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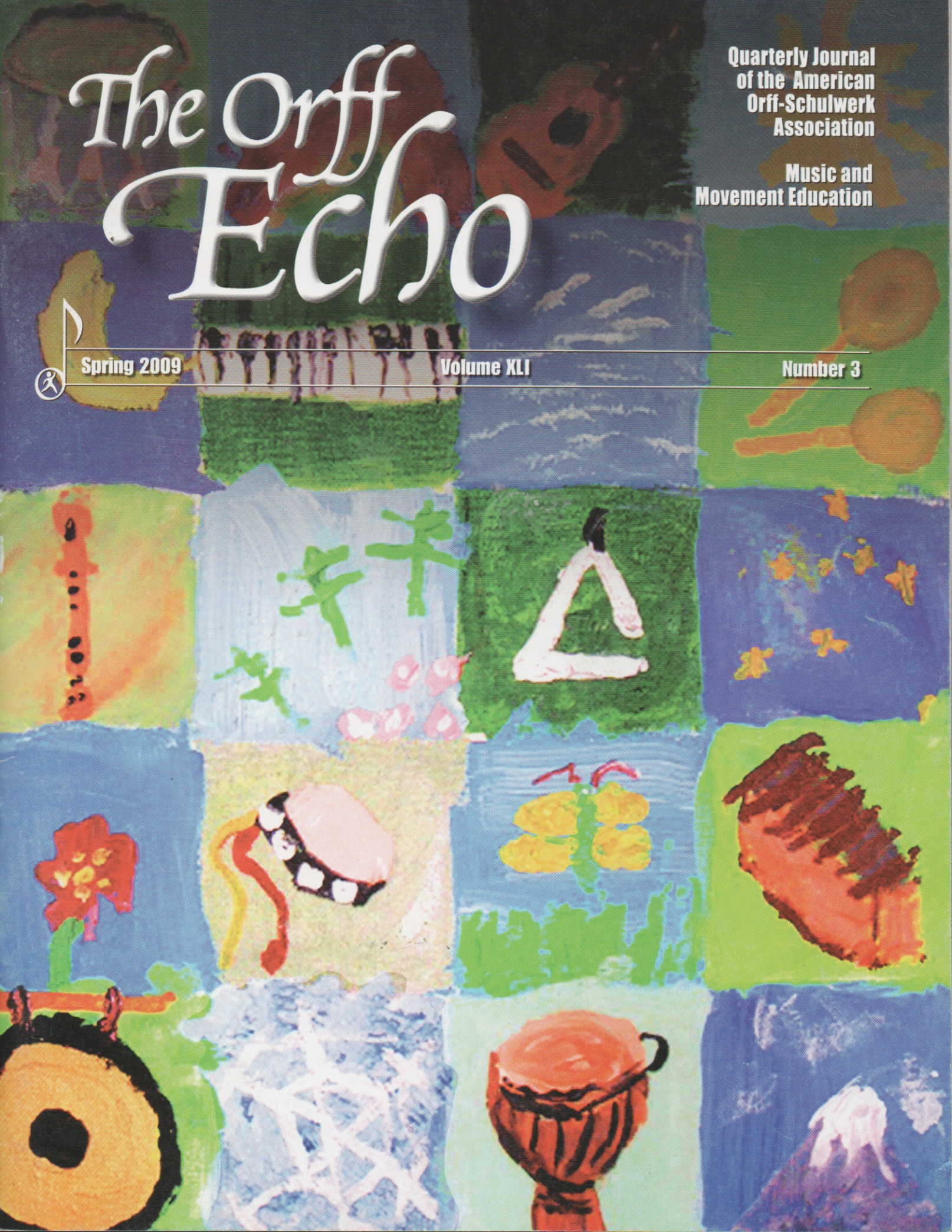
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Association

Music and
Movement Education

Spring 2009

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Number 3



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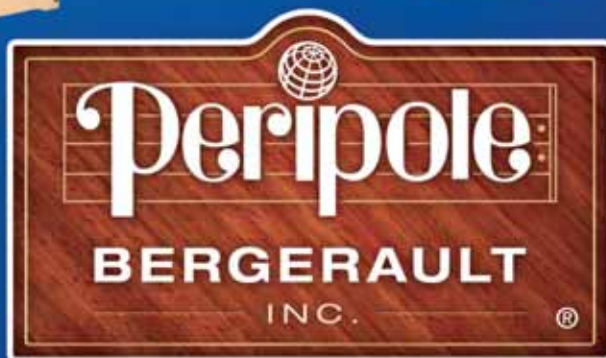
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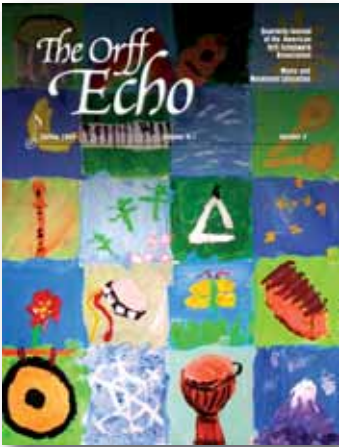
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and Judith Cole

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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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Fall 2009	Carlos Abril and David Thaxton	Technology	April 1, 2009
Winter 2010	Alan Spurgeon and Carol McDowell	Orff Media: Drama	July 1, 2009
Spring 2010	Carlos Abril and Pam Hetrick	The Brain	October 1, 2009

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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Building a Bridge to the Future

By AOSA President Jo Ella Hug



Jo Ella Hug

I recently visited our 2011 conference site in Pittsburgh and marveled at the spirit of collaborative effort that is already evident. It was déjà vu as the same thoughts were in my head last year when I met the chapter leaders in Milwaukee and Spokane. The end result in each location will be the finest professional development conference available for movement and music educators.

What is it that leads people to commit their lives for three years to the production of a three-day opportunity to grow and connect with others through the Schulwerk?

- Joy
- Commitment
- Deep understanding

In each instance, the sense of excitement and delight was very present as we shared conversation over a meal. “Joy” is such an over used word during the December holidays, but I felt a real sense of joy mixed with anticipation as we sat around the table sharing great food. Their commitment to you is real. In Milwaukee, Spokane, and Pittsburgh, I sense pride in their cities and a real desire to share that which is unique about the region while providing the highest quality of professional development.

They have made a commitment to Orff Schulwerk that will challenge them personally and professionally. They have agreed to be a human bridge between Orff Schulwerk and the thousands of teachers who will grow because a living, breathing conference is available to feed the need to know more.

I was astounded to find a multitude of definitions for the word “bridge”—

a card game, a part of a stringed instrument, a part of a musical composition, a type of loan, a gambling game related to golf—and that’s only part of the list. In the end, the most basic of definitions is a structure spanning and providing passage over a gap or barrier.

My life experiences are probably far from unique, but I have had the opportunity to appreciate bridges. Among my memories, a period of time when it was impossible to cross the Illinois River on the existing bridge and hundreds of cars per day were ferried across to maintain the connection between Rushville and Beardstown, Illinois. Those two small towns have become interdependent over time with a daily commute for people who work in one place and live in another. Looking back on the experience, it sounds like something from frontier days but it was the only solution when the bridge over the river, a major waterway, was shutdown more than six months for rehabilitation.

What about our children who depend on us to provide the bridge to creative expression in a time of debilitating focus on testing for the one right answer? What about our profession when entire states decide their dedication to the arts isn’t so strong after all? What about the resulting effects on our beloved organization? Are we going to stand on one side of the river and try to yell our message to the folks on the other side or are we going to find alternate ways of crossing the river?

Advocacy for our belief in this philosophy is critical. The AOSA Web site has many features added in the last year to assist members in delivering the message to administrators. Inspiring words are a click away in video format and print form. Please check out the David Holt video clip and Christie Ebert’s inspiring words delivered at the opening session of the

2008 AOSA Conference. Ever-changing statements from administrators and professionals in arts-related fields reinforce the importance of the arts in the lives of our children and the life of our nation.

Your National Board of Trustees is dedicated to fiscally maintaining this organization in spite of the international economic downturn we have experienced in the past year. We seek to serve the membership through analyzing that which you have placed highest on your priority list. Most of the work of AOSA is done by people just like you who are volunteering copious amounts of personal time because this is our passion.

I am a bridge. You are a bridge. We made that choice when we became educators and consciously decided to spend our life energy providing passage to creative expression through movement and music. I hope you will join me in maintaining the integrity of our connection, our conduit to the future of music and movement education. In the words of Hillel the Elder:

*If I am not for myself
Who will be for me?
And if I am only for myself
What am I?
And if not now, when?*

How did I first experience the words of Hillel the Elder? Through the bridge provided to me by Carl Orff and Gunild Keetman in the publication *Music for Children, Paralipomena*. Where did I make that connection? In Level III. Bridges from the past to the present to the future.

This is no time to blink. Reach out to your fellow teachers and ask them if they are members of AOSA. Bring new educators to membership by sponsoring them for one year. Assist in your chapter. With passion assisted by commitment, together, we can maintain our bridge to the future.



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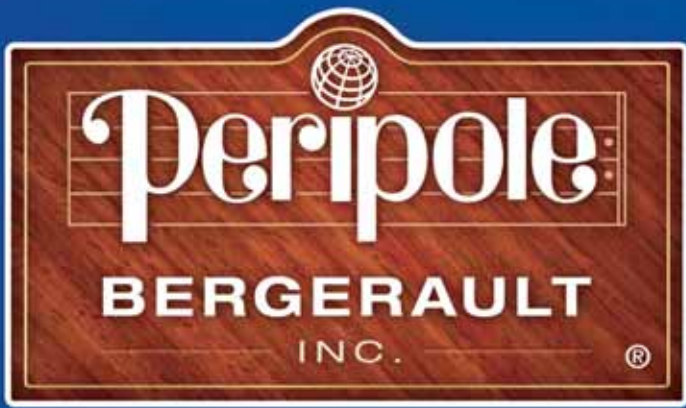
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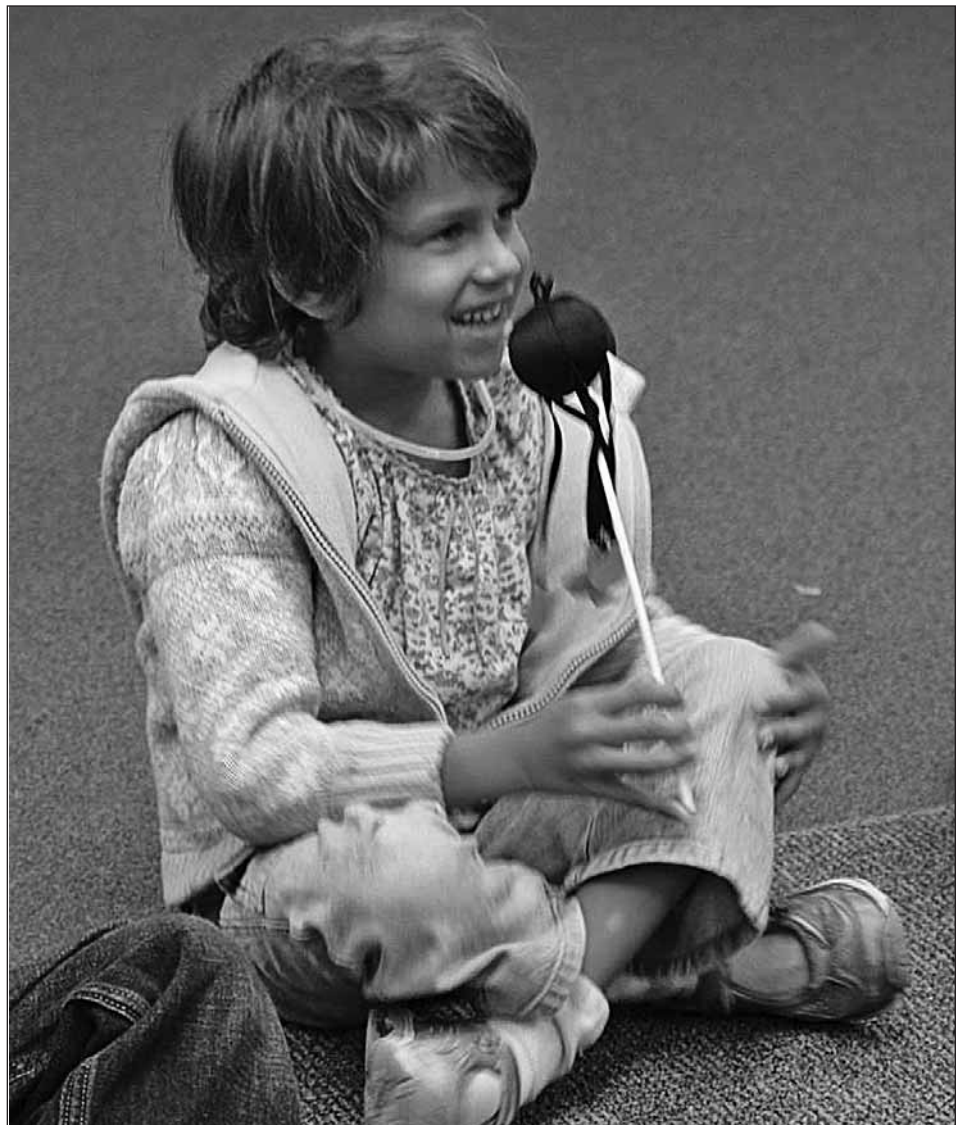
By Marjie Van Gunten

Orff Schulwerk classrooms work in much the same way as the community of quilters. We make music in community and celebrate the ability of each child to contribute to the whole. We do not inhibit artistic expression for our students with a primary focus on technique and content knowledge before children have had ample time to play with the elements of music. We encourage children to work with things they already know to create music in a way that expresses meaning to them.

