



The Orff Echo

Quarterly Publication of the American Orff-Schulwerk Association

Music and Movement Education

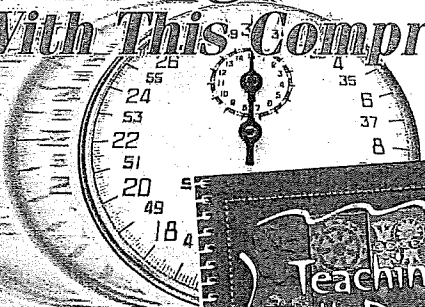
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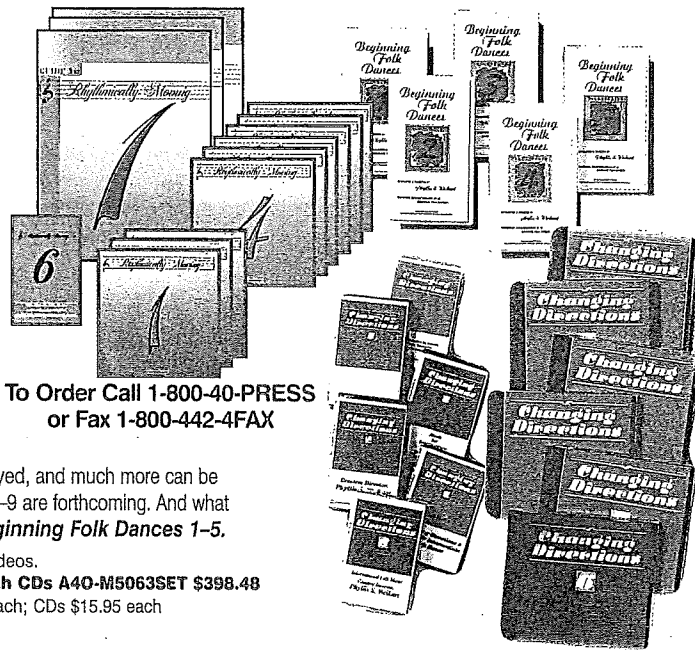
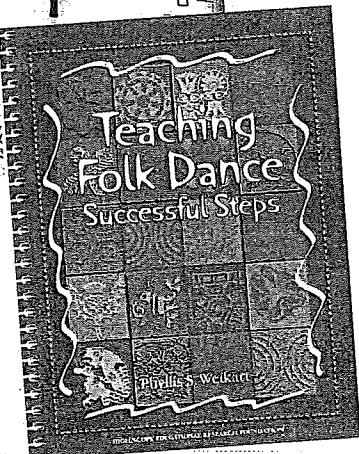
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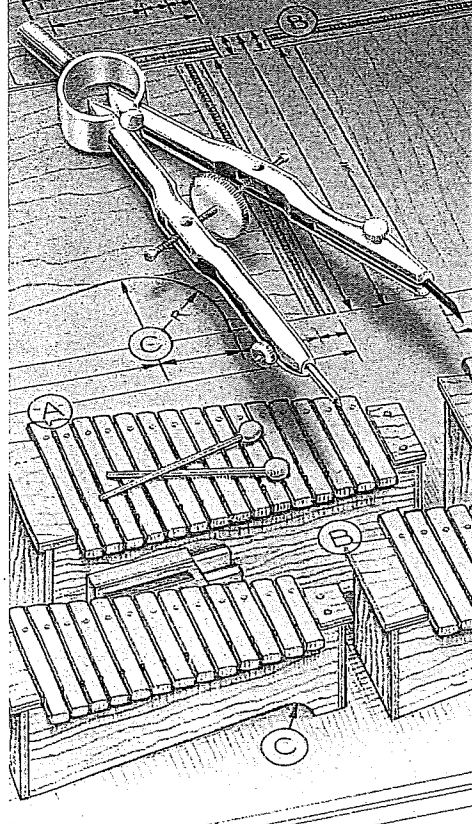
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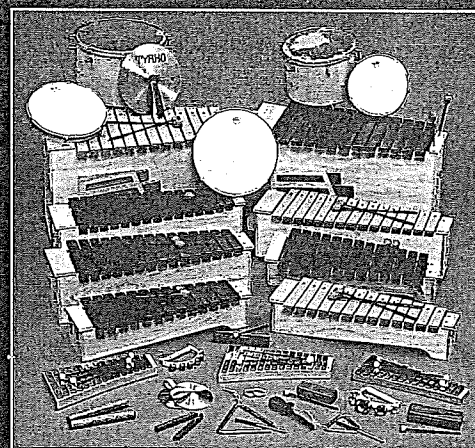
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The American Orff-Schulwerk Association is a non-profit professional organization of music and movement educators dedicated to the creative teaching approach developed by Carl Orff and Gunild Keetman. We are joined by our belief that learning about music – learning to sing and play, to hear and understand, to move and create – should be an active and joyful experience.

Our mission is:

- To demonstrate the value of Orff Schulwerk and promote its widespread use.
- To support the professional development of our members.
- To provide a forum for the continued growth and understanding of Orff Schulwerk that reflects the diversity in contemporary American society.

Editorial Office:

3105 Lincoln Blvd.
 Cleveland, OH 44118
 Phone: (216)321-7573
 Fax: (216)321-1946
 E-mail: BXFN94B@PRODIGY.COM

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On Our Cover: Pastel by Ed Lally, Solon High School, Solon, Ohio.
 Student of Maureen Cavotta

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From the Editor

This is probably the first time a horn has graced the cover of *The Orff Echo*. But then, this is also the first time our journal has been devoted to jazz and how it relates to Orff Schulwerk in the classroom. In his striking pastel, artist Ed Lally has captured a bit of the spirit of jazz, our original American art form. Ed, a senior at Solon High School in Solon, Ohio, plans to continue his art studies next year in college and hopes to make a career in computer graphics.

For this special focus on jazz, coordinated by Editorial Board member Marina Gorny, we have turned to several experts outside AOSA. Jamey Abersold, Marcia Dunscomb and Antonio García are familiar names within the circle of jazz educators, and we are grateful for the opportunity to take a look at jazz their perspectives. Doug Goodkin and Cheryl Goodwin each contributed articles on their experiences with jazz in the Orff Schulwerk classroom, while Peter Gorny offers an overview of jazz gleaned from a lifetime as a devoted listener.

I've lost track of just how many people approached me at the conference in Seattle/Bellevue, called me in the weeks ensuing, or sent e-mail messages asking me to print Dr. Donald Eismann's keynote address from that conference in *The Orff Echo*. He graciously agreed, and we are happy to present his thought-provoking and inspiring speech in this issue.

It's that time of year again — when we start to think about summer plans. For many of us, summer is a time not only to relax and recharge but to continue learning. Turn to our third annual summer study advertising section for information about educational opportuni-

ties in music education and Orff Schulwerk.

But first — take some time to enjoy the new season. Happy spring!

-D.M.

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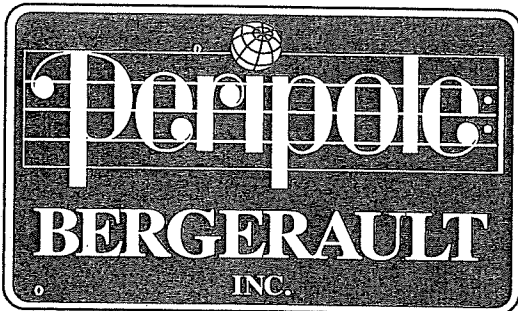
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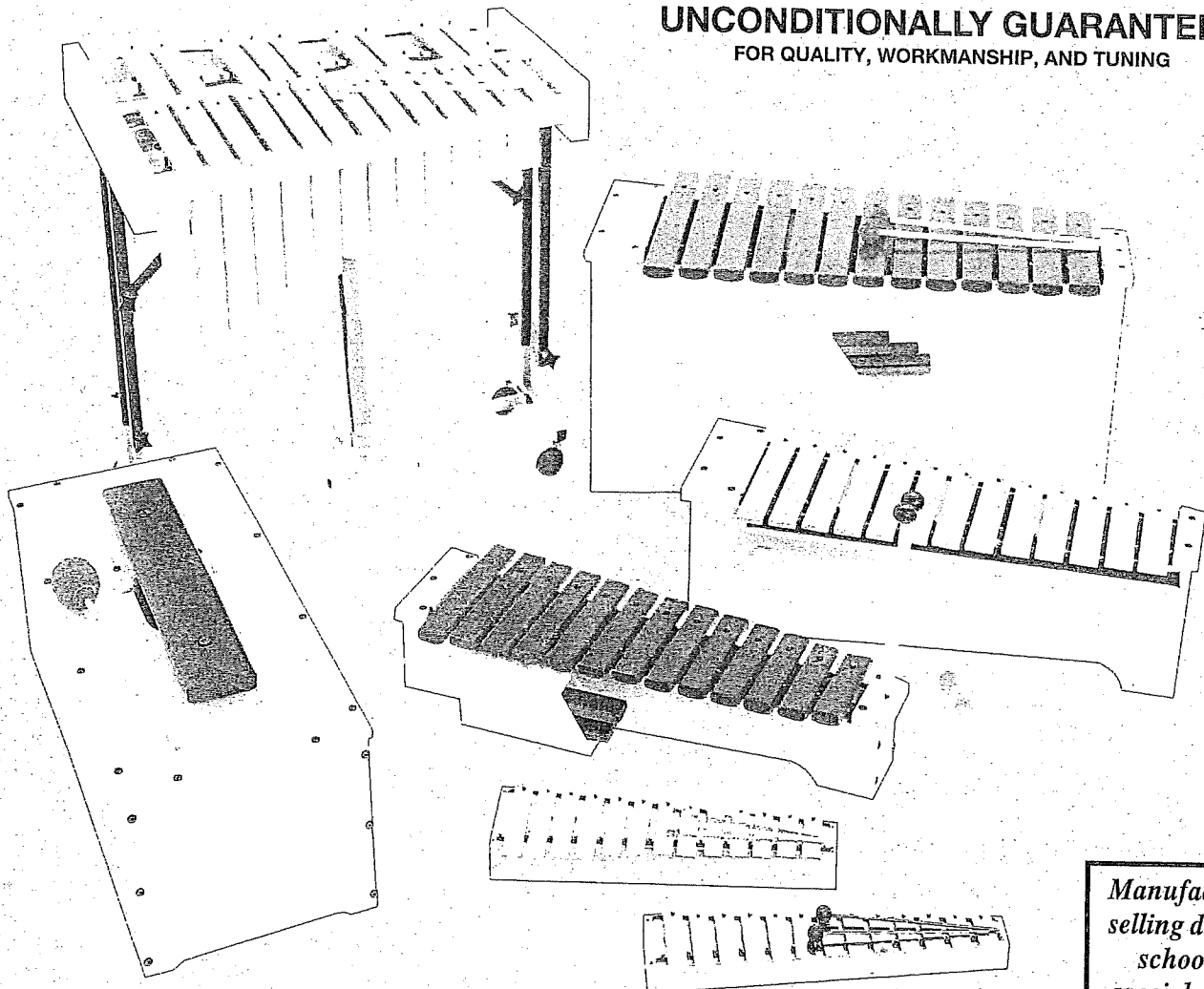
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President's Message

Jack Neill, AOSA President

Ah, Spring! A season to put away the bulky clothing and savor the warm temperatures... a season to rejoice in the glorious re-birth of nature... a season to begin the serious "countdown" of the days remaining until summer vacation!

Spring can also be an ideal time to consider one's own professional growth as a teacher, a time to plan the renewal of one's teaching. The professional development of educators, especially arts educators, is a continuum. We all know colleagues who have been teaching for twenty years or more, and yet have only one year of experience — they've pretty much been doing things the same way for all those years.

Certainly we've all heard the old truism that half of what we've learned will be obsolete in five years; the only trouble is — we don't know which half! And while proponents of Orff Schulwerk rarely stand still pedagogically, all of us can name aspects of our teaching that could stand an upgrade. As Will Rogers once said, "We're all ignorant, only on different subjects."

What better time than this season of regeneration and growth to start the

process of professional renewal with some new experiences, new inspiration, and new ideas. "The mind, stretched by a new idea, never goes back to its original dimension," according to Oliver Wendell Holmes. But where to begin the stretching?

Your local chapter is an excellent place to start. Here's where you'll find a series of stimulating workshops conducted by enthusiastic presenters. The officers and members of your local chapter are also excellent sources for information regarding nearby institutions that offer courses and workshops in music, drama, dance, children's literature and other subjects. There is likely someone in your chapter who can point you in the direction of a local folk dance group, recorder consort, or choral group that is looking for new members.

The increasing number of superb summer courses in Orff Schulwerk represent yet another excellent opportunity for professional growth. This summer, the new Guidelines for Orff Schulwerk Teacher Training Courses, Levels I, II, III will be the basis for the curriculum in all AOSA-approved courses. This document represents the

careful work of many outstanding Orff Schulwerk teachers over several years, and is a significant contribution in support of the professional development of all AOSA members.

Each year more and more teachers who have previously completed the certification sequence are repeating the courses under new instructors. These teachers are finding that encountering different approaches to the Schulwerk in this way can be a uniquely rich and stimulating experience. Another exciting development is the growth of post Level III courses that focus on specific areas of the Schulwerk and offer advanced instruction; more and more institutions are offering such courses each summer.

Isabel Carley reminded us several years ago in these pages, "The Schulwerk, as Orff himself has said, is never finished. Neither should our study of it be. There is always more to discover, more to learn, more to apply in our own teaching."

'Tis the season.

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Jazz Routes

Carl Orff was certain that the spread of Orff Schulwerk in other countries would call for a culture-specific adaptation of the approach. "Encountering the foundation of one's own cultural traditions in the form of songs, dances, local instrument usages, texts and fairy stories... became one of the central themes of the Orff approach."¹

But what is American music? A melting pot, a conglomerate of different influences brought to the country at one time or another? As Leonard Bernstein put it, "jazz has become a natural part of our musical speech... The jazz influence grew to be such a deep part of our musical language that it changed the whole sound of our music... At last there was something ... that belonged to all Americans.

Jazz was everybody's music."²

This issue's focus is on this truly American phenomenon. It appears to have similarities with Orff Schulwerk in the very nature of music-making: freedom, spontaneity, participatory essence and much more. You will find articles by jazz practitioners who look at Orff Schulwerk through "jazz lenses" (Jamey Aebersold, Marcia Dunscomb and Antonio Garcia); by Orff practitioners who have come to incorporate jazz into their Orff Schulwerk curriculum (Doug Goodkin and Cheryl Goodwin); and by a listener who incorporated jazz into his life (Peter Gorny). What unites them all is their love of jazz as a free, improvisatory form of expression.

Jamey Aebersold urges us to reconsider our attitude toward improvisation and points out the ways of cultivating this skill in young musicians. Marcia Dunscomb focuses on jazz music in "Swing" style and shows how to teach musical concepts through jazz. Antonio Garcia's article gives a very well-organized, highly informative overview of the resources available — books, recordings, CD ROMs, periodicals, Internet sites, professional conferences, as well as practical recommendations to those wishing to know more. Doug Goodkin's name is familiar to our readers. As a veteran elementary school teacher, he points out "a missing link in an otherwise penetrating influence of jazz on American culture" — that is the presence of jazz in the elementary school. Cheryl Goodwin's article provides a "step-by-step" guide to teaching blues to elementary school students. Finally, the Jazz Overview has been written by a person who knows jazz mainly from a listener's point of view. And I will end by sharing his advice to me: "Listen more; the more you listen the more you will understand and the more you will love this truly indigenous American art that has brought fame to American music all around the world."

