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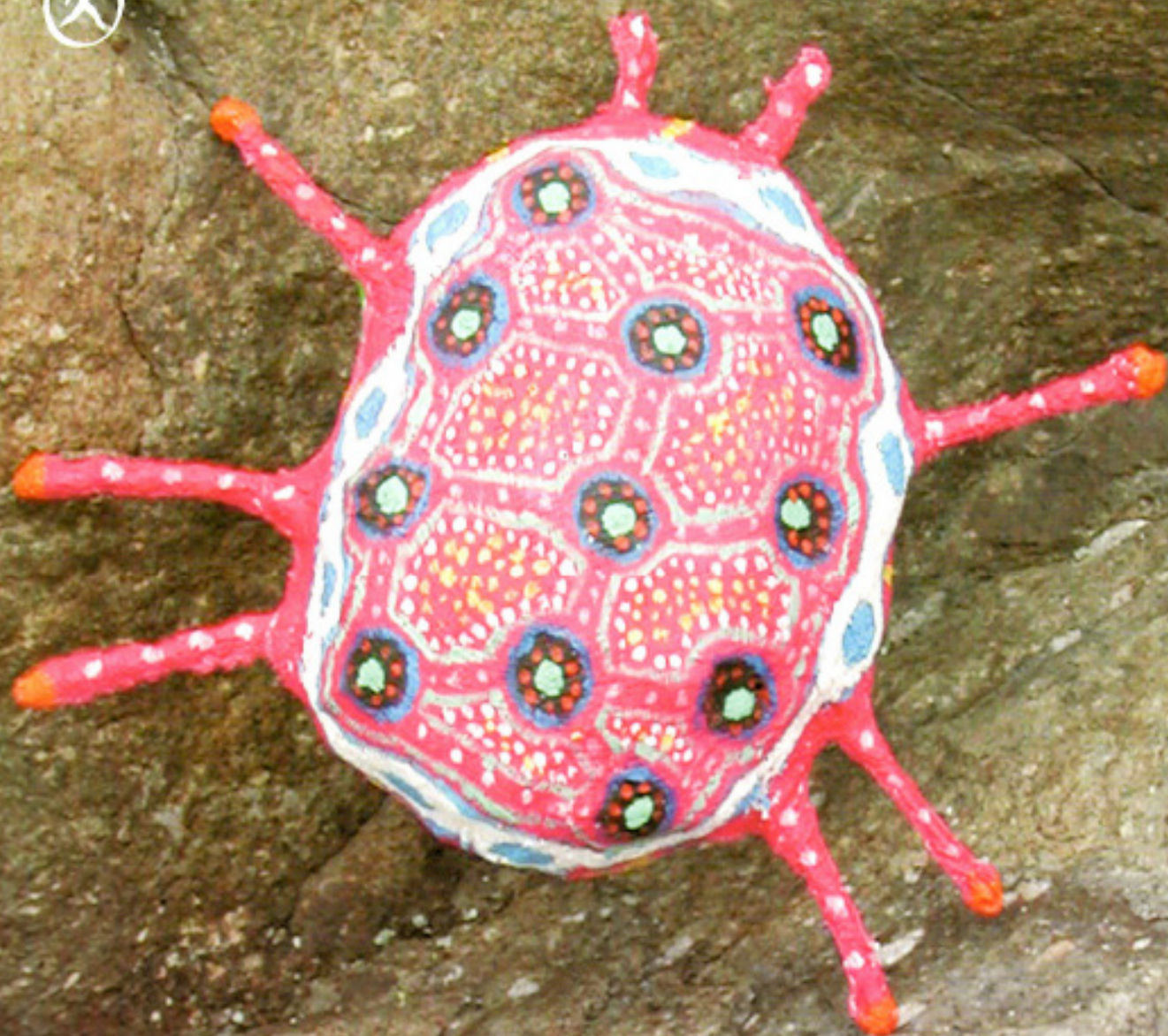
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Orff-Schulwerk
Association

*Music and
Movement Education*

Summer 2003

Volume XXXV

Number 4





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The Orff Echo

Focus for this issue:
Orff and the classroom teacher

Published by the American Orff-Schulwerk Association

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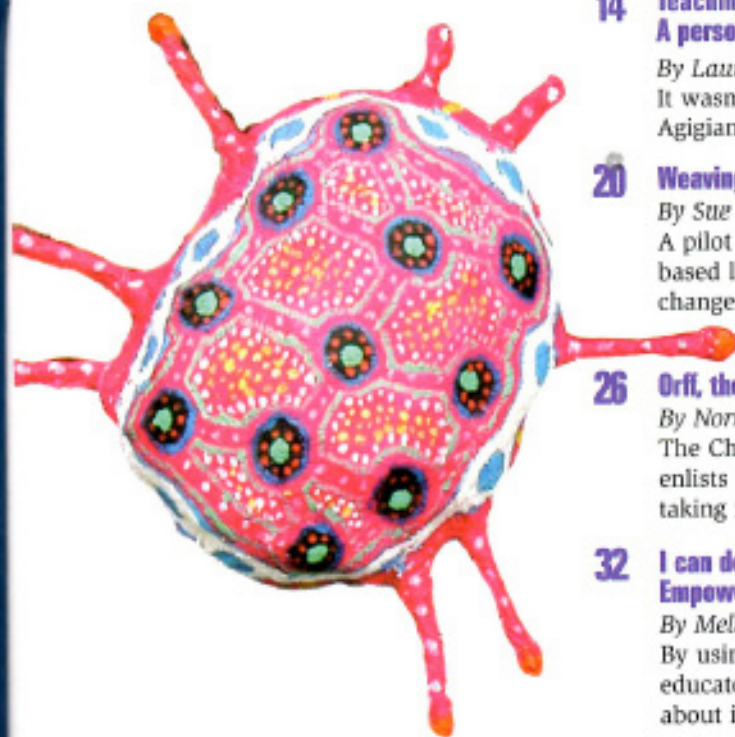
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American Orff-Schulwerk Association

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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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The President's page

Follow your dream

by Carol Huffman, AOSA President



Carol Huffman
President, AOSA

*"Follow your dream, take
one step at a time
and don't settle for less,
just continue to climb.
Follow your dream. If you
stumble don't stop
and lose sight of your goal,
press on to the top.
For only on top can we see
the whole view:
can we see what we've
done and what we can do;
Can we then have the vision
to seek something new.
Press on and follow your
dream."*

—Amanda Bradley

According to the Chinese parable of the bamboo tree, a farmer plants the bamboo seed, then waters and fertilizes it. For the first four years there is no visible growth. During the fifth year, things change rather dramatically: the Chinese bamboo grows a staggering 90 feet in nine weeks. For four years, the root systems had grown down and out instead of up and up.

Reflecting upon the past four years as vice president and president of AOSA, I can relate to the kind of impact that change can make over time. Time passes quickly, especially when you choose an organizational leadership role of a finite term. When I first became president of AOSA, the time to make a difference seemed endless. Now that time has ended. Yet I see evidence of the changes, and of the endless dreams beyond.

AOSA's governmental structure of the National Board of Trustees is quite different from its format prior to my term. There are numerous off-Board committees engaging many more national members, each with the chance to spread the wildflowers of the Schulwerk. Attendant to this change of Board structure is an opportunity for elected Board members to dream dreams for AOSA. It has been a refreshing approach to serving on the NBT.

Our new recruitment video, *The Winning Way*, is available to encourage teachers new to Orff Schulwerk to join our organization. This video, along with our improved AOSA Web site (a work in progress) aids in educating educators about the Schulwerk. Our AOSA newsletter, *Reverberations*, is now mailed to national members four times a year in a separate mailing from our journal. It brings voices, views and news from local chapters, the national board, the national con-

ference, lesson ideas and instrument maintenance in a handsome format. *The Orff Echo* has expanded, added more color and an improved layout to give all national members pertinent, in-depth data that informs our practice in Schulwerk.

You can thank the regional representatives who have created for the Advisory Board a user-friendly Advisory Leadership Letter. They have given their constituents more information on how the NBT functions, how the AOSA headquarters works, how the budget incorporates membership fees and, in general, more communication and networking between the national and local levels of AOSA.

Our International Outreach Program is funding another AOSA Orff Corps teacher, Doug Goodkin, who will be spreading the Schulwerk in Russia. The outreach provides Orff Schulwerk training overseas to those countries beginning their OS odyssey, albeit with scant resources.

A new North American Alliance will better serve Carl Orff Canada and AOSA members by sharing educational information in both countries. Our dream is that OS will spread across Mexico and that a national organization (with assistance) might form there.

Last fall we added a celebrity to our National Advocacy Council: Bob McGrath, of the highly acclaimed children's television program, *Sesame Street*. He attended our national conference in Las Vegas, Nev., and was quite impressed with our organization. With his star-quality stature and his love of our approach, he can help spread the wildflowers of Orff Schulwerk.