An encounter with an astonishing example of elementally created visual art has caused me to ponder the relationship between skills and knowledge and the creative process. This thought journey was inspired by the women of Gee's Bend, Alabama, who created stunning quilts that have toured major art museums across the country for the past six years. I first encountered these quilts at the De Young Museum of Art in San Francisco

and was struck immediately by the bold use of pattern and color, the subtlety of form and texture, the surprising use of space and value. These women had an amazing command of the elements of art, yet the curator notes did not include the usual list of art schools and noted artists who influenced the quilters.

These artists did not set out to create works that would hang on museum walls or receive acclaim from critics.



A "microphone" encourages melodic improvisation in name games.

Rather, they were impelled by a life of poverty and isolation. Sometimes the quilts were made from worn work clothes that were the only memory of dead loved ones who were too poor to leave anything else behind. The women who made the quilts never engaged in any formal study of art, yet their work has been called "...some of the most miraculous works of modern art America has produced."¹

What led these women to such bold use of the elements of art? Can great art be created without specific content knowledge in the art discipline? If art can be created without a body of knowledge, what is the role of discrete knowledge in an art form? What about music? Is it possible to create music without knowledge of the elements of music? Clearly the answer is "yes"—it happens all over the world. What role does knowledge about music play in the creative process of composition? From the number of people I have

known who despaired of composition after indoctrination in eighteenth century counterpoint during their college years, I have come to believe that knowledge can impede the creative process. What is it that frees us up to boldly experiment and confidently create original musical works?

If we look to the work of the women from Gee's Bend, we might say the answer lies in exploring simple things in new ways—no rules required. The ability to freely explore is natural to children, and sadly, often lost to adults. Picasso once said, "Every child is an artist. The problem is how to remain an artist once we grow up." Clearly, the adult women that made the quilts were not hampered by an inability to play. They also were not inhibited by a perceived concept of "good art." The goal of their creative effort was warmth and an opportunity to be in a community as they stitched. Do we hamper the creative process

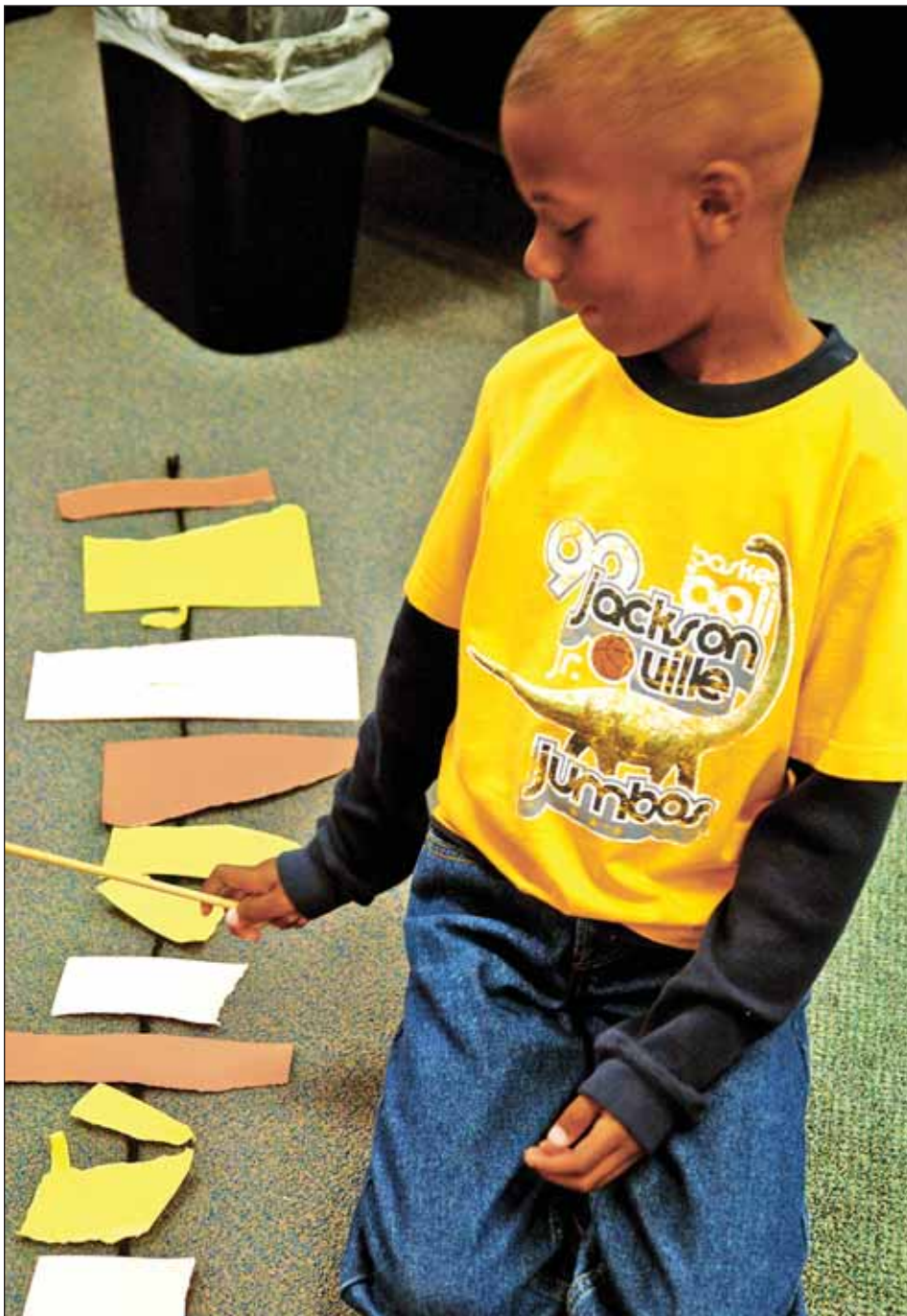
when we set about to make art? Do we encourage our students to think about composition as a means to some endeavor other than a performance? If we look to the model of the women from Gee's Bend—for whom sewing together was a prime motivator for making the quilts—what is the role of community in fostering creativity in the classroom?

Orff Schulwerk classrooms work in much the same way as the community of quilters. We make music in community and celebrate the ability of each child to contribute to the whole. We do not inhibit artistic expression for our students with a primary focus on technique and content knowledge before children have had ample time to play with the elements of music. We encourage children to work with things they already know to create music in a way that expresses meaning to them. The process is much more important than a polished



Color patterns are a natural introduction to composition.

How does a child begin to play with melody? Very simply: they sing.



A young composer conducts his score.

product, and we value the brilliance of a child's musical discovery more than a brilliant lesson plan.

Like children who can create an eloquent musical performance without the need for a score, the women

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who designed the quilts did not work from traditional quilt designs (although they were well aware of them). Rather, their work was improvisational; they laid scraps out on a bed and moved them around

until a design emerged. What a great model for developing intuitive musicians. In her forward to *The Anatomy of Melody*, Alice Parker compares a singer who works from a literacy base in music with a singer who works by ear. They may both make mistakes in performance "...but the intuitive singer inhabits the world of sound, and very few page-students do. In fact, the latter have so many intellectual barriers erected that it can take years of study to break through them."² I don't believe Alice Parker is advocating against teaching children to learn to read music, but she lays out a strong case for not over-intellectualizing the process of music training. She also believes that a good melody cannot be reduced to a set of rules. Rather, she compares melodies that endure to "fundamental physical forms: cloud, stream, tree."³

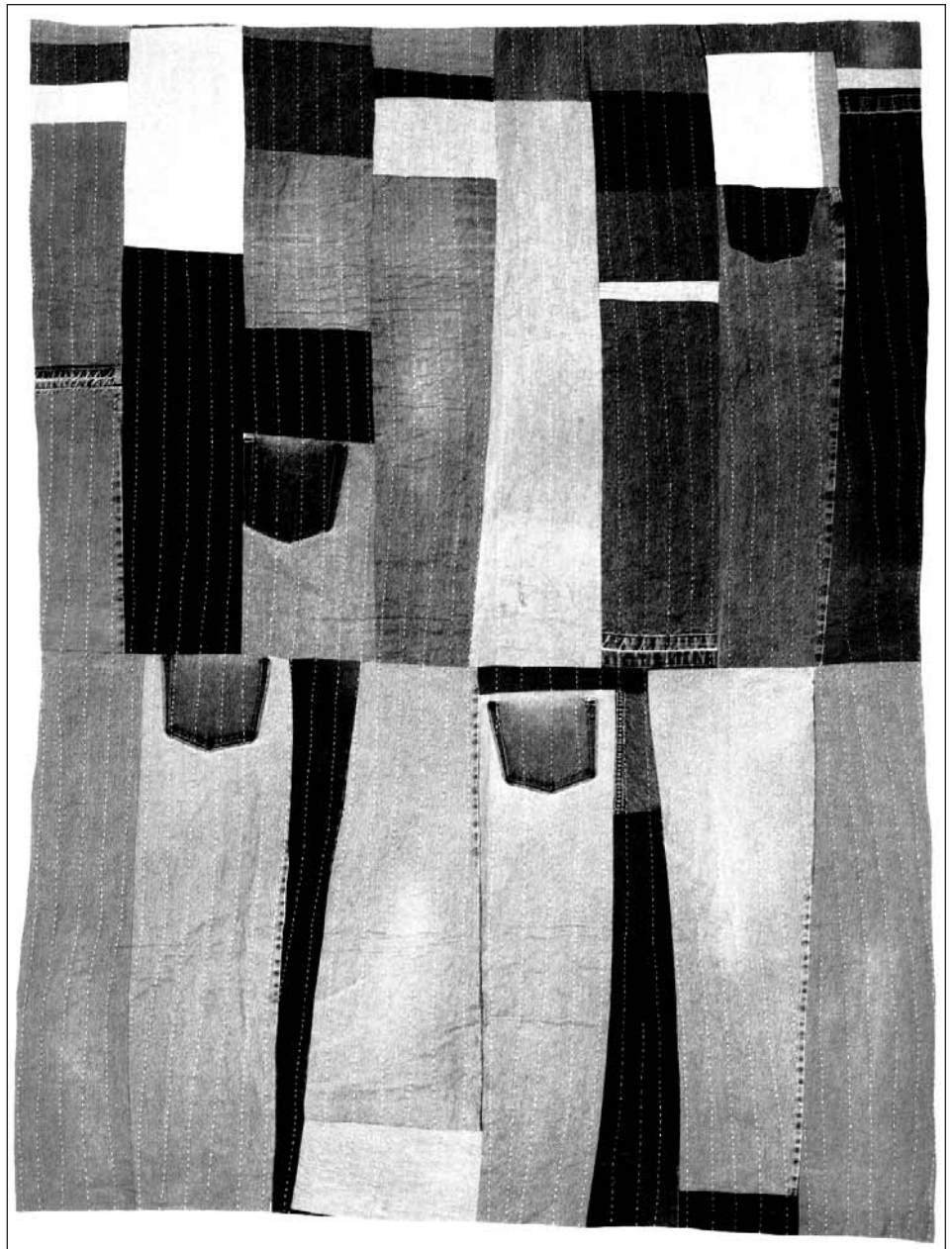
How does a child begin to play with melody? Very simply: they sing. How does the music teacher create an environment for melodic play? Create name games in which melodic invention is the goal; encourage arioso stories; sing questions and listen to the answers (forget about eight-beat phrases and imitation of part of the question phrase at first). Ask questions about their melodic play: did that go up or down? Were there any repeated patterns? Were the pitches moving from note to neighbor note or did they jump around? These questions help the children to learn from one another and eventually lead to vocabulary and definitions, but the labels are not the goal of the experience. You can be sure that generations of women from Gee's Bend learned their quilting language in a similar way: by observing and sharing patterns.

