

The cover features a repeating pattern of stylized faces in purple and yellow. Each face is shown in profile, with large, expressive eyes and simple, red lips. The faces are arranged in a grid-like pattern, with some faces partially overlapping. The background is a light, textured yellow. In the center, there are several musical notes and a treble clef, along with decorative swirls in purple and yellow. The title 'The Orff Echo' is written in a large, purple, cursive font, with 'The Orff' on the top line and 'Echo' on the bottom line.

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*Music and Movement Education*

Spring 2003 Volume XXXV Number 3



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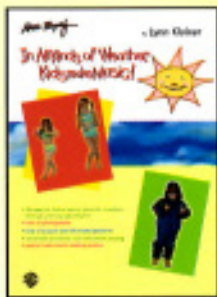
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# The Orff Echo

Published by the American Orff-Schulwerk Association

Focus for this issue:  
Body, mind and spirit



On the cover:  
"Body, Mind, Spirit," by  
Veronica Baker, Grade 5, Coal  
Creek Elementary School:  
Randy Cummings, art teacher

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By Liz Gilpatrick

Her experiences in teaching students to trust the process informs her own appreciation of the improvisational qualities of news gathering, and of life.

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By Kerri Lynn Nichols

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### American Orff-Schulwerk Association

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# The President's Page

## Good News, Better News, Best News

By Carol Huffman



Carol Huffman  
President, AOSA

**Y**ou are all familiar with, "I have some good news and some bad news. Which do you want to hear first?" Well I have some good news, better news and best news. The good news comes from the team representing the Undergraduate Curriculum Committee, Marilyn Davidson, past president of AOSA, Dr. Sara Bidner, past chair of the Society for General Music MENC, Dr. David Frego, past president of the Dalcroze Society of America, and Dr. Jill Trinka, past president of the Organization of American Kodaly Educators. Their presentation at the National Association for Schools of Music (NASM) national assembly in New Orleans, Louisiana was successful. I asked each of these presenters to reflect on their experiences at NASM. It is in their reflections that I see the "good news," as follows:

"Our presence [at the National Association for Schools of Music] brought attention to this problem at the elementary level," said Davidson.

"The concern for needed changes in music teacher education was a predominant theme at the NASM meeting this year, so I felt our presentation was particularly timely," said Bidner.

"Comments from the attendees [of the NASM presentation] included an appreciation for research on what activities are currently being practiced in the college general music methods courses," said Frego.

Samuel Hope, executive director of the NASM, told me that he was also impressed with the materials presented:

"The depth of thought and preparation for the session deepened its impact and created conditions for continuing deliberations, especially in individual schools where curriculum decisions are made," he said.

Looking ahead, here are some of events on the horizon to look forward

to that are "better news:"

Dr. Tim Brophy will present our document detailing the need for a different emphasis in undergraduate general music education preparation to The Mountain Lake Colloquium for Teachers of General Music Methods in May.

The Mountain Lake Colloquium is a biannual gathering for Teachers of General Music Methods. It is co-chaired by Nancy Boone of Murfreesboro Tennessee State University, and Mary Goetze, from the School of Music at Indiana University.

There are plans for presentations at the upcoming NW/MENC, EMENC, NJMEA and OAKE conferences.

Trinka, Frego, Bidner and Davidson are expected to make presentations at The College Music Society in October in Miami, Florida. "The College Music Society is a consortium of college, conservatory, university and independent musicians and scholars interested in all disciplines of music. Its mission is to promote music teaching and learning, musical creativity and expression, research and dialogue, and diversity and interdisciplinary interaction." Further, "through its professional activities, it gathers, considers and disseminates ideas on the philosophy and practice of music. It is an organization dedicated to the science of learning and the art of teaching and is engaged in a dialogue that will shape music teaching in the years ahead."

Dr. Judy Bond will be presenting a double session at the national AOSA conference in Louisville, Kentucky for music methods teachers interested in this project's curriculum ideas of reform. The session will be tailored for methods teachers unfamiliar with Dalcroze, Kodály and Orff, and for those teachers unfamiliar with incor-

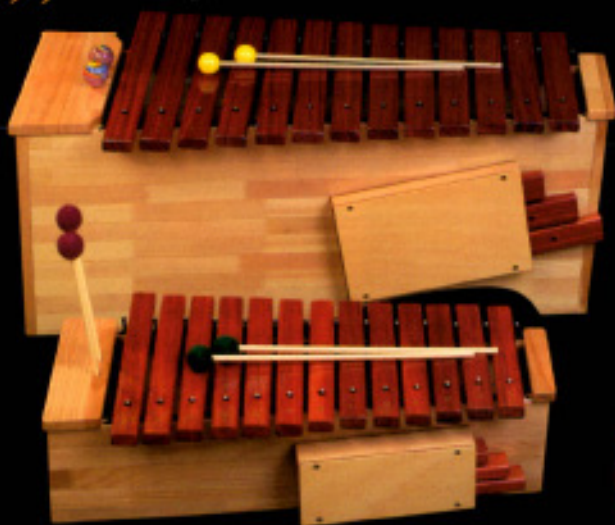
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(continued from page 6)

porating the three disciplines into lessons for children.

Faculty at the University of St. Thomas intends to host an introductory course for interested music methods teachers. It would introduce the three music approaches and show how to combine them into student lessons. It would be similar to the double session provided at the AOSA National Conference in Louisville, but would last a whole week.

The "best news" is there are many opportunities ahead for the development and execution of making this elementary music teacher preparation become a reality across the country. It can be a long journey, but baby-steps are in progress.

Possible grant(s) could help to fund a pilot program(s) at interested universities. At the NASM presentation, there was an administrator at a prestigious university most interested in doing this. There are already existing programs providing outstanding preparation curricula for beginning teachers. "Duquesne University's program, under the direction of Professor Christine Jordanoff, certainly has been a leader in this regard. Their entire program of study engages students as music education pre-professionals during the entire eight-semester sequence. A search for other models and a presentation of these outstanding models might get some wheels turning." Trink

"Educational offerings to instructors and professors who are teaching methods courses but who are either ill-qualified to be doing so, or who have not engaged in in-depth study of any of the active music-making, literacy-based approaches are important to affect change in a simple and timely manner." Trink

Most universities in the United States water down the curriculum by requiring K-12 vocal/instrumental certification. It means that upon graduation, the student should be able to teach every grade level in general, choral, instrumental and

orchestral capacities. "Myriad combinations of grade levels and specialty areas abound. Each of these certification types has specific requirements from state boards and education departments." Trink

I recently had a field experience student from a local university whose homeland training was from Hungary. She said she was raised as a "Kodaly Kid," and taught grades three/four music before she left for the United States. In her native land, music teachers are certified to teach elementary music or some other grade level of musical expertise. Because of her immigration, she had to retrain here in the states to get recertified. She was surprised she was required to take so many other courses spreading her skills so thin. She felt there was so very much to know to teach elementary music that to be required to learn all the orchestral and band instruments was too much. It is very similar to the mathematics we

teach our children. In other foreign countries, math is broken down into very specifics, and those skills are honed till mastered. In the states, we expect our students to have a general knowledge of many math skills, thus putting our students in jeopardy of being experts in certain areas and thus scoring low on standardized math tests comparable to students in the competitive world. Maybe we should take a long, hard look at diluting things and look at becoming experts in smaller areas? Maybe an elementary music degree is the next thing to consider? Wouldn't that be the best news?

!Onward...

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# About This Issue

## Body, Mind and Spirit, Revisited



Liz Gilpatrick,  
Editorial Board member,  
Coordinator, Spring 2003

A few short years back, immediately after Judith Cole and I had completed our shared coordinating effort on the first "Body, Mind, and Spirit" issue, I proposed to the *Echo* editorial board that we revisit the topic, because there seemed so much still to be said. Intuition told me that topics for the articles would take care of themselves – like a good improvisation – if I simply kept my eyes and ears open and trusted the power of process I had learned in the classrooms of my life.

The issue came together through serendipity – and plenty of hard work – but the most remarkable part of gathering authors and topics was the process itself. Two articles came about as a result of chance conversations. At the last minute I set aside an article I had slaved over specifically for this issue to make room for two unsolicited pieces that are, in my view, more compelling. Another planned article went unwritten. The photos and words of children appearing in this issue resulted from an impromptu visit to a local elementary school. One article arrived on a topic completely different from the one I expected.

While wondering how this particular *Echo* would look, I thought back 25 years, remembering myself as a beginning Schulwerk student, when I had a hard time letting go of *the plan* and of allowing children to take over their learning.

It took me several years to allow myself to open to that organic process of growth and change we recognize when the Schulwerk is in full flower. I was under the illusion that I controlled my planning, my classroom and my life.

Since then, my adventures in teaching – some beautiful and some less-than-beautiful – have chipped away at that illusion. These adven-

tures have taught me rich lessons about opening to the presence of countless possibilities for creating when we work with others.

The many changes of plan that produced this *Echo* would have seemed chaotic and dispiriting to me years ago. Now that I am used to tossing *the plan* out the window in the presence of promising new possibilities, complex projects like assembling an issue of the *Echo* have become an exciting creative challenge.

Living with and learning to trust the natural process of change as it manifests itself through Orff Schulwerk has allowed me to embrace the only constant in our existence. Though I certainly hope I have the opportunity to experience other great lessons, learning this one has made the entire last quarter century a truly worthwhile journey.

This issue is my last as a member of the editorial board of the *Echo*. My nine years have been rich with changes: changing faces, changing topics, changing formats and changing technology. But one bright constant still stands out against this background of shifting images: commitment. Each author, editorial board member, editor, interim editor, artist and photographer has been committed to contributing his and her best work to produce a journal of which we hope AOSA can be proud. (I have often told friends – and I still believe it is true – that being on the *Echo* editorial board is the best job in AOSA.)

I thank each and every author and colleague with whom I have worked. Even though I have never met some of you, each of you has changed me, and for that I am grateful. To AOSA members everywhere: I hope this issue of the *Echo* enriches your body, illuminates your mind and gives wings to your spirit.

# Life Links: from body to mind and spirit

by Kerri Lynn Nichols

*“As the parent of a special needs child who was given all of the standard labels for children with learning challenges (ADHD, OCD, ODD, and even bipolar disorder), I was able to rehabilitate my son over the last three years by intensively rebuilding these [Neurological Reorganization Therapy] movement patterns.”*

**M**y beloved professor, Jos Wuytack, taught us that Orff Schulwerk was a way of life, even a sort of “personality training.” After almost 20 years as an Orff student, teacher and artist, I have come to appreciate the great depth and truth of his words. The importance this philosophy holds for the world’s children and the global community should not be underestimated.

Movement is the basis of all learning. The structures and forms of the Schulwerk provide an essential framework for an integrated life, full of continuous learning. As we process the concepts of music through the body, the mind is simultaneously charged and challenged. Within the creative mind, we are able to see and nurture connections between music, movement and life.

## Fundamental movements

Awareness of the body and its movements is a reflection of our ability to connect to others and the world around us. We all begin with the same groundwork: a progression of eight fundamental movements. Every bit of information about our world is perceived, interpreted and retransmitted through our bodily senses and functions. The elemental process of Orff Schulwerk addresses all eight of these fundamental connections, as follows:

**Breath:** Deep, full breathing oxygenates the brain and body. The baby takes its first breath as it leaves the womb. Large motor movements encourage deep breathing. Orff Links: Full-body singing, chanting, recorder playing and folk dancing.

**Tactile/sensory:** Touching and stimulating the skin, muscles and



*Kyler demonstrates his cross-lateral technique at a ceremonial drum.*

bones of the body in a safe manner. A baby is touched, held and swaddled by its mother. Orff Links: explorations with different props (scarves, fabric, puppets, etc.), hand drumming, play parties, partner games and body percussion.

**Core-distal:** Movements that center on the core of the body (small) and expand away from the center (large). Opening and closing the body using the breath. Orff Links: dancing in self-space (non locomotor) and general space (locomotor), small and big movements (soft and loud), solo to large group improvisation and self to community.

**Head-tail:** Bringing the head and tail together (coil) and sending them apart (stretch). Bend, twist and stretch in various directions: up,

down, left, right, forward and backward. Combined directions create diagonal twists in the spine. Orff Links: pitch (stretching high and curling low), folk dance movements, yoga poses, sit-kneel-stand to play instruments and body solfege (feet = low do, head = high do).