The Undergraduate Curriculum Committee made great strides in spreading the idea of better

(continues on page 9)

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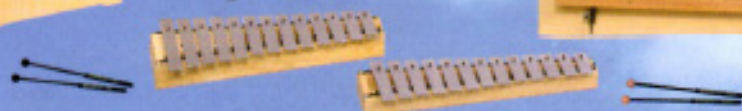
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(continued from page 6)

elementary music teacher preparation. Representatives from this committee presented at the National Association of Schools of Music. The results of this presentation led administrators of institutions to rethink their teacher preparation programs. Other presentations of this type are planned for the coming year. Other possibilities to help recruitment and retention of elementary music teachers include courses for methods teachers, grants for pilot programs, a curriculum-detailed text and other avenues.

The Apprenticeship program has established guidelines for both written and teaching application so that AOSA teacher training courses throughout our country will always have professional experts to carry on the OS approach.

This year AOSA funded more scholarships than any year in its history through the Keetman, TAPS, and Shields-Gillespie Funds. Our fiscal health through the Endowment Fund is growing, but is in need of more money so that AOSA will always have the opportunity for dreaming and remaining strong.

Our AOSA staff is more secure with contracts, updated job descriptions and formal evaluations based on job performance. We have an improved business format as a nonprofit organization, and this helps in the future if new staff is to be hired.

National conference planning has been eased with the creation of a new position within AOSA of Conference Assistant. All the clerical work for the conference will be handled by this person, thus giving the National Conference Chairs time to create and implement their conference ideas.

After hiring a research firm to conduct a membership survey, the NBT carefully analyzed the results and developed a strategic plan to better serve its members. Its objectives are threefold:

1. *Membership*: attract and retain a growing national membership;
2. *Advocacy*: assure the integration of the Orff Schulwerk philosophy and approach in music education curricula

at all levels; and

3. *Organizational development*: strengthen the resources and capacity of AOSA to successfully pursue its mission.

Implementation priorities are an outgrowth of these objectives, as follows:

Priority 1: Provide a fully functional, content-rich Web site to support the success of the Association's membership recruitment, satisfaction, and retention strategies.

Priority 2: Strengthen the effectiveness and efficiency of the Association's organizational structure and processes at volunteer and staff levels.

Priority 3: Strengthen AOSA's delivery of professional development information and education at local and regional levels.

As my opening poem by Bradley advises:

"For only on top can we see the whole view: can we see what we've done and what we can do;

Can we then have the vision to seek something new. Press on and follow your dream."

Serving as your president has changed my life. My dreams for Orff Schulwerk are more determined. My desire is even more acute for AOSA to become a leader in elementary music education, so that children in all school districts – public, private, charter, and/or voucher – can be given the opportunity to make music through Orff Schulwerk.

One change I did not see during my term was unified national membership. The glorious national conference – where we all meet communally each year to celebrate music, teaching and the Schulwerk – would not exist if there were no national AOSA. For those of you who have never experienced this event, it may hold empty words for you. However, anyone who has attended a national conference knows what that experience does for you professionally and for your soul. That, alone, compels me to put my money down for AOSA.

More personal commitment through involvement from each and every one of you is needed. Through leadership, dedication to AOSA, and even with our pocketbooks, we can make a difference. The possibility of Orff Schulwerk remaining strong for generations to come continues to be my dream.

Let me conclude with a heartfelt thanks to all who have given your time, energy and talent to AOSA. I wish you the best possibilities in the coming years. It has been an honor to serve AOSA and its members. Keep dreaming...

¹From the *Self Help Magazine* Web site: <http://www.shpm.com/articles/stress/mediate/dreams2.html>

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"Improvisation is not the expression of accident but rather of the accumulated yearnings, dreams, and wisdom of our very soul."

– Yehudi Menuhin

About this issue

Orff and the classroom teacher



Marjie Van Guntlen
Editorial Board member
Coordinator, Summer 2003

*"Finding ways
to reintegrate
learning through
the Schulwerk
offers a model
for teaching the
'whole child.'"*

During my first few years as an educator, I was a classroom teacher with great hopes of bringing music into the daily schedule. Surely my conservatory degree qualified me to teach music in my classroom, and I wanted to fill the gap left by the short, once-a-week music lessons offered by the district music specialist.

My great intentions did not last long. The challenge of differentiating instruction for large classes of students with reading levels from pre-primer through high school demanded all my energy. I came to love teaching children, rather than math, reading, social studies, science, etc., but I had neither time nor tools to fit music into the bustling scene that became my classroom.

Now, as a music specialist with years of immersion in the Orff Schulwerk, I frequently covet the role of the classroom teacher. I long to have time to pursue all the threads that connect our music-making with the other disciplines the children are learning.

In this issue we hear from writers who have followed these threads and describe ways in which the Schulwerk truly becomes part of the daily learning process.

Laura Michele Agigian describes a change from teaching of music as an addition to other disciplines, to making music an integral part of the core curriculum. Her transformation began after her first chapter workshop and continued as she and her students learned from each other. Melissa Burke shares the delight pre-service classroom teachers find when they discover that they "can do it!" as basic musicianship is introduced through the Schulwerk. Sue Synder articulates the parallel processes that children use to master literacy and music skills. Norma McClellan explains how multiple-intelligence theory applies to learning in history,

music and movement. The authors describe students who became successful learners, and teachers whose practices were changed through the Orff process.

These articles make it clear that music is not being used to teach other subjects. Each one illustrates how music provides the gateway through which students enter these disciplines while they build strong music skills. Through collaboration with classroom teachers, the Orff Schulwerk becomes a powerful tool for learning across disciplines.

Collaboration with classroom teachers is also the theme of Sue Woodruff's contribution in "From the Classroom." As she drives her instrument-packed station wagon from school to school, she finds teachers in each who add depth to her weekly music classes.

The children who are the beneficiaries of the teaching described in this issue are fortunate to be gifted with classroom teachers who value the Orff process as integral to their students' daily Schulwerk. A colleague of mine once said, "Why should we integrate when we teach? It is because the children come to us integrated and our schools are structured to disintegrate them." With reading from 9:00 to 9:40 a.m., followed by math, recess and so on throughout the day, disintegration is a real threat. Finding ways to reintegrate learning through the Schulwerk offers a model for teaching the "whole child."

This is not a new idea. As Plato said more than 2,000 years ago: "Music gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gaiety and life to everything. It is the essence of order, and leads to all that is good, just and beautiful, of which it is the invisible, but nevertheless, dazzling, passionate, and external form."

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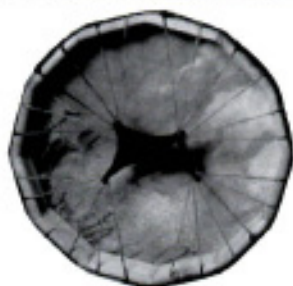
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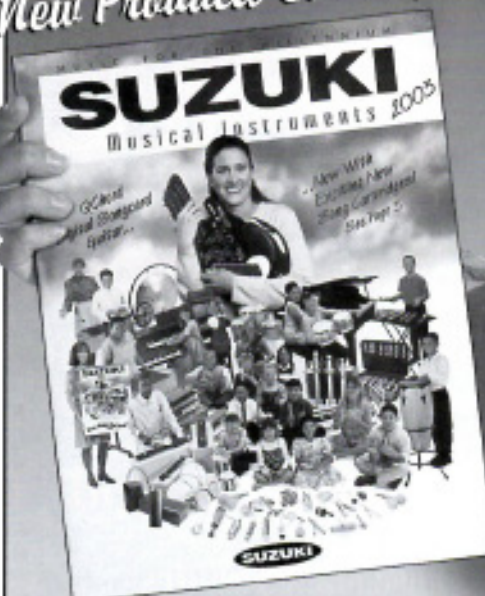
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Teaching by heart

A personal journey toward curriculum integration in the classroom

By Laura Michele Agigian

"Through each chant, game, song, story, rhyme and poem my mind raced – and made connections. ... This is the way children were meant to learn and teachers were meant to teach!"

As a beginning second/third grade, public school classroom teacher, I already knew the importance of music for children. Learning music at an early age had shaped my own life choices, opened doors and given me a special way to express my emotions and creativity. I was lucky to have a family that encouraged my musical growth and development. I was determined to be a teacher who would open those musical doors for my students.

When I shared my enthusiasm with other teachers, most would say, with

a guilty look: "I know it's important, but I don't have time to teach music," or: "I have so much to do, and besides, I don't know how to teach music." I had no answer for them.

I only knew that after singing and playing percussion instruments with my students, I could see a tangible difference in their attitudes toward their work and one other. Some days my students would come to class tired, grumpy, or just not in the mood to work. After two or three songs, their eyes would light up, their frowns would soften, smiles would spread,



As Agigian put to work principles of Orff Schulwerk in her early elementary classroom, students became more enthusiastic about their learning and about keeping the classroom tone cooperative. "They worked together throughout most of the day with smiles and humor, bursting into song on a regular basis," she reported. "The caring and respect was palpable."



To better understand and to build upon the remarkable changes Agigian saw taking place in her classroom, she studied learning theory and brain development. Soon, music and movement became central to her curriculum.

and in no time they would be clapping, bouncing and singing loudly. Afterward they would hum their way to their math or reading centers, and would sometimes sing together as they worked. There was a distinct light-heartedness that lasted at least a half an hour into our work period.

After recess and lunch, many kids would come into class tired, and inevitably one or two would be angry from some fight they had with their friends. After singing another song or two, the tight faces would soften once more and we could get back to work.