¹Barbara Hasselbach. *The Orff Echo*, Summer 1993, p.8.

²Leonard Bernstein. *Young People's Concerts*, 1992, p.46.

-Marina Gorny

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Jazz Goes to School

Doug Goodkin

*"I ain't been to Frisco, I ain't been to school,
I ain't been to college, but I ain't no fool."*

-Verse from African-American clapping game, "Head and Shoulders"

Jazz grew up an outlaw in America. It thrived outside the European ideal of art and culture that was trying to transplant itself to American soil. Inside the garden fence, fragile thin plants struggled to adapt, while outside, bouquets of robust colorful wildflowers bloomed. Its first caretakers were not cosmopolitan travelers to San Francisco nor were they college educated, but they had a natural wisdom and intuitive feel for gardening that beautified the entire American landscape. Those school-learned folks shook their heads in disdain, dismay and disbelief — how could such beauty and vitality arise outside of their time-honored methods of cultural transmission? How could a people bypass Harvard, Yale and Princeton and still contribute something of worth?

But jazz — and its ancestral folk music — had its own Harvards, Yales and Princetons: The Cotton Field, The Sportin' House, The Jook Joint, The Prison Chain Gang, The Nightclub, The Dance Hall. Its doors were wide open to anyone who came willing to put their books down, push their desks to the side, take off their shoes and get into the circle. Tuition was costly — excommunication from mainstream culture — and the curriculum demanding — expressing who you are in the moment — but the diploma offered lifetime employment in the house of Soul. But let's be clear: enrollment for many was chosen at birth by skin pigmentation and carried grave dangers — drugs, disease, discrimination, all that hard livin' and dyin'.

Jazz sanctified it all, but most certainly would have preferred steady work, respect and neighborhoods in which to raise children. To become a respected citizen, jazz would have to come to terms with the still dominant European cultural forms. It made its first tiny step in that direction as early as 1919 when the

eminent classical Swiss conductor Ernst Ansermet wrote a glowing review of jazz clarinetist Sidney Bechet and ended with a prophetic statement: "His own way is perhaps the highway the whole world will swing along tomorrow."¹ In 1934, Frenchman Hugues Panassie published the first book of jazz criticism, *Le Jazz Hot*, and helped introduce Americans to some of the hidden treasures in their own backyard.² By the early 1950s, Norman Granz organized a series of "Jazz at the Philharmonic" performances and Louis Armstrong appeared on the cover of Time magazine. In the '60s, jazz musicians began to teach in American universities and in 1978, Dizzy Gillespie played a duet with President Carter at a White House jazz concert.³

Jazz had entered the bloodstream of "accepted" American culture. Now you can hear jazz in concert halls, in non-smoking nightclubs, on airplanes, on a few dedicated radio stations and occasionally on television. Virtually every college and university hosts a jazz program, as do most high schools and many middle schools. But to assure its place in the American cultural consciousness, a vital piece is still missing — its presence in the elementary schools.

Jazz needs schools. Schools are where we can guarantee exposure to what E. D. Hirsch, Jr., calls "cultural literacy — what every American needs to know" (though he himself is far from generous in imagining jazz as part of that!). School is where we can publicly and openly acknowledge this great American achievement. School is where we can thank the African-American creators of the art form and learn of their struggles and triumphs.

Saxophone legend Sonny Rollins describes his initiation into jazz:

"It just so happened that right across from my elementary school was a night

*club where Louis Jordan was appearing. And outside the club there was this picture of him with the tails and the tux and this beautiful shining horn and I said, 'Yeah, that's what I'm gonna be. I'm gonna be a musician.' "*⁴

Now's the time to bring Louis Jordan across the street and into the elementary school itself. But there is a danger in bringing jazz into schools. When two different worlds meet, there is change. The nature of that change depends on the nature of the exchange. Master to slave, host to guest, friend to friend — each yields markedly different results. If we are to invite jazz into the school consciously and conscientiously, we must be particularly alert to the meeting point of these two very different wisdoms.

*"I live in San Francisco, I teach school,
I have been to college, but I am not a fool."*

Here we meet the European-based tradition, with its rows of desks, books, worksheets, tests, sequential curriculums, grading systems, quantified knowledge. What does this world have to offer jazz? How can Louis Jordan walk through its doors and feel comfortable?

School wisdom can be a gracious host for jazz, offer it some refreshment, hospitality and appreciation. But only if it accepts its guest on the guest's terms, allows it to wear its street shoes inside the school building. Schoolteachers and school systems that are finally opening their doors to their own American art form need a guide for hosting — what kind of foods to serve the guest, some basic rules of etiquette, some openings for warm conversation, opportune times to go out to the street together, suggestions for visiting the guest's home. The two distinct worlds of the school and the

continued

Focus on Jazz

nightclub need to come a bit closer, blurring the lines so that there's a bit of school in the club and a bit of club in the school. Escorted by the school crossing guards, let's follow Louis Jordan into the building and join him in *his* version of the classic:

"School days, school days, good old golden rule days

Readin' and 'riting' and 'ritmetic, taught to the tune of a jazz drumstick..."

Orff Schulwerk and jazz — a natural integration

How can we introduce jazz to children? We can't re-create the traditional jazz style of learning and send our kids to the doorways of jazz clubs, nor can we haphazardly apply an academic approach to a music that defies textbook learning. The very process of teaching must support the aesthetic. The end must be present in each step of the means.

To grab hold in current educational institutions, we need a pedagogically sound and proven approach that can handle with equal adeptness the inspired, spontaneous act of creation and the sequenced presentation of increasingly complex theory. We need a process that can simultaneously "get down" with the body and spiral up to higher thinking skills. We need a way of working that is playful and a way of playing that is serious work.

Just as jazz is the unexpected child of the forced marriage between African sensibilities and European forms, so might the *teaching* of jazz to children be the offspring of another, more happily, arranged marriage between African-American musical practices and a European-derived pedagogy — Orff Schulwerk. If any approach deserves the honor of escorting Louis Jordan across the street and into the building, Orff Schulwerk is surely a prime candidate.

In the Orff class, we take off our shoes and gather in a circle. We begin with a simple clap and a chant. We move the rhythm from clap to pat to snap to stamp, speak the chant high and low, loud and soft, rough and smooth. We play with the different levels, and rhythm patterns begin to emerge: pat-clap-snap-clap, discovers one; step-step-clap-pat, says another; and we take both, dividing the



Children on St. Simon's Island.

PHOTO: Doug Goodkin

group and trying them together. The chant leaps into song, which then overlays with the rhythm. Yet a third strand develops as people begin to move the patterns, and dances begin to emerge. It's a short step from the clap to the tambourine, the pat to the drum, the snap to the finger cymbal. The sung phrases move to xylophones or recorders. We play with ideas and then work them into forms, experiencing first and talking later. We listen and repeat and remember only later, if at all, setting through notation. We start from where we are and who we are, as individuals and as a group. Everybody participates and offers up their creativity to the larger group creative process.

Another time, we begin the same way and something entirely different emerges. Yet another time, we begin from the instrument and move to the body, or with a movement phrase that becomes a song or with a set piece of music that we transform through improvisation. Our job is to stay alert to possibility, to create from our shared need and experience.

We can now begin to feel the similarity between Orff process and jazz. The roots of jazz lie in the music and dance of the slaves, when the people danced barefoot in rings, clapped, slapped the body, sang and moved, played tambourines and simple percussion instruments. They lived communally, worked communally, suffered communally, exulted communally — and made music communally. Cut off from their traditions, they improvised their way into the newly

emerging forms, passing them down through the ears, bodies and memories of each generation. They were alert to every musical idea that crossed their paths, played with it, worked with it — and transformed it. Out of their deep need for music making and shared experience came an original expression that was destined to become one of the greatest influences on world musical culture.

The African slaves brought with them an entirely different relationship to music-making (and thus, music *teaching*) that informed every African-American form that grew, including jazz. Though there are noteworthy differences, the underlying bond between the African-American practices and Orff sensibility is clear. Taking off our shoes, forming a circle and playing around with musical ideas through our bodies and voices may bring us closer to the heart of jazz than copying the jazz scales and chords from the board in the university classroom. How strange that the musical innovations of transplanted African cultures meet the experimentations of a few key people in Europe and discover they have much to share!

Parallel developments in Orff and jazz

While Louis Armstrong was making history in New York in 1924, an experiment of a different nature was taking place across the ocean in Munich, Germany. Carl Orff, an emerging young composer, collaborated with dancer

Dorothee Günther to create an experimental approach to training young dancers. Orff and Günther's improvisations were as radical in their challenge to established conventions in Germany as jazz was to American music. Breaking the mold of music *accompanying* dance, everyone in the Güntherschule was both a musician and a dancer. The beginning means of expression were movement, speech, body percussion and simple percussion instruments.

Later, influenced by West African balaphons, Indonesian gamelan instruments and German glockenspiels, Orff had special xylophones, metallophones and glockenspiels made that became known collectively as Orff instruments. These expanded the available expressive timbre and allowed for rhythmic, melodic and harmonic improvisation with relatively simple instrumental technique. While the Güntherschule students were creating new music on metallophones, Lionel Hampton improvised the first recorded jazz solo on the vibraphone in 1930.

In the early 1930s, the school's students performed throughout Germany, with several pieces created by a brilliant Güntherschule graduate, Gunild Keetman. Lola Harding Irmer, a young student who later attended the Güntherschule, describes a performance in Berlin:

"It was astounding because the girls came and some were sitting at the side playing the elementary music instruments

under the direction of Gunild Keetman and the girls who were moving and dancing; the leader was Maja Lex. In the midst of the show, the girls would interchange, so they had to be musicians as well as dancers and that, first of all, was unique. Secondly, their deportment was beautiful, they were very, very rhythmic and impressive with their dynamic change."⁵

Meanwhile, a different kind of marriage between music and dance was being celebrated joyfully in the Savoy Ballroom of Harlem, as Big Band musicians and Lindy Hop dancers spurred each other on to greater creative heights. These dancers were also "very, very rhythmic," with a unique stylistic deportment and an impressive dynamic in the subtlety of their movement.

The political climate in Germany and subsequent war interrupted the momentum of the Güntherschule's work. Orff turned his energies to composing stage works that included his famous composition, *Carmina Burana*, first performed in 1937. This epic work was based on Medieval drinking songs, love songs, dance songs and laments transformed to an art music form of "scenic cantata." The composition likewise drew from medieval musical qualities, emphasizing lively rhythms, modal scales and elemental harmonies. A few years later, Duke Ellington premiered his *Black, Brown and Beige Suite* at Carnegie Hall which he described as "a tone parallel to the history of the American Negro." Drawing from the love songs, dance

Focus on Jazz

songs and blues laments of his culture, he re-created the rhythms, scales and harmonies of earlier musical forms into a dramatic and evocative art music format.

Orff's teaching resumed in 1948 when a Bavarian radio station asked him to re-create the elemental music formulated in the Güntherschule, only this time for children. He reunited with Gunild Keetman and created a series of compositions for children to be broadcast. Their success led Orff to turn his attention toward forming the pedagogical approach that became known as the *Schulwerk* (German for "schoolwork"). That same year, another collaboration began as Miles Davis and Gil Evans joined forces in their first project together that led to the historic *Birth of the Cool* recording.

While Charlie Parker and Dizzy Gillespie were solidifying the language of bebop in the early 1950s, Gunild Keetman began teaching children's classes at the Mozarteum in Salzburg, Austria. Interest in the *Schulwerk* grew, fueled by the publication of five volumes of compositions by Orff and Keetman, *Music for Children*, between 1956 and 1961. In 1962, Orff traveled to Toronto, Canada, to share his avant-garde vision and changed the face of American music education. The next year, Sonny Rollins returned the favor by performing avant-garde jazz with Don Cherry in Paris, France, and offered new inspiration to the European jazz scene. In 1963, when John Coltrane's fiery quartet was breaking new ground in the States, another groundbreaking ceremony was held in Salzburg announcing the establishment of the Orff Institut. In 1968 the American Orff Schulwerk Association was founded, a major transplanting of that hearty wildflower sown by Orff and Keetman.

That same year, jazz paused at the crossroads of distinctly different directions — fusion, free, hard bop, funk, bossa nova, revival and more. Over the next twenty-five years, jazz continued in many directions at once — back into its own history, forward into further development and sideways into increased influences from other musical cultures, with many foreign-born jazz innovators. Orff Schulwerk likewise worked the music of the original Volumes, developed new material and opened out internation-



Eighth grade jazz class.

PHOTO: Doug Goodkin

continued ...

Focus on Jazz

ally. Significant Orff associations were established in Canada, England, Australia, Taiwan, Greece, Japan, Finland and Belgium, while interest grew in Spain, France, Italy, Argentina, Brazil and other countries.

Orff and jazz grew up side-by-side in the same historical time period, but were separated by both geography and culture. Jazz musicians didn't stop at the Güntherschule in their European tours and Orff and Keetman never danced at the Savoy. (What marvelous material for a drama! Lionel Hampton sits in on a class in Munich, Orff jams with Count Basie in New York!) But what is the quality of the Orff approach that accounts for its adaptability across this immense cultural gap? As described by Orff himself:

"Elemental music is never music alone, but forms a unity with movement, dance and speech. It is music that one makes oneself, in which one takes part not as a listener, but as a participant. It is unsophisticated, employs no big forms and no big architectural structures and uses small sequence forms, ostinato and rondo. Elemental music is near the earth, natural, physical, within the range of everyone to learn it and experience it, and thus, suitable for the child."⁶

The above quote describes African-American folk tradition and even much of jazz into the '20s. Orff's genius was to recognize traditional musical practices of various cultures and historical periods and re-create them in a contemporary Western framework. While grounded in the Western tradition, he challenged the assumptions of 20th century Western classical music-making and teaching. The genius of jazz was to re-create traditional African musical practices and sensibilities with a contemporary Western framework, also challenging assumptions about the European model of music-making and teaching.

Applications in the classroom

How might we apply these ideas in our actual work with children in the classroom? In my program, I begin with standard Orff practice — children's games, body percussion, speech, movement and ensemble experiences drawing from the rich lore of the African-American musical heritage. Bessie Jones'

classic book and recording, *Step It Down*, has been the "textbook" for this material. This approach not only matches the learning style of children, but is a fantastic starting point for the older beginning jazz student as well. All the qualities that later flowered in jazz are present here in seed form — the offbeat feel, syncopation, swing rhythms, call and response structures, vocal timbres, body connections, interplay between soloist and group and more.

We move to select jazz recordings, allowing both the ear to absorb the tonal and rhythmic vocabulary and the body to learn the particular kinesthetic qualities inherited from Africa, particularly the release of weight toward the earth and the polyrhythmic use of the whole body. Beginning ensemble experiences (first through fourth grade) do not begin with "jazz," but with simple arrangements of games already played, using modified drones and the la pentatonic scale. This keeps our beginning jazz study straight in the center of our Orff practice, allowing for rhythmic and melodic improvisation within a particular style without concern for chord changes.

From this foundation, we move toward the twelve-bar blues and the II-V-I progressions of jazz standards. The Orff instruments still serve as the foundation ensemble, but now we add chromatic tubular instruments and integrate other instruments that students might be studying, such as piano, saxophone or guitar. At my school, the entire eighth

grade year is devoted to jazz study, combining history, theory, listening, dance and ensemble pieces.

Philosophically and practically, the marriage of Orff and jazz has proven to be a happy one. May the family grow!

