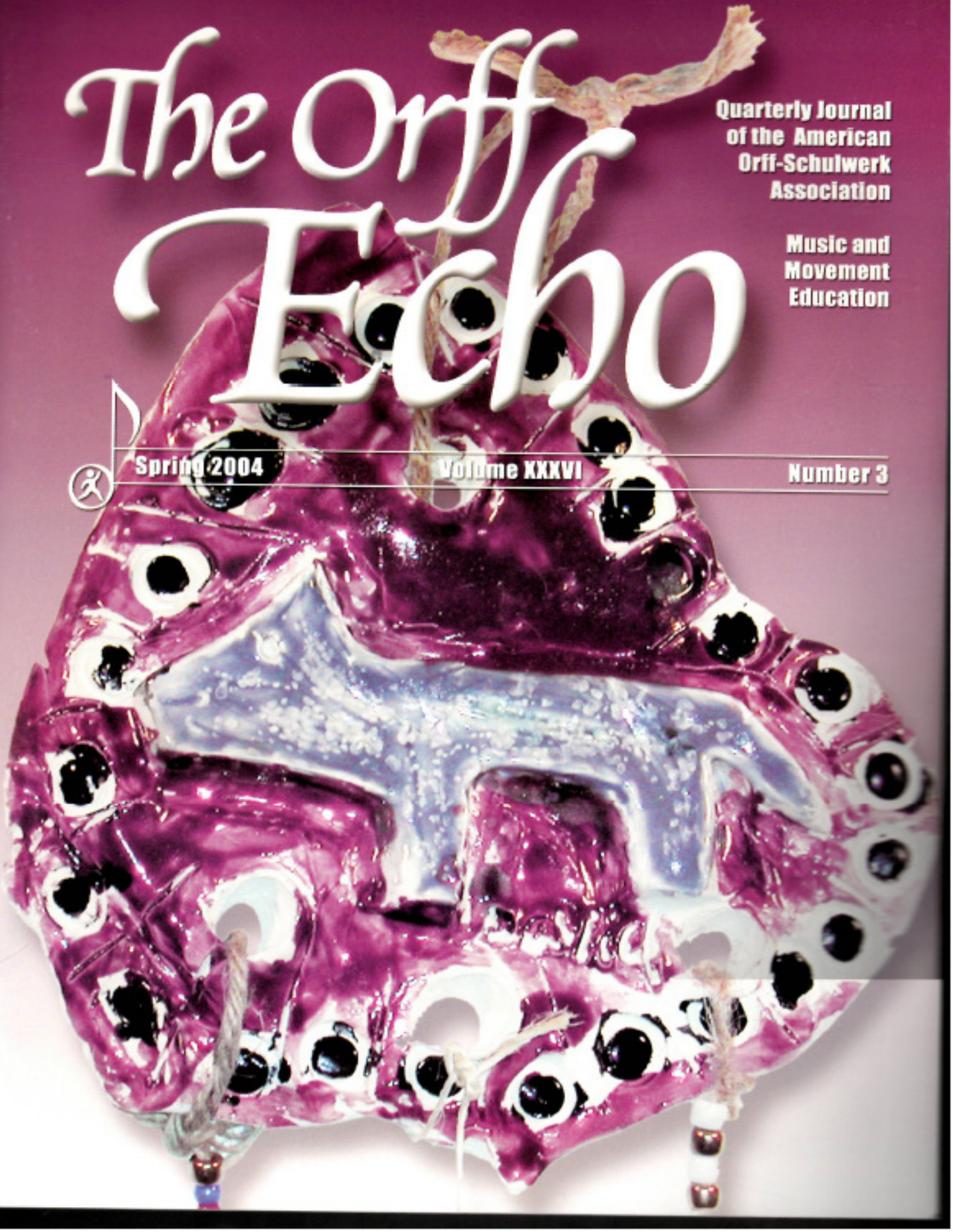
The Orff Echo

Quarterly Journal of the American Orff-Schulwerk Association

Music and Movement Education

Spring 2004 Volume XXXVI Number 3



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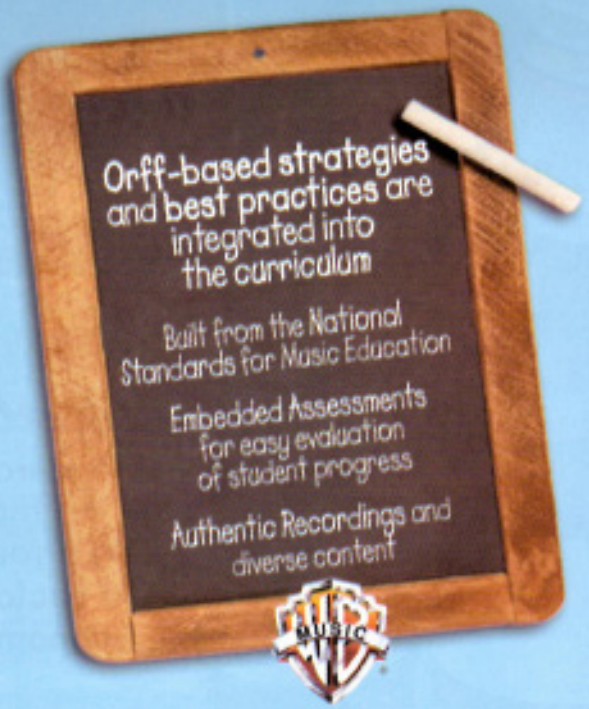

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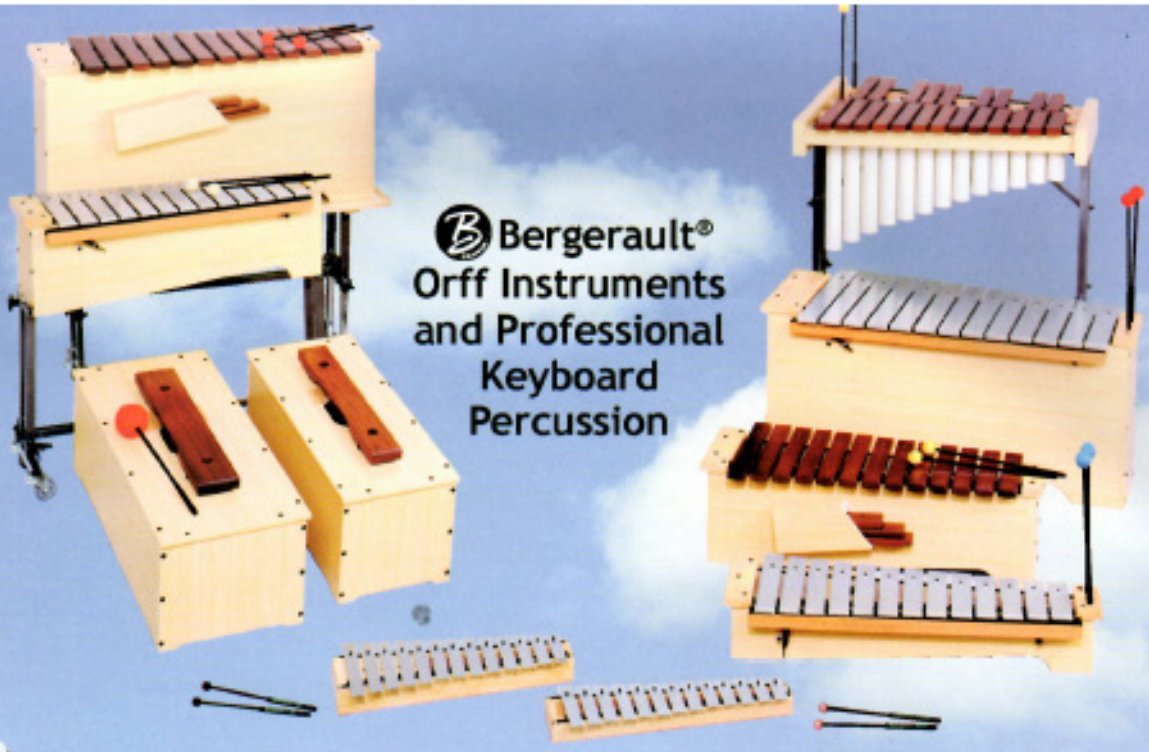

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Spring 2004 Volume XXXVI No. 3

The Orff Echo

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Focus for this issue: Rituals and Celebrations
Coordinators for this issue: Carol Erion and Martha O'Hehir

The Lakota/Sioux crafted buffalo hide battle shields for spiritual protection in life and in death.

Sculptural interpretation by David, a second-grade student at Hoffman-Boston Elementary School in Arlington, Va. Tisha Myers, art teacher.

Features

Departments

In Review

American Orff-Schulwerk Association

Music and Movement Education P.O. Box 391089, Cleveland, OH 44139-8089 (440) 543-5366; FAX: (440) 543-2687; e-mail: info@aosa.org; Web site: http://www.aosa.org Affiliate of MENC: The National Association for Music Education

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Our mission is:

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

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Graphics by Glen Feldman

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The President's page

Keeping together through AOSA rituals

by AOSA President Judith Cole

Judith Cole

Founding member Norman Goldberg, Distinguished Service Award recipient Betty Jane Lahman, and Past President Carolyn Tower were recognized at the annual AOSA Business Meeting in November for their perfect attendance at all 37 AOSA national conferences since the first one, held in Muncie, Ind., in 1969. Indeed, their perfect attendance records are impressive. However, the question of why Norm, BJ and Carolyn feel compelled to attend every year is easy to answer.

BJ says that attending the conferences "keeps my life – both personal and professional – on track."

Carolyn put it this way:

"For me there are two Thanksgiving celebrations every year in November. The traditional one, dating back to the Pilgrims and 1642, and the other one, begun in 1969: the privilege of going to the annual AOSA conference".

Early on it became a passion for me to attend an event where I could derive so much inspiration, so many fresh ideas and perhaps most important of all, where I could meet with and eventually work with the many dear friends in AOSA who have become my extended family. My favorite author, Joseph Campbell, says that everyone should 'follow their bliss.' And so that is what I'll continue to do as long as I am able," she said.

Many AOSA members have been making the annual pilgrimage to AOSA conferences since their first introduction to Orff Schulwerk. From the Opening Session, with its traditional Chapter Roll Call and Parade of Banners, to the Saturday evening banquet celebration honoring all presenters and volunteers who made the event special, the conference is filled with ritual experiences that deepen our wisdom and inspire our creativity. Whether in early morning sessions or in Midnight Historical Society meetings, we participate in rituals of singing and dancing joyfully with one another. Year after year, we gather to sing "*Viva la musica*" in the same manner Joe Matthesius led early conference-goers. These rituals seem to serve as great fountains of energy that feed us, connect us, and allow us to learn – not from theory – but from practice.

In a recent conversation, Vice President Sue Mueller and I noted that, after taking our first Orff Schulwerk teacher training course, we began attending national conferences. Each of us expressed true sorrow for having missed one particular conference since our personal pilgrimages began. Sue said, "It's as if there is a great void in me that can never be filled because I missed the San Diego conference." She went on to explain that what she missed was that once-a-year lunch with a special friend, folk dancing with other friends, and hugs. She missed her connection with you!

In addition to conference attendance, participation in local chapter workshops may serve as opportunities for connecting in a ritualistic web with friends. Although these workshop gatherings may not coincide with the longest or darkest days of the year, for educators they usually mark significant points within the school year. Moving together in a circle and playing *ostinato* patterns on drums can serve to remind us of what matters most in our lives.

Historian William H. McNeill believes that "learning to move and give voice [rhythmically], and the strengthened emotional bonds associated with this sort of behavior, were critical prerequisites for the emergence of humanity."

We adults seem to love rituals as much as children do. This may be the most important reason we are drawn to the Schulwerk. Story-telling, drama, the stroke of finger cymbals, chant, dance – all have special power and can be used to deepen our experience. It is rhythm, however, that permits us to enter a ritual state more than anything else. And it is the drum that allows us to be lifted out of ordinary reality into a place where we connect with our ancient ancestors – a place where the wisdom of thousands of years is illuminated. Carl Orff understood our primal need for ritual, as well as the ability of movement, chant, and repetitive rhythmic patterns to take us into a state beyond ordinary consciousness.

Several years ago, I had an opportunity to interview university students who had been students in my elementary music classes a dozen or so years earlier. My first question to each was, "What do you remember most about your elementary music classes?"

One former student readily stated that she remembered dancing and playing instruments. When asked if she could recall a specific activity or event that had meaning to her, she identified a *gamelan* lesson. She explained that it had transported her and her peers into a "dreamworld." She went on to acknowledge that no other part of the curriculum allowed access to this special realm.

As the school year draws to an end, what rituals will you and your students participate in to bring closure to the truths you have shared throughout the year? What consciousness-transforming practices will you engage in to "keep together in time?" As you plan these activities, be aware of their mystery, wonder and power. And, just for yourself, why not make attending an Orff course a part of your summertime ritual?

Sources

McNeill, William H. *Keeping Together in Time: Dance and Drill in Human History.* Cambridge: Harvard University Press, 1995.

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The ritual power of Revels

by George Emlen, Revels Music Director

Imagine a procession of young girls in white dresses, the leader wearing a crown of candles, moving slowly through a New York City theater singing, "*Så mörk är natten i midvinter tid.*" In a another theater, 3,000 miles away in Oakland, Calif., a bare-chested man performs an ancient and haunting dance with a dagger on a dimly lit stage. And in Houston, a wildly energetic singing dance troupe, each member bearing a branch that represents benevolent spirits, takes over yet another stage with an exuberant traditional Christmas dance.

You can witness these living traditions during any given winter season in Sweden, the Isle of Man and Russia, where they originate. You can also find them on the stages of various communities wherever "The Christmas Revels" is produced. Revels, with headquarters near Boston, makes a point of reenacting these and many other customs from around the world in its annual December performances around the United States. From Tacoma, Wash., to Hanover, N.H., multi-generational audiences are discovering that Revels satisfies the strong urge to celebrate the winter season with a communal event deeply rooted in cultural tradition and ritual. (Revels celebrates other seasons of the year and other cultural events with the "Spring Revels," "Sea Revels" and now "Midsummer Revels," marking the summer solstice.)

Festive and ritual creatures

For it is ritual that is the common denominator among these scenes described above – living customs that are practiced today and that have strong links to some earlier time. It is central to Revels' mission to bring the power of these rituals to the stage, both to deepen our understanding of the cultures they represent, and to nourish our own deep need for celebration and festivity.

"We are still essentially festive and ritual creatures," writes Harvey Cox, Harvard theologian and Revels fan, in *The Feast of Fools*. "Man is by his very nature a creature who not only works and thinks but who sings, dances, prays, tells stories, and celebrates."[1]

Fool and Dragon (both played by children from the Revels chorus) take the stage in a 2001 performance of St. George and the Dragon mummers play. Photo by Roger Ide ©Revels.

The genesis of Revels, as described by its founder, John Langstaff, was probably the festive candlelit Christmas parties at his parents' home in Brooklyn Heights, New York, featuring a boar's head processional, the children each singing a verse of "The Friendly Beasts," and of course endless carols. These parties – along with the magnificent Christmas Eve services at Grace Cathedral in Manhattan in which Langstaff sang as a boy, and his growing fascination with English and American traditional song and dance – eventually combined to become the early Revels performances.

Langstaff's love of early music and the traditional arts expanded to include folklore of all kinds, and from all lands. It became his life's work, in his words, to "draw people together in powerful celebration of their shared humanity," and he realized that folklore, through which societies transmit values and pass on collective wisdom, was the most effective means with which to accomplish this. As the Yale scholar Hugh Flick said, "Revels offers something rare in our culture: a rich

source for coming to appreciate the transformative power of folklore as it can be actually experienced, as it touches the heart, body and soul, not just the mind."[2]

Wild mix of solemn and boisterous

Revels performances are as much celebrations as performances, equal parts entertainment and the honoring of specific cultural traditions. The program is a wild mix of the sacred and the profane, the solemn and the boisterous, the intimate and the participatory. One piece flows seamlessly into the next – a poem segues into a motet, a processional into a communal dance or a carol with the audience. Sometimes an abrupt change of mood feels just right: with a Scottish Highland bagpipe band bursting in after a hushed lullaby.

