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Quarterly Publication of the American Orff-Schulwerk Association
Music and Movement Education

Spring 2000 Volume XXXIII Number 3

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The Orff Echo

Volume XXXII **Number Three** **Spring 2000**

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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.

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On our cover: Painting by Amy Stein, Beachwood High School, Beachwood, Ohio. Student of Maureen Cavotta

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From the Editor

In this issue of *The Orff Echo*, we look at Contemporary Forms, musical and otherwise. Editorial Board member Ruth Hamm coordinated this special focus section despite having emergency by-pass surgery just last November. Ruth's vision of the topic included a broad spectrum of the arts, and to address this subject she turned to Barbara Haselbach of the Orff Institute. Barbara's article, "Encounter with Modern Art Forms," integrates contemporary art music, poetry and the visual arts with classroom explorations. Other articles focus more specifically on music: Sofia López-Ibor offers her thoughts about the shared characteristics of avant garde music and Orff Schulwerk; Doug Goodkin takes this comparison even further, with observation of similarities in technique and purpose; and Carlos Abril relates his experiences working with minimalist music in the classroom.

There is another connection to the Orff Institute in this issue — Jacque Schrader's "Four Moments in Time," her personal reflections on the Special Course, which she attended in 1999. Jacque's moving article takes us not only to the Institute, but to what was once the Güntherschule, to Orff's burial site, and even to his studio.

As spring approaches, it will soon be time to say thank you to retiring Editorial Board members and to welcome new ones. Millie Burnett and Ruth Hamm will be leaving after serving on the board since 1992. For many years Millie was editor of the Book Reviews column until Ruth took over the position in 1996. (Beginning with the Summer 2000 issue, Judith Cole will assume that duty.) Over their combined 16 years of service Millie and Ruth coordinated focus topics, worked with authors and contributed ideas that have helped shape *The Orff Echo*, and for this I would like to express my gratitude. New members Carol Erion and Tim Brophy will begin their terms on May 1. Both Carol and Tim have made numerous contributions to the journal over the years, and we are fortunate that they will now become an ongoing part of the team that brings *The Orff Echo* to you.

-Donna Marchetti

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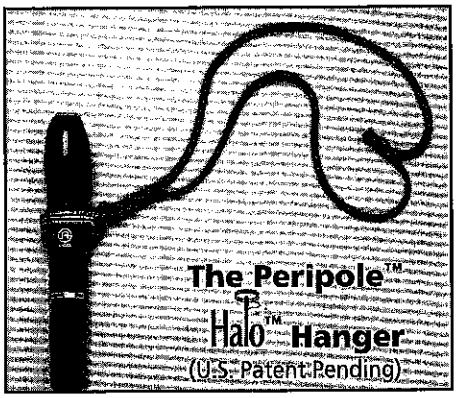

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President's Message

Linda Ahlstedt, AOSA President

The ARTS Bring Life to Life![1]

December 1999, with all of its end-of-the year-decade-century-millennium retrospectives has mercifully passed without the threatened Y2K bugs and left us with a new year that's overflowing with zeros and full of hope and promise. But there's still cause for concern.

In 1997 a National Assessment of Educational Progress (NAEP)[2] in the arts was implemented at the eighth-grade level in music, theater, visual arts and dance. There was no assessment of dance. The reason? Only 4% of schools had regular dance programs — despite the strong endorsement of the arts as a whole by the U.S. Department of Education as well as MENC.

Although we have all welcomed the National Standards in raising recognition that the arts are core subjects, some states continue to ignore the standards for the arts and have no arts instruction at all, or the arts are taught by classroom teachers with little or no support or training. Even if we could convince 96% of our nation's schools to hire dance and theater instructors, it's unlikely they would provide a sequential learning processed curriculum. Many schools bring in dance and theater artists, but only for a single performance or a three- to four-day residency. What about balanced arts education?

U.S. Secretary of Education Richard W. Riley has said, "The process of studying and creating art in all of its distinct forms defines those qualities that are at the heart of education reform — creativity, perseverance, a sense of standards, and above all, a striving for excellence." After the release of the NAEP report card for the arts he said, "As a nation we are falling far short in the opportunities we provide to our students for quality arts instruction."

If the U.S. Education Department truly wants to promote the arts as a whole, they should encourage undergraduate and graduate schools to offer performing and education degrees in music, visual arts, theater and dance within the same setting, such as the "Inter-Arts" masters program offered at Columbia College in Chicago. This two-year program immerses students in the visual and performing arts, teaching dancers to paint, writers to compose music, and musicians to create sculpture. In the process, students gain insights into their own disciplines, broadening and deepening their perspectives as artists, performers and teachers. The Inter-Arts program seeks to counter the early specialization of most educational institutions in which you learn more and more about less and less.

Our own students broaden their horizons daily to become artists and performers within our Orff classrooms as they discover and unlock their creative inner expression. Carl Orff and Gunild Keetman created an approach to music based upon the ways in which children play — the elemental expression of the spirit within us that does not separate or departmentalize the arts.

The answer to the question of balanced arts? Orff Schulwerk. Walk into an Orff classroom and you will see and hear children singing, playing instruments, creating original speech and music compositions, and interpreting children's literature through music, art, theater and dance. The integration of the arts lies at the very heart of this approach. It was born in the heart of three-year-old Carl Orff playing with his first puppet theater — creating dramas with costumes, sets, music and dance. It remained in the heart of the musical theater masterpieces he has left to the world, and it is the heart of his Music for Children.

In the eighth-grade NAEP sample task for dance, "Metamorphosis," students are asked to collaborate with a partner to create a movement sequence based on the idea of metamorphosis, using elements of dance composition, time, space and energy. The assessment asks the students to demonstrate the following:

1a. The dance begins and ends with a clear, still pose.

1b. The pair accurately repeats the sequence of the dance.

1c. The pair performs their dance together with smoothness, focus and expression.

1d. The pair demonstrates at least two clear, different shapes in the dance.

1e. The pair demonstrates use of high, middle and low movement levels in the dance.

1f. The dance incorporates the use of sharp and smooth movement qualities.

1g. The effectiveness of the dance as a whole.

This assessment for dance was fully developed and field-tested with the other arts areas, but was not administered because of the lack of dance programs in the nation's schools. Obviously, the designers of the NAEP assessment are unaware of the thousands of music and movement educators in our schools today, known as Orff specialists.

Most of you who are reading this message have incorporated tasks such as those described in "Metamorphosis" for eighth graders in your first- through fifth- or sixth-grade classes. Unfortunately, most Orff programs do

continued on page 6...

not continue into the middle school setting, where the disaggregation not only of the arts, but even within music, begins. Why do the authors of this assessment have no idea that we exist?

We must make ourselves heard. We must call on arts organizations at local, state and national levels to work with us to ensure that every student has access to comprehensive, balanced, sequential, standards-based programs of music, visual arts, theater and dance in schools taught by qualified teachers.

But we cannot wait for arts organizations to do this for us — we must all become advocates. An article in the January 1999 *Music Educators Journal*[3] lists six steps that every music educator should take to use the NAEP results to improve music education. (Many useful suggestions for advocacy are provided at the MENC website, which is linked to www.aosa.org.)

AOSA will continue to strive to let the nation know that we already have many of the answers for comprehensive arts education. We have always known that "The ARTS Bring Life to Life!"

Notes

[1] Arts promotional slogan, Pittsburgh Council for the Arts, Pittsburgh, PA.

[2] Hilary R. Persky, Brent A. Sandene, and Janice M. Askew, The NAEP 1997 Arts Report Card, Washington, D.C: National Center for Education Statistics, 1998. (For a copy of the printed report call the Education Publications Center toll free at 877-433-7827.)

[3] *Music Educators Journal*, Reston, VA: MENC, January 1999.

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Contemporary Forms

As early as 1925 Henry Cowell, who was years ahead of his time, began using techniques in his compositions that were startling — tone clusters and dissonant chromatic themes that lead to atonality and polytonality. Sometimes piano strings were plucked, scraped or brushed. (Perhaps it's not surprising that John Cage studied with him.) Also, he gave the performer an opportunity to enter the composition with his own improvisatory ideas.

Ruth Crawford, who in 1931 became the first woman to receive a Guggenheim fellowship in composition, was influenced by Cowell. Two of her several avant garde musical expressions were: 1) chants for unaccompanied women's voices, and 2) "Three Songs," written in 1933, for contralto, oboe, piano, percussion, and amazingly, an orchestra *ostinato*! But she saw no future for her ideas ever to reach audiences. She married Charles Seeger and created her wonderful books of children's folk songs, collections we teachers have loved and taught in our classes for years.

In the '40s and '50s aleatoric music,[1] electronic music (magnetic tape recorders had come into use) and *musique concrete* entered the sound-scape. Looking beyond serial music and the influence of Webern, younger composers expanded on these and other ideas. They used micro-tones, asked performers to hum while playing on re-tuned strings, or to bow with a chopstick, plus many more untraditional ways to perform on standard orchestral instruments. And, they included experiments with vocal sounds. Unconventional instrumental combinations gave new and exotic tonal color, especially when using instruments from other cultures.

The Institut de Recherche et Coordination Acoustique/ Musique, founded by Pierre Boulez in 1976 in Paris, made an impact on contemporary styles. This workshop offered composers the latest equipment for research in electronic music, and more recently in computer analysis. Located here is also a fine performing group, the Ensemble InterContemporain, dedicated exclusively to new music.

Because of interest in global music, some Western composers studied East Indian, African and Asian musics, "borrowing" from ideas they learned. Out of these experiences grew minimalism, sometimes tagged pulse or trance music. In his book "Writings About Music" Steve Reich called it "music as a gradual process."

Asian composers who have emigrated to our country have integrated Eastern and Western musical aesthetics. Tan Dun, from China, is perhaps the most outstanding composer of Eastern ethnicity, and has earned many commissions and awards. He ventures into musical experiments using ceramics, water, paper and stones. Another composer is Chen Yi, a young woman who grew up in China and arrived in the United States as part of the Center for U.S.-China Arts Exchange under composer/director Chou Wen-Chung at Columbia University. Yi's work combines traditional Chinese and modern Western forms. She is composer-in-residence for the Chanticleers and the San Francisco Women's Philharmonic. Her music has also had success in Europe.

How much of the music being composed in this century will be heard in the next 25 years? There are restrictions that often exclude the presentation of new works, such as time limits on rehearsals, and/or rearrangement of instruments on stage during a program, and requirements for extra "props." Audience resistance and the dearth of capable conductors and true professionals with the talent to present new music also limit its performance.

The Philadelphia Symphony Orchestra's subscription series for the current year contains only music of the 20th century. This doesn't suggest that the orchestra is abandoning "museum pieces."[2] The traditional repertoire will occur in other scheduled concerts. There is risk in the decision. May it be a success. Other orchestras might consider the risk as well.

For those of us not convinced we should accept contemporary music with heart and soul, remember that we are not expected to like all new music. Some of less value will be discarded, some re-discovered years later much as were compositions of Bach and Ives. But we should find ways to bring the best of the new to our students.

Along with listening to tapes and CDs, one book I recommend particularly is *Talking Music*, conversations between sixteen 20th-century composers about their lives and musical thoughts with author William Duckworth (Schirmer Books, 1995).

-Ruth Hamm

[1] "Aleatory" is from the Latin *alea*, meaning dice. In the 18th century "dice music" was very popular.

[2] A term used by Boulez and Jean Vermeil, the author of the book *Conversations with Boulez*, to differentiate between standard repertoire of previous centuries and the 20th century. The book was recently translated from French into English (Amadeus Press, 1996).

Encounter with Modern Art Forms

Barbara Haselbach

Remaining alive also means to change with time and through time. Therein lies the hope and the excitement. -Carl Orff[1]

We human beings were born into a given time and milieu, and along with this, from earliest childhood onward, we have been imprinted with a social, political, economical and cultural context. Education should help us learn to understand these determining factors of our lives and bring them into alignment with our individual personalities.

Aesthetic education (and I understand music and dance education, according to Orff's Schulwerk, as a form of aesthetic education!) is a way to the sensory knowledge of our world and our life within it. It is not of lesser importance but an essentially different way from that of scientific knowledge, and both approaches together help us gain an understanding and mastery of our lives.

Should it not then go without saying that we attempt to support our children in knowing and learning to understand the language of art and to express themselves in it just as we teach them to acquire scientific knowledge and to master and use technical media? And doesn't it also go without saying that we not only give them an understanding of the art of the past so that they may learn to appreciate it, but that we also strive to make them familiar with that art which is an expression of the times in which they themselves live?

A few outstanding artists in all epochs have a kind of seismographic sensitivity for feeling the changes, perceiving the portent of social and cultural evolution coupled with the necessity of expressing this in their artistic medium. Thus art can already indicate symptoms of a new kind of human behavior, a different attitude toward values in our lives long before these processes have penetrated the consciousness of the masses. An encounter with art can help us learn to understand better and come to grips with these changing processes — not only intellectually, but also with our senses, and not only by what we perceive, but also by what we create.

But some cautions must be exercised. No doubt it is often very difficult to determine whether contemporary art really contains an intuitive understanding of what is to come and therefore is forced to imply a perhaps alien expression and possibly a disturbing form, or whether it merely wishes to be provocative. The attitude that the newest and most contemporary in art is also considered the most valuable is just as one-sided as the opposite interpretation that rejects the modern as unintelligible nonsense. We must not forget that the avant garde of today will be the old fashioned of tomorrow and that by stating that a work of art is "modern" we have said nothing about its quality or message. We also should not carelessly assume that art, and above all modern art, is accessible to everyone without the least bit of effort.

Including works of modern art ("modern" is here generously understood as the art of the 20th century) in the classroom experience definitely requires that the teacher study seriously the works, artists and styles she wants to present to her class.

Orff says that the Schulwerk aims as much toward "personal development" as it does toward music education. When we intend to use modern art forms in classroom teaching this means that we should be extremely conscientious in finding and choosing examples, considering not only the specific goals of the subject area of music or movement/ dance, but also bearing in mind the specific and general meaning of the selected work of art.