Doug Goodkin is in his twenty-third year at The San Francisco School, where he teaches music and movement to children, ages three to fourteen. He has taught a five-day course on Jazz and Orff Schulwerk for ten summers in various locations, including San Francisco, St. Paul, Vancouver and Sydney, Australia. The above article is an excerpt from his book Now's the Time: Jazz in the Elementary Music Curriculum, awaiting publication.

Notes

¹Balliet, Whitney. *American Musicians*. Oxford University Press, 1986. p. 27.

²Ibid. p. 3.

³Lyons, Len and Don Perlo. *Jazz Portraits*. Quill William Morrow, 1989. p. 222.

⁴San Francisco Examiner, October 6, 1996.

⁵Private interview in Sydney, Australia, January 1994.

⁶Orff, Carl. *The Schulwerk*, Vol. III. Schott, 1978.

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Jazz in Elementary Music: An Orff Schulwerk Perspective with Doug Goodkin

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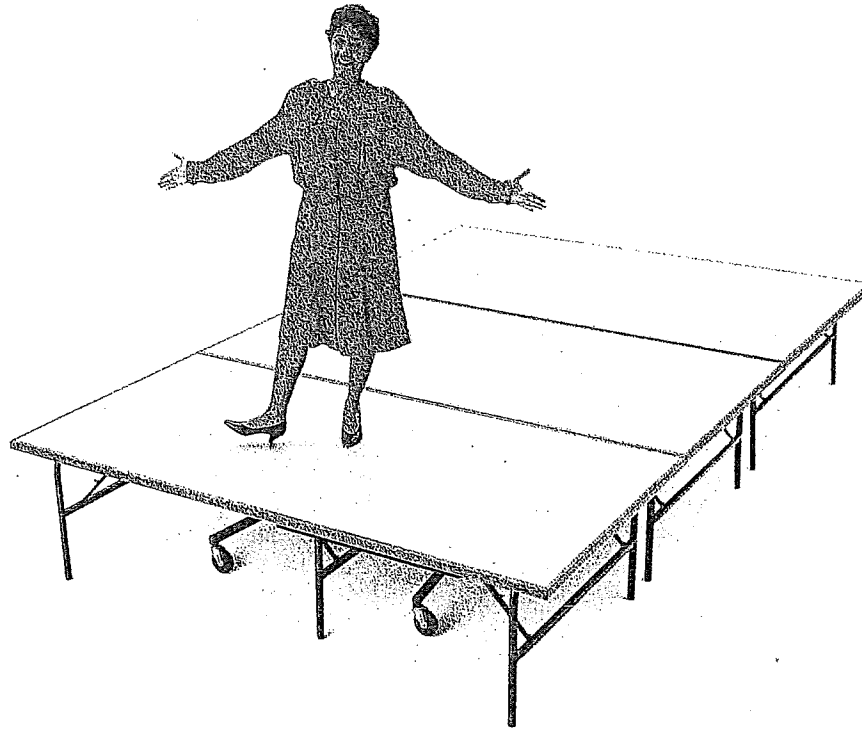
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Who Said You Can't Improvise?

Jamey Aebersold

Improvising should be a way of life for all musicians, regardless of training, ability, age or instrument. It has been the rule of thumb for nearly all civilizations, and when it comes to music, the rules don't change.

The art of improvising with notes, rhythms and harmony has been kept alive in 20th century America in a music called jazz. Jazz music represents the spontaneous, intuitive, creative, imaginative, take-a-chance side of human nature. It's an art form that *can* be taught and should begin in the first several weeks of any young musician's training.

"Learn the rules and then you get to break them" has been the common cry of all who enter. Youngsters love to break rules while learning. But learning why rules are important for successfully creating your own melodies is a vital part of the learning process.

Improvising can mean "just going wild," but in the context of traditional jazz song-forms, many rules are followed which form the basis of Western popular music. Beginning musicians and beginning improvisers need to learn the basics while experimenting with improvisation.

"Imagination" is the key word in developing a working knowledge of improvisation. If you can't picture yourself improvising, you most likely won't. Kenny Werner has written a marvelous book titled *Effortless Mastery* in which he beautifully addresses the hidden part of ourselves that is afraid to take chances, to make mistakes and to improvise. Since its publication over a year ago, Kenny's book has helped many musicians remove the mask which fear has designed.

Fear is the dam that keeps many of us from enjoying the act of creating our own melodies on our given instruments or with our voices. The old saying, "as a man thinketh, so shall he be," has real meaning if you're one of those music

teachers who feels you haven't "got it."

If you haven't got it — if you feel you can't improvise — you most likely won't "get it." Retrain your mind to at least give it a fair try for a month. After several weeks, reassess your situation. Are you being too hard on yourself or your students? Using the Orff instruments, improvisation is a little easier because your note choice is limited from the outset. Working within the instruments' limitations is the challenge.

Songs like "Summertime," "Cantaloupe Island" and others that use the twelve-bar blues form are good melodic and harmonic vehicles to begin with. Using recorded play-along accompaniment tracks helps students feel they are making real music with real musicians. This often helps keep their attention, and you'll find they ask for more material and information.

It's important for the teacher to demonstrate what is expected, using the students' instruments. Recorded examples can also be used.

When improvising, stress should be placed on students playing what they hear in their heads, what they would sing. Hearing a melody internally, then being able to play the notes almost instantaneously is something everyone should experience. No two people are going to improvise melodies exactly the same way. We hear note choices and rhythms differently and this helps define each person's musical personality.

In beginning improvisation, students must first grasp which scales and chords they can play over and how long each specific harmony lasts. Teaching the students to hear the form and keep their places will instill confidence. I usually suggest they tune one ear to what they are hearing in their minds (and hopefully playing on their instruments) and tune the other ear to the rhythm section or to others with whom they are playing.

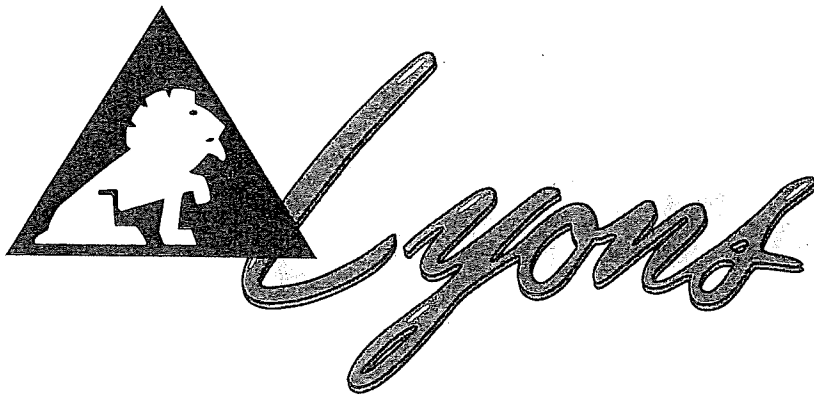
Listening carefully is vital when improvising. It's the listening aspect of music that draws us to improvisation and it's that very aspect that needs careful attention when cultivating the musical development of young musicians.

Encourage students to sing while they play. Piano, guitar and bass players have done this for years. Even on recordings you can occasionally hear a performer humming or singing the exact notes as they are being played.

Some feel the jazz musician lives in another world — a world where whatever you think comes instantly out of your instrument. For the best jazz musicians, this is true. For all the rest, there is the daily challenge of "gettin' it together." This means having all your faculties working properly, good health, instrument in good repair, mind clear, fear taking the back seat — and the sun is usually shining. This isn't always the case, but it is what we strive for. It's an attitude.

Every day is a new day and an opportunity to think differently of ourselves and how and what we teach. Improvised music is a natural way of exploring ourselves and our musical capabilities.

Jamey Aebersold is a nationally known saxophonist and authority on jazz education and improvisation. He has developed a series of jazz play-along book and recording sets (now numbering over eighty), as well as various other supplemental aids for the development of improvisational skills. Jamey is director of the Summer Jazz Workshops, now in their twenty-eighth year, which have traveled to Australia, New Zealand, Germany, England, Scotland, Denmark and Canada. He teaches jazz improvisation at the University of Louisville.



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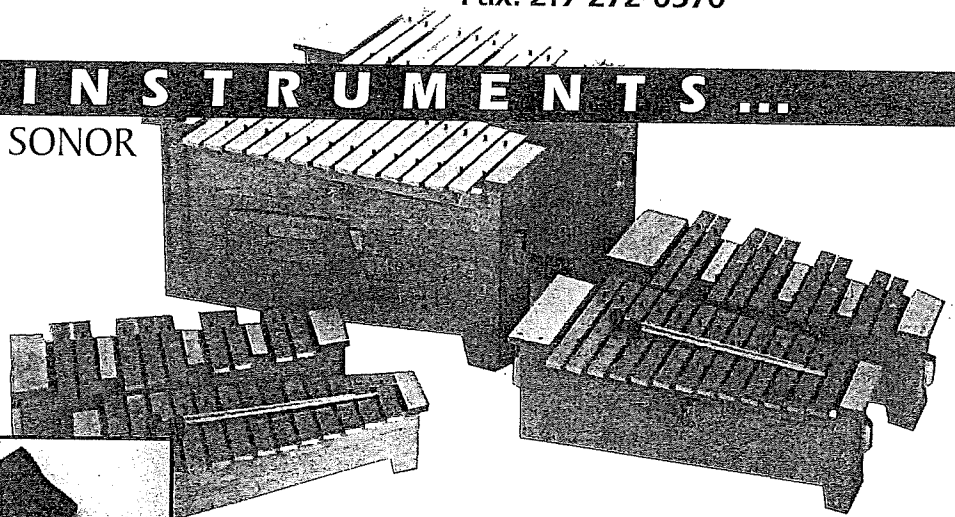
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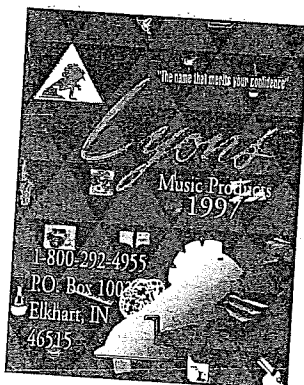
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Using Jazz To Teach Musical Concepts

Marcia F. Dunscomb

Off Schulwerk teachers are to be congratulated for recognizing the importance of directing young students into learning music by hearing and making music first, then reading and writing it later. As music teachers, we want music lessons to be a fun, successful, confidence-building experience. One way of achieving this is through improvisation. As America's original art form, jazz is a wonderful and valuable vehicle for allowing young students to improvise their own music.

If you are already a jazz fan, you probably have a collection of jazz recordings. If not, most public libraries have a jazz collection that can help you discover which artists and styles you enjoy the most. The lists of recordings at the end of this article and elsewhere in this section suggest a beginning jazz library.

Just as classical music can be divided into different styles such as Baroque, Classical, Romantic and Twentieth Century, jazz too is divided into different styles. The earliest instrumental jazz is sometimes referred to as "Traditional Jazz." The '30s gave us the Big Band Swing Style, which was followed by styles such as Bebop, Cool, Straight Ahead, Third Stream, Jazz/Rock Fusion, Latin Jazz and more. For this article we will focus on jazz music in the "Swing" style. For a clearer understanding of all the styles, see *Living With Jazz, An Appreciation* by Frank Tirro (Harcourt Brace).

Listening to recordings of some of our jazz pioneers and legends is the best way to begin to introduce jazz into your classroom. European classical music is a "composer's art" in which the composer wrote everything down in great detail so performers are able to re-create it as closely as possible to the way the composer planned it. Jazz is a "performer's art" in which the original melody is a point of departure on which the performer builds his or her version of the composition. While some of us are better at this than others, we can all improvise at some level

and with practice, we get better and better.

While jazz improvisation can be used in any classroom setting, such as with mallet instruments, recorders or keyboards, one sure-to-succeed way to begin is with an example of vocal jazz. Vocal music offers some of the earliest examples of jazz, which began its evolution about 100 years ago in the southern United States. The singers improvised melodies and lyrics that often told stories about their lives. These songs eventually evolved into a twelve-measure, three-phrase form that we call the twelve-bar blues. This form is one that has been used by many composers and performers of jazz and is still one of the most used forms in jazz.

Like the melody, the lyrics of the twelve-bar blues form are in three four-measure phrases such as in W.C. Handy's "St. Louis Blues":

1st phrase: Makes a statement
"I hate to see the evening sun go down"

2nd phrase: Repeats first phrase
"I hate to see the evening sun go down"

3rd phrase: Gives explanation or solution to the first phrase
"Since my baby done left this town."

The lyrics make it any easy-to-follow form for young learners.

In jazz, as with any style of music, listening for an understanding of the style is a vital and necessary step. After experiencing the music, the students are ready to begin to improvise in this style. Play for your students a recording of a twelve-bar

blues tune with lyrics such as "Every Day I Have the Blues" performed by the legendary Count Basie Orchestra, which can be found on the album, "Count Basie" (see list). The students may already be familiar with the vocalist on this recording since he is Joe Williams, who played the grandfather on *The Cosby Show* for many years.

If you are unfamiliar with jazz as a style, listen to how the eighth notes "swing," unlike the even eighth notes in classical music. Also listen for the syncopation where the accents are in unexpected places.

(See Figure 1. Swing style eighth notes)

This recording begins with an introduction consisting of six measures of piano solo followed by four measures played by the big band. There are two instrumental choruses before the vocalist begins, after which it is easy to follow the three-phrase pattern of the twelve-bar blues form. The information below can cover many weeks of lessons, but the students can improvise their own blues lyrics at the first presentation of this material. Don't be afraid to use the correct terminology without explanation — when we learned to talk we were not given definitions of each word our parents used (i.e. "Sit in this chair — a chair is an object with four legs, a back and a seat"). Observe the following concepts as you listen to "Everyday I Have the Blues." The first phrase is, "Everyday, everyday I have the blues."

After listening to the recording and enjoying the music, the students are ready to begin to make their own twelve-bar blues lyrics. The students can begin to

Figure 1. Swing style eighth notes



CONCEPT	EXPLANATION	STUDENT ACTIVITY
Music has steady beats.	Most music has steady beats that we can feel. We feel like tapping our feet or moving to the steady beats.	Say "beat, beat, beat, beat" with the steady beats of the music as you listen. Clap (tap, snap) with the steady beats. March to the steady beats. " or "bars."
Music has meter.	Beats can be grouped together in units we call "measures" or "bars."	Discover the meter is "4" by counting the beats in groups of four. Try to count the beats in groups of "3" or "5" and see how "4" fits best. Listen for the strong beat that is "1."
Music has phrases.	The measures can be grouped together in units we call "phrases."	Listen to the three phrases of the 12-bar blues form. When listening to a vocal version of 12-bar blues, notice that the three phrases usually follow this pattern: 1st phrase: Makes a statement 2nd phrase: Repeats first statement (either literally or in variation) 3rd phrase: Answers first phrase with an explanation or solution.
Music has form.	The 12 measures (three phrases) create a form. One time through the form is called a chorus.	Listen to how the music reaches a resting point (cadence) at the end of the twelve measures and starts again. In jazz we call this cadence a turn-around. Each chorus is somehow different. Listen for what is happening in each chorus. Is it new lyrics? Is it a variation on a previous chorus? Is it an instrumental solo?

Focus on Jazz

Listen with the students to a play-along track from Jamey Aebersold's "Blues in All Keys," Volume 42. Count the twelve bars, then identify the beginning point of each phrase. Listen for the turn-around when the new chorus begins. Let the students take turns speaking their lyrics with the music. Notice that there is extra space after each sentence when we wait until it is time to begin the next phrase. Let any willing student sing his or her lyrics with the play-along recording. This activity can be expanded for an indefinite period of time as new choruses are added by making up new lyrics.