Every year, without exception, the cast joins hands with the audience, and all stream out of the theater into the lobby singing and dancing together in the Revels signature piece, "The Lord of the Dance." This is one way in which Revels has created a ritual of its own – the audience comes to expect this moment, and a murmur of familiarity ripples through the theater as the first trumpet notes signal its start. Those who have never been to a Revels performance before are swept up by the sheer excitement of the moment, as people all around them leap to their feet and extend open hands. Viewed on another level, they are moved by that deeper need to celebrate in a communal way, to connect subconsciously to the "parade of cosmic history," according to Cox. [3]

One of the ways in which folk drama, so rich in ritual power, differs from conventional theater as we know it today is in the blurring of distinction between actors and audience. The mummers' play, the quintessential folk play central to every Revels production, invites active commentary from audience as well as cast, and its rough archetypal figures, such as the Hero and the Fool, are broadly played by villagers (or cast members) well known to all.

In addition to communal singing, dancing and mumming, Revels breaks down the performer-audience boundary further with the Lord of Misrule, in which an audience member is brought onto the stage and vested with a royal robe and other conspicuous symbols of authority. He or she is seated on a throne, to preside over the entertainment on stage, in a tribute to the ancient Feast of Fools holiday. Revels also gives the familiar "Twelve Days of Christmas" its own communal twist, as twelve audience members join the cast on stage to represent the various French hens, swans a-swimming and lords a-leaping.

Respect for cultural representations

The creation of each new Revels production starts with focusing on a particular people in the world and the ways they observe the solstice. Each Revels production embodies a cultural theme or historical era, such as Medieval France, the Celtic nations, Scandinavia, Mesoamerica, Appalachian America, or Victorian England. There is an endless supply of cultural traditions around the world to choose from, and they all have a vast repertoire of songs, stories,

(continues on page 13)

Children performers sing "Roman Soldiers," a singing game from Bath, England, in a 2001 performance. Photo by Roger Ide ©Revels.

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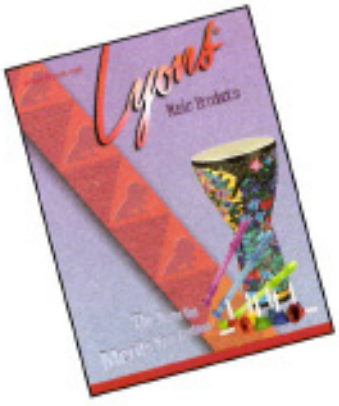

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Children from the ensemble perform Sea Revels outdoors at the DeCordova museum and amphitheatre in Lincoln, Mass. Photo by Roger Ide ©Revels.

(continued from page 10)

dances and customs that we sift through and carefully weave into a dramatic context.

But merely assembling songs and stories does not a Revels make. The creation of a show must certainly be informed by a need to give audiences an intellectually and viscerally satisfying entertainment, but it must be driven equally by a deep respect for the culture it is representing on stage. This respect often comes through one or more "tradition bearers" – musicians, storytellers, and other artists steeped in a particular tradition or culture – enlisted to suggest appropriate material, to perform that material, and to guide the cast and directors through language issues and other thickets of cultural subtleties to which they might otherwise not be sensitive.

Tradition bearers might be a Karelian music and dance troupe, a French-Canadian fiddler, an Appalachian ballad singer and storyteller, or an *a cappella* gospel sextet. These people provide the background lore and personal reflections that give the song or story a new layer of meaning or take audiences to a deeper emotional level. It is one thing to read books about the Armenian practice of laying the flat bread called "lavash" on the shoulders of newlyweds; it is quite another for an ethnic Armenian to communicate the spirit of the custom through her gestures and expressions.

This authenticity is crucial for Revels, because it lends the production weight and credibility. But ultimately it is the ritual power of the material itself, deeply embedded in these songs and dances, which is the guiding spirit of the production. Directors can sometimes get mired in self-conscious correctness in trying to get all the details right. It is the joy of celebration that makes these shows vibrant and real.

The Everyman element

One important way in which Revels creates the look and feel of a real cultural celebration is to put the amateur casts of children and adults at the core of the production. The handful of professional musicians and actors blend into the otherwise volunteer amateur cast, which is deliberately auditioned anew every year.

Revels intentionally seeks new singers every year in order to create the look and feel of a believable community on stage. While it is valuable to have cast members on board familiar with the Revels *modus operandi*, there is no substitute for the freshness that a first-time Reveler brings to the stage. Audiences respond immediately to this indefinable quality, as if to say "that could be me up there."

It is this Everyman element of Revels that not only allows audiences to see onstage "families" interacting in "village" life but also draws them in to become a part of this village at certain points in the show. As the house lights come up and brass ensemble (with timpani!) plays a rousing introduction, a thousand voices are lifted in a familiar carol or round as audience and chorus join as one. There are precious few times in the year when one feels the true meaning of community as one does at this moment.

Children are also at the heart of any Revels performance. The children sing unison songs from the vast trove of traditional music around the world. The goal is to recreate the impression of children playing and singing their own games for their own amusement, not performing for an audience. The objective is a believable village scene more than polished tone quality. The power even of a simple chant – whether in Cockney English, Italian, or Scot's Gaelic – draws us into the world of the people whose culture we are exploring.

There is ritual power in children's songs. Sometimes the juxtaposition of a children's song with an adult chorus piece points up the age-old tendency for children to mirror the life-and-death songs of their parents in their own lighthearted versions. Ritual is

often played out without its participants' awareness, which is partly what gives it its power. "Celebration demands a kind of unselfconscious participation," Cox instructs, "that prevents our analyzing it while it is happening."[4]

The vernacular and the cultivated

Music of one sort or another accounts for at least three-quarters of any given Revels production, and Revels directors look for music and musicians that will feed into the sense of celebration and ritual. Not all of the music comes from the traditional music repertoire by any means. It is not unusual to find a group of musicians on stage playing both early (medieval and Renaissance) and traditional music, sometimes with the same instruments. Recorders and sackbuts associate freely with fiddles and accordions; singers trained in Baroque vocal techniques are quite comfortable with a Scottish ballad. That's because vernacular and cultivated musics had more in common and had more influence on one another in previous centuries than they do now.

Revels chooses music that has inherent ritual power, such as "Masters in this Hall" as a marvelous processional with percussion and shawms, or "Watts Cradle Song" from Tennessee as a tender unaccompanied lullaby for women's voices. Revels also arranges these venerable pieces in such a way that does not call attention to the arrangements themselves but rather to the action on stage, and to the awe and mystery that is being evoked there. In this way Revels music aims for mood and intensity rather than for complexity.

The finest Revels moments come when music and stage action are perfectly in sync, and the whole becomes greater than the sum of the parts could ever be. Choral music is lifted beyond the realm of concert performance; theater becomes a transformational experience. It is at these moments that Revels has most successfully tapped into the ritual power of the material.

Folklore, always replete with ritual, is by definition a group phenomenon. People in every culture bond with one another through their rituals, and that may ultimately be their most important function. And that connectivity is also what Revels is ultimately about.

"Most of all," says John Langstaff, "Revels depends on something communal, connective. It comes out of the material we choose and the deep commonality of ancient ritual that is felt, even if not spelled out or explicitly understood. It comes also from the participation we engage, both within the audience itself and between the audience and performers on stage. Somewhere in that connectedness is the real magic of a Revels performance. " [5]

Footnotes:

[1] Harvey Cox, *The Feast of Fools: A Theological Essay on Festivity and Fantasy* (Boston: Harvard University Press, 1969), p. 8.

[2] Elizabeth Lloyd Mayer , ed., *About Revels: A Collection of Essays, Director's Notes, Historical Commentary and Personal Reflections* (Oakland: California Revels, 2002), p. 50.

[3] Cox., p 4.

[4] Cox., p. 21.

[5] Mayer, p.22.

George Emlen is on the faculty of Lesley University in Cambridge, Mass., in the Creative Arts in Learning graduate program, where he teaches music courses to classroom teachers. He has been the music director of Revels, Inc., since 1984. In addition, he works with the 11 other Revels cities nationwide to help develop their annual productions, and leads Revels workshops for teachers.

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East meets west, north and south

Students anywhere can ring in Chinese New Year

by Cyndee Giebler and Beth Anne Hepburn

"Is it our turn for Chinese New Year?" This is an inevitable question at the beginning of the school year at two elementary schools: the Ohio School in Cleveland, Ohio and the Michigan School in Menominee, Mich. Their celebrations of the Chinese New Year have become firmly established traditions. In the dead of winter each year, halls in both schools come alive with the sounds of children playing drums and gongs, and with the cracks and snaps of simulated, boisterous fireworks.

The Chinese New Year celebration starts with the new moon on the first day of the new year and ends on the full moon 15 days later. The colorful Lantern Festival is celebrated on the 15th day with lantern displays and a parade. The Chinese calendar is based on both solar and lunar movements. Since the lunar cycle is about 29-1/2 days, the Chinese insert an extra month every few years in order to balance with the solar calendar. This is why Chinese New Year falls on a different day each year. The current year of 2004 is the "Year of the Monkey" and it began on Jan. 22.

The celebration of New Year's Eve and New Year's Day is a family event. A highlight of the celebration is a traditional religious ceremony given in honor of Heaven and Earth, the gods of the household and the family ancestors. The sacrifice to the ancestors unites living members of the family with those who have passed away. The departed ones are revered because they were responsible for laying the foundations for the fortune and glory of the family. Their presence is acknowledged on New Year's Eve with a dinner arranged for them at the family banquet table. The spirits and the living celebrate the onset of the new year as one community.

Raucous dragons and lions

Important to the Chinese New Year celebration are the dragon and lion dances. The lion dance dates back to the Han Dynasty (205 B.C. - 220 A.D.)

A fantastic papier-mâché dragon's head is an important part of Chinese New Year celebrations like this one in San Antonio, Texas. Photo ©Tommy Lumika

If performed well, it is believed to bring luck and happiness. The lion is enacted by two dancers. One handles the head (made of strong but light materials such as *papier-mâché* and bamboo) and the other plays the body and the tail under a cloth attached to the head. The "head dancer" can move the lion's eyes, mouth and ears to express its moods. Each move the lion makes has a particular musical motif. The lion can be followed by three musicians: the first plays a large drum, the second plays cymbals and the last plays a gong.

The main difference between the lion dance and the dragon dance is that the latter is performed with more than two dancers. The head of the dragon also differs considerably from that of the lion. The "tail" of a dragon can contain any number of dancers.

Cyndee Giebler with one of the papier-mâché dragon heads used in the Chinese New Year celebrations at the Michigan School. The art teacher sculpts the complex head, then turns it over to the students for painting. A long, multi-colored fabric tail completes the elaborate dragon, who leads the indoor parade through the hallways of the school.

The Chinese New Year celebration at the Michigan school is a parade that includes a dragon and lion dance complete with "fireworks." For the dragon dance, fifth grade students learn a body percussion piece from *Rhythmische Ubung*[1] which is then transferred to hand drums and gongs. One of the gongs used is an "ascending" gong. The sound of this particular gong is characterized by a rapid rise in pitch immediately after being struck. The students are allowed to play the hand drums with mallets for this special occasion.

The art teacher at the school fashions a dragon's head out of a cardboard box and *papier-mâché*, which the students then paint. A long, multicolored fabric tail is added to complete the dragon. One student controls the dragon's head and several others dance in the dragon's tail.

The dragon is followed by the lions. The lion dance is more improvisational with two students working the lion, and three musicians responding to the lion's movements, or alternately communicating movement to the lion. For example, a large drum can signal the lion moving forward or dancing, the cymbals can respond to the lion blinking its eyes, and the gong can symbolize the lion eating cabbage, its favorite food.

The fireworks are perhaps the most anticipated part of the parade. Several students walk up and down the hall waving streamers while the musicians make random sounds on the drums. The only instructions are that one student cannot play at the same time as his or her neighbor and the playing must be arrhythmic. As they watch the parade, students twist bubble-wrap to simulate the sounds of firecrackers.

Quiet shadow plays

At the Ohio school, students open the Chinese New Year celebration with the folklore surrounding *Nian*, the New Year's monster. A percussive procession starts the school assembly. The assembly highlights student-created artwork, dances and shadow plays inspired by traditional Chinese festival music and folktales. One music class creates a streamer dance, visually representing the form of the traditional festival music. The art teacher guides another class in making a giant dragon that can cover the entire class. The students are then given special time in the assembly to parade their colorful dragon.

To provide a broad view of Chinese traditions and music, another music activity which is not directly associated with the traditional celebrations of the Chinese New Year is also presented during the assembly. This highly anticipated activity is now a ritual at the Ohio school. It is the presentation of Chinese folktales in a shadow play.

The shadow plays provide a calming contrast to the boisterous sounds of the parade and streamer dance, and they incorporate another style of Chinese music. The student-created shadow play bears the peaceful quality of the Tao music used for *Daoqing* shadow plays. *Daoqing* shadow plays originated near the end of the Ming Dynasty (1386 - 1644 A. D.) and the early part of the Qing Dynasty (1644 - 1911 A. D.) in Huanxian, located in China's Ganzu Province. The familiar Javanese shadow plays, or *Wayang Purwa*, teach the stories of the Hindu religion using texts derived from the *Ramayana* and *Mahabarata*. Unlike them, *Daoqing* stories use simple Chinese folk tales, military or religious stories.

The *Daoqing* shadow play style is a wonderful model for the arts in school settings. The folk tales chosen by the music and art teachers contain a moral that reinforces the character education curriculum of the school. The text of the moral of the story is developed into an *ostinato*. That *ostinato* is then used as the improvisation rhythm in music class to create the opening melody and interlude music throughout the play. The students choose unpitched percussion instruments to represent characters and actions in the folktale and to create auditory scenes throughout the play.

Daoqing shadow puppets also differ from black-shadowed, Javanese puppets in their colorful translucence. The *Daoqing* puppets, traditionally made from extremely thin donkey skin covered with translucent dyes, appear in color, not as black shadows. To make them, students cut the puppets from tag board paper, color them with marker, then rub them with lin-

seed oil (cooking oil is a more affordable, odor-free alternative), making them appear on the shadow screen in color.

Following the shadow plays, the students return to their classrooms to enjoy some traditional foods associated with Chinese New Year. Students eat sweet dumplings and candies brought from an Asian grocery. Local Chinese restaurants donate chopsticks and "to go" boxes which are filled with traditional candies and mini-marshmallows. These delicacies motivate students to learn how to use their chopsticks.

The Chinese New Year Celebrations are a welcome relief from the standardized testing that almost inevitably occurs at this time of year. Now, they are a firmly established tradition at both the Michigan and Ohio Schools.

References

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Cyndee Giebler lives in northeast Wisconsin and teaches in Michigan's Upper Peninsula. She earned a bachelor's degree at the University of Wisconsin and a master's degree at the University of St. Thomas. She enjoys composing and arranging music for classroom use, children's chorus and strings.

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Cracking open the *Volumes*

Sailing school

by Martha O'Hehir

Martha O'Hehir

Editor's Note: *With this reflection, O'Hehir launches a new column exploring the myriad interpretations of and uses for the sometimes intimidating, sometimes overlooked* Orff-Schulwerk Volumes. *Here she lyrically provides both her rationale for writing the column and what we hope will be yours for following it.*

Sweet music, which long ago captured my heart and my mind, is a sea of sound waves, and my meager attempts to fathom it, to navigate it are both frustrating and enjoyable. I am forever a sailor, but not captain, of my ship! I leave my family for it. I forget hunger when I am out there on the waves. On land, I am preoccupied with humming and whistling the melodies recalled from the open waters.

Why, you may ask, have I set sail on the Orffian Sea? Some would say it is a small, insignificant lake! What special secrets do I find in these waters, which cause me to set course? It is not the water, nor the sea that calls me. It is the wind. It blows where it wills and it blows me "like a feather on the wind," as Hildegaard put it.