Delightful and surprising moments happen during name games in a first-grade music classroom. A six-year-old

girl ends a long melismatic passage ornamenting “Margaret” with a modal ending. Darsey clearly has a motive in mind as he creates melodic patterns for each syllable of his name. In their name songs other children employ things they have experienced as models: an arpeggiated major triad or the often heard rhythm pattern of ta, ta, te-te, ta. As children play with their name melodies, new ideas emerge and are borrowed by others, and all of the children feel free to join in the game because there are no rules for what makes a “good” name melody. Like the women of Gee’s Bend, the children are playing with well-worn melodic ideas and rearranging them just to see what will happen, in a supportive community of fellow composers.

The women of Gee’s Bend discovered and exploited the power of pattern as a design element. Exploration of pattern is also natural for children and very much a part of elemental music-making in an Orff classroom. Gunild Keetman describes “rhythmic building bricks”⁴ that are derived from children’s rhymes or individual names. The melodies we encounter in the volumes begin with bi-tonic or tri-tonic melodic patterns and sequentially build upon that base to create patterns derived from pentatonic scales and later the major diatonic scale and modes. Ostinato patterns are the children’s first experience with musical texture. Children easily employ these musical patterns long before they have the labels or definitions with which to identify them—and they do so boldly.

We are also blessed with a collection of musical scraps with which children can playfully and artfully piece together musical quilts. The rhythmic and melodic exercises in *Music for Children, Volume I* provide a fertile opportunity for building larger musical forms. Help children discover these “playthings” through echo games and movement and later, when they know how these musical building blocks feel in their ears and bodies, they will become part of the artistic language that will find its way into creative expression. Lovely musical models, like those crafted by Orff and Keetman, are an important part of



Loretta P. Bennett, b. 1960; *Work Clothes Strips*, 2003
Image courtesy of The Gee's Bend Quilters Collective and the artist

the creative journey for our students. This is why we also teach folk songs and traditional singing games, so that these gems that have stood the test of time will create “ear worms” that return when the child is engaged in creating original music. As children explore ways to use patterns and qualities of sound to express a personal experience, they will also come to that deeper, and more intuitive, way of thinking about music described by Alice Parker.

Even before they have developed a memory bank of the patterns left to us by Orff and Keetman, young chil-

dren are able to invent patterns of their own. Given something as simple as construction paper, they can arrange the pieces into a limitless array of color patterns. If the colors become symbols for timbre choices (i.e., blue = triangle; brown = drum; etc.), the colors take on a new life as sound pieces that reflect the children’s visual patterns. With a little encouragement to fold, tear, cut, and paste, the options for creating patterns explode exponentially, as do the sound choices the children can discover: loud/soft, high/low, short/long, staccato/legato, etc.

Older children can use a similar process to work within previously experienced musical forms. Imagine a construction paper score for sonata-allegro form. Discrete knowledge about the musical element of form becomes a framework with which to engage in creative play. It is sometimes good for children to experience the power of limits as an aid in artistic expression. In this case, the limits are imposed by the formal structure of exposition, development, and recapitulation. How do you show a tonic-dominant relationship in an exposition with scraps of paper? How can you create patterns that imply this relationship when the instrument of choice is a large recycle container with a delightfully percussive lid? For middle school students, working in a community on a creative project meets their need for social interaction in the learning process and expands the possibilities in the same way that pattern-sharing opened the door to new quilt designs.

Limits were supportive to the quilters—and to my middle school students when they composed within a set musical form. The women had to make do with materials close at hand (fabric scraps, needle, thread, and the restrictions of a two-dimensional art form), yet the variety in their work is astonishing. When asked if working within the limits of sonata-allegro form helped or impeded their creativity, the overwhelming response of my middle school students was typified by the boy who wrote in his music journal, "...without limits there were just too many choices." I am continually amazed by the multiplicity of variations written by composers, over many centuries, while working within the "limits" of sonata-allegro form.

Things of great beauty can be created by arranging simple materials in new ways. We would be wise to heed the words of Alice Parker, who states, "Our society's preoccupation with originality has been one of the great misapprehensions of these times...the greatest art can arise from the simplest and most timeworn materials."⁵ This is the beauty—and the genius—of elemental music-making. By exposing children early and often to the beauty

that arises from their playful exploration with timeworn materials, we foster an attitude of confidence in composition for our students. "The wonder is that so many combinations are possible, like the stars in the sky or the sand on the shore."⁶

Endnotes

- 1 Michal Kimmelman, *New York Times Art Review*, Jazzy Geometry, Cool Quilters, November 29, 2002.
- 2 Alice Parker, *The Anatomy of Melody Exploring the Single Line of Song*. (GIA Publications, 2006), p. xv.
- 3 Alice Parker, *The Anatomy of Melody Exploring the Single Line of Song*. (GIA Publications, 2006), p. 121.
- 4 Gunild Keetman, *Elementaria* (Schott & Co., Ltd., 1970), p. 24.

⁵ Alice Parker, *The Anatomy of Melody Exploring the Single Line of Song*. (GIA Publications, 2006), p. 122.

⁶ Alice Parker, *The Anatomy of Melody Exploring the Single Line of Song* (GIA Publications, 2006), p. 122.



Marjie Van Gunten has taught children for forty years and currently serves on The Orff Echo Editorial Board. She also teaches pre-service teachers at the college level and frequently is asked to provide professional development for classroom teachers seeking to bring music into their classrooms. She has explored composition and improvisation with children from Kindergarten through middle school as well as teaching a summer course for music teachers on the same topic. E-mail: marjiev@grotr.com.

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The Joy of Singing Games

By Christopher Roberts

Children + music + play = singing games! There is perhaps nothing more playful in music class than a good singing game. Yet, students in upper-elementary school are going through social and emotional transitions that can make them hard to reach: indeed, they are becoming “too cool for school.” Because of this, not all games are successful. What makes a good singing game for upper-elementary students? Where can these games be found? What are the pitfalls of such active experiences, and how can we avoid them? Why play singing games in the first place?

Reasons to Combine Play and Song

Give students singing experiences. As students move into the upper-elementary grades, some grow self-conscious about themselves and their singing. Singing is an essential skill for students to learn in general music class, so finding enjoyable ways for students to vocalize is crucial. For many children, games can help them relax, and they can throw themselves wholeheartedly into the musical experience, singing fully—and, not incidentally, tunefully. Some games provide opportunities for solo singing, as well (“Charlie Over the Ocean”; “Whose

Bag is My Gold Ring”). Students who might not be comfortable singing by themselves at other points in class will be more likely to do so if they are able to be “it” in a game.

Provide exposure to multicultural music. Children’s singing games can be found in every corner of the globe. Using singing games in our classes is a fun and easy way to expose children to music from other cultures. Choosing multicultural repertoire with minimal words in a foreign language will help students quickly grasp the songs and allow the teacher to focus on teaching the music rather than the language.



Playing “Chicken in the Fence Post”



Playing "Four White Horses"

Singing games from other cultures often (though not always) have minimal text (e.g., "Obwisana Sa"; "Tue Tue; Sagidi Sapopo").

Preserve an authentic part of children's culture. For centuries, children have been found playing singing games on city streets and country lanes, backyards, and schoolyards. Historically, singing games were transmitted from child to child, but it may be that with the advent of tightly scheduled lives, children today have less free time in which to share these games with one another. That's where music teachers come in: we can help stem the tide of losing this rich repository of children's musical culture by teaching them in our classrooms.

Teach music literacy. We can use many songs to highlight specific rhythmic or melodic elements we may be working on. For example, the version of "Chicken in the Fencepost" found in the sidebar is perfect for teaching both

low so and ticka-ticka, the rhythmic pattern of four 16th notes. The game should always be the main point; that is, teach the song and play the game many times on many different days before asking the children to examine it for purposes of music literacy.

Create community in the classroom. Non-competitive games and play parties (dances that incorporate singing) can be an enjoyable way for students to work together, to try to solve a common problem. For example, successfully performing challenging patterns such as those found in "Weevily Wheat" or "Four White Horses" can lead to a wonderful sense of camaraderie. Even competitive games can lead to a good sense of group fun if the students demonstrate good sportsmanship. As older elementary students begin creating social hierarchies in which some children are excluded, such communal, supportive activities become beneficial for all.

Allow time in class for children to refocus. My upper-elementary students have trouble maintaining focus for more than ten or fifteen minutes at a time. Programming a singing game in the middle of class, where students are able to be physically active, can help them refocus for the "brain work" that will be coming later in the period.

Have fun! This is by far the most important reason! "Joyful music-making" is not a national standard, but I think it should be our number-one goal. When children throw themselves into a good singing game, their exuberance in music class is unparalleled. Singing games are good, clean, kid-centered fun!

For upper-elementary students, what types of singing games work? Younger students seem to enjoy almost any music we present to them, but older students are growing more judgmental, as they develop their own interests and opinions. When I look for

singing games that will work in my upper-elementary classes, the following attributes are often successful:

Movement. I recently surveyed my fifth-grade students, asking them to tell me what they liked about specific singing games. Movement was the most commonly given answer. As one student wrote, referring to a chase game, "I like being active and running." For so much of their day, children sit, whether they are in class, in the car on their way to soccer practice or piano lessons, or watching television at home. Moving is essential to who they are as children, and they enjoy the opportunities given to them in school to "get physical."

Competition. For my survey, the students rated a list of games, half of which were competitive and half non-competitive. Five of the six most highly rated games were competitive. This was not particularly surprising to me—we live in a society that values competition, and my school has a strong after-school competitive sports program—but what interested me was that the girls preferred the competitive games as much as the boys did. Stereotypically, we think of boys as being more competitive than girls, but in my particular school, the girls enjoyed such games as well. I have often tried to downplay competitive elements in my classroom because I haven't wanted to hurt the feelings of those who lose. However, this seems to be more my issue than theirs; when I interviewed individual students about games, they reported that hurt feelings don't occur. As one student said, "we understand that not everyone can win; it's okay...you'll get another chance on another day."

Musical elements. While "the game is the thing," certain musical qualities of the songs themselves tend to earn the interest of upper-elementary students. I look for songs that have syncopated rhythms, and melodies that are minor, modal, or bluesy. Songs sung at faster tempi are also more likely to delight and engage children.

Cool texts. As a first-year music teacher, I was excited to get into my music classroom, and play singing games that could also teach concepts.



Playing "Big Fat Biscuit"

I began the year teaching my sixth graders *Lucy Locket*, which includes the words "Lucy Locket lost her pocket; Kitty Fisher found it." I thought the students would love it because of the fun chase game, and I could teach quarter notes and paired eighth notes—a win-win situation. Wrong, wrong, wrong. They took one listen to those words, burst out laughing, and never seemed to take me very seriously again, for the rest of the year. What we learn as young teachers! A song like "My Landlord," which tells the story of a tenant avoiding a rent-collecting apartment owner, grabs my fifth graders' attention every time. The fact that it has syncopation and flatted thirds doesn't hurt either.

Potential Pitfalls of Singing Games

Of course, like all good things, teachers must be on the lookout for problems that can derail singing games. And there are many! With my upper-elementary students, I watch for the following potential issues.

Pandemonium. When it comes to singing games in upper-elementary, the line between rambunctious enthusiasm and bedlam can be a fine one. Each teacher must know his or her own stu-

dents (and own comfort level) to make sure that it remains within comfortable bounds. I quickly learned—the hard way—that if anything, I must be more vigilant in ensuring that my students are having fun and feeling safe. Generally, reminders that the game will stop if extensive horseplay continues will solve the problem in my class.

Elimination games: What happens to students who get "out?" If students have nothing to do once they are eliminated from a game, mischief can ensue—but there are solutions. Ousted students can act as referees for those still playing the game, or they can create a second circle, in order for two games to be played simultaneously. Alternately, eliminated students can be sent to the instruments, where they play a set part. For example, once sent packing, a student could choose to play the beat on a conga drum, a chord bordun on a xylophone, or the rhythm on rhythm sticks. If you set it up so that students can always choose from the same tasks, you don't have to waste precious time giving them instructions after each round; the students who are "out" know exactly where to go. Also, with some elimination games, it works to have two

continues on page 18

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Two Singing Games for Upper-elementary School Students

Chicken in the Fencepost

Chick-en in the fence-post, can't dance Jo-sey, Chick-en in the fence-post, can't dance Jo-sey,
 5 Chick-en in the fence-post, can't dance Jo-sey, Hel-lo Su-san Brown-ie-o!

Game: Two concentric circles of unequal size, holding hands, with a stuffed chicken in the middle. Two students stand outside both circles. While two students (“chicken-hunters”) hide their eyes, the teacher chooses one pair of people in each circle to be the doors that will magically open at the end of the song. The class sings the song, while the two circles move in opposite directions. At the end of the song, the circles stop moving, the doors open, and the two chicken-hunters scramble to be the first one in the middle to grab the chicken. The winner can pretend to eat it!

More challenging options:

1. Choose more than one door in each circle.
2. Select more than two chicken-hunters.
3. Create more than two circles.
4. Invite circles to continue to move once the song ends.