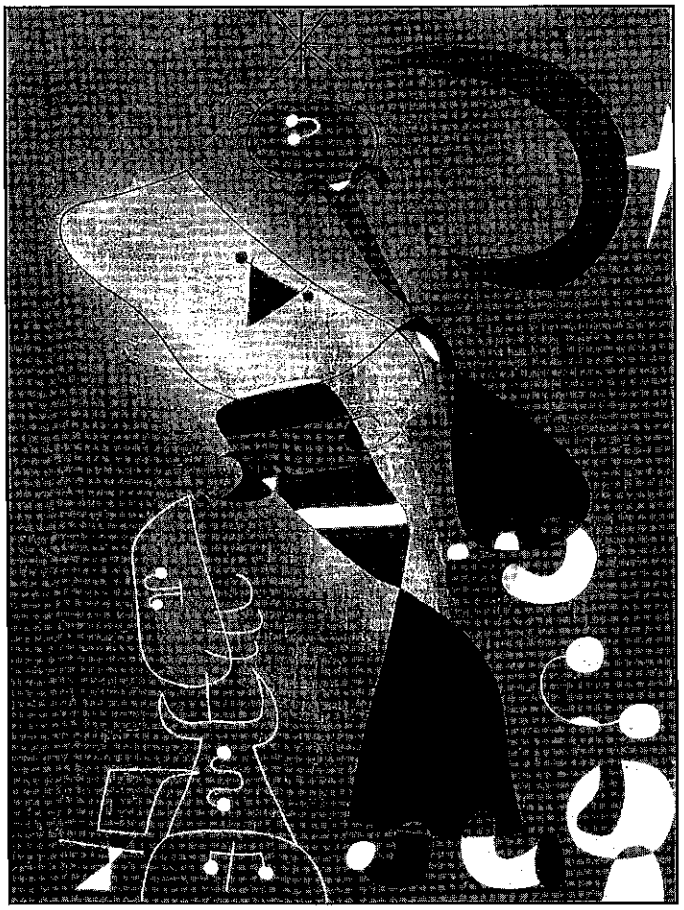
In this spirit, the first example of several models used in this article, the graphic and sculptural figures of Miró, stands for openness in the encounter with the unfamiliar and for making friends with it. In the second example, Gomringer's text not only presents an experience with the phenomenon of visual poetry but also addresses change as a form of perpetual motion. The connection between M.C. Escher and minimalist music in the third example conclusively points out once again the constant transformation, the forward-moving "metamorphosis" of one object into the next in such a way that we are almost totally unaware of the nuances. These developments in the area of the visual, the motoric and the auditory, or in graphics, dance and music can be experienced and formulated at a more demanding level from those in the first two examples.

Example 1:

Miró's figures as inspiration for improvisation

Miró, perhaps *the* 20th century artist most appealing to children, created an abundance of sculptural art out of stone, metal, everyday commodities and other unconventional materials in addition to gouache, oil paintings and drawings that portray the likes of astonishing creatures, many of which he called simply "personnages." Children are immediately fascinated by them and ask questions like "who are they?" and "what are they doing?" Without the influence of adults who tend to ask "what's that supposed to be?" the children create a friendship with these beings.

This curiosity and openness presents a starting point for the process of "creative interpretation" [2] while encountering Miró's works. The children's involvement can have many facets: contemplation of Miró's figures and reflective discussion using their perception and imaginative associations; drawing and painting their own imaginative figures, who could be little friends of Miró's personnages; or acting out the characteristics of either Miró's drawings or their own in movement and/or spoken dialogue and, if possible, with their own musical accompaniment. In this way a visual stimulus can lead to a dramatic interpretation in music and movement.



"Woman and Bird in the Moonlight" by Jean Miró, 1949.

Tate Gallery, London/Art Resource, NY

The methodical buildup of this interdisciplinary theme can only be implied here. It must be adapted to the particular needs of the children and their teachers in real classroom situations.

Starting out

Photographs of Miró's works with the various "personnages" are introduced. The children have time to look at the pictures quietly and each chooses one figure. The children tell their impressions, give names to the individual figures and maybe even invent their own attributes or dramatic ideas, such as what the woman in the moonlight might do when her bird flies away or when the dawn comes.

Movement improvisation

Talking leads easily to movement. What does it look like when each child's chosen favorite figure moves? This requires the children to make the painted or sculptural characteristics of the picture quite apparent through movement, calling for exacting observations and imagination.

Improvisation with painting

Each child invents his or her own little friend for the chosen figure. Large sheets of paper, crayons, or even better, paints have been prepared. (This section could also be done in an extra session, but then the direct connection, the self-evident changing from one medium to the other on the basis of spontaneous creative ideas would be lost.) The children admire the resulting depictions, perhaps even name them, and hang them on the wall.

Dramatic improvisation

Each child now chooses a colleague. Each of the two painters thinks about what their figures can do with each other and then they present it together. In such a way a child could her introduce her "figure-friend" to the others without words to show what a very small being it is, what unique movements it has, what sounds it likes to hear or make itself. Then the children can dance together, accompany themselves on small percussion instruments or ask the other children and the teacher to make the music.

Variations

Other ideas might include:

- Having the children make themselves up a bit or wear colorful costume accessories that show the relationship to their painted figure
- Suggesting that each figure also have an instrument that can be used in the movement improvisation
- Creating a larger, more complete form from the individual improvisations, such as a rondo with a given sequence as the A section and the partner improvisations as the interludes.

Example 2:

Eugen Gomringer: One five

Eugen Gomringer is a German author born in South America whose works are a treasure trove of impulses for dancing. Unfortunately the most interesting texts cannot be translated easily. Here is a text that Gomringer also published in English:

One five

from five
to four

from four
to three

from three
to two

from two
to one

from one
to five

Is it a poem? Such a question would most likely come from the teacher rather than the children. Of course it is a poem — one with a very clear form and a message that is very easy to understand. It becomes even more exciting if it is presented as a play. But how?

Games with hands

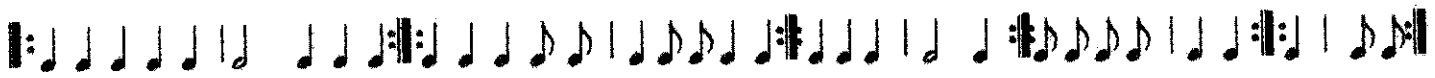
The simplest solution can be practiced at once with the children's hands. When the text is repeated over and over it should be spoken faster and faster by the teacher, by the group or by individual children who alternately say just one line of the text.

"From five..." All the children stretch their right hands out with all five fingers showing."...to four..." The right hand disappears quickly and the left hand appears, of course without the thumb which is hiding behind the hand, and so on. Differences can be made between *tutti* and solo hands, and other surprises can be built in.This game involves coordination that is not very easy if it is performed too quickly.

The text as a form in changing meter

As a starting point, a short listening activity with changing meters would serve well (e.g. Margaret Murray: *Orff Schulwerk* Vol. IV p.6, #9). The students explore the order of the measures and time signatures together and write them out on the board. Then the teacher writes out a different sequence of changing meters, for example:

5/4 4/4 3/4 2/4 1/4



How can one dance to a rhythm in 5/4? Everybody tries out different combinations of steps with forward, backward and sideways movements, perhaps also with turns and leaps in connection with sound gestures. From all the invented movements, one that is especially appropriate will be chosen. The same process of improvising, demonstrating and selecting this 5/4 motive will be carried out in 4/4, 3/4 and 2/4 meters. At the very end a sequence in changing meters will be built up from the four selected motives. This sequence can be performed by the whole group together, by little groups, soloists or a mixture of these.

Further work with this material presents many possibilities. For instance:

- Speak the whole text in rhythm, eventually accompanying it with sound gestures, and do it alternately with the movement sequence.
- With a partner in short segments: A: "From five" spoken, then in movement, followed by B: "to four" spoken, then in movement.
- Divide text and movement among several groups.
- Add percussion instruments (congas, bongos...).

and more...

With group sculptures

The class is divided into groups of five children each. For each of the numbers spoken, a group sculpture is built first with five, then with four and so on. At the end the first formation has to reappear as quickly as possible. The tempo and rhythm of the transformations can be created with music and varied. This will in turn influence the movement.

The text in the form of a visual poem

Possible examples:

From five
to four
from four
to three
from one
to five
from three
to two
from two
to one

From five
to four
from four
to three
from three
to two
from two
to one
from one
to five

From five
to four
from three
to two
from two
to one
from one
to five
from four
to three

What other forms can the children find? What effect does it have on the dramatic presentation and eventually on the instrumental accompaniment?

After a playful introduction in concrete and visual poetry one should deepen the experience with other speech patterns in which different possibilities for dramatic or musical presentations can be experienced.

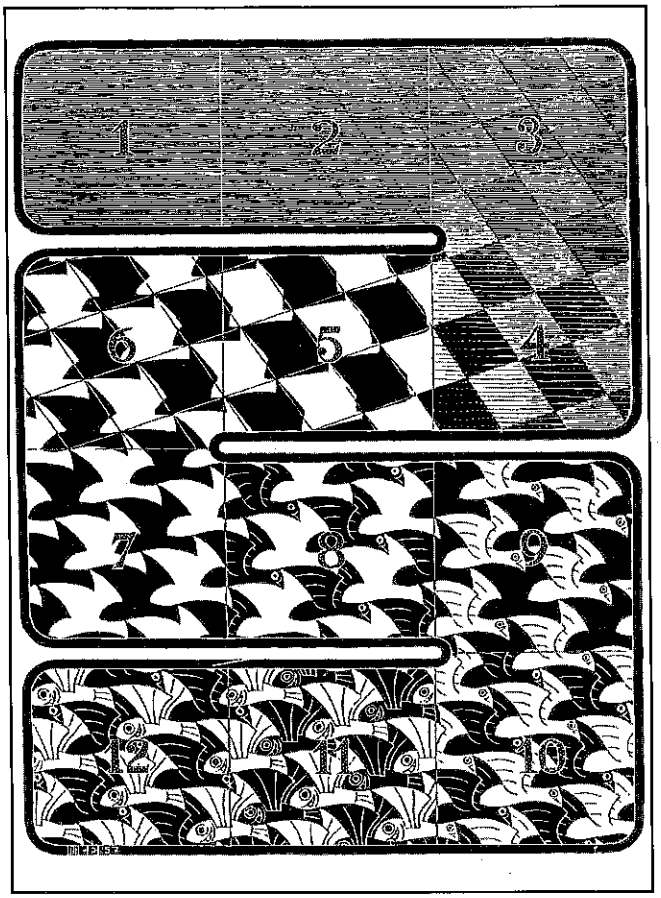
Example 3:

Minimalist music, graphic metamorphosis and movement

The goal for working out this theme with older children (teens) is the understanding of similar processes of composition in different artistic media. In addition, their own ideas and studies in music, movement/dance and sculptural forms will be worked out.

The starting point is listening to the work "Changing Patterns" by Hermann Regner[4] or another short work of minimalist music. If possible, have the students look at the score, then make a visual sketch of the musical structure on the board or an overhead projector. Follow this with a close look at M.C. Escher's "Regular Division of the Plane I" or similar example. The reverse order is also possible. Together with the students discuss the compositional principles common to both the music and the drawing(s).

Experimentation will allow the students to experience the principle of minimal changes in all three media, from trying out a short movement motive to a suitable rhythmic accompaniment and finally to an attempt at graphics. The fundamental principle is always the same: a motive changes over a long



M.C. Escher's "Regular Division of the Plane I"

period of time in minimal steps. The task is in no way as simple as one may think; it calls for concentration, patience and the ability to anticipate. After the first individual experiments, students can work out an example that shows, in a reduced form, the simplest model of a minimalist work.

For instance, begin with the basic motive, followed by development and intensification for about 16 or 20 measures in which several percussion instruments enter at intervals of two measures, contributing to the minimal changes. The reversal to the starting point takes the same amount of time.

Motives and spatial forms should be explained to the dancers.If this task can be worked out in two or three parallel groups, it should conclude with a demonstration of the each group's interpretation, followed by a discussion of their differences.

An encounter with the contemporary should be a must in all art teaching. What is special about Orff Schulwerk is that this teaching and working with art is done in a creative way rather than in a receptive way. It is not enough to know the work or the artist alone: this encounter should open possibilities and call for creative responses from those who are becoming acquainted with examples of contemporary literature, painting, music, theater, dance and other outward manifestations of art. An encounter with the art of the times in which these students are presently living should make them sensitive — through their own creative experiences — to artistic expression and should help them to appreciate art as an undeniable dimension of human existence.

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Editor's note: This article was translated from German by Miriam Samuelson.

Notes

[1] Orff, C. (1978). *The Schulwerk,* Volume 3, (Trans. M. Murray). NY: Schott. p. 249.

[2] For further understanding of Creative Interpretation see Barbara Haselbach: *Tanz und Bildende Kunst.* (Dance and the Fine Arts) Klett Verlag, 1991.

[3] Hamm, R. "A Look at Concrete Poetry," *The Orff Echo* Vol. XXIV Winter, 1992.

[4] Regner, H. (1980). "Changing Patterns for 8 Congas, 4 Players, A Battere, Works for Percussion Bat 28." Mainz: Schott. (Recording: CD Wergo 60123-50).

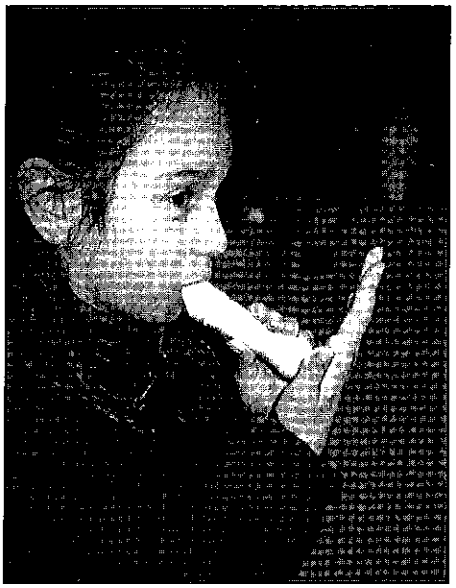
The Nature of Music

Sofia López-Ibor

It was 20 years ago that I went to my first concert of contemporary music in Madrid. My flute teacher was playing in the concert and had invited me to attend. I must confess that the experience was very intense. While I was surprised and intrigued by the new techniques of playing various instruments, I also found myself bored much of the time and came to this conclusion: It is very difficult to listen to this type of music! This contemporary art form crossed many frontiers, demonstrated new ideas and arrived at new expressions, but none of that made it easy to enjoy. At the end of the concert, I went to greet my teacher without knowing quite what to say. He had spent so many hours in our lessons correcting my sound, articulation and posture that I felt almost embarrassed by his manner of playing in the concert. As he was a sensitive teacher, he noticed my questioning face right away. What followed was an interesting discussion about the music I had heard, resulting in the conclusion that, regardless of whether or not I liked it, it had affected me and made me question certain assumptions about the nature of music.

Twenty years after this opening experience with contemporary music, it continues to be difficult to listen to it with effortless enjoyment! But it is precisely the challenge of understanding the composer's intention that makes it so intriguing. The tremendous fertility of ideas in this field appeals to my pedagogical mind because it offers so many open and creative possibilities. Thanks to my experiences in music education, I've learned to enjoy the analysis and exploration of these diverse styles of avant garde music. How surprising that exploring the sound potentials of tubes with three-year-olds has helped me appreciate the music of Stockhausen!

To understand and enjoy the beauty of a building, it is necessary for us to walk through it — open and close its doors, tour its hallways. If the building we are visiting is something so complicated as the art of music, we must do more than



pass through it once or twice. We need to stop in every corner, compare the floors and ceilings, sit on each sofa and hide beneath every table. Some musical styles only show us a general view of one room. But contemporary music demands a more detailed investigation. We might find ourselves asking: "What does it want to say? How is it made? What is it aiming for?" To all these questions, one answer appears: this music is mostly concerned with the elements of music in their raw form. It plays with them as if they were a deck of cards, questions their nature, spins elaborate philosophical and scientific theories about them and relates them to other art forms — the visual arts, dance, architecture or drama: sound-silence- rhythm-repetition-articulation-timbre-space-time-instruments-color-structure-technique.

In the field of the plastic arts, both Paul Klee in his *Pedagogical Sketchbook* and Kandinsky in *Point and Line to Plane* rethink the nature of art, make an analytic study about painting and look for concrete statements, observe the form and study their interrelationship. In their vision, art and science are joined as they search for the interior substance of objects. Their writings are indeed inspiring and not only applicable to the plastic arts, but music and dance as well, for contemporary composers also try to work with the intrinsic nature of the elements of music.