So I was doing some good. I was exposing them to music and uplifting their spirits at the same time. In December and again in May we would spend "extra" class time prac-

ticing songs we had learned for a class recital, which we would perform for the other classes in the morning and the parents in the evening. For variety, in our recitals we would use percussion instruments and arm gestures. Parents were pleased. Kids were happy. I was satisfied.

Then some of the parents began to complain to the principal:

"Laura Michele spends too much time singing in her classroom." "My child hasn't learned her subtraction facts, and I walked by and heard them beating on drums."

"My child still can't spell correctly, and they spend time every day singing songs."

I was disheartened. Perhaps my colleagues were right. Maybe there

wasn't enough time to teach music. So my students sang a little less, and spent those 15 minutes practicing math facts and taking spelling tests. I went to teacher training workshops to improve my language arts and math instructional strategies. The latest trend was to "integrate" the curriculum with cross-curricular science or social studies units. I tried to accomplish this by singing more songs about our topics of study. We studied insects, so we sang songs about bugs. When we studied quilts, I found a song about quilts. How could anyone complain about such an integrated curriculum?

Trying to do it all

I raced through each day in an

(continues on page 16)

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attempt to "cover" the curriculum. Each year the school district would add more required "units" to teach and the state would add one more test for my students to take. For the next three years I struggled between teaching what I felt was right and teaching what was required. I was trying to "do it all" and please everyone in the process. I plowed through each subject, rushing from activity to activity. The students seemed as frazzled and frustrated as I was.

I stayed at school until 7 or 8 o'clock at night and put in several hours each weekend, trying to design lessons that were interesting yet efficient. I was too exhausted after work to take a walk, go for a swim or work out at the gym. I no longer had energy to practice the piano. I became sick on a regular basis, catching every bug that

came into my classroom. I gained 15 pounds. I thought surely this had to be the hardest job on earth; it was just impossible to fit it all in. I thought of quitting. I found little joy in teaching, but I had promised myself three years on the job before giving up.

Then it happened. My neighbor, a dance teacher, had mentioned to me this "Orff" thing she'd discovered, how marvelous it was, and how it would really help me in my teaching. Each time she would invite me to go to an Orff workshop, I would say with a guilty look, "I know, it sounds important, but I don't have time to go to a music workshop. I have so much to do. And besides, I am too exhausted." Nevertheless, one Saturday morning in the spring of my third year of teaching, just to appease her, I attended a workshop in San Francisco.

Discovering Orff Schulwerk

Bells rang. Trumpets sounded. Golden rays of sunlight shone upon me. This was it: the piece of the puzzle I had been missing. This is the way children were meant to learn and teachers were meant to teach! Where had I been my whole life? It was the biggest "aha" of my teaching career. Stomping, clapping, singing, dancing, composing, creating, moving, thinking, feeling – it felt natural, like drinking water.

Through each chant, game, song, story, rhyme and poem my mind raced – and made connections. Patterns, interplaying rhythms, different meters, tempi, shapes – this was math. Poems, stories, rhymes, chants – these were language arts. This was music. This was Orff. Everyone was laughing together, help



Agigian's students wrote color poems, complete with accompanying musical arrangements and movement pieces. They performed these at the winter recital held each year at the school. It is just one of the ways she put Orff Schulwerk principles to work, with great effect. "Bit by bit," said Agigian, "I found ways to teach my required curriculum through music and movement."



Agigian considers it the teacher's responsibility to include music, movement and art as a major portion of each school day. "Without this nourishment," she argues, "the facts they learn will have less meaning, and the formulas will have little context."

ing one another, each participant learning at her own pace, making her own mistakes with support and smiles from the rest of the group.

I cried several times during and after that workshop, profoundly feeling the deep, empty hole I had dug in my soul with my have-to's, should-do's and must-do's - all of which I could never possibly accomplish. I now had a vision of what classroom teaching could be, and I knew what tasks lay ahead. I quickly joined the local Orff chapter, signed up for every Orff workshop I could find, registered for Level One training, and reserved the chapter's Orff instrumentarium for the following year. I began writing grants to piece together my own instrumentarium. I finally had a vision of what it meant to truly integrate curriculum, not just by singing songs about bugs and quilts, but by

allowing children to experience these topics with the depth of whole-body learning. That vision included the joy of working together in a playful, supportive atmosphere and the pride that comes with creating and performing one's own compositions. And yes, there would be a following year!

Bringing required curriculum to life

The next few years were ones of discovery and wonder, trial and error, as bit by bit I found ways to teach my required curriculum through music and movement. It was a magical journey that my students and I took together, experimenting, learning, laboring and laughing along the way.

My students wrote color poems, for which they arranged musical accompaniment and movement pieces. They performed their poems and compositions at our Winter

Recital. When we studied wetlands habitat, we visited a local wetland area where each child sat alone in silence, observing the surroundings with five senses. Students shared their observations with one another and turned them into simile poems, which they set to Orff instruments, small percussion and movement.

Each student selected one type of wetland bird to study, along with a corresponding poem about it. They practiced reading the poems for each other in small groups, getting constructive criticism from fellow group members. Each child created an arrangement of his poem using Orff instruments, which included a *bordún*, *ostinato*, color tones or sound effects and an optional melody. Each student also prepared a written research report, along with an artistic

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rendition about his chosen bird. The students presented their reports, drawings, poems and musical compositions to the class, and gave each other written feedback.

To reinforce multiplication facts, the children learned body percussion patterns and folk dances using different meters, emphasizing multiples of three through 8, and then calculated the number of measures. They also created their own dances in various meters. To help learn new vocabulary and spelling words, the children improvised on the Orff instruments and danced to their new words, then wrote poems and stories with those words, which they set to music and shared with one another.

The cheerful attitude my earlier students had displayed after singing now became commonplace. They worked together throughout most of the day with smiles and humor, bursting into song on a regular basis. The caring and respect was palpable. At recess they played together, excluding no one. Student self-esteem seemed to grow before my very eyes as they took new risks, unafraid of being "wrong." The class displayed true love and caring, like a family.

Incorporating Orff Schulwerk into my teaching brought the required curriculum to life. It grabbed the students and immersed them in the magical, bubbling cauldron of joyful, cooperative, integrated learning.

I would like to say that thanks to Orff Schulwerk I no longer worked long hours, I practiced the piano every night, I exercised every day, I never got sick, I lost the 15 pounds and no parent ever complained again. As enlightened and empowered as I felt with my new, miraculous chest of tools, Orff was not a panacea that cured all the stresses of teaching.

Articulating value of Orff Schulwerk

I knew that in order to "defend" this new approach to skeptical parents, colleagues and my principal, I had to be prepared to back it up with logic, science and research. I began to

learn about current brain research and how it applies to learning and the arts.

I trained with Susan Kovalik, who emphasizes that children must have an interactive, social, stress-free environment and integrated curricula in order for long-term learning to take place. I went to Eric Jensen's Learning Brain Exposition in San Diego, and attended classes with David Sousa, Pat Wolfe, Robert Sopolsky and other research scientists, who stress that children are born with brains already wired for the arts; therefore, to deny

arts to children is to deprive their brains of essential "nutrients." I studied with Carla Hannaford (of "Brain Gym" fame), who emphasizes that music, movement and touch are fundamental to brain growth and development in children.

With further training and reading on the subject, it became abundantly clear that Orff Schulwerk fit the bill for fulfilling all the basic "brain" requirements for learning. I could now articulate to parents, colleagues and principals why music and

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movement were basic to the education of children and therefore central to my curriculum.

Never have I thought since of quitting. In fact, I feel now that my mission as a teacher is more important than ever. State budget shortfalls are chopping down arts programs. Corporate funding for arts programs has decreased due to financial setbacks and closures. The current political climate encourages teachers to go "back to basics," sending the message that arts are peripheral, to be included only if "extra" time permits. Student testing is on the rise (with test scores for each individual school posted on the Internet). This makes "correct answers" the highest teaching priority. Iest a school loses its funding and its teachers bear the scarlet letter of failure.

Under these "emergency" circumstances, teachers are operating under the physical, emotional, psychological and spiritual stress of survival mode. Unfortunately, so are our students. We

tend to forget that children have bodies attached to their brains, bodies which are their natural mode of learning. With the very real pressures that we are under, true integration, or teaching subject matter through music and movement (and art), instead of singing occasional songs about topics of study, is the only way to "fit it all in" in a meaningful way.

It is no wonder that teachers say, "I don't have time to teach music in my classroom." The irony is that we don't have time not to teach music. We are accountable for the growth and development of these children, six hours a day, five days a week. It is our responsibility - despite all the pressure to the contrary - to include music, movement and art as a major portion of each day. Without this nourishment, the facts they learn will have less meaning, and the formulas will have little context.

Each day in school is an opportunity for the brains of students to grow essential neurons. It is a critical time

to learn to work with, develop respect, and foster empathy for one another. It is our responsibility as their teachers and caretakers to ensure that this growth takes place. Orff Schulwerk is up to the task.



Laura Michele Agigian currently runs a district-wide staff development and demonstration Orff program she designed that helps kindergarten

teachers integrate music and movement into their curricula in the Palo Alto Unified School District in northern California. She conducts workshops for classroom teachers on arts integration and applications of brain research in the classroom. A jazz vocalist, Agigian also teaches piano, voice and Orff classes privately.

