styles and classroom outcomes through the willing abandonment to self-discovery found by a private viewing of an AOSA AV Library listing. Check it out!

AOSA AV LIBRARY LISTINGS:

- 144BS Strategies for Lifelong Singing: Healthy Techniques for Singing. Brenda Smith. 2005 (DVD format)
- 64CP The Compositional Process for “Song-Dances to the Light.” Libby Larsen. (VHS format)
- 50SD Poetry from “Song-Dances to the Light.” Barbara Haselbach. (VHS format)
- 50MC Master Class. Barbara Haselbach. (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.

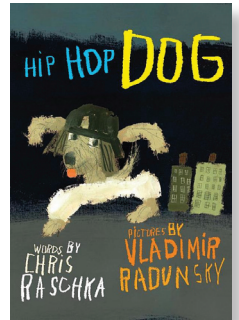
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Hip Hop Dog

By Chris Raschka, illustrated by Vladimir Radunsky
Harper, an imprint of Harper Collins Publishers, 2010



Readers already familiar with Chris Raschka's playful books depicting jazz styles (*Charlie Parker Played Be-Bop*, *John Coltrane's Giant Steps*, and *Mysterious Thelonious*) know that this author can make word rhythms dance. In combination with Radunsky's lively mixed-media representations of inner-city scenes, this wonderful book will "rap" itself around your heart with a charming mutt's story and his "doggy allegory."

The best way to read this book is out loud so the back-beat rap rhythms, visually accentuated with bold text, come to life: "I was *born* into a *litter* of eight *brothers* and eight *sisters*. Friendly *takers* took the *others*; now I *got no puppy-sitters*." As the Hip Hop Dog says, "...keep your *paws* still if you're *able*" while you learn the story of a pup whose self image goes from "the *lowest* and the *slowest*" to "pure *delight-est*, y'know I'm *right-est*." Along the way this loveable mongrel becomes a great role model as "the *coolest* go to *school-est*" who is also "the *brightest*, no need t' *fight-est*."

Across the pages romp street mutts of every shape and color—along with a few schnoodles and poodles—while

this rising young canine rapper break-dances between rows of apartments turning the heads of "all the *breeders*." Radunsky's loose lines and relaxed brushwork create illustrations that suggest a child's artwork ... the absence of perspective is refreshing. Bits of collage and a textured cityscape create a wonderful background for colorful characters of both the dog and the human kind, including brief appearances by Louis Armstrong and Brünhilda ("now I *bark* it like *Brünhilda*)."

Raschka's musicality comes through in rhythmic unity created with four 4-beat phrases on each two-page spread and in a lilting refrain that the illustrator spirals around the pages like our break-dancing dog. Even when using only onomatopoeia, the text is full of rhythmic energy: "oo oo r r r r wowf wowf wowf."

While the book jacket suggests an age level of four through eight, it will easily interest older children. The text/ lyrics are child appropriate, but not childish, and serve as a wonderful example of how to "... *make it auditory*." Students may take inspiration from the *Hip Hop Dog* and choose to tell their story in rhythm and rhyme with a hip-

hop back-beat. For students who have experience with the speech exercises in Volume I of *Music for Children*, this will offer a different way to play with word rhythms and beat. Creating four-beat rhyming phrases that place the word emphasis on the off-beats will help children begin to organize their words in a hip-hop rhythm pattern. Because rapping is both a language and a musical challenge, classroom teachers may want to collaborate by helping their students create word lists of adjectives, adverbs, alliteration, onomatopoeia, rhymes, etc.

Whether you simply read this book to your students for the delight of an uplifting story told in rhythm and rhyme, or you use it as an inspiration for creating raps in your classroom, this book will be a hit with your students and everyone will get down with the scrappy, canine Snoop Dogg who learns he is "*not some lowly mutt*." ■

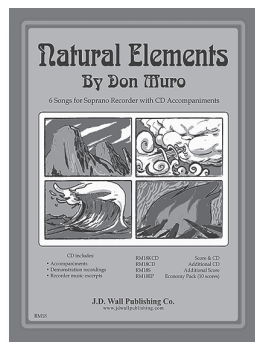
Marjie Van Gunten recently retired after forty years of teaching music from college level through early childhood and has served on The Orff Echo Editorial Board.