*Upper-lower:* Grounding (freezing) the lower body while the upper body moves freely. Upper body is expressive with the face, voice, hands and arms. Grounding the upper body while moving the lower. The lower body is supportive and mobile with strong legs, hips and feet, to balance the upper. Orff Links: upper = playing recorder, hand drum, and percussion, finger plays and hand motions to songs, puppetry, Kurwen hand signs and body percussion. Lower = locomotor movements, stomping, folk dance steps and balance and support for singing.

*Body side:* Right side of the body working as a unit while left side is still; left side of the body working as a unit while the right side is still. Baby travels on his belly across the space (crawling). Develops horizontal eye tracking. Orff Links: playing instruments and creating games using the preferred and non-preferred sides of the body, folding the upper over the lower, symmetry and asymmetry, patting the pulse on lap, knees and shoulders, stick and mallet activities and broken bordun/drone on barred instrument.

*Cross-lateral:* Movements which cross over the midline of the body, from nose to belly. Baby travels on hands and knees through the space (creeping). Helps to develop the corpus callosum (mediating part of the brain) and vertical eye tracking. Orff Links: clapping and body percussion games, grapevine and other steps, crossover bordun and hand over hand percussion techniques, drumming, partner games and recorder playing.

*Vestibular:* Rocking, spinning, turning, bouncing, skipping and leaping to mix up the fluid in the inner ear. Develops balance, coordination and space orientation. Orff Links: movements in 3/4 meter, folk dance steps, drumming and African dance, pulse

explorations and children's playground games and equipment.

From birth to three years old, the central nervous system is wired by this progression of fundamental movements. These patterns are responsible for the development of the social/emotional brain, fine/gross motor brain and the cognitive brain. Children who skip any of these patterns or fail to complete them fully can exhibit any number of learning challenges, from the inability to perform certain tasks to the inability to connect or empathize with others. At the same time, a child may appear brilliant in specific areas because the brain has an amazing ability to delegate functions in new ways in order to survive. A number of factors can influence the progression of the fundamental movement patterns, including the birth process, lack of oxygen, immunizations, nutritional and environmental factors and various kinds of brain injuries.

The good news is that children and adults can rebuild the health of their brains through retracing these movement patterns, often called Neurological Reorganization Therapy. "Musicking" (active music making through movement) only enhances and amplifies the results of this therapy. As the parent of a special needs child who was given all of the standard labels for children with learning challenges (ADHD, OCD, ODD, and even Bipolar disorder), I was able to rehabilitate my son over the last three years by intensively rebuilding these movement patterns. At six years old, he is now

considered "normal" and even brilliant in the areas of reading and memory work. He can skip, write his name, throw and catch a ball and has begun to find his singing voice. Most importantly, he can now connect with others, make and sustain friendships and is a funny, enjoyable and happy child.

### The mind

Grounding these patterns in the body creates a solid foundation for the development of an integrated brain. Orff Schulwerk engages students on a multi-sensory level, providing a plethora of possibilities for the mind and opportunities to "think outside of the box." The kinesthetic, visual and auditory vocabularies are built into the Orff approach. From imitation to improvisation, children are encouraged to take an active part in becoming their own teachers. Risk-

taking and initiative lead to motivation and self-confidence as the children move from the knowledge and comprehension levels of thought to application, analysis, reflection and creation. Indeed, improvisation and creativity are the highest



Kyler plays a homo-lateral bordun on xylophone.

forms of cognition, requiring self-examination, synthesis and spontaneous, divergent thinking skills.

### Process over product

The Schulwerk supports this cognitive development through its emphasis on process over product. As the

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process is refined, nurtured and expanded, the quality of the product improves and the students are both pleased and satisfied with the outcomes of their diligence. A conceptual approach guides children from dependence to independence and finally to interdependence in the group and is a metaphor for the dynamics of a successful life in the outside world. Consider the use of these concepts and processes:

*Imitation:* We learn by copying what we see. Focusing on one music concept, guide the students through a warm-up that fully engages the voice, body, mind and spirit. When we hear, see, say and do, we retain up to 90 percent of what we learn.

*Exploration:* Allow the students to explore the same concept through a non-competitive game that is playfully educational with opportunities to work with others. Gently guide the children in the process of the game but create a supportive environment for questions and improvisation.

*Skill development:* Present new information or skills and give the students time to practice and refine those skills. Teach a new song, dance or instrumental piece in relation to the concept. Begin by presenting the totality of the piece.

*Creation:* Give students time and space to create something new, using the concept, either individually or in groups. Creating can take the form of improvisation, composition or choreography. Empower the children to have ownership of their creation.

*Reflection:* Share creations with the large group when appropriate. Sit in a circle and reflect upon aspects of the work in relation to the concept. Give each student an opportunity to voice joys and frustrations and appreciation for what was shared.

### **Spirit**

As students and teachers of Orff Schulwerk, what we truly learn and teach are life skills. Just as the concepts of music and dance are tools that lead children to insight, play and improvisation are keys to unlocking the spirit. Through play, the fear of failure is eliminated and children feel

comfortable taking chances and trying new things.

In my class, if tensions build, student focus begins shifting toward "right and wrong." One of the kids will shout "It's a game!" or "When in doubt, improvise!" and off we go to playfully explore once again, trusting our inner sense of knowing to guide us. When children help to develop the rules and take responsibility for each success and challenge, they strengthen in character.

Play is an essential and natural part of childhood, and yet is often disparaged by our educational institutions as frivolous or elementary. Non-competitive games nurture group synergy, creativity and inspiration, and encourage a sense of wellness when everyone wins. In play we can cast away pre-conceived rules and stereotypes and interact with others in a positive way. We can let go of the status quo and experience life through the laughter, energy and spontaneity.

Improvisation is "in the moment" music making. In improvisation, we can bypass the analytical mind to some degree and shoot straight from the heart and spirit. The result is much like glimpsing a falling star. The most powerful moments I have ever experienced with my students came from some kind of improvisation. There are no mistakes, only creative interpretations, and students can take credit for beauty that emerges "accidentally." They develop self-confidence and an appreciation for each other and the music created.

Inherently inclusive, the Schulwerk encourages each child and teacher to find and develop his own voice within the "musicking" process. It resembles the circular philosophy of the Native peoples, in which every being stands

at a different point on the medicine wheel, looking toward the center. Each has a unique vision and all points of view are considered valid. Each sees only a part of the truth, so we must share what we know and learn from others.

In the Schulwerk, the teacher



*Kyler explores breathing with a soprano recorder.*

is called to become a student of life. Doing so gives us the tools to face our personal challenges. It frees our many gifts to inspire children. It helps them develop characteristics they need to navigate life successfully. As we give breath to our bodies, motion to our minds and sound to our spirits, we empower our children to do the same, creating leaders guided by wonder and wisdom for the global community.

*Concept:* Just as the Schulwerk began with a vision, each lesson must begin with a musical concept that is woven throughout the learning process. This concept serves as a beacon for the children to follow. A conceptual approach empowers the children to create, question, and discover for the joy of it. Ultimately, the teacher becomes superfluous.

*Human oral:* We weave the basic building blocks of language through speech, chant and song into the elements of music. This gives the chil-

dren grounding for "musicking" and facilitates responsive learning for every child.

**Body:** Movement is the key to learning. Current research continues to substantiate what Orff and Keetman knew so well: that music and movement are inseparable. From the time we are born, our movement is sequentially linked to the development of brain function and growth. Orff Schulwerk addresses each of these fundamental stages in depth through a variety of experiences. **Elemental:** Orff Schulwerk is an approach; it is process as opposed to methodology. Therefore, the forms and interpretations of the work are as varied as each person who experiences it. What is common is that which is elemental in nature: the fewest blocks needed for the child's expression. The focus is on the learning process, rather than product. The approach is a model for inclusion. **Play:** The magic of childhood play is an essential part of the Orff Improvisation approach. Play creates a safe environment for children to experiment with the concepts and be spontaneous in their creations. The "letting go" in improvisation leads to inspiration, which comes from a deeply awakened place in the spirit. **Life skills:** Ultimately, the Schulwerk weaves and connects the children to others and teaches essential life skills. It empowers children to make choices and changes in their world.

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Kyler in head-tail position at the Dan Mo, a Korean instrument.



*Kerri Lynn Nichols has been a student and teacher of Orff Schulwerk for nearly 20 years. She is the artistic director for Tree Frog Productions, a professor for Lesley University and the author of five books and two CDs of music for children and teachers. She teaches Level One at the University of Oregon in Eugene.*



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# Book Reviews

## The Soul of Education: Helping Students Find Connection, Compassion, and Character at School

by Rachael Kessler

The Association for Supervision and Curriculum Development, 2000

www.ascd.org 1-800-933-ASCD



Reviewed by  
Marjie Van Guntel

With the perspective gained from years of working with children and teachers in public and private

schools, Rachel Kessler

writes that our students do not leave their emotions at the door as they enter school. According to the author, to deny that students have souls implies that modern schooling is soulless, and that to agree with it provokes profound questions about the nature of the human spirit.

These are the questions Kessler addresses thoughtfully through the compelling stories she has collected from dozens of students in classrooms around the country. She also describes her mission to create curriculum, strategies and teacher development to feed the spirits of children within a school setting. She accomplishes this with a deep respect for the religious, as well as the non-religious, diversity in our society.

Kessler describes a pattern she calls "The Seven Gateways to the Soul of Education" that emerges from the stories, questions and wisdom expressed by high school students in a program designed as a rite of passage from

adolescence to adulthood. The book is organized around chapters describing these gateways: deep connection; silence and solitude; meaning and purpose; joy; creativity; transcendence; and initiation. While the stories emerge primarily from high school students, the implications are

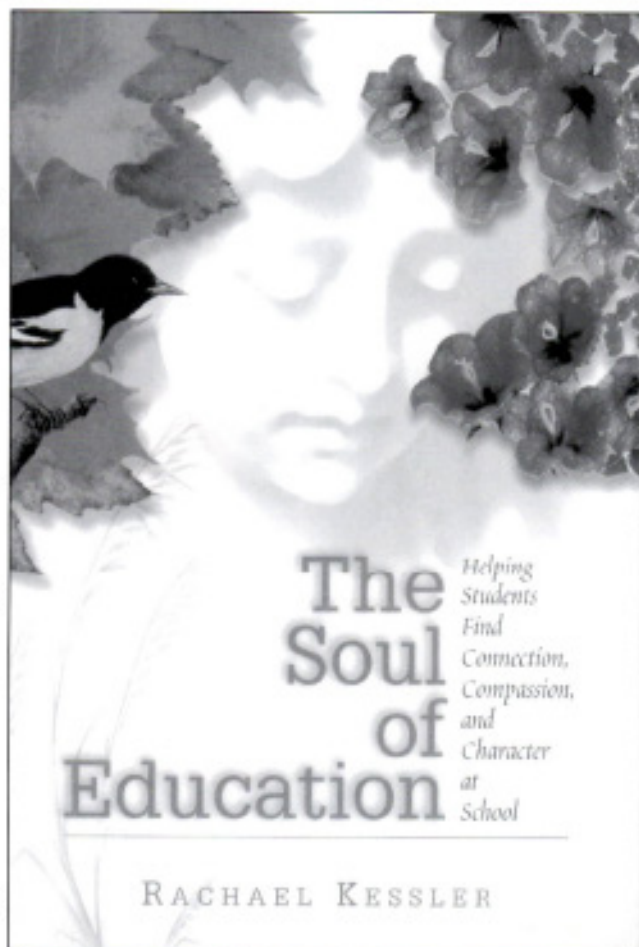
standard for every classroom.

Teachers of music and dance have the special privilege of glimpsing the souls of students as they delight in the joy found in our classrooms. In her chapter on joy, Kessler suggests a variety of activities to stir joy in children. These could be descriptive of the Orff Schulwerk: "... teach through play, invite humor, create lessons that awaken the senses and engage the body, [and] foster moments of heartfelt connection within the group" (p.75-76).

In the same chapter she reminds teachers that we need to nurture our own souls: "What we do not see in ourselves we may project onto our students and colleagues ..." (p. 83).

In her chapter on creativity Kessler warns, "our own creativity - and that of our students - may be at odds with the best of plans" (p. 100). She reminds us to value openness and surprise, qualities that lie at the heart of the creative process, both in music and in life.