It is the wind as in *ru-ah*, the Hebrew word that means, all at once, "wind," "spirit" and "breath." In *Genesis*, the *Book of Beginnings*, *ru-ah* refers to the Creator, who breathes over the waters and all life comes into being. It is this same creative breath that I send into my song. It is this same creative wind that I blow into my recorders, like filling the sail of a ship of sound that sets out for the harbor of your ear. It is this same spirit of intention that incarnates my deeper, hidden truth and makes it visible or, in this case, audible, as speech does for thoughts.

It is the privilege of riding on the wind that brings me back to the Schulwerk. The Schulwerk teaches me how to ride the wind; how to sail, not drown, in the sea of sound. Someone taught me how to breathe, speak and walk upon the dry land, standing grown and upright. The lessons of the Schulwerk award me my legacy, my birthright, to do more than listen to the wind as it blows to me from the sea. Rather, I can learn to put the spirit of my soul into the breath of my life and join it to the wind of earth, sea, and sky: to be a musician. I can learn to "speak music."

The Schulwerk teaches me how to ride the wind; how to sail, not drown, in the sea of sound.

The Schulwerk is more than a set of books or memories. It connotes all the effort one makes to understand how to speak musically: how to set sail. The *Volumes* are like navigational charts that previous explorers have left to us, describing little meanderings that did not run aground, pointing to the channels that are deep enough to sustain the ship. They outline some of the journeys that lead to gold, so to speak. Each volume, in turn, sails down a new way, farther and farther, with different modes like different inlets, lagoons, inland waterways, open seas. Different forms – like tiny boats of varying seaworthy construction – carry me out.

The new sailor can be of any age, but the trip must be intriguing enough to expend the effort, and not too hard to be successful. The little gray books, the xylophone books, and *Rhythmische Ubung* break down some of the sailing skills into smaller tasks, making more exciting and distant trips possible.

When I study the Orff Schulwerk *Volumes*, I ask, "Where did they go with this? How did they get there? What new skill, what new notes, what new rhythms, took them there?" When I analyze *Rhythmische Ubung*, I ask, "What is the new thing that is present in No. 2 that is not there in No.1? I find the sequences of developing skills outlined clearly, not through words, but through example. When I listen to recordings of *Music for Children*, I hear the tales of seafarers in the beauty and cleverness of each piece. I see in my mind's eye, the sailors working together under their captain's clear command of the elements, successfully navigating the piece and bringing treasure home again to me. Moreover, I dream of taking my students there, too.

When we first come upon the Schulwerk, we recognize something special in the timbres, the movement, the stories and the community involvement. We can replay the pieces in the *Volumes* just as they are, forever, if we wish. But, if you feel called by the wind over the sea, as I do, you will look again – just beneath the surface – and you will find something more like a *Book of Beginnings*, a call to breathe new life, a well-charted course, a "Sailing School."

Create music classroom rituals

by Jolie Shushansky

Editor's note: *Children thrive on the predictability of everyday rituals. Here are just a few created by Jolie Shushansky that help her music students make the most of their time.*

Housekeeping

Imagine dirty dishes and pots in the sink when you go to the kitchen to cook, or dirty clothes on the floor as friends arrive for a visit. When music classes meet back-to-back, there is a way to clean up with the help of the students. We call it "housekeeping." When done systematically, as a good habit, it becomes a ritual.

David, a second-grade music student who had been playing soprano xylophone, glanced at the clock and smiled.

"Housekeeping!" he said.

Criteria for singing

Don't you do a better job when you understand exactly what to do? Don't you just love it when you finish your workout and the stretching chart has pictures with the words and is displayed right where you expect it to be?

Music students who start their class reciting the eight criteria for singing (and playing) understand what skills they are developing, can assess themselves and are motivated.

Are you *standing straight* (sitting properly)?

Are your *hands down* (hands and feet where they belong)?

Are you *blending your voice with others?*

Is there *emotion in your voice?*

Are you *projecting your voice?*

Are you *speaking and pronouncing words correctly?*

Are you *singing and playing notes on the correct pitch?*

Are you *following the conductor?*

Jolie Shushansky earned a bachelor's degree in music at the New England Conservatory of Music and is a performing flutist. She studied at the Orff Institute in Salzburg and also taught in Tuebingen, Germany for several years. She has been the music teacher at George J. West Elementary School in Providence, R.I., for 20 years.

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When the voices of children are heard on the green
And laughing is heard on the hill,
My heart is at rest within my breast
And everything else is still.

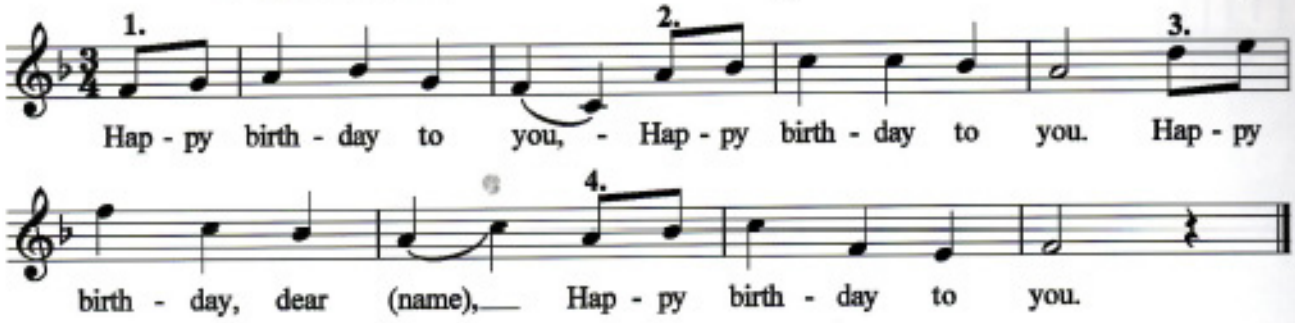
— William Blake
Songs of Innocence

Canon

Contributor's note: Perhaps the most common ritual in the United States, crossing all cultural, generational or geographic boundaries, is the singing of the Happy Birthday song. Here is a canon you can substitute for the traditional song. Start a new ritual in your classroom! — *Carol Erion*

Foxhollow Birthday Round

Charlotte Schlesinger



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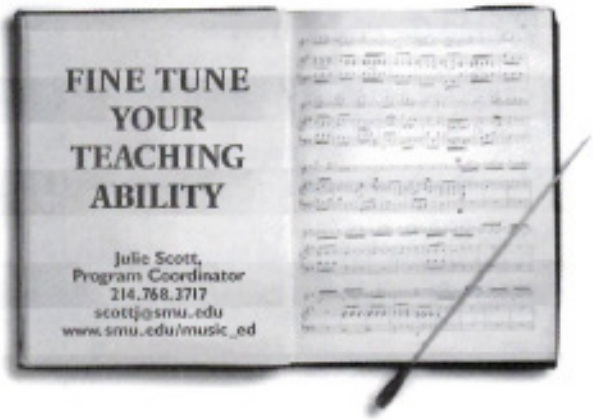

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Rituals lost? Rituals found!

by Judith Ritchie

Jean Ritchie sang songs for almost every chore and circumstance imaginable: lullabies, songs for washing dishes, changing diapers, working in the fields, laments, happiness, love, etc.

Since the distant past, people have developed rites and rituals for common and special events of life: phases of the moon, changing seasons, holidays, births, puberty rites, marriage, retirement, death and mourning. Selected songs and melodies have come to be associated with these passages. We know when December approaches by the music we hear. We expect certain songs at birthdays and weddings.

Before recorded word, families sang together at night in intergenerational communities. They retold family, tribal and national stories, adding verses as their histories unfolded; sometimes changing a word or melody here and there to suit the singer's own style or whim of the moment. The interpretations reflected abundant creativity, but the messages were transmitted intact. Like the troubadours and minstrels of old, they played portable musical instruments for accompaniment. Communal music-making itself was a special, shared ritual.

In the North American culture, we've become technology-driven, relying on machines to do repeated tasks so we will have more leisure time to spend with each other. How are we enjoying our newfound leisure? Are we visiting, creating, working or making music together? Most likely, many of us have filled that time with another job, chauffeuring children to and from various private lessons and activities, eating TV dinners on the run, and falling into bed, irritable and exhausted, only to begin the same rat race again the next day! Families and communities struggle to find time together. Yet, there is hope.

Indigenous people in this country and around the world are observing the old traditions and rituals. In schools, many arts teachers are using and adapting those traditions so their students can experience self-expression, acceptance and community through participation in them.

"Here is something to sing when you want to celebrate your sadness," Ritchie said, introducing a plaintive song from Appalachia during her performance at the AOSA national conference in Louisville, Ky. last fall.

I teach music to adults, marveling at how music-making connects us to life's rich, poignant, yet simple pleasures. It not only functions as rituals did in the past, but also becomes a catalyst for creating special new ritu-

als with loved ones. Perhaps because music exists in time, we must set asideprecious time to participate in it, thus creating an oasis in the midst of our frenzied lives. My students tell me that they come to lessons as much for the hugs as for the music! Most of them live too far from family to go home for holidays, so I host an open house for them to gather and just "be" in community. Music brings us together.

Though community singing is generally in a state of demise, two of my long-time students recently announced that they now have the confidence to join a church choir. One, a computer specialist, has been creative in his perseverance and has organized groups of my students to go sing *Karaoke* at a local pub. Another, an attorney, is a classically trained pianist who wanted to play and sing "fun stuff" for his own enjoyment. He is now playing and singing pop and country tunes at family gatherings. He learned to sing to his daughter when she was young Billy Joel's "Lullaby." She loves it still, and asks him to sing it to her.

In recent trips abroad, I was gratified to find that the old tradition of singing unashamedly together is alive and well. While on a ferry in England, I witnessed a father singing Mother Goose nursery rhymes and doing finger plays with his kids for the entire two-hour crossing! In Scotland, I found Mrs. Campbell (now 100 years young), an American-born lady who had moved to Great Britain when she was 16 years old. She has dedicated her life to collecting folk songs from South Uist (one of the Hebrides Isles), and has published a book of them, giving the origins, authorship, original Gaelic with English translations, and credit to those who sang them to her. [1]

At AOSA's national conference in Louisville, Ky., last year, Jean Ritchie sang and talked with us as naturally as if we were sitting around her kitchen table. She reminisced and demonstrated songs for almost every chore and circumstance imaginable: lullabies, songs for washing dishes, changing diapers, working in the fields, laments, happiness, love, etc. Her son carries on that tradition.

In North America, the founders of our own Orff Schulwerk movement have not only researched and revived the old traditions, but also demonstrated how to make adaptations for the students we teach today. Are we not supporting tradition and ritual, while at the same time encouraging our students to be creative and improvise? It seems to me that traditions and rituals are alive and well in the Orff world and in the lives of those with whom we share our music and philosophies. *Viva La Musica*!

[1] Margaret Fay Shaw, *Folksongs and Folklore of South Uist* (Edinburgh: Birlinn Ltd., 1999).

Judith Ritchie is founder and director of Bel Canto Studios, a private, voice teaching studio. She specializes in a vocal method that combines bel canto *techniques with the Orff, Kodaly and Laban concepts. Currently, Ritchie is writing a book about teaching voice and recording an album of lullabies and children's songs.*

Write Ritchie at:
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Lillian Yaross

Portrait series

Teaching is a joy for Lillian Yaross

by Sheran Fiedler

One day Jake and I saw a group of fourth-grade girls on the playground playing the game, Ali Baba and the 40 Thieves. *We realized its canonic potential and found ways to use it from preschool through sixth grade!*

Lillian Yaross is one of the founders of the American Orff Schulwerk Association, a recipient of the AOSA Distinguished Service Award and former AOSA president. Recently, I had the opportunity to discuss with her the influence Orff Schulwerk has had upon her teaching career and her life. From the moment I entered her most welcoming home, her exemplary warmth, love of teaching and her *joie de vivre* were apparent.

Yaross told me that in the 1950s, she and Jocobeth Postl taught classes they called "Music For Children," at Chicago Musical College (Roosevelt University). The classes for children age 4 to 12 included singing, playing by ear on piano and recorder, and an introduction to the elements of notation, harmony and form through Dalcroze movement. They also offered group lessons in piano, guitar and recorder.

Beginning with Doreen Hall's class

In spring of 1961, Postl told Yaross about a one-week course also called *Music for Children* taught by Doreen Hall from the University of Toronto in Winnetka, Ill.

"In order to understand what was being offered, we listened to the Orff-Keetman Angel recording with English lyrics," said Yaross. "It was so beautiful that we thought Orff Schulwerk would be a wonderful addition to our program. We took the course and were thrilled!"

The class was the first of its kind in the United States, and so was an entirely new experience for them. It was challenging to respond by ear to body percussion rhythms, instrumental melodies and accompaniments. Nevertheless, they were excited by the new sounds and immediately ordered Studio 49 instruments from Germany.

The magical sound of the instruments was part of what drew Yaross to Orff Schulwerk:

"In that first course with Doreen Hall in 1961, we sang "Ring Around the Rosy" and I accompanied it with a bordun. It was so captivating, I couldn't believe it! Whether I played a simple bordun, a more challenging part from 'Street Song,' a percussion study, body instruments or created a new melody for a *rondo*, it was always that wonderful *sound* that was so exciting for me. Orff Schulwerk is a world of unique sounds – fresh and ever-changing," she said.

"The children and parents loved these new sounds and thus began our journey with the Schulwerk," Yaross recalled.

Later, in 1961, the University of Toronto offered two more courses –

one introductory and one for experienced teachers – taught by Carl Orff, Gunild Keetman and Barbara Hasselbach. Since Yaross and Postl had some training, they were placed in the second class.

"Keetman stretched our skills in hand drum technique, body percussion studies and in the "How-to" of teaching instrumental pieces from the *Volumes*," Yaross said. "It was great."

Once, while Keetman was creating a setting of a French song with them, Orff dropped by their class. He and Keetman discussed several accompaniment choices, going back and forth in German, until Keetman finally threw up her hands and said, "He wins!" Orff read one of his plays in German, taking *all* the parts! While they could not understand half of it, said Yaross, Orff's dramatic characterizations were astounding. She noted that his presence was felt in all their classes.

Haselbach introduced them to the creative movement element of the Schulwerk. Her process of developing a large form was a revelation. She asked them to create a rhythmic movement in 5/4 meter and, since they had had no previous movement class, they were at a loss.

"As she walked about, pondering her next step, she asked us to come up with a five-word phrase so we could move to it," said Yaross. "I was too shy to offer my suggestion but someone offered theirs. Barbara guided us in the creation of a rhythmic and movement rondo," she said. "It was amazing!"

In 1963 they took the third course, taught by Polyexene Matthey, who had her own Orff school in Athens, Greece. She was a dynamic influence upon Yaross and Postl as she expressed her approach:

"When you teach music you share joy."

Later, whenever Yaross was anxious about a workshop or faced a new or difficult child or class, she remembered Matthey's expression. "That sentence has stayed with me to this day," she said.

In the early 1960s, improvisation was emphasized less than it is today. Yaross did not recall much improvisation in her first class but she and Postl did learn the Schulwerk vocabulary: the harmonic concept of pentatonic, borduns, *ostinati*, echo playing, mallet technique and the timbre possibilities of the instrumentarium. Much more improvisation work came in later classes.

Researching American folk materials

"When we started teaching using Orff Schulwerk, the only materials Jacobeth and I had were the Murray and Hall editions of the *Volumes*. We learned to simplify them as needed. When we later heard Carl Orff say that the materials used with children needed to come from one's own culture, we knew we had our work cut out for us. We had to find American rhymes and games and dig into our own childhood to remember what we had learned. Classroom song books were a help and we researched other sources, too. Since we both had young children, we listened to their playground games and used those, too," she said.

Besides using the games of their own children, they researched American folk materials.

"Our own children were *always* the guinea pigs for a new rhyme or game," said Yaross. "One day Jake and I saw a group of fourth-grade girls on the playground playing *Ali Baba and the 40 Thieves*. We realized the game's canonic potential and found ways to use it from preschool through sixth grade!"

Yaross and Postl developed ideas together all the time. In the early years, they team-taught their courses:

"We even created dances on the telephone! Once there was an instrumental piece for which we wanted to work out a movement/dance ahead of time. So, there we were, singing and trying to work out the ideas on the phone," she recalled.

