The Orff Echo

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Music and Movement Education

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The Orff Echo

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Music and Movement Education
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The National Association for Music Education

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

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

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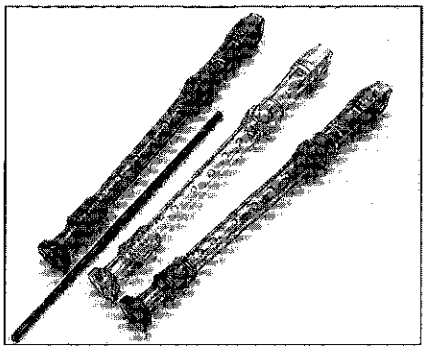

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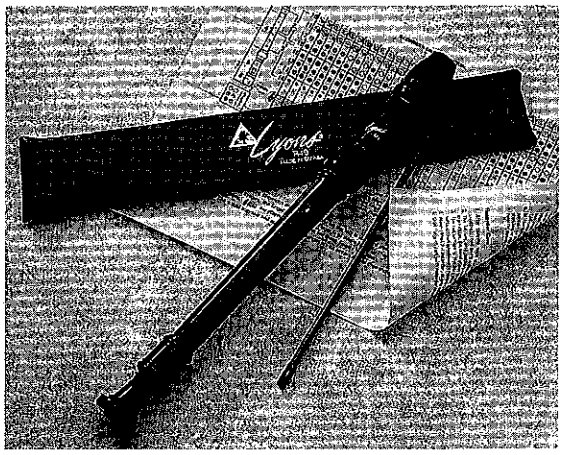

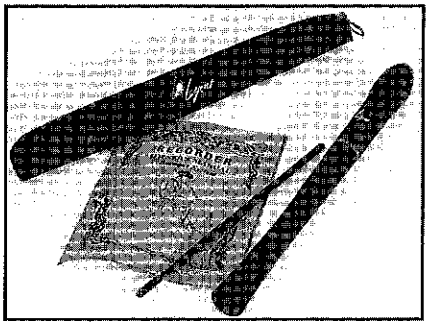

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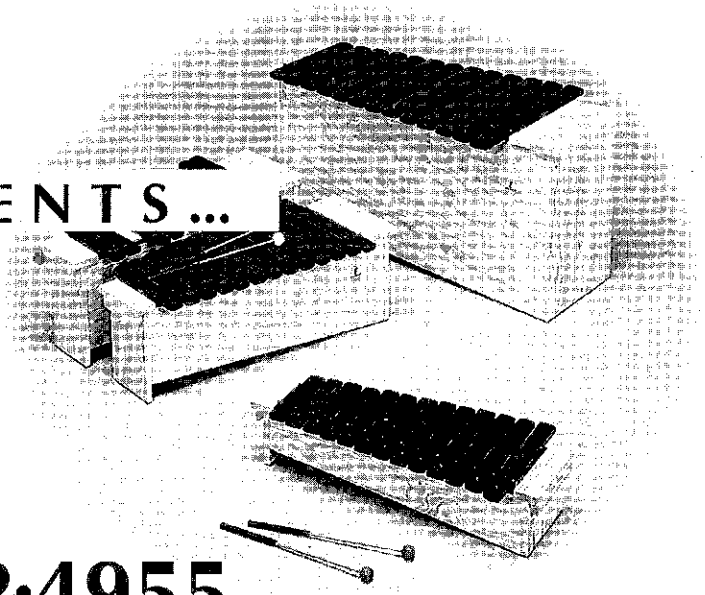

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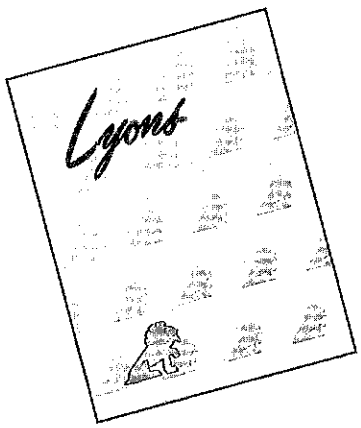

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From the Editor

With their unpretentious brown covers, the volumes known as *Music for Children* don't dazzle the eye. Many a musician, seeing a copy for the first time, has leafed through the pages, groaned at the dense black print and quickly slipped the book back into its niche on the shelf. Yet, when an Orff teacher pulls out the same homely little volume, both book and teacher begin to vibrate. What fun we know we are going to have with our students breathing life into these pages!

(A few years before I retired, I arrived home from school after a particularly satisfying day and was heard to confess: "I can't believe they pay me to do this!")

In this issue we celebrate the extraordinary collection of music and language given to us by Carl Orff and Gunild Keetman. But remember this: a book is just a book until it is brought to life by a skilled, inspired teacher. Each of our authors and the subjects of two of our articles were and remain such teachers, as are thousands of our readers.

Years ago, in a talk to music teachers, master teacher and educational researcher Dr. Dee Joy Coulter once said: "The important thing for you to remember is this: more than teaching music to children, you are teaching yourselves to them." Dee urged her listeners to teach what excited them, saying that it is our own passion and sense of urgency, excitement, and delight that most moves our students. Passionate teaching abounds throughout the Schulwerk universe.

What is it about Orff Schulwerk that pulls teachers in and won't let go? That moves so many to become master teachers of both teachers and children? Is it the wonderful body of music in all the volumes that make up the Schulwerk? Is it the fact that children can play this music? Is it the sound of those wonderful instruments? Certainly the instrumentarium moves both young and old to plunge deeply - and sometimes irretrievably - into the Schulwerk. But these reasons alone don't explain the passion demonstrated by well-trained, committed Orff practitioners when they work from those little brown books.

The answer may be related to the intentions of the composers who gave us the "volumes." After giving us delicious music as models, they invited us to re-create it with our students by turning the music upside down and inside out. They hoped we would simplify or embellish it or use a rhyme or clapping exercise as the A section of a rondo. They urged us to try countless other ideas - to "play" with children and ideas - and they trusted our judgment as guides.

As Orff teachers, we are charged with a joyful task of nurturing musical and personal growth by giving children the opportunity to make decisions and choices, and to enjoy taking responsibility for them. We expect our students to succeed. Rather than stuffing information in to be spat back "correctly," we help each student unfold original ideas from within. We honor and trust them to evaluate their choices, and by so doing aim for a new virtuosity in ourselves - a virtuosity having nothing to do with our own egos as improvisers or composers, but as true educators - as promoters of growth. We work to help our students become free and independent thinkers who trust their own senses. And together we experience that great maxim: the whole is greater than the sum of its parts. Life lived this way feels immensely satisfying - to children and to adults. Nearly thirty years later I now understand how the Schulwerk pulled me in - and why I have no desire to let go.

We may no longer have Carl Orff and Gunild Keetman to consult with us in person, but in the volumes of the Schulwerk they have left us both in substance and in spirit, the best guidance a music educator - or any educator - could want.

- Liz Gilpatrick

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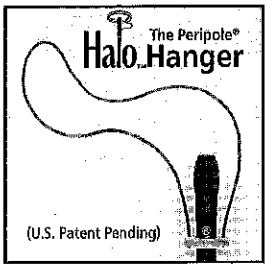

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President's Message

Carol Huffman, AOSA President

Music Education for the 21st Century

One of the most important sessions at the recent Cincinnati conference, entitled *An Undergraduate Elementary Music Education Course for the 21st Century*, took place early Saturday morning. The recommendations of an ad hoc committee, whose membership included leading Kodály, Dalcroze, Gordon and Orff educators, were presented by committee chair and past AOSA president Marilyn Davidson, and discussed by panel members Dr. Sara Bidner, Dr. Barbara Resch, Dr. David Frego, Dr. Timothy Brophy, Marilyn Davidson, Carol Huffman, Dr. Robert de Frece, Judith Cole, Dr. Sandra Mathias, and Linda Ahlstedt. Those recommendations included employing active music-making approaches to meet the National Music Standards in undergraduate music education. We believe such collaborations can help move active approaches from the periphery to the center of attention in undergraduate general music education. The committee's intent is a lofty one: to assist in reforming music education in our institutions of higher learning.

In a survey of undergraduate programs conducted in 2001 (the outgrowth of a survey designed by Dr. Timothy Brophy and OAKE past-president, Ann Kay), most of the 237 respondents said they had no course work in Orff, Kodály, Dalcroze or Gordon. In addition, respondents recommended more field experiences prior to student teaching and a greater emphasis on pedagogy and musicianship. Based on the results of that survey, the committee was formed and began its task.

Committee members were chosen carefully. It was our goal to include representatives of music education approaches whose practices concur with the guidelines in the National Association for Schools of Music (NASM) Handbook, which include a listing of desirable attributes in teachers. One of these is:

The ability to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluation of their relevance, and to use the results to improve musicianship and teaching skills.

The committee's ultimate goal is to show collegiate instructors that active music making techniques can fit into the context of what they are presently doing, and that these approaches comply with the national standards. Under the strong leadership of dedicated educators like those on our panel, some colleges and universities have undertaken vigorous programs to rebuild studies in undergraduate music education. But too many institutions still lack quality music education programs for future teachers. The committee hopes this new document, while admittedly a work in progress, will serve as a blueprint for reform. The document included the following recommendations:

- A course of study, including practical experiences with Orff, Kodály, Dalcroze and Gordon, be applied specifically to K-6 general music teaching.
- More field experience and evaluation should occur prior to student teaching.
- More child development resources should be available.
- Students should adopt a teaching model that places experiencing concepts before naming and literacy.
- Students should be provided with a survey of curriculum designs and evaluation models, as well as an understanding of what constitutes adequate classroom resources, repertoire, and activities that address the National Standards. These designs and models should include an understanding of instructional sequence (simple to complex), lesson planning and lesson sequencing skills, valid objectives that include critical thinking skills, strategies for designing and relating lessons, assessment strategies, rubrics task design, record keeping, data management skills, and strategies for the teacher self-evaluation.
- Student music educators need to understand how their personal musicianship and practices affect the children in their classrooms. They should be aware of the importance of modeling singing in tune, keeping a steady beat, of developing strong accompanying skills, and demonstrating knowledge of styles.
- Students should learn how to determine what to teach, how to teach it, and why it may be important to apply multiple strategies according to the needs of a specific population of children.

Panelists concluded that the document was meant to outline an entire course of study. They further agreed that it was critical for universities and communities to develop partnerships, an important component of which was identifying and seeking out practicing Orff, Kodály, Dalcroze and Gordon master teachers. The panel recommended that universities hire instructors with expertise in at least one approach and enough knowledge of the others to enable them to competently introduce students to them. A further suggestion was to integrate this course of study throughout the undergraduate curriculum - in theory, music history, piano proficiency and other core courses - to give students more opportunities and impetus to improve their skills.
Next steps include circulating the document to other groups involved in reforming music education, talking to MENC, NASM, offering demonstrations at state and national conferences and continuing the dialogue.

In January, Marilyn Davidson and Carol Huffman met with the Executive Director of the National Association for Schools of Music (NASM), Sam Hope. Mr. Hope was encouraging about the future of this document, and offered his assistance in the task of informing teachers of teachers. He reminded us that what is important are the children and their independent musicianship, an end to which we can all agree.

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National membership: Another View

Norman A. Goldberg

As one of the Founders of the American Orff-Schulwerk Association, I welcome Jo Ella Hug's letter concerning required National Membership for local Chapter members. This discussion is long overdue as it directly affects our vitality, effectiveness, growth, and the ability of our officers and members of the National Board of Trustees to carry out the mission so clearly stated by Jo Ella.

After being touched by Orff Schulwerk, our lives often change dramatically for the better. Such changes often lead Orff teachers to make a commitment to the profession far deeper than that made by many educators - a commitment clearly demonstrated by our Orff colleagues who travel long distances to seek professional growth opportunities. Some members of the St. Louis Chapter travel from 60 to 120 miles each way to attend workshops. I am sure this is true in many areas of this vast nation. As dedicated professionals, our members are eager to continue their educational and intellectual growth.

Since the first meeting of the Founders May 11, 1968 the commitment of Orff educators has been incredible. During the five years I served on the National Board of Trustees I was constantly aware of this commitment and dedication and have watched it grow through the years. For many years our leaders used their personal funds to carry out their obligations to the Association. These sorts of commitments made by both leadership and members has been the bedrock for building AOSA into a vital force in music education in this country, and have shown the way for other Orff Associations around the world.

We must individually and collectively put our profession ahead of individuals or organizations. How do we best serve and support our profession beyond daily contributions in our school or classroom? We must make an effort to continue to build a strong, unified AOSA, and to advocate for national organization, for if there were no national organization, there would be no local chapters.

Orff Schulwerk brings to the lives of many of our students the only beauty they know. In our constantly more dehumanized environment, we bring the most humanizing influence of mankind. But each of us owes something to our art and profession beyond our daily work with students. To continue our work and to build for the future we must establish real financial and political security for AOSA. Despite the altruism found in our profession, we still live in a pragmatic world in which funds are necessary to operate fully and efficiently.

Two other professional music associations, the American Music Therapy Association (AMTA) and Music Educators National Association (MENC), have financial arrangements we should study. AMTA dues are $190 per year, of which $25 goes to one of the regional organizations. There are no local chapters. MENC dues are $62 for the national organization, plus state membership dues that vary from $25 to $60 per year. In each case, dues are paid directly to the national organization, with the pro rata share forwarded to the proper division. AMTA and the six regions have annual conferences. MENC holds a biennial conference in even numbered years; divisions hold conferences in odd numbered years.

National membership is $60 per year and I assure you I know what spending an additional $60 can mean. My wife Ruth and I often recall the Sunday many years ago when, just after I had given my graduate recital and completed almost all of the work for my master of music degree, we decided to treat ourselves to a movie. Having enjoyed Sunday dinner at the home of one of my private clarinet students we felt we could afford it. As we started out the door each of us asked the other, "How much money do you have?" The total was 35 cents.

What does the $60 of National membership equal? Five dollars per month... $1.15 per week... only 16 cents a day. While this may seem an oversimplification (I realize we all have budgets to consider), when we view a $60 annual commitment this way, we see it from a different perspective.

What can that 16 cents a day bring? National AOSA membership brings:

- An excellent professional and educational resource directly to each member in the form of *The Orff Echo.* Another publication, *Reverberations,* brings news of members around the country, as well as announcements about publications and scholarships.
- An opportunity for grants and scholarships for training and research.
- Access to the AOSA library of videotapes...your chance to watch master teachers in action.
- Access to the AOSA web sites that offer teaching resources available nowhere else.
- An opportunity to participate in the governance of a unique, responsive, dynamic professional organization whose membership is actually its leadership.

Orff Schulwerk teachers are among the most creative people I know. Surely there must be among our membership many thoughtful ideas for ways to attract new colleagues and strengthen our numbers nationally.

We now have the opportunity to determine the future of the American Orff Schulwerk Association. Leadership at all levels plus individual members must work together slowly, carefully, and deliberately, thinking with both our hearts and our minds. The unique structure of a strong national organization plus local chapters indeed brings professional growth to the important grassroots level. Together we must strive to fulfill the vision of a truly strong, unified, and energized Association that can lead the way to education of the whole child through Orff Schulwerk.

Norm Goldberg, an original founder and continuing supporter of AOSA, is also founder and president of MMB Music. He taught music in the Midwest, played bass clarinet in the St. Louis Symphony, and has served on the boards of many organizations concerned with music and music therapy. He continues to provide leadership in numerous civic, religious, business, education, and music therapy organizations.

FOCUS ON

Music for Children

Go to an Orff Schulwerk teacher and just ask this simple question: "What is your favorite work in the *Music for Children* volumes?" Notice the instant change in demeanor. The eyes brighten, there is a drawing in of breath, a smile appears—sometimes wistful, sometimes ecstatic. The hands animate - and you hear a story.