This book is an excellent starting point for teaching emotional literacy to our students. It is worthy of careful reading by all teachers. I hope it will lead to new directions in our conversations about education reform.



not limited to adolescents. The climate of safety, caring and respect she describes is worthy of being held as a

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# Book Reviews

## Learning to Listen, Learning to Teach

(Revised Edition) By Jane Vella

Jossey-Bass: A Wiley Company



Reviewed by  
Liz Gilpatrick

**W**hat do quantum physics and Orff Schulwerk have in common? On the surface it may be difficult to imagine any relationship between two such seemingly diverse fields of

study. But a closer look at the energetic interactions described by quantum physics reveals a familiar pattern echoed by the activity in any dynamic Orff Schulwerk classroom: The whole is greater than the sum of its parts; the activity of each part affects every other part simultaneously; a change in any one part results in a change to the whole; each part relates to the whole in a unique way – and more. Because Orff teachers experience these types of interactions daily, it's a short leap in language to substitute human actions for parts and wholes.

Schulwerk teachers at all levels value this sort of energetic exchange in their classrooms.

Those who teach Orff to other teachers may find an elegant model for training them – in Jane Vella's book. It is a model that embraces the very interactions we value. But her model looks and feels very different from the old top-down structures many of us experienced during our own elementary and secondary education.

Vella encourages us to engage in dialogue and constant reflection with our adult students, and proposes a guiding structure built on the following 12 principles: 1) needs assessments; 2) safety; 3) sound relationships; 4) sequence and reinforcement;

5) praxis (action with reflection); 6) respect for learners as decision makers; 7) ideas; 8) giving equal attention to the mind, emotions, and muscles in our teaching; 9) immediacy; 10) clear roles; 11) teamwork; and 12) engagement and accountability.

Each of the 12 principles is examined in its own chapter using a device as effective as it is old: storytelling. And what stories they are!

Vella has taught adult trainers in every corner of the globe, often under extraordinary and dangerous circumstances.

Once, while in El Salvador, Vella and her local training colleagues were held at gunpoint briefly. While in Nepal, a class was held in a tumble-down cow shed that had been lovingly swept clean and made ready by students. While at work in numerous African countries, she communicated successfully with those who spoke no English at all by using

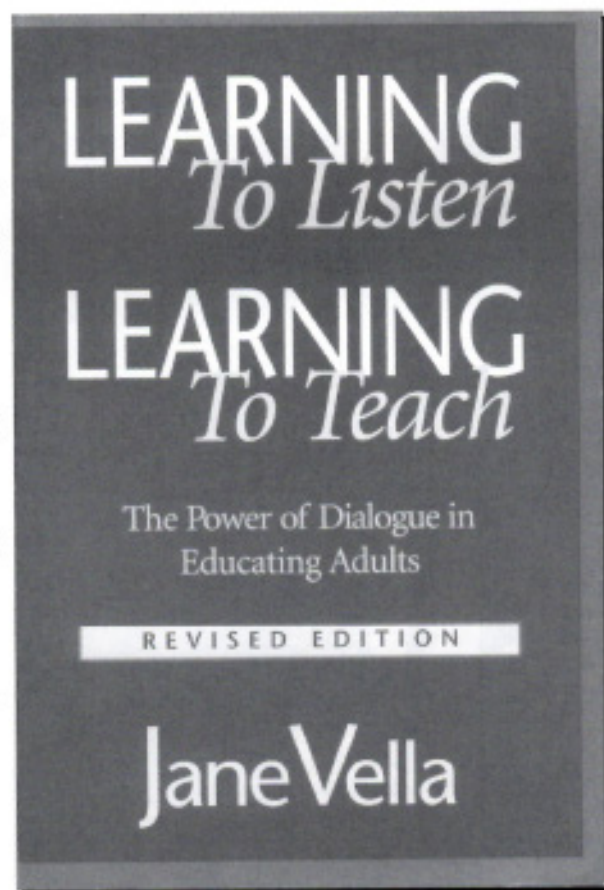
conceptual illustrations and plenty of hands-on learning.

These rich stories are not there to entertain, but to inform and instruct others in the use of the principles and structures that Vella and her colleagues have developed. She has drawn on the work and the writings of other leaders in the field of personal and organizational growth and change, particularly

Margaret Wheatley, Joseph Campbell and Paulo Friere. Each chapter is rich with stories, research references, lucid explanations of complex concepts and examples of applications.

Teaching adults effectively – even in the Schulwerk – is not the same as teaching children. Those who are searching for better ways to engage adult

teachers in the Schulwerk will find Vella's book a valuable resource that will inform and strengthen their instructional practices using principles and patterns of the natural world. I think Carl Orff would approve.



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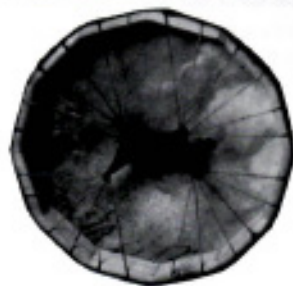
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# Training therapeutic musicians in improvisation, theory

## The Orff Schulwerk sequence

© By Martha O'Hehir

Imagine a hospital conference room with 17 adult musicians, enrolled in the Music for Healing and Transition Program, a course of study designed to train people to become certified therapeutic musicians. They come bearing harps, guitars, hammered and lap dulcimers, flutes, lyres and Omnichords. Several are singers. Some have music degrees; others are self-taught non-music-readers. Those with degrees in music have come because they can't play without written music. The non-degreed are there to learn theory and to take their first steps toward deciphering the language,

symbols and structures of music. They are all there to learn to improvise healing music at the bedside of ill and dying patients in order to join a budding field as "music practitioners." They are eager to learn about the modes and their usefulness in therapeutic music.

In other MHTP training modules, familiar pieces may be suggested for certain moments or patient categories. This module, however, is focused on playing unfamiliar music, the

music of choice in some settings. To expand the usefulness of our repertoire, we also learn to create variations on known melodies. We disassemble music by its elements, consider how each element is useful in our work, and learn to choose, alter and reunite the elements in new ways particular to the moment.

My assignment is to teach these students the basics of music theory, composition, improvisation and memorization in eight hours of a 15-hour class taught over the course of a two-day weekend. Though time constraints and the variety of students and instruments present a mighty hurdle, I find the Schulwerk to be the best approach available to teach and enrich learners with such diverse needs and capabilities.

Previously, I had finished the MHTP course myself and had become a certified music practitioner. Also, I had enough experience playing each of these instruments to know how different they are from one another. After completing a master class in Orff Schulwerk, I spent a year or more analyzing the "Volumes" and the secondary books of the Schulwerk series. Initially, I sought to develop a "Volumes-only" curriculum for my students Pre-K through Grade 8. However, I knew from personal experience that the Schulwerk is a powerful tool for beginning improvisers of any age.

### Source of improvisation

Where does improvisation begin? Sometimes we begin with our own audiation (the inner world of sound heard in our mind's ear) and sometimes we begin with guided trial and error in *kinesthetic* experimentation (the outer world of sound arising from physically manipulating an instrument.) We explore, juggling between the two worlds, and then we order our observations. We repeat patterns we like, stringing several patterns together, and become comfortable explorers.

Like Gunild Keetman and others, I believe we all start at the same place and take the same steps, but adults move faster through the Schulwerk



Eve Waters, CMP, improvising on a folk harp.

sequence. My MHTP students approached the Schulwerk as working musicians and not as educators, so they did not devote time to learning to teach the Schulwerk process. They focused on their own growth as improvisers and their progress through the sequences was often swift. As Wilhelm Keller said in the Introduction to Elementaria:

"The suitability of the practical foundations for music-making is far from dependent on age. With older children only the choice of text will change and the possibility of a faster rate of progress exist."<sup>1</sup> [Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Schott Music International]

### Giving kinesthetic instructions

I believe that one reason the Orff Schulwerk sequence is called child-centered is because initially it was based upon and is intended to mimic and guide the natural, kinesthetic experimentation of a child at musical play. For adult learners, the entry to improvisation and composition is through the same child-like playfulness that gave rise to the Schulwerk. First experiments are based upon movement – up, down, skip, walk, run, bounce, gallop – with the fingers, picks and mallets.

In the excellent and detailed introduction to *Erstes Spiel Am Xylophon*, Gunild Keetman describes the purpose behind each piece in the book. In this first manual on mallet techniques, we find not what notes to play, but what the hands do. We discover whether the hands work alone, together, or in alternation, whether they walk, run, or gallop up or down the bars and whether they move parallel, contrary, or obliquely to each other. The notated pieces are simply musical examples of what can happen when one follows the instructions. Listen to her wisdom from the book's introduction:

"The pieces Nos. 8-16 are mainly founded on ascending and descending scales, sometimes interrupted by repeated notes or simple interval jumps. The important thing is the understanding of the shape in terms

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of movement. Although they use all the notes, these pieces, because of their simple structure, can soon be learnt. They promote manual dexterity but at the same time are unconsciously training the ear. Dotted notes, as in No 18 (the hands must "gallop") are not difficult when approached in terms of movement."<sup>2</sup> [Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Schott Music International]

The planned sequence begins with simple pedal tones, octaves, and drones on the instruments, with voices singing the melody. Then, the instrument plays the melody.

To help singers focus on and experience the feedback of the movement-based instructions, I give each a glockenspiel to play. To start, the instruments provide pedal and drone accompaniments to songs, chants and calls. Since one of our first healing tasks is to find the patient's "resonant tone," or preferred tonality, we use a variety of rhythms to explore ways to play or sing on a single note. Later, I might suggest that they make a melody that has many repeated notes and moves down.

Soon, students delight in hearing the beautiful melodies and harmonies that arise from simple rocking bass accompaniments. They improvise melodies that begin with the repetition of a single interval, and I give similar examples from popular music to try to debunk their fears that their improvisations are not good enough. By using the vocabulary of movement to describe the desired melodic contour or bass accompaniment, I encourage students to play and

experiment with their musical instruments unselfconsciously. Because they do not have to audiate first, the students can receive a melody as well as create one. Their improvisation skills grow organically as a conversation between the musician and his instrument. This is a "pedagogy of suggestion" that mimics the playful way children learn.

### Texts

We use texts suitable for healing work: poetry, holy writings from various traditions, language suitable for visualizations, and others. However, we begin to identify the elements of music and manipulate them in speech by using familiar nursery rhymes. We also use the simple rhymes as guides for early explorations in melodic improvisation.

### Phrase building and form

Question-and-answer play using body percussion, hand drums, and singing is especially delightful to these students. In addition to building skills, it forces them out of their



*Certified therapeutic musicians and MHTP candidates from the Middle Atlantic states meet to explore playing in the modes.*

preferred instrumental comfort zone. Though we never have enough time to explore all the forms, we play with the simplest: ABA, AABA, ABCA, and ABACA. I present ideas from Keetman's earliest models for creating introductions, codas, and bridges.

## Melody

We also practice melodic improvisation through singing. This gives students direct feedback regarding their audiation of new intervals and scales. Similar to the Schulwerk, I present melodic (and harmonic) tones and intervals in the natural order of occurrence in the harmonic series of overtones.

We chant on a tonic using worthy texts; then we sing and play in octaves, and then fifths, as in paraphony. We improvise on *sol* and *mi*, we add *la*, and then *re* – all over a pedal or drone. We sing and play in *do* pentatonic, and then *la* pentatonic, and then *sol*, *re*, and *mi* pentatonics. This work helps students understand how to establish new tonics in limited tone sets, and to do the same later in the modes. The return to *do* and *la* pentatonic provides a sturdy skeletal melodic structure, and when we add *fa*, and *ti*, students recognize the familiar major and minor scales that occur naturally with a change of tonic.

We fold in more pentatonic improvisations with various tonics (which is now review), and add a *fa*, or *fi*, and /or a *ta* or *ti*, and soon the adults are singing in the modes. Then, as we name the modes, we categorize them as major or minor. Singing canons in the major and minor modes gives students the harmonic flavor of each. It also trains their minds and ears to discern the small differences between them. We then discuss the usefulness of each mode to our work at the bedside.