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Weaving literacy strands through Orff process

By Sue Snyder, Ph.D.

"Rather than keeping art, music, language and movement separate from one another, discover the parallel processes through which children learn to communicate in all these languages."

My personal journey into the Orff process has woven an ever-growing fabric of thought, work, and life as my interests have radiated out from the music/movement classroom. This article describes the application of the Orff process over the past several years, including a six-week pilot study with 21 first-grade students.

It was my hypothesis that the powerful Orff processes could be woven into an arts-based, integrated literacy program for emergent and early readers. With the arts as a lab for learning, the program would provide teachers with a multimodal, discovery approach to concepts and skills across the curriculum.

A broadened definition of literacy

Fundamental to development of an arts-based literacy program are the definitions of the terms *language* and *literacy*. Language can be defined as a mode of communication, both transmitting and receiving information. Many, but not all, languages have written forms. The International Reading Association defines literacy as "speaking, listening, reading, writing, and thinking in a language." This definition was recently broadened to include viewing and representing. The inclusion of components of visual art enables language arts teachers to incorporate illustration within literacy instruction, particularly with young children.

Literacy can be viewed across many languages, adapting components based on the nature of each specific language. Word and music languages have many similar characteristics because they are both sound-based. In fact, word language is

embedded within music language. Music can exist without words, but meaning in word language requires music's expressive elements. Meaning in word language is communicated through musical elements including sound, rhythm, pitch, rhyme, tone color duration dynamics or tempo. We can understand music without words, as demonstrated when you say the letters of the alphabet with an attitude and others can understand the meaning. But there cannot be meaning in words without the elements of music, as evidenced when a sentence is spoken in a robotic monotone.

Constructing a theory

If the definition of literacy is expanded, opportunities to link languages and thereby allow each to inform others provides multiple hooks to grab and hold the learner's attention, then deliver the desired content. The compartmentalized nature of school curriculum often inhibits collaboration between teachers to bridge understandings and skills across the curriculum. What if teachers intentionally linked literacy across disciplines? What if teachers opened ears, eyes, and minds to others? How does a school community work toward "we" instead of "us" and "them?"

These questions led to a theory: If literacy in music, movement, image and words are taught simultaneously around broad literacy themes, students will achieve greater literacy understandings and skills across multiple ways of knowing. The theory implies that teachers collaborate across disciplines, and that each discipline is unique in approaching the theme, and that change will be systemic rather than superficial.



Lessons interweaving literacy in music, movement, images and words is captivating, as evidenced by these second-grade students as they plan a performance. Here, they place the image they created that will serve as graphic notation.

Developing a model

An application of the above theory began with an Original Ideas grant at John Lyman School, one of Connecticut's HOT (Higher Order Thinking) Schools. HOT Schools promote strong arts programs and arts-infused curriculum, so the arts programs were already strong when two first grade teachers received an action research grant to explore music and movement intervention for struggling emergent readers.

In a six-week pilot study with 21 first graders who met for five half-hour pullout classes per week, the Orff process was linked to emergent literacy. The curriculum was constructed with objectives for music (steady beat, tone color, sound/symbol relationship, pitch matching, phrases), movement (straight and curved pathways, slow and fast movement, steady beat, high/middle/low,

tracking, sequenced play parties and games) and word language (phonemic awareness and phonics, rhyming words, story comprehension, tracking, writing). Lesson objectives were constructed to follow a learning sequence: experience, explore, describe, label, practice, create, assess and maintain.

First, we chose the ability to use the letter W as our literacy goal, and then brainstormed reasons why students might have difficulty with this specific letter. Children usually learn the name "double U." The initial sound of this name, *d*, leads to little success sounding out words. We anticipated success by re-teaching the letter sound aurally, kinesthetically, and visually, rather than by the name. At the same time, skills and understandings in music, movement and visual art would be taught for their own sake while strengthening the learning of W.

Figure 1 shows the learning sequence, with the music and move-

ment activities chosen for each step. There is a strong emphasis on aural and kinesthetic experiences with the sound before introducing the visual symbol, paralleling the natural acquisition of language. Charts were constructed for steady beat, locomotor movement along straight pathways, and drawing straight and curved lines. Many of the materials and activities were taught with a dual or triple purpose.

Results

At the end of six weeks, a pre-post-test analysis showed that a third of the students (seven) began reading on their own, and seven others made gains that eventually led to fluent reading.

Nearly all students demonstrated

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increased attention and motivation, during the music/movement sessions, and in their music and regular classrooms.

There were extraordinary gains for non-verbal and otherwise differently able students.

Students returned to their classrooms with enthusiasm and confidence, sharing with classmates, and thus changing their role within the classroom.

The pilot students were the envy of their classmates, rather than being stigmatized for attending a special program.

The learning process was new to the teachers and staff, and teachers began modeling a style that allowed for greater student involvement, less teacher talk, and more hands-on learning.

Classroom teachers became more confident in their ability to use music and movement as tools in the classroom.

There was increased interest from classroom teachers in continuing this process, and providing the "program" for more students.

What is needed for arts-based literacy?

There are several critical features that appear necessary for the success of an arts-based literacy program.

Openness within the school community provides the most fertile ground, including classroom teachers, arts (discipline-based teachers), administration and parents. Administrative support is essential, particularly regarding schedule modifications that provide teacher communication time. It helps to have a facilitator with broad knowledge of lit-

How do you start?

How can you get started? First, look at what you do every day through the lens of literacy, and discover existing links. With enough contact time, the Orff process naturally guides children to speak many languages. Open the door for discussion and collaboration with early literacy teachers. Rather



Next, they choose instrument sounds to represent their image.

eracy, the arts, and integrated curriculum theory and practice. Equally important is broad-based ownership of the program across teachers, parents and decision makers. All decisions should be research-based, and professional development should provide pertinent supporting research as well as implementation strategies. The power of combining research and practice, along with careful assessment, is the ability to demonstrate success. Successes should be shared, honored and celebrated at regular intervals.

than keeping art, music, language, and movement separate from one another, discover the parallel processes through which children learn to communicate in all these languages. Ultimately, each language becomes a metaphor for another, and children learn deeply through the many lenses that should be available to all humans.

You may start with shared materials and activities that give each teacher the

(continues on page 24)

Figure 1:

The Learning Sequence meets **W** (song materials can be found in *Share the Music*, Grades K-2)

LEARNING SEQUENCE STEPS	ACTIVITY	COMMENTS
EXPERIENCE	Sing and play <i>Wishy Washy</i>	Children experience the sound of W.
	Following Feet — in circle formation, one child walks around the circle as all clap once for each step. Each child has a turn.	Builds skills of individual confidence, attending, starting and stopping, steady beat, one-to-one correspondence, and creative thinking.
EXPLORE	Mirror the teacher drawing four straight pathways in the air from high, outstretched fingertips to toes in the shape of W, adding the letter sound.	Builds skills of mirroring, straight pathways, page geography (high, low, corner, center). Links the shape of W with the letter sound.
	Sing and move to <i>Well You Walk, and you Walk, and you Walk, and you Stop</i> , by Ella Jenkins. Walk straight pathways, changing directions at the end of each phrase to create the letter W. A large tape square on the floor focuses attention on corners, top, bottom, sides, and center.	Children experience sound of W in the song. Builds skills of moving straight pathways, and creating angles to move in different directions.
DESCRIBE	Play <i>Willoughby Wallaby Woo</i> several times, then children describe the rules of the game in their own words.	This process allows children to use the knowledge experienced to date to describe the sound W, and bring it to a conscious level.
LABEL	The teacher holds up the shape and says the letter sound, then tells children the name.	At this point, clarify any confusion by clearly distinguishing between the letter's sound and name.
PRACTICE AND REINFORCE	Aurally: Listen for the sound of W in words of known songs such as <i>Wishy Washy</i> , <i>Hello Song</i> , and <i>Hunt the Cows</i> ; in poems such as <i>Wee Willie Winkle</i> , in each other's names, and in their journal writing or vocabulary words.	
	Kinesthetically: Walk the shape on the floor using different locomotor movements. Trace the W shape on stacking drums, then pass the drum until every other child is tracing the shape at the same time. The pattern we created was 4/q q q q q q q q q W, w, w, w, pass the drum (use sound of W)	The drum activity is a favorite. Start with just one drum, and be sure everyone knows where to start, and makes four complete lines. Many struggling readers hurry through, and need to slow down enough to do the task.
	Visually: In <i>Hello, How do You Do</i> , use <i>if you see a W, stand up</i> for the second phrase. Draw zig-zag pathways across a page, then isolate the W created by 4 connected pathways.	In this case, the shape of the letter is often embedded in movement and writing activities. In visual art, the teacher may be working on line, which would fit perfectly with teaching W.
CREATE	Children write sentences or phrases using the sound and letter.	Teachers will report that when the children are writing, they will often just stand and trace the letter, softly making the sound, then sit and write it with confidence.
ASSESS	Children use the letter correctly when sounding out words in reading, and in their writing.	If the children are using the letter correctly, they understand it.
MAINTAIN	Children will encounter this letter everywhere in their work, and also in the environment.	Make a point of noticing W shapes in butterfly wings, twigs on a tree, book pages standing up, and so on. Choose song and poem texts that include W.