When approaching the authors represented in this issue, we found each had a story to tell about the first time they opened the volumes. Each of these individuals has opened hundreds of books, many forgotten now, but memories of that moment when they discovered these special books are still crystal clear. It wasn't always instant recognition of the one that would become life's companion. This romance with the volumes is often one of early confusion and doubt that blossoms into passion once the acquaintance becomes intimate.

In the article, "Mining for Gems," you will undoubtedly feel the true delight that Roger Sams finds in *Music for Children*. His approach to the works is deliciously playful, each 'gem' a favorite toy, adored and set aside only because he wants to play with another favorite.

Ralph Maddox explores many paths to the songs and exercises of the volumes. He has great respect for the pieces found within and approaches them with integrity.

Donna Massello-Chiacos addresses the fear many of us first felt when we looked at some of the complex orchestrations in the volumes and offers great models for ways to adapt these jewels for classroom use.

James Harding literally plays with blocks with his students and describes how he has used the volumes as building blocks in the process of creating music with his students. He also challenges us to look at the volumes as aesthetic models as we select quality music to teach to our students.

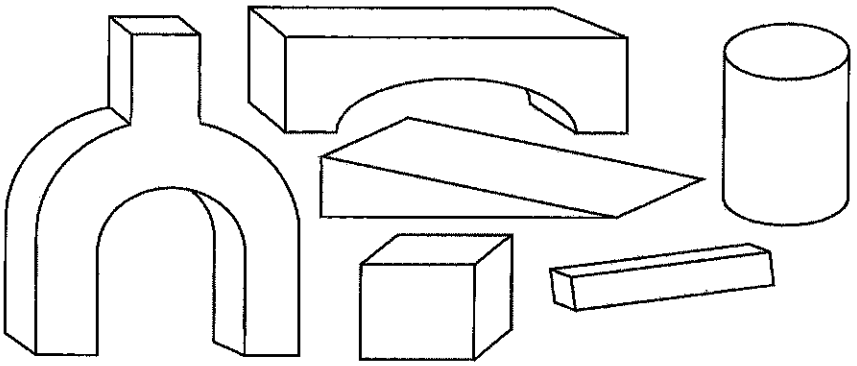
In the "From the Classroom" column, Gwen Hargrove gives very practical advice on bringing the music of the volumes to children who have very little music class time. She shares ways to make the most out of a small serving of the volumes.

We are sure you will want to race to your bookshelf and pull down your copies of *Music for Children* as you read this issue. If we could sneak into your classrooms in the next few weeks, we have no doubt we would hear music inspired by these lovely gems given to us by Carl Orff and Gunild Keetman.

-Marilyn Gunn and
Marjie Van Gunten

Playing with Blocks

By James Harding



I entered the kindergarten classroom with my guitar, ready to sing. Someone had left a pile of wooden blocks right in the middle of the rug where the children usually sit. As I started to clear them away, an idea came to me. "Who would like to build something with these blocks while we sing?" Many tiny hands shot up. "OK, Chris. You only get one time through the song to build whatever you can. Good luck!" We sang our own adaptation of an old Ella Jenkins tune while Chris worked:

Chris is a carpenter, a carpenter, a carpenter
Chris is a carpenter all day long
He works in the morning
He breaks at noon
He works in the evening-
All day long.

"OK, Chris. Time's up. What did you make?"

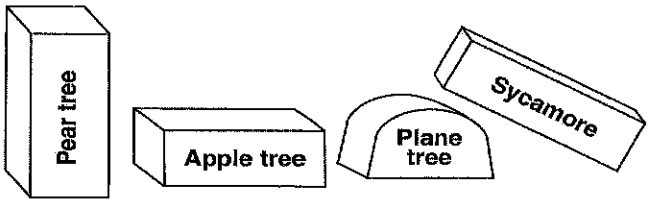
Chris took us on an astonishing tour of his castle, complete with a high diving board, a lighthouse and a garage.

"Who wants to make Chris's castle into something else?"

I spent the next twenty minutes in delight, watching fantastic structures rise and fall - pyramids, towers, palace gardens, and ocean liners. Some children approached the blocks with a clear goal, e.g. building a firehouse.

Others improvised, beginning with one block and following some inner instinct for symmetry and balance as they added on rectangles, cylinders, wedges and arches. The children were excited by each other's inventiveness, and the room was filled with the joy of creation.

The excitement of building lies close to the heart of Orff Schulwerk. As Schulwerk teachers we not only teach music to our students - we build music with our students. To this end, Volume I of *Music For Children* can serve us as a musical block-chest. Lifting the lid, we find all sorts of wonderful materials for building: rhythms of all shapes and sizes, melodic ideas from sol-mi to full pentatonic scales, and accompaniment figures to match any meter.



Along with our "blocks" we find ideas for larger structures. There are examples of form such as rondo, ABA, question and answer, echo and canon, as well as some fully-scored pieces that serve the same purpose as the illustrations of fabulous windmills and Ferris wheels on the side of the Tinker Toys canister -to show us possibilities we may not have imagined.

"Let the children be their own composers"- Carl Orff

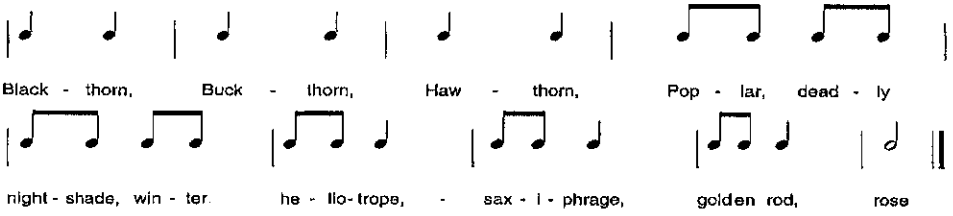
We want to turn the building blocks of music over to children, yet we are presented with a challenge: these "blocks" made of sound are invisible and cannot be felt. Volume I presents rhythmic and melodic materials to the teacher through the shorthand of conventional musical notation. But how does the teacher set them down on the floor for young students to play with?

Orff and Keetman offer a solution on page 50 of Volume I: building music with words. The speech exercises on this page outline the possibilities.
First, we see the blocks themselves in the names of trees. Repeating the name of one tree yields a simple, rhythmic ostinato, in duple or triple time:

or:

Several tree names combined create longer rhythmic phrases:

A full musical statement, a good subject for a canon, results from combining many names in related groupings:



Looking at these examples we can imagine children creating their own music from words in a category. Words are excellent musical building blocks, because they carry meaning and imagery as well as musical information.

Children can hold words in their minds far more easily than abstract rhythmic patterns. If we write words or represent them with a picture or an object, children can hold these musical blocks in their hands as well.

In spring, the first graders studied birds. In music class, we sang "Who Killed Cock Robin?", danced "The Little Bird," played "Bluebird, Bluebird Through my Window," listened to recordings of bird-song and to "The Cuckoo in the Forest" from Saint-Saens' *Carnival of the Animals*, and built music from the names of birds. Con-cen-tration now be-gin-ning Names of...birds...such as....fal-con...e-gret...dove...."

I remember playing this game sitting in a small circle in the back of our Dodge Dart (no car seats or seatbelt laws in those days). We'd pick a category, begin the rhythmic pattern (usually pat, clap, snap, snap) and try to come up with a new name each time our turn came around. Speaking late or repeating what someone else said lost you a point or eliminated you from the game. As soon as someone won we'd begin again with a new category.

I used this game to bring many different bird names into the room. The children had already been learning about birds in the classroom, and enjoyed thinking of bird names without repeating any. I wrote the bird names as the children played. In addition to being a means of group brainstorming, the game introduced a reference beat and meter, helping to ensure a common rhythmic context for our later building work.

"Think of your favorite bird name, turn to a partner, and put your two bird names together into a musical pattern you can repeat."

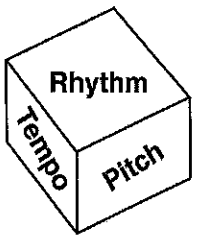
The building began. Partners had an aesthetic decision to make: which bird name sounded better coming first? I encouraged them to try both possibilities: eg. "Gol-den Ea-gle Crow" and "Crow Gol-den Ea-gle" and decide which sequence they preferred.

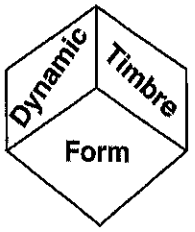
"Practice saying your two-bird pattern four times in a row." Repeating the pattern allowed the children to clarify the rhythm and meter of their ostinati.

"Can you clap your two-bird pattern without saying the names out loud?" Internalizing the speech and translating the rhythm into body-percussion prepared the way for playing the pattern instrumentally.

"Let's perform our patterns for each other."

Uh-oh. As I listened to the children performing their "two-bird ostinati" my heart sank a little. Though their speech was rhythmically accurate, their voices sounded inert and robotic. We had drained the life out of these marvelous bird names and turned them into mere "ta's" and "ti-ti's"! Then I remembered.



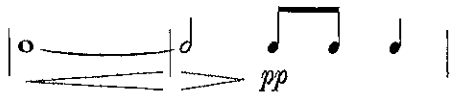


Bird names are more than rhythm. They are pitch, timbre, dynamic, articulation and tempo. Our building blocks had many musical dimensions and we had only used one. As we explored these other dimensions, the birds came to life again.

How do your birds move? Do they soar? Do they flap? Do they flit? Do they dive? Do they waddle? Do they peck? Using your voices, how can you show the way your bird moves?"

Transformations began to occur.

turned into the soaring:



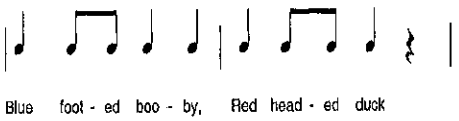
What kinds of sounds do your birds make? Do they coo? Do they screech? Do they croak? Do they caw? Do they warble? Do they twitter?"

More transformations followed. "Mourning dove - crow" became a wonderful study in timbre and dynamic

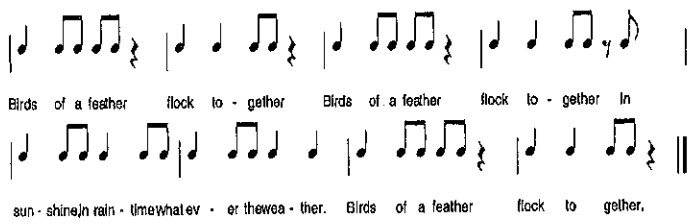
continued on page 12...

contrasts. Sometimes pointing out patterns in the sounds of the bird names (e.g. repeating vowels, assonance, consonants, or alliteration) helped to bring expression to the ostinati. In the instructions for Speech Exercises Keetman and Orff (and Murray) wrote: See that each word is spoken in such a way that it becomes alive, and concentrate particularly on the sound of each word: "Crocus" in contrast to the legato "fritillary," the sharp sound of "blackthorn" and "buckthorn" in contrast to the legato "winter-heliotrope," the gentle "daffodil" compared with the dark-sounding "rose."[1]

Some children instinctively sought out these contrasts in their creations, resulting in ostinati that sounded like this one, a personal favorite with the rightness of a Cole Porter lyric:



With their bird ostinati now sounding lively, the children were eager to build further. We experimented with saying them at the same time, noticing which ostinati complemented each other. We tried them out as canons. We put them into longer sequences, looking for contrast. We used them to accompany a longer phrase, constructed from a proverb:



Careful attention to pitch, timbre, dynamics and articulation in the speech ostinati bore even more fruit when the children moved to playing their patterns on percussion instruments. In trying to match their expressive speech, students made aesthetic discoveries. How could they get the sustained sound of a hawk in flight? What could simulate the harsh raspy "Caw" of a crow? What change of timbre could illustrate the contrast between "Blue-footed booby" and "Red-Headed Duck?"

Eventually, we performed our "Symphony of Birds" as part of a sharing with parents. The final form included a B section in which all the bird ostinati were added one at a time to create a very busy and complex texture. When the piece ended, the feeling in the room was the same as in the kindergarten circle around the blocks. The children were proud of the music they had built.

I've been thinking about blocks for several years now - ever since I came across the book *Inventing Kindergarten* by Norman Brosterman. I was drawn to this book by its cover, a beautiful photograph of a child's hand placing a wooden sphere on top of a wooden cylinder resting on a wooden cube. As I later found out, Friedrich Froebel, the educational theorist who established the first kindergartens in Germany in the 19th century, was a strong proponent of abstract, geometrical building-blocks, rejecting the more elaborate architectural model sets popular in his childhood as too restrictive of the child's imagination. The spread of the kindergarten movement led to mass manufacturing of these kinds of playthings, and soon wooden blocks as we know them were common in nurseries and classrooms across Europe and the United States. Brosterman, a devoted collector of historical children's playthings, put forth a convincing argument that the aesthetic of those kindergarten materials had wide-ranging influence on the development of several 20th century art, architecture and design movements, including the Bauhaus and the designs of Frank Lloyd Wright. As I read this book, the aesthetic connection between Modernism and the world of the child struck a familiar chord, since the musical world for children that is Orff Schulwerk emerged from the aesthetic of the Guntherschule, a Modern music and dance school. What also struck me as familiar was the concern Froebel voiced for the quality of materials children worked with and the conviction that he shared with Orff and Keetman that those materials should allow the child maximum freedom of imagination. Froebel's "Gifts" (his term for the manipulative materials that each child received), were designed to make the kindergarten a world suited especially to the developmental needs of children.

The materials and approach of Orff Schulwerk were similarly designed to create "...a music exclusively for children that could be played, sung and danced by them, and that could also in a similar way be invented by them - a world of their own." [2]

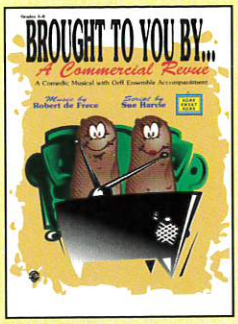
When we use words and phrases as musical building blocks, I believe that like Froebel, Orff and Keetman, we must pay attention to the aesthetic that the words carry with them. Not all sets of blocks are alike. Lego blocks, small, colorful, and made of plastic with precisely interlocking parts, lead to different kinds of creations than the large, smooth, unpainted hardwood block sets found in many kindergarten classrooms. Similarly, building music out of the names of birds is different from building music out of the names of, say, fast-food restaurants. "Burger King, McDonald's, Pizza Hut and Taco Bell" may yield the same rhythm as "Golden eagle, raven, hummingbird and chimney swift," but the mood and imagery that these strings of words convey are worlds apart. Just as we might distinguish between a toy xylophone and a rosewood marimba, we teachers must knowingly and carefully choose the aesthetic of the musical building blocks we give to children

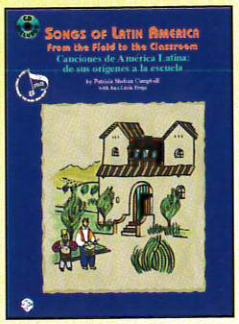
[1] Volume I : p. 141 *Orff Schulwerk: Music For Children* (Murray Edition) Carl Orff and Gunild Keetman Schott & Company Ltd.

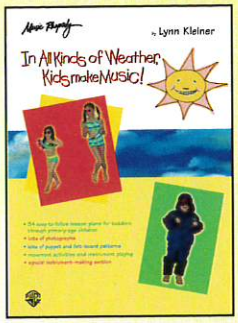
[2] Volume III *Carl Orff Documentation: His Life and Works*. Translated by Margaret Murray. 1978 Schott Music Corp.