Why students like it:

- The chicken is funny!
- Double circle game, with surprises at the end
- Competition: someone wins each round

Why music teachers like it:

- Literacy: the song is great for ticka-ticka and low so.
- It provides all students with an opportunity to move around.
- The competition is somewhat based on luck.

Four White Horses

U.S. Virgin Islands

Four white hor-ses, up the ri-ver, Hey, hey, hey, Up to-mor-row, up to-mor-row is a
 6 rai-ny day. Come on and join our sha-dow play.
 9 Sha-dow play is a ripe ba-na-na, up to-mor-row is a rai-ny day.

Game: Two sets of partners (four players) form a square, standing opposite each other within arms’ reach. Students perform the following clapping pattern. Note that the pattern is in 6/4 meter, the song in 4/4.

1. The “ones” clap partners’ palms above shoulder level. The “twos” do the same with hands pointing down, at waist level.
2. All clap own hands together.
3. “Ones” clap below, “twos” above.
4. All clap own hands together.
5. Hands pointing up, all clap neighbors’ hands, L and R.
6. Clap own hands together.

Why students like it:

- Lively syncopation
- Cool text, particularly the words “ripe banana”
- Game that is challenging but doable

Why music teachers like it:

- Community: a group of four students work together to perform a challenging hand-clapping pattern.
- Music literacy: an excellent song for isolating low ti
- Diversity: the tune comes from the Caribbean

people eliminated each round, making the games go twice as quickly. Ideally, I like to play an elimination game (e.g., “Obwisana Sa”; “Quack Diddlioso”) until there is one final winner, but I often have to stop the games before that because it feels that they may soon get out of hand.

Low levels of singing. While singing games can be a great way to engage reluctant singers, students can also become so focused on the game that they forget to sing. For some students, it is legitimately challenging to do two things at once, to vocalize while engaging in a carousing activity. Also, students are occasionally so enthusiastic about the game that they want to make comments to their peers—a completely appropriate response. Occasionally, if the singing is weak enough, I stop the game, and have them practice the song alone, then tell them to “try the challenge of singing while you also play the game.” Also, sometimes I stop the game early, and put it away for another day. That usually helps drive the point home.

Bad sportsmanship. While competitive games please students, at times, the children can become so focused on “winning” that they are not respectful of one another. Immediately intervening when an incident occurs and discussing the issue with the class will send the message that such behavior is not acceptable.

Handholding. For games that involve touching, I generally give students a choice. Either they can play the game according to the rules, or they can sit out. Given that, virtually every student chooses to stay in the game. However, there is a caveat: I

work on the “respectful touching” skill from the time they are in kindergarten, regularly planning activities that incorporate handholding through

Children love to play singing games. In their tightly structured lives, both in and out of school, children often sit, dutifully working on their lessons, and they welcome the opportunity to let loose, perhaps get a little rowdy, and play a good game.

the elementary grades. For most of my students, by the time they are in fourth or fifth grade, the skill is engrained in them enough that they make very little fuss. If your students haven’t been holding hands, and then in the middle of fifth grade they’re asked to do so, they very well may rebel. You might choose to wait a few years, after training your younger students in the skill. If you have students whose cultures prohibit touching between sexes, gloves or scarves may solve the problem.

Varying skill levels. Upper-elementary students love to be challenged. But that challenge is a double-edged sword, because some children take longer to learn specific skills. Often, teachers can find ways to differentiate instruction. “Four White Horses,” for example, is a challenging game in which students perform a hand clapping pattern in a group of four. We can first teach the students in pairs, and move each pair into the group of four only when they have demonstrated the ability to accurately perform the pattern. In this way, the students that need another round or two to work on the motive before moving into a larger group are given time to practice. Stronger players (or the teacher) can also be paired with weaker students, to “peer-teach” the pattern. (See sidebar for a daily teaching strategy designed to teach the game in a way that will help lead to successful participation.)

The potential pitfalls are numerous! Opportunities for high jinks

abound, singing levels can drop, varying skill levels can lead to frustration, and bad sportsmanship can occur, but if we anticipate and plan accordingly, cheerful music-making experiences will fill our classes. Look for singing games that allow movement, have interesting texts, provide attainable challenges, and include syncopation and minor or modal melodies. By designing lessons with singing games, we can help improve singing skills, provide exposure to world musics, and preserve an authentic part of children’s culture, as well as create community among our students, allow time in class for children to burn off steam, and, above all, have fun.

Children love to play singing games. In their tightly structured lives, both in and out of school, children often sit, dutifully working on their lessons, and they welcome the opportunity to let loose, perhaps get a little rowdy, and play a good game.

Resources for Singing Games

Jill Trinka: *Little Black Bull; Bought Me a Cat; My Little Rooster; and John the Rabbit*

The Amidons: *Jump Jim Joe and Down in the Valley*

Lois Choksy and David Brummitt: *120 Singing Games and Dances for Elementary Schools*

Lamar Robertson and Ann Eisen: *An American Methodology*

Local and national workshops! Great material can often be found at Orff workshops and conferences.



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He studied the Orff approach in Las Vegas, and received Kodály training in Seattle and Calgary. In the summer, he teaches pedagogy and musicianship, along with demonstration classes, in the Kodály Certification Program at Seattle Pacific University.

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Carrying the Torch

The Legacy of Carl Orff

By Doug Goodkin

At the urging of my friends and family, I recently went to a lawyer to make a living trust. I'm at the age when the question of legacy is much on my mind—suddenly I realize that I'm closer to the end of the path than the beginning. So, I find myself beckoning to those coming up behind and particularly looking out to see who might carry the torch forward to light up the future.

I like the term "living trust." I have no idea what it technically means, but for those of us practicing Orff Schulwerk, it feels like an apt job description. The "living" part is making forever contemporary Orff's timeless ideas, re-presenting them in today's terms with today's children in today's classrooms. The "trust" part is striving to be worthy of the legacy entrusted to us. And looking out to see who is worthy to receive what we have to pass on so that tomorrow's children will be refreshed as well.

When you sit down to make that will, worthiness is on your mind. Who will really listen to all my old CDs? Who would genuinely appreciate the silver tea set and use it on the right occasions? Who will hang my painting and who will hide it in the closet? Who will get the full set of chromatic bass bars and whom the rhythm sticks?

When the Orff Institute opened in 1963, Carl Orff was 68 years old. Legacy must have been on his mind as well, for in his opening speech he said:

All my ideas, the ideas of an elemental music education are not new. It was only given to me to present these old, imperishable ideas in today's terms, to make them come alive for us. I do not feel like the creator of something new, but more like someone who passes on an old inheritance, or like a

relay runner who lights his torch at the fires of the past and brings it into the present....The sustaining ideas lie in time and I hope so to drive the development forward that I can hand the work over to my successors and young teachers.¹

Just by virtue of being teachers engaged in the Schulwerk, we are all handed the lit baton of Orff's legacy. Some of us may receive it casually, some with joy and gratitude, some with fear and trembling. Each of us is welcome to spend our share as befits our dreams and desires, our talents and interests. But all of us should consider the responsibility that comes with the pleasure of the inheritance.

For those at the starting line, for those mid-race, for those approaching the end of their leg, the questions are the same. What are the qualities that qualify me to enter the race and sus-

tain me while running? Which ideas feed the flame and which dampen it? How can I recognize myself as an able bearer of the torch? Am I worthy of the chromatic bass bars, or will I get the rhythm sticks?

The following are my answers to those questions—seven qualities that I've noticed in teachers who seem pre-disposed to the demands and delights of the Schulwerk. Not all of these teachers have all seven in the same proportions, but most lean toward a type of artistic temperament that these qualities speak to.

Although we would like to think that the Schulwerk is for everyone, in fact, it is a kind of calling that attracts certain kinds of teachers and leaves others cold. We all have our story of stumbling into our first workshop and feeling like we had met our missing half, so beautifully expressed by one



Orff teachers in a summer course spiral further along the path.

student who told me, “Today, I have seen and experienced what before I could only imagine.” That student’s pilot light of possibility roared to a warming flame, and like many of us, his life was never the same again.

In no particular order, here then are seven qualities that describe the kind of teacher well suited to the practice of Orff Schulwerk:

Contagious enthusiasm: Teaching is as much—and perhaps more—a contagious disease as it is a scientific method. Or, rather a contagious “ease” with one’s unflagging pleasure in one’s chosen work. Good teachers can get you excited about things that you never thought you’d care about in a million years—the dung beetle, for example—simply by the overflow of their own passion. Because your teacher went to bed at night thinking about the dung beetle and woke up in the morning hungry to observe its next move, suddenly you find yourself thinking the same. You’ve been drawn into the orbit of enthusiasm. Work without genuine enthusiasm (ah, genuine! There’s the rub! You can’t learn it or fake it!) is often dry and brittle, missing the spirit of being filled with spirit (the root meaning of “enthusiasm”). Orff teachers, it is not enough to merely teach drones and *ostinati*—love them as much as the dung beetle!

Relentless curiosity: The Schulwerk is no straight and narrow path—it is a criss-crossed labyrinth of winding trails, replete with dead ends, hidden corners, and unexpected openings. No sooner do you start down one path than you meet another and wonder, “What’s down there?” And because no one can ever know even a fraction of all there is to know about each strand of the Schulwerk—body percussion, speech, poetry, song, movement, folk dance, recorder, percussion instruments, xylophones, and beyond—there is ample food for the inquisitive mind. Those who thrive in the Orff classroom are people who have kept intact their sense of wonder, people more interested in the questions than the answers, more tuned in to “what if?” than “what is.” Which leads us to...

Unbridled imagination: We all need some time to run free as wild horses in the open countryside of the imagination. At some point, we will rope those horses and saddle them, settle them down so we can ride them, teach them to respond to the reins. But the beginning and end of the matter is setting aside time to let the fantasy life run free, to dream the work to come, and not domesticate it too soon. In this cell-phoned, computer-connected, list-ticking world, it means shutting off the busy mind, opening the corral gate, and giving some exercise to the imagination.

Grateful surprise: Surprise lives on the border of our comfortable lives, just beyond the fence of the known. It is often an uncomfortable place, because risk and uncertainty live out there. It takes a certain kind of courage to leave the warmth of one’s home, an ability to be “uncomfortable with comfort” and “comfortable with discomfort.” (I first heard this term used by the poet David Whyte.)

Orff himself said: “Those who look for a method or a ready-made system are rather uncomfortable with the Schulwerk; people with artistic temperament and a flair for improvisation are fascinated by it.”² Improvisers habitually leave the security of the given notes and venture out into new territory. (Once Earl Hines was improvising a piano solo on a radio show when his host told him the time was up. Earl kept on playing and when asked why, replied, “I wanted to see how it would turn out.”)

Often the best moments in our classes are those small surprises that turn up because we allow space for them—discovering Shane’s singing voice when he volunteered for the solo, Claudia’s astounding blues improvisation, or Emma’s exquisite movement study.

Mirthful play: It is hard to find the borders between curiosity, imagination, enthusiasm, and surprise—they all lead to and through one another. And what often connects them all is the sense of mirthful play, that childlike

capacity to dig, probe, touch, taste, explore, mess around, try things out—well, you know—to play! If you don’t know, watch a three-year-old and study at the feet of the master.

Restless dissatisfaction: The moment a teacher thinks “I’ve got it!” all further growth stops. Inspired teachers are impatient with easy answers and never rest wholly content with their work. They are well-served by a healthy apparatus of self-critique, looking back at every class with an eye to “what could I have done better?” In his speech at the opening of the Institute, Orff gives us a taste of this quality at work. He might have used the occasion to celebrate his considerable accomplishments, but instead said:

With all the joy in the new home that we now have for the Institute, there steals over me a sense of oppression when I think of the task that lies before me, that is yet to be accomplished. A task that grows in size the more one tackles it.³

Now that’s someone with a healthy restless dissatisfaction.

Cultivated love: Much of the first six qualities speak to an artistic temperament that romps freely through the playground of its passion. But to cross the line from music to music education, there must be an equal love for and knowledge of *children*, the general needs of all children and the specific needs of each child we teach. That means cultivating our ability and intention to see the child behind all the successes and failures, to keep alert for breakthroughs, to find out what particular passion or intelligence is standing behind the child’s struggles and resistances. Each class is an opportunity for our students to reveal who they are and if we are watchful, we can come to see them, know them, and love them. As exciting as the Schulwerk is as a means to develop musical intelligence, its potential as a path to love is the centerpiece of its legacy.

Go through this list again. Enthusiasm. Curiosity. Imagination. Surprise. Play. Dissatisfaction. Love. Now imagine just about any six-year-old you know. No wonder children in inspired

Orff classes are so happy when it's "music day"—this meets them where they live. If we've done our work well, we can find those same qualities still lit in the fourteen-year olds we teach—perhaps slightly dimmed by hormonal lampshades, but burning nonetheless. And if we ourselves have been teaching for ten or twenty or thirty years and still find ourselves eagerly getting up in the morning to play "Old King Glory" yet again or imagine what else we might do with "Streetsong," we can be thankful that even in the midst of an economic crisis, the legacy of Carl Orff, Gunild Keetman, and their successors keeps yielding such rich returns. But unlike money in the bank, it doesn't earn interest without us paying our dues—living with senses alert, heart open, and intelligence at peak volume, with a childlike spirit that loves to play and an adult determination to work.