The students can also improvise melodically on Orff instruments, keyboards or recorders. Assigning a rhythm pattern for the basis of the improvisation insures a successful improvisation experience. Putting lyrics to the rhythm pattern makes it even easier for the students to remember the rhythm pattern. Since the students have already created their own lyrics, they can improvise a melody to fit those lyrics. Another option is to take a sentence that teaches a concept and use the rhythm pattern of that sentence for the improvisation.

(See Figure 2: "Rhythm patterns make music easy")

To guarantee success, it is necessary to choose a track that fits the tuning of the chosen instrument:

- For use with the C Pentatonic scale, use track 12 (A Blues). The minor 3rd (C natural) of the scale against the Major 3rd (C sharp) in the chord progression is typical of the "blues" sound, which resulted from the bending of pitches by the vocalists.
- When using the G Pentatonic scale, use track 7 (E Blues).
- For keyboards you can use the black keys (Gb Pentatonic) with track 6 (Eb Blues).

continued ...

improvise vocally by thinking of two sentences that tell a story they would like to share. Their lyrics can be a variation on the music they have just heard, such as:

Everyday, everyday I sing my song.
Everyday, everyday I sing my song.
My song is fun to sing and it won't last too long.

Figure 2. "Rhythm patterns make music easy"



Everyday, everyday I sing my song.
Everyday, everyday I sing my song.
My song is fun to sing and it won't last too long.

Focus on Jazz

Suggested Beginning Jazz Collection

Most albums contain cuts of a variety of styles but the style in parentheses is the predominant style on the album.

ALBUM TITLE/ARTIST	NUMBER
Satin Doll - Duke Ellington (Big Band Swing Style)	Eclipse 64020-2
Saxophone Colossus - Sonny Rollins (Straight Ahead Style)	Prestige OJCCD-291-2
Count Basie (Big Band Swing Style)	Verve: Jazz Masters 2 314 519 819-2
Giant Steps - John Coltrane (Straight Ahead & Bebop Styles)	Atlantic 1311-2
Bird, The Original Recordings of Charlie Parker (Bebop Styles)	Verve 837-176-2
Stan Getz & Friends (Straight Ahead Style, Latin Styles)	Verve 835 317-2
Kind of Blue - Miles Davis (Cool Styles)	Columbia (CK 40579)
Time Out - Dave Brubeck (Cool Styles & Third Stream Styles)	Columbia CK 40585
Paris, 1958 - Art Blakey & The Jazz Messengers (Straight Ahead)	Bluebird 61097-2
The Best of Herbie Hancock (Jazz/Rock Fusion)	Blue Note CDP 7 91142 2
Night Train: The Oscar Peterson Trio (Straight Ahead Style)	Verve 821 724-2
Groovin' High - Dizzy Gillespie (Straight Ahead, Latin, Bebop)	Savoy SV 0152
Play - Bobby McFerrin & Chick Corea	Blue Note D105634
Big Band's Greatest Hits (Big Band Swing Style)	CDCD 1002
Blues in All Keys - Jamey Aebersold Volume 42 (Various Styles)	JA 1264D
Major & Minor - Jamey Aebersold Volume 24 (Various Styles)	JA 1238 D & JA 1237 D

Each time you return to this activity, new rhythm patterns and new lyrics can be tried. You will enjoy watching everyone's creative abilities grow during each class.

Some Other Twelve-Bar Blues Compositions

C Jam Blues, Things Ain't What They Used To Be (Ellington)

Blue 7 (Sonny Rollins)

Big Red (Count Basie)

Cousin Mary, Mr. P. C. (Coltrane)

Billie's Bounce (Getz)

Freddie the Freeloader, All Blues (Davis)

Blues March (Blakey)

C Jam Blues, Night Train, Bag's Groove, Things Ain't What They Used To Be (Peterson)

Salt Peanuts (Gillespie)

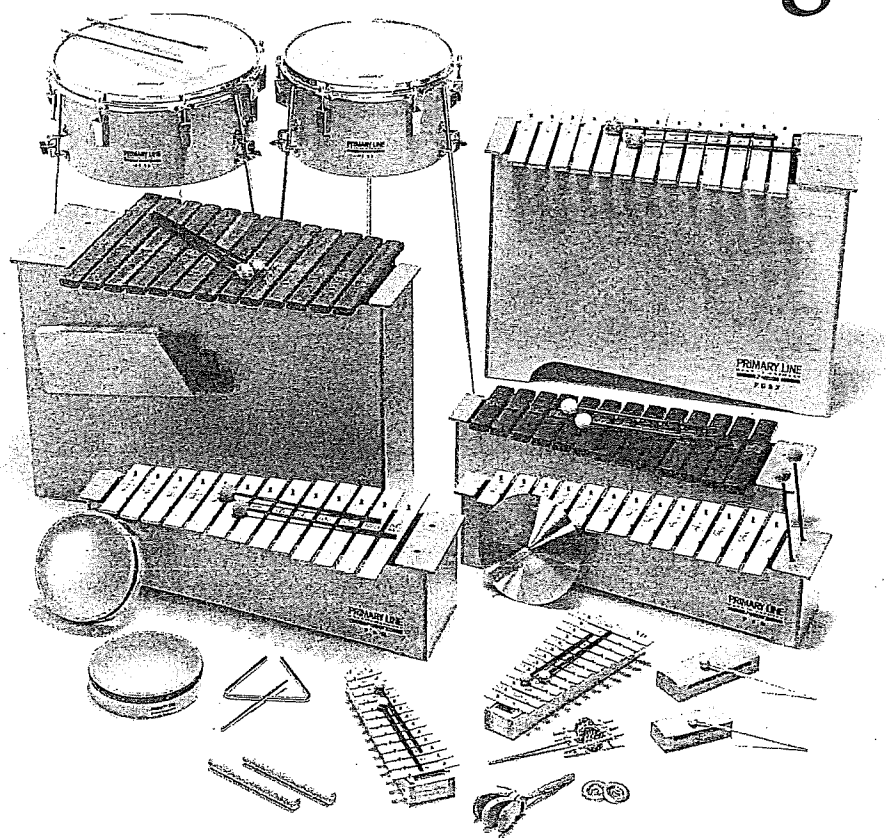
In the Mood (Miller)

Blue Bossa (Corea)

Marcia Dunscomb is a composer, author, educator and professional pianist. Her works in print include Melody Maker (a keyboard method for very young students based on improvisation), Teaching Jazz - A Course of Study (contributing author of the Curriculum Guide for the Jazz in General Music Section), and Evolution of Jazz - Student Study Guide (college jazz history text). Mrs. Dunscomb has presented clinics, workshops and festivals on the topic of teaching jazz to young students at locations across the United States and abroad. She currently teaches at Florida International University in Miami, Florida, and is the International Chairperson for Curriculum - Children for the International Association of Jazz Educators and the Educational Director for South Florida Friends of Jazz.

Editor's note: For information on obtaining materials mentioned in this article, see "The Joys of Jazz: A Resource for Orff Educators" by Antonio J. Garcia elsewhere in this special focus section.

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Elementary Students "Get" the Blues

Cheryl Goodwin

"I hear and I forget. I see and I remember. I do and I understand."

-Chinese Proverb.

Most music educators who embrace the Orff Schulwerk concept readily agree with the wisdom of this ancient saying. However, when it came to the study of jazz and blues in my elementary classes, I was not sure the wisdom of the Chinese proverb could be applied. After all, jazz and blues are very sophisticated forms of music that rely a great deal on skillful improvisation. Then it occurred to me that improvisation was nothing new to my students. They had been improvising in pentatonic for quite some time. With the blues form residing in much of today's popular music, many students are already familiar with its sound. Realizing that one key to student success is to build on previous knowledge and understanding, I knew my students were ready for the blues. In an interview published in a recent issue of *Music Educators Journal*, Keith Lockhart said, "The only way you can really appreciate the act of performing music at its most profound level is to know what it takes to do it, and the only way to do that is to participate."¹ With the aid of the Orff instruments, we were ready to do just that!

Determining the elemental parts of the blues style served as a guide in the course of instruction. One key element to the blues is the accent on the weak beats. A simple rhythmic pattern can be used to teach the placement of these accents. Adding a two-note ostinato to the rhythm pattern (Example 1) on recorder or Orff barred instruments immediately tunes the students' ears to the sound of the twelve-bar blues, especially when the teacher accompanies this ostinato with the blues harmony. After the students have achieved success at placing the accent on the weak beats, some variation to this two-note ostinato (Example 2) can be added, providing a wonderful opportunity for ear training. Having students identify the placement of the "A" to correlate with the harmonic structure of the V7 chord is a task at which they can succeed because of their familiarity with the sound of the blues

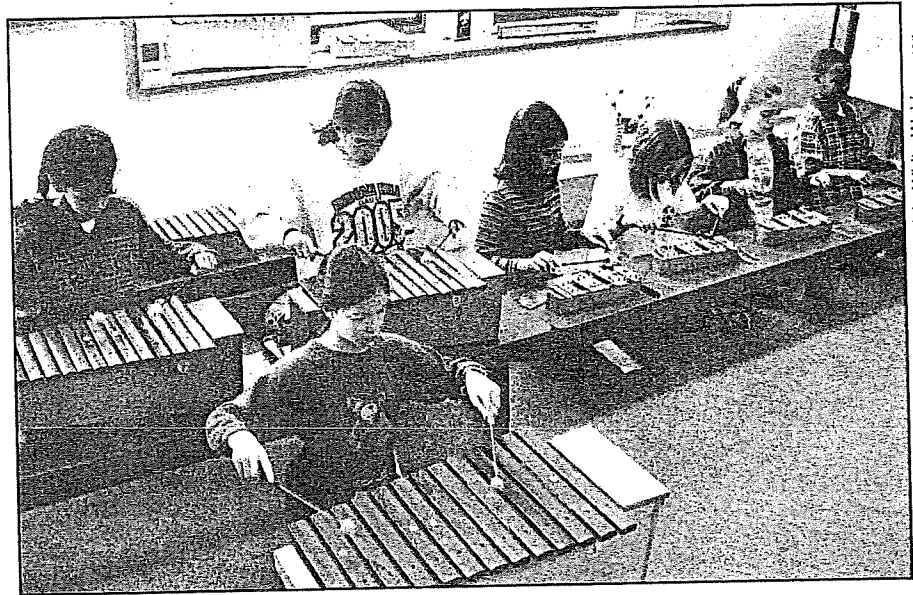


PHOTO: Patricia White-Waldemayer

Perhaps most distinctive to the blues is its harmonic structure. While it may seem that this is beyond the understanding of elementary students, playing the twelve-bar blues on the Orff instruments is easily accomplished by color coding the bars. An interesting instrumentation found in Willie Thomas' *Funtime Blues Pack*² provides for all of the harmonic elements, without the fuss of many mallets in a student's hand. The bass xylophones and metallophones play only the root of the I7, IV7, and V7 chords. Placing red stickers on the G bars (I7), orange stickers on the C bars (IV7), and green on the D bars (V7) helps the bass xylophone and metallophone players accomplish this quickly and easily. Leaving out the fifth of each of the harmonic chords, the alto xylophones and metallophones should be color coded with red stickers on low F and B, orange on the low E and B-flat, and green on low F-sharp and C. The simplicity of having all the students play their red (I7), orange (IV7), and green (V7) bars allows for the immediate gratification of making good music together and provides a rich harmonic sound.

Simple ear training games can help students decide the order in which the color-coded bars should be played.

Matching the I7 chord played by the teacher to the I7 chord made with their red bars may take some time, but letting the students discover the order of the I7, IV7, V7 will help them understand the twelve-bar blues harmony. Many will be surprised by the number of times they play the I7 red chord.

Once the students have discovered the pattern, helping them understand that this is the blueprint used in all blues music is vital. One of the goals for music education contained in the National Standards for Arts Education³ is for students to be able to listen to, analyze and describe music as well as evaluate music and music performances. Blues listening experiences are excellent opportunities to push students toward this goal and to introduce them to some of the great blues musicians. If a recording of a blues piece pitched in G can be located, why not let them play along with the recording? After all, how many music students and teachers would like to boast of having played with some of the great blues artists?

With a simple blues ostinato and the basics of the twelve-bar blues harmony under their belts, students are able to move on to the skill of blues improvisation. Building on existing experience

with improvisation in various kinds of scales (pentatonic, Major, minor), students easily adapt to the blues scale for improvisation. From the G Major scale, the blues scale is formed by eliminating the second and sixth steps and lowering the third and seventh step. On barred instruments then, A and E are removed and B is replaced with a B-flat. The lowered fifth step often associated with the blues scale is not easily accommodated on the barred instruments, but can be introduced later for the students wishing to improvise on the recorder.

Giving students a rhythmic base for improvisation helps them organize their melodies more successfully. One way to do this is to provide them with three rhythmic lines composed of four measures each. These rhythms can be composed by either the teacher or the students, in a class or small group activity. Since syncopation plays such an important role in blues and jazz music, teachers can seize this opportunity to introduce or reinforce syncopated rhythms. When students can perform these rhythmic lines accurately, they can be transferred to the melodic barred instruments to serve as a framework for melodic improvisation.

Finally, the students are ready to put it all together and perform the elements of the blues they have learned. The xylophones/metallophones can provide the twelve-bar blues harmony using the color coded bars, while the recorders or soprano xylophones provide the simple ostinato using the accented upbeat. Volunteers at the glockenspiels improvise on the blues scale to given rhythmic lines. Some volunteers may choose to improvise for the full twelve measures while others may want to team with two friends and play only one of the three rhythmic lines.

There is a wealth of elementary songs in the blues form. Many could be added to your students' repertoire. With their instrumental experience in the blues, students may accompany themselves and provide improvisational solos as interludes to the various verses of the songs.

In an educational world where music teachers have limited time to work with students, teachers must weigh each lesson plan for optimal mileage. The question must be asked, "From what can my students gain the most... should I teach this or that?" Giving your students experience with the blues style allows you to teach a wide array of musical concepts, not to mention the origin of the

Focus on Jazz

blues with its historical background and cultural relevance. The blues should not be overlooked in the elementary grades. So go ahead, give your students the blues.

Cheryl Goodwin is in her thirtieth year of teaching elementary music and is a music specialist at Indian Hill Elementary School in Cincinnati, Ohio. She conducts three elementary choirs and has performed with one of her choirs at the Ohio Music Educators Conference. She holds an Orff Level III certification from the University of Cincinnati's College-Conservatory of Music and a Master of Elementary Education from Xavier University.

Notes

¹Mahlmann, John J. "Keith Lockhart On Reaching Audiences." *Music Educators Journal*, September 1997, pp.38-40.

²Thomas, Willie. *Jazz Experience: Funtime Blues Pack*. Miami, Florida: CPP/Belwin, Inc. (A Division of Warner Bros. Publications Inc.), 1991.

³"National Standards For Arts Education: What Every Young American Should Know and Be Able To Do in the Arts." Music Educators National Conference. Reston, VA: Music Educators National Conference, 1994.

Example 1

Example 2

The Joys of Jazz: A Resource for Orff Educators

Antonio J. García

Chances are you're not reading this with the aim of becoming a jazz musician. Instead, you'd like to be familiar enough with the concepts of jazz — especially improvisation and rhythms — that you can employ jazz-related techniques in your Orff sessions. If you agree with the AOSA mission statement which says, "learning about music — learning to sing and play, to hear and understand, to move and create — should be an active and joyful experience," then jazz is a genre you should explore for your work.