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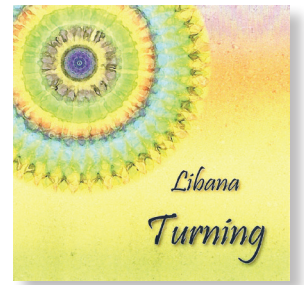
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Libana: Turning, Songs of Earth Reverence and Peace

CD libana.com, 2009



At the 2009 AOSA Professional Development Conference in Milwaukee, I was fortunate to attend both the concert and workshop presented by Libana. This amazing group of women singing together for more than twenty years, offers music that is moving, calming, joyous, and aimed at a deeper experience of life for all who participate. Many at the workshop found themselves in tears as founding members Susan Robbins and Marytha Paffrath brought us together in a profound way, teaching selections from around the world based on themes of togetherness, hope, strength, friendship, and nature. Libana’s music spans the genres of new age, folk, world music, women’s music, and a capella, sung and performed confidently on musical instruments from around the world.

I have long enjoyed two of Libana’s CDs and was looking forward to this new recording, especially after experiencing them in person. Listening as I drove away from the conference that late November afternoon, I was inspired anew. On my way to visit family ninety miles from Milwaukee, I was driving through the countryside of empty cornfields on a gray afternoon, trees looking like dandelions ready to let their seeds fly. I listened to the first track, “I Arise Facing East” five times before going on to the second, as I immediately wanted to be familiar with the words and tune. The piece begins with the ringing of a cowbell, a call to a pastoral prayer. The text by Mary Austin (1868–1934) unfolds exquisitely, “I arise facing east, I am asking towards the light, I am asking that the day shall

Libana favors simplicity and clarity over complication and overproduction, keeping the songs accessible and alive.



be beautiful with light” and the melody and harmony, composed by Deborah Langstaff, intertwine so that they are inseparable.

The CD continues with many wonderful pieces from the British Isles, Japan, Spain, Bulgaria, Italy, South Africa, Liberia, Israel, and a total of four composed pieces by contemporary women. Some of the selections will probably be familiar to Orff teachers. “Ho Taru Koi” is a composed round from Japan. Libana’s recording delights the listener with attention to articulation and dynamics, which makes the effect of buzzing insects quite believable. The sustained repetitions create a spiraling sound that draws the listener into a mesmerizing swirl. “Afunga Alafia,” a song known to many, is performed with gusto, solid drumming, and a building of energy. Only the sound of the bell in this live recording irritates a little. Other familiar tunes are “Jubilate Gaia” (*Deo*) and “Da Pacem Domine,” from the fifteenth and sixteenth centuries, respectively. The change of words from *Deo* to *Gaia* may make purists cringe, but it makes for a

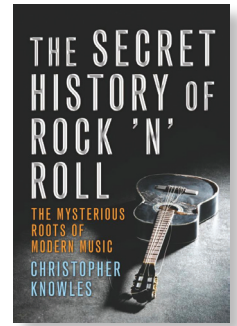
nice selection celebrating the broader approach of the feminine creative spirit rather than a religious patriarchal god-head. One little word can do all that.

While I am impressed with the variety of traditional music this group embraces, I would like to be given more information regarding the source of their material. I think that it helps us to understand the nature of folk music being alive and changing if we name the people we learn from. This helps us to understand that music may vary in both in sound and meaning from region to region, town to town, and person to person.

That said, I enjoy listening to Libana singing these familiar songs and giving us the gift of their own interpretation. Libana favors simplicity and clarity over complication and overproduction, keeping the songs accessible and alive. My favorites of songs I wasn’t familiar with before hearing this recording include “Thugmar Fein an Samradh Linn” an Irish May Day song, and the Hawaiian *Pele* songs. All of the selections flow naturally from one to the next with waxing and waning energy like waves.

It is the composed songs and rounds where Libana shines the most. Book ending the perfection of the opening is the closing song with a text by Rumi. “Out beyond ideas of wrongdoing and rightdoing, there is a field. I’ll meet you there.” ■

Sarah Noll is a music and movement specialist at the Head Royce School in Oakland, California, and she is president of the NCAOSA chapter.



The Secret History of Rock 'n' Roll

By Christopher Knowles
Viva Editions, 2010

They partied through the day and into the night, and the booze flowed as freely as the drugs in their veins. Trancelike, their sexually charged bodies danced to the unending throb of the music—music that resembled more a wall of noise rather than a thing of delicate beauty. Above all, it was loud: vocals were shouted as much as they were sung, instruments played at the edge or beyond their acoustic limits, and the drums—an endless crashing thunder. No wonder neighbors were annoyed, and parents worried as this scene played out not at some nightclub rave or the stage at Woodstock, but thousands of years ago in the ancient civilizations of Rome, Greece, and Egypt.