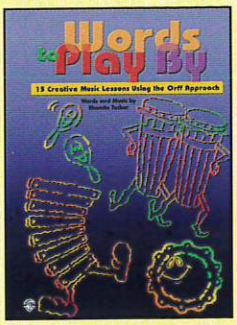
James Harding currently teaches music to children aged 3-years to 8th grade at the San Francisco School. He teaches Level I at the summer Orff Schulwerk teacher training programs at Cal State, LA, and at Mills College, in Oakland, California. He studies and performs Balinese music with Gamelan Sekar Jaya, and is a founding member of the Orff-based performing group, Xephyr.

Your Source for Orff









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Teaching an Instrumental Piece From the Volumes

Ralph Maddox

In the volumes of the Schulwerk, Carl Orff and Gunild Keetman left us a legacy of significant compositions accessible to musicians young and old. These delightful pieces, full of joy and vitality and so unassumingly contained between plain brown covers, are often a mystery on first encounter. Only minimal directions are included to suggest a use or approach to some of the pieces. I do not presume in this article to present "the" way to teach material from the Schulwerk volumes, for no book or article can replace the pedagogical processes presented by master teachers in certification courses. Neither do I claim originality for the suggestions and insights that follow. I have given credit for ideas and tactics gleaned from colleagues and mentors, as they would credit their own colleagues and mentors. Such is the dynamic synergy that is Orff Schulwerk.

What's Your Goal?

Playing selections from the volumes with sensitivity and proficiency is in itself a worthy objective. Indeed, more and more of our fellow teachers without Orff training are seeking our help and advice in meeting Achievement Standard 2 of the MENC National Standards (Playing instruments alone and with others). With planning, the process that leads to an instrumental performance can also emphasize other standards such as reading, notating, analyzing and improvising. Because several class sessions are needed to learn a piece from the volumes, changing the emphasis and teaching modality will keep all students engaged throughout the process. (In this article the term "modality" refers to various styles of student learning, such as visual, kinesthetic, or aural learning.) Appropriate and careful assessment of the different points of emphasis can provide documentation of student progress and inform your teaching, pointing out learning modalities and techniques that seem most successful, while revealing concepts that need to be revisited. Skill checklists, rubrics and student journals are more appropriate to the flow of an Orff Schulwerk lesson than traditional tests.

The Big Picture

According to Jos Wuytack, it is a good idea to begin by presenting some unifying aspect of the totality so the students will have an idea of the length of the piece and how the parts fit together. Often, this is done by singing or playing the melody as a model for the students, especially if the melody is taught by rote. There are, however, several alternatives to having students listen to the melody as an introduction to the piece. For example, sight-reading a visual of the melodic notation or performing a body percussion routine based on the rhythm of the melody will also introduce one aspect of the whole work using other learning modalities.

To demonstrate this and other elements of preparing these instrumental pieces, we will examine a short piece from the Murray edition of Volume I and lay out a process for teaching it:

continued on page 17...

Figure 1
The melody has three parts, the first and last composed of a short repeated phrase and the middle part composed of a repeated motive.

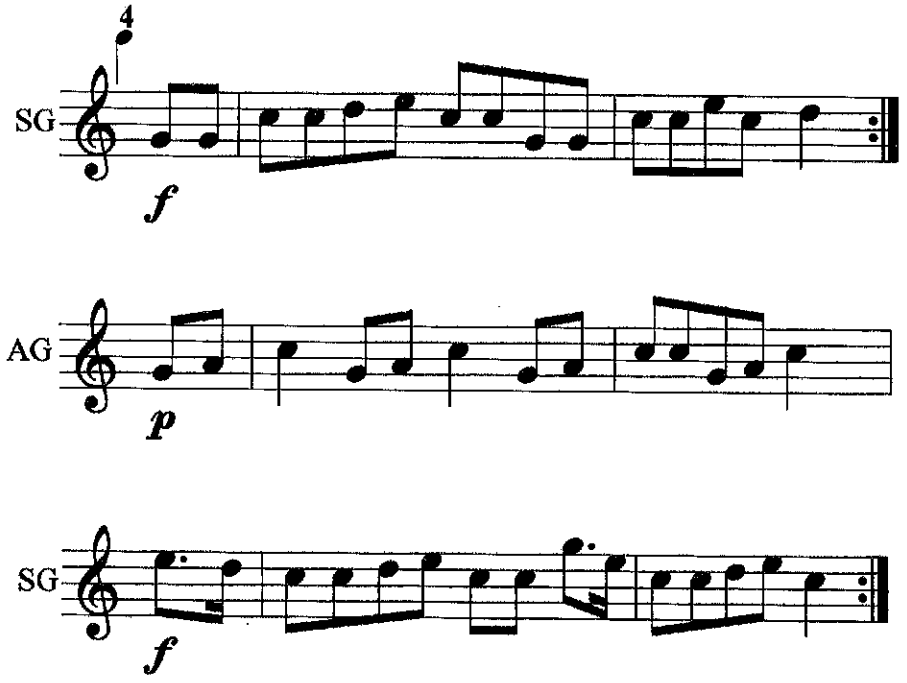
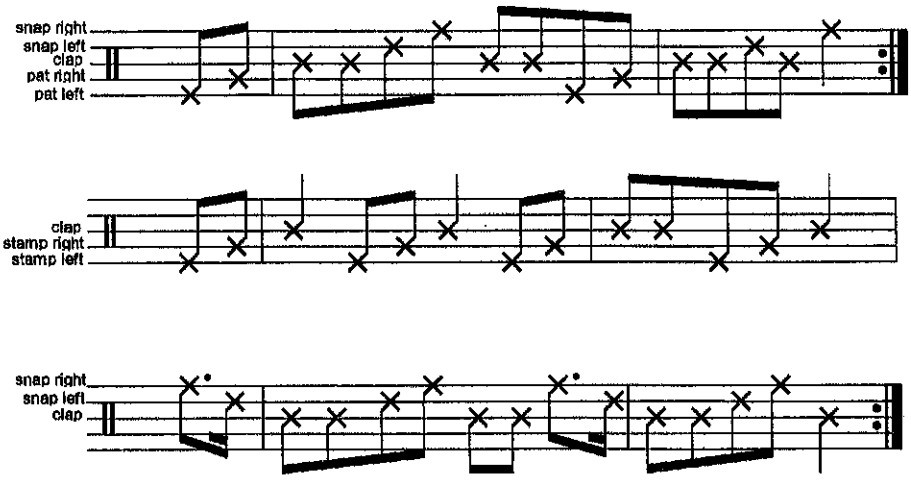


Figure 2
Body percussion based on this melody might look like this.



Present each body percussion section separately, then divide the class into three parts with each group becoming a specialist for one section. Since the melody actually jumps from the soprano glockenspiel to the alto glockenspiel for the middle section, this division of the body percussion will transfer nicely to the bar instrument parts. Incorporate dynamic contrast in the body percussion from the beginning so it will transfer naturally to the instruments. Be sure to rotate the assignments so all students gain experience with all three sections. After the individual sections are secure, students can perform the entire body percussion routine.

Transferring to Pitched Percussion

For a few students, the ability to play the rhythm of a melodic part in a hand jive or body percussion routine will be all that is needed to prepare for playing the part on bar instruments. Most, however, will need intermediate steps to be successful. The most obvious step is to echo-sing the pitch names in rhythm. I like to have students use a hand staff and touch the lines (fingers) and spaces as they sing. Once secure with the pitch names, students are ready to transfer to an instrument which is set up in C-pentatonic.

To keep many students involved in learning the melody, use as many barred instruments as you have available, regardless of range. Before playing with mallets, the children play with pointer fingers tapping the bars. This tactile experience is very important for some children who have difficulty with the concept of the mallet as an extension of the hand and arm. Another tactic is to sing the pitches as they "shadow play" (making a motion as if striking the bars with mallets but not actually making contact). As with the body percussion, the children become specialists at playing one of the three phrases. Using this approach, which Carol King calls "divide and conquer," the entire melody is played, but each child is responsible for performing only one phrase. Students rotate from phrase to phrase until they are comfortable with the entire melody.

Finally, the students need to be able to remember their parts as other phrases are introduced. Nothing helps this more than the use of rhythmic speech, which, when spoken, sounds the rhythm of the instrumental line. The declamation of the words must sound natural in rhythm and emphasis. My students love to make up their own rhythmic speech. One class came up with the following script for the melody of our example from Volume I:

Jack and Jill went up the hill to fetch a pail of Cherry Coke. (repeat)
What they found was a joke, many flavors, but no Coke.
So they mixed them all together, Doctor Pepper is its name.
(repeat)

The Accompaniment Parts

Tackling the bass part usually comes next. Shirley McRae has said that an elemental melody with bass accompaniment will often sound satisfying without the inner parts. In our example, a broken bordun is played by the bass for the first section and by the timpani for the last section. The broken bordun figure continues in the middle section in the lowest voice of the alto xylophone part.

The alto glockenspiel and alto xylophone staves both have upper and lower parts, which a skilled upper elementary or middle school student may be able to play. Most of the time, however, I assign each part to a separate player. Once again, rhythmic speech can be used to help students know when to start, stop, or change parts. Because using language that fits the rhythm leads to a more natural feeling of phrase, it is preferable to counting the number of times a pattern or beat is played.

Alternate Orchestration

We owe it to our students and to ourselves to perform pieces from the volumes as written, if possible. It is true that we are encouraged by the composers to adapt them, but students want to hear the music as conceived before attempting alterations. Some alterations may be necessary, however, because of limits in the available instrumentarium. In such cases, playing the parts on alternate instruments is far better than leaving them out. Even so, keep in mind the timbre and characteristics of the substituted instrument. In this example, it would be unwise to use a soprano

continued on page 18...

metallophone in place of the soprano glockenspiel. It might be possible to achieve the correct placement of the various ostinato patterns by careful attention to the range of the other instruments relative to the melody, which, on the soprano metallophone would sound an octave lower than intended. Nonetheless, the sustained ring of the metallophone would blur the lively eighth-note melody originally intended for the glockenspiel.

On the other hand, the soprano metallophone is a suitable substitute for the alto glockenspiel in the opening and closing sections of the piece. The sound will be cleaner if harder mallets are used to play the major second intervals of the lower voice (fig. 3a and 3c). The repeated half-notes (fig. 3a) and even the repeated eighth-notes (fig. 3c) in the upper voice sound fine with softer mallets. An instrument without sustained ring, such as soprano xylophone, is a better substitute for the short middle section where the melody is in this instrument (fig. 3b).

J. S. Bach knew nothing of the piano, yet today we are more likely to hear his keyboard works performed on piano than harpsichord. Since in Bach's time the piano had not yet been invented, the modern performer may ask, "What would Bach have done with such an instrument at his disposal?" We could pose the same question about the work of Orff and Keetman. In the beginning, the viola da gamba, double bass, or cello provided the bass parts in orchestrations. This must have been the case in our example since the bass part sounds an octave lower than the range of the present bass xylophone. With the introduction of the contra-bass bars, we can achieve the range and a timbre similar to a plucked string instrument, though it is still fun to have a student bring a cello from the instrumental music room and play the part as written.

Extending the Piece

At a moderately lively tempo, this piece is less than twenty seconds long - a lot of work for a piece shorter than the applause! Again, we are invited to extend and arrange the parts into a more complete performance. Because there are so many possibilities, present students with a wonderful opportunity to determine the final arrangement through discussions about contrast, timbre, dynamics and texture. Following is an arrangement used by a recent class of sixth graders:

Introduction: timpani (last 4 measures of piece)

Theme: soprano glockenspiel and bass (1st section)

alto glockenspiel (top voice, 2nd section)

soprano glockenspiel and timpani (3rd section)

Interlude: (always same as introduction)

Variation 1: add the following to the theme: Alto glockenspiel and alto xylophone (lower voice, whole piece)

Interlude

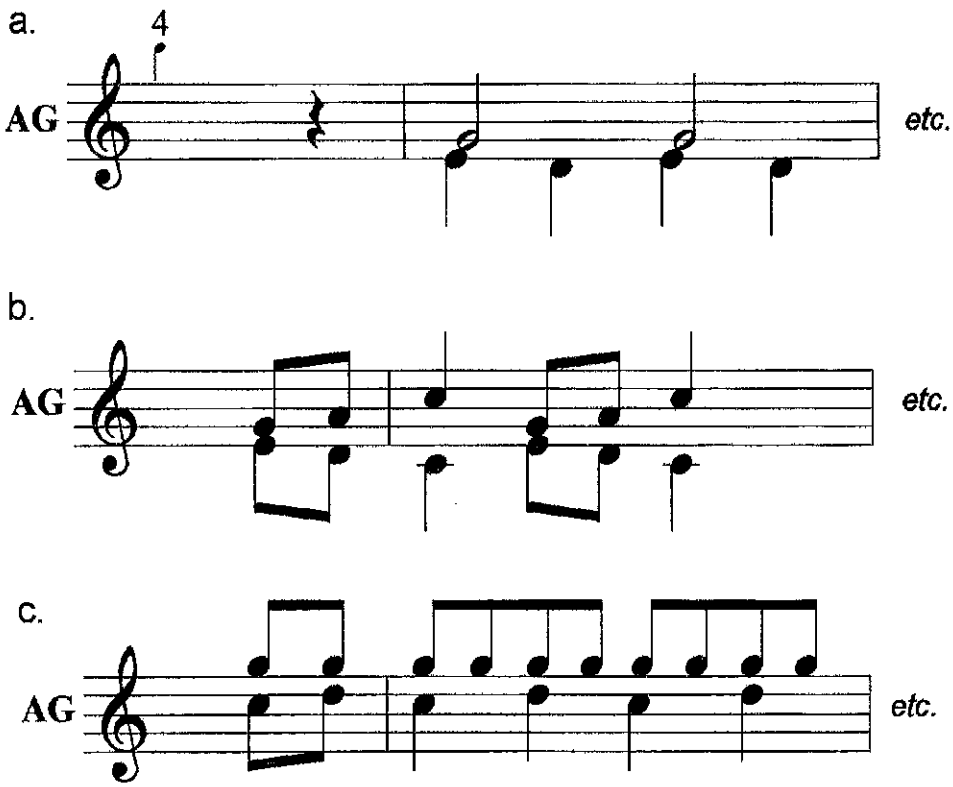
Variation 2: add the following to variation 1: alto glockenspiel (upper voice, whole piece)

Interlude

Variation 3: add the following to variation 2: alto xylophone (upper voice, whole piece.)

Repeat variation 3 without interlude.

Figure 3



Improvisation

The repeated-phrase form of the first and last sections is an excellent vehicle for student improvisation in C-pentatonic over the timpani and bass parts. One possibility is to use the rhythm of the original piece, but vary the two-measure melody and repeat it. Instead of repeating the first two measures, another approach is to have one student play a two-measure question and another student play a two-measure answer. In either instance, use the short middle section as it is written to bridge the two sections of improvisations. The final form with improvisations can be played as a rondo, with the original version of the piece serving as the ritornello and the improvised versions as the episodes. Use the four-measure timpani part as an interlude to give students time to prepare for the next entrance.

Let Yourself Go

Although many of these suggestions have been specific to this example, I hope they spark your creative fire when you look at other pieces in the volumes. These musical gems have proven their value over the years. As teachers, we have the responsibility to pass these treasures on to our students. We also have the joy of adding our own insights and creativity to that legacy.

- Ralph Maddox has taught K-6 general music for 20 years. He teaches in the University of Missouri - Kansas City summer Orff Schulwerk training course, and has presented numerous workshops for Orff chapters, school districts, state MENC conferences, and for national AOSA and MENC conferences.