My primary interaction with Orff instruments has been within continuing education workshops I have presented for music therapists at the state, regional and national levels in which we focus on practical uses of blues lyrics and melodies, modal chord progressions, and swing and Latino rhythms as vehicles to assist clients. But I also involve Orff in jazz workshops I lead for children and, as you might guess, they take to improvisation and rhythmic exploration with more energy and less inhibition than any adults!

Where, then, can Orff practitioners turn for resources that can broaden their knowledge of jazz?

Reference Books/Catalogs

An increasing number of jazz-educational resources are available each year. The following four provide such an overview that an Orff educator possessing all of these may have more annotated jazz information at hand than the nearest jazz educator might:

- *Teaching Jazz: A Course of Study* (ISBN 1-56545-102-3) was developed by the Curriculum Committee of the International Association of Jazz Educators (IAJE) and published in October 1996 by the Music Educators National Conference (MENC) for the express purpose of gathering into one book as comprehensive a look at instructional approaches and resources as possible in such a concise and inexpensive text.

Over a six-year period, 50 individuals from five countries volunteered to contribute to the 88 pages of information within the guide. Of particular use will be the "Jazz in General Music" chapter pertaining to the very young; the "Scope and Sequence of Instruction" grid which summarizes an approach to jazz instruction through six levels of experience, plus the "Teaching Recommendations and Suggestions" that follow it; and "Resources for Jazz Education," which lists books, recordings, journals, web resources and more. *Teaching Jazz* is available for \$14.60/MENC members, \$18.25/non-members, by calling MENC at 800/828-0229, faxing 888/275-MENC, or writing 1806 Robert Fulton Drive, Reston, VA 20191-4348.

- *Jamey Aebersold Jazz* is a company dedicated to making jazz education resources readily available. Its free, 60-plus page catalog is extremely organized in presenting listings of more than 70 "play-along" CDs/booklets (which provide recorded rhythm-section backgrounds), instructional books set by category, audio and video recordings, and more. In addition, Jamey sends with any order a copy of his complimentary *Jazz Theory Handbook* — an outstanding 45-page booklet which includes reference lists of chord/scale relationships, exercises, recommended recordings and more. For the serious listener, his business runs the *Double-Time Jazz* record company as well. Someone wanting to improve their ability to "comp" at the piano from chord symbols or someone looking for a "play-along" recording of blues or Latin music need only turn to the appropriate catalog page for ready resources. This outstanding, free reference should be on everyone's bookshelf and is available by calling 800/456-1388 or writing P.O. Box 1244, New Albany, IN 47151-1244.

- The *DESCARGA* catalog is to Latino music what Aebersold's *Jazz Aids* and *Double-Time* catalogs together are to jazz music: a one-stop shop for CDs, videos,

texts and other resources. *DESCARGA* means "jam session"; the catalog is neatly jammed with Latino folk and pop music as well as jazz. For this \$5, 200-page catalog, call *DESCARGA* at (718) 693-2966 or write 328 Flatbush Avenue, Suite 180, Brooklyn, NY 11238.

- *Survey of Teaching Materials for Jazz Improvisation* is a compilation of over 700 reviews by Dr. John Kuzmich, Jr., for the *IAJE Jazz Educators Journal*, including his remarks on numerous resources that focus on areas of jazz education beyond improvisation itself. The 75-page book is an incredible bargain at only \$7 (plus \$3.50 postage) through IAJE, but is also available to MENC members for a mere \$5.60 (see listing above).

Books

- *Melody Maker* by Marcia Dunscomb is simply the best "idea book" I have found for jazz activities that relate to children. She wrote the book with the intent of providing educators with accessible means to teach general music concepts to kids via jazz-related exercises on the piano, but most of the material can be easily adapted for a variety of age groups and appropriate intents, especially on Orff instruments. Excerpts can be found in the *Teaching Jazz* curriculum guide above (for which she served as a contributing author). She self-publishes this 61-page book for approximately \$10 a copy; call 954/441-2330, fax 954/441-2316, or write 11605 Palmetto Way, Cooper City, FL 33026.

- *Afro-Cuban Rhythms for the Drumset* by Frank Malabe and Bob Weiner is intended for drummers but provides such an enticing and understandable education for anyone else interested that it is simply impossible to resist. Any Orff educator wishing to layer exciting rhythms that are authentic to the Afro-Cuban traditions will find a ready instructor in the form of this 64-page book (complete with

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The composer writes:

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Gerald P. Dyck has taught vocal music in the public schools of Dartmouth, Massachusetts since 1974. He performs frequently as a singer, organist, and conductor, and holds degrees in music and a diploma from the Orff Institute, Salzburg. While living for several years in Thailand, he studied the music of Southeast Asia. He is also an avid amateur astronomer.

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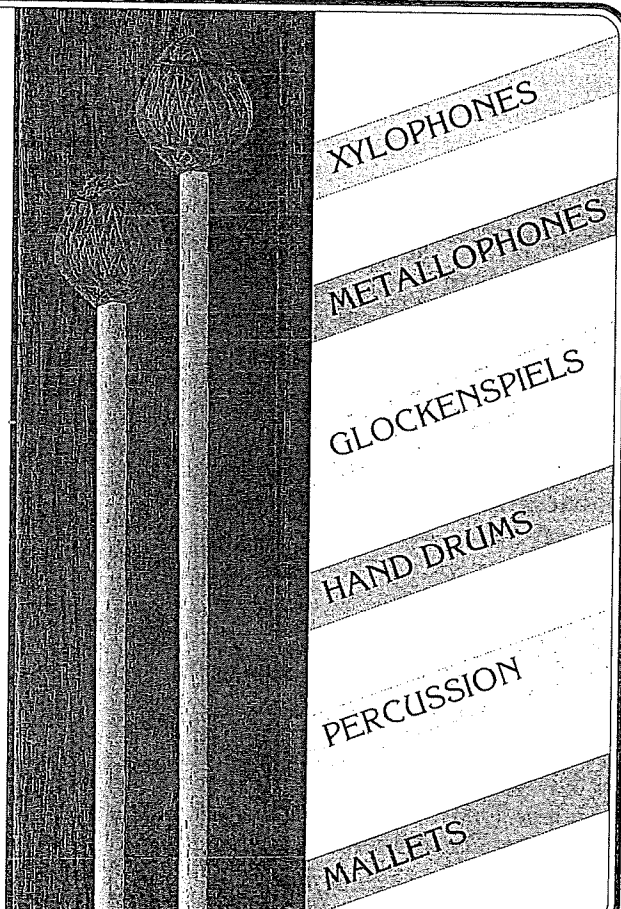
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Focus on Jazz

bibliographic references for further reading) and accompanying recording. Published by Manhattan Music, it is available for \$26.95 via *DESCARGA* (see above), as are similar books on Brazilian and West African rhythms.

Audio Recordings

How can I possibly name just a few recordings? Nonetheless, you may find the ones in the adjoining sidebar particularly useful. Some (such as Miles Davis' *Kind of Blue* or the various artists' *The Mambo Kings*) might be played during actual Orff sessions as an underpinning for live exercises simultaneously performed by participants. Other recordings will simply serve to educate you more fully as to the styles and languages of jazz.

Videos

While you may not use videos in your Orff sessions, the tapes in the second sidebar (pg. 24) will bring to life the excitement and expression of jazz — and give you ideas about your own session plans.

CD-ROMs

There are increasing numbers of educational CD-ROMS — enhanced CDs which include not only music but, when inserted into your computer's CD drive, offer interactive, audiovisual lessons. A subject addressed well via this medium is jazz history; for your own perspective, consider:

- *The Instrumental History of Jazz* by Dr. Willie Hill, Jr., produced in association with IAJE and published by N2K Encoded Music, is a two-CD set (22 tracks) with a 56-page accompanying booklet that takes you from ragtime to the present (ISBN 6-17701-00042-2). Mac and PC-compatible versions list for \$36.00 at your local record store but are available to MENC members for \$28.80 (see above listing).

Journals

While there are many jazz periodicals, the best for educational applications is the standard-bearer for the International Association of Jazz Educators:

- The IAJE *Jazz Educators Journal* is

Selected Audio Recordings

ARTIST	INSTR/STYLE	TITLE	LABEL/#	DESCARGA #
Armstrong, Louis	Vocals/Trumpet	The Hot Fives and Hot Sevens, Vol. III	Columbia CK 44422	
Basie, Count	Jazz Ensemble	The Best of the Count Basie Big Band	Pablo 2405-422	
Bauza, Mario	Afro-Cuban Ensemble	Afro-Cuban Jazz	Caiman 9017	TL-01350
Davis, Miles	Trumpet/Quintet	Kind of Blue	Columbia 40579	
Ellington, Duke	Jazz Ensemble	At Newport	Columbia 40587	
Evans, Bill	Piano	Sunday at the Village Vanguard	Original Jazz Classics OJC 140	
Fischer, Clare & 2 + 2	Vocal Jazz Ensemble/Brazilian	Salsa Picante	Discovery DS-817	
Fitzgerald, Ella	Vocals	Duke Ellington Songbook	Verve 837 035, 6, 7, & 8 -2	
Gilberto, Joao	Instr. & Vocal/Brazilian	Stan Getz & Astrud...	Verve/Polygram 810048	TL-12633
Gillespie, Dizzy	Bebop	Shaw 'Nuff	Musicraft MVSCD-53	
Hendricks, Jon	Vocals	Cloudburst	enja EJA-CD-4032	
Lambert, Hendricks, & Ross	Vocal Jazz Ensemble	Sing a Song of Basie	Impulse GRD-112	
Machito	Afro-Cuban Ensemble	Machito & His Afro-Cubans with Chick Corea	Fania 73	TL-06530
McFerrin, Bobby	Vocals	Plays the Benny Carter Songbook	Blue Note B21Z-95477	
McPartland, Marian	Piano	Carmen Sings Monk	Concord CCD 4412	
McRae, Carmen	Vocals	The Mambo King 100th LP	Novus 3086-2-N	
Puente, Tito	Afro-Cuban Ensemble	The Toshiro Akiyoshi-Lew Tabackin Big Band	Sony 80680CD	TL-09246
Toshiko Akiyoshi-Lew Tabackin Big Band	Jazz Ensemble	Just Wait a Minute!	Novus ND 83 106	
Uptown String Quartet	Jazz Strings	Mesa/Blue Moon R479174	Electra E2 61240	
Various Artists	Afro-Cuban Ensemble	The Mambo Kings	TL-10990	
Vaughan, Sarah	Vocals	Live in Japan	Mainstream 2-J2K-57123	
Woody Herman Orchestra	Jazz Ensemble	The Thundering Herds 1945-1947	CBS 460825	
Williams, Joe	Vocals	Here's To Life	Telarc Jazz CD-83357	
Wilson, Cassandra	Vocals	Blue Skies	JMT 834 419-2	

of their \$50 Active Dues (\$20 Student) and includes pedagogical articles, resource reviews, interviews, information directories, informative ads and so much more in the approximately 100 pages per issue. Contact IAJE at Box 724, Manhattan, KS 66505-0724; phone 913/776-8744; or fax 913/776-6190. (Note that this area code is soon scheduled to change to 785.)

Conferences

It can be very refreshing to attend a conference or other meeting of a related educational association that you don't usually frequent. I have learned a great

gathering of English teachers, corporate businesses, music therapists, harpists and Boards of Education. I encourage you to attend at least one workshop or conference which includes jazz offerings:

- **IAJE Conference:** Four days of clinics, concerts and exhibits brought some 6,000 attendees to Chicago when I hosted the 1997 event (early registration fee of \$140, or \$50 for students). The upcoming 1999 conference (January 6-9) will be in Anaheim, CA, to be followed by New Orleans in 2000 and Philadelphia in 2001. In addition, the IAJE *Journal* includes a listing of officers in your

continued...



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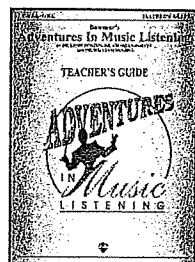
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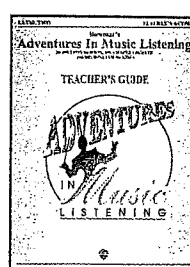
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- **Biennial MENC Conference:** Thanks to the ever-increasing partnership between IAJE and MENC (facilitated in large part by Dr. Willie Hill), you'll find more jazz clinics available than ever before in Phoenix April 15-18, 1998 (including my session on the Teaching Jazz guide). The early registration fee is \$120 (\$50 Collegiate Student).

- **The Midwest Clinic:** What seems the largest music conference on the planet (with over 12,000 persons attending across five days) occurs each December in Chicago. Attendees at the 1997 conference heard jazz workshops offered on improvisation, Latin percussion rhythms, instructional CD-ROMs, bass lines, horn styles, music for ensembles and more. At the \$50 fee (\$10 for students), this event is an incredible bargain. Upcoming dates are December 15-19, 1998; December 14-18, 1999; and December 12-16, 2000. And remember that you can often order tapes of sessions you're unable to attend in person. If you're confident of the topic and presenter, this can be an excellent means to pick up new information.

Internet

Jazz sites abound on the Internet. Their addresses change frequently and thus may already be out of date by the time you read this:

- **Bulletin Boards** (also known as "newsgroups") are computer-generated sites for dialogue on a chosen topic by participants. Each bulletin board focuses on a single topic; one of the most applicable for jazz is <rec.music.bluenote>.

- **Listservs** are e-mailing lists to which you can subscribe for a regular flow of information and discussion. Some of the pertinent lists include <JAZZ@TEMPLEVM.BITNET> and <MILES@HEARN.BITNET>.

- **Web Sites** can contain historical information, discographies, sheet music volunteered by composers, lists of jazz media, files dedicated to individual artists or groups, and more. They are usually

Selected Video Recordings

TITLE	TYPE/ERA	PUBLISHER	ARTIST(S)	INSTR	TIME	DESCARGA#
A Night at Kimball's East	Afro-Cuban	Picante/Concord 44472	Pancho Sanchez	Latin Jazz Small Band	60 min.	TL-10708V
Carmen McRae Live	Mainstream	Public Media Home Vision	Carmen McRae	Vocal	82 min.	
Jazz Scene USA	Bebop	Shanachie Entertainment	Frank Rosolino Quartet/Stan Kenton Orchestra	Trombone/Jazz Ensemble	60 min.	
Jobim: An All-Star Tribute	Brazilian	View Video 1349	Rubalcaba, Hancock, Carter, Hendricks...	Misc.	60 min.	TL-14186V
Live in London	Bebop/Afro-Cuban	Kultur 13350	Dizzy Gillespie	Jazz Ensemble/Trumpet	91 min.	TL-14641V
Marsalis on Music, Vols. 1-4	Instructional	Sony Video	Marsalis Jazz Ensemble, Tanglewood Orchestra	Misc.	each 60 mins.	
The Mambo King 100th LP	Afro-Cuban	Sony 89312 VID	Tito Puente	Latin Jazz Ensemble	68 min.	TL-9246V
The Sound of Jazz	Bebop/Swing	The Jazz Store	Monk, Young, Hawkins, Basie, etc.	Misc.	58 min.	

sites can lead you to a seemingly infinite series of linkages in the network. Useful sites include IAJE's at <jazzcentralstation.com/iaje> and the WNUR-FM Jazz Information Server at <www.nwu.edu/jazz/>.

Experience

There's no teacher like it:

- **Lessons:** Consider taking a few improvisation or rhythm private lessons from a highly recommended jazz educator (or advanced student) in your area. Make your goals clear to your teacher.