(continued from page 22)

opportunity to try out another discipline. Quickly try to move to common concepts and skills, so materials and activities are chosen because they address specific curriculum goals.

In the beginning, teachers learn the new understandings and skills right along with the children, staying just one step ahead, or becoming learners as the children teach. The level of discourse should become increasingly complex as teachers learn and analyze the potential of each skill in relation to their own disciplines. The addition of hands-on learning and creative tasks will make classrooms much more active and child-centered. Teachers will proceed at different paces, staying within their comfort levels, but pushing the edges ever outward.

Expect growing pains

As teachers grow and begin to truly share students, the learning becomes deeper, and each concept/skill requires more time. Old behaviors and classroom designs will need to be rethought. Knowledge and comprehension objectives are often subsumed into higher order learning, so time is more efficiently spent, yet lingering questions remain. Offer a container for these questions, and invite everyone to take turns tossing into it their old behaviors and activities, such as furniture in rows, worksheets,

excessive control and decisions made for adult convenience rather than student need. Space and time will thus be made free for activity-based, arts-infused learning. Other growing pains may include: allowing for flexibility while maintaining integrity, depth, and breadth; managing toxic people and programs, and overly zealous and overworked teachers. Each program is unique, and there are bound

to be new and amazing hurdles as well as successes.

Arts-based literacy programs are powerful models for whole school change, forging a path to educational excellence, and well worth the effort. This research reflects a growing effort to apply Orff's powerful teaching strategies to literacy. The focus is on process rather than product, helping



They discover their performance is rewarding. The pilot program took place at John Lyman School, one of Connecticut's Higher Order Thinking Schools.

students and their teachers learn how to learn in and through the arts. The end goal for students, teachers, schools and community is the recognition that learning is lifelong, rich and full of wonderful moments. Start by exploring your hunches with trusted colleagues and your students. Watch for students to blossom. You never know what a tapestry you might weave!

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<http://aep-arts.org/Publications&Resources.html>

<http://www.aeideas.com>

<http://www.pearsonlearning.com/celepress/dra.cfm>



Sue Snyder, Ph.D., is president of Inventive Designs for Education & the Arts. An Orff master teacher, she teaches children and other teachers. "The focus of my work,"

Snyder said, "is designing arts-based curriculum that inspires joyful, imaginative learning." She added that she applies the Orff process to her work and to her life.

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"All the wars which we see in the world only occur because of the neglect to learn music. . . . Were all men to learn music, would not this be the means of agreeing together, and of seeing universal peace reign throughout the world?"

— Molière

Orff, the Arts and the Civil War

An integrated approach

By Norma McClellan, Ph.D.

"The most notable benefit of the project was the enthusiastic response of the students toward learning in general. Attitudes toward music, the arts in general and historical study seemed to become more positive, animated and excited with each class period."

We know from research that children seem to learn more effectively in an integrated setting where subjects, including the arts, are woven into the learning environment. Recently we tested that premise in a project involving fifth-grade students. We tested their learning and retention of Civil War content taught in an integrated setting specifically focused on the arts while utilizing the Orff process. The results validated the findings of numerous researchers. Students not only learned and retained more Civil War information through the "arts approach" than a group taught in a traditional classroom, but also exhibited an unusual excitement and enthusiasm for learning. Such findings signal a need for educators to consider restructuring classroom curricula to a more arts-centered approach.

Arts-centered curriculum is sup-

ported by Howard Gardner, who enlightened the world by suggesting that each person has multiple intelligences through which he or she acquires knowledge. Gardner's theory fuels the argument for a multi-sensory, multifaceted, integrated arts approach to teaching and learning. By accepting that each individual learns through a variety and multiplicity of intelligences, teachers are compelled to introduce content utilizing a variety of the learning styles and intelligences as described by Gardner. Arts-centered learning utilizes all eight of the intelligences he identified: linguistic, musical, kinesthetic, spatial, interpersonal, natural, intrapersonal and mathematical/logical. The traditional classroom, on the other hand, uses primarily the linguistic and mathematical logical intelligences.

Arts-centered curricula are supported by the National Standards for the



The poignant, 1863-world of this 10-year-old soldier and that of fifth-grade students studying the Civil War in which he fought come together through the Children's Orff Ensemble at Southwest Missouri State University.

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To contemplative fifth-grade students like this one, the chants and poems of the Civil War era become more vivid through rhythmic expressions of each that she hears her classmates create, and through those that she creates.

Arts, adopted in 1994, that identify interrelating the arts to each other and to other areas of the curriculum as one of the national standards. That interrelationship is a content thread found in each of the set of standards for the four arts.

Arts-centered curricula fit the Orff model that weaves drama, dance, music, linguistic art and visual art into a variety of learning experiences, including science, history, literature and beyond. Furthermore, the Orff model follows proven learning processes, such as the learning spiral, that build upon previous knowledge.

Thematic curricular approaches

One strategy for integrating curric-

ula and focusing on arts-based learning involves selecting a theme and "webbing" curriculum content to that theme. Some research has shown the thematic approach to be the most effective integrative strategy. One topic is selected (water, animals, colonialism etc.) and content is introduced via the arts. One successful "thematic" example is the highly publicized Key Learning Community in Indianapolis, started in 1984. The Key School uses the thematic approach to an arts-based multiple intelligences curriculum creating the "total learning experience" in a K-12 setting.

Educators who accept the importance of integrating subject matter

and teaching the "whole child" with his or her multiple intelligences and personal learning styles should gravitate toward an arts-centered approach to teaching. The Southwest Missouri State Children's Orff Ensemble is a prototype of a thematic arts-centered learning approach that utilizes all 8 intelligences while considering individual propensities for one intelligence or another. The Ensemble showcases the effectiveness of the Orff approach on interdisciplinary learning, attitude toward learning and acquisition of music skills. It also provides graduate students hands-on teacher training in the Orff process.

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Participating students in this program learn social studies content and folk music of the Civil War era. Background historical information targeting the Civil War frames the curriculum as children sing and play folk songs from that era. Targeted music skills include: keeping the steady beat; maintaining rhythm patterns independently; singing in tune; creating rhythm patterns; expressive movement; choral speaking; mallet technique; and improvisation. All are enhanced by the experience, according to records and data collected each year.

The Ensemble enlists fifth-grade children from schools in southwest Missouri to create and perform music in an interdisciplinary environment via the Orff approach. Invitational letters are sent to music teachers in the area asking them to select or invite students in their schools to participate in the project. Students attend the class weekly for 10 weeks each fall. Typically, the students in the SMSU Orff Ensemble have not previously studied the Civil

War in their respective schools. Music teachers and undergraduate music education majors from the area are invited and encouraged to observe the class during the semester. Their responses are characterized by amazement and wonder.

As the Ensemble arrives each week, students are encouraged to add to a "composite" mural of the Civil War. It contains three sections and is entitled, *The Civil War: The Cause, The People and The Battles*. This visual arts activity provides all students an opportunity to maximize their spatial intelligence while demonstrating their understanding of the Civil War by drawing and coloring. Researchers have suggested such spatial activity enhances linguistic performance.

The mural is then used as a backdrop for our public performances.

Kinesthetic learners in the class can demonstrate through folk dance and creative movement their understanding of the emotions and drama associated with the Civil War. Children explore and suggest creative movement to express the emotions

evoked in the poem, "Harriett Tubmann," and a short chant, "The Emancipation Proclamation." Such poetry, chants and dramatic vignettes provide linguistic learners another opportunity to utilize their preferred learning style, experiencing the rhythm of speech in the spoken word. They eliminate spoken words and replace them with only the rhythm of the words performed in body percussions, until only the body percussion rhythm remains.

Every lesson each week includes a song from the Civil War with descriptive language depicting various events and aspects of the Civil War. All verses of the following songs are included: "John Brown's Body"; "Old Abe Lincoln"; "Marching To Georgia"; "Wait For the Wagon"; and "Follow the Drinking Gourd." Musical and kinesthetic intelligences are employed as children play the instrumental accompaniment for these songs on Orff instruments. The children learn mallet techniques, expressive qualities and vocal techniques, as well as independence in playing a variety of parts



Graduate students involved in the SMSU Orff Ensemble highly recommend the practicum experience the program affords them. "This class has changed my life in a profound way," one concluded in his written evaluation. He added: "I am going to teach children!"

on the Orff instruments.

Interpersonal and intrapersonal intelligences are continuously exercised and at work throughout the class as students work sometimes independently but often cooperatively in the various arts activities.

Mathematical logical skills play a role in their understanding of distances between battles, of the geography and topography of the Underground Railroad, food rations for long stints of service, as well as time and dates of the many events.

Children also engage their natural intelligence as they study and understand the role the forces of nature played upon the soldiers as they contended with weather, hunger and limited protection.

An actor from the Wilson's Creek Battlefield National Park visits the class during one session and shares his story about the life of soldiers in the Civil War. Attired in a Union uniform, he brings numerous artifacts including a canteen, his musket, cooking utensils, and a soldier's journal. Graduate students use authentic Civil War recipes to prepare a variety of Civil War vittles such as hard tack, fried apples and jerky for the children to sample during this session.