Here we discover the deep connection between the world of avant garde music and music education, particularly as realized in the Orff Schulwerk. One of the great advantages of the Orff approach is that it introduces musical elements through exploration and improvisation. In the same way that we babble before we speak and scribble before we learn to write our name, there is no better way to begin to learn something than to play with its basic components. In the Orff classroom, students learn music by creating music, inspired by the world surrounding us. Our classes are like laboratories in which we continually ask questions that at times have no fixed response and often generate other questions. At the root of these investigations is the intention to make sense of the complex art of music. Is this not an attitude similar to that of contemporary composers?

Contemporary music plays with elements as if they were a deck of cards, questions their nature, spins elaborate philosophical and scientific theories about them and relates them to other art forms.

One of my four-year-old students recently came to music class with a piece of paper doubled and glued on two sides. "Would you like to leave your work next to your shoes?" I asked him. "No," he answered. "It's very important to show you. It's an instrument." "How is it an instrument?" I asked. "I invented it myself," he replied. "If you put it on your

hand like a glove, you can clap your hands and make music."

The week before, we had tried different small percussion instruments and created little stories about how they had been invented. We also explored how to make music with various objects in the room and with things from the kitchen. We made music with paper, tubes, plastic glasses and the stools on which we were seated. We were learning that everything is an instrument and as long as there is an intention, one can make music with anything.

At the beginning of this article, I made reference to my surprise at the freedom of technique in my teacher's flute performance. I've spent many years teaching the recorder, both in my Orff Schulwerk classes and in private lessons. Like many instrumental teachers, I began my lessons by teaching a simple song. This is important for students because it gives them the satisfaction of learning a piece of "real" music. Yet I came to feel that this alone is not sufficient. Children also love to — and need to — explore their instruments more freely, to "play" music in the double sense of this word. Now in my beginning recorder classes, we might begin by playing the mouthpieces, imitating birds like Oliver Messiaen, experimenting with a variety of sounds and forms of blowing. We create pieces just for articulation and make aleatoric forms with one, two or three notes. Recently we recreated the piece "The Cuckoo in the Forest" from *Carnival of the Animals* by Saint-Saens in a contemporary style, substituting xylophones for the piano chords and recorder for the clarinet. We also learn "Hot Cross Buns" with proper posture and tonguing technique. This way, like my flute teacher, they learn concrete techniques while keeping the door open to experimentation.

Many of us use unconventional graphic notation to express various aspects of speech, movement and music. At first, I was skeptical of this approach because I felt the time was better spent teaching traditional notation. Only after many years of working with children did I begin to see that this is an important practice that benefits our students greatly. I recently interpreted on tambourine a graphic score by Mari Honda Tominaga, professor of percussion at the Orff Institute, for my second grade students. Afterward, I spread out a large sheet of paper on the floor and asked each of the children to create three distinct graphic symbols. Some began impulsively to paint whatever came to mind while others approached the task more thoughtfully. I began to ask them: "How would you like me to play this? With which instrument? Why have you used this or that color? What does this line mean? What is the difference between this type of zigzag and the other with the dots?" Those who had started to draw without thinking quickly changed their attitude. They saw that they needed to be understood and wanted to communicate their idea more clearly. If a group does the notation, I might ask: "What shall we title this? Who is going to conduct the piece? Are you in agreement about the symbols?" In such exercises of graphic notation, there must be a purpose and an intention.

Everything is an instrument and as long as there is an intention, one can make music with anything.

Two years ago, Tom Johnson, an American composer living in Paris, shared some of his experiences and compositional techniques with the teachers and students at the International Course of Music Education in Santander, Spain. He presented many ideas about programmatic music based on stories and numerical series. I remembered the pieces for glockenspiel that I had done with my fourth grade students the year before. "The telephone number piece" consisted of three superimposed melodies based on the telephone numbers of the three children playing. Each number corresponded to a tone on the scale — 1 was C, 2 D, 3 E, etc. (9 was D an octave up, 0, E). This approach helped the students with poor melodic memory learn their melody, partly because their telephone number had such personal meaning for them. And afterward the questions came: "Can you do it in canon? Two telephones at once? Do you want to learn the telephone number of a friend? Is there anyone in the class who has a number that begins the same as someone else's?"

Making instruments, playing chairs, writing graphic notations, exploring new instrumental techniques, imitating compositional techniques, philosophizing about beginnings and endings, making music with objects, creating speech pieces with nonsense syllables, singing with vocables, playing with atonal melodies, experimenting with sound and silence — the fundamental quality of these activities is not only their innovative character and their nearness to the contemporary aesthetic. The most important thing is that they help us make a more complete and profound analysis of music. This kind of reflection is as necessary for the music teacher as it is for the contemporary composer.

I will always remember the certainty with which my student Joseph told me that his folded paper was *an instrument.* In his four-year old-mind, he was expressing his understanding that instruments are the objects with which we make music, a definition remarkably similar to the conclusions of John Cage, Harry Partch or Toru Takemishu. If we connect to the marvelous openness of Joseph and John Cage, re-thinking the nature of music, we will approach our art form with elemental ears. Is that not one of the goals of the Orff Schulwerk?

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The author would like to thank Doug Goodkin for his assistance in translation.

Orff Schulwerk and Contemporary Music

Doug Goodkin

"As for myself, I experience a sort of terror when, at the moment of setting to work and finding myself before the infinitude of possibilities that present themselves, I have the feeling that everything is permissible to me. If everything is permissible to me, the best and the worst, if nothing offers me any resistance, then my effort is inconceivable, and I cannot use anything as a basis, and consequently every undertaking becomes futile."[1]

This quote from Igor Stravinsky's *Poetics of Music* frames the dilemma of the contemporary composer.[2] In Bach's time and place, the elements that defined music apart from sound or noise were clear and irrefutable. The rules of counterpoint offered a resistance that focused the composer's imagination and gave solid ground to his flights of fancy. As described by Bach himself:

"Figured bass is the most perfect foundation of music. It is executed with both hands in such a manner that the left hand plays the notes that are written, while the right adds consonances and dissonances thereto, making an agreeable harmony for the glory of God and the justifiable gratification of the soul. Like all music, the figured bass should have no other end and aim than the glory of God and the recreation of the soul; where this is not kept in mind there is no true music, but only an infernal clamour and ranting."[3]

Not only is Bach clear about what constitutes consonance, dissonance and agreeable harmony, but he is equally clear about music's *purpose.* If the 18th century in Europe suggested that "God is in his Heaven and all is right with the world," by Stravinsky's time, Nietzsche had declared God's throne empty, and a World War indicated that all was far from right with the world. The 20th century began in terror, with all its assumptions beginning to crumble.

Reflecting (or prophesying?) such changes, the image in painting faded into a muted or dotted or cubed impression until the very features of a Picasso face could be rearranged at will or a geometric shape in a Klee painting took over center stage from a tree or a human portrait. James Joyce began to dismantle the narrative novel, Gertrude Stein the meaningful poem. Isadora Duncan removed story from dance and Mary Wigman helped free it from music. Debussy stretched harmony to its functional boundaries and Schoenberg disassembled the whole hierarchical system. Words, images, movements and sounds that had previously existed in ordered frameworks to serve humanly constructed meanings had been distilled to a pure essence. Shape, color, timbre, pitch, the music of language were sufficient unto themselves, freed from the tyranny of their masters who had bent them into cadences, moral lessons and mirrored representations. No wonder Stravinsky felt terror at the prospect of composing!

Yet it is a short leap from "terror" to "Terrific!" Stravinsky continues his question:

"Will I then have to lose myself in this abyss of freedom? To what shall I cling in order to escape the dizziness that seizes me before the virtuality of this infinitude? However, I shall not succumb. I shall overcome my terror and shall be reassured by the thought that I have the seven notes of the scale and its chromatic intervals at my disposal, that strong and weak accents are still within my reach, and that in all of these I possess solid and concrete elements which offer me a field of experience just as vast as the upsetting and dizzy infinitude that had just frightened me. It is into this field that I shall sink my roots, fully convinced that combinations which have at their disposal twelve sounds in each octave and all possible rhythmic varieties promise me riches that all the activity of human genius will never exhaust."[4]

At the other end of the 20th century, composers are still struggling with Stravinsky's dilemma, with even more dizzying choices at their disposal. "Twelve sounds in each octave" was expanded by Harry Partch's microtonal instruments, strong and weak accents are not accepted *a priori* and a piece like John Cage's *Silence* calls into question all of the "solid and concrete elements" that music has used to distinguish itself from random sound. When composition is stripped of grammar, directive thoughts and symbolic meanings, what is left?

One answer is "sound freed from preconception." We are largely unaware how much our interpretation of the world is guided by our preconceptions of it. A real estate developer looking at a tree sees "obstacle," a logger sees "paycheck," a gardener sees "pruning," a botanist sees *Pittosporum*, a child sees "playground" — which has truly seen the tree? For the harmonic musician, Bb is the flatted 7th in the key of C or the minor 3rd in G minor or the perfect 5th in Eb, but what is the true nature of Bb? The Zen of contemporary composition is to attempt to see into the very nature of sound beyond its functional use in an artificial construct.

Just as Zen masters might refer to the freely flowing child's mind before it gets locked into a confining identity, so might we enter the child's world to see the link between a three-year-old's perception of "sound freed from preconception" and a contemporary composer's. A music program attentive to the developmental needs of children will reveal a world remarkably parallel to the sensibility of contemporary composition, with two important differences: 1) the child is at the beginning of formlessness heading toward form; the adult composer is at the other end of the spectrum, trying to free up the calcifying effects of potentially constrictive forms; 2) whereas the contemporary composer (as defined in footnote 2) is still largely concerned with notating set pieces, improvisation is at the heart of the Schulwerk.

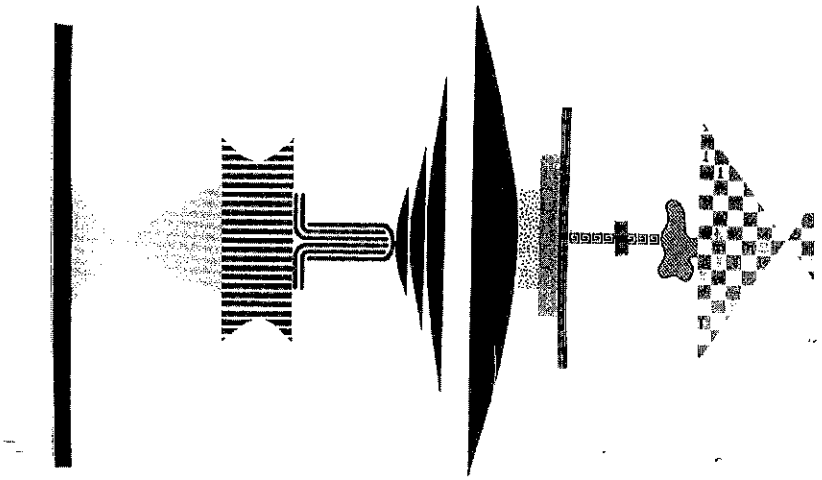
Contemporary music in the Orff classroom

Though we might suppose an article titled "Orff Schulwerk and Contemporary Music" would offer pieces based on serial, aleatoric, bi-tonal, or minimalist styles, the more interesting parallels to me are the natural overlap between the two worlds - an Orff classroom seriously dedicated to a playful approach to musical discovery will create music curiously parallel to the works of Bartok, Berio and Boulez. A few examples:

• ***Vocal exploration:*** Orff's love affair with speech begins with exploring the 26+ instruments in the phonetic orchestra. Beginning with the first sound of each person's name, we sizzle our s's, pop our p's, swish our sh's and bop our b's - at all ages. Our initially free explorations settle into relationships of two or more parts - setting a pulse, building ostinati, improvising a monologue of pure sound.[5]

Similar use of vocables can be found in some music by Xenakis, Messiaen and Luciano Berio. Steve Reich deconstructs the voice as an instrument for symbolic meaning and uses it as a purely musical element in his pieces *Come Out* and *It's Gonna Rain*, electronically looping a spoken phrase out of phase with itself to create a musical effect. In *Different Trains*, he uses the pitch of a spoken phrase to create melodic ostinati.

• ***Graphic notation:*** Crossing the lines between the separate intelligences has long been an Orff Schulwerk practice. When children accompany a dancer with sound or enliven text with rhythm or move to a melody or paint a musical texture, they are passing freely among words, images, motions and sounds by translating one into another. Many see exercises in graphic notation -children drawing the composition/ improvisation they've just made or improvising the drawing they've just done - as a stepping stone to "traditional notation," but at the far end of contemporary music steeped in traditional notation, we find composers creating scores remarkably akin to the children's. See the example from Spanish composer and educator Fernando Palacios:



«ESTUDIO DE TIMBRES E INTENSIDADES»

© Fernando Palacios. *Piezas Graficas para la Education Musical*: Ateneo Obrero de Gijon. Used by permission.