- **Ensembles:** Join or create a group that offers you experience, such as a school or community jazz band or an ethnic music percussion ensemble.

...and Now What?

With all these excellent resources at hand, you can explore the facets of improvisation and rhythm that most apply to your current and future Orff work. Ask various jazz educators for their advice as needed. And remember,

the most important step is just to listen to the music!

Antonio García is an Associate Professor of Music, Northwestern University; Editor, IAJE Jazz Educators Journal; Past President, IAJE-IL; Co-Editor/Contributing Author, Teaching Jazz: A Course of Study; Board Member, The Midwest Clinic; and Coordinator, Illinois Coalition for Music Education. He has performed as a trombonist with over 70 major artists including Ella Fitzgerald, George Shearing, Mel Tormé, Doc Severinsen and Louie Bellson. An international soloist, published author and composer, and Bach/Selmer clinician, he is a past nominee for the Council for the Advancement and Support of Education (CASE) "U.S. Professor of the Year." Prof. García receives no royalties from any of the items recommended above. He can be contacted by e-mail at <ajgarcia@nwu.edu>.

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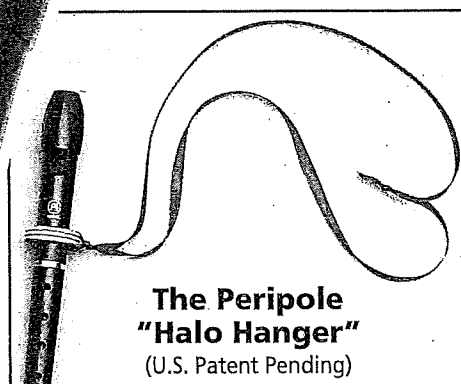
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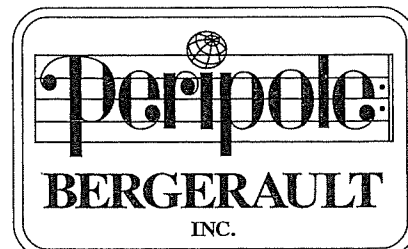


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EARLY COMPONENTS

Work Songs

Work songs were born as a response to the backbreaking labor of slavery in the cotton fields, building railroads, levee camps, even prison chain gangs. While some joyous elements showed during the post-Civil War emancipation, work songs remained essentially an expression of fighting extreme exhaustion and a desperate effort to turn one's mind away from a grim reality. From the available evidence it is clear that prior to the Civil War, work songs were performed either solo or in unison, not in harmony, and they were for the most part unaccompanied. The rare accompaniments probably took place on home-made instruments like banjos, made by stretching dried raccoon skins over a gourd and using wire strings or even horse hair. Some of the best work songs, such as "Steel Laying Holler," were immortalized for posterity in the 1930s recordings by Huddie "Leadbelly" Ledbetter (1885-1949).

Spirituals

Along with the secular songs grew African-American spirituals. Duke Ellington commented, "Slaves studied the Book of Wisdom and set to music words of comfort and hope, which year after year were handed down to their colored brethren." The spiritual music which became African-Americans' inheritance takes its roots in the long line developed in America by the Europeans from the days of the Puritans. Some excellent recordings were made in our times by Mahalia Jackson. The genre is alive and well.

FORMS OF JAZZ

Dixieland

In 1842 Irish immigrant Dan Emmett and three Yankees, playing the fiddle, the tambo, the bones and the banjo, put together the first minstrel show. It became so popular that in 1859, when Emmett composed and performed the famous "Dixie's Land" (better known as "Dixie"), it was claimed and played by both the North and South. As the war went on, more and more black musicians played it for the troops. Later, this happy music became an essential part of New Orleans' vibrant music scene and gave its name to the early jazz played there.

Ragtime

In the 1880s the St. Joseph and Excelsior bands marched the streets of New Orleans playing a new, heavily syncopated form of dixie. It spread like bushfire, played by the rich and poor alike, acquiring its name in the process. Weddings, parties, state celebrations and even funerals provided ragtime with suitable audiences. The early recognized band leaders were Buddy Bolden, Joe "King" Oliver and Louis Armstrong. Later, with Louis Armstrong, Bix Beiderbecke, Sidney Bechet and others, ragtime moved from the streets to gilded halls. Its contagiousness produced interesting hybrids, for example "shmatetime," which developed with the arrival of Jewish immigrants from Eastern Europe who enthusiastically merged ragtime with their own klezmer music.

Blues

As the Reconstruction era drew to a close and Federal troops were withdrawn from the South, African-Americans there found their liberation blocked by a hardened core of white citizenry. The harsh reality struck again and the field cries and work chants were revived. Initially unaccompanied, they became "sung speech," acquiring the name

"blues" by the turn of the century. By the 1920s the blues had become a national craze and a permanent component of jazz. Big Bill Broonzy, Sonny Boy Williamson, Muddy Waters and John Mayall head the list of the many star blues performers. Having given so much to jazz, the blues continues its own life: seventeen-year-old Jonny Lang today adds a new dimension to this very old music.

Boogie-woogie

An "eight to the bar" piano derivative of blues with the left hand repeating a pattern and the right hand improvising, boogie-woogie rocketed to popularity in the 1930s and 1940s with virtuoso performers like Albert Ammons, Pete Johnson, Meade Lux Lewis and Jimmy Yancey. Boogie-woogie's ingenuity, simple form and charm continues to please a steady crowd of followers worldwide.

Big Bands

By the late 1930s jazz was welcomed in Carnegie Hall, and the world was in love with this American invention. The "educated" musicians moved in, forming elegant bands consisting of tens of well-trained and disciplined players. With less room for spontaneity, improvisation and the unexpected, these bands gave jazz a new sound, many highly sophisticated components and the much-loved "swing." Fletcher Henderson, Paul Whiteman, Benny Goodman, Count Basie and above all Duke Ellington pioneered and perfected the art of orchestration in jazz.

Bebop

In 1944 hitherto little-known trumpeter Dizzy Gillespie sang "Salt peanuts! Salt peanuts," a triplet in which the first and third notes were an octave below the second note. The sequence was initially verbalized "bu-dee-daht" and later

PERCUSSION *Plus*

baptized "bebop." Similar structures soon followed and a new era of jazz was born, based on high complexity, virtuoso instrument playing and inventiveness. For the first time jazz was not for everyone's ears: to enjoy bebop, the audience had to develop a sophisticated taste. Next to Dizzy Gillespie, the most famous beboppers were saxophonists Charlie Parker and Coleman Hawkins and drummer Max Roach.

level of complexity. Miles Davis' (trumpet) "cool" style, Bill Evans' (piano) introverted elegance, Erroll Garner's (piano) impressionism are just a few examples of the riches which put jazz firmly on a par with classical music. To fully grasp the genius of jazz, one must not forget its provenance: a sound born out of the tragedy of slavery, unrestricted by public conventions and impositions of misguided education, always free to seek new forms.

The Intellectual Jazz

The post-war euphoria quickly gave birth to rock 'n roll and the crowds followed noisily. Jazz, now perceived as being elitist, responded with even more intellect. The Modern Jazz Quartet elevated the sound of music to a new

Peter Gorny (husband of Marina Gorny, our Editorial Board member), is a Polish-born computer consultant in Massachusetts. He has no professional musical affiliations but jazz has been his love since childhood.



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A Tale of Two Scenarios

Donald Eismann

(Editor's note: The following is the keynote address presented at the opening session of the AOSA National Conference in Seattle/Bellevue, November 6, 1997.)

This morning, with apologies to Charles Dickens, I would like to tell you a Tale of Two Scenarios. Approximately fifteen years ago, The National Commission on Excellence in Education issued their final report titled *A Nation at Risk*. *A Nation at Risk* was a clarion cry to the educators of this country. It placed the failure of the American economic enterprise in our collective lap. That failure included America's loss of competitive stature to Japan and other emerging market countries. The collapse of the American automobile industry was blamed on American educators. In fact, as many of you will remember, anything wrong with America in the early 1980s, from politics to culture to economics, was the fault of the American public schools.

The reform of American education has proceeded tortuously over the past fifteen years. It has had essentially a single goal — improvement of America's schools so that the battle being waged by our corporations for world dominance can be won. Along the way, politicians, the captains of industry, even well-intentioned natural allies of American education have unwittingly or willingly been enlisted in the public school bashing that has become a staple in the media. Ideologues from the political right and left have lined up to use the manufactured failure of our schools to promote their particular agendas.

A Nation at Risk was a call to arms. It was also an excuse to pursue a Machiavellian course of action. The result is that the primary purpose of education today is seen as feeding the industrial engine of the United States. Along the way, the notion of a liberal education broadening and unfolding our students' potential has been subordinated in a rush to turn our schools into training grounds for the Boeings, Weyerhaeusers and IBMs of our country.

As a recent study pointed out,

"Corporate America has been insistent in its demand that the education system produce a world-class work force. With help from business-oriented media, corporate executives have caused parents to become concerned about the schools and restive about their children's future. As a result, America's school and university educators have been scrambling to produce a world-class work force. Universities are redesigning their curricula to skew them towards technical training and professional applications. At the same time, high schools are trying to redefine how they prepare students for the future by setting new standards, reforming, restructuring, and reinventing."

What is the agenda here? Clinton

The notion of a liberal education broadening and unfolding our students' potential has been subordinated in a rush to turn our schools into training grounds for the Boeings, Weyerhaeusers and IBMs of our country.

Boutwell, a former superintendent and school administrator has speculated recently: "Could it be that building a large labor pool from which to select applicants is part of corporate America's plan? After all, by the rules of supply and demand, one way to keep wages and incomes low is to have a huge supply of highly educated workers, but a small demand for their services. That way, businesses can get the pick of the litter pretty cheap and can scrap the rest.

"Corporations have laid off high quality workers by the millions, and have lowered wages for the rest. As a consequence, not only have America's corporations successfully regained a competitive advantage over their major foreign competitors, but they have seen profits increase to astronomical highs. However, the outcome of this corporate restructuring 'success' is fewer and fewer high-wage, highly skilled job opportunities."

My purpose this morning is not to complain about what we have let happen to us since the publication of *A Nation at*

Risk. But, rather it is to suggest that there could have been another *Nation at Risk* report published in 1983 which could have resulted in different outcomes. It is, however, important to realize that we cannot turn back the clock. The reality of the situation is that we allowed our schools to become the agents fueling the restructured, downsized, more competitive American economic engine.

But all hope is not lost. I have a vision for what could yet be.

So, join with me now, and let's turn back the clock to 1983, and assume a different scenario — the second in our tale of two scenarios. Let's assume that instead of the publication of *A Nation at Economic Risk*, there was publication of a pamphlet called *A Nation at Artistic*

and Cultural Risk. Let us imagine that there was a call to arms, cataloging the sorry state of arts education in our nation's schools. Imagine that *A Nation at Artistic Risk* had described on page after devastating page school budget cuts in which the first programs eliminated were music and art. We would all have agreed that it was a bleak picture.

Let us also imagine that events unfolded exactly as they did with the actual publication of *A Nation at Risk*, except that this time, in my imaginary scenario, politicians from the left and the right, and business people rallied to the cause and demanded that something be done about the role of arts education in our public schools — that they had realized the centrality of the arts to human endeavor — What could have been the course of events?

University researchers might have published studies demonstrating that one of the key ingredients in student achievement is arts education. The studies would have shown that early music training,

movement training, teaching of singing, chanting, rhyming, clapping, dancing, keeping the beat, and playing instruments enhance a child's ability to reason. They would have said, according to recent studies, "that students who engaged in this kind of integrated arts instruction four or more years would have scored fifty-nine points higher on verbal and forty-four points higher on math portions of the SAT when compared with students with no experience in the arts." Researchers would have discovered that children who received musical training on the piano performed 34% higher on tests measuring spatial temporal ability. They would have concluded that piano instruction is far superior to computer instruction in dramatically enhancing children's abstract reading skills necessary for math and science.

Congressional hearings would have been held on the link between artistic intelligence and cognitive intelligence. These hearings would have highlighted the importance of participation in the arts

schools would be asking, "Why, if you made the arts central to what you taught in schools, the skills that students would develop are exactly what we are looking for in the workers that we need to help fuel the economic resurgence in the United States."

And, with the integration of arts education into the basic curriculum, we would have found that teaching the arts has a significant effect, not only on students' overall success in school, but also on the task of preparing our students to take their rightful places as successful community contributors and collaborative workers.

And, that is exactly the point of my little fable, my Tale of Two Scenarios. I believe that we still have an opportunity to take what we know about the centrality of the arts to the fullest development of human potential and use that knowledge to incorporate the arts in a more purposeful way in our educational systems.

We still have an opportunity to take what we know about the centrality of the arts to the fullest development of human potential and use that knowledge to incorporate the arts in a more purposeful way in our educational systems.

for cognitive growth. Brain research would have shown in studies that "children who are stimulated by music in the prenatal stage are immediately recognizable by their advanced skills in socialization, verbalization, and overall alertness."

After this information became widely available, in my imaginary scenario, the next stage would have seen critics chastising schools for abandoning arts education despite the overwhelming evidence showing the efficacy of immersing students in arts education. They would have said, "Why did you allow the schools to abandon the arts?" Arts education helps students develop cooperative learning skills and concentration. Students learn perseverance and pursuit of goals. They get immediate feedback from group and individual performance. They learn actively as opposed to passively.

Also, the critics who would have taken us to task for the abandonment

We also have enough information today to be able to persuade our corporate colleagues that support for arts education is in their best interests. The arts are important in developing foundation skills, which include thinking creatively, problem solving, exercising individual responsibility, and working sociably within a work group. There really should not be any dissonance in the realization that the human spirit can be more productive when the pursuit of beauty, truth and joy is intermingled with the need to earn a decent living and be a contributing worker.

Let me summarize. I began by telling you about the publication of *A Nation at Risk*, and outlined for you the reality of what has happened in American education in the past fifteen years as a result of that report. I also suggested an alternate scenario that might have resulted had *A Nation at Risk* focused on our country's neglect of arts education. I also sketched for you the research-based promise which, I believe, exists for vigorously

integrating arts education into our schools so that we can temper our headlong rush to turn our schools into training academies for Corporate America.

The good news is there has been much more interest recently in the educational power of the arts. Research has demonstrated the benefits of training in the arts and the dramatic impact this has on learning abilities in the school environment. I hope for all of us, that this nascent awareness will grow, and as we become more aware, we will become more persuasive. We can use the same arguments which have been used to criticize us — in promoting arts education as central to the training of competent students who will not only be productive workers, but will enrich our society with their contributions.

In closing, I would like to say that you — the educators — are the ones that we should be celebrating in our society, not the politicians who use you as scapegoats, not the CEOs of our major corporations who gain market share by laying off thousands of hard working people. You are the ones who should be held up to our young people as the models to be emulated.

You are valued. The good work that you do lives on in the changed lives of your students. Their accomplishments, their hopes and dreams for the future are the tangible evidence of the impact you have.

After all is said and done what you do transcends my ability to articulate it. To quote T.S Eliot from the Four Quartets:

We shall not cease from exploration and the end of all our exploring will be to arrive where we started and know the place for the first time...

So, from a superintendent of education, thank you for all your efforts to enrich the lives of children. And please keep close my vision for arts education and the role that you can play in bringing about a brighter future for all of us in the 21st Century.

Dr. Eismann is the Superintendent of the Sumner School District in Sumner, Washington.