Mining for Gems: Working with Small Pieces and Fragments by Orff and Keetman

By Roger Sams

Anyone who has studied Orff Schulwerk long enough to investigate that body of work we call the volumes has some awareness of the great pieces that comprise the standard repertoire in the *Music for Children* series. After a time, we develop an affection for our personal favorites. Some of mine in the Murray Editions include:

"Hiya" MFC, Volume I, page 123
"Ding, Dong, Diggi, Diggi Dong" MFC, Volume I, page 136
"Rondo" MFC, Volume I, page 111
"My Little Pony" MFC, Volume I, pages 15 and 72
"Dance, Lassie Do" MFC, Volume II, page 24
"Piece for Dancing" MFC, Volume II, page 30
"Simple Simon" MFC, Volume II, page 42
"Dance" MFC, Volume IV, page 68

and of course:

"Street Song" MFC, Volume III, page 48.

I love these great classics and I love presenting this standard repertoire of Orff Schulwerk to the children I teach. I love knowing that there is flexibility in working with these pieces - that we can rewrite parts, adapting them to the skill level of the children, or create new texts to fit the contexts in which we are working. I love knowing we can add new sections created by children . I love knowing we can create any number of movement experiences based on the pieces.

I often find myself using the larger works as program repertoire. When preparing for a program, the students and I commit the time and energy required to master the challenges of a large composition. We work with the cognitive material, master the motor challenges posed by the percussion parts and thrill to the dances students create, adding even more life to this vibrant music.

When we're not preparing a program, I am attracted to the small gems scattered through the original source material, or to working with small fragments from larger pieces. My goal is to provide students with models that lead them toward understanding the cognitive aspects of good music and dance making; models that help them master the kinesthetic challenges of music and dance and inspire them to create their own works of art. The little pieces and fragments are most effective for these tasks. We often find a clear model to illuminate a particular curricular concept or a perfect gem around which the students can create something new. I use them in three different ways:

1. The original piece or fragment becomes a springboard for the creation of something new that incorporates the original.
2. The original piece becomes a model for improvisation or composition focusing on one or more element(s) of the model.
3. The piece is used as the "glue" to hold together other creations (often based on poetry) in a final classroom performance.

I have had success with the examples presented here both in the classroom and in workshop settings with adults. Consider using them as models for co-creating lessons with your students - lessons that empower student creation based on models by Orff and Keetman.

1: A Springboard for Something New Incorporating the Original

"Rhythms Over Ostinato Accompaniment #2" MFC, Volume I, page 62.

The goal is to provide a structure for students to create a dance based on and accompanied by the body percussion piece.

Process:

1. Students learn the following text, composed to clapping rhythm of the A section:

> Got my list. I know what I must get.
> Some milk and some bread and
> some cheese.

2. Now the dance/play begins. Students experience the sequential creating of the dance as play, and are not yet aware that they are in the process of creating a dance. If you want to add another layer of learning, you might bring the boldface words to their cognitive awareness, either as an introduction to or as a review of this movement vocabulary. The easiest way to communicate this process in print is to give you a sample script. Don't feel bound by it, but let it guide you in co-creating dance with your students. At any point in the process you may choose to model for them. I usually provide a model that is a little silly, so that students know I intentionally provided them with a model they can improve upon - that my idea is not the best idea we'll generate today. I want them to know that I am delighted when their ideas are better than mine!

"We're going shopping in a very strange grocery store. The rows of shelves are short and zig-zag-y. You can't go very far in any direction before

you need to turn. Make your turns sharp and crisp. No milling around in the curves; everything is very sharp and angular. Recite the poem as we go walking through this unusual grocery store. When you move from one place to another in a dance, we call it locomotor movement."

3. After exploring possibilities for zig-zag pathways, add another layer of complexity to our dance/play.

On the words MILK, BREAD and CHEESE, reach for the items on the shelves of the grocery store. But this store is not organized very well. Some of the items are on high shelves, some on

continued on page 22...

low shelves and some near the middle. Take items from shelves at a different level each time. When you take CHEESE from the shelf, hold that shape for four beats."

4. "Because you're so excited to be grocery shopping today, take a leap every time you say the word LIST. Give your leap an interesting shape. See if the shape you take for your leap can be different from any other shape in the classroom."

5. Since your shapes were so interesting as you were leaping on the word LIST, make your dance even more interesting by giving each item that you take from a shelf an interesting shape. It doesn't have to look like you are taking an item from a shelf now. Just make it three very interesting shapes at three different levels. Make sure that you freeze and hold the last shape on the word CHEESE."

6. "That is the A section of our dance. Let's create the B section. The text is as follows:

But I'm always going to the store.

I'm always shopping, but what for?

I'm through the door. I'm at the store.

But just what for?"

7. "Since we want a contrast between the A section and the B section of our dance, we'll create a B section comprised of non-locomotor movement. While you say the text for the B section, try making a different, angular, jagged shape on each beat. Change shapes quickly and suddenly on each beat. See if you can make each of your shapes very different and at different levels."

8. "Let's combine the locomotor A section and the non-locomotor B section in AABA form."

9. "Let's take away the text. It is no longer a dance about grocery shopping, but just an interesting dance that we have created."

Invite half of the class to dance while the other half claps the rhythm of the text.

You may want to add the body percussion ostinato printed in the score to the A section. I generally do this with simultaneous imitation.

At times I go on to transfer the rhythm of the text to hand drums for the A section and to wooden clicking sounds for the B section.

Each time I employed this process to create dance with either children or adults, the result has been a satisfying, playful experience that yielded an exciting, interesting product. The piece, using a text that I created, actually became a primary part of the learning and creating process and ended up being the accompaniment to the dance created by the students.

2: The Original Becomes a Model for Improvisation or Composition.

"Instrumental Piece #15" MFC, Volume I, page 104.

Many approaches to beginning improvisation with children can be successful. I do a lot of four-beat echo patterns on body percussion, incorporating them into our daily warm up. First graders love to play "teacher" and can soon lead the exercise. After hearing patterns modeled by the teacher for several weeks, playing "teacher" is fun and easy for most students. I believe it is critical that children be able to spontaneously create such patterns before moving to any other form of rhythmic or melodic improvisation involving beat and meter. The following lesson requires as a prerequisite some facility with those very skills:

Process:

1. Teach the melody on barred instruments. You might do this through echo imitation, reading solfege stick notation, or reading actual pitch from a staff. Select a teaching process that reflects your best teaching strategies and the readiness level of your students. You may or may not choose to teach the accompaniment found in the score.

2. Analyzing the rhythm of the melody will lead students to discover that the measures alternate between a measure of half notes and a measure of greater rhythmic movement. You may lead the students into creating a rhythmic chant that might sound like this one:

Half note, Half note. Move around and move around and

Half note, Half note. Move around and stop. (2X)

3. This understanding leads the students into clapping an improvisation. The half note measures are not rhythmically negotiable, but the alternating measures become free rhythmic improvisation.

4. Lead the students to improvisation on barred instruments set up in a pentatonic, keeping the same rhythmic guidelines. I believe in "celebrating approximations" when improvising with children. Begin with a framework focusing on only one element of improvisation. We can now concentrate on a rhythmic improvisation that has some sense of melody.

5. When the above step is mastered, return to the model to learn how to construct a good melody. Let the students make discoveries about the model and add that learning to their improvisations. Discoveries might include:

- The half note measures always use the same pitches.
- All of the phrases end on Do or C.
- The form of the piece is a b a b.

If my students gleaned the above information from the model and were able to improvise utilizing the ideas, I would consider the lesson a smashing success.

While this method of improvising might seem restrictive, I have learned from my ineffective teaching that when I ask students to improvise without providing them a focus for their cognitive attention, their improvisations often lack clarity and interest. Giving them diverse models over time upon which to create their own improvisations or compositions gradually increases their repertoire of useful ideas.

continued on page 23 . . .

3: The Original Becomes the "Glue" Holding Student Creations Together

Rhythmische Ubung #33 or #34, combined with a Native American Melody

Process:

1. Select either #33 or #34, once again considering developmental appropriateness. Employing either a rote or reading process, teach the selection as a body percussion piece for clapping and patting, as Keetman intended. There are many ways to accomplish this step and I trust that readers have witnessed them modeled in workshops and Levels courses.

2. Transfer this body percussion piece to hand drum. Here are the steps I often use to accomplish that task.

- Perform the body percussion piece saying "down" whenever you pat and "up" whenever you clap.
- Prepare to transfer to the hand drum by practicing on your non-dominant hand. Hold up the weak hand as though it were the drum and use the thumb and fingertips of your dominant hand to perform the piece, all the while speaking the "downs" and "ups." The thumb plays the down strokes and the fingertips play the up strokes.
- Transfer to hand drum.

3. Learn the following Native American melody on soprano and/or tenor recorders. (figure 1)

4. Combine the hand drum piece with the recorder piece. Please note that adding this rhythmic hand drum accompaniment to the recorder melody is not authentic folk practice. As artists throughout time have done, we are combining a contemporary practice with a folk melody to create something new and unique. Bartok did it. Stravinsky did it. Orff did it, too. Orff Schulwerk teachers and students often do it.

This will be the A section for our final form.

5. Students create movement interpretations of Native American or Native American- inspired texts. With both children and adults, I have used "The Circle" by Nancy Walker, found in a collection of Native American inspired poetry entitled *Spirit Walker.* This beautiful poem has three stanzas and makes a rondo when combined with the A section. When I am asking students to create aesthetic, a-rhythmic dance, I guide the entire class through the creation of a model. I lead them in free movement exploration and offer them lots of suggestions and guidance, giving the dancing poem shape while modeling the process of creating with them. We reflect on that process often, co-creating a sequence that pleases us and listing ideas that were effective in our effort. We discover and reflect on interesting possibilities such as these:

- The text might be spoken by the entire group, a soloist, small sub-groups, or combinations of all of the above.
- Dancers might move while the text is spoken, or alternate speech and movement - or both.
- Since contrast creates interest, consider contrasts in timbre, the number of movers or speakers, level, energy, speed, moving in unison vs. individual movement, or forming group or individual shapes that provide stillness.

Divide students into groups and let them create. I bounce from group to group offering assistance when they are stuck, mediating conflict (yes, it happens in my classroom too!) and helping them to shape their ideas. This process is lengthy and risky, but when given the opportunity to create art from their hearts, our students are capable of astounding us and themselves. You might want to add instrumental accompaniment, although with this sort of poetry the unadorned speaking voice and movement can present a beautiful contrast to the melodic/rhythmic A section.

I hope that these ideas inspire you to look at the smaller gems by Orff and/or Keetman for use in your classroom. I hope that you might use these pieces and processes in your classroom and discover what children might create. But more than that, I hope the models move you to mine for more musical gems to co-create with your students. They may inspire you and the children to create works of beauty and power you have yet to imagine!

Resources:

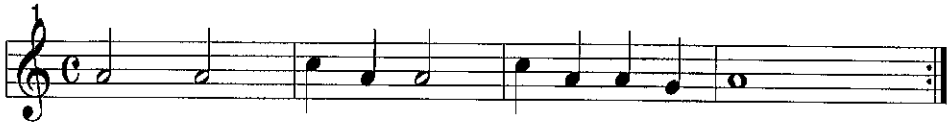
Music for Children, Volume I, Murray Edition. Carl Orff and Gunild Keetman. Schott Edition 4865

Rhythmische Ubung. Gunild Keetman. Schott Edition 6359

Spirit Walker. Nancy Wood. A Doubleday Book for Young Readers. ISBN # 0-385-30927-9

Roger Sams currently teaches music to grades 4, 5 and 6 at Hathaway Brown School in Shaker Heights, Ohio. He serves on the Orff Schulwerk Levels Teacher Training faculties at The University of St. Thomas, Cleveland State University and The University of Montana.

Figure 1



"Corn Song" - excerpt. From *Hands on Recorder* by Gerald and Sonya Burakoff Published 1995 by Sweet Pipes. Used by permission.

Creating a Partnership with the Volumes of *Music for Children*

By Donna Massello-Chiacos

Twenty-two years ago I traveled in Germany and by chance attended a festival near Bremen at a school that had an Orff Schulwerk program. As I listened to the enchanting sounds of the instruments and the children's beautiful voices I became eager to learn more about Orff Schulwerk. Once back in the U.S., I found the first volume of Music For Children in a Renaissance music store. As I opened the book and read Orff's first sentence: "*Music for Children* has grown out of work with children," a natural affinity developed. I was fascinated by an approach to music education that grew out of the child's world of rhymes and song, used the body as an instrument, and sounded so beautiful.

When I turned the page to "Tinker, Tailor" a slight panic began to creep in. Could my kindergarten students play those xylophone parts correctly and actually keep singing? My heart sank a bit more when I saw "Tommy's Fallen in the Pond" and might get a thrashing. It seemed with modern parenting that Tommy would get kisses and hugs, extra dessert and hot tea so he wouldn't catch a cold from falling in the pond. When I saw the orchestrations for "O Lady Mary Ann" and "Old Angus Mc Tavish" I gave up and closed the book. I was certain my young students could never perform such complicated pieces. A few days later I went back and bought the book anyway.

It took time and training in Orff-Schulwerk—time with the music of Carl Orff and Gunild Keetman—for me to rely on the volumes as a steady resource. Now they are my lifelines to the source of the Schulwerk, a source of inspiration and possibilities ... a source that is endless, like a spring. However, to use this source effectively we must participate as partners in the process of music making and teaching by cultivating our ability to make musical and pedagogical choices. For example, we can choose to teach a piece as it is written, not teach the piece at all, arrange the piece for our particular teaching situation, use it as a germ idea, or as a model for original composition. I would like to share a few ideas for using the volumes that have grown out of working with the children in my classroom.

One of the challenges I enjoy is re-arranging orchestrations for my students, not because they need improving, but to find ways to use the material successfully and practically. My first priority is to maintain the musical integrity and style of the original piece while taking into account the number of students, their musical abilities, available instruments, and the balance between vocal and instrumental parts. My first "re-arrangement" is one of my students' favorite pieces "My Little Pony," Volume I, p.14.

In the original arrangement we immediately faced some decisions. The introduction presented several musical ideas: a melodic ostinato with moving thirds in the alto xylophone, a steady eighth-note rhythm for the sleigh bells, and a counter melody using a repeated 'c' in the alto glockenspiel in m. 5-6. Then the alto glockenspiel part changed in measures 7 and 8. At the beginning of the vocal part in measure 10, the repeated 'c' in the alto glockenspiel presented a problem of balance. After analyzing the elemental characteristics, I tried to incorporate them in a new arrangement that students could learn readily.