In *The Secret History of Rock 'n' Roll*, Christopher Knowles puts forth an incredible premise: rock and roll music did not just spring out of existing American popular music in the 1950s. It is rather a long-repressed, direct descendant of the mystery cults of ancient Mediterranean civilizations. Of course, Knowles is not the first to compare the “rock and roll lifestyle” to Bacchanalian rituals, but he carefully and entertainingly outlines many of the ancient mystery religions and draws parallels to modern rock music and musicians.

Nearly the entire first half of the book gives essential background on these religious societies and their practices. Covering the Egyptian cults of Isis and Osiris, the Greek Korybantes and worshipers of Apollo, Mithraism that descended from Persian Zoroastrianism, and of course Bacchanalia, the author chronicles the histories of many sects, and highlights the elements that give them such primal power in psyche of both ancient and modern man. Their rituals and beliefs varied widely—some sects practiced excessive indulgence,

The author proposes that rock and roll did not emerge primarily from the blues, but more directly from gospel music



while others demanded an ascetic lifestyle. Many used alcohol and sex to attain heightened states of spirituality, and there is even evidence that hallucinogenic drugs played a role in a number of mystery cult rituals. However, the most striking commonality among them was the use of music to transcend the everyday world and to connect with the divine.

Largely, this music was not sedate and serene. Accounts of ancient historians describe it as loud, raucous and driving—what we would now call rock and roll. Knowles takes it a step further and superimposes the various ancient belief systems on modern rock music and equates them with specific styles such as hard rock, heavy metal, grunge, punk, folk, and progressive rock. The second half of the book traces the histories, stylistic elements, and influences of specific bands and musicians, highlighting their commonalities with the ancient mystery religions into which they are categorized.

The parallels are indeed striking. (Consider the Korybantes whose warrior priests “performed their insane racket in full hoplite armor, clanging their swords and shields in time to the beat of drums and lyres, literally screaming their songs until their throats were raw.”) While

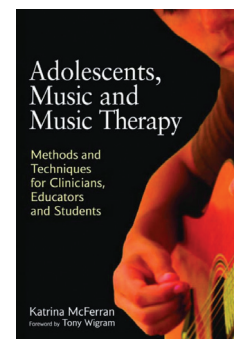
this sounds nearly identical to the sound and theatrics of a heavy metal concert, it would seemingly take a leap of mythic proportion to say that modern rock music is directly descended from these ancient practices. Knowles, however, constructs a credible case for it. By highlighting early Christianity’s practice of co-opting the festivals and rituals of these various religious sects, and tracing its spread through Northern Europe, the author posits that much of the raw material for the rock and roll music and lifestyle was supplanted in the New World by the means of European folkways. Further, the author proposes that rock and roll did not emerge primarily from the blues, but more directly from gospel music, which can trace its roots to the religious practices of West Africa, specifically to the rituals of the Yoruba. Anthropologists and historians now believe that Youruban culture was greatly influenced by migrants that settled in the region (from none other than ancient Egypt).

Whether these remarkable parallels are truly directly connected—or whether their genesis is from something primal in the human psyche and historically unrelated—is up to the reader. However, Knowles makes a good argument for the former. From a historical context, the author gives a refreshing look at both the histories of ancient mystery cults and rock music. Though much of the material is not appropriate for young audiences, the assertions and arguments are thought provoking, especially for Orff scholars and practitioners who find fascinating the relationship of elemental music and the deepest elements of our humanity. ■

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

Adolescents, Music, and Music Therapy: Methods and Techniques for Clinicians, Educators, and Students

By Katrina McFerran
Jessica Kingsley Publishing, 2010



When I first started teaching, I knew what pop music my students loved because I was only a little older than they were! I knew the genres, the artists, who was cool, and why, and to whom. I knew what pop music would be successful and appropriate in my classroom, and I could trust that my choices were “right on.” Now, after a lifetime of being a grown-up, focusing in my career life on children’s games songs, folk music, Schulwerk repertoire, and elementary choral pieces; and at home, listening to singer songwriters, contemporary Christian, and jazz by choice; Raffi with the kids, standards, musicals, and doo-wop with my a capella group; and Irish music with my step-dancing daughter, I have become distanced, by age and stage, from current pop culture.