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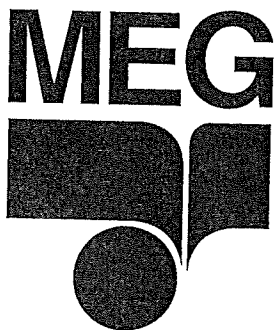
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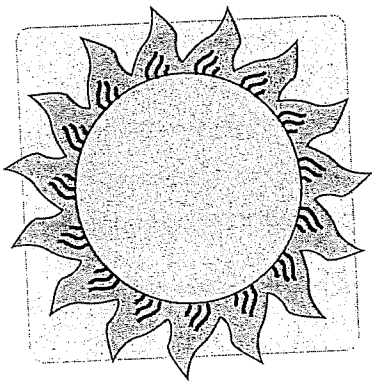


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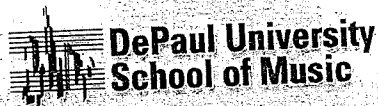


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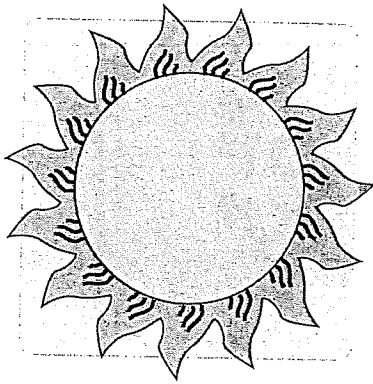
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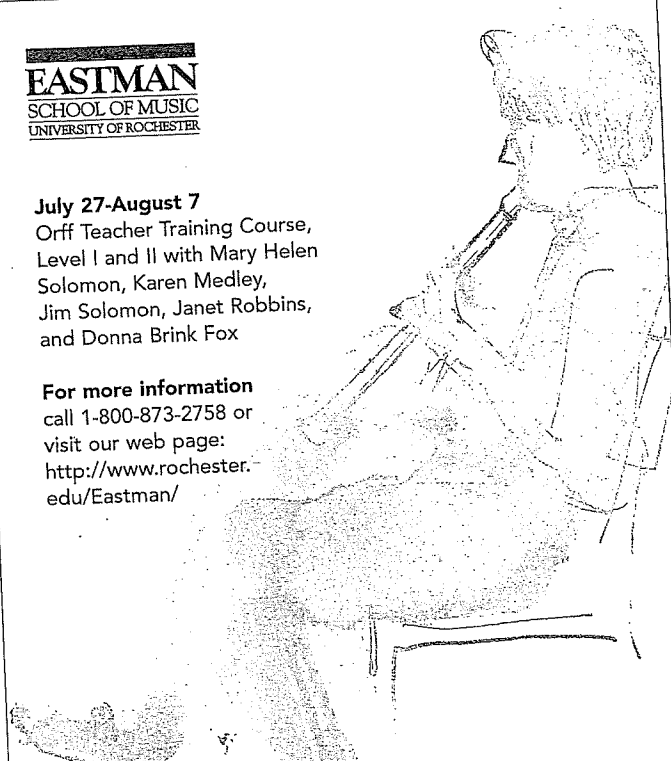
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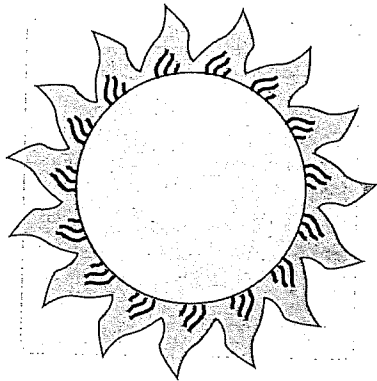
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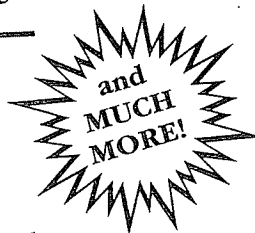
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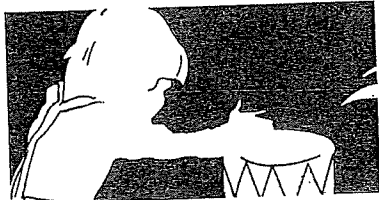
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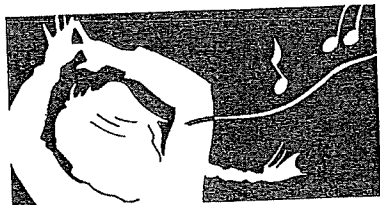
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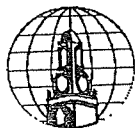
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Video Preview

Sarah Guterman: "Fireflies and Other Inspiration"

Beth Iafigliola

The children pause in the hall, and in hushed, almost reverent tones, examine the manuscript displayed on the wall. A student they know has composed the featured song and has been invited to be a guest artist in their music class. The student's composition not only models ideas for other student works, but also opens the door to imagination so students can see the opportunities for composition within themselves.

In this 1996 AOSA Memphis Conference session, Sarah Guterman shares student musical compositions, artwork and journal entries that have made imagination a learning tool and an important component in the integrated learning curriculum. The process involves self-reflection, discussion, and collaboration of staff and students. The model is based on Writer's Workshop, and has been expanded to include the visual and performing arts in a program called "Artist/Writer's Workshop."

Ms. Guterman begins by introducing a student work titled "Lara's Morning Song." Ms. Guterman explains how the process of student composition may begin as a gentle collaboration between the child and the teacher. Lara, a child in Ms. Guterman's school, excitedly came to her one day with a song. Because the child was not yet able to use a singing voice, she spoke the words of the song. Ms. Guterman, through trial and error, translated the child's musical ideas into notation by first singing the song, phrase by phrase until she matched the pitch and rhythm images in the child's mind. This persistence resulted in a song that was shared with several grade levels, and expanded into game movements by other classes.

Ms. Guterman continues to encourage young composers by having a tape recorder and videotape recorder available in her music room at all times. Children come in and record their songs during their free periods or at the beginning of class. Students may choose to share the song with others as it was sung on tape, transcribe the music into notation, create a movement, or orchestrate the song. In every case, Ms. Guterman emphasizes that the students must choose to do something with the song they have composed.

Student compositions become a key part of the curriculum and are shown respect by the teachers and students when time is set aside to record and share student works, states Ms. Guterman. Music compositions are performed for other classes or are shared at concerts. Children's artwork is displayed in the hallway galleries four times a year. The

students' parents are encouraged to become part of the visual art classes in the school, and to keep a journal of their own creative thoughts. One session participant asks if parents attend music classes. Ms. Guterman replies that parents have just begun to become interested, but the unstated possibilities spark excitement in the session group.

Classroom teachers in the school are a vital part of the creative process. One important way the teachers maintain communication is through weekly writing and discussion sessions, called COTL meetings ("Community of Teachers Learning"). The teachers meet voluntarily once a week for two hours after school to share curriculum themes and student works. One teacher brings a journal idea and the group begins by writing their thoughts in their own journals. The creative writing and discussion sessions have resulted in staff

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development, open communication on important school issues, and positive support for school projects.

The conference session ends with the student and teacher collaborative song, "At the Dark of Night." Ms. Guterman shares with the participants the simple picture book that was the inspiration for the student's intensely reflective poem about fireflies. The participants enjoy the song and creative movement of catching fireflies, while imagining ways that they can inspire such works in their own students.

Ms. Guterman ends with these thoughts: "The Orff Schulwerk approach to the teaching of music enables us to create an environment where children will feel confident about sharing." She encourages us to share by creating an environment in which relationships can grow, and to provide a forum for sharing ideas with students, staff and the community. (AOSA A/V Library: 84 FF)

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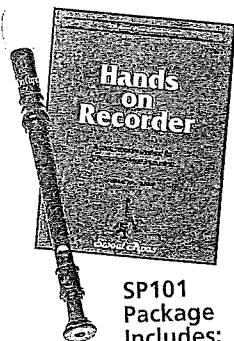
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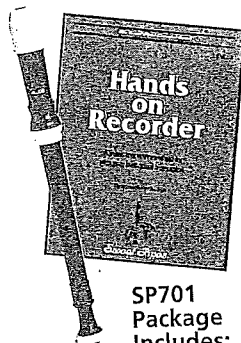


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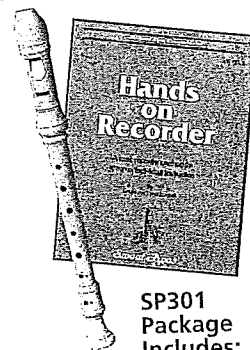


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The first section consists of four "Humorous Warm-up Dances" from the United States, France and Norway, none of which requires partners. The first is an adaptation of the Danish "Seven Jumps," using the familiar American song, "The Bear Went Over the Mountain." Before the actual dance is shown, we see Sanna preparing the children for the walking

and pausing movements they will encounter in the dance. She is a lively and animated model for the children as she demonstrates the movements of the dance, and her delightful sense of humor is always evident.

The video continues in this way. We see a sample of each dance as Sanna gives a voice-over description of it, telling something about its background, the country from which it comes, and the grade level for which it would be most appropriate. Then she teaches the dance, with her narration explaining what she is doing. When the dance is repetitive, such as in cumulative form dances, the video skips forward to the last part of the dance so we can see how it ends. After each dance, a list of three or four "Teaching Tips" is displayed on the screen, and Sanna discusses each one briefly. These offer excellent ideas for preparing the students for the dance, teaching it, and for extending the dance activity on another day.

Sanna's instruction of the dances is masterful! Her teaching style is smooth, friendly and warm, and she is absolutely secure in her knowledge of both the dance and the abilities of the dancers, whether pre-schoolers, sixth graders or

adults. She anticipates where the dancers will have difficulty, and modifies that part without changing the basic character of the dance. This makes it possible for even beginning dancers to be successful immediately. As she says, "Begin with easy patterns, then layer on higher skills next week or next year." I especially appreciate Sanna's attention to the importance of the music in teaching the dances. She encourages students to feel the pulse and phrase rather than mechanically counting out footwork patterns or beats. "Don't count the beats — sing them!" she says. And she does.

The dances on this video will provide interest and challenge for children of all ages. The clearly written instructions in the accompanying syllabus, along with the demonstrations and explanations on the video, make these dances easy to teach. Throughout, it is evident that Sanna's intent is to share her joy and enthusiasm for dance and to encourage us, as she says, "to make dance and movement a vital and continuing part of your students' lives — and your own."

-Martha Riley, Indiana

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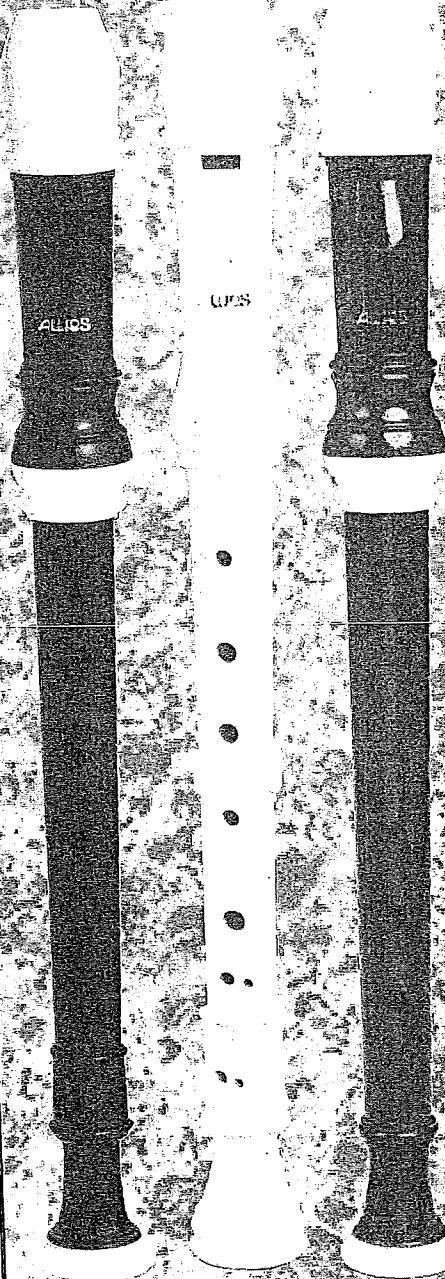
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BOOK REVIEWS

Ruth Hamm, Editor

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THE MOZART EFFECT

by Don Campbell

Avon Books. \$24.00

Recently, headlines have announced the effect on spatial intelligence of listening to Mozart. Other studies have indicated a dramatic correlation between musical study and SAT scores. *The Mozart Effect* takes a closer look at these findings as well as examining research and anecdotal stories of the influence of all musical styles on intelligence, health, healing and creativity. If you are seeking to exalt classical music, it is here exalted. However, don't expect any musical style to be vilified because profound purpose is found for every genre.

Campbell and his sources from the fields of medicine, psychology, education and music speculate on the processes by which music affects brain activity and other physical response. Though diverse issues are addressed, this is primarily a book of alternative medicine. If you are highly conservative and put all your faith in traditional Western medicine alone, then go take an aspirin and read no further. If you alternate sessions with your medium and your Reiki practitioner, pour yourself another cup of ginseng tea and meet your new bible. However, if you are a cautious person who believes that this universe is both material and mystical, then this book offers you the opportunity for unique exploration into your own mind and heart.

Campbell describes his quest for understanding the power of music, beginning with the studies of French physician Dr. Alfred Tomatis. Tomatis believed that the root of most vocal and hearing problems lay in listening disabilities. At Tomatis listening centers throughout the world, clients are trained to listen through the use of filtered recordings of music and the human

voice. These recordings, with low frequencies removed, recreate the listening environment of the womb.

Campbell's prescriptions for full human development begin in the womb, recommending that parents talk and sing and play music for their unborn child. Then, continuing life's journey, Campbell goes on to examine ways to improve the quality of daily living — coping with pain and stress as well as discovering new wells of energy and opening creative pathways through recommended listening selections and "toning," a technique of vocalizing on a vowel for extended periods which is found in diverse cultures. Personal testimonials are given on musical miracles for problems from abrasions to writer's block. These stories are occasionally ones of cure, but are more often ones of comfort.

Accompanying these witnesses to the power of sound are suggestions for readers to initiate their own journeys of discovery. If you are looking for a book of formulas for every ill, you will be disappointed. Though specific music is sometimes recommended, the hard work of matching tone or composition to complaint is the responsibility of the individual. Ultimately, this is a book about knowing yourself and taking control of your own well-being.

Finally, music is offered as the bridge between life and death, creating an environment for the dying and the bereaved that brings comfort in this final transition. It is a remarkable adventure from birth to death, and *The Mozart Effect* is a source of empowerment to make this a journey of wholeness.

-Marilyn A. Gunn, Missouri

CHARLIE PARKER PLAYED BE BOP

by Chris Raschka.

Orchard Books. \$5.95 paperback

MYSTERIOUS THELONIOUS

by Chris Raschka.

Orchard Books. \$13.95

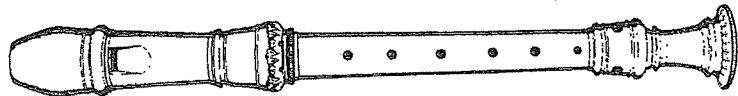
For those teachers who include the dimension of sight with the world of sound in their music classes, Chris Raschka offers a pair of picture books that vividly interpret the art of jazz.

Charlie Parker Played Be Bop takes you on a visual journey, led by a dancing shoe, through a world of jazz. The whimsical water color paintings with swinging lollipops and baby chickadees fully express the joy of sound and motion. There is no story *per se*, but rather a recurring theme accentuated by delicious rhythmic riffs which are rich with the flavor of be bop — bold, humorous, and constantly on-the-move. It is a delight to read aloud, wrapping your tongue around rapid-fire words as if your mouth were part of a marvelous dance.