Endnotes

- ¹ Carl, Orff: *The Schulwerk: Documentation, Volume III* (Schott Publishers, 1978), 249
- ² Carl, Orff: "The Schulwerk – Its Origins and Aims." In *Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodaly, and Orff*, ed. Beth Landis and Polly Carter (Reston, VA: MENC: The National Association for Music Education, [1963] 1990), 137.
- ³ Carl, Orff: *The Schulwerk: Documentation, Volume III* (Schott Publishers, 1978), 249.



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Brain-based Education in Music

A New Science or Science-Fiction?

By Diane Cummings Persellin

Although there are still no definitive conclusions, this article addresses some of the concerns about relying on preliminary research and presents some promising studies and their implications for music educators and their classrooms.

We can see increased interest in the brain and brain-based education everywhere. Google turns up over one million hits on “brain-based education.” Nearly every education and music education conference offers sessions that teach ways to utilize new research on the brain. Places like MIT and Stanford increasingly sponsor workshops and courses where teachers pay big bucks to attend “learning and the brain” conferences. They believe this research is substantial enough to use in classrooms.

The number of new books on brain-based education is also startling. *Musophilia: Tales of Music and the Brain* by Oliver Sacks and *This is Your Brain on Music: The Science of Human Obsession* by Daniel Levitin have both recently hit the best-seller list. However, thus far, conclusions are conflicting. Parents are asking educators about what technology to purchase in order to increase their child’s cognitive functions. In a Kaiser Family Foundation study conducted in 2004, more than half of the parents surveyed said that educational videos and toys are “very important to children’s intellectual development.”¹ Is this a marketing ploy, or can this be verified through research?

Parents have read articles in the popular press about the Mozart Effect making children “smarter” or at least temporarily increasing spatial ability scores.² Will classical music help build a better brain? We read that students who participate in band, orchestra, and choir have higher SAT scores than students who do not participate.³ Does participation in the arts raise SAT scores? Furthermore, we read that children have “windows of opportunity” in which to learn music, language, and math and that these windows close before puberty.⁴ Have

repeated research investigations confirmed this critical period?

As educators we must ask ourselves if we’re moving too fast in our use of brain-based education. Are we making assumptions based on slim evidence? While the field of brain research is making exciting discoveries, is it sufficiently substantiated to translate into the classroom? Is brain-based education a leap of faith, or can it be substantiated by current research? How do educators sort out information from misinformation and make solid decisions in their teaching? Although there are still no definitive conclusions, this article addresses some of the concerns about relying on preliminary research and presents some promising studies and their implications for music educators and their classrooms.

Brain Research Techniques

Recent sophisticated techniques for measuring brain activity allow us to study brain development to a degree never before possible. Investigators are able to measure electrical brain activity with the relatively simple and inexpensive EEG scan (electroencephalogram). Other means of viewing brain activity include MRIs (magnetic resonance imaging), which measure anatomic visualization, and PET scans (positron emission tomography), which measure blood flow to the brain (although generally the latter is rarely used on healthy children due to the required injection of radioactive substances).

Flohr, Miller, and Persellin used EEG scans to confirm that young children, after ten weeks of music instruction, became more efficient, that is, expended less electrical activity, when they assembled jigsaw puzzles (see figures 1 and 2).⁵ Schlaug, Norton, Overy, and Winner demonstrated

significant changes in several parts of the brain of young children who participated in active music-making.⁶ Efforts of these investigators and others provide a clearer picture of what the effect of music instruction may be on brain development. For years, we knew very little about the processes of the brain. Now, we can scan it for activity, changes in size, even tumors. Nonetheless, how the brain processes and retains music and music skills is still somewhat mysterious. And we don't yet know definitively how to teach based on what we see in the scans.

We must overcome formidable obstacles. Some things we will simply never know, as techniques would require applying invasive methods in the study of young children. Moreover, the study of human learning and behavior based on brain research requires that investigators maintain a logical and conservative perspective when drawing conclusions. Although measurement devices make it possible for researchers to pinpoint specific biological changes in the brain, long-term longitudinal studies are time-consuming and expensive. Moreover, many brain-based studies deal with a small number of subjects and have not been replicated.

We must also remind ourselves of the need to distinguish between correlation and causation. There is a correlation between high SAT scores and music study (College Board, 2008),⁷ but we do not have a causal relationship. High SAT scores of band, choir, and orchestra high school students may be more the function of parental support than ensemble participation making students smarter.

Bruer warns that "brain-based education literature represents a genre of writing, most often appearing in professional education publications, that provides a popular mix of fact, misinterpretation, and speculation. This can be intriguing, but is not always informative...nor is it the way to present the science of learning."⁸ Though Bruer's cautions need to be taken to heart, we can also have hope for the future. Valid studies, indeed, exist and seem promising for the field of music education,

but these studies do need to be replicated with other populations.

Music educators are excited about the implications of brain-based research for our practice. At the same time, we are wisely hesitant to jump on the band-wagon. In what follows, I will summarize selected current studies and their implications for our classrooms. Some of this research will appear conservative compared with what the popular press and some current brain-based workshops are saying.

But it is important that we as educators pay heed to the more responsible studies rather than basing our pedagogy on the popular press.

Research and Implications

Research: In 2008, the Dana Consortium released a three-year study of cognitive neuroscientists from seven universities across the United States.⁹ These investigators came together to grapple with the question: Are smart people drawn to the arts, or does arts



Figure 1

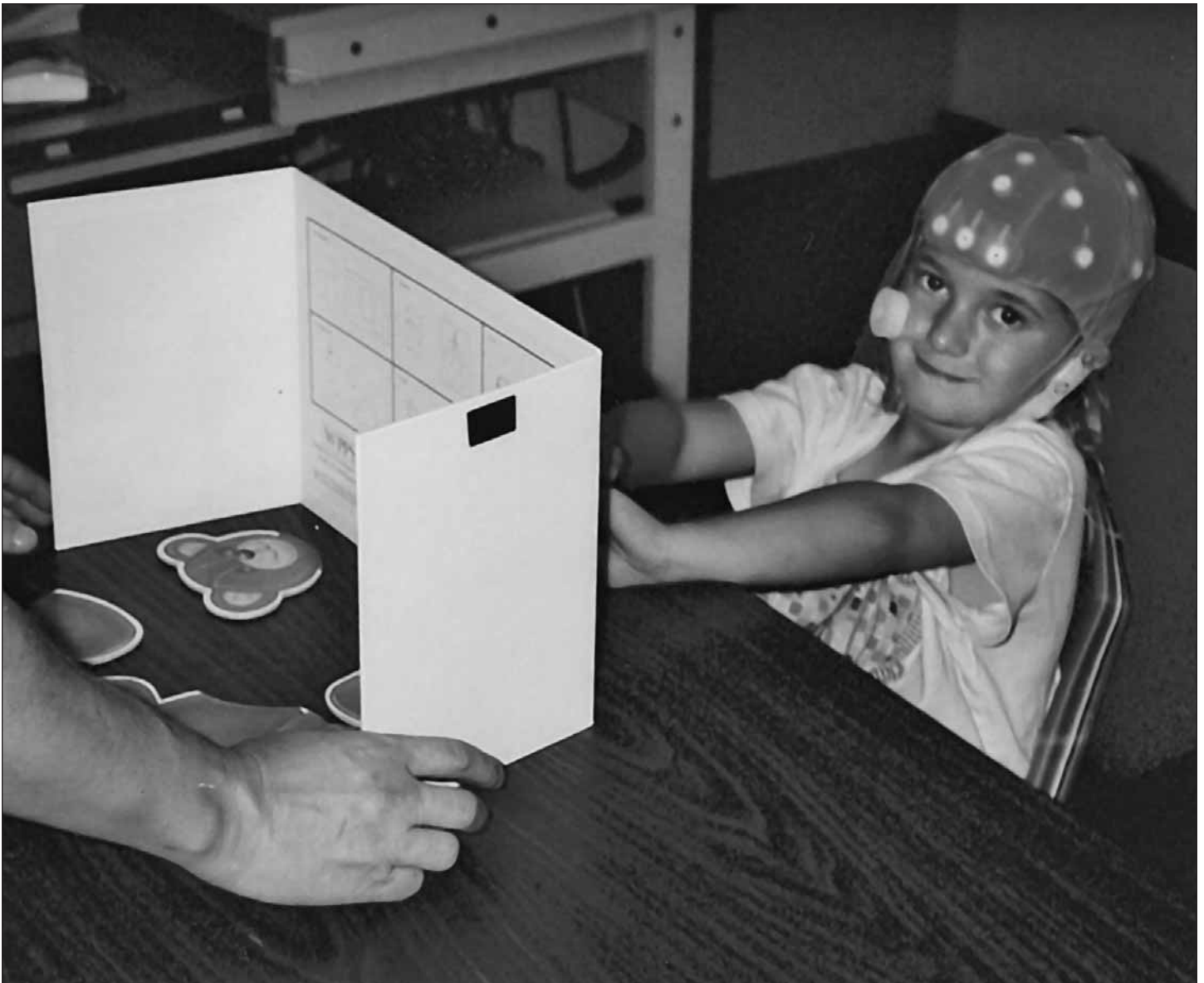


Figure 2

training make people smarter? Studies in their report include children and adults involved in music, drama, visual art, and dance instruction. The consortium found that children motivated in the arts develop attention skills and strategies for memory retrieval that can also apply to other subject areas. In addition, links appear between skills in music instruction and geometry as well as between music instruction and early literacy. While they caution that they cannot confirm if music instruction causes increased skills in these areas, they can confirm the correlations.

In a Florida study, 41 percent of potential dropout students said that

some aspect of participating in the arts kept them in school. Furthermore, these students reported that they were more engaged in their art and music classes than in academic classes.¹⁰

Implications: The arts are highly motivating. We see how music, movement, dance, and drama activities in our classes help engage students and focus their attention. When our students develop music skills and knowledge in our classes they may be more inclined to continue to participate in the arts in high school and to ultimately stay in school. One local teacher who supervises some of my student-teaching interns makes it a personal goal to

have 100 percent of her fifth graders enroll in a music elective in middle school, because she feels that this will help keep these students engaged in their education beyond elementary school.

Research: Neurons in a child's brain make many connections at an incredible pace.^{11, 12} As a child reaches puberty, the pace slows and the brain keeps connections that it has found meaningful and prunes connections that are not useful. This process continues throughout life, but appears to be most intense between ages three and twelve. While this is a period of high brain activity, there is not yet neuro-scientific evidence that this is

a critical period of learning or window of opportunity for music.¹³ Most other skills increase throughout a lifetime. Humans never finish their learning process. Because of the structural plasticity of the brain, learning continues.

Implications: As music educators, we can lobby principals to schedule music classes for pre-kindergarten and kindergarten children with certified music teachers. We can also hold workshops for parents of pre-schoolers and encourage informal music-making experiences in the home, such as singing, dancing, and listening to a wide variety of music. In-service workshops for pre-kindergarten and kindergarten teachers can also be organized to extend musical experiences throughout the day.

We can also remind parents that their children will continue to learn music throughout their lives. The early childhood years are an excellent time to learn music as the brain is more receptive; however, children will continue to learn music throughout their teen years and on into adulthood.

Research: Movement appears to improve mood, increase brain mass, and enhance cognitive processing. We increase blood flow throughout our body when we get up and move. Within a minute of moving, there is about 15 percent more blood in our brain than when we were sitting. By involving more movement and sensory input, students may be more attentive for longer periods of time and have better long-term recall.¹⁴ Fox, Parsons, and Hodges have found that the area of the brain that controls movement is activated when listening to music.¹⁵ It's no wonder that children begin to move when they hear music!

Implications: Educators are encouraged to involve more sensory input in their classrooms, such as moving and "hands-on" activities, which are likely to hold students' attention for a longer period of time. Moving large and small muscles through singing games and dances may lead to longer term recall and greater music.¹⁶

Research: The rate of growth of these connections (synapses) may be

dependent upon the complexity and type of activity one regularly engages in. For example, when we engage in *novel* motor learning, new connections appear to be generated. And when we engage in repeated motor learning (or exercise) our brain develops greater density of blood vessels.¹⁷ So the brain appears to need a balance between both new or novel experiences and opportunities to practice familiar motor learning. Arnold Schiebel, director of the Brain Research Institute at UCLA, says, "Unfamiliar activities are the brain's best friend."¹⁸

Implications: This research fits well within our discipline of music education. We know that children may appear to be more engaged when we incorporate new music, strategies, and ways of interacting in our teaching. Children also appear to be more focused when we teach from several places in the room, include them in large and small group activities, and use a variety of modalities to teach. Research is beginning to support using teaching strategies that balance new activities with reviewing or rehearsing previous skills and concepts.