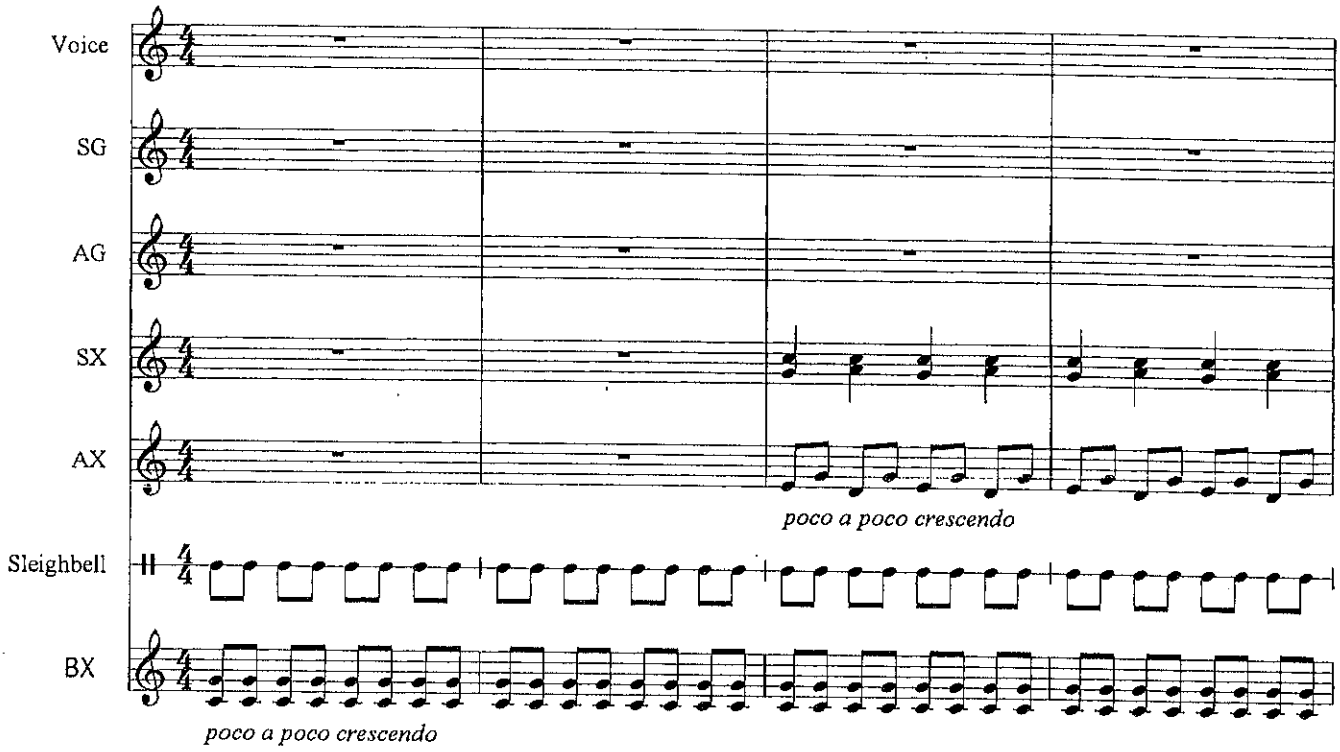
This arrangement (example 1) maintains the steady eighth notes in sleigh bells and adds an eighth-note drone on bass xylophone. The BX maintains the rhythmic movement and supports the voice without sounding in the same range. (Students learned the alto xylophone ostinato earlier in the year, and were delighted to play it in a new piece.) The soprano xylophone takes over the rhythm and basic harmonic function of the original alto xylophone part with the repetition of 'c'. The glockenspiel parts were born from Orff's original alto glockenspiel part in measures 7 and 8. I divided the melody between alto and soprano glockenspiel for two reasons: because students played it more successfully as a shared part, and because it characterizes a musical call and response between "mother horse" and "pony." As Orff suggests in the musical instructions and notes on page 139, we observe a steady crescendo in the introduction and decrescendo in the finale.

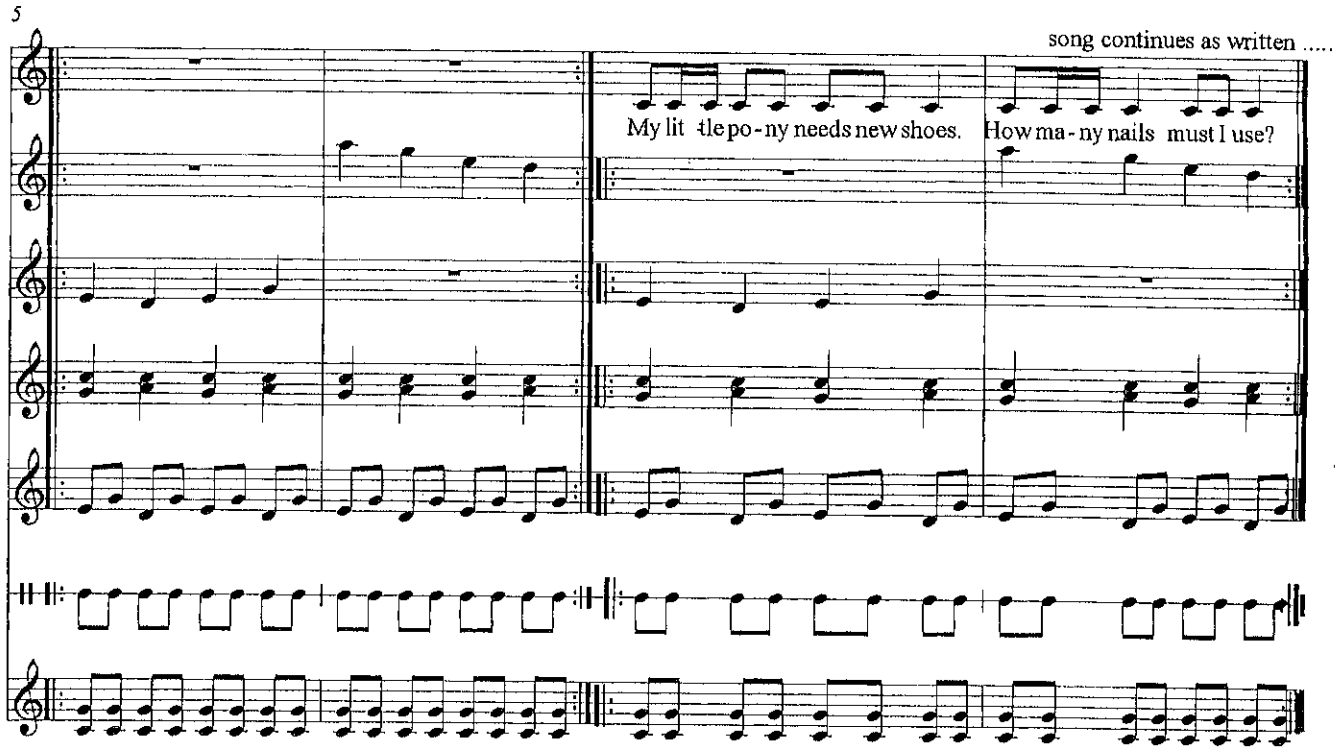
The rhyme "Shoe the Little Horse" (I, p.18) is a natural partner and can be used to create an "Equestrian Rondo". Another is the body percussion accompaniment to "My Little Pony" (p. 72). For my younger classes I adapt the body percussion piece by practicing the four main rhythmic ideas (example 2). First students practice the body percussion patterns, then transfer the rhythms to paper cups. Holding the cup upside down in one hand, students tap the floor with the rim of the cup for the patschen or stamping parts, and tap the bottom of the cup with the fingertips of the other hand to play the clapping part. The first arrangement of "My Little Pony," serves as the 'A' section, and recitation of "Shoe the Little Horse" with the four body percussion patterns becomes the 'B' section. The 'C' section consists of the song and paper cup rhythms.

Example 1

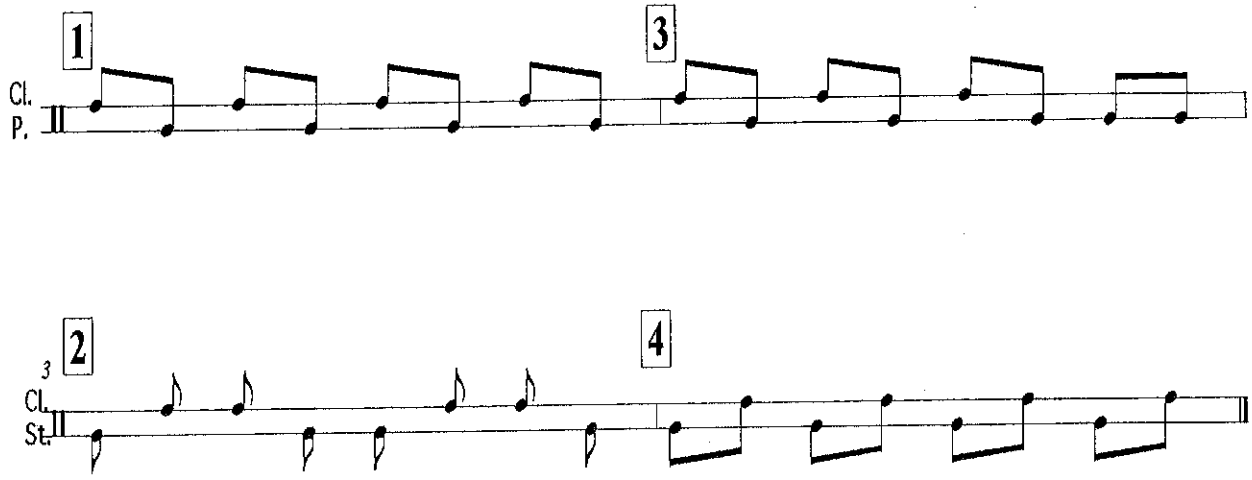
My Little Pony

Arr. D. Massello-Chiacos





Example 2



SILV'RY MOON

Sailing away with the silv'ry moon to guide me,
Sailing away in the night, (imagine it now) ...
Sailing away with the silv'ry moon to guide me,
Sailing away in the night, look!

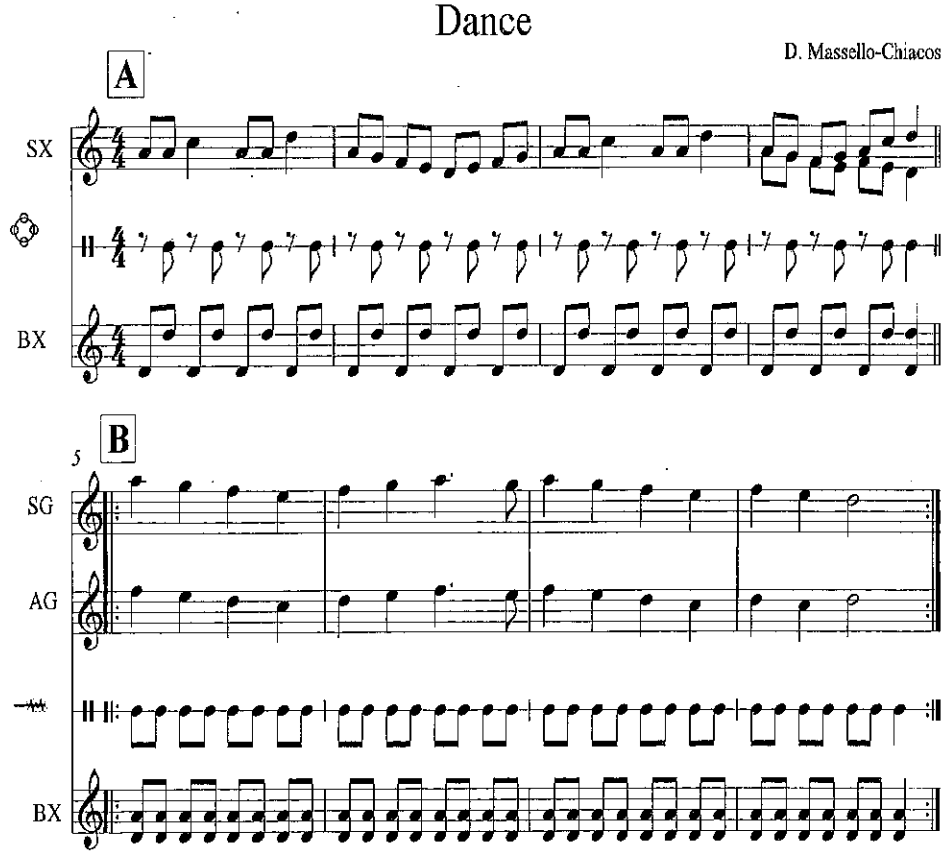
Starlight opens the sky,
And moonbeams will carry us away as we glide on,
Yes, and moonbeams will carry us away
As we glide on.

"Silv'ry Moon" developed out of Body Percussion Piece #5 (I, page 65). It is an example of working with a piece in the volumes as a germ idea. I wrote the text to facilitate teaching the rhythm of the solo clapping line. After a few sessions of working with the text and clapping rhythm, I noticed that the children's voices lilted and began to take certain shapes around the phrases. Their voices fell into a general melodic contour that I worked with at home to develop into a melody...which in turn called for an instrumental accompaniment. I gave myself the assignment of composing the accompaniment from the rhythm and timbre of the body percussion ostinato in the first section of #5. As a result, the BM part corresponds with the stamping, SM includes the patschen and clapping parts, and SG reflects the snapping part.

One of the gifts of elemental music is the opportunity to appreciate and recognize the basic, simple elements that work together to create a whole. When students train in an elemental approach, they can over time learn complex pieces by mastering the basic motives and elements, analyzing how they make up the larger structure, and practicing accordingly. Students love working and playing the instrumental pieces from all of the volumes, but my 4th-6th graders especially enjoyed Gunild Keetman's pieces from Volume IV: "Short Pieces For Barred Percussion Instruments" (p 5-6), "Vivo" from "Two Pieces" (p. 32), "Dance" (p. 68), and "Dance" (p. 102). As we learned the pieces we discussed and analyzed melodic elements, (intervals, melodic shapes, direction) rhythmic motives and patterns, tonality, etc. One day we made a list of our favorite elements of "Vivo" and "Dance" (p. 68). It looked something like this:

- Same rhythmic motive with shifted emphasis:

Example 3

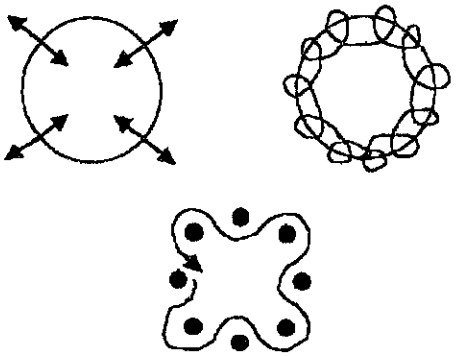


"Vivo" =

"Dance" =

- Primarily stepwise melody in both pieces
- Second phrase of "Vivo" has intervals of descending 2nd, descending 4th
- Aeolian mode (natural minor)
- Dorian mode in second phrase of "Dance"
- Broken octave accompaniment in "Vivo;" blocked octaves with fifth in "Dance"
- Unpitched percussion part

I contemplated this list and decided to write an original piece for my students using many of these elements. "Dance" (example 3) is the result of this exercise. Students performed the piece and choreographed a dance that included body percussion and floor patterns of



lines and circles. The next step, of course, is for students to compose their own pieces, and I hope to share those with you someday.

In addition to the wealth of beautiful pieces for voice, recorders, body percussion, unpitched and pitched percussion instruments, the volumes can help us stay "tuned up" as musicians. It's fun to review the exercises for rhythmic imitation, continue learning new body percussion pieces, singing and playing canons, and actually completing some of the "melodies to be completed." The sample ostinati and drones come in handy when we need some variety and new ideas in class ensembles.

There are precious jewels and endless possibilities within the covers of *Music For Children*. As time passes and styles of music and movement continue to evolve, the volumes remain as an important connection to the sources: Carl Orff and Gunild Keetman, - and their vision for our children.

Donna Massello-Chiacos created the music program at the Montessori Center School in Santa Barbara, where she taught for eleven years. She facilitates workshops for teachers at the Graduate School of Education at the Universtiy of California, Santa Barbara, and currently teaches in the Santa Barbara Public Schools through the Children's Creative Project.