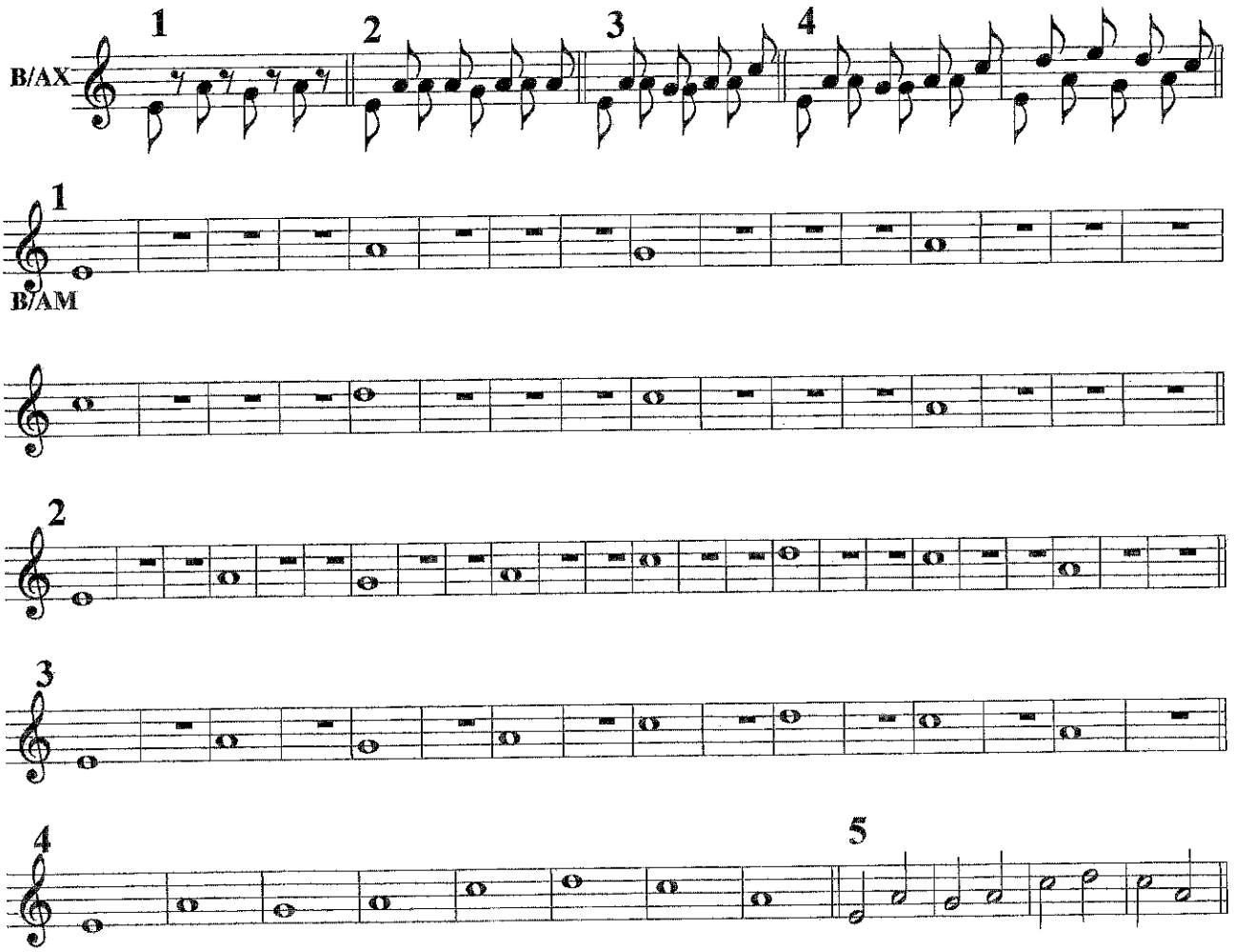
• ***Pre-harmonic/post-harmonic:*** My college music professor taught two basic classes - 20th century music and medieval/Renaissance music. This seems to be a pattern - those interested in the post-harmonic styles of the 1900s are often equally interested in the pre-harmonic styles of the 1400s. While Schoenberg went in one direction, Carl Orff went in the other, looking to medieval text, modes and pre-harmonic paraphony for much of his inspiration in *Carmina Burana*. Likewise, three out of the five volumes of *Music for Children* deal with pentatonic and modal material accompanied mostly by drones. Most Orff curricula reflect that progression. Though some consider this material as stepping stones to functional harmony, it could just as well lead to Indonesian gamelan, African polyrhythms and the compositions of Lou Harrison and Steve Reich.

• ***Percussion instruments:*** Percussion in 18th and 19th century orchestral music clearly had a subsidiary role in the hierarchy of instruments. Despite occasional "novelty acts" - the drum in Haydn's *Drum Roll Symphony*, the xylophone in Saint-Saen's *Dance Macabre*, the glockenspiel in Dukas' *Sorcerer's Apprentice*, the celeste (a keyboard glockenspiel) in Tchaikovsky's *Sugar Plum Fairy* - it wasn't until the 20th century that percussion instruments rose in status to first-class citizens. Redirecting their primary emphasis away from melody and harmony and toward rhythm and timbre, contemporary composers - from Bartok in his *Sonata for Two Pianos and Percussion* to Steve Reich in his *Music for Four Marimbas* - found percussion instruments ideal for their purposes. The modern repertoire for percussion has grown greatly in the last 50 years, many pieces using instruments routinely found in the Orff classroom. The first piece in the Contemporary Section of the *Julliard Repertory Library* book is titled "Changing Meters" and is scored for triangle, bongos, woodblocks, snare drum, tom-tom, tambourine, gong and xylophone. The recording *Drumming* (1994), by the remarkable Scottish percussionist Evelyn Glennie, features compositions for drum set and piano, bongos, woodblocks and snare drum, with improvisations on guiros, claves, Chinese cymbals, wind chimes and hi-hat.

• ***Found instruments:*** One approach to both composition and musical discovery in the Orff classroom is to take a rhythm, melody or text and orchestrate it by finding the instrument(s) best suited for the idea. Another approach is to compose from the instrument itself. Like a sculptor releasing the image in a block of wood, the composer reveals the inherent song (and songs) hidden in the

EXPAND AND CONTRACT

Doug Goodkin



musical and otherwise. Children - and adults - need the resistance of form and structure to both free up the imagination and master the material. The road from a three-year-old's painting to a Picasso masterpiece must pass through figurative drawing, and the path from free sonic improvisation to Stockhausen and Cecil Taylor must likewise pay the toll of set forms and functional harmony. What the Schulwerk does suggest is that the teacher (and students) see all stops along the way as temporary structures to house the imagination and avoid getting trapped in them as permanent fortresses protecting a narrow definition of music. Offering a broad spectrum of "right ways" to put sound together is one way to help keep the children's compositional thinking fluid. Constantly asking the question, "what can we do next?" is another excellent strategy. Both belong in the contemporary music classroom.

Doug Goodkin is in his 25th year at The San Francisco School, where he teaches music and movement to children ages three to 14. He is the director of the Mills College Certification Course and his own course in "Jazz and Orff Schulwerk"; author of two books on language and Orff Schulwerk, A Rhyme in Time and Name Games; *and founding member of the Orff performing group Xephyr.*

Notes

[1] Lewis, Richard. (1963). *In Praise of Music.* NY: The Orion Press. p.73.

[2] In a world in which the lines between European classical music, jazz, folk and rock are increasingly blurred, some definition of "contemporary" is in order. For our purposes here, contemporary composers are those who earned their stripes in the boot camp of isorhythmic motets, species counterpoint, fugue writing, sonata form, orchestration and other compositional practices of the European art music tradition.

[3] Lewis. p. 62.

[4] Lewis. p. 73

[5] Detailed descriptions of such improvisational structures can be found in my book *Name Games.*

Discovery in C: Minimalism in the Classroom

Carlos Abril

As part of our annual career day at Olympia Heights Elementary we invited a composer to talk to the students about his career. After he was introduced as a composer, the look of utter shock and amazement on the children's faces caught me by surprise. Our guest asked the students why they looked so puzzled. One child exclaimed, "I can't believe you are alive!"

The students believed that death was a prerequisite to becoming a composer. It was then that I realized how important it is for children to realize there are living composers among us. Children often are taught about and listen to music of the great composers from the past but are missing the ability to link the art of musical composition to the present.

In an active environment like the Orff classroom, we can bring contemporary art music to life for children. There are so many varieties and styles of modern music that the question becomes "Where do I start?" A good place to begin an exploration of modern art music is minimalism — a movement that shares many of its characteristics with Orff Schulwerk.

The minimalist movement

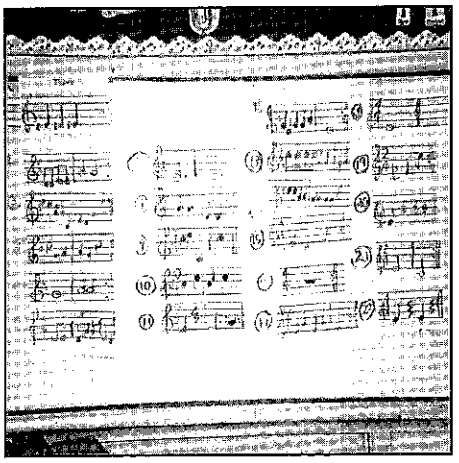
As a reaction to the chaos, complexity and disorder of Western art music in the late 1950s, a group of American composers sought to strip music to its elemental foundation. These composers, including Le Monte Young, Philip Glass, Terry Riley and Steve Reich were responsible for leading the minimalist movement in music. The word "minimalism" best describes the general reduction of means utilized by these composers. Their music, having developed as a reaction against abstract expressionist and aleatoric music, is characterized by recurring ostinati, tonal and modal harmonies, simple melodic lines, improvisation, steady pulse and transparent orchestration.

Minimalist music has been greatly influenced by the music and philosophies of non-Western cultures. The hypnotic, repetitive and mesmerizing music of Balinese and Javanese gamelan gave the minimalist movement a model and an inspiration for rhythmic and melodic structures. These structures are based on repetitions layered upon each other within an ensemble. The dependence on improvisation in modal scales, use of additive rhythms, and rhythmic cycles found in some minimalist music was borrowed from the music of India. The minimalist also embraced the Indian philosophy that the musician should be valued as both an interpretive artist and creator.

Minimalism and Orff's works

Though their intentions were disparate, many similarities exist between the musical qualities of minimalism and Orff Schulwerk. Both emphasize simplicity of structure and content in order to reduce music to its elemental foundation. Transparent instrumentation is utilized so that every detail of the music is clear to the listener and performer. Simple recurring ostinato patterns provide a musical framework in the *Music for Children* volumes and likewise in most minimalist works. Finally, through their use of elemental melodic and harmonic properties, both value understatement rather than exaggeration.

Carl Orff not only advocated elemental techniques in the Schulwerk but also in his music. He avoided structural complexity in most of his works and stated that "the simpler and more reduced to essentials a statement is, the more immediate and profound its effect."* In *Carmina Burana* (1937), Orff employs the use of repetition, elemental chant-like melodic figures, and static harmony. The music is direct and produces an instant effect, similar to the goals of the minimalists. Many of the same philosophies Orff was executing within his compositions in the 1930s and '40s would later be a part of minimalist practice in the 1960s. In *Die Bernauerin* (1947), Orff chose to limit the pitch content to an absolute minimum. Though most of the music is played on non-pitched percussion, the melodic sections are limited to a few notes that are repeated over and over in a simple rhythmic pattern. It is evident that Carl Orff transferred many of his compositional values into the development of the Schulwerk.



Olympia Heights Elementary
5th grade classes adaptation of *in C.*

Both the Orff teacher and the minimalist use speech as a springboard to music making. From the earliest examples of minimalist music, these composers created pieces in which the musical content came solely from natural, unrehearsed speech. Steve Reich explored the word in two works that brought him into the spotlight, *It's Gonna Rain* (1965) and *Come Out* (1966). Both of these pieces use speech as a generator for musical material. Naturally occurring rhythms and tonal inflections are exploited through the manipulation of taped speech. Reich would not alter the pitch or timbre of the voice in order to keep the original emotional power and integrity of the speech. Intensifying its melody and meaning would come through repetition and rhythm.

Expanding on the idea of using speech in a musical composition, Reich composed *Different Trains* (1988). In this work, musical material is derived from the speech of various individuals. The tonal inflections and rhythms of the natural speech patterns generate the ostinato patterns that are played by a string quartet. The exploration of speech by the minimalist is fascinating and can be brought into the Orff classroom in many ways.

By exploring the music of the minimalists, the Orff teacher will discover a world of possibilities for the classroom. The music lends itself to a variety of lessons that are harmonious with the Orff process. My classes have experienced listening lessons, group compositions, improvisation games and movement activities — all developed from minimalist music. Students educated through the Orff approach are likely to be receptive to minimalist music because it shares so many of the characteristics found in music of the Schulwerk.

Terry Riley's *in C*

One masterpiece of the movement that is well-suited for adaptation to the Orff classroom is *in C* by Terry Riley. When premiered, the piece instantly became a seminal work of the minimalist movement. Constructed of 53 melodic fragments notated on a single page, *in C* explores the structural possibilities of repeating and superimposing melodic fragments. The tonal cells are each numbered and enclosed by repeat signs. The performers (the score never specifies how many) are instructed to repeat each idea as many times as desired and then move on to the next. A musician plays octave C's in pulsing steady eighth notes on a piano throughout the entirety of the work. The piece concludes once the last performer reaches the 53rd melodic fragment.

Riley provides the musicians with many freedoms, thus allowing them to be active creators in the music-making process. Since the melodic fragments are relatively simple to play and easy to memorize, performers are able to focus on group dynamics and individual choice. Performers have to make many decisions when approaching each of the melodic fragments. The number of repetitions, how long to rest between repetitions, dynamics, accentuation, instrumentation, and tempo are all determined by the musician. Ultimately, the ensemble will determine the character and duration of the piece by balancing notation, individual choice, and group cooperation.

In the classroom

Adapting *in C* to the classroom provides students with the opportunity to experience minimalist music through creation and performance. My fifth grade classes created their own version of *in C*, which we called *Theme and Variations in C*. This project, introduced when we are working on theme and variation form in minimalist music, involves every child in the compositional process. Students are presented with Terry Riley's first melodic fragment from *in C*, and are to explore variations on that micro-theme. There are three guidelines I have the young composers follow when writing their variations: (1) compose within C pentatonic, (2) use 2/4, 3/4, or 4/4, and (3) limit cell to a maximum of two measures. These constraints can easily be modified to best suit a particular group's musical ability and maturity.

After the children have experimented with improvising on the theme, each is to decide on one variation and notate it on an enlarged staff. Each student presents his or her variation in performance and then in notation, placing it on the board for all to see. Other members of the class play the pattern along with the composer. By the time all students have presented their variations, the board is filled with melodic cells. The cells are then randomly numbered and organized, and the class practices playing through all the parts from the notation. Since most of the patterns are simple to read and memorize, it does not take long to focus on dynamics, accentuation, and other ways to make music out of the notes.

Since the children are familiar with the form and performance of *in C*, they are eager to put the pieces of the puzzle together. The teacher plays the octave C eighth notes on the piano and the performers begin cell number one (theme) when they are ready. They follow the same procedures as described in *in C*. Soon the children are engaged in music making and embraced by the sounds of their music. The mesmerizing rhythms and melodic simplicity work to create a bond between performers and the music. On several occasions within the performance the ensemble falls into a groove — those special music-making moments when time is altered and the performer becomes a part of the music.

My fifth grade classes were intellectually stimulated and visibly moved by these experiences. I had several students become so excited that they purchased a recording of *in C* from the local music store. This proved to me that the children were making a transfer from school learning to life learning. One girl was so moved by the musical experience she exclaimed, "Today, I know I've become a real musician!"

Whether you introduce minimalism, serialism or other contemporary forms into your Orff classroom, you are allowing children to experience music that is relevant to the era in which they live. Exploring modern music is like discovering the world that lies underneath a stone in your backyard garden. What was once familiar territory becomes the serendipitous discovery of a new world inside your own. Incorporating modern art music into the Orff process is celebrating the things you find underneath that garden stone and sharing them with the hands of the future.

Carlos Abril is music specialist at Olympia Heights Elementary School in Miami, Florida. He was recently named Dade County Region Teacher of the Year and is the recipient of the Cervantes Outstanding Educator Award. He completed his Orff Certification at Florida State University and has studied at the Orff Institute in Salzburg.

*Quoted in liner notes by Harvey Philips. Carmina Burana; RCA 14550 (Eduardo Mata and London Symphony Orchestra and Chorus, 1981).

Recommended recordings

Glass, Philip. *Anima Mundi.* (Elektra-Nonesuch, 9 79329-2, 1993).

Glass, Philip. *Powaqqatsi.* (Elektra-Nonesuch, 79192-2, 1988).

Glass, Philip. *Einstein On the Beach.* performed by the Philip Glass Ensemble. (Atlantic/Nonesuch, 79323, 1993)

Reich, Steve. *Different Trains.* performed by Kronos Quartet and Pat Metheny. (Elektra-Nonesuch, 79176-2, 1988).

Reich, Steve. *Steve Reich Early Works.* (Elektra-Nonesuch, 9 79169-2, 1987).

Reich, Steve. *Steve Reich Six Marimbas.* (Nonesuch, 9 79138-2, 1986).