Because of their natural occurrence in the fourth octave of the harmonic series, we give special attention to the Lydian and the Mixolydian modes. This tone set combines both modes (*do, re, mi, fi, sol, la, ta, ti, do*) and is beautiful and ethereal; experimentation will tell if it is also prescriptive in healing music. Modal work is a highlight of the day, and many students report that they finally understand them. After this, we practice simple melodic elaboration and modulation using a folk tune that lends itself to both.

## Arranging

The folk harp is handy for demonstrating arranging, and since it has a

lot in common with Orff instruments, we easily reproduce many models of the volumes. (The folk harp is diatonic, with or without sharpening levers, on the *F* and *B* strings. Some have levers on all strings, but even so, it is not truly a chromatic instrument once you start playing.) One can play all (or most) of the Orff instrumental parts on a single 31-string harp or several harpists can cover the parts simultaneously. Other instruments are melodic only (e.g. the recorder and flute), rhythmic only (e.g. the drum), chromatic with limited tonics (e.g. the dulcimers and Omnichord) or fully chromatic (e.g. the keyboards).

Once again, the harmonic series sheds light on the task of arranging. We concentrate on the first four octaves, and the different instrumentalists compare their instrument's range to that of the model. If they can play multiple parts, they do. Initially, if they can play only one, they choose melody or harmony and play their part in the appropriate octave. We play the tones of the lowest octaves as single bass notes (akin to Orff bass bars). In the next octave, we play open fifths, (akin to drones on Orff bass xylophones), and we experiment with many rhythmic ways of playing drones (chord, broken, moving, level, and arpeggiated). In the third highest octave we play triads and/or pentatonic melodies. In the highest octave, we play diatonic and modal melodies.

One goal of therapeutic music is

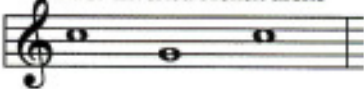
Ex. 1: Upper moving drone



Ex. 2: Double moving drone



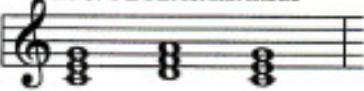
Ex. 3: Inverted broken drone



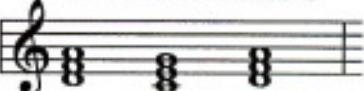
Ex. 4: Triads in a C scale



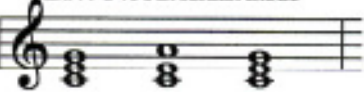
Ex. 5: I-ii-I in Ionian mode



Ex. 6: i-VII-i in Dorian mode



Ex. 7: I-vi-I in Ionian mode



Ex. 8: i-III-i in Aeolian mode



to improvise continuously for 20-40 minutes. Because the decoration of the third is a device that tends not to resolve in a final cadence, it is very useful for playing "unending" melodies, especially when coupled with simple elaborations based on Renaissance divisions.

## Harmony

Like the Schulwerk, we begin our work in the pentatonic, and use chord, broken, level, and arpeggiated drones. When we move into modes, we use "rocking" or shifting drones and triads. Keeping the directions non-technical and movement-based encourages an "aha!" from the degreed student, and eases the passage to understanding music theory for the self-taught student.

I present moving drones through suggestions to move the top (or bottom) note up one tone (Ex. 1), or to move both tones together up or down (Ex. 2). We hear implied harmonic changes, but the

(continues on page 24)

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(continued from page 22)

open drone still provides melodic freedom. When we invert the broken drone by "playing it upside down," we hear the implied I-V bass (Ex. 3).

Next, we play triads on all the steps of the Ionian mode (Ex. 4). I ask

students to play a triad on C and shift the whole thing up one step and back again. By rocking the triads back and forth, we can improvise over the top of a predictable progression in Ionian mode (I-II-I) (Ex. 5). By simply reversing our starting triad, we

switch tonics and gain access to the Dorian mode (I-VII-I) (Ex. 6). By rocking just the fifth, from G to A, in a C triad, we improvise in C Ionian again (I-vi-I), (Ex. 7). When we reverse that, we end up with A as a tonic, and are improvising in Aeolian (i-III-i) (Ex. 8). If we alternate triads from E to F, we get a Phrygian rocking bass line to play with (i-II-i) (Ex. 9). When "rocking" from F to G, we get a suitable backdrop for Lydian mode (I-II-I) (Ex. 10). If we reverse that and rock from G to F and end on G, we create a Mixolydian flavor (I-VII-I.) (Ex. 11).

I ask students to play a triad, and

then raise the top two tones one whole step each, leaving the bottom tone the same. The result is a I-IV-I pattern (Ex. 12). Lowering the bottom two notes and leaving the top note the same yields a I-V-I progression (Ex. 13). We experiment in the same way

with inversions. Raising the bottom two

tones in first inversions results in I-IV-I (Ex. 14). Raising the bottom note in second inversion gives I-VI-I (Ex. 15). We practice improvising over a rocking bass in the modes, in I-V-I, in I-IV-I and then in predictable I-IV-V folk tune progressions. After all this, we improvise over some famous chord progressions: the "Heart and Soul" progression (I-vi-IV-V), a standard blues progression, and over Pachelbel's "Canon in D."

In my MHTP training classes, I use the Orff Schulwerk sequences and apply them to the needs of therapeutic musicians. By the end of the afternoon, we are singing rounds in the modes, improvising over several known and new harmonic progressions. Students understand enough about music theory, and especially modulation, to help them avoid feeling "lost" or "wrong" in their improvisations. They may not always

hear the sounds they anticipated, but with fear replaced by knowledge, they have the courage and the tools to continue experimenting.

Imagine now the therapeutic musician, faced with a new patient in a new setting, searching for the right

thing to say through the language of music. These words from the introduction to *Elementaria* help us understand how the Schulwerk guides these musicians to create anew in each moment:

For working with the Schulwerk does not entail the study and performance of melodies and songs with ready-made accompaniments, but rather a continuous *ars inveniendi*, a spontaneous art of discovery with a hundred ways and a thousand possible structures.<sup>3</sup> [Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Schott Music International]

Whether improvising for one self or for others, the Schulwerk offers a sequence of growth, a structure for exploration, and a compendium of ideas and inspiration. Viva la Musica!

<sup>1</sup> *Elementaria*, English Edition © 1974 Schott & Co. Ltd., London  
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<sup>3</sup> Op. cit., Murray, p. 13.



Martha O'Hehir, a certified music practitioner, teaches Pre-K through Grade 8 Music at St. Martin's Lutheran School in Annapolis, Md. She serves on the board of the mid-Atlantic chapter of AOSA, and completed Orff certification and master class at the University of St. Thomas. She is a contributor and teacher of a fifteen-hour segment entitled, "Module Three: Music as a Language and How Music Heals." The segment is part of the Music for Healing and Transition program, a certification course for music practitioners.

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# Canon Corner

## Boat round in three for third grade



By Tossi Aaron

**C**anons and rounds about boats have been recorded since 1453, when the first Lord Mayor of London asked to be rowed with music and great pomp down the

Thames River to take office. His boatmen sang a round as they rowed. Then John Jenkins (1592-1687) wrote this round, popular in Renaissance England, and it is still sung today.

Note: There is a suggested change in the lyric of the third phrase, but consideration of authenticity will depend on the individual school, grade and situation.

**A boat, a boat, haste to the ferry,  
And we'll cross over and be merry,  
And laugh, and quaff, and drink  
old sherry.**

(or "And laugh and sing aboard the ferry.")

1. Because of its melodic appeal and comparative simplicity, learning and singing the round could come first, with linking activities added and surrounding it at another time.
2. Teach this phrase by phrase aurally, and repeat the whole several times

in unison, varying the dynamics and tempo. The goal is to have the class sing it independently, well and exactly together.

3. Note any instinctive swaying to the three-pulse, a response that proves internalization, and that can be developed into movement activities. Encourage free gestures with swinging arms, or with knee bends up and down, like waves. How can a small group of six students show they are all riding the same ferry boat? Where is it going?
4. Another day, try to sing the first two parts together, acknowledging students' delight with the close harmony. Write the two-part score on the board staff in two colors, even if the class is not yet literate. The visual design can be appealing.
5. When two parts are secure, the class can hum while the teacher introduces and sings the more extended third voice. Alternatively, this can be played on alto recorder. Teach the third part, pointing out its scale pattern.
6. Start a lesson with echo clapping of two measure patterns in three, including those found in the canon:



7. Pass a second hand drum around a seated circle so that every student has a chance to imitate the patterns of the teacher. This is most effective without talking or undermining confidence by commenting on errors. If there should be many, repeat the "game" often to build security. Find other songs and rhymes in three.

8. Related/classroom activities: On a map, find where ferry boats still sail in the United States or Canada. Have any students been on ferries? Compare other boat canons and sing other boat songs, such as: "Row Your Boat," "My Paddle's Keen and Bright," and "The Boatmen Row." Help students share experiences of being in any kind of boat: rowboat, sailboat, canoe, rubber raft or cruise ship. Does anyone know how to make a little paper boat? For a ferry song with setting, see *The Orff Echo*, Spring 1989.

### A Boat! A Boat!

John Jenkins 1592-1687  
Lyrics adapted by T.A.

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# Teacher to Teacher



by Liz Gilpatrick

**D**ear Teacher-to-Teacher I recently took a teaching position in a new town. Everyone has been welcoming, and parents have supported the Orff program I am establishing in the local public grade school. However, I was stunned to discover that I was expected to present a Christmas pageant next year, complete with carol singing. To make matters more difficult, a small group of parents in town are against this school-sponsored presentation and have decided that this is the year to take a stand. I receive phone calls, e-mail messages and parent visits daily from people who are upset about the conflict.

I feel caught in the middle. Help!

Signed,  
**Besieged**

#### Dear Besieged:

*You are right to wonder why you have been placed squarely in the center of this conflict. The real responsibility for making the kinds of policy decisions that defuse such situations rests with your local school board. If the administration of your district is, by lack of action, urging you to "go along" and to sponsor the program, it does so in defiance of the rulings of the United States Supreme Court.*

*The court has made it clear that the sort of school program you describe is in conflict with the anti-establishment clause of the Constitution, and is technically illegal. Regardless, unless someone files a lawsuit, local people expect the local music teacher to "go along" with local tradition. Thus, the music teacher unfairly bears the brunt of the complaints that arise.*

*As a professional teacher, you have been hired by the district to carry out the policies and practices articulated by the elected local school board. Teachers are not hired to make policy, but to teach children.*

*I realize that you are the one who*

*lives in the community and who has become - unfairly and inappropriately - the target of the conflict. How you choose to handle your role in this drama will set the precedent for what others believe they can expect from you for years to come.*

*Talk to your principal and ask to see the written policy regarding teaching religion in the schools. If there is no such policy, suggest to those activist parents that they direct their requests to the school board. The board's duty is to fashion a statement in conjunction with the district's lawyers. Tell your principal what you are doing and why. Be firm in your decision to remove yourself from the decision-making responsibility. This is not a "cop-out." Remember: it is not your decision to make in the first place.*

#### Dear T2T

In a recent kindergarten class, I asked the children if anyone wanted to sing a song for the class. One little boy proceeded to stand up and to sing, with great fervor, "Jesus Loves Me."

Afterward, the classroom teacher told me that I should have interrupted his singing because, he said, "this is a public school and we don't let kids sing about religion."

Was he right?

Signed,  
**Confused**

#### Dear Confused:

*The classroom teacher is wrong. The same constitutional clause that prevents public schools from embracing - establishing - religious statements as noted above protects a student's right to make a private religious expression. A child has the right to pray before meals, read the Bible (or any other sacred text) in school, to sing "Jesus Loves Me" - or express his religious beliefs in many other ways - as long as he does not attempt to enlist others in his beliefs.*

# Movement journals: voices from within

by Judy Lasko

**H**ow can a movement specialist in the Orff teacher training courses reach the goal of guiding the participants to the source of elemental movement (the partner of elemental music) in a way that feels non-threatening and is, indeed, fun?

Most people feel safe teaching folk dances, with set steps, counts and music. However, the magic and power of the Schulwerk is in its opportunity to explore; to feel the excitement,

wonder and empowerment of creation. For those of us trained as dancers and hired as movement specialists, this is both a challenge and an opportunity. It is a challenge to bring adults unfamiliar with the creative aspect of movement and dance to a place of comfort and trust in their own movement abilities. It is also an opportunity, because they, in turn, can share the magic of creation with their students.