In connection with the weekly topic, students also learn about personalities and events of the Civil War

from studying works of art and literature presented by the graduate students. Voluntarily, the children regularly share additional information with

formed in the community at a Veteran's Day Celebration, in concert with a community choir and at a retirement community. They have

been enthusiastically praised for their performances and for their amazing knowledge of the Civil War. A documentary about the Ensemble is on reserve at the Southwest Missouri State University Library, and is available as a resource to area teachers and music education students interested in an arts-centered approach to learning.

Assessment

Pre-tests and post-tests measure the group's understanding of the Civil War content as determined by the Missouri Curriculum Framework for fifth grade social studies on the subject of the Civil War. Pre-tests and post-tests contain the same number and content of questions with rearranged wording to avoid confounding the assessment.

In the past, a control group of

30 fifth graders in one lab school class was identified and similarly pre- and post-tested. Following the pre-test, the control group was taught Civil War content in a traditional classroom setting, e.g. teacher, social studies text, worksheets

(continues on page 30)



*Musical and kinesthetic intelligences are employed as students play the instrumental accompaniment for Civil War era songs such as **Marching to Georgia, Old Abe Lincoln and Follow the Drinking Gourd.***

the class that they discover through their own (unassigned) personal research. The teaching staff finds that aspect of the project particularly rewarding; the children exercise a natural, independent curiosity and quest for knowledge.

The SMSU Orff Ensemble has per-

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and supporting materials for four weeks; once daily for approximately 45 minutes. The control group spent approximately 15 hours studying the Civil War prior to taking the post-test. The experimental group experienced the Orff approach, while learning about the Civil War, for approximately 14 hours following their pre-testing. Overall, the experimental group improved from 47 percent accuracy on the pre-test to 88 percent accuracy on the post-test Civil War content knowledge. The control group improved from 55 percent accuracy on the pre-test to 79 percent accuracy on the post-test. The significant difference suggests such an inter-related arts-interdisciplinary approach can enhance learning and retention of knowledge in Civil War history. It is notable that by comparing gain scores between the two groups, the experimental group gain was much higher than the control group.

Qualitative results documented in the video as students were interviewed during the last class session regarding the experience verify the positive impact of the class on both children and graduate students. Comments included but were not limited to the following responses.

From graduate students:

"This is the best course I have taken in college."

"I will definitely engage in this type of curriculum structure in my teaching assignment."

"This class has changed my life in

From fifth-grade students:

"One hour is not enough; can we please stay longer?"

"Two hours are not enough; can we please stay longer?"

"I loved acting out the characters in the Civil War!"

"This is the most fun class I have ever had!"

"I am going to miss the teachers s-o-o-o-o much!"

"I learned so much about the Civil War."

"I loved playing the instruments."

"I liked the drums."

"My favorite part was playing the piano for our vignette!"

Graduate students subjectively assessed the musical skills of the fifth-grade students, including their skills in terminology, independence on a part, expressive qualities, vocal techniques and mallet skills on drums and pitched percussion Orff instruments. The graduate students (teachers) unanimously agreed to remarkable improvement in every area. It was noted that one child's lack of pitch-matching skills made very little improvement during the class.

The most notable benefit of the project was the enthusiastic response of the students toward learning in general. Attitudes toward music, the arts in general and historical

study seemed to become more positive, animated and excited with each class period. Children who were somewhat withdrawn and reluctant to participate at first blossomed into confident learners by the end of the class.



Orff Ensemble students learn mallet techniques, expressive qualities, vocal techniques and the ability to play a variety of parts on the Orff instruments. Interpersonal and intrapersonal intelligences, said McClellan, are continuously exercised and at work throughout the class as students are engaged sometimes independently, but often cooperatively, in the various arts activities.

a profound way. I am going to teach children!"

"The best thing was working with real kids while I learned the Orff process."

Course evaluations in the graduate Orff Methods class were 100 percent positive and written comments specifically commended the real-life practicum experience afforded them. Outcomes from this project imply a need to continue such efforts as we seek to provide the most beneficial educational experiences for students of all ages. Everyone involved in the project reported benefits from the venture. Documentation and personal testimony attest to 100 percent engagement in learning due to the experiential nature of the Orff approach. Such on-task behavior is rare in a typical classroom, but is, as Wasserstein said, "Real engagement in learning comes from empowering students intrinsically."

Michael, a fifth grader in the experimental group expressed his love for the experience simply:

"I'm just sad it has to end," he said.

Enjoyable, effective learning should not have to end – ever!

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Orff Ensemble students were totally engaged in studying the Civil War due to the experiential nature of the Orff approach. As the dynamic, 10-week session drew to a close, one fifth grader said, "I'm just sad it has to end."

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I can do it!

Empowering future elementary educators through Orff

by Melissa K. Berke, Ph.D.

Each semester, I teach a course called "Music Fundamentals for Elementary Teachers." It is a required course for those seeking a degree in elementary education. As its title implies, the course teaches basic musician-ship skills, but it is also designed to train preservice teachers to integrate musical activities into the general curriculum.

Students enrolled in this course comprise a large spectrum of ability levels. Some can read music fluently, and others identify their only musical experience as listening to the car radio. Regardless of their musical proficiency, the majority of students enter the class with some apprehension about leading musical activities. This combination of varying musical ability and insecurity about actually "teaching music" creates a challenging classroom environment. Using the Orff approach in this course has not only allowed me to meet the individual needs of the students, but has also served to empower these future teachers to feel confident about integrating music in their classrooms.

As part of the course assignments, students are asked to write reflections on class activities or readings. Here are some student reactions and successes that I have experienced in using the Orff approach with this particular group of students.

A "sing-free" beginning

The first day of any college course can be stressful, but for non-music majors, a music course can produce high anxiety. Many students are quick to divulge their fears about the class,

and it usually involves the fear of having to sing a solo.

"My singing experiences as a child were limited. I do not feel that I developed a great singing voice. In fact, I am usually embarrassed or uncomfortable singing in front of people. I sing in my car and that is about it."

—Danyale

"I've always loved music and I do like to sing (when I am alone), but unfortunately, I am not good at it (I tend to go out of tune). My most vivid memory of singing in school was being forced to sing a solo in front of my teacher for a grade – it was a horrible experience. I still do not like to sing in front of other people."

—Karen

Students enter with a narrow definition of music-making which is limited to singing. By using the Orff approach, the first few class periods involve little singing, yet chant abounds! Rhythmic, speech-based activities relieve the pressure of having to perform beyond their comfort zone. As these speech pieces are transferred to instruments, students begin to see that making music involves much more than singing, and thus their definition of music making begins to expand. More

importantly, when they feel successful in performing a speech piece, the students begin to gain confidence in their own ability to be musical.

"The last few class periods haven't altered my view of the role of music in classroom curriculum, but they have broadened it. I often forget that arts can be paired with science or history. I am also being reminded that musical activities can be used to promote self-esteem, leadership, and teamwork."

—Katrina

Basic skills with Orff

Just as with teaching children, by allowing students to have successful musical experiences, the groundwork is laid for labeling musical concepts. The Orff concept of experience first, labeling second, is extremely important as the following reflection shows:

"When I took Music Appreciation in junior high, we sat at desks and never moved. I didn't learn very much. The format of this class has demonstrated to me that if you can get up and experience the music you learn and retain much more. I was taught about duple meter and triple meter in junior high, but I struggled with it. After being shown that duple is marching music and triple is swaying music, I have them right every time."

—Carrie

In addition to providing the labels for musical concepts, it is also important to help these students see connections between musical and general education concepts. For example, beginning with speech-based activities allows students to examine the connection between the literacy concept of syllabication and rhythm patterns. Likewise,

(continues on page 35)

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with pitch reading, connections can again be made to literacy concepts. In phonics, each letter has a specific sound, just as each pitch on the xylophone can be associated with a specific place on the staff. When students can relate musical concepts to familiar concepts in education, it further builds their confidence in their musical abilities.

While building confidence is important, skill development is also a goal. Orff Schulwerk allows activities to be tailored to meet many needs. Students still struggling with reading rhythm patterns can be given the task of keeping the beat. Students who are more proficient can be given more difficult parts or challenged to create complementary ostinatos or accompanying movement. Even though my students are at different levels, the Orff approach allows me to keep everyone involved in an activity.

Practical applications

Once music fundamentals are established, the course investigates ways that classroom teachers can incorporate music in their classrooms. Students examine utilitarian functions of music as well as plan lessons that integrate musical concepts with various subject areas.

Movement activities are explored as a classroom management tool. Teachers are shown that movement can be used as a transition between different parts of the school day. For example, after a math test, a high-level movement activity will allow students to release energy in an appropriate way. After recess, a teacher might choose to start with a high-level movement activity and gradually spiral down to a low-level activity, such as mirroring, to prepare students for quiet seatwork.

"Before yesterday's class, I had never thought about using a movement activity as a classroom management tool. I thought moving would make kids out of control. Kids are always moving anyway, so stirring them up again would make it worse. But yesterday I learned that there are

two levels of movement activities—some allow you to settle a classroom and some that get them going. I probably would not have thought of doing a movement activity right away after recess to slow them down a little bit, but now, I think it only makes perfect sense to use one."