Becoming workshop presenters

In 1965, Postl received a grant through the Illinois State Gifted Program. Her school in Skokie, Ill. then

became a demonstration center for innovative music teaching, and Yaross served as co-director of the program. One day a week, the school was open for visitors to observe their teaching:

"If teachers were interested in learning more about the Schulwerk, we could go to their school districts for a series of workshops or they could come to our school for free Saturday workshops," she explained.

"Also, we traveled all over the state and got our feet wet doing one-day in-service training. The responsibility of showing very experienced teachers a whole new way of teaching seemed very brash but they were most receptive. It was exciting but exhausting.

"We gained a group of interested teachers, and this led to the formation of the Greater Chicago Chapter of AOSA," she said.

In addition, if teachers were seriously interested in Orff Schulwerk, they had the opportunity to attend summer training courses at DePaul University in Chicago. Yaross and Postl began the Orff Schulwerk certification program there in 1966 and continued there for 27 years. Pat Hamill and Marion O'Connell assumed the leadership at DePaul when Yaross and Postl retired.

When I asked Yaross what attracted her to the Schulwerk in the first place, she offered this explanation:

"Both Jake and I were trained as pianists who later turned to music education. The Schulwerk expanded the possibilities of instruction from using mainly songs and 'listening' as the teaching vehicles. We then had so may ways to teach concepts: song, speech, movement, instruments, games and more. Combining them in new ways was exciting and liberating."

Her teaching grew from all the great teachers she taught in Levels courses and from those she worked with at conferences and chapter meetings.

"Elementary music teachers had previously worked alone," she said. "Suddenly, we had a rich source of shared learning. If I went to Texas or Louisiana, for example, teachers in my class would share their favorite songs and games with me, many of which reflected jazz idioms or folk music of varied ethnic communities," she said.

Children kept her moving, jumping, skipping, running and finding new ways to help them learn. The instruments were a magnet, and she loved sharing all she had learned with other teachers.

Her dream for music education is that all children should have the opportunity to have music and movement every day *in school, in the same way they have recess or lunch.*

"The sharing of ideas was a privilege and was a broadening experience," she said. "We were always learning and teaching as well as teaching and learning; it was amazing."

Teaching Orff Schulwerk also afforded Yaross the chance to travel to places she otherwise might never have visited.

"Teaching a summer course in Salzburg was an awesome privilege, she recalled."Teaching in the Music Museum in Haifa, Israel was a career highlight. I remember we borrowed mallets from a display case there to achieve another timbre on Orff instruments. Much of that workshop was taught without words as I did not speak the language", she said.

Her dream for music education

Her teaching philosophy is that music should delight children of *all* ages. The sounds children make have to be exciting. According to Yaross, music that makes children feel proud of their accomplishments is a strong stimulus for further interest and growth. Her dream for music education is that *all* children should have the opportunity to have music and movement *every day* in school, in the same way they have recess or lunch.

Her advice to new teachers is simple: they should visit Orff teachers and observe their programs. If an in-service day can be used, watching an Orff teacher in action is an inspiring opportunity.

"When I taught undergraduate students, I noticed it was very difficult for them to enter into the play aspect of the Schulwerk," she said. "They were too close to their own childhood and were too busy learning advanced theory and history. When they participated in summer courses with music teachers, however, I found they were able to get caught up in the play aspects of Orff because the experienced teachers valued it so much.

"Colleges need to expose students to *all* the current teaching approaches: Orff Schulwerk, Kodály, Dalcroze and Gordon. They also must address accountability and assessment. When it's time for that first job, teachers should choose the approach which speaks to them *personally*.

"I was so lucky to have Jacobeth as my mentor, friend, and fellow teacher; we planned and grew together in so many ways. Jake was the one who encouraged me to take an active role in AOSA. She was a founding member, treasurer, conference chair for two conferences, served on the editorial board of the *Orff Echo* and inspired me to take on some of the same roles at a later date. I also have a wonderful husband who tolerated the endless phone calls and meetings and who encouraged me to grow, take courses, teach, and go wherever this approach would take me," she said.

Sheran Fiedler, Ph. D., is a music specialist with the Glencoe, Ill. public schools, currently teaching grades K-2. She has taught various combinations of vocal/general music in grades K-8, as well as graduate and undergraduate courses in music education. She teaches Levels I and II, is an active workshop presenter.

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by Brian Hoover

Since the dawn of creation, people have found cause to celebrate in community. Early hunters rejoiced over a successful hunt. Agrarian societies celebrated the fruits of a plentiful harvest in autumn. While any proper celebration would be incomplete without food, hunts and harvests were not to remain the only events worthy of celebration. As early civilizations measured time in days and nights, people began following celestial patterns and the changing of the seasons. Pagan cultures in Europe began to mark with celebrations the winter solstice, summer solstice, vernal equinox and autumnal equinox. Having a feast or festival at these pivotal times gave people in these ancient civilizations an opportunity to connect with others in their community, while acknowledging their connection with the earth and its changing seasons.

Just as early civilizations celebrated the changing of earth's seasons, they also began to celebrate the seasons of their lives. In many cultures throughout the world, people began conducting rituals to honor birth, puberty, marriage and death. Then, the events of each person's life could be celebrated with music, art and dance particular to the occasion. During these celebrations, traditional customs were often passed down to younger generations, thus reaffirming community bonds.

As civilizations developed, celebrations began to emerge reflecting cultural history and religious beliefs. Military victories and losses were marked with pomp and circumstance, religious holidays with reverence and solemnity. Music, visual art, storytelling and dance were integral elements in most folk cultures. Through dramatic reenactments, singers, dancers, instrumentalists and storytellers combined forces to help "tell the story" of their people. The performances marked important historic and religious observances and gave artists opportunities to showcase their talents before the community. Many of these rituals and celebrations have been passed down through the ages and are still an important part of life in indigenous cultures.

A culture is revealed through its celebrations. Events chosen for celebration reflect societal values and the style chosen reveals its character. If we're interested in learning more about communities across the globe and the way they express themselves through the arts, then celebrations provide an open gateway for cultural explorations.

Celebrate Community! unit is born

It was with this truth in mind that Daphne Draa, my visual art teacher colleague, and I decided to develop an integrated arts curriculum focusing on worldwide community celebrations for our Indianapolis elementary school, the Center for Inquiry. We were interested in showing our students how people all over the world use the arts to express themselves in celebration with their communities.

Students from the Center for Inquiry school join teacher Brian Hoover, center, in performing a dance at the school's annual Community Peace and Art Celebration.

We planned to teach this multicultural content and address music, art, and dance standards by team-teaching folk dances to our combined classes once a week. We would continue to see each of our classes at least once a week in our respective classrooms, where we would reinforce the content and standards that were addressed in "integrated arts class."

Besides addressing cultural similarities and differences, there were many outcomes that we wanted to see from the "Celebrate Community!" integrated arts thematic unit. We wanted our students to understand how music, art, and dance are related in celebrations of different cultures (including theirs), and how specific elements within the disciplines are related. We also hoped our students would become more aware of their own roles in their homes, school, neighborhood and community.

We planned our curriculum around celebrations that are universal in nature. Holidays and festivals – both topical and seasonal in nature – are celebrated everywhere, as are life events such as marriages and funerals. As teachers in a public school setting, we were cognizant of the need to present our thematic unit as a "cultural study." It allowed us the opportunity to study cultural holidays that may not be celebrated in school, without excluding students who don't celebrate holidays.

Whenever possible, we sought guests from the focus culture, who supplied students with an "insider's view" of the celebrations and gave the focus culture a human face. There were many details to cultural celebrations that could only be revealed by having a representative from the culture demonstrate and explain them. It was a great opportunity for parents of ethnically diverse students to join us and to share their cultural heritage with the student body. Our students benefited from "in-house" demonstrations of everything from Irish step dancing to Native American fancy dancing.

When the focus culture was not represented within our school, we looked for different ethnic social organizations and international student organizations at local colleges and universities. We were not always able to pay our presenters, but we always honored their gift of sharing by sending a thank-you card signed by the students.

When guests were unavailable, we researched the culture extensively so that we could, as nearly as possible, faithfully represent the traditions of its celebrations. We were careful when selecting representative materials to choose folk songs and dances authentic to the culture, while still remaining accessible to all students.

Curriculum snapshots

Here are a few narrative snapshots of some of our celebrations to give readers examples of how an interdisciplinary thematic unit based on folk dance might look:

"Make new friends, but keep the old. One is silver and the other gold." This classic round reverberated through the gym at CFI's first community meeting of the school year. The first assembly of the school year was an exciting time, and presented a special moment in which the tone for the year was established.

With this song, we encouraged ourselves and those around us to take the opportunity to forge new bonds, while renewing old bonds of friendship. Our study of community celebrations encouraged us to do the same. Besides learning about unfamiliar celebrations, we planned to renew and deepen our connection to our own familiar celebrations. But before sailing into uncharted waters, we lingered in the harbor of our own familiar community for a spell.

In our first unit of "Celebrate Community!" we explored our own roles in different communities. Some of the questions we asked as we began our study of community celebrations included: Where are we at home? Who are you at home? At school? At church? With friends? By yourself? How do you define your role in these communities?

In dance, we learned some fun group dances with which most students were already familiar. Students enjoyed doing such dances as the "Cha-Cha Slide" and "The Hokey Pokey." After learning the dances, students choreographed their own variations on these dances in small groups.

In art class, self-portraits were sketched, family crests were designed, and friendship wreaths were fashioned. In music class, students created rhythms using the rhythm of their names, played drums in classroom drum circles, and learned songs about peace, friendship and community. By helping to build a strong sense of community in the classroom, teachers helped prepare the students for their cultural odyssey.

With all of the preparations made, we left the realm of the familiar, for the not-too-distant land of American dancers influenced by foreign cultures. Students learned a line dance (choreographed by Homer Powell, an American) to the tune "Montego Bay." It is a dance that is performed every year as the finale to the Indianapolis Children's Folk Dance Festival. It has a laid-back feel, with simple movements that invite the dancers to embellish the dance with their own stylistic gestures. Montego Bay is a dance that everyone – children through adult – can enjoy!

Next we introduced "Irish Stew" from Phyllis Weikart's folk dance series, an American circle dance with distinctive Irish influences. Since neither of these dances belongs to the culture they reference, they provide excellent teaching examples of how cultural influences can be shared.

Our students had their first opportunity to share their dances at the "CFI Community Peace and Art Celebration," an annual tradition in which student and professional artists and musicians share their talents. Halfway through the celebration, amidst a chili cook-off and silent auction, CFI students were invited to congregate with their families to share their favorite dances. Hesitant at first, families, friends, neighbors and strangers all gathered together to dance the "Cha-Cha Slide," "Montego Bay" and "Irish Stew." As the dances began, I could see the self-consciousness of individuals quickly fading, replaced by an exuberant outpouring of community spirit.

In that moment, I was reminded of a truth beyond all academic standards and brain research: that we, as people, share a need to celebrate in community! In this technology-driven world of the 21st century, our conveniences (e.g., television, Internet, pay-at-the-pump gasoline) often allow us to live and work in physical isolation. There is an intense need for physical community, especially for children as they grow. Indeed, to see a multigenerational gathering of people dancing together on common ground gives one hope for the future.

Autumn brings the harvest, and with it comes gratitude for all of the bounty bestowed upon us. For our study, we looked at Colonial and Native American celebrations. Students learned to dance the Virginia reel and various play-parties that were customary for the time. Students also learned about powwows, and the traditional Native American dances performed at such events. They studied dances like the Duck Dance and Bear Dance, which were done by Native American hunters to express reverence and gratitude they felt toward their prey. As harvest came to a close we introduced square dancing – necessary skills for any harvest hoedown!

Enduring understanding

Our interdisciplinary celebrations curriculum continues through the year with dances from many other cultures, dances from wedding celebrations, funerals, and other life celebrations, and dances that celebrate the arrival of spring. There is much we can learn from communities in the ways that they celebrate. We can easily get to the substance of what defines a people when we explore their acts of celebration. By studying other cultures, we learn more about the universality of human celebration, embracing the diversity as well as the remarkable similarities. Standards in art, music, dance and social studies are all easily addressed. More importantly, experiences are afforded through these studies that no test can measure.

When I ask myself what enduring understandings I want my students to have, the ability to happily work and play in community with others tops my list. Besides the content and skills that students learn through investigating cultural celebrations, the innate knowledge in these rituals and celebrations helps us define ourselves as human. As we are dancing in community, we are dancing through space, through time, through cultures, through history; we are dancing the dance of humanity! One and all, I invite you to come join in the dance!

Brian Hoover teaches general music and beginning band at the Center for Inquiry, a K-8 magnet school in Indianapolis, Ind. He is an active member of the Indiana Orff chapter. He will happily share his "Celebrate Community!" curriculum.

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From the AOSA video library

El Pelele–Spanish games

Presentation by Sofia Lopez-Ibor (AOSA AV Library: 122EP)

Reviewed by Beth Iafigliola

Beth Iafigliola

People gather in a broad field overlooking the river for the celebration of the feast day of the patron saint of Madrid. The young girls go to the church, secretly praying for a boyfriend, while the stilt walkers entertain the crowd outside. The harvest is plentiful, and the sounds of a favorite folksong mingle with the accompaniment of a cooking pot "drum," a glass bottle "guiro," a spoon "triangle," and castanets. The rich aromas of traditional foods bring this kaleidoscope of color to a peak filled with rich reminders of feasts from the past.

Sofia Lopez-Ibor allows the participants to enter the world of her childhood and culture with the help of folksongs, games and the paintings of Francisco de Goya of Madrid, Spain. She uses a slide presentation of Goya's work at the end of the session to reinforce the ideas so skillfully presented through the experiences of children's

Sofia Lopez-Ibor

games. This 2002 AOSA Conference session from Las Vegas, Nev., brings to the AOSA AV Library a needed resource of Spanish games for the preschool and elementary classroom.

Lopez-Ibor emphasizes that many of the traditional games from Madrid fit game patterns found in other regions of the world. Through continuing research, she finds that children's games intrinsically develop all the senses, rather than only the fine motor manipulations found in electronic games so popular with many modern children. She explains how she has had to reintroduce the games of her culture to the children of her school, and she encourages the children to teach other students the games outside the music classroom. She finds it interesting to research the history of games in the culture. Often the history of the region affects the language and play of the children. During the time of Goya, Napoleon conquered Spain. Foreign words often become distorted nonsense words. Singing games take on double meanings, reflecting the life, interests and politics of the time.

As an international presenter, Lopez-Ibor uses a non-verbal way of teaching – a clear process of simple steps, props and movement – to entice the reluctant participants into the game. Language and culture present no barriers to fun. The session begins with a gesture to the audience to form a circle. She introduces the movements of the dance first, gesturing for the group to turn in place. She adds the melody to the dance gestures using nonsense syllables that reflect the contrasting expression of the *A* and *B* song form. With careful changes, introducing the movement first, adding the movement to the song, and then adding the Spanish vocabulary, the dance becomes a group mixer.

Lopez-Ibor describes the festival setting for the first folksong, *"San Isidro Labrador."* Its accompaniment is a collection of kitchen instruments assigned to nonsense word fragments, creating a varied timbre of sound. An interesting addition is the castanet accompaniment on the verse. The player puts on a necklace called a *huesera* made from bones. The player creates an *ostinato* by tapping the castanets on the top rod and then bumping the castanets down the row of rods, creating additional sounds that fill in the beat. She introduces four games in the session.

In game two, the participants secretly pass a scarf, (*El florón*) around the circle behind their backs. The one in the center must guess who has the "flower" at the end of the song.

The third game, *"La gallinita ciega,"* or "the little, blind chicken who lost a needle" encourages the blinded-folded one in the middle to guess the identity of the one on the circle's edge. The humorous variations of this game make it interesting for students of all ages.

The last game uses a blanket to toss a puppet or a doll into the air. The runner on the edge of the blanket circle must catch the object as the group tosses the object on the last word of the song.

The music educator will find these authentic materials easily accessible, with detailed notes and a clear model for the teaching process.