Two years ago, I asked participants in the Orff Levels to keep a daily journal as part of their homework assignment. I asked

them to record their feelings about participating in elemental movement, as well as their insights about teaching that emerged during the course. I hoped that the journals would serve as a valuable assessment tool for me, as well as a vehicle to give participants a few moments every day to process their experiences in movement class.

The journals far exceeded my expectations. Because the human body with its authentic movement is as close as one can get to the Self, those who listened to those overtones from body to soul discovered powerful truths. Many wrote clearly and profoundly of their learning as they connected to their

Movement experiences. The following journal entries are a luminous reminder of the deep power of movement in Orff teaching.

The following are just a few of many beautifully expressed insights culled from the journals of participants in Orff Teacher Training Levels I and II at Georgia State University in Atlanta, Ga., and Chapman University in San Diego, Calif., during the summer of 2002.

## In the beginning

"The first day in movement is a little uncomfortable. We haven't really 'warmed up' to each other. I enter carrying all my issues, ailments and problems in my body. I'm stiff.

"Others have their own baggage they're carrying. In the first lesson we start to open up, try to find a place to put our baggage so we can move."

- Myles M.

"I have to work hard to tune into my body - haven't really done that before - have to turn off the analytical side and turn on the emotional/aesthetic side."

- Jacqueline B.

"I'm feeling somewhat anxious. I feel uncomfortable about dancing in front of other people [and] with my lack of creativity in making up movements and being spontaneous. It's probably why I prefer folk dances with programmed steps.

"I'm not close-minded about this experience, however. I'll try to do my best each day."

- Kathy K.

"I have always been conscious of my size and how I look when I move. I am grateful for the opportunity to freely move without fear of judgment. These activities will help me encourage my larger students as well as my more shy students to try to move."

- Beth W.

*"Centering: Belly Button Beat"*

*Beat impulse from the gut*

*("gut reaction")...*

*Silence, quiet time to find yourself,*

*Your beat, your song.*

*It's all from within, the seeds of sound,*

*The sounds of silence,*

*The unfolding,*

*The flowering.*

*Don't try to make it happen.*

*Let it be.*

- Kathleen Sand

"Day 1: It is not easy to move around adults. I feel very conscious about how I move.

"I know it is impossible to become a music teacher without ever having to move.

"Day 3: I feel a lot more relaxed today. Still conscious about my body but am learning that it is OK to be myself."

-Becky A.

"Music comes alive when we can express movement in this way that puts music and movement together like a planned puzzle.

"Oh, how our students today need this stimulation."

- Pam F.

### Beginning to trust and enjoy

"I'm noticing my movements to be more 'fluid' and 'care-free'.

"It's fun to let loose and be a kid again. I really enjoy the creativity aspect of the movement. It fits right in with the pedagogy aspect of the class."

- Sherry C.

"Today I think was the first time I've ever just let the music flow through me. I want to take what I experienced today and take it to my classroom."

- Michelle C.

"I will never forget that feeling. "OH! The light bulb comes on. That is what feeling your own body's tempo is like. I did it!"

- Angela B.

### Discoveries

"It is empowering to rediscover my body."

- Vicki R.

"Just breathing into my body reminded me how much I am in my head unless my body is moving!"

- Montica L-W.

"The improvisations and choices made within a dance experience lend themselves to Orff they are Orff. Who discovered which first?"

- Virginia S.

"I found the emotionally expressive

*The Orff Echo - Spring 2003*

movement cathartic, as I'm sure most kids would. Expressing and releasing anger safely is hard for me to do, yet necessary, too.

"I can see what some of my kids are up against and what they need in this activity."

- Julie H.

"The silent exercises would probably have a lot of value to children because their environments are frequently bombarded with noise (video games, TV, radio); maybe the fact that, for some of them, there is not even a quiet space in their homes."

- Argean V.

"Today, I actually experienced two brief moments of thinking with my body instead of my head.

"It did give me the hope that I will really start to believe my body is trustworthy and not in need of constant brain supervision.

"I found beauty and strength in myself I truly did not know I had.

"Who knew I would still be learning life lessons at 40?"

- Denise D.

"It is really interesting to watch the change in everyone as they learn to let go. Some people were very stiff in the beginning, and now you can really see that they are understanding and feeling the freedom of their bodies."

- Cheryl W.

"It's so great to see how movement has brought the group together and created a very cooperative spirit among everyone.

"We are all creative beings."

- Beth W.

### Insights for teaching

"How do you see yourself? How do you see the world? As a teacher, what perception or misperceptions am I passing on to you? Movement is important? Noise and chaos is bad? Acceptance or rejection? Exploration or follow the plan? Be 'good' or be a risk taker? Be real or be 'nice'?"

"How can our movement experiences say trust yourself, love yourself, express your SELF?"

- Susan G.

"Today, the activities loosened up my psyche as well as my body. I need to remember my feelings of discomfort in beginning a new dance session in order to empathize with my students. I'll be able to tell them it's OK to feel a little anxiety, engage in the activities, and allow those feelings to go away with practice."

- Trish W.

"People of all ages, but especially children, can relate to movement. It stretches your physique, your psyche and your emotions."

- Kathleen W.

"I've always known that kids must move, but today I saw clearly that it helps them focus. It is the center of their existence and the stem of their learning."

- Marlys W.

"I can understand how the movement develops the whole child so that the music comes from within the child instead of being pushed in from the outside. The movements are another way to internalize musical concepts and to reinforce the learning experience."

- Jacqueline B.

"I like the way you use ideas from students for movement. This takes the pressure off you for always having to come up with something. More importantly, however, it allows the students to be creative, which is what Orff is all about, and helps them take ownership of the activity."

- Pam F.



Judy Lasko has been teaching dance to children, teens and adults for more than 35 years. She has completed all three levels in Orff

Teacher Training, and currently teaches dance and Orff classes in both public and private schools in New York City. Nationally, Lasko has taught the Movement segment in the Orff Teacher Training courses, and has presented workshops in Music and Movement.

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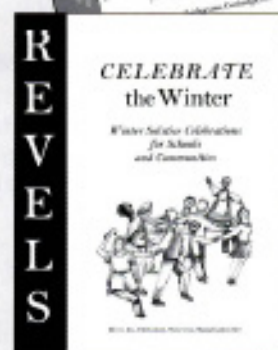
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# REVELS

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# Orff Schulwerk as sacred experience

By Roger Sams

The summer of 1998, on the last morning of Level II at the University of St. Thomas, I formed the students into small discussion groups to synthesize their learning. After a period of discussion

*“Orff Schulwerk cracked open the door of possibility for me so that the light of meditative movement could shine through ...”*

around a set of related questions, one representative from each group reported back to the class themes that arose. Following one round of dialogue, Kara Peters stood and reported without hesitation,

*“Something spiritual has happened here.”*

In the 15 years I have been involved with Orff Schulwerk I have been

deeply moved by what feels sacred to me about this work. I've felt my soul set free in community singing and dancing late into the night at AOSA conferences, and shared a few moments of inexplicable connection and intimacy with another while mirroring in movement class as a Level II student. I have experienced joy through the beauty of a modal canon and delighted in mastering a challenging mixed meter piece from the Balkans. I've had long and thoughtful conversations with colleagues about the depth of possibility in this work.

I never had that conversation with summer students, however, thinking it inappropriate to bring my spirituality into a classroom where students had come, not for sacred experience, but to improve their teaching. Despite my silence on the subject,

sacredness was happening throughout the hand drum canon, the pentatonic improvisation, the folk dance, the movement composition and the recorder consort. Sacredness pulsed through our beings as we wrestled with the joys and challenges of making art that hadn't existed before that moment in time, growing as musicians/movers/teachers, as human beings and as a community.

Over the years I have observed Orff Schulwerk practitioners with diverse spiritual perspectives, from conservative interpretations of religious thought to new-age philosophy, come together to create sacred space that transcends differences in religious ideology. What follows is not a scholarly treatise, but rather my “thinking out loud” about how and why this happens.

## The source of all beginnings

In *Das Schulwerk*, Carl Orff recounts Curt Sachs' reaction to his teaching at the Guntherschule in 1923: “With your plan you are follow-

ing aims that are entirely your own and you intend by these means to reach sources that are otherwise neglected or overlooked. You want to find the source of all beginnings.” [Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Schott Musik International.]

Sachs pointed toward significant truths about the Schulwerk. Orff and his colleagues were creating something new, not a duplication of, or improvement upon, something already being done. By digging deep within themselves they were going beyond themselves and tapping into the “source of all beginnings.”

So just what is this source he spoke of? I would propose that in our culture many would call it God. Call that source what you'd like - God, Goddess, Allah, Yahweh, the Universe, Spirit, Life Force. Most spiritual traditions teach that this Force animates everything. When we dig deep within ourselves through any number of vehicles, including creating works of

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art through Orff Schulwerk, we touch that Life Force within us.

### Honoring the wisdom of the body

Carl Orff speaks this wisdom beautifully:

In the beginning was the drum. The drum induces dance. Dance has the closest relationship to music. My idea and the task that I had set myself was a regeneration of music through movement, through dance. It is difficult to teach rhythm. One can only unleash it. Rhythm is no abstract concept, it is life itself. Rhythm is active and produces effects; it is the unifying power of language, music and movement.<sup>1</sup>

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Much of what moves me (literally!) about Orff Schulwerk is that our learning process often begins with the body – with dance. Kinesthetic experience embodies both powerful learning and deep sacredness. Movement practices are common within diverse spiritual disciplines: Catholics perform the sign of the cross, Sufis dance the whirling dervish, Moslems sway while chanting, Pentecostal Christians dance in the aisles, students of yoga execute postures before meditation and others walk the labyrinth.

The Sufi mystic Rumi said, "Dance until you shatter yourself." Through the Schulwerk I discovered that dance could open the doorway to a kind of knowing that was previously unavailable to me. Gabrielle Roth describes that place of bliss as "the place athletes call the zone, Buddhists call satori, and ravers call trance ... It's a place of pure light that holds the dark within it. It's a place of pure rhythm that holds the still point. It's a place within you."<sup>2</sup>

Orff Schulwerk cracked open the door of possibility for me so that the light of meditative movement could shine through, drawing me into sacred communion with self, others and God. I am not unique. Once, fol-

lowing a movement workshop that I led, an elderly nun came to me, her face aglow, explaining that there were moments in the workshop when she was "dancing with Christ."

Following a shadowing experience, fifth grader Niambi, one of Beth Nelson's students at St. Paul Academy, wrote in her journal "I felt like my emotions were all mixed up and that my body could live in the sky for eternity. And my shadow was as dark as a hole, but as light as a feather. But now I can move all around with my mind as free as the air itself." That same experience generated these thoughts from Grace, another student from St. Paul Academy. "Give your soul to the actions you are doing. It's more than an action. It's a dance that brings you to a whole different place."

### Elemental music sinks deep

Many of the melodies we sing together embody a sweet simplicity that speaks to the heart. Singable folk melodies have a way of working themselves into me so deeply that I sometimes find myself walking through the hallways of my school singing because I simply can't keep the song in. These gripping melodies resemble sacred chants in significant

ways. Robert Gass defines chant as "the worship and celebration of the sacred through melodically simple vocalization. Chant is singing our prayers. Chant is vocal meditation. Chant is the breath made audible in tone. Chant is discovering Spirit in sound."<sup>3</sup>

There is something about repetition that allows the nature of whatever is being repeated to sink in at a very deep level. You can become lost in the repetition and in that process the possibility of greater truth, of knowing something that you didn't know before, exists. When an ostinato is repeated over time the elements of that ostinato, rhythmic and/or melodic, become a part of us.

This is also true on the spiritual level and explains why the power of repetition is at the core of so many spiritual traditions. Whether you are a Hindu chanting your mantra, a Catholic praying the rosary or a student of new-age philosophy reciting your positive affirmations taped to the bathroom mirror each morning, the repetition is a powerful part of your spiritual growth, allowing the truth of your prayers to become a part of the fabric of your being. I propose the possibility that, in a similar manner, the abundance of ostinati in elemental



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music allows the music to sink in and move us to our core, drifting past our conscious mind and into our unconscious understanding.