—Tiffany

Another utilitarian function of music for the classroom teacher is the use of music as an anticipatory set. Beginning a social studies unit on Mexico by singing a folksong, chanting a poem in Spanish, or learning a Mexican folk dance provides a foundation on which the teacher can build. In math, the teacher can have the students perform an ABA piece and transfer the idea of a musical pattern to mathematical pattern. Examining some of the practical, utilitarian purposes of music brings a shift in perspective for many students. Music becomes another teaching tool they can utilize, rather than something that can only occur under the direction of a music specialist.

To integrate music, students are asked to create a musical adaptation of a children's storybook. Students can add ostinatos, assign pitched or unpitched instruments for different characters and create refrains to be sung within the story or develop movement activities based on the book. Once again, the Orff approach allows the flexibility for students to develop a work that is compatible with the skill level of the students.

"The other day in class, when you mentioned to the class that it can be difficult for a child to pay attention through a whole book I had to laugh inside. I was one of the kids who could not keep from poking others or just being plain ornery! I remember feeling like I was going to explode because I had so much energy. I could never sit still and listening to the teacher read a storybook every day was like murder for me. I strongly believe it is the teacher's role to adapt to the child and find ways to keep the child engaged in learning. I think the integration of music into story is wonderful. I wish my teacher had thought of doing it."

—Rebecca

Advocacy for the inclusion of music within the curriculum is an important part of music teaching, even at the collegiate level. Training future classroom teachers to respect music as an integral part of the elementary curriculum is essential. When preservice teachers have had positive experiences in music-making, the likelihood of them valuing the music program as inservice teachers is greatly increased. The power of the Orff Schulwerk approach to impact future teachers is best illustrated through the following reflection by Jay, one of my students:

"I've discovered music within the elementary classroom curriculum is like gasoline within a car. It is what makes the explosion of learning start and what carries the class through all of the learning and playtime. Without music, it becomes very difficult to get anywhere with both the children and the curriculum. My eyes have really been opened to the wide range that music encompasses and the ability music has to turn a child on and make him open to learning. For me personally, this music class has been my favorite class by far this semester. The reason I think is simple: I'm having fun while I'm learning! Nothing can be better than that! So, I think that music will do this for me and my class when I get my chance to teach."



Melissa Berke, Ph.D., is the coordinator of Music Education at the University of Omaha. She has been a clinician at numerous national and regional conferences. Her current

research interests include early childhood music education, music education for students with special needs, the Orff Schulwerk approach to music education, and the integration of music and the arts within the general curriculum. She serves as a member-at-large representative on the Executive Committee of the Society for General Music.

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Teacher-to-Teacher

Dear Teacher-to-Teacher: This past winter I took a long-term substitute teaching position in general music at a K-5 elementary school. The principal told me the children "mostly sang out of books" during class time.



By Liz Gilpatrick

Because the school had a few Orff instruments and some non-pitched percussion, I looked forward to bringing a new and exciting experience to the children.

What a shock I received! Most of the children – especially the fifth graders – were rude and uninterested. I was treated like an outcast. Typical reactions to my lessons were "This is stupid!" and "I'm bored."

I am rapidly losing interest in trying to make this situation work. The older children simply will not play an instrument, beat a drum, learn a dance or sing a song. I am beginning to think my Orff training was a waste of time and money.

Signed,

Almost Defeated

Dear Almost:

You are not the first – nor shall you be the last – teacher to face resentful children. Many an experienced Schulwerk teacher has faced difficult situations like yours.

If the children have no experience making choices and creating on their own, don't be surprised to discover they are angry with all the changes that have been thrust upon them: new teacher and new expectations. After all, maintaining the status quo is more comfortable – even if it isn't exciting and particularly if it demands little. My suggestion is that you employ the basic learning principles that are the building blocks of change: meet the children where they are and provide choices.

You are no doubt familiar with

the old proverb, "When in Rome, do as the Romans do." Find out what the children did in class, and try to do so using non-judgmental language. Ask them what activities they enjoyed, and set them to work arranging those activities. Their ideas may not be your favorites, but if you watch the class carefully, you may discover opportunities to sneak in a drum or a xylophone.

Be prepared to recognize and encourage any idea that comes from a child and give him immediate responsibility for carrying it out. Offer any assistance needed, without pushing help onto children. Find out what sorts of performances they have done in the past, and decide which ideas you can support. Accept their outcomes with grace and real appreciation, even if you believe that with a push from you they could have done something more skilled.

To build community, undertake a joint-venture, perhaps by sponsoring a fifth-grade talent show – that oldest of old ideas. Perhaps there are a few children who would like to come in after school or during a lunch hour and explore the drums or mallet instruments. Simply put, you must go to them. Looking to the children for direction may seem odd at first, but in a classroom steeped in the Orff Schulwerk tradition, teachers look to children for direction every day.

The younger students may not meet you with that same hostile behavior you described above, so build for the future with them. Play as many singing games as you know, and find sources for learning more. Add an instrument or two, keeping the beat while you sing and play together. You will build community and trust while branching out into new creative activities.

It sounds as though you may be

taking quite a beating personally, too. Find someone to talk to: a trusted friend, a colleague or mentor, and explore those feelings of defeat. Your friend may have some suggestions for the classroom, but his or her most important role is to help you talk through your own feelings of hurt and bewilderment.

You may feel right now as though the magic of the Schulwerk has in some way let you down. However, ultimately the principles upon which it is built will prove to be your best ally. Approach your children with curiosity, not judgment, and most of all, do not take their behavior personally. Keep in mind that the changes happening to them are not of their making, and that they often feel angry and powerless when teachers leave in the middle of the year – especially if there has been no preparation for the transition.

Keep talking to your friends/mentors, and ask for help. If you aren't certain how to implement small group activities at the most rudimentary level, seek help from Level I classmates. (Remember that teachers who attend Levels courses are often committed people who make working in collaborative groups look as easy as a walk in the park.)

Working effectively in groups takes practice just like any other musical skill, so don't be shy about asking for help. Talk to your colleagues about your observations as the days go by. If you like to write, keep a journal to chronicle your own changes.

You, too, have choices. You can walk away from the job having learned little. Alternatively, you can face it squarely, learn to ask for help, and learn all that you can about what the heart of the Schulwerk has to teach us about children and ourselves. Good luck!

Canon corner

Weaver's Canon



by Tossi Aaron

The song, "Derry Ding Dong Dason," is a traditional canon of the wool weavers of Harris, one of Scotland's Outer Hebrides islands. Beginning

about 1800, people worked at home on heavy looms, weaving sturdy Harris tweed. Strong hands made the yarn-holding shuttles fly from side to side, and rhythmic kicks of the foot treadles alternated the lay of the vertical threads. The result is a two-color, zigzag pattern in hand-produced heavy wool, once worn only by royalty. (Tweed is now machine woven.)

Lyrics may mimic the sounds of the loom, and they establish the energy that drives this canon. There is no clue as to the identity of "John Cheston"; he may have been a male weaver who made the song. Women's hands did the final "waulking," or water softening of

the finished, weighty tweed; perhaps their voices helped keep this canon alive for generations.

Preparation

1. Encourage exploration of ways to feel the swing of the three-pulse while seated. A softly accented hand drumbeat can help. Arms waving overhead? Or standing, and alternating weight from left to right foot?

First sing in unison, stepping quietly on beat one, pausing on two and three. Form four clusters of students; each group enters in canon, moving around the room, stepping together on the accented beat. Will hands, arms and posture help? Try entering at the second measure.

2. Use a magnifying glass or a science class microscope to have students examine pieces of coarsely woven fabric such as linen, burlap, or real

Harris tweed. (Compare with knitting?) Perhaps they have woven paper strips in art, or understand the principle from other craft projects. How can this be shown in movement, in "3D," while singing the canon in three parts?

Suggestions

A row of eight or 10 students stands facing the class, about fingertip-touch apart. They begin to sing as first voice. A second line of students, entering in canon, steps in and out of the row. Does this illustrate the idea of weaving? Would an accented step help them keep together? Should a second group enter the weaving? How can the parts alternate? Would a diagram help? Should they carry streamers?

Plan to allow time for the pleasures of experimentation!

Derry Ding Dong Dason

Der-ry ding dong da - son. I am John Ches-ton, we we - den, we wo - den, we

we - den, we wo - den; bim boom, bim boom, bim boom, bim boom.

Videos

Dancing: New Worlds, New Forms

Program Five in series of eight programs produced by Thirteen/WNET in association with RM Arts and BBC-TV, 1993. 60 minutes

Reviewed by Susan Kennedy

Have you ever wondered where the Lindy Hop got its start, why tap dance and patting Juba are so much like drumming, or how Samba fits into Brazilian culture? The metamorphosis of African-American dance from its roots in West Africa to its hybrid growth in the Western Hemisphere is one of the richest developments in dance history.

New Worlds, New Forms, one of a series of videos focusing on the traditions of dance in cultures around the world, covers this subject in a manner both scholarly and entertaining. These vignettes speak with authenticity from inside the experience, making this an invaluable teaching resource. For example, included are numerous contrasting personal memories, such as those of a 70-year-old recalling the Savoy ballroom of the 1930s and a middle school student's description of the meaning of dance in her life.