Research: Two recent investigations have concluded that we tend to remember information or experiences best that are presented first. We remember second best that which is presented last and least that which comes just past the middle.^{19, 20}

Implications: Music teachers can capitalize on this information and teach the most important things first. The beginning of class can be the best time to reinforce a new concept or skill as retention appears to be the greatest. These investigations also underscore the importance of closure at the end of class to help cement the learning. Practicing skills, small group work, and announcements can be scheduled during the middle of class.

The many variables in studying children, such as home environment, require large sample sizes. These investigations are expensive and long-term interaction is necessary. Nevertheless, the research we currently have is valuable. The arts play an important

role in human development, enhancing growth of cognitive, emotional, and psychomotor pathways. Schools have an obligation to introduce children to music and the arts at the earliest possible time and to treat the arts as fundamental—not optional—curriculum areas. Learning the arts provides a higher quality of human experience throughout a person's lifetime. We are at the threshold of utilizing developing technology to study how the brain functions and analyzing which teaching strategies are most effective. It promises a fuller understanding of learning and will guide us in more effective teaching strategies.

Note: The author expresses her appreciation to her husband, Robert Persellin, M.D., for his assistance in preparing this article.

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*There's music in the sighing of a reed;
 There's music in the gushing of a rill;
 There's music in all things, if men had ears:
 Their earth is but an echo of the spheres.*

—Lord Byron

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What It Means to Miss New Orleans

By Kaya Martinez

...What it Means to Miss New Orleans

In New Orleans, and especially here in our neighborhood of Tremé, we have music the way other folks talk.

So where some people might gather for speeches to remember the dead, honor births and great days in history,

or just celebrate as we do today—

we follow a band
to listen and dance
in our own special way.¹

This article will offer a glimpse into some of the unique musical traditions maintained in New Orleans and invite you to consider their place in your music classroom.

With these words, children's book author Fatima Shaik welcomes the reader to a second line, a moving celebration with music and dance closely associated with New Orleans' brass band and "jazz funeral" traditions. Set in the heart of Tremé, arguably the oldest historically African American neighborhood in the country, the author describes the celebration as seen through the eyes of a child. It was my own experience in Tremé, my own view from inside the second line, which would allow me to see with greater clarity new possibilities for music and music education, and which, ultimately, would lead me to call New Orleans home.

This article will offer a glimpse into some of the unique musical traditions maintained in New Orleans and invite you to consider their place in your music classroom. It will also provide an overview of my research into the matter of how these traditions are passed on to children, and point to the implications of these strategies for improving school music programs everywhere.

Why New Orleans Matters

Those of us concerned with cultural preservation, particularly as it relates to music education, can benefit greatly from understanding the music of New Orleans—what has been, what remains, and what we hope to recover. As local clarinetist and historian Michael White wrote:

New Orleans is still a mystical, magical place. Her streets hold the secrets of 10,000 years. Here, cemeteries are the resting places where the practitioners of opera, works songs, symphonies, and the blues, danced the Bamboula and quadrilles, waltzes, and the Calinda. In their Africanized-Francophone-American-Indian-Anglo-European-Caribbean wisdom, these spirits know that the 'voice' of Buddy Bolden, the voice that arose from the deepest and most glorious side of human nature and that told our stories for so long, is an immortal flame to be passed on forever.²

New Orleans has enjoyed a high level of cultural preservation, keeping its diverse music and dance traditions alive while constantly spawning new

ones. Not only through its live music venues and churches, but also through its brass bands, social aid and pleasure clubs, parades and street performers, this live music Mecca has offered countless young musicians a fertile soundscape in which to train their ears and develop their musical minds and bodies.

"In other places, culture comes down from on high," explains Ellis Marsalis, "in New Orleans, it bubbles up from the street."³ Despite high poverty rates, a struggling public school system, and inconsistent access to elementary music education within those schools, and even despite the lingering effects of the levee failures that followed Hurricane Katrina in 2005, many neighborhoods have continued to "bubble over," thus managing to maintain the city's rich and eclectic musical heritage.

Widely recognized as the "Cradle of Jazz," New Orleans embodies the fusion of diverse cultural elements. Its complex socio-political history has facilitated the integration of European and African elements, while remaining conducive to the preservation of their respective aesthetics and values; in fact, in some respects, it has resulted in as much (if not more) segregation of cultures as integration, so that micro-cultural values have been preserved through relative isolation.⁴ According to late Louisiana State University scholar Henry Kmen:

New Orleans represents one of the most diverse musical cultures of North America; it has one of the longest histories of cultivated and vernacular musical activity of any North American city. Equally well known is the extent to which that musical activity is carried out in public settings. This is especially true of the vernacular traditions of the city. ...From singers performing on street corners for loose change to...ensembles providing music for the funerals of local citizens.⁵

Documentarian Royce Osborn asserts that New Orleans has been at the forefront of every major movement that has shaped American music in the past century.⁶ It has been a hotbed of creativity not only in jazz, but also

rhythm and blues, rock and roll, gospel, funk, and rap. It has amplified the blues of the Mississippi delta and the zydeco and Cajun sounds of surrounding parishes while simultaneously providing a point of entry for Afro-Caribbean and Latin musical traditions. A directory of prominent New Orleans musicians would read like a "who's who" of American music past and present. Jellyroll Morton, Joe "King" Oliver, Louis Armstrong, Sidney Bechet, Mahalia Jackson, Fats Domino, Harry Connick Jr., the Marsalis family and the Neville brothers would be but a few of the entries.

One Teacher's Learning Journey

Years ago, while passing through New Orleans on a music listening road trip, a beloved brass band leader passed away and was customarily honored with a traditional jazz funeral procession. I found myself inside the second line, lifting my voice and dancing through the streets with hundreds of strangers, celebrating not only his life, but life itself. This was the first of many powerful musical encounters I would come to have in New Orleans, and it raised questions that I would begin to explore more deeply in 2004 when I moved to the Crescent City.

As I observed young children growing up musical in some of New Orleans's neighborhoods—neighborhoods that in many cases were impoverished economically yet among the richest musically—I discovered that rarely was I seeing school music programs at work. In fact, I discovered that most public elementary schools at the time were served by an itinerate program in which teachers, armed with few resources and often without dedicated music classrooms, might serve as many as four schools per week, providing limited access to vocal music, even less to instrumental music (usually restricted to upper elementary) and none that were identifiable as being rooted in the *Schulwerk*.

I came to understand that what I was witnessing was largely the power of community-based music teaching and learning, the passing on of tradition. My quest to understand the ways in which children's musical

development was nurtured outside of the classroom, and the implications of this for improving school music programs, was documented in detail in my thesis, "Firsthand Second Line: An Ethnographic Study of Music Teaching and Learning in New Orleans," which contains the findings of a 2004 study funded in part by an AOSA research grant.

The purpose of the study was to offer a culturally contextualized description of the musical experiences—in terms of both content and pedagogy—of children growing up in several of New Orleans' predominantly African American neighborhoods and to draw implications for the use of this repertoire and these teaching and learning processes within school music programs. The guiding question of this qualitative study was: What are the musical experiences of African American children in inner city New Orleans? Related lines of inquiry led me to examine music teaching and learning opportunities available within the families, neighborhoods and four public elementary schools (serving student populations that were 98 to 100 percent African American), and to investigate how those school music programs did, or did not, reflect the socio-cultural practices, pedagogies, and values observable in their respective communities.

Core data were collected over a three-month period via participant and nonparticipant observation, semistructured and unstructured interviews, audio and video taping, field notation, and document research as well as collaboration with local artists, educators and culture bearers. Observations of community and school-based music making formed narratives, giving particular attention to the nature of the children's involvement.

The first narrative section chronicled examples of music making in the community, offering accounts of a jazz funeral, a traditional second line, and "Super Sunday," an annual "Mardi Gras Indian" celebration in which members of this unique New Orleans culture—whose traditions pay homage to both African and Native American roots—gather to display their songs,

dances and intricately detailed, hand-sewn suits of beads and feathers. The second narrative section highlighted school-to-community connections in two public elementary schools, documenting observations of an after-school African drum and dance class for grades K–5 and two separate heritage celebrations at an elementary school that had built into its curriculum an in-depth study of local traditions in music and dance, including partnerships with New Orleans musicians and elders in the Mardi Gras Indian tradition. The third and final narrative portion was derived from repeated observations of both a third-grade vocal music class facilitated by an itinerate general music teacher and a band class (grades two through five) in a public arts magnet school led by their in-house music specialist, one who prided himself on a band repertoire consisting largely of New Orleans jazz and on the fact that they were the youngest parading band in town.

The narratives revealed common themes that proved useful as lenses through which the data could be more closely analyzed. Prevailing themes related to performance practice were: a) a link between music and dance; b) a lack of delineation between audience and performer; and c) the promotion of a heterogeneous sound ideal—that is, inclusion of opportunities in which self-expression and improvisation were encouraged. Several teaching and learning themes also emerged; these were: a) imitation of models; b) use of multimodal experiences; and c) culturally contextualized experiences, in which children's opportunities to participate and to create were linked to community traditions and/or practices valued by those closest to them.

Lessons from New Orleans

The range of children's musical experiences documented in my field observations and interviews was quite broad—from toddlers atop their father's shoulders bobbing along to the rhythm of the brass band, to kindergartners constructing their own makeshift drums and tambourines to play along at the second line, to examples of participation in highly

rehearsed public performances and even some peer teaching among upper elementary-age students. While a detailed account of my field research could not be contained within these pages, this section will provide a cursory overview of that work through glimpses into some of the ways in which each of these themes were exemplified. I will then touch upon several key concepts from my survey of pertinent literature that were consistently affirmed through the course of my research.

The link between music and movement was emphasized consistently throughout my field research. Whether spontaneously improvised or directed by a leader, where there was music, there was movement. During public celebrations this was most often observed as an organic response to the predominate sounds, whereas in the more formalized music learning environments—such as the after-school dance and drum class—there was a balance of pre-determined choreography and spontaneous movement. For example, the dancers would form a circle at the end of each class, and one by one would take turns entering the circle; while her peers moved in unison around her, the soloist would recombine elements of the choreography or invent her own in the moment as the drummers played. In these instances, as with numerous observations that occurred during the second lines, the Super Sunday celebration and the heritage events, it could sometimes be difficult to discern whether the dancers were responding to the musicians or the musicians were playing to the dance.

A similar symbiotic interplay was observed in the lack of distinction between audience and performer, which was the unspoken rule in the community-based music making I observed. The expectation was come as you are and “do whatcha wanna” as a popular New Orleans brass band tune says. Although it would have been possible to identify the members of the brass band or the Mardi Gras Indians from the accompanying posse of revelers, membership was not requisite to join in the music and dance.

From the front lines of the parade to the front porches along the parade route, everyone was involved in some way—singing, moving, or playing, and a common repertoire helped to facilitate this. The children I observed understood that they were welcome if not expected to participate. For my own part, I quickly learned that it would not be well received for me to take on the role of a passive observer, a position that at best could be construed as out of the norm and at worst, insulting or inappropriate.

The heterogeneous sound ideal so often reinforced in my observations affords young musicians a chance to sing or play their way, providing opportunities for exploration and improvisation within the parameters of common forms, familiar songs, and rhythms. Just as traditional New Orleans jazz employs not only solos but also collective improvisation, opportunities for children to share their own variations on a theme both alone and with others were widely documented. Children observed adult models improvising alone or with others, and repeated refrains or call and response structures allowed children to contribute in their own ways. In the context of a familiar tune such as “Shoo, Fly” or “Li'l Liza Jane,” the call was often observed to be improvised by a lead voice or instrument and in the response, many unique approaches to the phrasing, inflection, dynamics, melody, and even lyrics could be heard; this was accompanied by a cacophony of individual rhythmic responses while a vast array of interpretations of the step could be observed.

Imitation of models was as much a part of the experience as doing one's own thing, and such imitation was apparent in each observed scenario—whether occurring naturally or as directed by an adult. Children at the second lines or other community celebrations sang, moved, clapped, or played along on their own real or handmade instruments and this was encouraged by their elders. Active participation being the norm at these events, even the youngest children present were observed imitating the

musical models they saw and heard. At the Super Sunday event, for example, I observed a toddler in a stroller; on his lap sat a tambourine almost as big as he was upon which he would slap out a rhythm in response to the music around him. All of the children I interviewed could point to at least one model in their immediate families who played in a band, sang in the church choir, or participated in some type of parading organization. Their extended family and neighborhood networks provided even more. Because these models were either people close to them, or at the very least representatives of traditions valued by people close to them, they were often seen as heroes, so that just as a little leaguer may emulate his favorite major league ball player, young musicians could find inspiration in their favorite horn player, drummer or “big chief.”