### **Building community by honoring the individual**

By honoring each individual where he is in this place and time, his contribution is maximized and the entire community grows stronger. If we ask our students to take risks through improvisation and creation (and I hope we do), then we must provide an environment where it is safe for them to fail. When I served on the language arts curriculum committee at my school, one of the most valuable things I learned was the concept of "celebrating approximations"; accepting the incremental movement of students toward mastery in the process of creating.

Learners are wise. They can hear the difference between a skillful improvisation and one of less maturity. The awareness of quality within the classroom spurs others to move toward greater quality. The task of the Orff Schulwerk teacher is to create a classroom culture where all students are honored, and lovingly pushed through appropriate instruction in important skills and concepts in their journey toward artistry. As Joseph Chilton Pearce said, "To live a creative life, we must lose our fear of being wrong."

When the classroom community unites in support of the growth of each individual, the community grows exponentially, the students have a deeper appreciation for each other as individuals, and the music and dance-making improves dramatically.

### **Moved by beauty and power**

At its most elevated state, the calling of the Orff Schulwerk teacher is to provide structures for student learning and creation that allow each student to be moved by her own beauty and power. The artistry lies in how we create balance between our desire to provide aesthetic experience and our need to teach cognitive and kinesthet-

ic skills. If our emphasis leans too heavily toward skills and understandings, our classes become dry and lack the emotional import to move our students. If we lean too heavily toward aesthetic experience without cultivating solid skills, the art that the students create will lack the beauty and power to move them.

The masterful Orff Schulwerk teacher cultivates skills and understandings within her students, then proceeds further to provide structures around which the students create works of art uniquely theirs. The quality of the literature we choose for models is crucial. Working with music, movement and texts of exceptional merit and diverse styles greatly increases the possibility that our students will have an encounter with their own brilliance.

Isabel Carley says it well when she reminds us to teach only literature that deserves "lifelong remembering," for our class time is too precious to waste on the trivial. When our artful choices and structures allow students to experience what is most beautiful and powerful within, they are much more likely to recognize the best in others. The meaning of the Sanskrit word "namaste" sums it up beautifully: "the divine within me honors the divine within you."

Truly, many of us have found our artistic voice through Orff Schulwerk. Our task is to pass on that voice and to empower our students as they find theirs. That, my friends and colleagues, is sacred work. Namaste.

### **Footnotes**

<sup>1</sup> *Das Schulwerk*, English Edition © 1978 Schott Music Corp., New York. Translation by Margaret Murray. All Rights Reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Schott Music Corp., New York, p. 14.

<sup>2</sup> *Ibid.*, p. 17.

<sup>3</sup> Roth, Gabrielle, *Sweet Your Prayers* (New York: Tarcher/Putnam, 1997), p. 9.

<sup>4</sup> Gass, Robert, *Chanting: Discovering Spirit in Sound* (New York: Broadway Books, 1999), p. 12.



Roger Sams holds a bachelor's degree in music from Bowling Green State University, a master's degree in music education from Case Western Reserve University and teaches children at Hathaway Brown School in Cleveland, Ohio. He completed three levels of Orff Schulwerk training at Hamline University and serves on the Orff Schulwerk faculties at the University of St. Thomas, Cleveland State University and the University of Montana.

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# From the Classroom

## *Alexander technique* Good habits create good sound



by Josef Weiss

**W**hen I received my master's degree in music and movement education from the Orff Institute in 1995, I wanted to explore new ways of approaching students, especially young ones, without crouching and bending over. After coming to the United States, I learned the Alexander technique, which enabled me to improve myself along while teaching students to perform at a higher level.

Being told to sit upright is often puzzling and confusing because we've never been told how to do it correctly. The Alexander technique is a way of arranging the body in a way more healthy. The student learns to maintain a certain head-neck-back relationship in all situations of rest and movement. The primary instructions are, "Allow the neck to be free, to allow the head to go forward and up, to allow the back to lengthen and widen."

The following tips will help you understand and to be mindful. They might be obvious, but we forget them readily.

When addressing young students, teachers tend to bend down to their level. That means they hunch over and compress themselves. Instead, consciously lower yourself to the height of the student either by bending your knees or kneeling on the floor. If this is not possible, remain upright and speak from that level. If slouching, the child will imitate your bad example.

### **A skill for life**

Small children usually have good poise in repose and when moving. But most four-year-olds lose their natural good habits. Therefore, we must teach students to better use their bodies and apply the same technique when playing their instrument. In this way we help children not only to learn an instrument but also to learn skills for life.

One of the many reasons we learn an instrument is to integrate our thinking with our bodies. What we think, we execute; and what we execute, we think. Both elements work as one and are intertwined. Great musicians show us this connection.

There are several typical signs of bad posture: The head sinks into the neck, the spine becomes compressed, the chest collapses, and often the head is supported by the arms.

Students will quickly recognize slouching if you demonstrate how to sit properly. That means showing students how to free the neck, let the head go forward and up, and allow the back to lengthen and expand. When students follow these directions, their arms and fingers are free to move and perform their required tasks.

These guidelines provide the basis for playing a xylophone in a sitting position. The body is a very sensitive mechanism, and high-quality performance demands good physical habits. Simply holding mallets causes many reactions throughout the body. If you don't show students how to hold the mallets correctly by gripping them gently, their playing will be uncoordinated and lacking in rhythm. Mallets are light, and if students hold

them too tightly, their wrists, elbows and shoulders will lock.

One guideline that is helpful for developing and maintaining a free wrist is to let the finger and hand go down while the wrist moves up in space, away from the fingers. The elbows should go outward, and shoulders are held relaxed over the chest. Remember that the neck should remain free, with the head still going forward and up and the back still lengthening. These instructions are consecutive, but the actions should all happen at the same time.

The same principles apply to playing the recorder. We teach our children to respect the instrument and to treat it gently. But by telling them this we may also make them afraid to relax when holding the instrument. As a result, students will often grip the instrument very tightly in order not to drop it. Recorders are, in fact, generally held too firmly. Students need to know that the harder they press their fingers into the holes of the recorder, the more unwanted sounds will come out. Tell the students to hold the instrument gently, but also verify that they understand what that means physically.

Another point to watch is that the head doesn't drop down toward the recorder. Instead, the recorder has to come up to the head. If the head moves forward even slightly, it must also move upward in order to avoid an unwanted downward movement, which also interferes with the breathing. The elbows should be extended outward; unfortunately, they are very often held too low, pressed onto the chest, or dropped altogether. Correct use of the arms results in more effective breathing.

*(continues on page 46)*

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(continued from page 44)

When the body functions better, it produces freer sound. Many of us have some idea how we want to use our bodies. We have an image of ourselves, but it is worth checking whether what we imagine is the same as what we actually execute. We think what we do and we do what we think. If we truly understand how to use our bodies properly, we can eliminate not only the symptoms, but also the causes of incorrect patterns. Good habits lead to conscious, focused and joyful playing.

The best way to find out more about maintaining good habits is to take lessons from a certified teacher of the Alexander technique. You can find a listing of teachers of the Alexander technique, along with information about books, at [www.alexandertech.org](http://www.alexandertech.org), the Web site of the American Society for the Alexander Technique. Perhaps you can ask an Alexander teacher to come to your class and present an introduction of the technique to you and your students.

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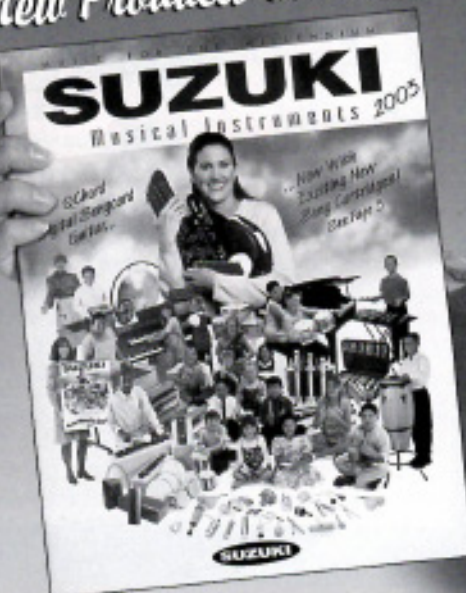
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# Psychic energy, psychic entropy and psychic ecstasy

By R. J. David Frego

**G**eneral music educators invest their energy in their students so that young musicians enjoy the same wonderful musical moments that originally brought their teachers into the profession. The action that occurs when activity achieves a productive flow is often referred to as having a psychic energy. Mystics claim that the phrase denotes the vibrating energy around us, and perhaps this may be appropriate when discussing the physics of music. In this article, however, I would like to limit the use of the term to feelings associated with flow: productivity output, challenge of the task and a feeling of the oneness of the group.

## Psychic energy

As music educators, we work with ensembles and classes. When we hand over the tools of music-making to students, we encourage them to manipulate the tools in ways that have meaning to them, and to discover, through that manipulation, how the music works and how it impacts their lives. Naturally, teachers present the challenge so that a musical product is attainable. Opportunities for psychic energy increase when students work together to solve the problems of music-making. To achieve this sense of group unity, individuals subordinate their personal desires to the needs of the group.

I have witnessed this psychic energy in both children and adults. In a recent graduate-level Dalcroze Eurhythmics class, I asked the students to create and choreograph, in groups of five, a complicated polyrhythmic pattern. As I watched them work, it became evident that there was no leader among them. Rather, the students worked together as a unit to create a movement piece more meaningful than the assignment itself. Ownership of the task was a strong component of the outcome. The

students became so absorbed in the task that clock time lost significance, revealing intrinsic joy in the process of making music. I am sure many readers can recount similar personal experiences in their own classes, or perhaps in their own training.

## Psychic entropy

Naturally, issues arise that can also impede the flow. These may include a particular student's needs outside of the music-making process, interruptions from within and without the classroom, or personal situations brought into the environment. A story from one of my graduate instrumental improvisation classes provides a good example of this phenomenon. The class is an ensemble of up to five students who improvise in 20th century styles in a group setting.

At times the ensemble has its "ears open" and is keenly sensitive to the needs of the whole group. Musical motives are played from one musician to another and personal satisfaction from the group is high - in effect cre-

ating strong psychic energy. At other times, the group stops functioning as a unit when individuals become more focused on an end product or performance and less centered in creating music of the moment. Individuals may feel they are not being heard, or that their needs are not being met. These interruptions can quickly transform flow energy into psychic entropy - energy that is pulled from the music-making experience.

The researcher and writer, Mihaly Csikszentmihalyi, has identified four issues that can lead to psychic entropy:

- a sense of exhaustion from too many demands on our time, space, or energy;
- distractions from the environment, or not knowing how to protect the psychic energy that is in use;
- the lack of discipline to control the flow of energy; and not knowing what to do with energy potential.

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As teachers, we work to limit these frustrations through classroom management techniques, and through our own professional practice. We leave personal problems outside of the classroom. Yet many factors contributing to psychic entropy are beyond our control, leaving us to assume that these two energies must work in concert. There is no golden mean required to achieve a sense of flow, yet it seems logical that teachers must increase opportunities for psychic energy and limit opportunities for psychic entropy.

Reversal Theory, developed in the 1970s by K. P. C. Smith and Michael Apter, tackles psychic energy and entropy. One part of the theory contends that we cannot exist in the optimal state of flow all the time, but that we must also experience the opposite emotions. Both emotional states are parallel to one another: and, at any given moment, one emotion dominates. In essence, we evolve with every experience encountered, making us different from minute to minute and hour to hour. We are not only different from each other, but we are different from ourselves over time.

If we follow the premise of reversal theory, then it seems to fit that performance and states of consciousness would fluctuate throughout any group music-making encounter. This makes opportunities for creating psychic energy in a group setting almost serendipitous because every individual is approaching the group in a constant state of change. Perhaps that is what makes psychic energy in group music-making even more special. We are sometimes able to approach music-making as individuals and to find that "groove" that helps us get lost in the moment. Reversal theory has merit and perhaps is one that can be incorporated into the concepts of

psychic energy and psychic entropy.

#### Psychic ecstasy

The third part, psychic ecstasy, is the result of the group experience in music-making. One of my doctoral students at Ohio State University is a sister in the Dominican Order. A talented singer and educator, Susan floats through the most challenging of Eurhythmics classes. We have discussed the issues involving flow and what happens when one comes through the other side of the experience into a heightened state of awareness.