Mr. Raschka created this book as response to a performance of Parker's "Night in Tunisia." It is a fine linguistic/artistic interpretation of the work. You will recognize in the language the rhythms of Tunisia, but it is not a syllable-by-syllable copy, thereby saving you from the curse of the recollection of cheesy lyrics every time you hear the work. Your youngest students will be in giggles over the words and images. By third or fourth grade, however, many of your children may be so concerned over the absence of plot that they can't enjoy the sounds and images just for their pure pleasure.

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When you first pick up this book, don't even try to read it. Just enjoy the jazz spectrum and see the language as part of the artistic image. The words are written in broken contour and are quite difficult to manage the first time around, but with practice, the book is a delight to read, as you allow your speaking voice to follow the contour of the written words. Against your own will, you will likely find yourself reading faster and faster at higher pitch and with greater intensity until you come to the resolution of the final page.

Raschka not only captures the colors of tone and the sense of moving toward a climax, he cleverly uses space and absence of color to create visual interest. It is perhaps one of the most difficult lessons in the music class—the importance of silence. Raschka allows us to see the silence. Though my older students tended to reject the absence of plot in the Parker book, they seemed undisturbed by its lack in *Mysterious Thelonious*. Rather than seeing it as a story book, they tended to view it as a picture of music. *Mysterious Thelonious* will inspire students of any age to create their own works of musical art.

-Marilyn A. Gunn, Missouri

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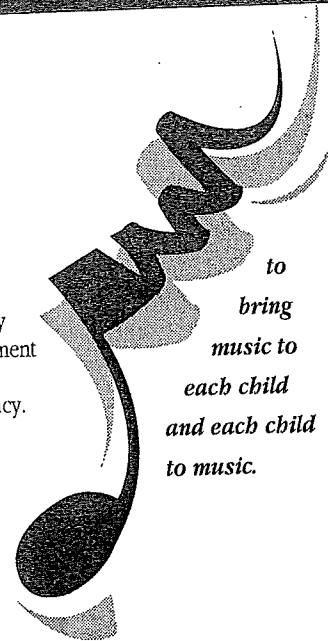
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Did you find something you read in *The Orff Echo* to be particularly helpful or stimulating? Do you have a question you'd like answered? Have you disagreed with something you've read on these pages? Is there some area of music and movement education—or education in general—that you'd like to see addressed in *The Orff Echo*? If so, the Editorial Board of *The Orff Echo* would like to hear from you. Please send your letters to *The Orff Echo*, 3105 Lincoln Blvd., Cleveland, OH 44118, or FAX them to (216) 321-1946. You can reach us by E-mail at BXFN94B@PRODIGY.COM

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Exercising Professional Judgment Through Inquiry Into Practice

Janet R. Barrett

Siskel and Ebert use “thumbs up” and “thumbs down.” My favorite computer magazine rates software and hardware using a scale of one to five mice. Consumer guides compare features of various products with graduated scales of empty, half-, or fully-filled circles. These clever and effective summaries serve as a shorthand method for representing the professional opinions of the reviewers. They often pique our interest to read the entire review for more information. By reading the full review, we come to understand the basis for the reviewer’s judgment, and if we know the movie, computer program or product well, we can compare our own opinions with those of the reviewers.

Few of us would be content to observe, evaluate and report on someone else’s classroom with a scheme as simple as thumbs up, five mice or full circles, however. Teaching and learning are too complex and sophisticated to be captured in a short summary paragraph accompanied by a rating. Yet we often find ourselves observing someone else’s classroom in order to learn or while mentoring a student teacher or colleague through peer visits; in these instances, we are called upon to say what we think about the lesson. When we are the ones being observed, we hope that those who visit our classrooms make sense of the experiences in a thoughtful, principled manner. Classroom observations require the exercise of professional judgment. But how is that professional judgment acquired, developed and refined?

This column describes a form of teacher research that develops professional judgment through inquiry into practice. The nature and quality of the musical experience provided for students is examined by sorting and sifting through our actions and our beliefs within the context or setting in which we act. Practices that are congruent with our

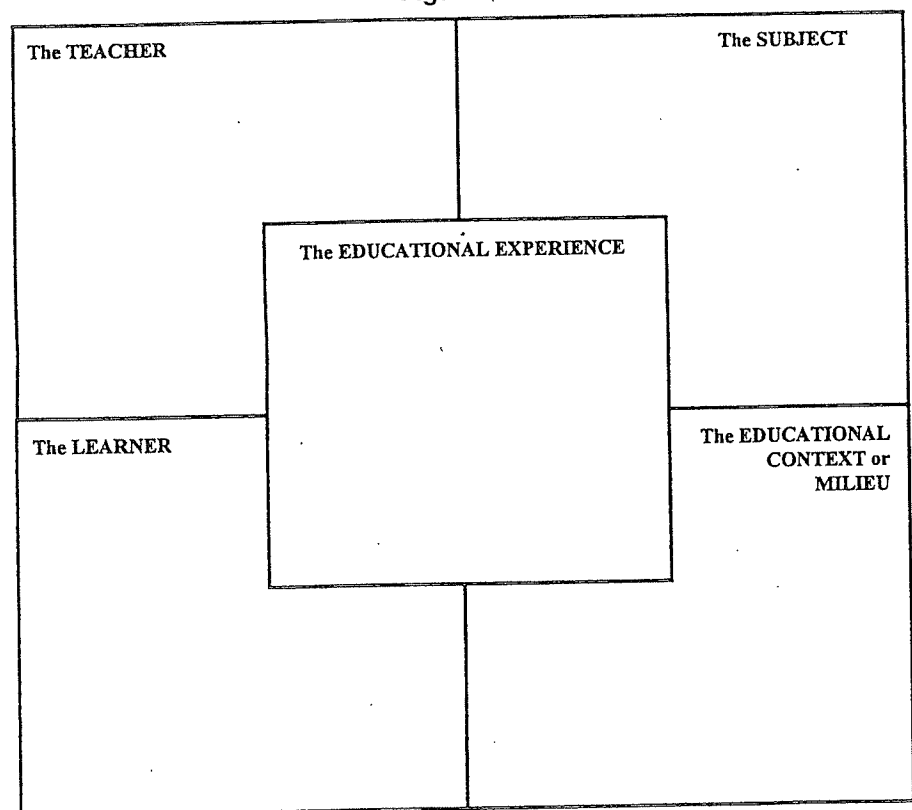
beliefs and that fit the school context are retained; others are discarded. Reflective teaching practice is therefore always in flux, perpetually under construction. A discerning observer attends to the congruence of beliefs and practices, and the particularities of school contexts that influence what happens in the classroom. John Elliott (1993) describes components of professional judgment that can guide inquiry into practice:

- observational nuance, the ability to pinpoint events and feelings associated with a particular class setting;
- salience, the capacity to sort out what is important from the unimportant;
- component interaction or coherence, the ability to determine what belongs together and what does not; and to figure out which elements “fit” in a larger scheme;

- action path, the ability to formulate solutions based on the conclusions derived from observation and experience.

At the most recent AOSA conference, participants in the session “Informing Our Practice Through Videocases” used Elliott’s components to examine professional judgment as they viewed a music lesson for third graders focused on melodic contour in Bob Marley’s “Three Little Birds.” A description of the flow of the session is provided here as an illustration of inquiry into practice that can be mediated through the use of videocases. The benefits of using case methods in teacher education and development are numerous (Kleinfeld, 1992; Shulman, 1992); in this exercise, the videocase is the centerpiece for a discussion of professional practice. The content and videocases used in this

Figure 1.



session are drawn from the project "Looking in on Music Teaching" (Olson, Barrett, Rasmussen, Barresi, and Jensen; in press), which invites teachers to take a critical stance toward the process of music teaching.

In this conference session, participants viewed a videotape of a general music teacher teaching a lesson to third graders in which the children identified the occurrences of a melodic motive in "Three Little Birds" and determined how to play the motive on song bells. During viewing, the participants were asked to record their perceptions of significant classroom elements involving the teacher, students, subject matter and context on an "embedded squares" diagram (see Figure 1). After viewing, participants described what they noticed (observational nuance) and also began to reveal which features of the class seemed most significant to them (salience). Description and interpretation blended.

A second episode from the videocase was shown. This episode featured the general music teacher viewing the videotape of his recently taught class, standing beside the monitor to provide ongoing commentary about his intentions, perceptions of the children's responses, and degrees of satisfaction with the lesson. Session participants were able to compare their summaries of the third grade class with the commentary of the teacher who had taught the class. This comparison provoked some lively discussion about the nature of control and freedom in the classroom.

Finally, session participants were asked to articulate their opinions about the educational value of this experience for the children, and to consider how the teacher's actions, children's responses, musical content, and context for the lesson combined for a rich musical experience (component interaction or coherence, represented by the space "educational experience"). Some of the participants suggested what they might do in subsequent lessons to challenge the children with more sophisticated activities (action path). The videocase allowed the participants to perceive and describe significant features of the lesson (a first layer of description and analysis), to compare the teacher's commentary with their own interpretations (a second layer),

and finally, to examine the session participants' beliefs as they are revealed through discussion and writing about the videocase (a third layer).

The development of professional judgment is of the utmost importance to music educators. Teacher development activities aimed at the improvement of teaching through peer collaboration and coaching depend upon discerning, trustworthy observation and evaluation. Teacher education programs that include observation requirements for preservice teachers provide opportunities for new teachers to acquire essential knowledge of practice through forming well-supported interpretations of practice. Opportunities for observation also give music teacher educators a window to preservice teachers' thoughts and beliefs (Barrett & Rasmussen, 1996). Cooperating teachers and university supervisors need to exercise professional judgment in the formative evaluation and guidance of student teachers. As you observe the classrooms of others, or study your own teaching practice through videotaped review or colleague observation, consider how professional judgment can be developed, exercised and refined.

Janet Revell Barrett is Associate Professor of Music Education at the University of Wisconsin-Whitewater where, in addition to supervising student teachers, she teaches elementary and secondary general music methods, and graduate courses in curriculum, the psychology of music, and the assessment of music learning. She serves as the coordinator of music education and also directs the Master of Music Education program. She has recently co-authored two books: Looking in on Music Teaching, which addresses the beliefs and practices of music educators through a series of videocases (Gerald B. Olson, editor; in press, McGraw-Hill); and Sound Ways of Knowing: Music in the Interdisciplinary Curriculum (with Claire W. McCoy and Kari K. Veblen, 1997, Schirmer Books).

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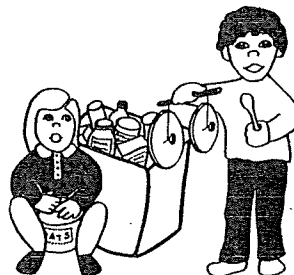
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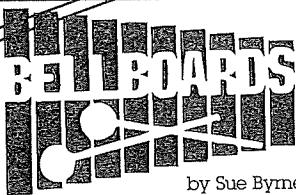
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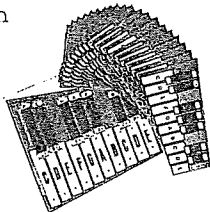
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Fall 1998	Partnerships	June 1, 1998
Winter 1999	Movement	September 1, 1998
Spring 1999	The Word	December 1, 1998
Summer 1999	Upper Elementary	March 1, 1999

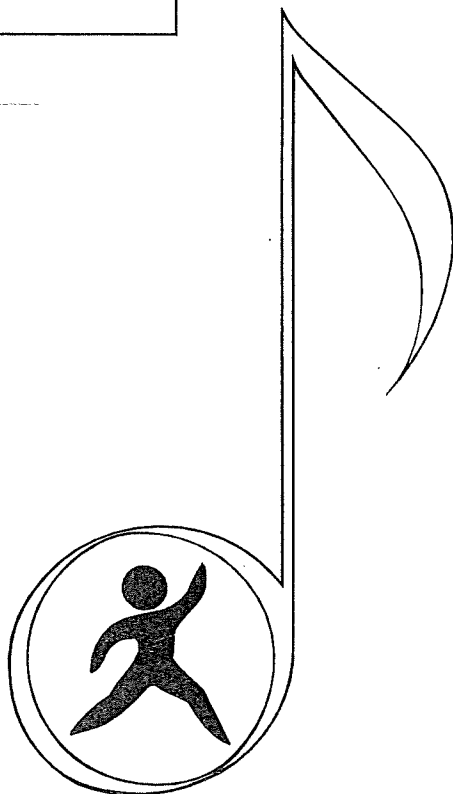
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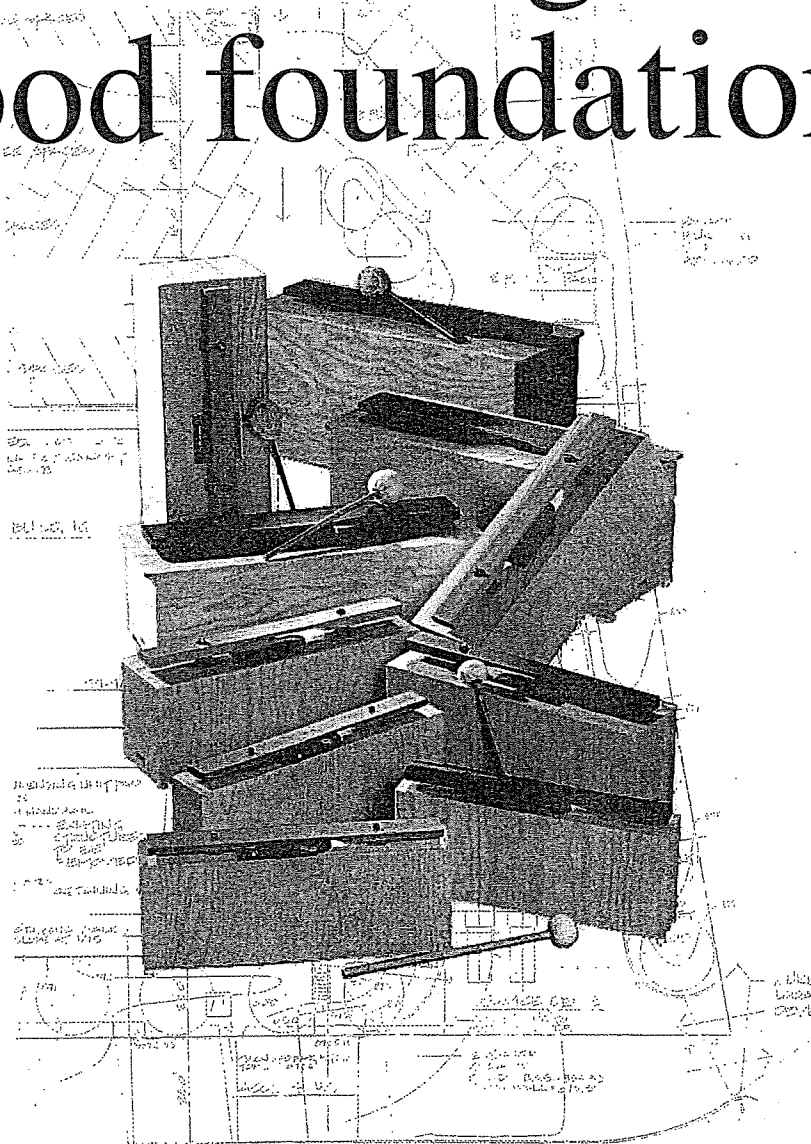
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