Other AOSA videotape subjects related to rituals and games include:

57AR **Elizabeth Brennan:**
"Songs, Dances, and Games of the Andes Region"
Pieces from Ecuador, Peru, Argentina, and Columbia with simple accompaniments

72TV **Millie Burnett:**
"Celebrations! Themes and variations for non-traditional holidays"
Ideas for celebrating unusual or imaginary holidays with an emphasis on fostering values and understanding

71GC **Virginia Ebinger:**
"The Games Children Play"
Children's singing games, most in Spanish, some in English, are explored with the idea that play is essential to childhood

18LA **Jim Solomon:**
"Latin and African Rhythms"
Singing, movement, accompaniment, and instrumental improvisation (extensively with congas) on Calypso, Caribbean, and African rhythms

18SB **Jim Solomon:**
"South of the Border"
Music from Africa, Mexico, the Caribbean, South America for upper elementary students, with voices, percussion and recorders

55CS **Ramon Williams:**
"Caribbean Songs and Rhythms for the Classroom"
Two energetically presented songs: one from Surinam, taught in Surinamese, and one from Curacao, sung in Papiamento, the language of the Dutch Antilles

AOSA Videotape Orders

Note: *The video list is now published in the AOSA membership directory, and is also available online at:* **www.aosa.org**

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From the classroom

Reflections on Orff Schulwerk and brain-based learning

by Connie Hale

The application of brain research to education provides helpful insights to teachers seeking to understand how children learn. In *Teaching and the Human Brain*, Renate Nummela Caine and Geoffrey Caine have delineated 12 principles of brain-based learning and teaching.[1] This article examines the common elements of Orff-Schulwerk pedagogy and brain-based learning.

Principle 1: ***All learning engages the physiology. Engaging the senses and including concrete experiences is at the heart of maximizing learning or creating an enriched environment for the brain.***

Orff teachers use a variety of experiences: singing, saying (speech), dancing and playing instruments. These activities appeal to the child's sense of play. Learning that is multi-sensory and interactive makes new neural connections in the brain. Research shows that teachers can strengthen neural networks by involving students in solving authentic problems.[2]

Principle 2: ***The brain/mind is social.***

Playing together with a shared purpose and a common beat gives a sense of belonging. The sense of ensemble – whether children are playing instruments, dancing, singing or participating in other related activities – nurtures community. Creating performances and dramatizations demands and enriches skills of social interaction.

Principle 3: ***The search for meaning is innate.***

The teaching and learning strategies which promote meaning-making are commonly used in Orff pedagogy. Orff teachers regularly promote "active uncertainty" and require individual understanding, rather than rote memorization within defined parameters of pre-specified outcomes. They use immersion rather than presentation methods. In an Orff classroom, many solutions are considered, thus there is a high tolerance for ambiguity and student "searching." Student-created pieces and dramatizations encourage questions, open-ended problem solving and diverse solutions. In Orff-based lessons, students are provided multiple and rich experiences and are allowed, even required, to make the activity meaningful within their own frames of reference. [3]

Principle 4: ***The search for meaning occurs through patterning. The brain constantly seeks new patterns and then invents its own.***

Cross-curricular activities encourage children to identify patterns. For example, kindergartners studying letter formation can walk the shape of the letter or make the letter shape with a partner in music class. They explore pathways and body shapes as they connect their experiences to drawing letters. Later they might find new ways to use pathways and body shapes in creative movement. Orff pedagogy sequences curriculum so it is connected to previous experiences. It has a context.

Musical form offers students opportunities for patterning. The use of different modalities (e.g. singing, then dancing *ABA* form) helps to nurture understanding. Patterns are used in speech, rhythm, movement and instrumental activities. Playing patterns and exploring them in other ways prepares students to create new ones for improvisation.

Principal 5: ***Emotions are critical to patterning. Emotions are central to organizing information and facilitating memory.***

Orff classrooms provide a safe environment for creating, reflecting and analyzing. Respecting the contributions of each member promotes positive attitudes. Students perform better in a non-threatening climate.

Principle 6: ***The mind/brain processes parts and the whole simultaneously.***

In healthy people, the left and right sides of the brain constantly interact, whether processing text, music, math or art. Children can analyze while using both sides of the brain. If they are improvising the *B* section of a *rondo*, they can understand the relationship of their section to the larger form. Remembering what comes next in the form, while actively playing an instrument, students use full brain interaction. Conversely, isolating information from its context should be avoided.

Principle 7: ***Learning involves both focused attention and peripheral perceptions.***

A former student of mine (now a music major) observed my classes recently, and recalled her days as a student in my class. One of the things she was able to describe after a

decade was a *do-re-mi* poster. Posters, art and bulletin boards can influence learning. In addition, a teacher's attitude and modeling show students the value of what is being presented. Orff teachers have enthusiasm that is transmitted to their students.

Principle 8: ***Learning always involves conscious and unconscious processes.***

The unconscious filters stimuli. It excludes trivial information and focuses on relevant data. It is possible to influence what the brain considers important. One way is the use of novelty. When a new instrument or sound is introduced, the brain is more likely to pay close attention. Another way to influence attentiveness is through the intensity of stimuli, as in the creative use of dynamics. A third way is through movement. In general, attention is given to stimuli that move. If the student is moving, his or her attentive learning can be acute.

Principle 9: ***We have at least two ways of organizing memory: spatial memory system and a set of systems for rote learning.***

Without rehearsal, chunking or using associations to affect the brain's short-term memory, storage lasts only about 15 to 20 seconds. (Using "Every Good Boy Does Fine" to learn treble clef lines helps students to make an association.) Using these kinds of mnemonic devices facilitates rote memory, but rote memory has limitations. Deeper understanding comes when the learner makes connections in a personal way and uses information and skills from prior experience. Orff Schulwerk avoids an emphasis on musical tasks that are served well by rote learning and favors providing musical experiences that require students to integrate new knowledge with known materials.

Principle 10: ***Learning is developmental.***

In an Orff classroom various levels of development and needs can be met. A child not yet ready to improvise can find pleasure in playing a simple accompaniment. An Orff-skilled teacher has many strategies and tools so every child can comfortably participate.

Principle 11: ***Complex learning is enhanced by challenge and inhibited by threat.***

Taking the "wrong" notes off a xylophone can help children feel more secure. While the pentatonic scale is without dissonance, improvising is still challenging. The Orff teaching process removes what might be "dissonant" to a child's growth. While elemental, it engages a child's imagination and demands concentration and effort.

Principle 12: ***Each brain is unique.***

Choices in the classroom attract students to learning. Every child has unique interests and ability levels. In an Orff classroom, a child has opportunities to explore his preferences. There are many enjoyable options for learning.

Brain research is emerging as way to help educators understand which learning activities are most effective. As Orff teachers know (and research confirms) the best way to learn is not through lecture but through real experiences and integrated ideas.

The Orff-Schulwerk process weaves the twelve principles described above into a rich tapestry of stimulus-rich experiences.

Footnotes

[1] Renate Nummela Caine and Geoffrey Caine, *Teaching and the Human Brain* (Alexandria: Association for Supervision and Curriculum Development, 1991), p. 80-87. (Updated on web site: www.caine-learning.com/tools/lesson/)

[2] Patricia Wolfe, *Brain Matters: Translating Research into Classroom Practice* (Alexandria: Association for Supervision and Curriculum Development, 2001), p. 132.

[3] Jim Romig, Ed. D., Drake University, Des Moines, IA, "Brain and Mind," (web site: www.educ.drake.edu/romig/cogito/brain_and_mind.htm)

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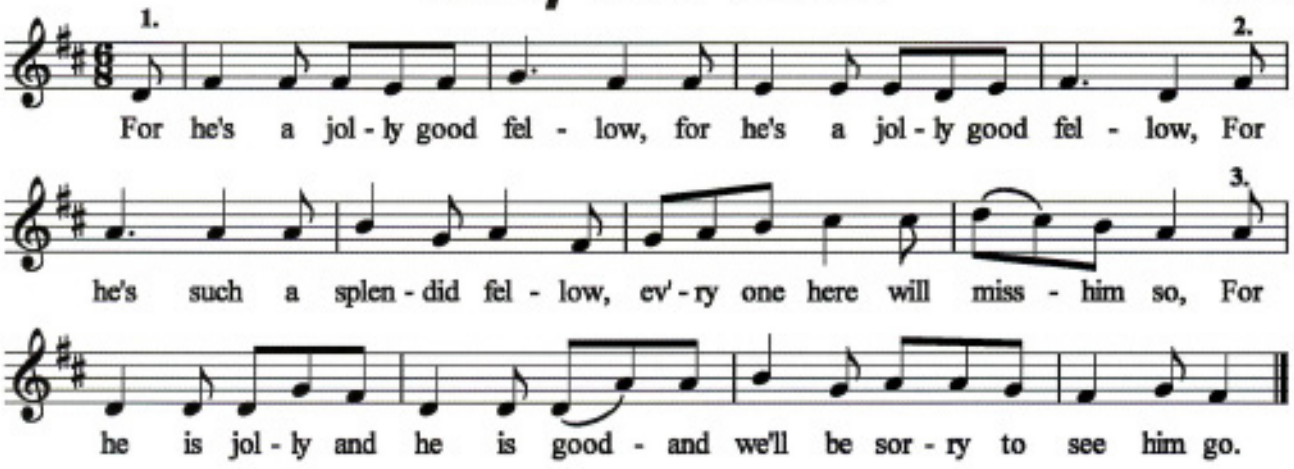
Connie Hale teaches music, grades K-2, in Wamego, Kan., and is director of music at Trinity Presbyterian in Manhattan, Kan. She is a doctoral student at Kansas State University, majoring in curriculum and instruction with an emphasis in music.

Canon

Jolly and Good

C. Erion



Students embrace, rewrite rituals

by Linda Agnello

Editor's note: *In the classroom of Linda Agnello, experts come in all sizes, and they reinvent familiar rituals for even younger members of the culture.*

We were in the completion stages of the December, PTA show. My first-grade theme was bedtime music, since their performance would be closing the evening program. We were performing "Star Light, Star Bright."

As we began work on it, I was surprised to learn how many kids had never looked at a night sky and chanted the poem to a star. I was then on a mission: We HAD to learn it!

Two weeks later, students were raising their hands just after our welcome songs to tell me that they had "done" "Star Light" the weekend before.

(Note to self and music teachers everywhere: What we do DOES make a difference!)

We're also using "Wee Willie Winkie," "What'll I do with the Baby-O" with verses that my "experts" contributed.

Among their suggestions:

Give him a bath and drive him in the car,
Give him a bottle and a pacy-o,
Change his diaper and rock him to sleep,
Lay him down and leave him alone...
And then he goes to sleepy-o.

We ended the evening with a sweet and gentle lullaby from one of the *Volumes*.

Linda Agnello teaches at Midway Elementary School in Alpharetta, Ga.

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jazz at Lincoln Center
Wynton Marsalis, Artistic Director

The apple

A star in the core of the curriculum

by Judith Thomas

As they brainstormed one spring for an all-school focus to take place the following October, a group of teachers drew from the following premise:

"Just as music bonds individual classes, so it can bond a school community in celebration."

The teachers (from the faculty of the Upper Nyack Elementary School in New York) discussed the notable characteristics of their community: the Hudson River with its rich history, the brownstone that was mined only a mile from the school and shipped on the Hudson, and the shoemaking history of Nyack, known in the 1800s as "Shoe Town." Any of those ideas could have provided departure points for an exciting "all-school-focus." But when someone mentioned the many apple orchards in the area, a group "apple vision" took hold:

"We could borrow the 150-year-old apple press from the Rockland County Historical Society!"

"Maybe the PTA could man the press and foot the bill for the apples to make cider for all ..."

"I'll use apples for measurements in math and cook with them!"

"Apples have a long history; it would be fun to apply this to American and World geography."

"The Poet-in-Residence will be here at that time; perhaps she can work apples into poetry writing with the students."

"Isn't there an English tradition about "winding up apple trees" to encourage their growth and yield?"

"I've seen a book in the library about the 'star in the center of the apple.' I would like to use that concept in a class music composition."

And so, a happy momentum of "applemania"– leaning toward English traditions – rolled the faculty along through the blooms of spring and summer, ready to come to fruition in the autumn.

Apple history threading through the fall curriculum

When school resumed, teachers started edging into the apple theme by sharing apple facts, making "apple world history maps" showing the location and period when particular apples had existed. Lists were created of apple species – ancient and modern – for use in identification, comparison, cooking, spelling and for creating rhythmic chants and songs in the music room. Questions from students about apples were researched, and answers appeared on hall bulletin boards for all-school enlightenment. The fragrance of cinnamon and apple was redolent in the hallways from September through October as classes cooked with apples, measuring ingredients for math experiences. The art teacher invited students to draw the subtle differences of apple shapes and colors, creating apple composite pictures and studying still-life masterwork paintings involving apples. Music classes learned English Country dances, "apple wind up" (See Fig.1.) songs, and played with the interesting names of apple varieties for rhythmic speech pieces. The concept of "the star in the center of the apple," hidden but significant, was explored. Students across grades were asked what they would like to know about

what they would like to know about apples. Answers were researched online, collected and posted on colorful apple bulletin board displays, informing the entire school.

All-school apple celebration begins to form

Looking to the Friday in October set as the Apple Festival Assembly Day, the entire school learned a spirited English folk song: "Old Apple Tree." This would become the theme song that would ultimately thread through the assembly creating a *rondo* form.

"Old Apple Tree" was historically sung on Jan. 6 as part of England's Twelfth Night revelries by the men who lived in Morris. The Morris Dancers would go forth dressed in white, with colorful ribbons and bells at their elbows, wrists and ankles, to dance around the small apple trees in their area. They would "wind up" the apple trees in a spiral, eventually giving the tree a sort of "group hug," and toasting it (with *wassail*, a hot spiced wine) wishing it good growth and healthy fruit. (See Fig. 2.)

(This lovely custom began in England around the year 700 and continues to this day. As bizarre as this event may seem on some levels, scientists in the 20th-century discovered that talking to plants and encouraging them with kind words and good sounds made them respond in positive growth ways! The men of Morris seemed to have known this for centuries!)

Kindergartners contributed a dramatized, chanted nursery rhyme, "Old Roger is Buried and Dead" (There grew an old apple tree over his head!), accompanied by a hand drum. First-grade students at the time were working with the melody pattern, *sol mi la* and exploring the floor patterns of dances and play parties in lines, circles, groups of circles and spirals. They performed the spiral play party, "Winding Up the Apple Tree." They improvised good things to say to the center "tree" child, who held a branch affixed with paper apples. A simple bordun playing on the words "wind up" – with other tonal instruments playing randomly on "apple tree" – became the simple accompaniment.

In the second-grade classes, the movement focus was to experience folk dances from many origins. One was the English "Haste to the Wedding." The vocabulary of circling left, right; creating a star, partner and corner partner was added to other familiar dance phrases. Shapes of dances were compared.

Third graders were working with Susan Katz, Poet-in-Residence, and were also coordinating the apple theme. Here are some edited excerpts from poetry the third-grade students wrote for the assembly:

Apples

As sticky as honey
falling out of a beehive,
as red as a red,
red cherry…
A heart beating
with love.
A unicorn flying
through the air.
I LOVE APPLES!

Inside Apples

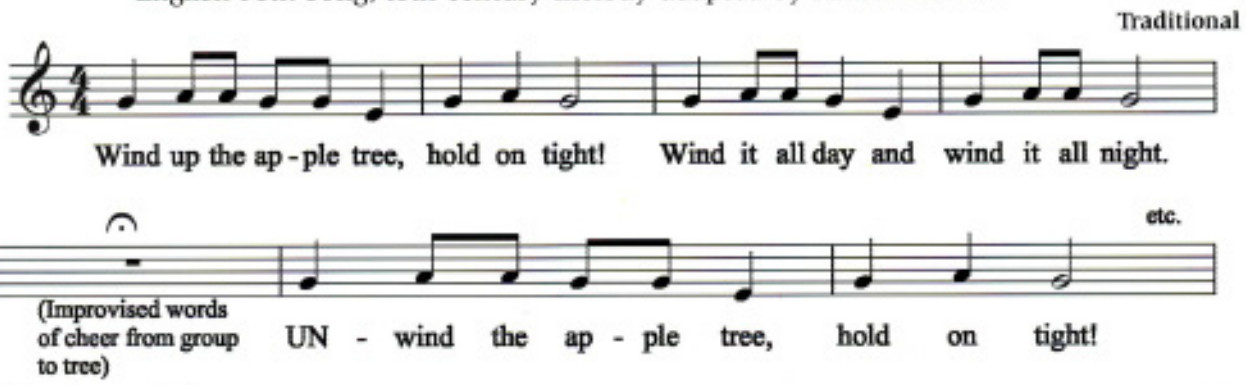
As white as a headband
in your hair,
a seed trapped
inside a cocoon,
smooth as a
piece of chalk,
skin as silky as fur,
Light as falling snow.
As soft as a
piano playing
in the night.
Inside apples.