Susan believes that if one controls as many variables as possible to minimize the effects of psychic entropy (i.e. letting personal problems go for the moment), the friction of strong psychic energy against controlled psychic entropy during music-making often results in transcending moments that leave the person feeling ecstatic. Ecstasy is her term for euphoria, a

feeling of accomplishment that goes far beyond simply being pleased with one's performance. She often has these moments, while performing and teaching in her studio. However, she has studied music for years and is rich in life experiences that contribute to her knowledge of this domain. She knows how to find the "groove" that will allow psychic energy to lead toward psychic ecstasy.

We think of ecstatic moments as those following sudden enlightenment - the "aha"-moment when a mature understanding of the domain occurs. In my research, I've also found ecstasy occurring as it culminates in the spiritual moment. Runners enjoy these moments in training, which often fuels their pursuit of the so-called "runner's high." Performing musicians often have the same "high" that repeatedly lures them back to the stage. The ecstatic moment is an overwhelming sense of joy, negating all of the psychic entropy that had presented barriers throughout the laborious process of preparation.

What about young musicians in our classes? Can young people discover those moments, too? Most children don't know music's domain well enough to feel these ecstatic moments as solo performers, nor have they lived long and fully enough to relate musical experiences to emotional ones - or so I once thought.



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Recently, I glanced at the AOSA brochure, and looked – really looked – at the young boy whose photo graces the cover. He appears to be experiencing ecstasy. I asked myself:

“What occurred in the moments preceding that picture? Was he into the moment of creating music when psychic energy flowed? If so, how can we promote learning experiences that are fulfilling for all of our children and teachers?”

Let us explore creativity as a vehicle for achieving a psychic energy that may lead to psychic ecstasy. A fundamental tenet of Orff Schulwerk philosophy is to encourage creativity in the music-making process. Examples of creativity in the process include, among other activities, composing or improvising words, movement, melody, and harmony – as individuals and in small collaborative groups.

As educators, we must cultivate in children their curiosity and interest. We are fortunate that young children are naturally curious, and find wonder in dust bunnies, visiting spiders, the rhythmic pace of a washing machine, or anything else in range and worthy of their attention. To maintain that natural joy and wonder in a classroom is a worthy goal – and one that can certainly be observed in student behavior. Children enjoy experiencing what they do well. That enjoyment can fade if the same activity is repeated again and again, and grows routine. The complexity bar has to be raised so that we continue challenging them to do well, and keep them eager for more musical learning.

### **Problem-finding, problem-solving**

Curiosity and interest are vehicles that can lead to creativity and developed psychic energy, but the greater part of the puzzle is helping students identify their own problems to solve, also known as problem-finding.

As a teacher, I pose problems for my students by inventing activities involving musical choices and then presenting them to students to solve. It recently occurred to me that these students were solving problems I had identified and not their own.

Problem-finding is the process of

*The Orff Echo - Spring 2003*

looking outward, taking little for granted, and considering the myriad of possibilities of “what if...” Finding a problem may involve questions such as “What is really important?” “What makes me feel good about this direction?” or, “What scares me about this idea?” Any time we create an open-ended lesson where multiple possibilities for musical outcomes exist – some more satisfying than others – we set the stage for problem-finding.

As an example, I may ask pairs of students to create antecedent and consequent phrases. The first student develops the problem by choosing the phrase length, plus anacrusis, crusic, and metacrusis moments in the antecedent phrase. The second student has to solve the problem by reacting and resolving the phrase that would be appropriate and make musical sense. In this case, the musical outcome may be in doubt because we did not identify the precise problem, but only set the stage for problem-finding.

Some may view this as risky teaching, because the teaching situation was not completely controlled, and students could make choices considered unwise. Fortunately, teachers have the opportunity to ask students to revisit and to play with choices in order to develop workable questions and satisfying solutions.

Try looking at the sequence by working backwards. We end with a product. However, before the product, there were choices to consider based on knowledge and experience. Before the choices, there was a problem to solve. And before the problem to solve, there was a problem to discover. Truly creative people are problem finders, not just problem solvers. Also, psychic ecstasy can occur when finding and naming the problem, not just solving it.

### **Time for reflection**

Finally, to foster curiosity and problem-finding, we need to allow time for reflection as part of the creative process. One criticism I hear about music improvisation in the general music classroom is that it feels like a “one-shot” experience. Fearful that we won’t have enough time, we ask an individual or group to improvise and then move on to another group, allowing the students little or no opportunity to reflect on what they did or how they felt about it. Little consideration is given to possibilities for improvement. It is important to note that psychic energy occurs during reflective moments.

*(continues on page 51)*

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(continued from page 49)

Here are two examples of simple techniques teachers can employ to promote reflection. Jot down words on chart paper, and pair musical or technical terms with feeling-based words, or discuss the improvisational experience with others and search for alternative possibilities. New ideas and solutions often emerge during quiet, reflective times in our lives, especially when we are relaxing.

When I think back to the joyful child on the brochure, I wonder what lead him to that moment. Did he work in an environment that limited psychic entropy? Did he find a problem, consider choices, experiment, reflect and work through a process that enabled him to walk a pathway from psychic energy toward psychic ecstasy? I can only wonder and hope.

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R. J. David Frego is associate professor of Eurhythmics and Music Education at Ohio State University in Columbus.

"... and in the mind of man:  
A motion and a spirit, that impels  
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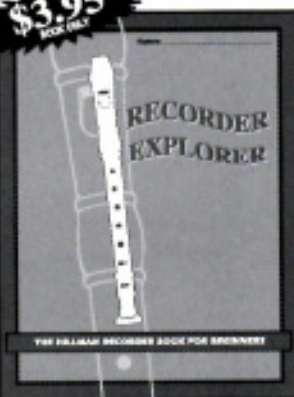
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# CD Reviews

## John Langstaff sings the Jackfish, and more songs for singing children

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Reviewed by  
Marjie Van Gunten

*"The evening family ritual always included a time for sitting with my mother on the piano bench and singing with my brothers and little sister, our feet swinging and dangling above the floor."*

This is the happy memory of John Langstaff, who collected and recorded the little gems on this CD. These are traditional songs enjoyed by adults long ago and assimilated by the children who sat on their laps. Lucky kids! And lucky for us, we can pop in the disk and learn these tunes from a wonderful role model.

You will hear songs that are familiar, and variations of songs you know well. You will also learn songs that are unfamiliar. I was excited to add two more versions of "Mr. Frog Went A'Courtin'" to my collection. There are yet more lyrics for the "Twinkle Star" melody that even Mozart couldn't resist. This time the song (of Dutch origin) tells about Mary Jane, too ill to work on weekdays but always ready to join the Sunday fun. A tongue-twister version of "Bingo" with percussive alliteration makes an old standby worth a revisit.

Singing games and play party songs include old favorites such as "Old Roger is Dead" in a charming arrangement with woodblocks, timpani and children's voices. Directions for the

games are included in the liner notes. The lyrical singing game, "One Man Shall Mow My Meadow," lends itself beautifully to swinging movements and challenges the singer to count backwards. And who knew that, in

the final verse of "Lavender's Blue," the king begged to be buried close to the drink? Clearly, this verse was not for children!

The arrangements are delightful, keeping the childlike quality of the songs

while offering models that are certain to inspire creativity in children. Some songs ("Shady Grove" and "The May Day Carol") are lovely with the simplicity of Appalachian Mountain dulcimer. Others include quacking ducks or a wide array of hand percussion instruments familiar to students in Orff Schulwerk classrooms. The orchestrations add depth to the lyrics and delight to tunes that are just plain fun to sing.

What a pleasure to find a recording of folk songs that is a joy to listen to, the first time and through many repetitions, and one that encourages active music making as well as active listening.



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# Video Reviews

Music Gets a Twinkle in my Eyes and a Jump in my Feet: Process Lessons and Reflections on Sharing Music with Urban Children, (2001)  
Got Recorder? (2002)

Workshop Presenter: Karen Medley



Reviewed by  
Beth Lafiglola

This spring, as we reflect on how Orff Schulwerk has brought music to the body, mind, and spirit of our students, Karen Medley restores our vision through two additions to the AOSA AV Library.

The 2001 Cincinnati AOSA conference and the 2002 Las Vegas AOSA conference presentations encourage us to look beyond the educational labels and "recognize the potential for wonder, the capacity for resilience, the beauty of creative awakening, and the musical artistry that Orff Schulwerk evokes in children."

## A spirit awakening

With gracious generosity, Medley welcomes the participants to an 8 a.m. 2001 conference session - a perfect opener for those tired from teaching and ready to revive in themselves an awakening spirit receptive to new activities. She sets the stage by listing the needs of children, but especially children who "tend to carry more issues on their tender, young shoulders than their counterparts elsewhere." She holds up this truth: "Each child is unique - a miracle never to be repeated."

The presentation is a collection of lessons Medley has used successfully with elementary students of all ages in various settings.

One of the favorite friends Medley introduces to students is Mortimer, a pig puppet that only sings. The beloved Mortimer immediately becomes "real" as Medley consults the pig on favorite breakfast choices. With humorous conversation leading as a transition into a "little

piggy" finger play rhyme, the participants play a pitch-matching game that extends, for the participants, into an experience of playing unpitched percussion.

The lesson also becomes an opportunity for the teacher to record individual vocal assessments. After using finger puppets and a song modeled on the story of "Brown Bear, Brown Bear," by Bill Martin, Medley introduces a beach song that includes skills that are "one step up from steady beat," she adds quickly. Quiet songs "gentle them" she wisely advises us.

## Discovery of "found" sounds

Water-washed rocks, shells, and small shakers make the ocean seem real in this song she collected in New Zealand. The Orff Schulwerk instrumentarium is not limited to purchased instruments, states Medley, but thrives on the creative addition of "found" sounds discovered by teachers and students.

As a master teacher, she encourages new teachers by labeling each song in the presentation as suitable for younger, middle, or upper grades. The notes include suggestions on intro-

ducing the song to the students, background on multicultural pieces, and scores for instrumental settings. Medley also includes ideas on adapting the arrangements for children new to the Orff Schulwerk process, or those with special needs. She outlines the process of awakening the imagination by beginning with the chant "Starlight, Starbright."

She reviews the simple solfège notation by having the participants look at the wall chart and locate the number of *la* notes used in the melody. The beautifully decorated wall charts not only show the simplified staff, but indicate

## Lynn Kleiner

Presents

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the percussion accompaniment used later in the process. This simple song of early childhood becomes a complex, multi-layered performance piece for middle grades with the addition of a poem, A B A form, recorder, instrumental accompaniment, and creative movement with scarves.

### The "core" of the "Apple Tree"

Where the first videotape ends with middle and upper elementary songs, such as the beautiful Swahili song "Allunde Alluia," the second videotape begins at this level. This 2002 conference session emphasizes the integration of the recorder into thematic lessons immediately suitable for the fall semester.

Medley focuses on showing ways to integrate proper recorder technique and skill practice into the Orff Schulwerk process she so carefully nurtures in the younger grades.

The first theme focuses on the poem "Apple Tree" with the core of the lesson emphasizing the recorder pitch pattern B A G. She outlines each step of the process in the session notes, and offers suggestions on extending the theme through several music classes. The participants chant the poem with a two-measure bass xylophone pattern as an accompaniment. The word rhythms of the poem become the foundation for skill practice on each B A G pitch. Starting with exploration on B, the participants gain confidence and begin to improvise pitch choices with each additional note.

Medley expands the apple theme by listing the names of 15 apple varieties. She arranges four word rhythms into a word chain. This chain develops into the middle section of an A B A form. She invites one participant to form a new word chain, while the others play through the song. Recorder skill practice becomes an important component of the game and gives meaning to the repetition of the song.

With the addition of both videotapes to the AOSA AV Library, a beautifully clear and affirming model for Orff Schulwerk process is available to teachers.