Yet, it is really important to make an effort to understand the preadolescents and adolescents in the classroom before me. One way of doing that is to understand the music they listen to today. As teachers and adults, we will never be a member of their youth culture, and we might never understand it in quite the same way they do. However, we can work toward understanding them better so that we can design lessons and curricula that are responsive, relevant, and valuable to the lives they are living. This is what attracted me to this book; I felt I needed to re-enter the reality of my students, and the foreword by Tony Wigram, an established leader in the field of music therapy, promised that this author had a pulse on the kids and the music they love.

I came to my reading with questions. What music is popular today? What genres are my students listening to? And, how can I use pop music with integrity, in a way that serves the kids and the music

curriculum? What can the music therapy community teach us about working with adolescents and music? I have learned that it isn’t enough to know what music kids like or how it “fits” the curriculum. It is also important to know how kids relate to music, how they use it, and what functions it serves in their lives—and respecting the implications of that. For adolescents, music is an important, maybe even critical, tool for psychological survival and identity development, and whether I plan for that or not, it is happening. I have learned more about where our agendas meet and where they may be in tension, and how to navigate that better.

Katrina McFerran, an Australian music therapist who successfully works with adolescents, generously shares her exceptional knowledge and expertise gained from serving this age group through intentional music-making. Although her clients may have chronic or terminal illnesses that intensify the tasks of the adolescent passage, they certainly are alive, growing, and becoming unique individuals—and the stories of their musical experiments shed light on how all adolescents use music in their everyday lives.

In Part One, McFerran begins with a literature review, placing her present work in context for the therapist reader. She cites the typical use of musical games, songs, improvisation, and pre-recorded music. As a teacher-reader, it becomes clear to me that therapists bravely go into the teen psyche, and that they have some serious training that allows them to make objectives and outcomes that are both musical and extra musical. Understanding the limits of a teaching practice is important, but at the same time, our students, though not in therapy, are busily using music as a func-

tional part of their self-help strategies, too. Because teachers share with therapists the tools, materials, techniques, and clientele, the insights from her practice are completely transferrable, up to but not including, making goals for a student’s emotional or behavioral growth.

After defining who she means as an “adolescent,” McFerran describes the role of music in the lives of healthy adolescents. In detail, she captures how music helps the young person with her task of *identity formation*, with gaining *resilience* (a combination of mood and behavioral self-management in response to adversity), with achieving *competence* (often through participation), and with gaining *connectedness* (“one of the five C’s in the positive youth development literature, along with competence, confidence, character, and caring”). In her chapter, “The Real Deal on How to Work with Adolescents,” she offers some stark truths (“You never know what is going on.”) and some sage advice (“The only thing you can know is yourself.”) What follows is a readable explanation of how to know yourself and your responses to the “dance” and challenges adolescents place in our path to test our trustworthiness; she gives us some tools to be the kind of person who can work with teens, through being real and authentic.

To aid this self-knowledge, the author encourages the practitioner to “find yourself on the map.” The map delineates how four different philosophical assumptions (one’s orientation) lead to valid ways of being with the kids (one’s stance) and how these lead to an intention (one’s purpose), and even to an outcome that is conducive to student/client success with personal and musical tasks. For us as teachers, we may have pieced together our

orientation in terms of our philosophy of teaching, and it has led to a stance we take, and to goals we make to measure success with our kids. However, it was incredibly enlightening to read about four therapeutic approaches to therapy, and to see the intersections with my teaching philosophy. I was able to expand my thinking and to scaffold my experience and to see how different stances can serve different kids in their goals of achieving resilience, identity formation, competence, and connectedness. From brain research, we know students learn when the material touches the emotions, and when it augments meaning making. So, acknowledging the value of music from the teen's vantage point is definitely an asset to good teaching.

In Part Two, "Song Methods and Teenagers," the author offers some very practical information, a veritable goldmine for the music teacher who may not be familiar with the listening habits of today's kids. In the introduction is a chart of the "most frequently nominated songs of healthy older adolescents in 2009" with the artists, subgenres, and year of release provided. Second is a list of forty-two "common genres and sub-genres popular with adolescents." These could easily serve as a playlist for review and possible downloading, as keywords for personal or student research, as entry points for student discussion and analysis of the contemporary sound catalog. Since all of the songs were released between 1971 and 2005, these favorites were already at least five years old; perhaps they may be perceived as "classic" for their genre. Reading this list of song titles is like watching your life pass before your eyes: "where were you when this song came out?" For me, it is a handy repertoire, a starting place, plucked from a huge world of possibilities. Still, I know that what is considered popular changes so quickly that one must consider that the real gem here is the author's assumption that students should be surveyed and their preferences built into the curriculum we design.