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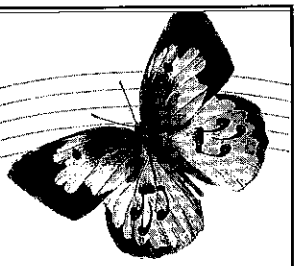

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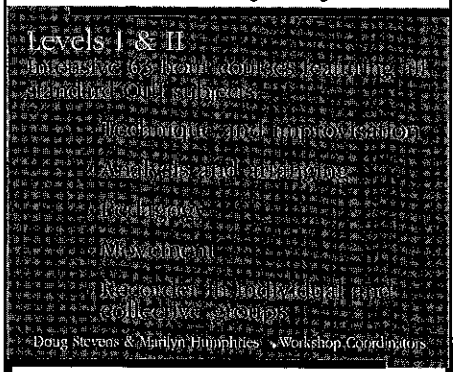

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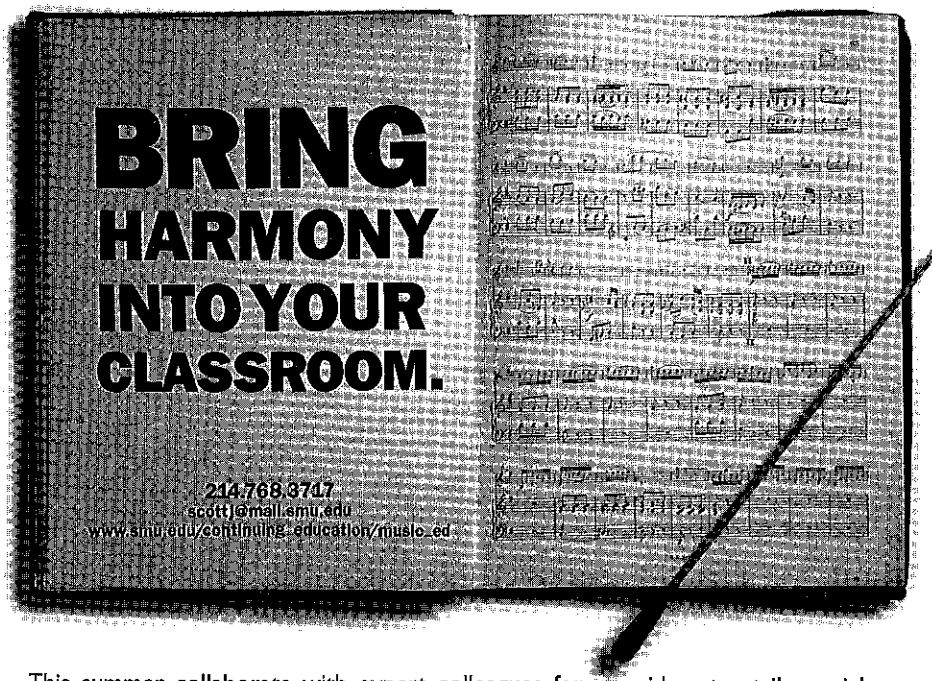

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Teaching Music to Children in Times of Crisis

Amy C. Beegle and Patricia Shehan Campbell

The Voices of Children

My heart racing,
Tears in my eyes,
Sirens yelling in my ear,
I felt it.
Fear in me,
Friends in my arms,
More tears from each of us coming,
I knew it.
I1m shaking,
I hear nothing, my world got shut down,
I saw it.
Sadness came a hold of us,
Terrified was I,
But good things will blossom out of this,
I know it.

-Sapier Jamie Behr, Grade 5, New York[1]

In our country nobody grows old
Because everyone is dying.
How long must this be?
My heart is full of blood.
Even if I will be hanged
I will keep writing my poems
And colour the pages with my words.

Afghan child[2]

As music educators, we hear the voices of our students each day. What are they saying about what is happening in America and around the world? How are we responding? Following the terrorist attacks in New York, Washington D.C., and Pennsylvania on September 11, 2001, music teachers were immediately faced with the challenges of curricular decision-making that continue to raise issues of repertoire and the need for contextualization and curricular integration. Months later, the aftershocks and feelings of ever-present danger continue to create tensions and confusion for children and their teachers, and stimulate the need for clear thinking on the ramifications of every song selected for lessons and programs. During these difficult times, music teachers respond in their classrooms as citizens of the United States as well as members of the global community.

Music Education in War and Peace

In times of war, when fear, suspicion, and confusion are present in the lives of adults and children, we have seen music come sparkling through. It has earned its own reputation as a calming, stabilizing, restorative phenomenon, and we turn to music to tame tensions and to raise spirits.

What does history tell us about how music educators respond to conflict and war? Some historical research describes developments in the organization of music education at the international level. McCarthy[3] claimed that "The single most influential factor in developing and shaping the course of international music education was reaction by the international community to the two World Wars." She described the use of music education in 1939 to develop mutual understanding by peoples of North, Central, and South America across the waters from the European front, who looked for ways to bond together during a time of crisis. The years following WWII were made fertile for the developing internationalism within music organizations through the sharing of music across the nations.

Kim[4] discussed the influences of both World Wars, the so-called "red scare," the civil rights movements, and other conflict-related historical events on the development of American music education programs. After 1945, postwar initiatives and the "red scare" prompted the emergence of folk, pop, and jazz idioms in American music education. By the 1960's these styles were recognized as viable art forms. The civil rights movement called for desegregation, which changed school populations, and African American music eventually became a part of American music curricula. Following the launch of Sputnik in 1957, many American music programs were rejuvenated because of increased federal government spending on education.

The World Wars also affected Carl Orff (1895-1982) and the Schulwerk development. Orff had to leave a position as musical director at a theater in Munich to serve in the army from 1917-1918. Warner[5] wrote, "He returned from it a different person to a different world." In 1924, Dorothee Gunther and Carl Orff founded the Guntherschule to teach gymnastics, dance, and elemental music to young adults. Gunild Keetman's arrival at the school brought gradual development of her explorations and compositions on xylophones and recorders for ensemble performance and improvisation. In 1944, political pressure forced the closure of the Guntherschule, and bombing later destroyed the building. After working with children for radio programs, Orff and Keetman wrote the five volumes, Music for Children between 1950 and 1954. The rest, as the saying goes, is history, including the international embrace by teachers of the ideals of the Schulwerk. In times of relative peace and prosperity, children have been guided to celebrate their world through poetry, song, movement, and instrumental performance.

Orff Teachers in the Aftermath of Tragedy

In an attempt to examine music teachers' personal and school-mandated efforts towards curricular revision and to determine how teachers were coping and helping children to cope during difficult times, surveys were distributed within

the month after the September 11th tragedy to 47 teachers at an Orff mini-conference. The surveys included three main questions: 1) What changes have you made to your lesson plans or performance plans as a result of the events of September 11? 2) Why have you decided to make these curricular changes? 3) How have you encouraged students to express their understanding of the events through musical means?

Seventy four percent of the responding teachers said they made curricular or program changes as a result of the events of September 11. Fifteen teachers (32%) said they increased time for discussion of student reactions to the news. Among the subjects open for increased discussion in music rooms were history, patriotism, freedom, veterans, dignity, honor, respect, tolerance for other cultures, war, hatred, "the way it makes us feel to sing about our country," the messages of and reasons for writing many of the patriotic and peace songs, feelings related to September 11, school and personal safety, and the question "Does it make sense to hit back?" Fourteen teachers (30%) said they increased emphasis on how music has been used to respond to the events, some by discussing the music sung at baseball games, others by talking about "the effect of music on raising our spirits in hard times and/or enhancing our joy in good times."

Sixty-two percent of the teachers surveyed are increasing emphasis on American patriotic music, with "The Star Spangled Banner," "God Bless America," "America the Beautiful," and "America" named most frequently. One included this comment: "I am not increasingly teaching patriotic songs because I do not want to promote radical patriotism, 'holier than thou' or 'We are better than them' attitude."

Just six teachers (13%) claimed to be increasing an emphasis on Middle Eastern music. One teacher wrote, "Sometimes diversity is emphasized so much we forget we are all Americans living in this country willfully. I think it is important for children to feel confident that Americans unite in times of trouble. I think music is a strong voice for nationalism." Several other teachers

continued on page 40 . . .

expressed a desire for more Middle Eastern or multicultural resources.

A peace-related theme became apparent in several teachers' responses, including a winter holiday program whose theme was changed to "Peace on Earth." One teacher said that while driving to school on September 11, she composed a song called "Peace" for all her students to sing. She also included the song, "Spin, Spider, Spin" to promote empathy and respect for each other's homes. Another teacher told of how her students created "bells" to be played for the national minute of silence by playing tone clusters on the instruments at her elementary school. She noted that several young students asked if angels made the sounds because they could not see the musicians who surrounded the school or played in the halls.

Reasons for making curricular changes were varied, including requests from colleagues, administrators, and parents. Other explanations included: "Many of our students will have parents deploying on military missions. It is important for them to feel united and proud of the service their parents give to our nation;" "It is a great 'teachable moment' in history;" "(our purpose is) to provide an emotional release without direct discussion of a fearful subject;" "(I want) to connect and expose students to other cultures including the diverse cultures represented in our school;" "I feel they need guidance as to why not to act in anger, and what psychologically doesn't work about using violence to solve problems," and "I feel strongly about what has happened, and I feel the need to help my students."

In response to our survey's third question - encouraging students to express their understanding of the events through musical means - only one teacher answered by writing, "real things to do as they participate in or witness patriotic rallies, events, tragedies." Perhaps at the time of the survey, these teachers had not had ample time to develop lessons in which students could demonstrate their understanding through music.

Restoring Hope Through Music

In addition to the inspirational American music that unites us, there is music that can illuminate the assortment of heritages that comprise the American people. Music of Arab-Americans, people of the Middle East, Jewish-Americans, and other Americans who trace their parentage to the Middle East and North Africa, is available for those who seek it. Songs like "Tafta Hindi," (Saudi Arabia and Egypt) "Ala Delona," (Saudi Arabia) "Lama Bada Yatathanna," (Syria and Egypt) "Yeysh Lanu Tayish" (Israel) come to mind as suitable for singing with children, and for which there are associated games, dances, and rhythmic accompaniments. Songs whose texts seem to say, "We are like you, songful, playful, full of the joy of living," speak to values and sentiments shared across many cultures and to the human need for musical and artistic expression. Listening selections from cultural centers such as Baghdad (Iraq), Cairo (Egypt), Damascus (Syria), Jerusalem (Israel and Palestine), and Teheran (Iran) are evidence of ancient histories of sophisticated musical practices that continue today. Their melodic and rhythmic modes, played on fiddles, lutes, flutes, and percussive instruments, reflect the complexities of people whose own histories are long and deeply woven into customs of celebration, mourning, and life events from birth to death. While it takes a lifetime to know these musical systems and practices deeply, a few tastes of the traditions of the Middle East can be enriching to children.

Music may also be the entry point to a growing understanding of the musicians, listeners, and even the entire population of a culture. Given the precarious nature of this period, teachers of every subject, at every level, want to alleviate student fears of those who may appear "different." Mandates from the president on down, including strong positive comments from state superintendents, steer adults and children from insults and hate speech, and suggest strategies for thoughtful consideration of all members of the American community. Efforts to prevent anti-Arab and anti-Muslim expressions include making connections to articulate people of these populations, so that students can have personal experiences to help them understand that regardless of cultural differences, people share many similarities. Such understanding can develop through sharing together the stories, poetry, songs, and dances of other cultures, whose beauty of form and expression may be appreciated more deeply after personal experience.

Following the September 11 tragedy, music's power to help us grieve, and to heal, inspire and unify was brought to our attention by news people, religious leaders, and athletes and their fans. As we enter a new and dangerous era, music teachers are finding ways to guide children to appreciate the beauty of diversity, to respect people whose lives may appear different from their own, and to keep open the channels of information about people and their cultural values.

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Englewood Cliffs: Prentice Hall, Inc.

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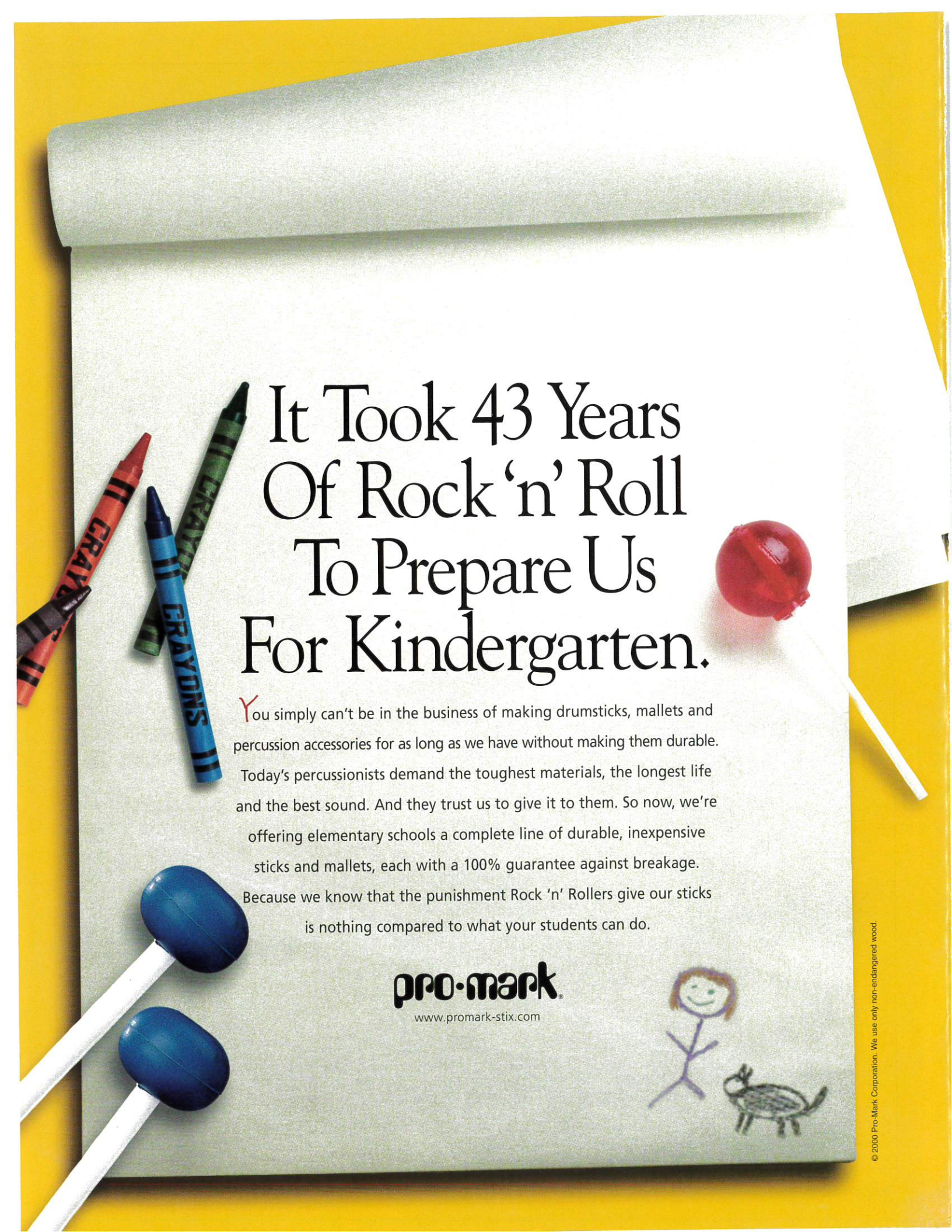
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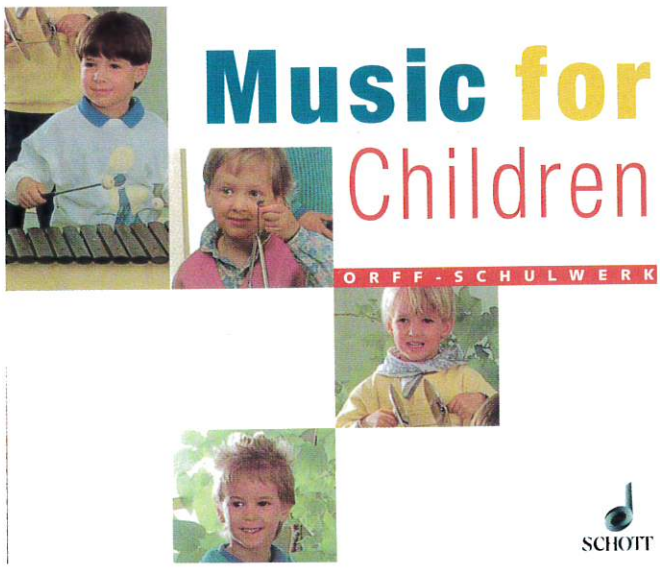

ORFF SCHULWERK: Music For Children (CD collection)

Schott and Co. Ltd.