Riley, Terry. *in C.* performed by Piano Circus. (Argo, 430 380-2, 1990).

Riley, Terry. *Salome; Dances for Peace.* performed by Kronos Quartet. (Elektra-Nonesuch, 9 79217-2, 1989).

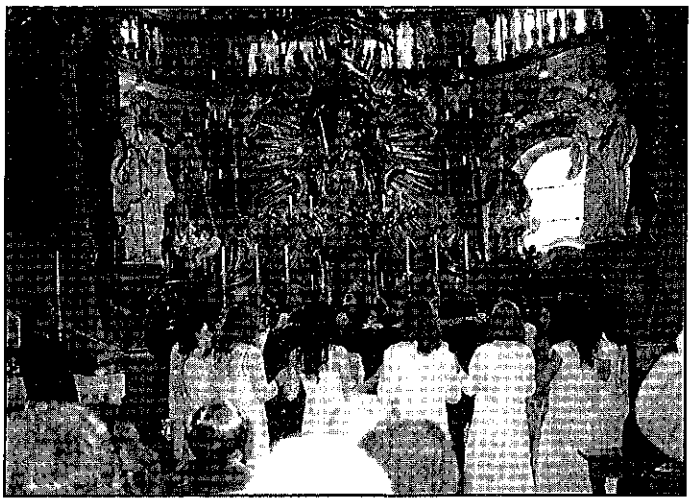
Four Moments in Time: Reflections on the Orff Institute

Jacque Schrader

The title of this article was easy for me to choose. During my semester (February - June, 1999) of study at the Orff Institute in Salzburg, there were many times when I was incredibly moved, inspired or touched right down to my very soul. I helplessly tried to explain to my colleagues that during those times my silence, often accompanied by tiny welling tears, was a result of my "having a moment." To me, a "moment" is one of those inerasable, deeply etched memories that forms in your heart — one of those rare times when you remember exactly how everything looked, how it sounded and mostly how it felt. In those slices of time, I was keenly aware that the memory would stay with me for a long time.

I went to the Orff Institute for two reasons: to develop my own artistry by studying with master teachers, and to learn, first hand, about the life of Carl Orff, as well as the chronology and history of this work that I have come to love so dearly over the last 20 years. I could have written about moments of artistic beauty, improvised dance and music intimately shared with other students. I could have written about the teachers, each possessing his or her own unique style, yet each a pedagogical and artistic master. I could have written about the sheer natural beauty of Salzburg, with my apartment nestled between the snowcapped mountains and close to the winding Salzach river. But, instead, in this article I hope to convey the special nature of the four moments when I felt the most connected to the very lifeline of this work, the four moments which will forever stay defined in my mind.

The Orff Institute sits at the end of Frohnburgweg, a long and beautiful tree-lined street that had been previously described in detail to me by friends. My arrival at the Institute on a frigid day in February, unfortunately, did not include a leisurely or sunshine-filled walk down this lovely street. Luckily for me, I was escorted through the streets of Salzburg by former AOSA president Carolee Stewart who, in spite of freezing rain and chilling winds, cheerfully arrived at my apartment to help me discover the best route for walking to the Institute. Holding my now inside-out umbrella, I was bitterly cold and soaking wet.



Greek students performing after the Memorial Mass at Andechs Monastery

But when I arrived at the doorstep of the Institute, or "the house," as it is lovingly called by those who study and work there, I had my first "moment." I carefully studied the three-story, mustard-colored building, drinking in every detail. Though modest in both size and design, to me it was like arriving at the Taj Mahal. I closed my eyes, cleared my mind and stood there, in the torrential downpour, relishing in the moment. Knowing I was about to join the ranks of all who have studied in the "house" over the last 45 years, I couldn't wait to step inside, wondering about and excited to discover what these walls might hold within them for me.

Frau Orff and Jacque Schrader

Classes began in a flurry, and I was welcomed by the other 15 students of the Special Course, the rest of whom had been studying there since October. We were a diverse group: 15 women and one man, representing eight countries, and with an age span of nearly 35 years. I quickly settled into the routine of classes, and before long, felt like a full-fledged member of the group.

As Regional Representative for region IV, it has been my pleasure since 1995 to represent 16 chapters on the AOSA National Board of Trustees. But on March 27, I had a new privilege: that of representing AOSA at the Memorial Mass for Carl Orff. This Mass, held yearly at the impressive Andechs Monastery in Germany, was attended by hundreds. The music during the Mass was provided by a harp and string group, and included Finnish, Swedish, Irish, Austrian and German folk songs.

It also included, to my delight, an arrangement from *Music for Children*, Volume IV, page 77, #34, a Phrygian favorite of the seventh graders at my school. When the Mass concluded, Frau Orff greeted guests by Orff's burial place in the church. I had the opportunity to speak with her, at which time she graciously thanked me for the flowers sent by AOSA. While she greeted guests, we were treated to wonderful Greek music and dance provided by Musiko

continued on page 27...

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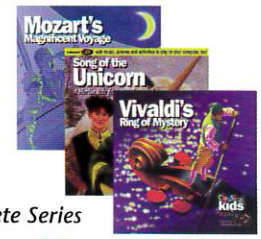

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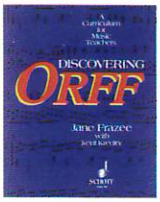

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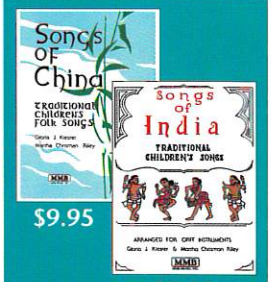

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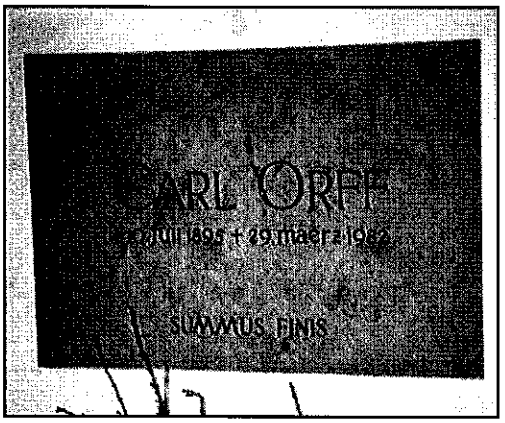
Jannis Kaimakis playing the askavlos

Polytropo, an ensemble made up of the college students of Jannis Kaimakis. (Jannis, a longtime personal friend of Frau Orff, is half of Duo Mediterreano, who have performed at several AOSA Conferences.)

After the Mass, all the attendees moved to the restaurant part of the Andechs monastery, where we were treated to a typical German luncheon: white boiled sausages, pretzels, mustard and beer. While we ate, the Greek students once again performed, this time weaving their way around and through the tables, singing and dancing traditional Greek music. The music of the drums and askavlos was so beautiful. Initially, it was only those 20 students who were dancing. Then, to my surprise and delight, Barbara Haselbach (former director of the Orff Institute, and internationally renowned dance teacher) stood up, took me by the hand, and said "We should be dancing too!" Before I knew it, my right hand was holding the hand of a young woman from Greece, my left was holding Barbara's. Soon many others, then comfortable following Barbara's lead, were up and dancing, including Frau Orff herself. It was a joyous and memorable experience, a celebration of the life of Carl Orff, and for me, dancing amidst these talented young people from Greece, moment #2.

The Orff Centrum is surely an impressive name, but many of us in the Special Course weren't quite sure what to expect from our visit. Tucked away in midtown Munich, the Orff Centrum sits on the very site, I was fascinated to learn, where the original Güntherschule once stood. When we arrived, we were greeted by Hannelore Gassner, the longtime friend and assistant of Orff. She proudly gave us a short tour of the building, recounted a few stories, and showed us priceless original photos. I quickly learned that it is here, in the Centrum in Munich, where the archives, correspondence and original scores of Orff's works are stored. After a question-and-answer period, we were escorted to the second floor.

It needs to be stated, of course, that this building is not the original building. The original was destroyed in 1945 during World War II. However, the second floor, the space that was at one time actually used by the Güntherschule dancers, has been reconstructed as accurately as possible. Upon entering this space, a large room with windows running the length of either side, I couldn't stop my imagination from soaring. What would it have been like for these young women and Orff to have worked here from 1924-1944? Could they have ever foreseen the strong impact that their explorations would have on the world of music education as many as 60 years later? Did they realize that by weaving together music and dance, they were opening a door for children the world around? How could they possibly have conceived that when Orff said, "Don't dance with the drum, *be* the drum," they were evolving a whole new hallmark of creative and artistic experiences? I suppose they couldn't possibly have known any of these things. But as I entered this room on the second floor of the Centrum, I used my imagination to "see" those young women there, working with Orff. I gave a silent thanks that Orff and Dorothea Günther had the wonderful fortune to meet, and had the fortuitous vision to work together.



Memorial plaque in the small chapel at Andechs

Once settled into the space, we were treated to a film called "Carl Orff, a Portrait." Although in German, it had English subtitles. This was a fascinating video for me to watch, because it was at this point that I began to really understand the connection between the Schulwerk and Orff's orchestral and choral works. He says in the film, "I was first allowed to go to the Marionette Theater in 1901, and the experience was to affect me for many years to come." The film also included live scenes of him in Greece, actively involved in rehearsals for "Antigone and Oedipus," with his dramatic, almost magical personality shining through. It was a fascinating video, and in watching it, my own perspective broadened. The Centrum indeed, holds the key to many understandings about Orff, and for me, it held yet another "moment."

In late April, the entire Special Course was invited to Orffs' home in Diessen, Germany, where Frau Orff still lives. Here we had a tour of the house and gardens, saw the fishpond and horses they loved to ride, and settled into having tea in the converted barn that became his studio. Armed with cameras, we all just wandered around, captured in the magic, snapping photos of all the room held: his upright boyhood piano, his desk, the grand piano on which he composed, and his extensive library and instrument collection from around the world. Frau Orff shared her memory of how he used to work. She said something to us like, "He would write and write, and then suddenly, get up from the desk, move to the piano, and then there would be music. Then, just as suddenly, it would become quiet again and he would return to the desk... on and on for hours." She generously invited us to touch and play everything, which we did with

continued on page 30...

careful respect and tenderness. I found myself drawn to the original cradle xylophone, noticing every detail of how it was constructed and marveling at the still lovely and resonant tone it produced.

While Frau Orff went downstairs to make arrangements for our lunch, some of us asked Barbara Haselbach to tell us a story — perhaps of her beginnings with Orff, or of something she particularly remembered about being in Orff's studio. She honored our request. When Barbara was working with Orff in the mid 1970s, her daughter Muriel was about four or five years old. One day in mid December, Barbara brought Muriel along to the Orff's house in order to do some work. With the wonderful curiosity of a young child, little Muriel played under the piano, tapping and banging the instruments. She climbed under and on his desk, but in time, became a bit bored. Suddenly, without any word of explanation, Orff left the room, was gone for a few minutes, and then returned. Barbara assumed he had left to make a phone call. Shortly after Orff and Barbara were back to work, there came a knock on the studio door. Orff ignored it, so, as Barbara explained, she also ignored it. A bit later came another knock, this one a little louder and more insistent. Still, he didn't respond. Finally, the third knock, this time more dramatically and with greater volume. At last, he stood up and slowly opened the door. There, as if by magic, on the floor outside his studio door, was a chocolate Santa. "Who could have left this?" he asked, looking into Muriel's widened eyes. "And who might this candy be for?" The game worked like a charm. Little Muriel was convinced that St. Nicholas himself had arrived, albeit a bit early, and had left her a present outside the studio door.

Members of the Special Course gathered at the home of Barbara Haselbach

Jacque Schrader playing the original cradle xylophone

This was an utterly charming story for Barbara to have chosen to share with us, because, for me, it gave great insight into the kind of man Carl Orff really was. From this simple story I learned two things, his fascination of and love for children, and his utterly dramatic flair! Another "moment in time," this one taking place in the study where, for years, Orff worked, where little Muriel played while her mom worked, and where now, we were sharing tea with Frau Orff.

The experience of studying in Salzburg and feeling connected to the history of Carl Orff and the Schulwerk will stay with me for the rest of my life. My challenge, and the challenge of all of us who teach this exciting work, is to bring this wonderful eternal quality to our children and our classrooms every day, and in doing so, to allow the "wildflowers" to continue growing. My goal in this school year is to help my children experience meaningful and beautiful "moments" within my Orff Schulwerk classroom.

Jacque Schrader teaches Orff Schulwerk at the Key School in Annapolis, Md., and Orff Schulwerk teacher training, Level I, at George Mason University and Southern Methodist University. She also teaches movement at the University of St. Thomas in St. Paul, Minn., where she received three levels of Orff Schulwerk teacher training and attended a master class. Jacque serves on the AOSA National Board of Trustees as Regional Representative from Region IV.

The author wishes to thank the Carl Orff Foundation and the John Anson Kittredge Educational Fund for making it possible for her to attend the Orff Institute's Special Course.

Im Gedenken an

Carl Orff

10. Juli 1895 – 29. März 1982

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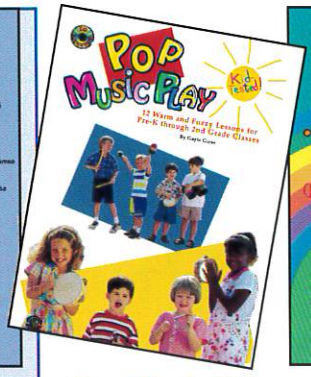

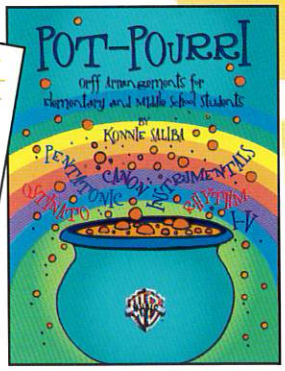

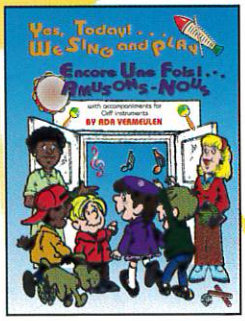

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Reflections on Teacher Research

Janet Robbins

When I recently read an article in *Educational Researcher*, "The Teacher Research Movement: A Decade Later," I became suddenly aware of the passing of time. Had it really been over a decade ago that I heard Marilyn Cochran-Smith and Susan Lytle deliver their stunning address on teacher research at the University of Pennsylvania's Ethnography in Education Forum?[1] Their presentation put me in the middle of a discourse rooted in qualitative research traditions that had my head spinning. The intellectual traditions of ethnographic research and the classroom projects of teachers whose classrooms had become laboratories of inquiry were united by a single voice that was honoring the "insider" knowledge of the classroom teacher. The partnership between university- and school-based teachers engaged in research called for new roles for each and a new way of thinking about what research is and who does it. I can still recall that cold February day in 1989 when I listened to classroom teachers and university teachers present their research, and thought to myself, "This is powerful stuff."