Multi-modal learning experiences abounded throughout my field observations. In the community-based learning, the children were observed dancing while singing and chanting while playing; this was witnessed in some school-based learning environments too, as was learning both by rote and by note. The master drummer whose classes I observed modeled the drum parts for the young drummers, verbalized them in rhythmic syllables, and played them along with the students when reinforcement was needed. Adding to verbal-linguistic learning, tradition-specific vocabulary was also documented, incorporating West African or Creole words where appropriate for example. So many of the events I witnessed focused on the visual presentation as well—the traditional umbrellas and fans the children decorated for the school’s second line, the sarongs the girls wore for African dance class or the elaborate suits of the Mardi Gras Indians come to mind as examples. The social/emotional implications of participating along with friends and family members in community rituals that are highly valued by those closest to them cannot be discounted. Some activities even engaged children’s senses of smell and taste, as when familiar foods like barbeque accompanied the picnics, parades, and

outdoor festivities.

This dovetails into the last of the predominate themes, culturally contextualized experiences. In their homes and neighborhoods, children’s musical encounters were situated within familiar places and attached to a significant community event or ritual with identifiable protocols and standards. In the school setting, teaching that most closely resembled this community-based model was built around songs, rhythms, instruments, and dances that were familiar to the majority of students (their folk music) and often involved culture-bearers from the community who functioned as models. For example, elder Mardi Gras Indians not only taught students songs and chants, but also exposed them to the sewing techniques they employed while sharing insights into the history of the tradition and explaining the various positions within the tribe. If culture-bearers could not come to the school to help contextualize learning, students were sometimes taken to them, such as when the after-school drum and dance troupe took a field trip to watch a live performance.

By analyzing my observations according to these six themes some key concepts were affirmed that had emerged in my preliminary survey of related literature. Among them were Christopher Wilkinson’s description of an essentially African-based approach to music making, teaching and learning as retained within New Orleans’ African American community and his concept of musical enculturation via a process that Kwabena Nketia defined as “slow absorption” facilitated by constant exposure to musical situations and numerous opportunities for active participation.^{7,8} They point to community—the family, neighbors and community ritual—as a primary purveyor of musical traditions in New Orleans, and affirm that school music programs incorporating the musical traditions and values of the learners’ community better facilitate “culturally responsive teaching,” a practice defined by Geneva Gay as teaching that acknowledges and validates the cultural heritages of

diverse learners; teaches the whole child—intellectual, social, emotional; and is multidimensional in that it applies not only to the content but also to the means by which, and the context in which, it is presented.⁹

Bringing it Home in the Classroom

Wynton Marsalis—whose early musical development was shaped by both community- and school-based experiences—spoke to the intersection which must occur in the classroom:

The question is how do you get both...the down-home feeling—the street flavor and all the vernacular elements—and the sophistication. The [music] teachers need to be informed. They need to come into the classroom knowing...vernacular music, teaching that to students and telling them what direction they need to go. A lot of times street knowledge is very limited. It’s only when you combine that street knowledge with technology...that’s when you get Jellyroll Morton, Louis Armstrong....¹⁰

If classroom instruction were modeled after the process of musical enculturation documented in my research, it would take the form of a general music program in which listening, singing, moving, playing, and creating occurred within culturally contextualized experiences. Repertoire would include sounds and styles that are familiar and meaningful to the students. Learning would begin with a great deal of multi-modal exploration and a variety of opportunities for active participation and for imitation of authentic models. The teacher would bring into contact with her students elders and masters in the tradition, whether via recordings or, ideally, through live encounters. The oral tradition would be recognized as a valid means of transmission, technical terminology would be introduced as relevant within the context of active music making and notation may be introduced in conjunction with or subsequent to aural, oral, and kinesthetic experiences with the music.

As children demonstrated an interest and aptitude, they would have

As multiculturalism increasingly enters professional discourse, and as we begin to think ever more globally in music education, let us not forget the riches to be found in our own backyard. New Orleans is an exceptionally rich musical environment, yet countless interactions with colleagues over the years and a survey of the available materials indicates that the sounds of New Orleans and southern Louisiana—despite their important role in the development of American music as a whole—remain a largely unexplored resource.

access to increasingly specialized learning opportunities in which the music teacher utilized her knowledge of the vernacular traditions and her awareness of her students' prior experiences to facilitate a scaffolding of knowledge. She would empower the students with technical knowledge of the music and of their respective instruments which would be immediately applied in the context of active music making. The pursuit of a uniform group sound would be balanced with opportunities for individual and collective improvisation, and the development of each child's unique voice would be encouraged.

The following is summary of key elements for designing a school music program inspired by the community-based model. (You may find it interesting, as I have, to consider these concepts and those themes prevalent in the narratives as they compare to guiding principles of the Schulwerk.)

- Learning through multiple modalities via active participation
- Valuing students' creativity and self-expression
- Facilitating ample opportunities for movement
- Providing opportunities to imitate, to explore and to improvise
- Emphasizing local styles and traditions
- Recognizing aural/oral learning (as on par with if not a precursor to music literacy)

An Invitation

As multiculturalism increasingly enters professional discourse, and as we begin to think ever more globally in music education, let us not forget the riches to be found in our own backyard. New Orleans is an exceptionally rich musical environment, yet count-

less interactions with colleagues over the years and a survey of the available materials indicates that the sounds of New Orleans and southern Louisiana—despite their important role in the development of American music as a whole—remain a largely unexplored resource. Although there is a growing body of work in collecting African American children's songs, games, hand-clapping and rope rhymes, and an increased interest in jazz among general music educators, there remains a lack of awareness about, and materials pertaining to, the New Orleans experience. Perhaps the spotlight that has shone on the city since the levees broke will help to change that.

For those among you who do not yet "...know what it means to miss New Orleans" as the song says, then I invite you to be a part of the New Orleans renaissance, to discover—or rediscover as the case may be—this magical, musical place. I invite you to find inspiration in the unique fusion of sounds here. I wish each of you an opportunity to be swept up in a street parade as I was years ago, to experience firsthand how New Orleansians celebrate life through music and dance.

To return to the voice of Shaik's young narrator with whose words I began, "This ceremony of dancing to the beat of our emotions is called the second line. We have passed it down in New Orleans from parent to child and neighbor to friend for a very long time."

Pass it on.

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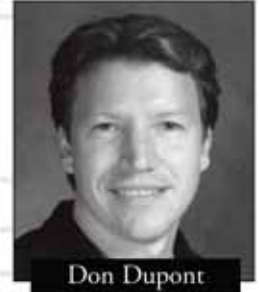
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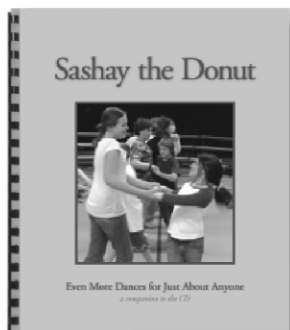
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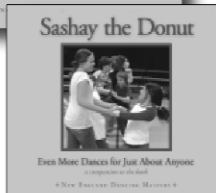
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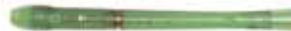
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Reviewed by
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With the blooming of spring concerts and the emergent musings over past pedagogical presentations commencing in the minds of vigilant teachers, AOSA AV Library offers a recorder process review.

The newest library holding, presented by Matt McCoy from the 2007 AOSA National Conference held in San Jose, California, offers a way to begin that pedagogical review.

McCoy identifies three areas that will be addressed in this presentation: articulation, note sequences, and notation as process. Interwoven into these concentrations, McCoy suggests ways to lay the groundwork for recorder, examples of ways to introduce technique, and modifications that will enrich performance.

Articulation is the first challenge that needs to be addressed in beginning recorder, states McCoy. A question and answer tongue twister about “dew-drops” cleverly integrates science and language arts into the musical concepts of appropriate dynamic levels and ABA improvisational form needed for this activity in recorder musicianship.

The participants read the poem, and with a partner transform the rhythm of the words into a conversation using the language of “dew.” The articulation becomes a starting place for other conversations in the language of “dew” that form the improvisational “B” section of the ABA form. Interwoven into this session’s process are other helpful hints on classroom management, like signals for completing small group

work and ways to alter the tonguing technique to fit the nuances of more advanced recorder playing.

McCoy introduces instruments through playful pantomime. Xylophone mallet technique responds well to mirror movements, states McCoy, but holding a recorder first needs experiences in contrasting movement in order to convey the left- and right-hand relationship. The pantomime leads to a delicate hold by the right hand on the bottom bell and a pinch by the left hand on the recorder joint. With no holes covered, McCoy asks the participants to mimic a gentle sound, sneaking into the echoed pulses the rhythms of the “dewdrop” tongue twister.

Always cognizant of using past experiences for future growth, McCoy introduces an action song from a primary grade. The simple song about planting cabbages becomes the seed that germinates into the left-handed fingering for “C” on the recorder. New notes always must begin with an isolation of movement first, states McCoy. New fingerings must come alone and then be transferred to the new medium. The interesting and unusual way of planting cabbages in first grade becomes the unique fingering for “C” on the recorder in later years. The session activity ends with a garden of “vegetable” word rhythm building blocks that transform into accessible pieces for rhythmic improvisation and articulation practice.

The session ends with a Renaissance piece carefully introduced through subtle changes in notation using only four fingerings on the recorder. A second part, which emphasizes the lower range, may be added as students advance.

Beth Iafigliola teaches music (K–4) in the North Royalton School District, with past experience in strings, choir, private piano, and preschool music and has been promoting the AOSA AV Library since 1995.

Check out these additional AOSA AV Library holdings:

80IR Jo Ella Hug “Integrating Recorder Pedagogy in Upper Elementary” (1995)

140CK Carol King “Divide and Conquer: Teaching Recorder in an Orff-based Classroom” (2005)

133LK Laura Koulish “Melodic Weavings: The Recorder in the Orff Process” (2004)

117GR Karen Medley “Got Recorder?” (2002)

119JS Julie Scott “Let’s Start at the Very Beginning: Teaching Recorder in the Orff Classroom” (2001)

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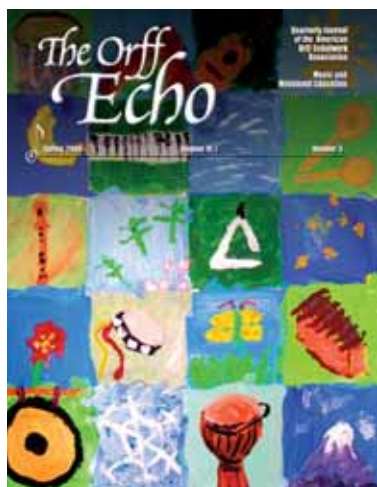
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Dances of the Seven Continents for Kids and Teachers

By Sanna Longden, Folkstyle Productions
DVDs with syllabus, Volumes I and 2



Reviewed by
Marian Rose

I've listened to a lot of dance CDs in my time, and I've watched pretty much every DVD available. I can say without hesitation that Sanna Longden's *Dances of the*

Seven Continents is an invaluable resource for anyone interested in teaching multicultural folkdance to children or adult recreational dancers. As the title suggests, this collection represents a wide variety of cultures, and includes singing games, pattern dances, couple dances, and some dances that can be worked up into showy performance pieces. The dances are presented with humor, skill, and confidence that comes from decades of experience teaching multicultural folk dance to children and adults. More than just a technical how-to manual, the DVDs are entertaining, informative, and full of love and respect for the community-building power of dance.

These two DVDs each come with a booklet of dance descriptions including some musical transcriptions (CDs of the dance music can be purchased separately). Much of the music comes from live field recordings, constituting a world tour of folk music styles. I particularly love *Hoe Ana* (Tahiti-Samoa), the Greek *Tsamikos*, and the Bulgarian boy's voice singing *Dva Pati Nadjasno*.