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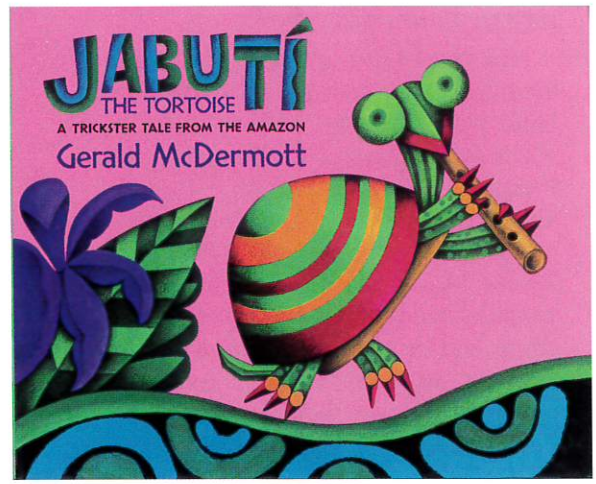
Many experienced teachers of the Schulwerk still remember (and perhaps still use and enjoy) the original Musica Poetica/Harmonia Mundi recordings, Music For Children - with texts sung in German. With Schott's newly released triple-CD compilation, American Orff Schulwerk teachers reap the double benefit of a CD format and English texts. One can only hope that recordings in other languages are yet to come.

The majority of the tracks comprise selections from Margaret Murray's five-volume English edition of Music For Children by Carl Orff and Gunild Keetman (published between 1958-1966). Additionally, one hears many supplemental pieces, including a few songs from North America (e.g., Poor Wayfaring Stranger, in La-Pentatonic mode). Even though this collection does not provide new recordings of the old standards, it is well worth owning and sharing with students. It is worth noting that the instrumental ensemble was conducted by Carl Orff and Herman Regner. Although the instrumentalists were professional musicians (the liner notes state that professional musicians were used for "practical reasons"), children's speaking and singing voices abound. In addition to the expected timbres of recorders, pitched and un-pitched percussion that provide the essential sound of the instrumental ensemble, one also hears water glasses, guitar, cello, double bass, sordun, crumhorn, trumpet, trombone, viol, viola da gamba, harpsichord and spinet.

In this quote from the liner notes, the listener is reminded that " ...as with the examples in the volumes, the songs and pieces on these CDs should not be considered as parts of a blueprint to be meticulously followed in every detail, but rather thought of as outline sketches that can be varied, modified, or extended as the situation demands. Those who compare the CDs and the volumes will indeed find that many of the pieces have been changed." Indeed! How wonderful to have these recordings - demonstrating through exquisite performances the spirit in which Orff and Keetman (and Margaret Murray!) created and composed - providing such beautiful examples of how the pieces can and should be changed.

In addition to an overview of the elemental style and goals of the Schulwerk, the liner notes also provide succinct comments about each track, including volume and page numbers, composer/arranger, pedagogical emphases, and geographical sources. The carefully articulated British accents on some tracks might not be immediately accessible to many students in the United States, but the overall power and beauty of this new release make it one to be enjoyed and studied by all Orff Schulwerk teachers who want to increase their understanding of the Schulwerk and of the primary sources from which flowed the inspiration for decades of creativity.

- Rick Layton



"JABUTI THE TORTOISE, a Trickster Tale from the Amazon," written and illustrated by Gerald McDermott.

Harcourt, Inc., 2001.

Gerald McDermott has been very successful in adapting age-old myths for elementary children and bringing the tales to life with colorful, captivating illustrations. His latest, "Jabuti the Tortoise," will delight primary children,

continued on page 44 . . .

preschool through approximately age eight, with its simple language and brilliant art work. Young readers immediately focus upon bright animal characters in a color-luscious rain forest with a neon pink background. Word and color unite to tell this tale in a most appealing way.

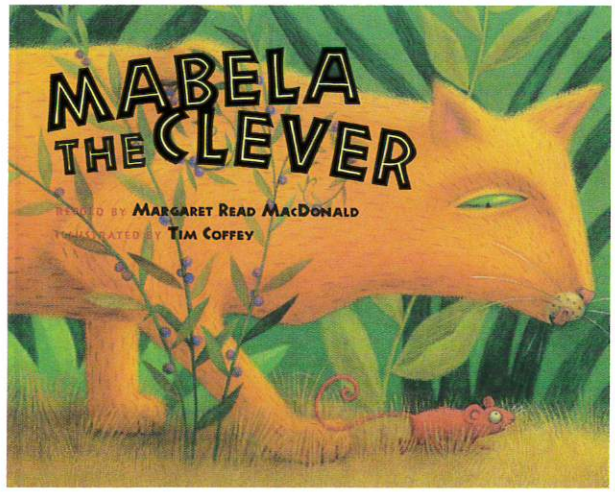
This wonderful tale comes from the oral traditions of Amazon tribes; some scholars think this story may have migrated from West Africa to Brazil. Jabuti (pronounced zha-boo-CHEE) is a tortoise with a multicolored shell who loves to play his flute in his rain forest home. He tricks the jaguar, lizard, and tapir into performing silly pranks. The birds of the air, however, love his flute music and sing whenever he plays.

Enter the big black Vulture with no singing voice at all. He is jealous of Jabuti and begins to plot ways to fool the turtle and then have him for dinner. When all the colorful birds are invited by the King of Heaven to sing to him, Jabuti accepts the Vulture's offer to give him a ride up to heaven so he can play his flute for the King. But, the Vulture turns upside down on purpose; Jabuti falls down hard and his shell breaks into many pieces.

The King of Heaven suspects foul play when the Vulture does not drop off the turtle. When asked, the Vulture does not tell the King of Heaven what happened. Instead, he hides his head under his wing. The King then sends many birds down to the rain forest to look for Jabuti. The Toucan, Macaw, and Hummingbird find Jabuti and repair his broken shell. For their efforts, each receives colorful accents on their bills and feathers which are seen even today. Vulture stays black and still can't sing. Jabuti, wide-eyed and perhaps a bit wiser, plays his sweet flute music again in his rain forest home.

If you are looking for an appealing tale for primary children that can evolve into a drama using elemental music and movement, then do consider "Jabuti the Tortoise." If a rain forest set can be created for this play, that is well and good; however, the strength of this tale lies in its animal characters and simple plot. Let Jabuti and his rain forest friends into your music room...they will sing, play, and move in an imaginative celebration of many tones and colors. And. . . the good guy wins after all!

-Veronika Schultz



"MABELA THE CLEVER"
Retold by Margaret Read McDonald.

Albert Whitman and Company, Morton Grove, Illinois, 2001.

"Mabela the Clever" is an adaptation of a folktale of the Limba people in Sierra Leone, Africa, which first appeared in print in 1967 as "The Clever Cat." This new version contains a marching game that will appeal to preschool through first or second grade children.

The Limba people say, "Our heart's memory is our book." This cautionary tale comes from a long history of oral tradition used by the Limba to pass on tribal wisdom and morals to their children. Students will be engaged by the clever plan the cat used to try to outwit a group of mice.

Though the other mice were mostly foolish, Mabela was carefully taught by her father to "LISTEN, LOOK AROUND, and PAY ATTENTION to what you are saying." And, if she had to run - RUN FAST! These lessons proved invaluable when the yellow cat came to the mouse village.

The mice were elated when the Cat invited them to join the secret Cat Society, so it wasn't surprising that when Monday rolled around all the mice were present for the secret ceremony. After lining the mice up and assigning the smallest mouse, Mabela, to the front, the Cat taught them all a marching song:

"When we are marching,
We never look back!
The Cat is at the end,
Fo feng! Fo Feng!"

At the end of the long line came...the cat!

Away they marched, deep into the forest. Each time the mice shouted "Fo feng," the cat grabbed a mouse by the tail and put it in a sack on his back. Remembering her father's advice, Mabela LISTENED and noticed that the singing grew more and more quiet. Then she turned to LOOK AROUND. When she PAID ATTENTION to the words of the song, she realized that no other mice had been watching the Cat - and that she was the last one!

Quickly, Mabela RAN FAST through the thick brush, with the cat following close behind. When the cat was trapped in a cluster of thorns, all the mice in the sack escaped.This is how Mabela lived to tell the story to her children and grandchildren.

In her introduction, Margaret McDonald, the author of this retelling, suggests a possible tune for the marching song. However, teachers are invited to invent their own version, as well. The story lends itself to gentle accompaniment on thumb piano or authentic Mbira, with possibilities for light percussion from drums and rattles. Because the tale is brief, it can easily be done in one class period and repeated as the children wish. For young children, the conflict between the cat and the mice is a winning combination!

– Veronika Schultz

Remembering Nancy Ferguson

By Mary Shamrock, Konnie Saliba, Carol King, Shirley McRae, and Vivian Murray.

Editor's note: When I invited our five authors to write about Nancy Ferguson, they responded with enthusiasm, even though the necessarily early deadline gave them little time. Orff Schulwerk fosters friendships that are deep and lasting, as their memories of Nancy Ferguson testify.

Nancy Ferguson accepting her Distinguished Service Award at Overture 2000, Rochester, NY.

My friendship with Nancy began at the University of Toronto in 1970 and '71 when for three weeks - not two - we studied for Levels II and III.

Nancy...these images spring into mind: bubbly, fun loving, pretty as they come, down to earth, sensitive, cooperative, a real team player, workaholic, committed to music education and to her family. We knew Nancy as one of our most capable, valued and beloved Orff teachers. But she had another life as a talented and accomplished jazz singer. At Nancy's memorial service a video was played of her singing "Little Boy Blue" at her daughter Shari's wedding. The response was a standing ovation.

She was born Nancy Parsons in 1933 in Somerville, Tennessee, the younger of two daughters. She graduated from high school a year early so she could go to college with her sister, Millie, to Murray State in Kentucky where she majored in Music Education with a voice emphasis. Nancy was a "star" on campus, playing a major role in many groups and organizations. In 1954 she got her first job, teaching elementary music in Tampa, Florida.

In 1956 Nancy married Tom Ferguson, an accomplished jazz keyboard musician. They went on the road with the Hit Parade, performing with major names of the time—the Clyde McCoy Band, Pat Boone, the Mills Brothers, and others. Tom took a position at Memphis State in 1961 and Nancy became a mom - to daughters Shari in 1961 and Terry in 1963. She taught voice and piano at home, and in her children's preschool in exchange for tuition. Nancy kept singing - she and Tom performed regularly in the most noteworthy Memphis jazz clubs.

With her children in school, Nancy resumed teaching. She and Konnie Koonce (Saliba) worked together at Snowden Elementary in Memphis. They wrote a grant establishing Orff Schulwerk as the core music pedagogy in all Memphis elementary schools - a first in the nation! During the early 70's Nancy completed her Levels training in Toronto, moved to the Memphis Board of Education Office as music supervisor, and finished her Master's Degree in Music Education at Memphis State. Her contributions to the profession proliferated: president of Tennessee Music Educators, president of AOSA, and instructor for countless Orff workshops and summer courses. In every case she remained "Nancy," carrying the banner for music education and always remaining a warm, compassionate human being.

A major move in 1987 took Nancy to the Music Education faculty at the University of Arizona in Tucson. Along with her academic work, she was instrumental in developing the Southern Arizona Orff Chapter and the Phoenix All-City Orff Festival - an echo of her Memphis years. Soon she became a member of the author team for Macmillan Company, publishers of elementary music education textbooks. For the rest of her too-short life she enjoyed the proximity, support, and accomplishments of her daughters, both outstanding music teachers - Shari in Phoenix and Terry in Las Vegas - and her five grandchildren.

The energy continued. In summer 2000 she collaborated with Shari in founding a preschool: Music for Early Childhood—the Orff approach for children 18 months to five years. She continued to enjoy teaching children herself, even after the seriousness of her illness took its toll. Her last participation in children's class instruction took place one week before her death. The school continues to flourish, a testimony to her spirit and dedication.

I miss her...we miss her...we're so grateful we had her with us.

-Mary Shamrock

In the fall of 1968, I had just arrived in Memphis hoping to teach in a high school choral program. Though no teaching positions were available, I was asked if I thought I could help write a grant for the Memphis City Schools to begin an elementary music program. My partner in this endeavor was to be Nancy Ferguson - and neither of us had taught music to young children.

We were told to apply for a Title III from the federal government for a music program, which would be "exemplary" and "innovative." After reading about Orff Schulwerk and deciding that it fit those criteria, we dove into the task of writing. Thus began a three-year project that became the foundation of the Orff program in the Memphis City Schools.

Orff Schulwerk training was unavailable in the United States in 1969, but one elementary school in Rochester, New York was using Orff in the classroom. We flew to Rochester with our music supervisor to see the program in action. Afterward, we were so excited discussing plans for the future in Memphis that we missed our plane! The next summer Nancy and I traveled to Toronto to take our first Orff course with Doreen Hall. There we were introduced to Jos Wuytack, whom we immediately invited to come to Memphis to teach a course in the summer of 1971 as part of the title project. That class began the summer Orff training courses of which for many years Nancy was an integral part.

To forestall what we feared we would lose when the three-year project reached its conclusion, we presented more than one hundred demonstrations for parents, PTA's and school administrators. The success of those presentations enabled the program to expand to twelve schools, and eventually to every school in the system.

One of the most unselfish people I ever knew, Nancy always did more than her share. I am grateful I had a week to spend with her in June 2001 when I taught one week of Level III in her stead. She was ill then, but her greater concern was that I had everything I needed.

Nancy will be missed. She had the gift to inspire teachers to be better than they thought they could be. She left her legacy in the programs she helped develop and the knowledge and skills she shared with those fortunate enough to work with her.

-Konnie Saliba

Nancy led by example.

She demonstrated creative activities and exemplary teaching process at in-service sessions for the Memphis City Schools Orff Music Program, for state music conferences and Orff chapters around the country. When Nancy noticed how few sessions were available for elementary music teachers at our state music conferences, she ran for president of the Tennessee Music Educators National Conference and rectified the problem. Whenever elementary music was put on the budget chopping block, she mobilized a parent support group to speak at school board meetings. Collaborating with Konnie Saliba to establish the Orff certification program at the University of Memphis, Nancy worked to ensure that training was available locally and then taught in that program until she moved to Arizona. She helped establish the Memphis Chapter of AOSA in the early 1970's and later went on to serve as president of the national organization.

Nancy was a visionary.

As the first student teacher in the experimental, federally funded elementary music project in the Memphis City Schools, I was blessed to be under Nancy's "wing" from the beginning of my teaching career. I didn't understand until much later what remarkable vision and leadership she and Konnie Saliba had shown by searching for innovative ideas and then writing proposals to fund them. Because of their work, our system now has 130 elementary music specialists and an Orff-based curriculum that has impacted thousands of students over the last thirty years. Readers who attended the 1996 Conference Opening Concert saw proof of her legacy to the children of Memphis.