— (AOSA AV Library: 117KM and 117GR)

### New additions to the AOSA AV Library (Las Vegas 2002 AOSA Conference)

**59TA Tossi Aaron**  
"Distinguished Service Award"  
*Barbara Potter interviews Tossi Aaron.*

**30MS Robert deFrece**  
"A Conceptual Rhapsody: Musical Understanding Through Sound and Motion"  
*Orff Schulwerk lessons that fulfill clearly defined objectives as outlined in the National Standards are featured.*

**84MC Sarah Guterman**  
"The Magic of Children's Literature in the Music Classroom"  
*Travel @ Thailand, dreamland, and the beach through recently published literature appropriate for grades 1-5, incorporating song, dance and instruments.*

**121LM Maggie Hoffee**  
"Let's Make a Dance"  
*A variety of music examples are the focal point for creating choreographies through improvisation with the ele-*

*ments of dance and Laban's eight effort actions.*

**122EP Sofia Lopez-Ibor**  
"El Pelele - Spanish Games"  
*The session teaches some of the games represented by the famous painter, Francisco de Goya.*

**117GR Karen Medley**  
"Got Recorder?"  
*Integrating recorder into your Orff Schulwerk lessons is as easy as B A G! Medley shows beginning classroom experiences and how to achieve quality sound.*

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Questions? Call Roger at 216.476.0583

# Video Tapes

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- AA-AO AOSA American Odyssey  
 59 IMC Isabel McNeill Carley DSA  
 23IMC Isabel McNeill Carley  
 59NF Nancy Ferguson DSA  
 23FD Founder's Day Panel  
 59JF Jane Frazee DSA  
 23NG Norman Goldberg  
 43BG Barbara Grenoble  
 59BG Barbara Grenoble DSA  
 23RH Ruth Pollack Hamm  
 23RR Doreen Hall, Joe Matthesius,  
 Grace Nash  
 11GK Gunild Keetman  
 59BL Betty Jane Lahman DSA  
 66ML Maja Lex  
 59GN Grace Nash DSA  
 59JP/LY Jacobeth Postl &  
 Lillian Yaross DSA  
 59MS Mary Shamrock DSA  
 59AS Arvida Steen DSA

## MULTICULTURAL/ETHNIC

- 107TA Tossi Aaron  
 102BB Barbara Baker  
 44BA Dr. René Boyer-(Alexander)  
 White  
 57AR Elizabeth Brennan  
 76BB Bryan Burton  
 52 FC Judith Cook Tucker  
 24AF Margaret DuGard  
 7CI Danai Gagné &  
 Judith Thomas  
 9MF Doug Goodkin  
 110WH Walt Hampton  
 53IM Pam Hetrick  
 42JH David Holt  
 10BR Lynne Jessup  
 10PM Lynne Jessup  
 112IK Idit Kubitsky  
 91HA John Lake  
 69PM Portia Maultsby  
 79MB Ellen McCullough-Brabson  
 98AS MENC  
 98AF MENC  
 98AI MENC  
 98HA MENC  
 67SC Rosalyn Payne  
 31PP Polynesia  
 38MB Mary Shamrock  
 56AL Ben Snowball  
 18LA Jim Solomon  
 18SB Jim Solomon  
 77GW Graeme Webster  
 55CS Ramon Williams  
 54TY Teruko Yaginuma

## ORFF PROCESS

- 108A + VD Fran Addicott and  
 Susan VanDyck  
 68PP Jay Broeker  
 72TV Millie Burnett  
 4II Steve Calantropio  
 4RE Steve Calantropio  
 48MW Isabel Carley  
 48 Isabel Carley  
 48SP Isabel Carley  
 73AC Marilyn Davidson  
 30FS Bob deFrece

- 30HB Bob deFrece  
 35JJ Nancy Ferguson  
 71GC Virginia Ebinger  
 97FO Gloria Fuoco-Lawson  
 40AG Avon Gillespie  
 49AC Elizabeth Gilpatrick  
 43VS Barbara Grenoble  
 105WH Wolfgang Hartmann  
 78PP Carol King  
 36BE Richard Layton  
 36ML Richard Layton  
 117KM Karen Medley  
 15IS1 Beth Miller  
 15IS2 Beth Miller  
 15IS3 Beth Miller  
 118SM Sue Mueller  
 29WH Grace Nash  
 29MC Grace Nash  
 51JZ Jack Neill  
 96WS Donna Otto  
 16SP Konnie Saliba  
 16PL Konnie Saliba  
 63PS Peter Sidaway  
 63WW Peter Sidaway  
 113JT Judith Thompson-Barthwell  
 46MP Brigitte Warner  
 93MD Manuela Widmer  
 20OS Jos Wuytack  
 20CC Jos Wuytack  
 20TO Jos Wuytack

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- 33LS Lois Birkenshaw-Fleming  
 11AK Ann Kay  
 12SR Helen Kemp  
 12BM Helen Kemp  
 99US Sevilla Morse  
 104SN Silvia Nakkach  
 90CE Marilyn Wood  
 120MW Marilyn Wood

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- 41MD Danai Gagné  
 83PD Sharon Grady  
 94DA Anne Green-Gilbert  
 50MC Barbara Haselbach  
 50SD Barbara Haselbach  
 106GK Gary King  
 74CM Clyde Morgan  
 81BH Martha Riley  
 25SH Shenanigans  
 70PS Peter Sparling

## RECORDER

- 80IR Jo Ella Hug  
 119JS Julie Scott

## EARLY CHILDHOOD

- 65FS John Feierabend  
 65JF John Feierabend  
 9NB Doug Goodkin  
 43LI Barbara Grenoble  
 86SS Lynn Kleiner  
 100PS Shirley Salmon  
 95CM Rita Shotwell  
 17YL Marcelyn Smale  
 17LS Marcelyn Smale  
 390T Katharine Smithrim  
 21NB Lillian Yaross

## CHILDREN'S DEMONSTRATIONS

- 5MM Freda Ensign  
 27JF Dr. John Fines  
 6GC Jane Frazee  
 8IC Richard Gill  
 62DJ David Jorlett  
 88SS Roger Sams  
 220S Margot Schneider

## Honors Orff Ensemble

### (3 tapes - 1998)

- 101HO1  
 101HO2  
 101HO3

## EARLY MUSIC

- 82TT Linda Ahlstedt  
 60ED Cynthia Campbell  
 13RD1 John Langstaff  
 13RD2 John Langstaff  
 37FP Ursula Rempel &  
 Carolyn Kunzman

## SPECIAL INTERESTS

- 115MA Mary Adamek  
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 2HD John Bergamo  
 (Hand Drums)  
 85HD Chris Judah-Lauder  
 (Hand Drums)  
 103JB Joy Berger  
 (Music Therapy)  
 33MB Lois Birkenshaw-Fleming  
 (Mainstreaming)  
 3PS Dr. Edith Bondi  
 (Hanukah Operetta)  
 34MG Dr. Dee Joy Coulter  
 (Music and the Mind)  
 23MG Meryll Goldberg  
 (Assessment)  
 84FF Sarah Guterman  
 (Integrated Learning)  
 26AA Pat Hamill  
 (Integrated Learning)  
 75JD Marie Louise Hatt-Arnold  
 (Dalcroze)  
 64LL Libby Larsen (Composition)  
 64CP Libby Larsen (Composition)  
 92MM Jon Madin  
 (Building Marimbas)  
 14CC Peggy McCreary  
 (Instrument Repair)  
 14RR Peggy McCreary  
 (Instrument Repair)  
 116VM Virginia Mead  
 (Dalcroze and Orff)  
 87OB Vivian Murray  
 (Integrated Learning)  
 45GS Marion O'Connell  
 (Musically Gifted)  
 114JS Judy Sills (Assessment)  
 28EA Dr. Sue Snyder  
 (Educating Administrators)  
 89CM Anne Troutman  
 (Classroom Management)  
 61PW Paul Winter (Improvisation)  
 21PD Lillian Yaross (Using Props)  
 109CONF AOSA  
 (Opening Session 2000)

A complete list of videos available from the AOSA A/V Library may be found on our website: <http://www.aosa.org>. The list includes session titles and brief descriptions. In addition to tapes of interest for the classroom, the library contains many tapes of historical value. To order tapes contact AOSA, PO Box 391089, Cleveland, OH 44139-8089 (440) 543-5366 or e-mail [info@aosa.org](mailto:info@aosa.org)

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## International Outreach: AOSA establishes Orff Corps

The American Orff-Schulwerk Association is pleased to announce the establishment of an international fund designed to assist approved AOSA teacher trainers to serve one or two weeks in countries demonstrating educational and financial need. The Orff Corps is a group of highly skilled certified teacher trainers of Orff Schulwerk pedagogy. In applying for assistance

from the Orff Corps, the following guidelines should be considered:

- The funds provided by AOSA will be applied to travel expenses only. All other expenses will be borne by the host location.
- The application must illustrate how the course will demonstrate the value of Orff Schulwerk and pro-

mote its widespread use.

- Applications must be received by February each year.
- Applications will be reviewed by the International Outreach Committee.
- Applications will remain on file for three years. If the course is approved, AOSA will select the instructor from the Orff Corps.

*Jacque Schrader teaching  
in T'aipei Taiwan*



### International Teacher Training Course Application

**Coordinator contact person for the course:**  
*(Please note that the coordinator is responsible for the general welfare of the guest teacher, including accommo-*

*dations and meals. The coordinator will also meet the needs of those attending the course. This might include having snacks and water available, facilitating*

*the delivery of notes and/or other printed materials, accepting record-keeping responsibility and seeing that the course runs smoothly.)*

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Address: \_\_\_\_\_

Phone: \_\_\_\_\_

E-mail: \_\_\_\_\_

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Course sponsor: \_\_\_\_\_

Course length; (Suggested minimum is 15 hours of contact time) \_\_\_\_\_

Number of participants; (Suggested number is 25-30) \_\_\_\_\_

Teachers expected to attend course: (Examples: early childhood, general music, classroom, special needs, music therapy, etc.) \_\_\_\_\_

# Orff Schulwerk In Action

## Ecology in sound and movement

Photos by Liz Gilpatrick

**S**econd and fourth-grade students in Louisville, Colo.'s Coal Creek Elementary School interpret weather and the elements of water, earth, air and fire through music and movement.

Meg Worth and Eleanor Farjeon, their music teachers, have set "ecology" as the theme for this year's music classes.

Liz Gilpatrick had her camera with her on an

thing new like this, I like seeing how different people in class see things; not just how *I* see things, but how *other people* see things."

Thuc, age 10: "In music you can do what you feel and not just what other people tell you [what]

you should do."

Mariah, age 9: "Doing this piece ... makes the dangers of air pollution seem more real."

Chris, age 10: "It's fun to watch other kids and see how they're making progress, and it's fun to see it all come together in the end. You can make changes to the music whenever you want. It makes me feel good about myself."

John, age 10: "When we are doing this assignment ... I think of what the earth is going through. Sometimes I feel so helpless that we can't do anything about it. But at least I can show others how I feel."

Aaron, age 9: "Making this piece of music about the earth and acting it all out



Two second-grade students share a complex bass line ostinato part.



Fourth-grade students end their piece, "Air Pollution in Dance." Instructor Worth is surprised by its new ending, something she had not seen the day before. "Oh yeah," replies one of the student dancers. "We added that yesterday morning!"



The face of this second-grader shows her delight in playing the other half of a contrabass bar duet.

makes me feel as though we could accomplish anything. It's like we'll never know what we

can really do until we try it."

impromptu visit to see how Worth applies Orff Schulwerk principles.

After snapping these photographs, Gilpatrick invited students to comment on their work. Their observations illustrate the metacognitive power within the Schulwerk experience. Consider some of their insights:

Eric, age 9: "When I come to music and we start to make some-



In this part of their dance, fourth-grade students convey how pollution moves through the air.

# The Orff Echo Editorial Calendar

ISSUE	FOCUS	SUBMISSION DEADLINE	EDITORIAL COORDINATOR
Summer 2003	Orff and the classroom teacher	March 1, 2003	Marjie Van Gunten marjiev@gmindspring.com
Fall 2003	Aesthetics and Orff Schulwerk	June 1, 2003	Doug Goodkin goodkind@aol.com
Winter 2004	Music, movement and the visual arts	September 1, 2003	Alan Spurgeon aspurg@olemiss.edu
Spring 2004	Rituals and Celebrations	December 1, 2003	Doug Goodkin goodkind@aol.com

We seek articles on these topics as they relate to Orff Schulwerk or to broader areas of teaching and learning. Editing and production is in process for some articles one year ahead of the publication date. Therefore, inquire no less than three months in advance of the submission deadline.

Also, articles on topics other than the above-listed may be considered at any time.

Before submitting manuscripts, please contact the editor for a copy of editorial guidelines. We cannot guarantee the publication of any submitted material.



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