It came as no surprise to me that reading this article would trigger memories of Orff SPIEL teachers. I cannot talk about teacher research without recalling the work of the six teachers who formed a teacher-research cooperative in 1992 to examine the implementation of Orff Schulwerk training in their varied classrooms. In my 1995 article, "Levels of Learning in Orff SPIEL," I posed the challenge, "How can the work of the Orff SPIEL teachers be sustained?" My hope is that these reflections on teacher research will provide renewed interest in the kind of reflective inquiry that has led Orff SPIEL teachers and others to transform their practice and "reclaim their classrooms" (Goswami & Stillman, 1987).[2]

Thinking like a teacher researcher

At the heart of teacher research lies the careful and systematic observation, reflection and documentation of teaching and learning. Teachers who routinely examine, or "study," their own teaching and their students' learning are engaged in the kind of inquiry that has become associated with teacher research.

Becoming a teacher researcher involves "becoming a student of teaching" (Bullough & Gitlin, 1995), whose appetite for inquiry and curiosity about how children learn turn classrooms into laboratories of learning. This description could apply to any number of us who regularly engage in reflection on what works and what doesn't, manage dilemmas day in and day out, experiment with strategies, design new materials, and regularly chart the growth and progress of our students. Add to this a conviction that there is always more to learn and you will find the kind of effective teachers Perl and Wilson (1988) describe, who "brought an attitude of openness to their work and an attitude that enabled them to see, by stepping back regularly to reflect, both the impact and the limitation of what they are doing" (p. 252).

Teacher researchers embrace uncertainty and welcome change (instead of waiting for it to happen); they are curious, possessing a "wondering to pursue" (Bissex & Bullock, 1987), and a keen interest in understanding the student's point of view. Perhaps most important is teachers' "disposition to press themselves beyond what they think they already know and to become engaged in systematic reflection on what they do not know" (Ashburn, p. 84).

Digging into practice

As teachers search for answers to questions that lurk behind the corner of each lesson, day or week, they are initiating a small piece of research. I believe that this "small piece" begins with reflection — reflection that involves looking and looking again at specific lessons and students. "Every lesson should be for the teacher, an inquiry, some further discovery, a quiet form of research" (Britton, 1987, p.15). Journals and conversations — what Cochran-Smith and Lytle call the "texts" and "talk" of teacher research — become the primary tools of inquiry.

Journals: Keeping a journal can be an essential tool in initiating the reflective process since it provides a space and place to write. Carving out precious time to write allows teachers to "dig into" practice and uncover things that may have gone unnoticed, as the Orff SPIEL teachers discovered. *"I found that there seemed to be thousands of things that interested me; things that I might have overlooked before took on a new light. Moments that might have previously passed by became clear and significant."* For some of them, writing became a way of knowing and thinking. The very act of writing informed the pursuit of possibilities. *"The reflections on lessons taught, formulations of theories on why lessons work or don't, and the daily check you put on yourself has been very valuable to me."*

Writing also helped teachers embrace uncertainties. *"It was OK to be uncertain about some things, and by examining them through my reflective writing and in discussion, I was learning to come to terms with them."* Uncertainties that may have been sparked by unanswered questions began to take on new light when tackled head on. Another important task was teasing out the questions that mattered. *"Writing helped me remember the questions that ran through my mind."* The quest seemed to gain momentum once we learned to "love the questions" and felt comfortable bringing them to the table for conversation with others (Hubbard & Power, 1993).

Conversations: In addition to writing, talking about teaching with colleagues is another form of reflective practice that characterizes teacher research. The formation of teacher research groups, or cooperatives, provides necessary support for getting started. *"An important realization for me was to find out that other teachers often experience the same, or similar frustrations, situations and triumphs that I have encountered in teaching."* This awareness diminishes the isolation that so many teachers experience. *"The group helped to validate me as a teacher with serious goals and aspirations, when the facts of my teaching situation trivialized and marginalized my efforts."* The teacher cooperative also gave structure to the talk, and talking helped them think. "We don't really know what we are thinking until we have said it" argues Ann Berthoff about the power of language to shape meaning (Pine, 1992, p. 662).

Planning to talk with other teachers became a key to the deliberate efforts to rethink and transform their practice. "Like teachers' journals and essays, oral inquiry processes represent teachers' self-conscious and often self-critical attempts to make sense of their daily work by talking about it in planned ways." (Cochran-Smith & Lytle, 1989, p. 10).

Charting a new course

I would argue that our path to professional development and fulfillment is not complete until we begin to chart our own course. A spirit of inquiry and a commitment to change will enable us to do this. For the Orff SPIEL teachers, it was the "wondering" that fueled their questions and led to the pursuit of answers. Questions that might have previously demoralized and even paralyzed them could now be embraced with vigor.

For Orff SPIEL teachers, several questions that were specific to their students became the impetus for classroom investigations: "What are the ways my children contribute during improvisation?" "Are certain kinds of improvisational tasks more difficult than others?", "What are my fourth graders learning, thinking and feeling about their improvisations?" Their year-long projects led to presentations, publications and a heightened sense of professionalism.

Problem-posing and problem solving were at the core of their teacher-led inquiry. By looking and looking again at teaching and learning, they were able to see their work and their students in new ways. Using tools of inquiry to promote reflection and dialogue helped them puzzle out solutions and accept, rather than resist, any uncertainties; this, in turn, led to insight and action.

Teaching or research?

If research is seen primarily as a process of discovery, then the day-to-day work of a teacher comes under the term "teachers as researchers" (Britton, 1987, p. 15). I have begun to see teaching as research, believing that "thoughtful teachers regularly question their teaching and their students' learning, collect information to inform themselves about those questions, experiment, document, summarize and try again." (Hollingsworth, 1990, p. 2). When we open ourselves to new ideas, think ahead to how we might apply them with students, and tackle the issues of implementation in our varied settings, we are beginning to RE-search and rethink what we do in ways that will lead to professional fulfillment (Berthoff, 1987).

The familiar image of Orff Schulwerk classrooms in which teachers and students work as co-creators parallels the central tenets embraced by teacher research. "As teachers' knowledge about teaching and learning grows, they reconstruct their classrooms, revise lessons and begin to offer new and different invitations to their students to learn and know"(Cochran-Smith & Lytle, 1993, p. 101).

Some might argue that this is what good teachers do all the time, and is not necessarily research at all. To a degree, this may be true. However, I would prefer to take Britton's view that teaching is a process of discovery, and that discovery is at the heart of research. When teachers become "students of teaching" a very different kind of classroom dynamic is set in motion. "Researching teachers create environments in which there are researching students... students who ask — not just answer — questions, pose —not just solve — problems, and construct curriculum..." (Cochran-Smith & Lytle, 1993, p. 101).

Proponents of teacher research have begun to raise the teacher's voice and as a result, the stories by and about researching teachers are contributing to the professional conversation in ways that have begun to change the landscape of teacher preparation. A view of teacher-as-technician who simply consumes and implements other people's knowledge is being countered by a different view of the teacher, one who reflects critically on practice, views the classroom as a laboratory and students as collaborators.

If indeed there really is a "quiet revolution" taking place in teacher preparation that is based on "involving teachers in research, collaborative inquiry, and standard-setting" (Darling-Hammond, 1996), then why not celebrate the idea that teaching and research are really two sides of the same coin. Teaching *or* research is being replaced by teaching *as* research.

Janet Robbins is an associate professor of music education at West Virginia University, where she teaches general music methods and qualitative research methods. Her special interests include research on teaching and the application of inquiry-based approaches in teacher education. An active member of AOSA, she co-chaired the 1995 AOSA Conference, served as chair of the AOSA Research Interest Group, was director of Orff SPIEL (Schulwerk Project: Implementing Eastman's Levels), and currently edits the Focus on Research column of The Orff Echo.

Notes

[1] Their recent article in *Educational Researcher* provides an excellent overview of the history of the teacher research movement and an analysis of the premises underlying the work of various traditions. Marilyn Cochran-Smith and Susan Lytle have written numerous articles on teacher research, many of which have been folded into the book *Inside/Outside: Teacher Research and Knowledge*, in which they lay out their "working typology" for teacher research. Also, included in their book are essays written by teachers that provide exem-

plars of teacher researchers' published work.

[2] Activities of Orff SPIEL (Schulwerk Project: Implementing Eastman's Levels) have been presented at several AOSA conferences and have been the topic of two articles: J. Robbins, "Levels of Learning in Orff SPIEL" and R. Eichenlaub, "Journaling in Music: A Different Kind of Assessment." Another excellent source of essays by and about teacher research is "Reclaiming the Classroom," edited by Goswami and Stillman.

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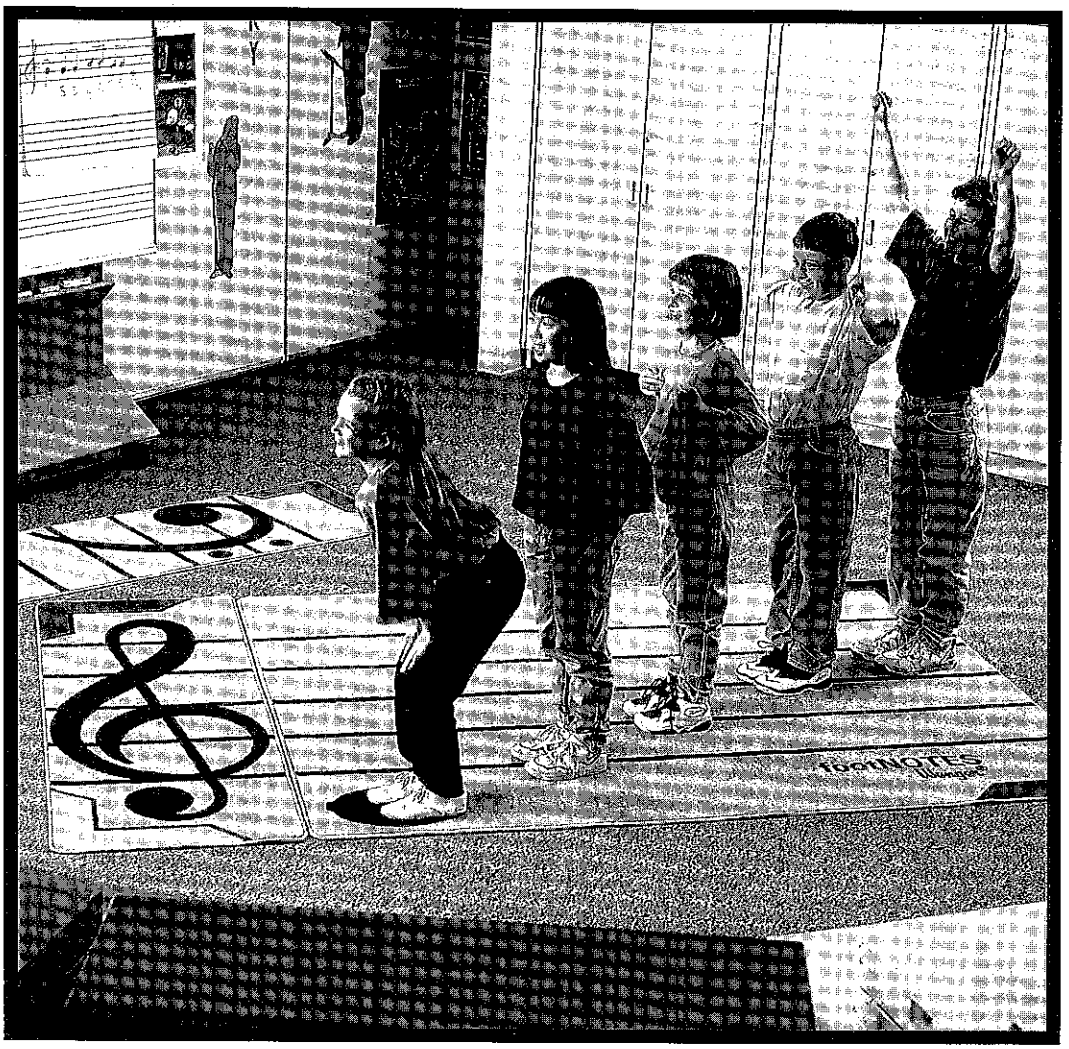

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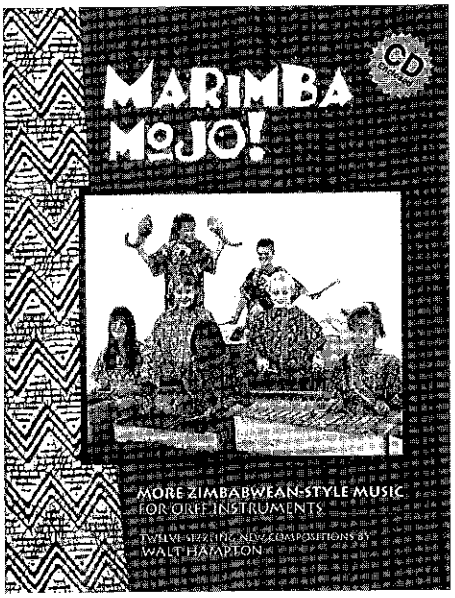
Reviews

Ruth Hamm and Marina Gorny, Editors

The opinions stated are those of the reviewer and not of the editors or the American Orff-Schulwerk Association. The editors wish to thank those publishers and members of industry who graciously donate copies of books and material for review.



MARIMBA MOJO!

More Zimbabwean-style Music for Orff InstrumentsBy Walt HamptonWorld Music Press, 1998. Book/CD set $19.95. Book/ audio cassette set $19.95.

This collection of 12 original compositions by performer and educator Walt Hampton was inspired by Shona-style marimba music. For those who enjoyed his first collection, "Hot Marimba!", this publication will be a welcome addition and extension.

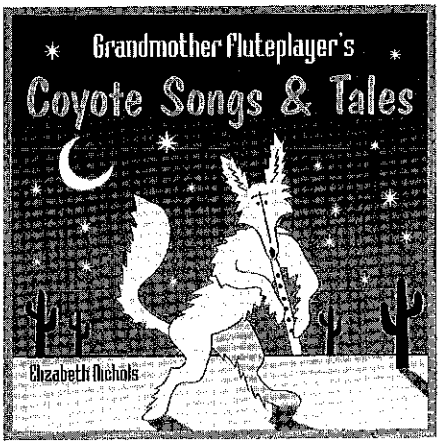
The 46-page booklet includes kid-tested (grades three to five) pieces sequenced from easier to more difficult. The arrangements call for three to six marimbas plus bass. The marimba parts can be played on soprano, alto and bass xylophones and the bass part can be played on contra bass bars. In addition, it is recommended that hosho, a pair of gourd shakers or an appropriate substitute such as maracas be added to the instrumentation to supply the foundational steady beat. A photo of a student playing hosho and notation of three characteristic rhythmic patterns give a hint to the vitality this instrument can lend the ensemble. The companion compact disc or cassette tape provides auditory evidence of the electrifying energy of the pieces and shows that other percussion instruments such as double gong (or cowbell substitute) may be added.

At the outset, the composer clarifies terminology to be used and gives preliminary suggestions for rehearsing and performing the pieces. Each selection is accompanied by an explanation of its title, purpose or emotional effect. Some are clearly designed as etudes for working out rhythmic or sticking patterns. In addition, numerous teaching tips and suggestions for building the form are offered. Throughout the information leading up to the pieces themselves, the author's enthusiasm for traditional Shona music and his students is clearly evident.