Many of us called Nancy "Mom" — with good reason.

Her style of supervision was nurturing and supportive. She had high expectations for us and we knew what she expected, whether we were developing and sharing lessons with each other or attending every Saturday workshop. (During my student teaching, Nancy came to observe me and told me to go to the AOSA Conference in Cincinnati in 1970 - and I did. It was a life-changing experience for me, and I have Nancy to thank for it.) Like a good parent, she supported us, even when that support put her in the line of fire with a principal or administrator.

One of the most remarkable things about Nancy was her ability to sense teacher potential. Whenever she thought one of her teachers ready, she encouraged him/her to present workshops and do Orff "missionary work." Without her assurance that I was up to the challenge, I am certain I would never have had the courage to present my first session in Minneapolis in1973. She lived by the axiom that great teachers are measured by the success of their students - success for which she never took credit. Just before the Cincinnati conference, I told her my students were performing there and she responded like a proud parent.

Nancy knew what the Orff approach could give to children and devoted so much of her love, time, and energy to it. I am grateful to have had her as a mentor and friend.

- Carol King

My association with Nancy

began in 1968, immediately I finished two master's degrees and a year of teaching piano at the University of Memphis. I became interested in the new Title III pilot Orff program introduced into the schools by Nancy and Konnie Saliba, and I eventually joined the Memphis Project. What began in seven schools as an innovative program launched by these two visionary people became a model for communities around the country.

From that time on, Nancy's influence over the Memphis program was profound. Not only did she personally train many of the teachers, but she worked lovingly for many years as supervisor of the growing program, now represented in virtually every elementary school in the city. Her interest in superior instruction was paramount, and her teachers knew she would work tirelessly in their behalf. Her evaluations were tempered with kindness and concern.

I joined Nancy in teaching Level I at the University of Memphis in 1977, and for many years we each taught a separate section. When we divided the students, Nancy requested that she teach the local students in order to get to know potential teachers for the Memphis schools, a choice I thought was not only wise but a demonstration of her personal interest and commitment.

As the Orff movement grew around the country, Nancy remained an active and popular influence in teacher training.

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She worked tirelessly and cheerfully in good times and bad to keep the program alive in Memphis and through teacher training, throughout the nation. Her years at the University of Arizona attest to her broader vision. Through it all, Nancy exhibited optimism and good humor, even when faced with the harsh realities of promoting music education in a disinterested society. For this we all are indebted to her.

As for me - it's this simple: Nancy changed my life. My personal career is grounded in the philosophy and strategies of Orff Schulwerk. This would never have happened had she not entered my life at that particular time, when I was restless and eager to find an interesting way to combine my interests in music education, children, and composition. She brought me into contact with great pedagogues, such as Jos Wuytack, from whom I learned everything I value about orchestration in the elemental manner. Nancy also brought her own style to the evolving Orff "repertoire," namely jazz.

I'm grateful to Nancy for her abiding contribution to my life. I'm also glad I told her this myself not so long ago.

- *Shirley McRae*

When I think of Nancy, certain words spring to mind: welcoming, gracious, generous, dedicated, knowledgeable, caring, supportive, and wise, characteristics that were evident the first time I met her in 1978. Within minutes she reassured me she could and would help me through the administrative maze of applying for a teaching position in Tennessee. Before I was even hired, she looked out for me.

I soon discovered that she was a master teacher and an extraordinary music supervisor. She knew when to step in, when to let us learn by doing, and when to send us to observe another experienced teacher. She gave us opportunities to succeed, and rejoiced in our successes. How honored (and terrified!) I was when she advised me to present my first out-of-town workshop!

In that first meeting we discovered another shared passion: jazz. Many singers are protective of their gigs, but Nancy invited me to sit in with her trio and later asked me to sub for her when she was away. 23 years later, because she believed that Orff Schulwerk and jazz were a natural combination, she brought together the leaders of two organizations: AOSA and the International Association for Jazz Education. The Focus on Jazz segment of the Cincinnati conference was the result of Nancy's efforts and the enthusiastic support of Linda Ahlstedt, Carol Huffman, and Greg Carroll.

Nancy agreed to teach a Level II at Central Connecticut State University during the summer of 2001. A week before the course she called to say she had pneumonia and wasn't sure she could teach. However, out of concern that we might have to cancel the course, she did come, though it was obvious she was ill and tired easily. Construction near the music building made it necessary for us to walk from the dorm. Fortunately, I had a luggage carrier and each morning we strapped our book bags onto it. Despite my protests, Nancy insisted on helping me pull it "at least up the hills." With determination, she made it through the course and promised to see her doctor as soon as she got home.

When Nancy discovered she was gravely ill, she called - not just to tell me the news, but to apologize for not helping with the Focus on Jazz sessions scheduled for Cincinnati.

When her loss seems too much to bear, it helps me to remember that Nancy still lives in all of us who were touched by her directly or indirectly.

Nancy, we have benefited from your dedication to learning and teaching, your willingness to pursue what you believe in, your nurturing and generosity, and your gentle presence. Thank you for all you gave us.

- *Vivian Murray*

About our authors:

Mary Shamrock has been an Orff Schulwerk supporter, educator, and author for over 30 years. She served AOSA in many capacities—board member, national president and vice-president, twice as national conference chair and editor of the Orff Echo. Currently she is Associate Dean of Health and Human Development at California State University, Northridge, where she was for many years a music faculty member.

Konnie Saliba is a Professor of Music at The University of Memphis where she is both the director of the Master of Music in Orff Schulwerk and coordinator of the division of music education.

Carol King has been an Orff specialist in the Memphis City Schools for nearly 25 years. For nine years She taught recorder at the University of Memphis Orff certification program and has presented workshops all over the United States and Canada. She served on the author team for the McGraw-Hill music textbook series, Share the Music, and has published materials for recorder in the Orff-based classroom.

Shirley W. McRae is Professor Emerita at the University of Memphis and a consultant in Orff Schulwerk and children's choirs. She teaches Orff certification courses at various universities nationwide and is an author, composer, and arranger. Her choral works, for which she has won numerous awards, are widely performed, and she has also published ten books of Orff arrangements and two textbooks.

Vivian Murray teaches music at Berkshire Country Day School in Lenox, MA. She is an instructor for Orff Teacher Training courses, and is a past member of the AOSA National Board of Trustees. She was co-chair of the International Orff Schulwerk Symposium in Rochester, New York, and coordinated the Focus on Jazz sessions of the Cincinnati conference.

Pieces From the Volumes: Places in Our Hearts

By Gwen Hargrove

Tiptoe around, tiptoe around,

Until all the bubbles have popped.

Tiptoe around, tiptoe around,

Until all the bubbles have popped.

The bubble wand is waved; the bubbles ripen and fall to the ground. In a whispering voice, the children learn by echoing the simple words, and find the steady beat with quiet hands. While reciting the freshly learned words, we tiptoe around the bubbles, careful not to dictate their demise before it is their time to go. When the bubbles are gone, and the children's expectations nearing an end, I am able (in the gentle quiet) to share the beautiful melody which inspired the entire experience, and the children are ready to embrace it.

Stepping, clapping, stepping, clapping,

Stepping, clapping, all together.

Stepping, clapping, stepping, clapping,

Stepping, clapping. Now we stop!

The empty spaces on the floor invite a dynamic change. We do as the words suggest, and then discover the melody on which our mood is transported. When we stop, the wind chimes suggest a subsequent waving of the bubble wand, and our game begins again.

At yet another gathering time, we realize that same melody (so attached to our memory) on the barred instruments. In the weeks to come, keyboard players and the more aggressive recorder players will find the melody their own. They will make a special trip to the music room to share their excitement. The music is magical.

The melody is from page 94, #2, from Volume IV of *Music for Children* by Carl Orff and Gunild Keetman. It is but one treasure in a chest of many. We have reversed the dynamics, but I believe Orff and Keetman would not mind.

Ours is a public school. Our resource classes meet once a week, unless a field trip, holiday, or assembly program intervenes. As we prepare learning opportunities for our children, our choices are even more important due to the limited contact time; the need to plant seeds in their hearts, however, is not diminished. In the Volumes we find many rhythmic, melodic, and harmonic models of elemental music at its best. What a gift of choices we have been given to help us plant those seeds!

Having had positive experiences with the Volumes in my teacher training courses, I was hungry for more. I was able to pursue a Master Class whose objective involved an overview of the Volumes. (How interesting it is to me that we endeavor to understand so academically what our hearts readily recognize: the beauty and effectiveness of elemental music!)

My volumes are now folded, creased, scarred with pencil marks, and as obviously well-loved as an aged-worn teddy bear. They are marked with paper clips, tabbed with scotch tape, and thickened due to copies of the instructions and notes which have been strategically placed near the pertinent pieces. They travel back and forth from school to home. They are full of the comfort of the pieces I have experienced with my students, as well as the excitement of those we have yet to play. They are strategic to our music-making and learning.

They are strategic because they serve my students and me on many levels. For my children the volumes offer opportunities to experience the beauty of elemental music - music gentle enough to be absorbed by - rather than imposed on them. They are a reference library, enabling me to study rhythmic, melodic, and harmonic models of elemental music. Together we experience the models set forth by Orff and Keetman to inspire our own improvisation and composition.

I am always amazed at the apparent immortality of the music we experience from the Volumes. For example, I teach canon #1 on page 91 of Volume I to my second graders through echo play each year. We add a simple bordun, work in small groups to create dances, and leave quite satisfied after our experience. At a later date, we will use the same melody as the A section for our rondo, celebrating our improvisations. The canon may appear again in the next year, as we explore new accompaniments and realize the joy of playing in canon! While I may not have the time to introduce new material as often as I would like, we can learn new concepts and skills using familiar and well-loved works.

While my regular music classes generally work with the shorter rhythms and melodies found in the volumes, my instrumental groups are able to enjoy in more depth some of the larger works. The brilliance of such pieces as #8, page 30 in Volume II, #44, page 136 in Volume I, and #38, page 123 in Volume I affords my students an unequaled experience. Pieces such as these can be learned in their entirety or in abbreviated versions. One of our favorite performances involved only the first ten measures of "Connemara Lullaby," found on page 44 of Volume IV. The beautiful dorian melody was easily played on recorders, with a B section of improvisation in the dorian mode. A pyramid of mirror movement enhanced the enchanting music.

Beyond the beauty of the moment, the largest thrill for me as a teacher comes even later when the children independently extend their experience with music from the volumes. The melody may reappear on another instrument, or inspire lyrics or

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movement created to prolong a child's pleasure. Middle school children come back to our elementary music room and pick up the mallets in remembrance of a favorite piece. Siblings and friends say to me, "I want to learn the piece that goes..." as they attempt to find the sounds on the xylophone. Best of all, the young musicians are often inspired to adapt elements of the familiar into a creation all their own. Therein lies perhaps the greatest legacy of Music for Children. While reflecting on the initial publications, Carl Orff said:

> It is not the playing from notation but the free making of music in improvisation that is meant and demanded, for which the printed examples give information and stimulus.[1]

If we share Orff's vision for children, we must make choices which support the attainment of that vision. As both a teacher and a learner, I will continue to pursue the wisdom of Orff and Keetman. Due to time constraints, I must shorten my children's repertoire and let the familiar often times be the springboard for fresh learning. The volumes contain more resources than I will probably ever be able to tap. However, using the brilliance of the elemental models within the context of teaching in the Schulwerk, I am confident that seeds will be planted.

[1] Carl Orff. The Schulwerk. Volume 3 of Carl Orff/Documentation, His life and works, an eight volume autobiography of Carl Orff. English edition. Schott Music Corp. New York. 1978

Gwen Hargrove is in her 26th year of teaching elementary school music at Ocean Palms Elementary in Ponte Vedra Beach, Florida. She is a member of the North Florida Chapter and serves on the AOSA National Board of Trustees as the Region IV Representative.

"It Ain't Over 'Til the Students Sing in Tune (and in Parts)!"

By Beth Iafigliola

Armed with a list of research statements and practical ideas, Ann Carpenter Kay, Past President of the Kodály Association, begins this Rochester 2000 AOSA Conference session with the "Zipper Round," published by Tossi Aaron. Ms. Kay weaves together the teaching philosophies of Kodály and Orff, making a strong statement for the advancement of singing in the classroom at any level in this Rochester 2000 AOSA Conference session.

The past statistics are grim: the majority of American children and adults do not sing well. Ms. Kay cites two studies (1971-72, 1997 National Assessment of Educational Progress) that show that 65%, and later 70%, of 8th graders were unable to sing "America" with acceptable pitch. She says most teachers are not trained to teach children how to sing in tune. A show of hands verifies this fact to the session participants. National Standard #1: K-4 Achievement Standard (MENC, 1994) clearly states that by the end of fourth grade, students will be able to achieve five singing goals. Ms. Kay emphasizes that teaching should be systematic, intentional and follow a sequence of learning steps in order to be effective. With the skill of a master teacher and the enthusiasm of a crusader, Ms. Kay challenges the group to create ways that allow children to succeed.

Ms. Kay states that, in the past, classroom teachers began the day with song and used music as a transition between subjects. The children practiced singing every day. In today's environment, the music teacher needs to create opportunities for the children to exercise the voice, practice breathing exercises, and sing. One way is to include the classroom teacher in the music lesson. Another way, states Ms. Kay, is to send "Home Link" sheets with the students that are song prompts. The purpose of the music homework is to infiltrate the home with singing. Children are encouraged to sing at home and even sing in the shower, chuckles Ms. Kay.

As a 'coach', the music teacher should encourage individual singing and give constructive feedback. Singing may be personal, Ms. Kay states, but students need to know the truth in order to improve. Ms. Kay uses a tape player to assess student work. The microphone becomes part of a quick-response game catching solo singing fragments. Props, such as a slide whistle, tease the students into vocalizations. A flashlight maps the melodic line in a darkened classroom for self-conscious, older students. A dartboard acts as a visual tool as volunteers 'throw' a pitch. If the response is out of tune, point to an imagined 'miss' area on the target and model moving the voice up or down to the targeted pitch.

Children need to practice singing small intervals. The vowel 'oo' helps tune a familiar song, but the use of solfege syllables helps unsteady students anchor the sound and produce a better pattern, states Ms. Kay. She begins the process with a tuning fork pitch and then introduces a sequence, such as "sol, mi, la." During the session, Ms. Kay explains the order of pitch concepts she uses in the classroom and the grade level at which she presents each concept. A simple song, like "Bounce High, Bounce Low" can become part of a game to develop inner hearing. Ms. Kay holds up a Ping-Pong paddle with an open- or closed-mouth face shown on each side. Ms. Kay playfully turns the paddle, allowing participants to sing aloud or audiate the song in their heads. A magician's hat and a pop-up rabbit create the same effect. Next Ms. Kay divides the group into three sections and each sing a syllable from the song. The song bounces around the room as each group sings only their own sound aloud.

Part-singing begins to flow from the activity by selecting a tonal sequence

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from the song itself. One group sings only "bounce high" using sol and la. The group continues with the whole song. Through partner games, Ms. Kay develops aural discrimination that encourages listening to the whole rather blocking out what is different. Sing first, then play, Ms. Kay reminds the participants. Instead of using a xylophone bordun with a simple song, start by singing the bordun on the strong beats using do and sol. Relate the pitches you are singing to the pitches you will play on the barred instruments. This process reinforces the form and function of the melodic line. An interesting discussion worth viewing follows on the use of solfege over letter names or number systems.

Ms. Kay continues to use familiar song materials and give an overview of the sequence leading to singing in parts. The simple ostinato leads to pedal points, layered ostinati patterns, and counter melodies.

What a great addition to the AOSA AV Library! (AOSA AV Library: 111 AK)