The fourth-grade students were working as a group on a song about secrets of apples, specifically the star within. The apple's star became the metaphor of the "stars" we all carry inside as those special inner talents and human qualities. This concept led to poignant exchanges between students who were invited to reveal any "stars" they observed "inside their friends." The text for the song, the melody itself, and the instrumental accompaniment all grew out of a group process, with the teacher assuming the role of facilitator. At the assembly, the orchestrated version was used to surround original poetry read by selected third graders.

Figure 1

Wind Up the Apple Tree

English Folk Song, 18th-century melody adapted by Judith Thomas



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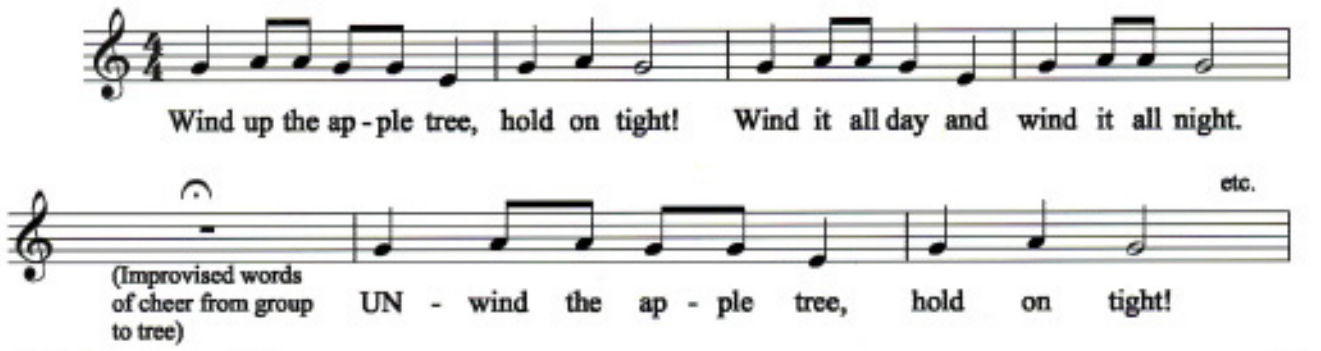
Traditional



Culmination: the Apple Festival

That October, we had the pleasure of piecing all the beautiful patchwork of apple events together, each class having developed the theme in their classroom activities and music room explorations, to become an integral part of the "Apple Festival." The program opened with the principal greeting us, reading celebratory words about apples to the all-school assembly and guests:

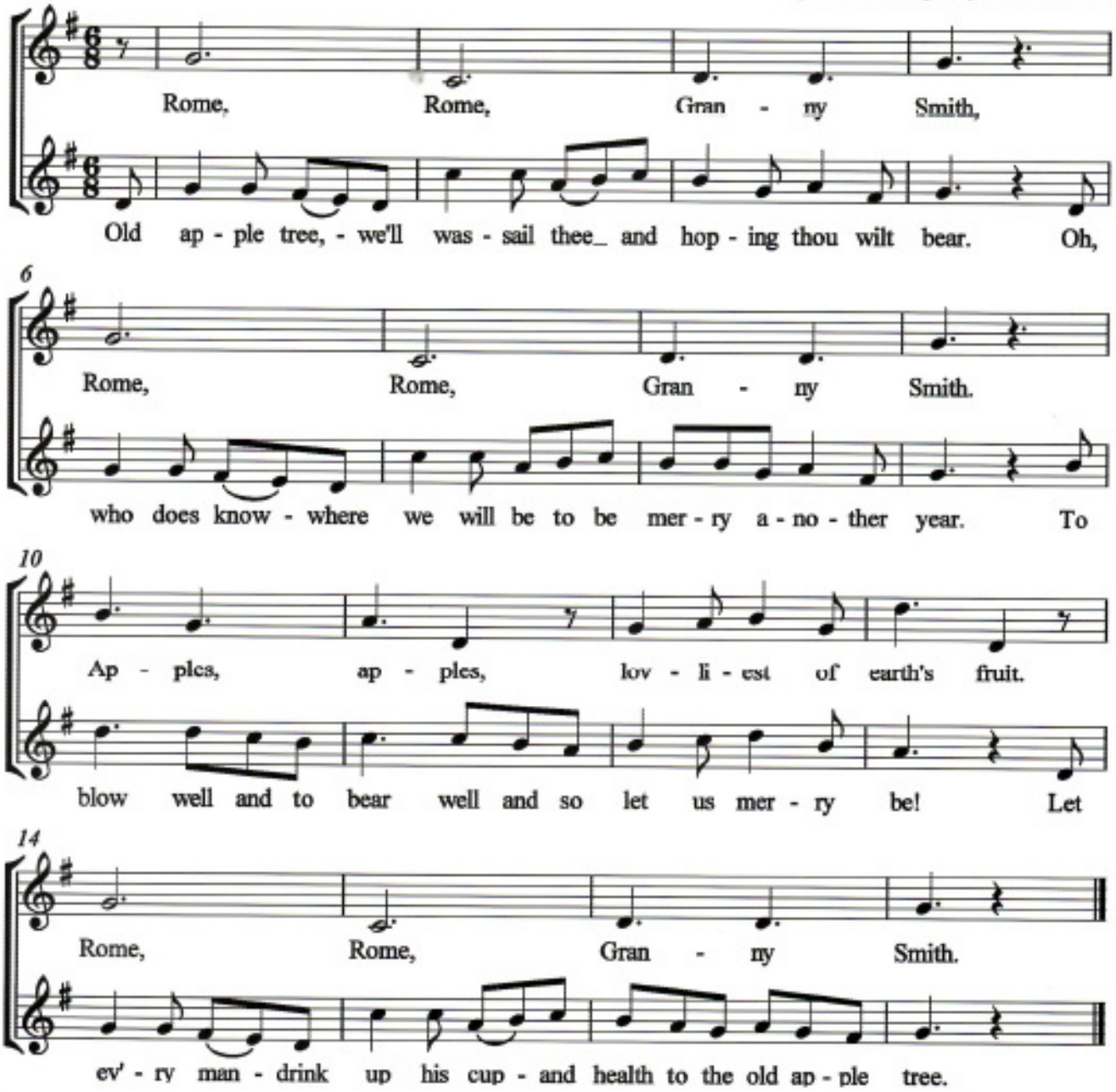
"The apple is one of the loveliest of earth's fruit. No flavor compares with that of a ripe apple. It is cherished in the school lunch bag by children to eat at recess, or given as a gift to a favorite teacher. Apples put sparkle in children's eyes, polish on their teeth, joy in their stomachs, and good health all over! As for us all, apples make the triumph of all American culinary delights: the famous apple pie! Long live APPLES!"

The program began with the first-grade student apple callers dressed in Old-English costumes, singing aboutOld-English costumes, singing about their apple wares in falling minor thirds in many keys. It ended

Figure 2

Traditional English Wassail Song

adapted and arranged by Judith Thomas



Learning The Way of Tea

by Jody Fuller

"The simple act of serving tea and receiving it with gratitude is the basis for a way of life called the *Chado*, The Way of Tea.[1]"

Living and working in Tokyo affords me the opportunity to experience Japanese life and culture first hand. From attending traditional performing arts like Kabuki Theater to playing the *koto* and joining a Taiko Drum Ensemble, I participate in the cultural life of Japan. Attendance at various Shinto and Buddhist rituals, including weddings, funerals, naming ceremonies for infants, and ground-breaking for a new home, allows me a glimpse into Japanese religious life. By studying the language, making Japanese friends, and traveling about the country, I am immersed in daily routines.

I had to adjust to living in a large and densely populated city. The flow of human traffic in Shibuya, the teeming city life in Harajuku, and the millions of people passing through Shinjuku station in just one day is beyond anything I had previously experienced. Imagine being on a train so full that your nose and body are pressed against the shoulder of the person next to you. Eyes are turned away to preserve a sense of personal space.

In the midst of this hustle and bustle of daily life exists a deep need for order and harmony. Through keen observation, I have learned how to find and then smoothly maneuver within the city's rhythm. I learned to stand to the left on the escalator in order to avoid little shouts of *orimasu* (coming through). I learned that *sumimasen* (excuse me), is an essential part of the Japanese vocabulary, and can be applied to any situation. I quietly observed others trying to satisfy the need for relaxation and calmness. The standing appointment for *shiatsu*, reflexology, *Tai Chi*, acupuncture, bathing in the *onsen*, and the ritual of drinking tea are all ways to satisfy the deep inner longing for harmony and peace.

Rituals, ceremonies, rites and observances are benchmarks in life. They offer time to pause and break from our hurried pace. One can stop, listen, observe and take notice of the harmony around us in the world and in the moment. *Wa* is an Asian expression that describes this kind of harmony or union. It conveys an aura or feeling of being joined together or peacefully united. As a teacher of Orff Schulwerk, I invite this same kind of feeling, or *Wa*, into my classroom. Joining together, my students and I imitate, improvise, practice and perform. We strive to generate magical musical moments, sustain them, learn from them and create them again. Savoring the *Wa* is also an important element in the Japanese tea ceremony.

Savoring the Wa

The tea ceremony is the embodiment of Japanese culture. Its essence is to highlight the deeper meaning in the everyday occurrences of life.

The tea ceremony, originating in China in the 15th Century, was brought to Japan by Zen Buddhist monks and priests. Today, the tea ceremony is referred to as *Chado* (pronounced Sah-Doh). The two main schools of *Chado-Omote Sen-ke* and *Ura Sen-ke*-originated from the same family in which two rival brothers developed separate practices. Each tradition displays impeccable detail, reflecting the aesthetic values of Japan.

Drinking green tea has become a

"My Japanese neighbor and good friend, Keiko, studied the tea ceremony for five years," Fuller explains. "She humbly considers herself a beginner and is, in fact, a certified beginner according to the standards of certification." In this photo, Fuller (far right in Western attire) participates in a tea ceremony.

"The tea ceremony is the embodiment of Japanese culture," writes Fuller. "Its essence is to highlight the deeper meaning in the everyday occurrences of life."

symbol of good relationships and is enjoyed in the most ordinary of moments to those that are sublime. It is more than just a beverage. Tea drinking is a vehicle of communication. For the very private Japanese, it is a way to share warmth, interact and establish human relationships. "With a bowl of tea, peace can truly be spread. The peacefulness from a bowl of tea may be shared and become the foundation of a way of life."[2]

One is never far from a source of green tea. There are many varieties and styles to appeal to the wide range of Japanese tastes. Convenience stores and supermarkets offer a selection of packaged tea in ready-to-drink cans and bottles. Vending machines offer many brands of tea served warm or cold depending on the season. Specialty tea shops offer an overwhelming assortment of tea sold in bags, decorative cans and wooden tea boxes.

One can choose *Ocha* (tea made from tea leaves), or *Matcha* (bright green tea powder). Japanese restaurants serve *ocha* automatically, as water is served in restaurants in the United States. *Matcha* is the tea used in the traditional Japanese tea ceremony. It has a bitter taste that goes well with the traditional Japanese bean paste sweets typically served during the ceremony. In Japan, Haagen-Dazs and Baskin Robbins sell *Matcha*-flavored ice cream and Starbucks serves a *Matcha* Frappuccino. One can even find greenish *Matcha* buns in the bakery.

My Japanese neighbor and good friend, Keiko, studied the tea ceremony for five years. She humbly considers herself a beginner and is, in fact, a certified beginner according to the standards of certification. Her mother and other women family members studied the tea ceremony as well. Keiko is happy to have learned this ceremony because "now I know how to drink tea," she declares.

Most importantly, she believes that by performing the ritualized ceremony, she becomes part of something bigger than herself, and enters the tradition and culture of her people. Through reenacting the ten or more ordered steps, each task flows directly into the next. As part of this, she ladles the powdered tea into the *chawan* (tea bowl), carefully adding the heated water, using a bamboo whisk to create a foamy froth, and serves it in exquisite pottery bowls. The task becomes automatic and is eminently practical. It is the *Cha-no-yu*, the Way of tea.

From music room to cha-shitsu

I have attended the tea ceremony three times, most recently in October, 2002, during my school's centennial celebration. For the occasion, my music room was transformed into a *cha-shitsu* (tea room). To prepare, I tidied things up and moved the large bass instruments into the closet to accommodate the decorations.

When I arrived the next day for the Tea Ceremony, I removed my shoes and stepped inside. Instead of a large open room with lots of space, I saw a series of narrow corridors made with screens and curtains. Under my feet was a red carpet. Wooden boxes filled with white stones and green plants lined the pathway. There was even a small rock fountain. I turned several corners and approached the *cha-shitsu*. I knelt down in the entrance and slid onto the *tatami* mats.

I noticed the simple elegance of the ikebana display (Japanese flower arrangement). Overhead, tall green bamboo branches swept all the way

up the 20-foot ceiling. I sat among friends and colleagues, all of us non-Japanese, and observed the ceremony with the reverence it required.

Music can serve as a prelude to the tea ceremony, but it is not a required element. On a lovely spring or autumn day, a trio of musicians playing the *koto* (long zither-like instrument), *shamisen* (3-stringed lute), and *shakuhachi* (bamboo flute), may be seated outside the tea house on a red carpet placed under the shade of a nearby tree. The music played is from the traditional repertoire. *Rokudan*, a set of six pieces, is a well-known example. The rhythmic features and pentatonic tonality flow steadily throughout the set as the music evolves and increases in technical difficulty. The music is intended to set a mood that enables one to prepare the mind and spirit for the tea ceremony.

The surface of this cast-iron pot used in the ceremony is incised and richly textured.

The meaning of *Cha-no-yu* is profound. It not only prescribes the manners of tea drinking, but urges one to assume a particularly spiritual attitude that affects how we view ourselves, others and life. It is a reverence for what is, and it is a respectful appreciation of the truly elevated nature of our mundane existence. Many people who seek training in *Cha no yu* do so to learn how to apply these principles of the tea ritual to daily life.

The Way of Orff Schulwerk

As a music teacher, I have also learned "a way;" the way of Orff Schulwerk. I return to it each day. The pedagogy has its own structure, steps, routine and flow. Though not all Orff-inspired teachers practice it in the same ritualized way, the philosophy, with its roots steeped in the elemental style, keeps us all connected in the practice. The Schulwerk focuses our pursuit of music making as we grow from childhood toward adulthood. It promotes the transmission of culture and values human life.

The function of the tea ceremony allows simplicity to be achieved and beauty to emerge. Through practical movement and logical progression, life can be elevated to an art form with our hearts and minds present in the moment.

Being in the moment is what Orff teachers and their students experience all the time. While together in the classroom, magic emerges. The goose bumps crawl along our arms after a student sings beautifully or plays a haunting improvised melody on the metallophone. As music educators, we have all experienced the excitement of a student who approaches us and exclaims, "Now, I know how to sing well," or "Now I know how to play the xylophone," or "Now, I know how to write music." Orff teachers and students live in the moment and feel the *Wa*.

The tea ceremony is more than just drinking tea. In the same way, Orff Schulwerk is more than just making music. It is learning the way, feeling the freedom, and letting the natural flow take us beyond the boundaries of daily life to see the beauty that lies within each moment. As Sen-no-Rikyu, founder of the tea ceremony in Japan, offers:

> Tea is naught but this.
> First you make the water boil,
> Then you infuse the tea.
> Then you drink it properly.
> That is all you need to know."[3]

Footnotes

[1] Soshitsu Sen XV: *Tea Life, Tea Mind* (New York and Tokyo: John Weatherhill, Inc., 1979) p. 9.