The first three pieces are composed of two-measure patterns and are for beginners. The following pieces lead the learners progressively from intermediate to more advanced performance skill levels and include four- to eight-measure patterns with melodic lead lines. Several of the more advanced selections are in binary form. While all of the pieces are newly composed, it is reassuring to know that their suggested performance practices are stylistically authentic and based on careful study of the tradition.

These selections provide the Orff educator and students exciting opportunities for the exploration of Shona-style marimba music, cross-rhythms and mallet practice. The author concludes by listing Zimbabwean musicians and Shona or Shona-derived ensembles in the United States, as well as recordings and books for further study.

-Judith Cole, Texas



GRANDMOTHER FLUTEPLAYER'S COYOTE SONGS AND TALES

Elizabeth Nichols. CD with teacher's guide. $15.00 prepaid.PO Box 6352, Colorado Springs, CO 80934-6352.

"Grandmother Fluteplayer" is Elizabeth Nichols, one of the founding members of AOSA and author of the *Orff Instrument Source Books* and *Tune into Limericks*. In this recording she is both flute player and storyteller.

Ten original tunes and improvisations comprise the first half of the CD.

continued on page 40. . .

Letters to the Editor

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 dmarchetti@gateway.net

Various Native American flutes are used to create a variety of moods and sound pictures. With titles such as "Coyote Dance," "Vision Quest," "Mystery Mountain" and "On the Trail," these pieces weave pictures of nature and the life of traditional peoples of the Southwest. Except for the guitar in the bluesy "Country Coyote," these tunes are accompanied sparingly by drums, rattles, bells and sounds from nature. The delightful accompaniments were designed by Kelly Bryarly, who provides the backgrounds for many PBS nature programs.

Two teacher's guides are available for the recording — one for elementary-age children and one for pre-school activities. (Specify which guide you want when ordering.) These guides are usable by both classroom teachers and music specialists. For the ten "Coyote Songs," Ms. Nichols provides open-ended suggestions for creative movement, music making, art activities, drama, extra listening, and/or language arts. These ideas are detailed enough to start many ideas flowing for the teacher and the class, while not limiting the students to "one right way" of accomplishing a task. My classes (kindergarten through fifth grade) all enjoyed the music and the activities, were very creative in their responses, and were anxious to hear more.

Although these are not traditional tunes, a great respect for Native Americans and their traditions is evident in this music. As Ms. Nichols plays flutes designed and carved by traditional craftsmen, she improvises in a traditional manner: imitating animals and other natural sounds; evoking the spiritual side of life; and, in the style of modern Native American performers, incorporating the sounds of blues and country music into her playing. These tunes are very usable in the music class even if one is not studying Native American music.

The second part of the CD features "Grandmother Fluteplayer" as storyteller. After a brief introduction explaining that Coyote (pronounced here in two syllables: "Ki-oat") of Native American legend is sometimes a man and sometimes an animal, Ms. Nichols reads six tales from the collection by Joe Hayes, *Coyote &.* Each of these stories is introduced with an authentic traditional flute tune, and in each story Coyote — the Trickster — learns a lesson. However, he never seems to really understand that his tricks get him into trouble as he tries — and fails — to get the best of the mice, the horned toad and other animals. Again suggestions are offered for ways the children can explore drama, music making, art, language and science.

In traditional storytelling, the listeners often become part of the story by their responses at certain parts of the tale. On this recording, four children take this role, automatically prompting the student listeners to join in at the appropriate places. Again, these tales were greeted by my students with delight and requests for "more!"

Elizabeth Nichols has produced a recording that will help teachers introduce pre-school and elementary children to the sounds of Native American flutes and to traditional storytelling, while stretching their imaginations and creative powers. That the music is both delightful and thoughtful — and the storyteller's voice engaging — just make this CD more of a treasure.

-Alan Purdum, Ohio

LEADERS RESOURCE NOTEBOOK

American Recorder Society

$20 for ARS members; $40 for non-members.

The Junior Recorder Society (JRS), affiliate of the American Recorder Society, has developed the Leaders Resource Notebook to help teachers of classroom music or private recorder lessons create local chapters of the Society. The notebook is divided into sections with category headings including:

- The Recorder Through the Ages
- In the Beginning
- Getting Started
- Tips for Teachers
- Recorder Technique
- Consort Playing
- Beyond the Notes
- Resources
- Now Hear This!

Throughout, our membership will recognize some names of people who worked either in the development of this resource or as a contributor of articles for the notebook: Gin Ebinger, who served as chairwoman of the development committee and as an author, as well as Isabel Carley, Carol Erion, Alan Purdum and others.

The first section is devoted to articles describing the connection of the recorder to some of the prominent music teaching philosophies presently used in education. The "Getting Started" section includes articles written specifically for the JRS with only two reprints from the ARS's bi-monthly publication, *American Recorder.* Isabel Carley's article on "Teaching the Recorder Through Improvisation" offers a wealth of information for working with young students. Eugene Reichenthal and Herb Rathgarber provide us with some insights into their experiences with

young players. The four Reichenthal articles give some understanding of the depth of his experience with young players during his long and notable career.

Some of the articles deal with the more aesthetic aspects of being a recorder player. The development of ensemble skills, performance practice, the ongoing work toward proper intonation, and playing instruments in other voices such as the bass recorder are all covered in this notebook.

The listings of recommended music for your JRS group will prove invaluable to the instructor wishing to guide young musicians through the world of recorder music from both earlier and contemporary repertoire. The listings are divided into many categories so that a teacher should be able to find materials appropriate to his or her particular circumstance.

On a more mundane level, the printing of the notebook is uneven. Some pages have very light printing in the bottom third, making it a distraction to the reader, though one can still decipher the information.

This notebook will prove helpful to a teacher, whether in the classroom or engaged in private instruction, when developing a JRS group. The materials are presented as supplemental to an instructional process and should not be considered actual teaching material. There are, however, many instructional suggestions made throughout the contents. The notebook is presented in a three-ring loose-leaf binder for easy updating and addition of sections and materials.

To order contact the ARS at 303-347-1120 or via e-mail at recorder@compuserve.comm.

-Barbara Potter, Connecticut

Joy Berger: "Life Music — Rhythms of Loss and Hope

Beth Iafigliola

The single bongo drum pulses in a simple triple-beat pattern as the chant reveals the paradoxes of life. "There is a time... There is a time... to be born, to die, to weep, to laugh. There is a time... There is a time... to work, to play, to plant, to reap... for sound... and silence."

Dr. Joy S. Berger leads us into a discussion that touches everyone's life: coping with loss and rediscovering hope. She gently suggests, "bring life to your music and music to your life," as we explore the contradictions in our life and work settings as seen through the imagery of the four seasons in nature.

Dr. Berger has a Doctor of Musical Arts degree with Ph.D. course work in clinical research and psychology of religion. As chaplain and music care coordinator for Hospice of Louisville, Kentucky, she serves 250 patients a year. She states, "There are no perfect cadences, but many have found peace. We will always have unfinished 'stuff.' There is never enough time, so we must honor and own whatever time there is." She encourages us to use the core values of confidentiality, ownership, respect and empowerment to guide us in ways to be sensitive to the different kinds of loss felt by others.

Dr. Berger skillfully directs us to explore the idea of loss by asking the participants to describe the losses a typical five-year-old student may experience. Some suggestions are separation from a parent or favorite security toy, restriction of movement and talking, and change of routine. The child experiences waves of loss, while adults experience tides or whole seasons of change. Loss can include ending relationships, divorce, burnout, retirement or illness. Whatever the complexity of the loss, the stages of grief are the same.

Using an outline, Dr. Berger pictures the stages of grief as four seasons. This cognitive approach helps the participants set aside their own intimate experiences and prepares the group for interaction. The four stages are: denial or numbness, yearning, disorganization and reintegration. With each stage, Dr. Berger gives us examples of how this is reflected in life, and often suggests other resources for further reading.

The time for creative input has come. Dr. Berger divides the participants into four groups and assigns each group one of the four seasons to describe, keeping in mind the stages of grief from the viewpoint of what she terms "wounded healers." Individuals may add a rhythmic accompaniment to the group's presentation to enhance the effect of the words, choosing from a variety of rhythm instruments scattered in the room.

The presentations proceed with poignant descriptions of the four seasons. In fall, individual colors come out. Some leaves are quick to fall and others hang on. There are visual reminders everywhere. Universal symbols of grief, such as the migration of birds or the phoenix give the participants new insights into this first stage of grief.

Winter is cold and we seek protection and solitude. Branches, which may have broken had there been leaves, now bend under the ice after the storm. There are contrasts of black

Tape(s) requested _____

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- All tapes are the property of the American Orff-Schulwerk Association. No tape may be reproduced for any reason. We regret that tapes cannot be shipped outside the U.S.
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and white. The sun is gone. We welcome the warmth of home.

Spring is hesitant at first. We plant seeds in the barren, dark soil and clean out the old brush. We emerge from the cocoon, only to retreat into our winter clothes when the cold blasts return. The birds are back.

Summer is hot. The windows are open and light is everywhere. Hope and energy have returned. Dr. Berger adds, "What comes around again? Another loss, another life, another season." The cycle begins again as we experience changes in life.

The session ends with connections to music. Dr. Berger shares stories from her work situation, told with the permission of her clients. Music expresses unspoken thoughts, and helps answer life's most important questions: "What do you most need?" and "What do you most not want or need?" Session notes give resources mentioned in the session and an outline for personal reflection.

In closing, Dr. Berger invites participants to add their own name of remembrance to the wall chart. On the slip of paper is a blank for the name and a place to recall a loved one's favorite music.

This new addition to the AOSA AV Library touches each of us, and we are grateful for the opportunity to become a "wounded healer." (AOSA AV Library: 103 LM)

Video Tapes

AA-AO *American Odyssey*

Steve Calantropio
4 II *Intermediate Improvisation*
4 RE *Rhythm and Elemental Music*

Jane Frazee
6 GC *The Gift and Challenge of Carl Orff*

Danai Gagne and Judy Thomas
7 CI *Developing African Materials*

Richard Gill
8 IC *I Can Make Music*

Doug Goodkin
9 MF *A Multi-Faceted, Multi-Cultural Experience for Upper Elementary Students*
9 NB *Orff Schulwerk for Preschool*

Lynne Jessup
10 BR *Back to the Roots: African Xylophone*
10 PM *Pacific Music Beyond Hawaii*

Gunild Keetman
Films from German TV
11 GK1 — 11GK16 (incomplete)

Helen Kemp
12 SR *Sing and Rejoice: Guiding Young Singers*
12 BM *Body, Mind, Spirit, Voice: Developing the Young Singer*

John Langstaff
Ritual Dance, Morris/Sword Dance
13 RD1 13 RD2

Peggy McCreary
14 CO *Caring for Your Orff Instruments*

Beth Miller
Introduction to Schulwerk
15 IS1 15IS2 15IS3

Konnie Saliba
16 SP *Singing, Playing, and Moving: Theory, Activity, Creativity*
16 PL *A Process Lesson*

Marcelyn Smale
17 YL *Young Learner, Active Learner*
17 LS *Developing Listening Skills in Preschool*

Jim Solomon
18 LA *Latin and African Rhythm Ensemble for the Elementary School*
18 SB *South of the Border*

Jos Wuytack
20 CC *Orff Schulwerk Process;* Chicago, 1987
20 TO *Travelling Through Orff with Jos*

Lillian Yaross
21 PD *Prop Up the Day*
21 NB *Near the Beginning*

Margaret duGard
24 AF *Afro-American Culture*

Pat Hamill
26 AA *Arts Alive*

Sue Snyder
28 AE *Educating Administrators*

Grace Nash
29 WH *Winter Holidays*

Bob deFrece
30 FS *From Song to Movement*
30 HB *Handbells: Another Voice for the Instrumentarium*

Lois Birkenshaw-Fleming
33 LS *Everybody, Let's Sing*
33 MB *Mainstreaming: Babysitting or True Integration?*

Dee Joy Coulter
34 MG *Music's Gift to the Developing Mind*

Nancy Ferguson
35 JJ *Jewels for Juveniles*

Rick Layton
36 BE *Beginnings to End*
36 ML *Bring the Music to Life: Dramatic Experiences for Middle School*

Ursula Rempel and Carolyn Kunzman
37 FP *For Our Pastance, We Play and Dance*

Mary Shamrock
38 MB *Multi-Cultural Bridges: Report from China*

Katharine Smithrim
39 OT *Once Upon a Time for Preschool*

Avon Gillespie
40 AG *Possibility Teaching*

Danai Gagne
41 MD *Moving with the Drum, Drumming with the Movement*

Barbara Grenoble
43 VS *Visualizing Sound*

Dr. Rene Boyer-White
44 BA *Folksong Treasure of Black America*

Marion O'Connell
45 GS *A Guide on the Side: Working with Musically Gifted Children*

Brigitte Warner
46 MP *Musica Poetica*

Isabel Carley
48 MW *Speech Play: The Magic of Words*
48 SS *Speech Play: From Speech to Song*
48 SP *Speech Play: Storytelling Plus*

Barbara Haselbach
50 MC Master Class
50 SD *Poetry from* Song-Dances to the Light

Jack Neill
51 JZ *Jazzin' Up the Joint*

Judith Cook Tucker
52 FC *Forging Community Bonds Through Multi-Part Songs*

Pam Hetrick
53 IM *Interlocking Melodies: A Balinese Pentatonic Alternative*

Teruko Yaginuma
54 YT *Impression and Expression: Schulwerk Development of Japanese Song Material*

Ramon Williams
55 CS *Caribbean Songs and Rhythms for the Classroom*

Ben Snowball
56 AL *Songs and Dances of Alaskan Natives*

Elizabeth Villarreal Brennan
56 AL *Songs, Dances, and Games of the Andes Region*

Cynthia Campbell
60 ED *Early Dance with Children*

Paul Winter
61 PW *Adventures in Making Your Own Music*

David Jorlett
62 DJ *Vocal/Choral Techniques for the Developing Voice*

Peter Sidaway
63 PS *Mood and Mode in Music-Making*

Libby Larsen
64 LL *Beyond John (Cage): New Parameters in Music*
64 CP *The Compositional Process for* Song-Dances to the Light

John Feierabend
65 JF *A Talk with Parents About Music in Early Childhood*

65 FS *First Steps in Music Readiness for Literacy*

Maja Lex
66 ML *Vintage Dance Film (no sound)*

Rosalyn Payne
67 SC *Step Chill'n: Understanding a True Folk Tradition*

Jay Broeker
68PP *Poems to Pieces*

Peter Sparling
70 PS *Dance as Music*

Virginia Ebinger
71 GC *The Games Children Play*

Millie Burnett
72 TV *Celebrations! Theme and Variations for Non-Traditional Holidays*

Marilyn Davidson
73 AC *Along Came a Spider*

Marie Louise Hatt-Arnold
75JD *Introduction to the Jaques Dalcroze Method*

Byran Burton
76BB *Entering the Circle*

Graeme Webster
77GW *Australian Chants, Rhymes and Games*

Carol King
78PP *Process for Primaries*

Jo Ella Hug
80 IR *Integrating Recorder Pedagogy in Upper Elementary*

Martha Riley
81 BH *Backwoods Heritage: Old-Time Songs and Dances*

Linda Ahlstedt
82 TT *The Unicorn: Tapestries of Time*

Sharon Grady
83 PD *Playing It Out: Process Drama in Music and Art Education*

Sarah Guterman
84 FF *Fireflies and Other Inspiration*

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85 HD *Hand Drums and More*

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86 SS *Small Solos for Mini Musicians*

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90 CE *Choral Music for Children in the Elemental Style*

John Lake
91 HA *Native Hawaiian Culture*

Jon Madin
92 MM *Marimba Making with Jon Madin*

Manuela Widmer
93 MD *Music Drama - Elemental Style*

Anne Green-Gilbert
94 DA *Creative Dance for Children Aged 8 to 15*

Rita Shotwell
95 CM *Classical Music for Early Childhood*

Donna Otto
96 MS *Hands-On Middle School Music-Making*

Gloria Fuoco-Lawson
97 FO *Making Music with Found Objects*

This is a partial list of videos available from the AOSA A/V Library. In addition to other tapes of interest for the classroom, the library contains many tapes of historical value. For a complete list contact ASOA, P O Box 391089, Cleveland, OH 44139-8089; e-mail: Hdqtrs@AOSA.org

The Living Paintings

Meg Worth

For years my students were deprived of classical music experiences due to my fear of failure. Having worked as a substitute for several years, I had stepped into many classrooms where well-intentioned lesson plans on classical music had left a majority of students with one dismal opinion: classical music was boring. My personal challenge last year was to develop lessons that would guide students to an appreciation of this beautiful art form. After having very positive experiences with "Appalachian Spring" and "Billy the Kid," and prompted by the guidelines suggested in the National Standards*, I finally gathered the courage to try two projects that challenged me, as well as the students.