Next, are two chapters on using existing songs and writing original songs, and in each, the author gives examples and strategies for individual and group settings.

Each strategy is fully developed with descriptions of the setting and the pur-

Community music therapy appears to be the new and best practice and has five key features that definitely cross over into the educational world.



pose, an illustrative vignette, an evaluation of its effectiveness, and a summary of key points to remember when using the strategy. The strategies in "Using Existing Songs," are lyric analysis, song contributions, singing together, group sing-a-longs, and song requesting. In "Writing Original Songs," we find song creation, musical composition, group song composition, individual song composition, and lyric substitution.

Part Three, "Using Improvisation with Teenagers," includes a table of "An Adolescent-friendly Instrumentarium" with a fascinating blend of acoustic instruments and electronic devices. It makes a great wish list to keep handy, especially if you are seeking grants for updated and tech-savvy tools. It continues with two chapters formatted like the previous two, rich with strategies, how to do them, a vignette, and a summary of wisdom gleaned. The chapter on group improvisation includes thematic group improvisation, rock band jam, and free improvisation. In the chapter on "Individual Improvisations," we learn about reflective improvisation, grounding improvisation, and empathic improvisation.

Part Four concludes the book by addressing the contemporary therapeutic approach called "Community Music Therapy." As a therapy, it no longer limits the therapist to bear the brunt of the work: studying the client, selecting a goal, and providing all the musical experiences for the objective to be met within the therapeutic session. It presumes that music outside the session will also contribute to the client's (student's) well-being. Community music therapy appears

to be the new and best practice and has five key features that definitely cross over into the educational world. It is *ecological* in that it sees the adolescent as influenced by connectedness to concentric circles of family, school, community, and culture. It is *participatory*, highly collaborative, and driven by values. It is *actively reflective*, with a leader who is constantly attentive and responsive to the needs and directions of the process. It is *resource oriented* in that it focuses on the strengths (as opposed to the deficits) and the pre-existing interests of the participants as a basis for the session work. It is *performative* in that it may result in audience-driven performance, taking the work outside the sessions, and it also seeks to encourage the authentic performance of each individual. In this approach, the role of the adult leader appears to be more of a moderator, allowing the participants great self-determination. As a teacher, this is a great checklist for evaluating my classroom learning environment.

Chapter nine offers four brief approaches to grief support: a school-based music and grief group, a monthly creative support program, music and grief workshops, and workshops for youth professionals. Music teachers could read this chapter and bring their music leadership skills to join with school counselors' skills to provide meaningful therapy for students. The last chapter, "Preparing for Performances," could be new territory for a therapist-reader. But don't put the book down yet, or you will miss the extended metaphor comparing ensemble rehearsals to sonata form in the "symphonic model of music therapy group development." It will make you laugh and give you courage to bear with the tribulations of group dynamics as experienced in performance preparation.

To close, this book supplies rich opportunities for self-reflection as a teacher, as a human, as a former teen, and as a guardian of and mentor to adolescents. Katrina McFerran's insights are resonant, her strategies are applicable, and her poignant vignettes will animate your imagination while nurturing your soul. ■

Martha O'Hehir is certified as a music practitioner and has served two terms on the The Orff Echo Editorial Board.

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Index of Advertisers

American Drum.....	38
Anderson University.....	15
Backyard Music.....	40
Beatin' Path Publications, Ltd.....	38
Carnegie Mellon School of Music.....	26
Empire Music.....	35
J.D. Wall Publishing Company.....	40
John's Music Center.....	16
Lyons.....	5
Macie Publishing.....	9
McMillian/McGraw-Hill.....	1
MMB Music.....	7
Music in Motion.....	6
Music Is Elementary.....	18
Music Together.....	35
New England Dancing Masters.....	22
Octaband, LLC.....	22
Peripole-Bergerault, Inc.....	2, back cover
SONOR.....	inside front cover
Suzuki Musical Instruments.....	24
Vandercook College of Music.....	6
West Chester University School of Music.....	30
West Music.....	20
Winthrop University.....	26
Yamaha Corporation of America.....	inside back cover

Ethics Statement

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

Write a Letter

To submit a letter about a recent issue or article, e-mail echoeditor@aosa.org. Select letters may be published. Letters may be edited for space.