[2] Ibid, p. 9.

[3] A. L. Sadler: *CHA-NO-YU, The Japanese Tea Ceremony* (Vermont and Tokyo: Charles E. Tuttle Company, 1962) p.102

Jody Fuller has been teaching music for 20 years. She began her career in the German town of New Ulm, Minn. She moved overseas in 1987 and has taught music in international schools in Jordan and Pakistan. She has been at the American School in Japan since 1993, where she teaches elementary music education.

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Homeward Bound:

Sea Songs, Ballads, Chanteys

(performed by members of the Revels choruses and band, as well as a host of well-known folk song soloists)

Revels Records 2002

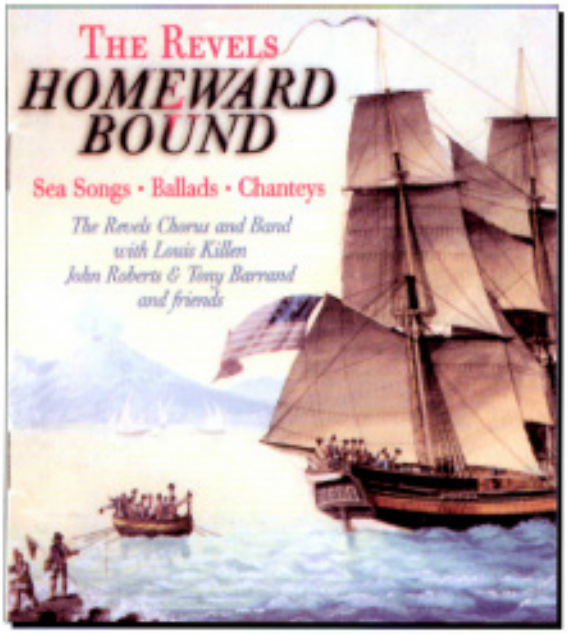
Reviewed by Norman Stanfield

Many eyes light up when news arrives of another exuberant CD of music produced by the Revels Society. Founded in 1971 and incorporated as a non-profit society in 1974, the Revels organization has devoted itself to the preservation and promotion of English traditional folk culture and its flourishing transplants in the United States. The moniker "Revel" signifies its devotion to the seasonal music and dance common throughout rural England, especially in the south where summer festivals were held called "revels." The society is famous for organizing grass-roots performances of its Christmas celebrations throughout the United States. Professional and amateur alike revel in the songs and stories of a simpler time, governed by the ambience of the kitchen or pub, where singing and playing is a participatory activity "for all who will."

The Revels Society has also spread its expertise and winning formulae to include other social singing occasions featuring traditional folk music of ol' Albion and Columbia. This CD is no exception.

It would seem that the life of an old sea salt is second only to a cowboy when visions of adventure and excitement crowd a cloistered imagination, especially when it involves the hand-wrought wood-and-sail technology of three-masted ships. But in an interesting twist, the 23 selections on this CD feature the music of sailors at play and contemplation, as well as at work.

Solos and duets are performed with rollicking full-throated effect by several excellent singers, among them the renowned John Roberts with his thick-accented characterizations. A lusty chorus of mixed voices complements many songs. Some might quibble that women would not normally be found in a ship's company hauling on a halyard or blustering in a barroom brawl, but this is an album for modern foot-tapping pleasures, not academic purists. A children's choir occasionally substitutes the adult chorus, handling their assignment well enough to bring a lump to many a parent's throat. Some might find it a bit too whimsical.



The chorus occasionally bites off a bit too much when it tackles the shape-note hymns of the famous American composer William Billings and his student, Supply Belcher. Yet the choices allow one to discover titles in a novel setting. The instrumentalists conduct themselves with aplomb, using the traditional sounds of solo violins, mandolins, guitars, and, especially, accordions. I have some reservations about the use of a recorder in a very un-recorder world (why not use the penny whistle?) but again, it does well to remember the amateur take on the overall texture of the CD's repertoire.

Highlights? Many. I could not stop myself chuffing along with the heart-breaking yet rousing "Three-score and Ten" with its quirky asymmetrical phrases that make the death of those noble boys all the more poignant. "Blood Red Roses" is performed in a rhythm entirely new to me, at first a rude surprise, then a victory that won me over completely. "Lady Franklin's Lament," – the source of Bob Dylan's self-titled "Lament" on his LP, *Freewheelin' Bob Dylan* – is now in its original setting. And I couldn't resist several hearings of "Run the Riggin' Again," yet another version of "The Female Drummer Boy," sung with a broad smile by Alison Kelley and the women of the Revel chorus, beautifully offset by a charming, busy banjo.

In short, this is a CD for the car, played very loudly, when you want to sing along at the top of your voice and damn the *belle canto*. It would also work well in a classroom along with stories and posters, particularly with the supplement afforded by the extensive booklet notes that provide the full texts of all the songs. Enjoy.

Creative dance for all ages

By Anne Green Gilbert, Published by **NDA/AAAHPRD: National Dance Association/American Alliance for Health, Physical Education, Recreation and Dance**

Reviewed by Mary Dorsey Evans

Looking for some inspiring ideas on the inclusion of creative dance in your teaching? Anne Green Gilbert has written a guide to curriculum, methodology and lesson ideas that is easy to use.

During her many years of teaching at "The Creative Dance Center," her studio in Seattle, Gilbert developed a sequential, spiral-like curriculum and numerous teaching activities to support her curriculum. The material is clearly laid out in the book, with dance concepts explained so that even those with no experience will understand.

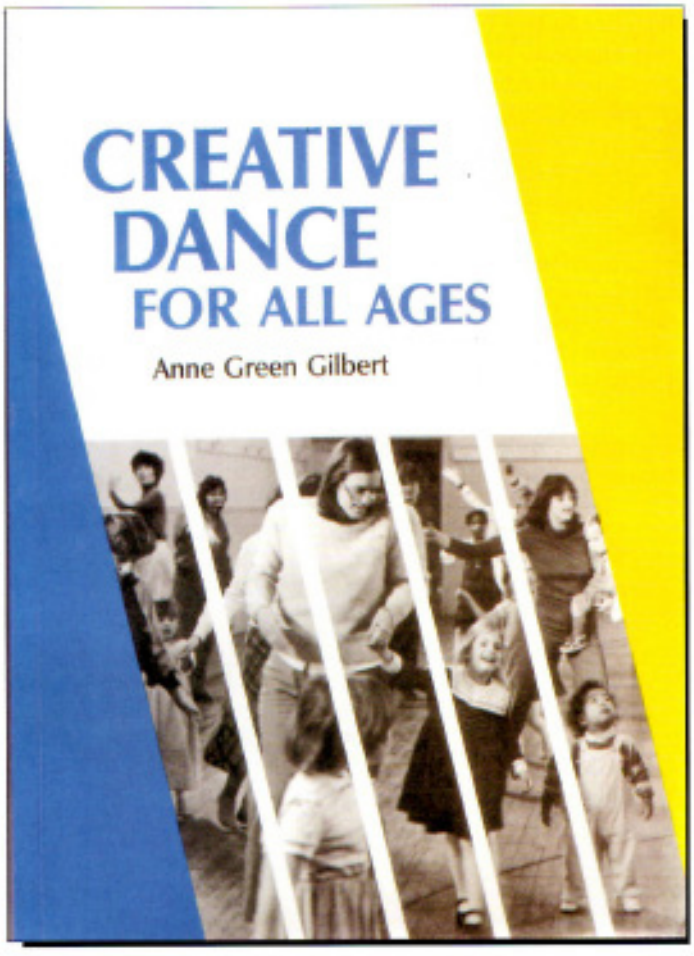
Creative dance, in contrast with traditional formal dance training, is an approach to dance emphasizing student improvisation and dance composition. Students are not being "fed" a lot of pre-fabricated choreographies by the teacher. Rather, the teacher structures the lessons so students do the work of creating the movement within given parameters. Much of the creating comes within a structure of play, in simple movement games and activities using props such as scarves, stretchy bands and rhythm instruments. It is appropriate for all levels of dancers. Those who have studied dance for many years find as much joy in improvising a dance that emphasizes different pathways (curvy, zigzag and straight) as do complete newcomers to this art.

Gilbert developed her approach after studying modern dance and choreography as separate subjects. She wondered why, in traditional dance classes, the students were not a part of the decision-making or dance-creating aspect of the lessons.

Through her approach, students explore a different concept of dance in each lesson: warming up with it, exploring it, developing dance skills through it and creating with it. She gives clear charts detailing the elements of dance (space, time, force, body, movement and form) and breaks them into their composite parts. Also, she provides detailed explanations of activities to teach every concept. Her examples extend to every part of the lesson structure.

As well, Gilbert discusses the differences inherent in teaching different age groups – babies, elementary school children, teenagers and seniors – in settings ranging from classrooms with desks to dance studios. She discusses lesson structure, e.g., how long to spend on warm-up when you have a 30-minute lesson, and where to find students. Also included is information on how to use creative movement to teach academics. Additionally, Gilbert includes an extensive resource list of appropriate music to use in each lesson.

I find in my classroom that this method fits in perfectly with the Orff Schulwerk approach, with its emphasis on student creativity. Gilbert's charts on the elements of movement have led me to explore the connections between movement and music concepts. Many of the concepts are already identical (such as rhythm, tempo and form), while others take a little brainwork to find the connections (i.e. energy – sudden and sustained – corresponds with *staccato* and *legato*). I find the ideas in this book extremely useful for teaching musical concepts as well as for allowing my students to discover the joy in movement and dance.



Music Education

Source Readings from Ancient Greece to Today

Edited By Michael L. Mark, **Published by Routledge**

Reviewed by Doug Goodkin

This is a book that will help music teachers feel that they are not alone. It appears that people have been eloquently defending the need for music education in the West for at least a few thousand years. Plato, St. Augustine, John Ruskin, Freidrich Froebel, and John Dewey are just a few of the luminaries included in this book who suggest that humanity needs music and that music needs education.

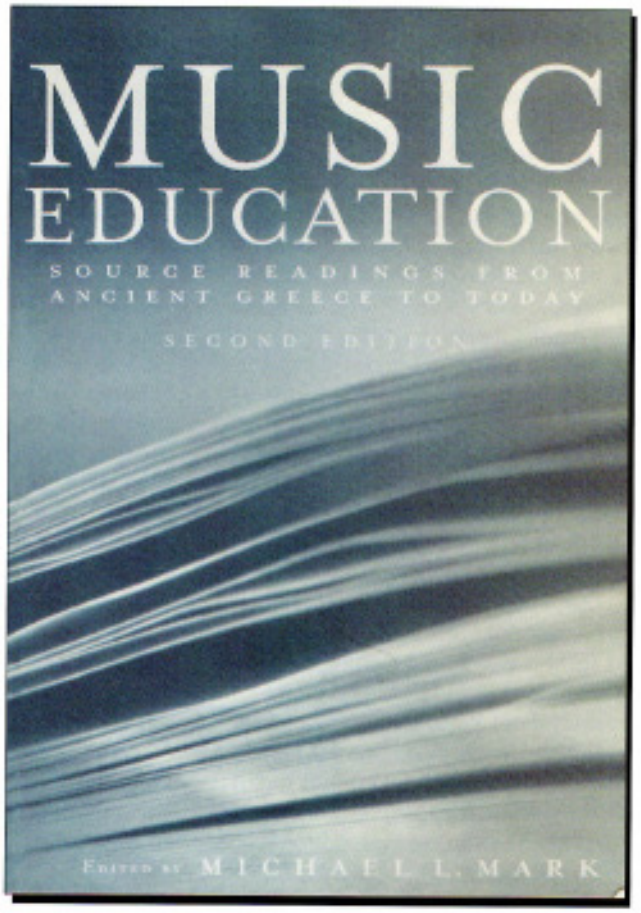
This book offers a wealth of answers about why music is essential to our physical, mental, moral and spiritual health, spread out in almost 100 short articles (most are one or two pages long.) The range of the prose – from sublime poetry to metaphysical discourse to scientific diction – is both refreshing and enlightening. The book is organized into three parts: "European Views from Plato to A.S. Neil," "American Views between 1700 and 1950" and "American Views Since 1950." To go to the next school board meeting armed with a few choice quotes from Aristotle, Martin Luther, John Locke, Horace Mann and Howard Gardner may help remind us all that many of the founders of both classical and modern education fully intended music to be included in the plan.

But to read this book solely for the practical purpose of defending music education is to miss part of its power. This work invites us to reflect on why we have chosen this path and to remember what an important service we are offering to children. These articles give language to our experience and such testimony is always welcome.

It is a thankless task to edit such a book: important people are invariably left out. In this case, I missed the words of Carl Orff and Zoltan Kodaly (Jaques-Dalcroze is included). I sent Mark a sample of Orff's words, and he assured me they would be included should a second edition be issued. It is worth noting as well that the book confines itself to Western European and American thought and practice. I can imagine a companion volume surveying how Bulgarian, Burmese, Brazilian and Botswanian thinkers discuss the role of music in education being a valuable resource.

An additional bonus of such a collection is its long-range historical perspective. It is illuminating to compare how the authors speak of music's importance and what tone they take to convince. These days, we are inclined to simplified sound bytes ("music makes you smarter") and scientific justification ("research shows"). But in 1837, the Boston School Committee sought to convince the public school system to include music in the curriculum with an eloquent and poetic piece – and they succeeded. Could the same speech work today? Try it!

"If Music enlivens prosperity or soothes sorrow, if it quickens the pulses of social happiness, if it can fill the vacancy of an hour that would otherwise be listlessly or unprofitably spent, if it gild with a mild light the checquered senses of daily existence, why them limit its benign and blessed influence? Let it, with healing on its wings, enter through ten thousand avenues of the paternal dwelling."



Lion Dancer: Ernie Wan's Chinese New Year

By Kate Waters and Madeline Slovenz-Low, with photography by Martha Cooper
Published by Scholastic

Reviewed by Cyndee Giebler

This book is a photographic essay that chronicles 7-year-old Ernie Wan's first performance of the lion dance. We meet Ernie's family and tour his neighborhood: New York's Chinatown.

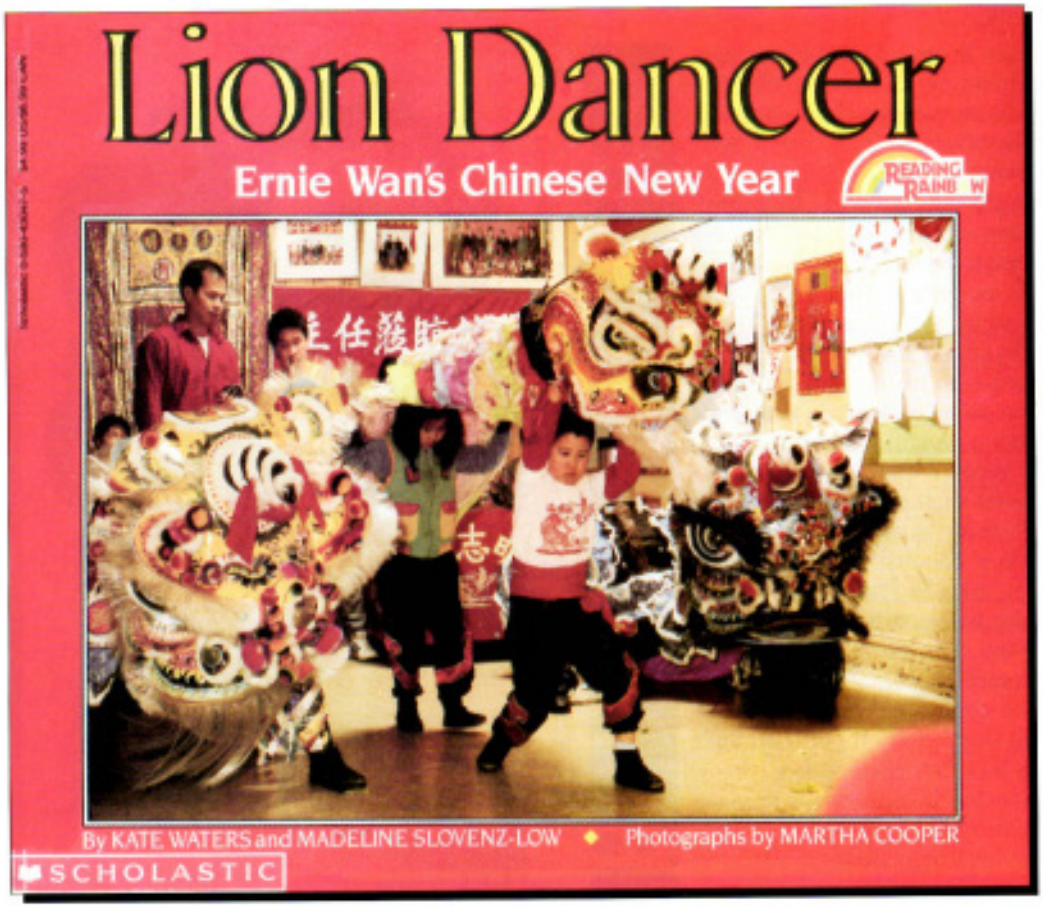
This year, Ernie's father, the owner of a *kung fu* school, has decided that Ernie is old enough to dance in the place of honor under the lion's head. The clear, simple text of Waters and Slovenz-Low, and the colorful photographs by Cooper, accurately depict Ernie's excitement as the big day draws near. He can hardly wait for his lessons at Chinese school to be over so that he can rush home to prepare for the New Year.