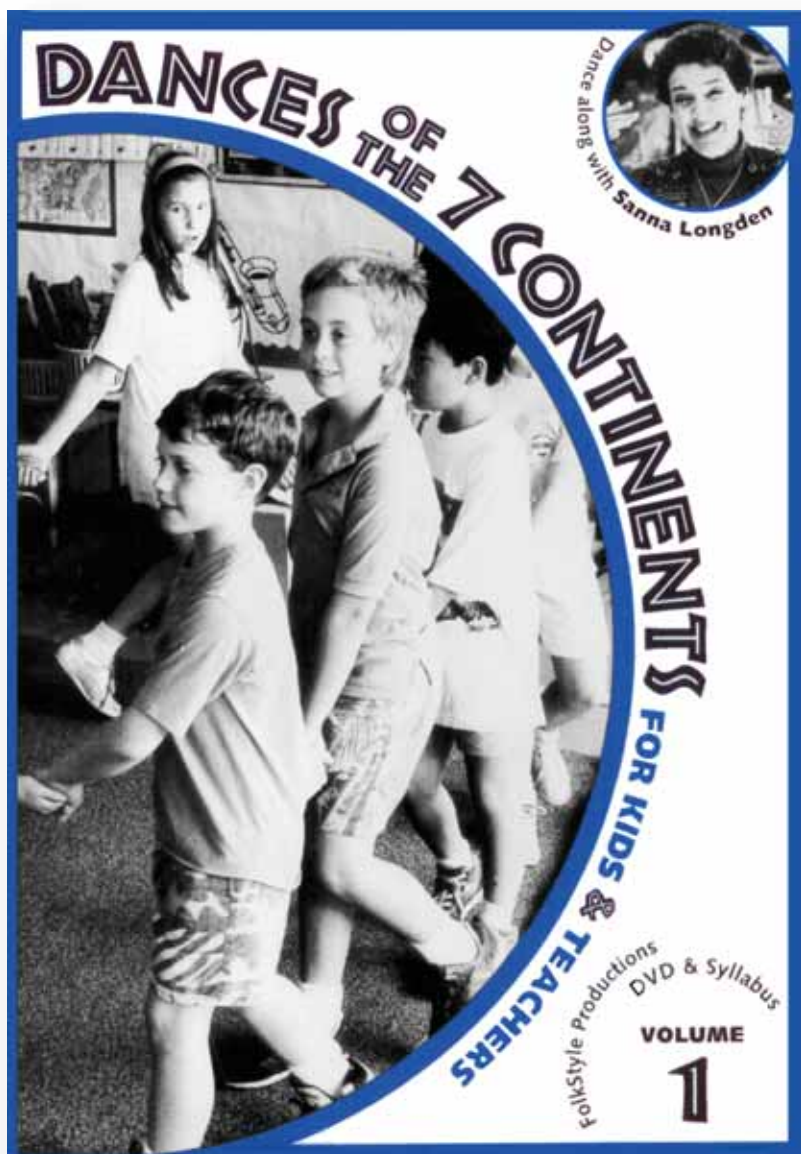
All of the dances come from the international folk dance repertoire and are meant to be danced in social situations. That is, they are adult, or all-ages dances. Approximately one third of the dances are easy enough that they can be used for early primary

grades; several adaptations are shown. Many of the dances are ages old whereas some have been recently choreographed or adapted.

Longden's DVDs are unique in that they present dances in several different contexts: in the classroom, in an adult social situation, and often archival footage of festivals and performances. Most importantly, we have the opportunity to watch real kids dancing in real classroom situations. We can see

Longden's manner of working with the kids as well as fun little bonuses such as the scarves and ties used on *Ach Ja* (Germany) or her encouragement of "lurking" in *Gustav's Skoal* (Sweden).

As Sanna says, she is more interested in "process and participation," and she is less concerned with "perfection and performance." Because of this, you will see her working with children in classrooms, multipurpose rooms, and gymnasias, as well as

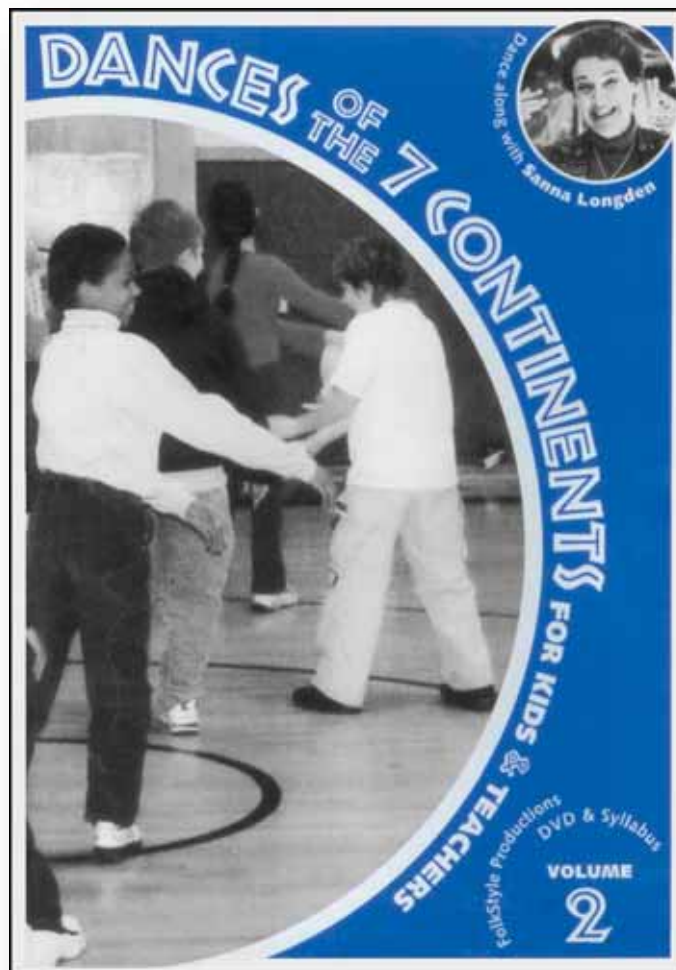


shots of their local Evanston, Illinois, international folk dance group dancing in a recreational setting.

Particularly useful for classroom teachers are the historical notes and teaching tips which follow each dance. Ideas for curriculum connection are scattered throughout, as are comments about the value of dance for nurturing "civility, cooperation and community," and such pearls of wisdom as, "Don't ever let anyone tell you that boys don't love to dance!"

More than anything, these are dances that are demonstrably useable. As viewers, we gain confidence by watching Sanna's relaxed, competent teaching style, and seeing how much fun the kids are having. There is something here for any teacher wanting to bring folk dance into their curriculum.

Marian Rose is well known across Canada and the United States as a dance caller, musician, and community organizer. She has produced the popular "Step Lively" series of dance books and is currently working on a collection of dances for French immersion classrooms.



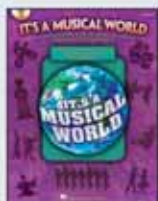
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The Maestro Plays

By Bill Martin Jr.
Henry Holt and Company, New York



Reviewed by
Sarah VanLaan

This delightful book brought a smile to my face from the very first page with these words: "The Maestro plays. He plays proudly. He plays loudly." The fanciful character that the author and illustrator created together makes you want to dance, sing, skip, jump, run, and play all over the music classroom! The possibilities for the exploration of music and expression, in all its forms, are endless.

Bill Martin Jr.'s use of rhyming adverbs to describe the timbre, emotion, and expression of the instruments displayed in the book is masterful. Many words used in the book are of the author's own creation. His innovation would provide inspiration for students to create their own adverbs to describe instrument sounds. His words also provide an avenue from which we, as music teachers, can bridge across the curriculum and dig into grammar and poetry in a musical way.

Illustrated by Vladimir Radunsky, the book's colorful paper illustrations are perfectly paired with the author's love of language. Radunsky's lively illustrations make you feel like you are in the center of a grand performance of a one-man band at the circus. The maestro has the appearance of a jolly clown, wearing a kilt, and he's surrounded by other bright characters, like flying dogs and dancing pigs. In these illustrations, the maestro performs great feats, such as walking a tight rope while playing crash cymbals and playing a bugle while riding backwards on an ostrich. Though the words were written more than twenty years before the pictures were drawn, Radunsky's illustrations are so compat-

ible with Martin Jr.'s artful words that I can not imagine one without the other.

The Maestro Plays could be used in a variety of ways in your classroom. One could use the book to explore movement, instrument timbre, or simply as a catalyst to get your students' creative juices flowing. I highly recommend this book for primary-age students. It would make an excellent addition to any music classroom library.

"The Maestro Plays...ringingly, wingingly, swingingly, flingingly,

tingingly, faster, faster..." and I know this book will play right into your students' hearts and become one of your classroom favorites.

Sarah VanLaan is in her fourth year of teaching general music, grades K-5 at Terry Elementary School in Little Rock, Arkansas. She has completed two levels of Orff certification at the University of Memphis and is currently serving as Secretary of the Central Arkansas chapter of AOSA.



This Jazz Man

By Karen Ehrhardt; illustrations by R. G. Roth
Published by Harcourt, Inc.; 2006



Reviewed by
Fauna Sigman

This *Jazz Man* is a swinging version of the folk song favorite “This Old Man.” Its brightly colored artwork by R. G. Roth is visually exciting and sure to appeal to children. Each two-page spread features a famous jazz musician playing a different instrument. For example, number six introduces drummer Art Blakey: “This Jazz man, he plays six / He plays solos with his sticks / With a Bomp-bomp! Bubbuda-bomp! / Give the man a hand / This Jazz man beats with the band.” The last few pages that make up number ten bring all the musicians together to make “one great band.”

The rhyme scheme is accurate with the original song, and it is made more interesting by the inclusion of scat style syllables representing the sound each instrument or musician makes. For example, in the number seven, Dizzy Gillespie plays notes that “rise to heaven.” In the illustration, the words rising out of his trumpet blare, “Doodly-doodly-doot-doot-doot! Toot-toot!” What a fun way for young children to try out the sounds of nonsense syllables and to be introduced to scat singing and improvisation. Movement ideas are also suggested on some pages. Who wouldn’t want to “Shuffle-step! Shim-sham! Hop-step-slide” with Bill “Bojangles” Robinson as he “plays two?”

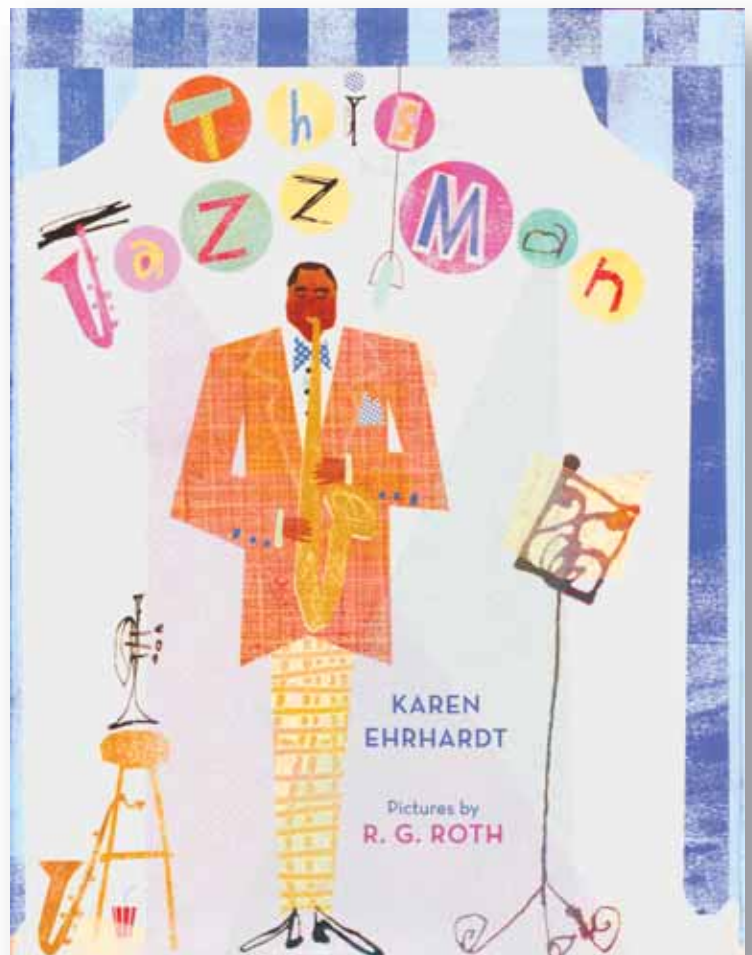
Each turn of a page is an adventure in a collage style of art that is easily accessible to young people. On these lively pages, children are introduced to jazz instruments; a playful representation of each of the jazz artists

that are featured in the book. Searching for a curious little mouse who makes a “Where’s Waldo?” type of appearance in each two-page spread leads the eye to discover many informative details, supplementing the text, and proving that a picture can be worth a thousand words.

At the back of the book are short biographies about each of the musicians featured in the book, including Louis “Satchmo” Armstrong, Bill “Bojangles” Robinson, Luciano “Chano” Pozo y Gonzalez, Edward Kennedy “Duke” Ellington, Charlie “Bird” Parker, Art “Bu” Blakey, John Birks “Dizzy” Gillespie, Thomas Wright “Fats” Waller, and Charles “Baron” Mingus. These brief biographies offer a great musical connection with Black History Month in February. While the book does not include a CD, it would make an excellent platform for a listening lesson if excerpts of each musician’s music were compiled to accompany

the book. *This Jazz Man* creates a natural connection to jazz music and musicians that will certainly be enjoyed by students across multiple age levels.

Fauna Woolfe Sigman is enjoying her twelfth year as an elementary music teacher at Columbia Valley Elementary in beautiful Vancouver, Washington. She received her National Board certification in 2003 in early and middle childhood music and now serves as a National Board facilitator to help other teachers.





coda

*“Music washes away
from the soul the dust of
everyday life.”*

—Berthold Auerbach