American Orff-Schulwerk Association Membership Form

Associate member of the Music Educators National Conference
Membership is active for 12 months upon receipt of payment
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In Reverberations

In the upcoming summer issue of *Reverberations*:

- 2011 AOSA Professional Development Conference in Pittsburgh
- 2012 AOSA Professional Development Conference in St. Louis, Call for Program Proposals
- “Working Together: Children’s Literature and Elemental Music” by Joyce Stephansky
- “A Three-Part Lesson in Triple Meter” by Paul Weller
- Recognition of Contributing Editor Charles Palella

reverberations

Call for Submissions

The Orff Echo Editorial Board is soliciting articles for an issue on elemental music theory for publication in winter 2012.

Have you ever asked yourself any of these questions?

- How do I determine if a folk song or instrumental piece is elemental?
- When is a drone accompaniment appropriate?
- Is it “C pentatonic” or “do-based pentatonic on C”?
- What is the best way to understand and teach the diatonic modes?
- Is there a place for elemental theory outside of elementary schools and Orff teacher education courses?
- Does consistent terminology matter?
- Can elemental theory be incorporated in upper school performance ensembles?
- Can movement and drama help students to understand elemental theory concepts?
- What are the unique advantages and limits of elemental music?

The concept of elemental music lies at the heart of the Schulwerk, and a solid understanding of its components is essential to any successful Orff-based curriculum. Most of us “know” it when we hear it, yet questions linger among Orff teachers at all levels of training and experience regarding its definition and parameters. We hope to explore these questions in the upcoming elemental theory issue of *The Orff Echo*.

Please contact Nick Wild (nick.wild@comcast.net) with questions, ideas, and article submissions before August 1, 2011. (If you have an idea and intend to submit an article, please contact Nick Wild as soon as possible; submissions should be approximately 2,200 words long).

FUTURE ISSUE DEADLINES

The Editorial Board seeks submissions year-round for various topic issues as well as submissions on any Orff Schulwerk topic for future open submission issues.

Elemental Music Theory (winter 2012 issue)

Contact Editorial Board member Nick Wild
Deadline for submissions: August 1, 2011

The Exceptional Student (spring 2012 issue)

Contact Editorial Board member Dave Thaxton (yotech@sbcglobal.net) or Carol McDowell (cmcdowell@semo.edu)
Deadline for submissions: September 15, 2011

Early Childhood (summer 2012 issue)

Contact Editorial Board member Christopher Tranberg (ctranberg@comcast.net) or Carol McDowell (cmcdowell@semo.edu)
Deadline for submissions: January 15, 2012

Interdisciplinary Instruction (fall 2012 issue)

Contact Editorial Board member Nick Wild (nick.wild@comcast.net) or Patty Reed (pattyreedplmdsrt@aol.com)
Deadline for submissions: March 15, 2012

Complementary Approaches to Active Music Making (winter 2013)

Contact editor (echoeditor@aosa.org); Editorial Board member coordinators TBD
Deadline for submissions: July 15, 2012

For submission guidelines or for general questions about The Orff Echo (not related to a specific issue listed), send an e-mail to echoeditor@aosa.org. Please note that The Orff Echo follows The Chicago Manual of Style for manuscript preparation.

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.

We ask that gifts to the Wildflower Legacy be designated to the AOSA Endowment. The endowment provides AOSA with both flexibility and stability by providing for AOSA's long-term financial health. Our needs in forty years will be different from our needs today, and an unrestricted endowment provides for today's priorities while allowing us to successfully realize new priorities in the future.

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.





*“Nature’s music is never
over; her silences are
pauses, not conclusions.”*

Mary Webb



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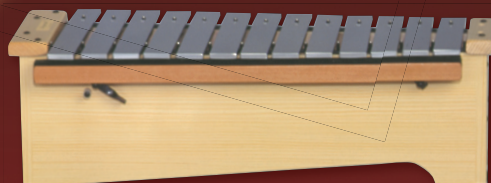
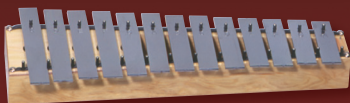
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