We see Ernie and his siblings dressing in new clothes and praying at the family altar before sitting down to the large feast which Ernie's mother has spent all day preparing. Ernie's uncle arrives with red envelopes filled with money; a most-anticipated event! This is supposed to bring good luck in the coming year. Ernie and his brother practice lion dance music on a drum and cymbal before going to bed. Ernie is much too excited to sleep, however.

The New Year dawns, and Ernie is off with his family to the *kung fu* school. Ernie's lion has been blessed the preceding evening and, with trepidation, Ernie dons his costume. Dancing well will bring honor to his family. We follow Ernie through his neighborhood as he visits shops and receives more red envelopes. One of the final pictures shows Ernie's mother in the background, beaming with pride. Ernie is tired but elated at the end of the morning and rides home on the drum cart. Even the lion gets tired!

The authors have done a wonderful job of capturing the child's excitement and anticipation of a holiday. Ernie's feelings are those shared by children universally as they await celebrations and rituals important to their cultures. Students can relate to visiting with relatives, sharing a meal and being unable to sleep the night before a big event.

This photo essay is an excellent supplement to a Chinese New Year celebration. Children will be drawn into the story and photographs. *Lion Dancer* can also be used as a starting point for discussions about the rituals and celebrations in the lives of each student.



Li'l Dan the Drummer Boy

a Civil War Story

By Romare Bearden, **Published by Simon & Schuster**

Reviewed by Veronika Schultz

A feast for the eye and heart, this is the only children's book by the highly acclaimed African-American artist, Romare Bearden. Written more than two decades ago and recently enriched by the author's bold, colorful illustrations, it is the tale of a former slave boy, Li'l Dan. A CD of the story, read by poet Maya Angelou, is included with the book.

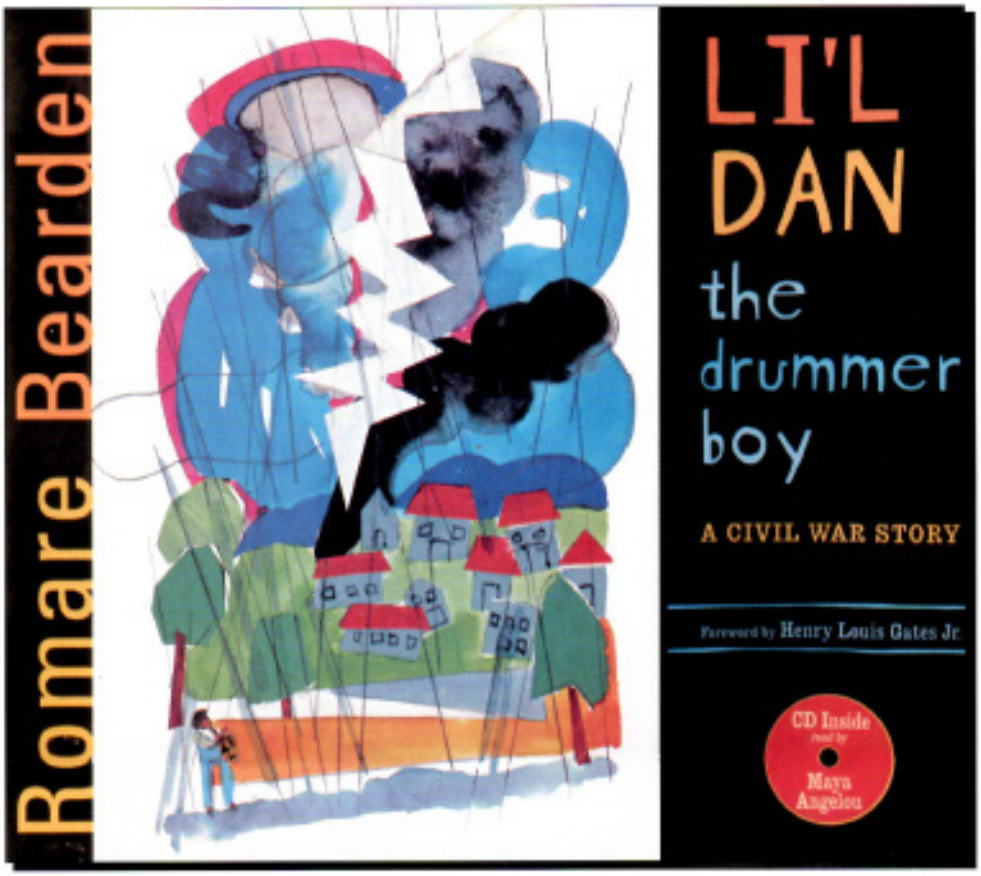
The reader's immediate focus is upon Li'l Dan and his drumming. On the plantation lives an old slave named Ned, who teaches Dan to play the drum the way his father had taught him in Africa: through listening, imitation and improvisation. Soon the boy makes his own drum from a log, some pigskin, and some twine. He also copies the sounds of nature on his drum: the timbres of wind, leaves, birds and even a violent rainstorm.

When a company of black Union solders announces that all slaves have been freed, Li'l Dan is adopted by them. The boy, who had been separated from his parents for many years, often plays his drum around the campfire for his new comrades. The highlight of the story is when Li'l Dan, high up in a tree, uses broken branches as drumsticks to make loud "canon" sounds, thus saving his troops from an attack by approaching Southern horsemen.

This book could be useful for both primary and upper-elementary music classes. By using *Li'l Dan* as a model, teachers can encourage children to explore and share new sounds from their backyards, camping trips or their own imaginations. Body percussion can bring a regiment's march or the galloping of cavalry horses to life. This is the fertile ground from which evolve solo improvisation, playing *ostinati* and creating rhythmic patterns. For upper-elementary students, this book can serve as the framework for a musical unit on the Civil War. Spirituals and other songs popular during the war are natural extensions of the story.

The tale reminds us that there is much aural training and exploration that precedes and enriches our children's reading of rhythm and pitch on a staff.

Li'l Dan, you are a great hero and an awesome drummer! If you can play the drum *your* way using your hands while the Army Drum Corps uses drumsticks, then there should always be room in our classrooms for the child who marches to the beat of a different drummer.



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The Orff Echo Editorial Calendar

ISSUE	FOCUS	SUBMISSION DEADLINE	EDITORIAL COORDINATOR
Fall 2004	Open Submissions	**June 1, 2004**	Carol Erion Cerion2001@yahoo.com
Winter 2005	American Folk Musics	**September 1, 2004**	Alan Spurgeon aspurg@aolemiss.edu

We seek articles on these topics as they relate to Orff Schulwerk or to broader areas of teaching and learning. Editing and production is in process for some articles one year ahead of the publication date. If one of these topics appeals to you, please contact the appropriate Editorial Coordinator soon.

Also, articles on topics other than 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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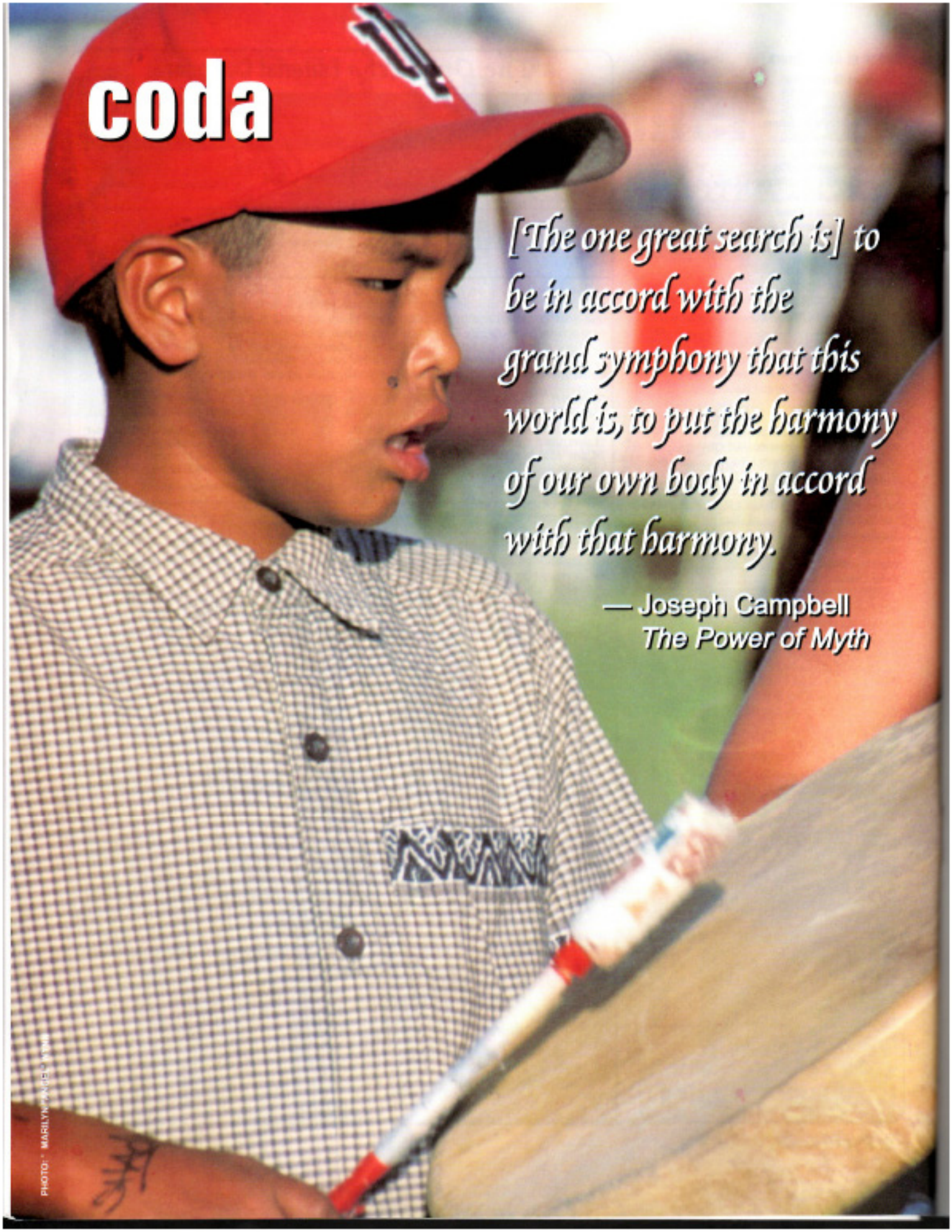


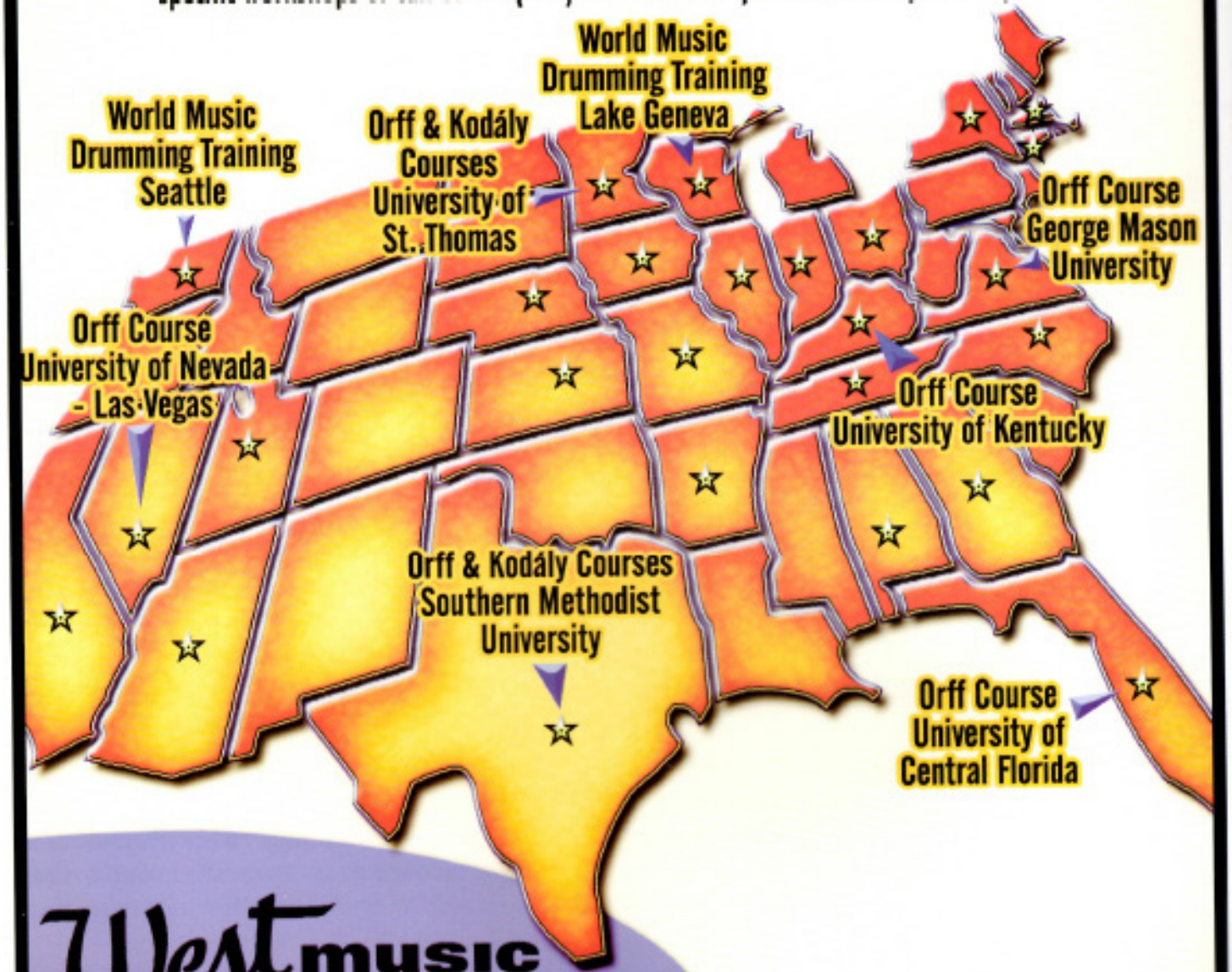
[The one great search is] to be in accord with the grand symphony that this world is, to put the harmony of our own body in accord with that harmony.

— Joseph Campbell
The Power of Myth

PHOTO: MARILYN ANGEL WYNN

Wherever you go, there we are!

Here are just a few of the summer training courses where West Music will be supplying books, recorders, Orff instruments or drums. Check our out web site for more detailed information on specific workshops or call us at 1(800)397-9378. See you there - Judy & Kathy.



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