The Living Painting: from France

This activity, which I viewed as being an interesting experiment, turned into one of the most beautiful experiences I have ever witnessed. After painting "a living painting," even the most challenging students knew that something quite special had taken place.

The first step was to view 10 slides of Impressionist paintings. Four classes of second and third graders were told that they would "become" one of the paintings. The slides were viewed several times; then each class voted to determine their choice. (I later found that posters of art works were both easier to obtain and to use.) Each class, incidentally, selected a different painting.

While re-creating a painting seemed to me to be a formidable task, students had very clear ideas about how to proceed. Groups formed almost immediately and various props were explored: long strips of cloth, streamers and shear scarves provided nearly everything necessary. Soon we had the French countryside in all its glory.

I selected the music: Eric Satie's "Gymnopedies" created the atmosphere I wished to establish for "painting." Sections of the painting were layered in throughout the piece. Usually we began with the background, then added foreground, moving from larger to smaller. When the paintings included people, they came last. In Renoir's "A Girl With a Watering Can," the garden path was laid down first (large tan cloth with the children lying under it), then the bushes (green cloth, children on their knees — complete with dark scarves for shadows) were added in back, then the flowers danced in and settled at the sides. Finally, the little girl came to water the flowers. When the music ended, the painting was finished, and the class remained motionless for several moments.

What amazed me the most about this entire project was the sincerity and attention to detail that nearly every student demonstrated as they attempted with determination to capture the essence of each painting. Although this project took place early in the school year, students worked together incredibly well. This project was not intended for performance, but was much too beautiful not to perform. I told students we would put it in our portfolio to pull out for a later performance.

After watching the videotape of their "paintings," these were some of the comments the students made:

"I got attached to the music."

"It was so beautiful — it made me love the picture so much."

"I felt like I was falling into the painting; it was like I was in the painting."

"I felt like I was touching the river, how cold and hot it was; like I was really a part of it."

"I fell into the picture and fell right through the music."

"I felt like I was diving into being a part of nature."

"I felt like I was jumping into the picture and the music."

As they repeated "I felt...," I realized that the goal had been achieved: they felt the powerful beauty of the music and the painting.

Although we all thought that the living painting had been an absolutely exquisite experience, I was concerned about audience reaction. We could see the painting, because we *were* the painting. I wasn't sure if it would be so clear to the audience. Before the students performed, I explained the project and showed the slide of the painting. At the end, when the music stopped and the painting was complete, the room had an almost eerie silence. They could feel it too.

The Living Painting: from Russia

This painting was approached from the opposite direction: first the students listened to excerpts from Mussorgsky's "Pictures at an Exhibition," with a list of the movement titles shown on the board. Then the students broke into groups of four to six. Each group chose a movement, choreographed it and costumed it with little assistance from me. Costumes were very simple: felt beaks for the Chicks, scarves and a blue light for the dancers in The Old Castle, a black light for the Catacombae. I made a rehearsal tape for each group, shortening most of the pieces. We needed several tape players and places to practice in order to do this.

The master tape for the performance was a rondo, with a segment of the Promenade preceding each movement.

Each group also took a turn with a promenade, acting as though they were visiting an art exhibit. This gave the next group to perform some time to get ready, so there was very little lag time between movements.This painting was also highly successful. Students appreciated the great variety from which they could choose. There was something to suit every personality. The parents responded as enthusiastically as the students.

Reflection

I must admit to being astounded by the aesthetic sensitivity demonstrated by these second and third graders. Their involvement and responses were far more in depth and mature than I ever would have expected. As many teachers discover in their Orff Schulwerk training, it is through movement that children are best able to discover and react to the expressive elements of music. Because creative movement is a fundamental element of Orff Schulwerk, this extension into classical music was a natural step for the children to take. The success of these projects confirmed my belief that presenting classical music through movement is of inestimable value.

*This project is useful for teaching the following content standards:

6. Listening to, analyzing, and describing music;
8. Understanding relationships between music, the other arts, and disciplines outside the arts;
9. Understanding music in relation to history and culture.

Meg Worth teaches K-5 music at Coal Creek Elementary School in Louisville, Colorado, part of the Boulder Valley School District. She is past president of the Rocky Mountain Chapter, a local co-chair of the 1990 Denver Conference, and presented a session on "Living Paintings" at the AOSA National Conference in Phoenix last November.

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• WEAVING THE STRANDS OF LITERACY:
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MUSIC, MOVEMENT, AND CULTURE
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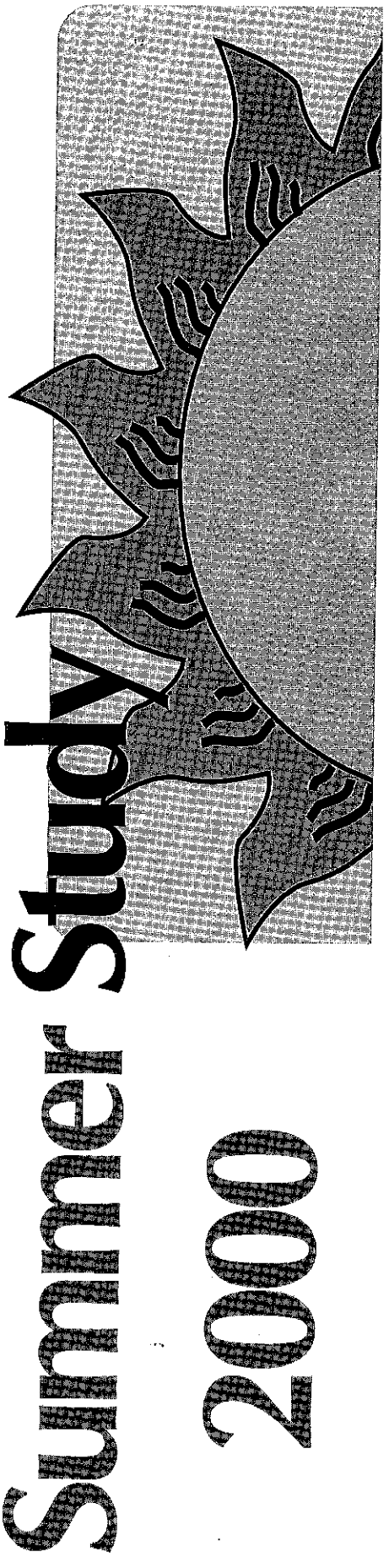

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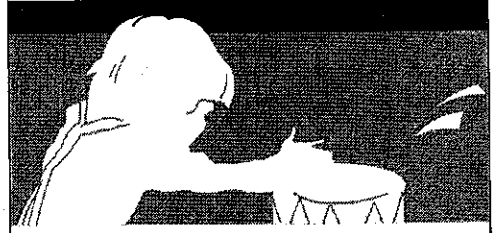

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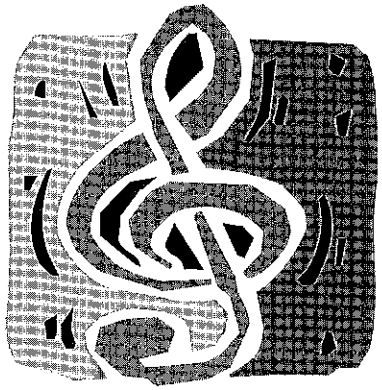

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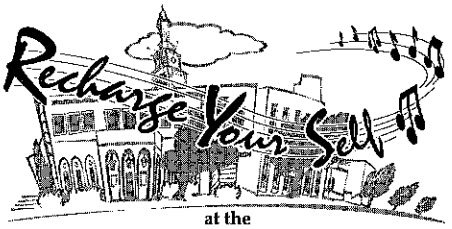

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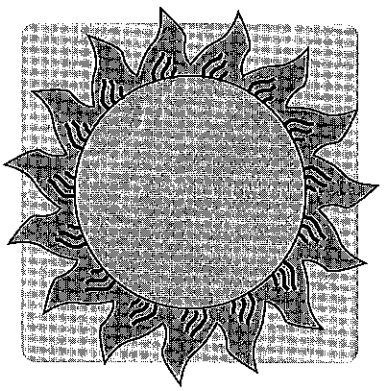

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The Orff Echo Editorial Calendar

Issue	Focus	Submission Deadline
Fall 2000	The Performance	June 1, 2000
Winter 2001	Body, Mind, Spirit	September 1, 2000
Spring 2001	Folk Music and Dance	December 1, 2000
Summer 2001	Socialization	March 1, 2001

The Orff Echo is seeking articles on these topics as they relate to Orff Schulwerk or to broader areas of teaching and learning. In addition, articles on other relevant topics are welcomed at any time. Please send queries and submissions to the Editor, 3105 Lincoln Blvd., Cleveland, OH 44118. *The Orff Echo* cannot guarantee publication of submitted articles. Writers' guildelines are available.

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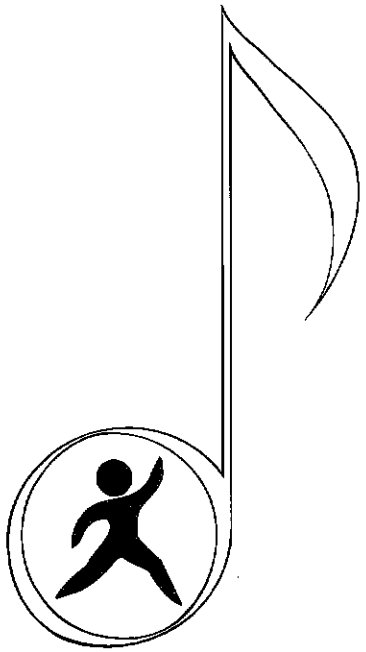

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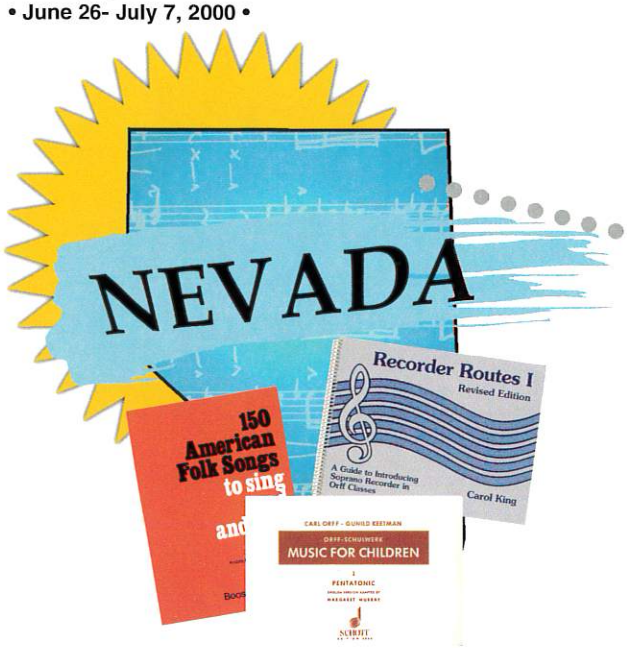

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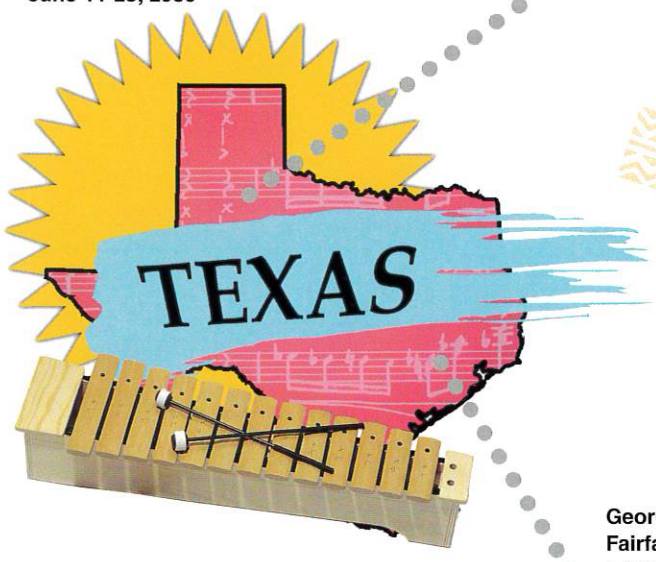

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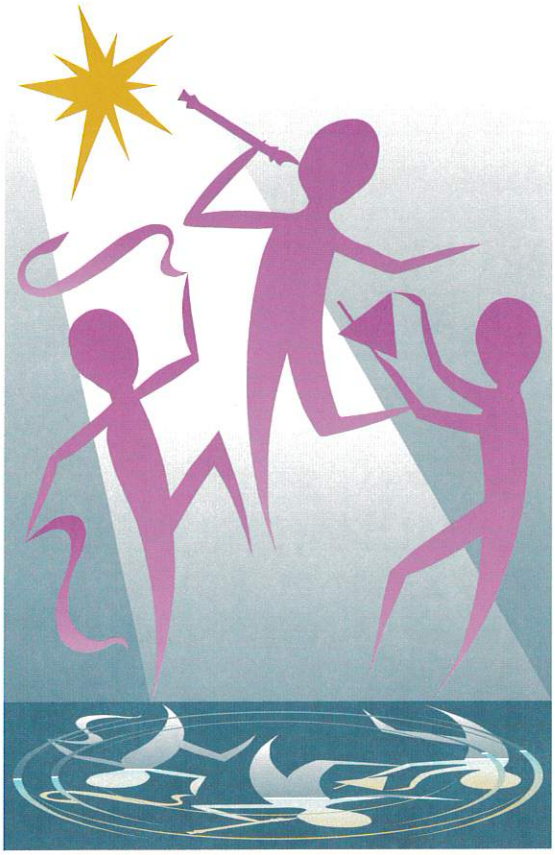

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