New Worlds, New Forms opens with a look at contemporary Step Dancing, a group dance style with clearly visible African roots, developed in Black fraternities in the United States. The dance is self-accompanying, with percussive stomping and vocalization. From there we are taken to Brazil to witness the dance and music rituals of Condemble, brought by the slaves from the Yoruba people of West Africa. It incorporates symbols of Catholicism in the new world. The important aspect of spirituality in African-derived dance forms is acknowledged and touched upon throughout the documentary.

The video traces the development of the African origins of dance in the U.S., and its growth as an expression of the slavery experience. Early

footage of rings shouts and other pre-jazz dance forms segues to the Harlem Renaissance, the Savoy Ballroom, and the birth of the Lindy Hop. Vivid recollections from Lindy stars

Frankie Manning and Norma Miller portray the kinesthetic excitement of ballroom dancers swinging together to the big bands of Chick Webb and Count Basie. The two describe the social and racial implications of the Black vs. White dance cultures.

Racial separation in dance is further revealed as social dance comes to 1950s television in the form of dance, with productions such as the Buddy Deane Show. The broadcasts depicted well-scrubbed white teenagers dancing to the music of rock 'n' roll and rhythm and blues. Although the music was often performed by African American artists,

the shows were segregated; black teens were allowed to dance only a few days a month. Contemporary commentary by dancers who were part of the 1950s programming provides

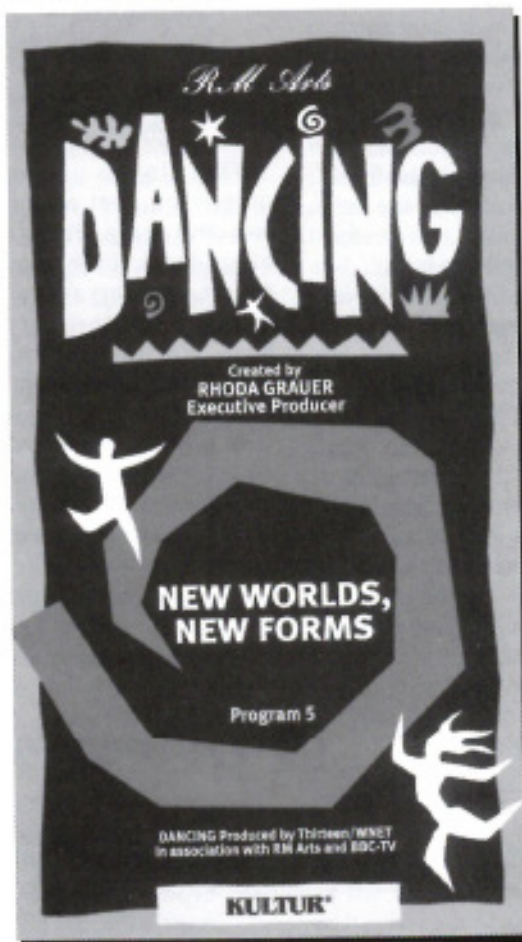
insight and perspective on the correlation between dance and social politics.

For all students above middle-school age, this video is invaluable. It includes powerful narrative passages from the dancers, musicians, choreographers and teens who directly influenced, or were influenced by, these dance experiences. The unity of music and dance, central to the Schulwerk, is always apparent.

Finally, the narrator extends the relevance of New Worlds, New Forms to

all of American cultural history with this observation:

"What Black people have done in the United States of America is to bring certain things to the culture that, in fact, have become key to not only being African in America, but actually being American in America."



From the AOSA video library

The Magic of Children's Literature in the Music Class

By Sarah L. Guterman



Reviewed by
Beth Iafigliola

Dig, slither, creep, or crawl with the animals that visit grandma's house; watch the unusual red sailboat glide by your favorite beach; or quiet the animals in Thailand or the

African savanna so that baby can settle down and sleep. As presenter Sarah Guterman explains, "Children's literature allows us to take our students on magical journeys, and you'll be amazed how ready your children will be to travel with you."

Guterman, an art integration specialist, introduces four children's books in this 2002 AOSA National Conference videotaped session. She believes that books should engage students and bring music classes to life. Accordingly, she models ways the music teacher can approach literature by offering insight into her preparation for the students at her Kindergarten - Grade 4 School.

From a music teacher's perspective, the first book, *Off We Go!*, by Jane Yolen (Little, Brown and Company, Boston, 2000), presents an opportunity for older kindergarten students or first graders to explore using mallets on the barred instruments. When she uses the story in her classroom, Guterman explains, her students by that time are already familiar with the concept of steady beat through various experiences using creative movement and simple, unpitched percussion instruments.

In her conference presentation, Guterman skips steps in classroom process in order to cover the literature examples. With helpful suggestions along the way, she gives the viewer

some classroom tips that can fill in the process gaps in this presentation.

The lesson begins with an explanation and exploration of the words in the title, *Off We Go!* She uses a *sol-mi* singing pattern and quotes the animal movement words from the text. She asks the session participants to predict which animal in the book will dig, slither, crawl, or creep. Participants name several animals that may fit the described movement. By posing the question and asking students to predict the animals that appear in the illustrations, they begin to think about the story and find the exploration of the text satisfying.

At the end of the story, Guterman completes the process by asking the participants if their predictions were correct. She asks them to pat four steady beats on their knees while she sings the melody she composed for the first measure of the text. The participants move in pairs to the xylophones, and take turns exploring a steady beat in C pentatonic. She points out how the attractive illustrations used in the book make waiting for your turn to play interesting for the students.

Ultimately, the classroom teacher must decide how to best use the book, and sometimes that may mean skipping some parts of the text. She reveals that she skips the cumulative animal sounds listed in the middle section of the book in order to maintain the steady beat rhythm and pitch exploration of the barred instruments.

Teachers are not the only ones to create accompaniments. Guterman uses four-beat speech patterns created by her third-grade students as introduction and interludes throughout the presentation of *Sea, Sand, Me!* by Connecticut author Patricia Hubbell (HarperCollins

Publishers, New York, 2001.)

Guterman demonstrates how students played three types of beach toys. These "found sounds" become an interesting part of the speech ostinati patterns woven into the final form. She gives background information on the book, relating how she found the book in a grocery store, discovered personal connections with the author, and suspected that scenes from the story may reflect real seaside scenes found at a beach near her school. These interesting discussion notes pull the students and participants into the story and make the book suitable for all ages.

For example, by altering the orchestration, she makes the piece more challenging for upper primary students, who enjoy challenging lessons that provide opportunities for sharing their accomplishments with others. With this in mind, Guterman encourages recorder players to practice a difficult fingering by including the pattern in a song arrangement. The students sing the pattern and then play the pattern on the recorder as part of a refrain that fits into the telling of the story. Small groups decide how to read their part of the story, and add sound effects and creative movement. In Guterman's school, students enjoy sharing their story with younger students in their "buddy" class. The younger students are fascinated with the recorder and the older students receive reinforcement for practicing needed skills, she reports.

Multicultural themes provide interesting material for students of all ages. This videotape (84 MC) and a previous session by Sarah L. Guterman on student musical composition (84 FF) are available in the AOSA AV Library.

Video Tapes

HISTORICAL SIGNIFICANCE

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

MULTICULTURAL/ETHNIC

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

ORFF PROCESS

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

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

VOCAL

- 33LS Lois Birkenshaw-Fleming
- 111AK Ann Kay
- 12SR Helen Kemp
- 12BM Helen Kemp
- 99US Sevilla Morse
- 104SN Silvia Nakkach
- 90CE Marilyn Wood
- 120MW Marilyn Wood

MOVEMENT

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

RECORDER

- 80IR Jo Ella Hug
- 119JS Julie Scott

EARLY CHILDHOOD

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

CHILDREN'S DEMONSTRATIONS

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

Honors Orff Ensemble

(3 tapes - 1998)

- 101HO1
- 101HO2
- 101HO3

EARLY MUSIC

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

SPECIAL INTERESTS

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

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

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From the classroom

Musical schools: Teaching Orff in the trenches

By Sue Woodruff



Travelling to five different schools each week, her car loaded with Orff instruments, is all in a day's work for the indefatigable Sue Woodruff.

"In a job like mine one is tempted to create uniform, simple lessons and to keep the car (station wagons were invented for teachers like me) as empty as possible."

Five schools and 875 students a week, Grades 4 through 6: that's my life in the trenches. It is difficult not to be frustrated with the number of schools I visit each week and the amount of instruments I haul. I am luckier than some teachers because I don't have to go from room to room for each class. Perhaps it is the Taiko drumming that impels

principals to offer me space in multi-use rooms, old portables and libraries. Or maybe it is the beginning recorder players. Who knows?

In a job like mine one is tempted to create uniform, simple lessons and to keep the car (station wagons were invented for teachers like me) as empty as possible. It is always a struggle to find that balance

(continues on page 44)

(continued from page 43)

between filling my car with materials that can be used by all classes on any given day, while also planning lessons that challenge individual groups of students.

For me, help has come from collaboration with classroom teachers. They have allowed me to do in-depth work with their classes and have become great advocates for my program.

For example, throughout the last four years, Sherry, a fifth-grade teacher, and I have worked together on performance pieces for her students. Once, while learning part of a Taiko drumming piece, someone mentioned that it sounded like something from "Mission Impossible." By using the musical elements that I reviewed with them, students decided on themes, dialogue and movement to develop their own "Mission Impossible" performance piece. I met with them weekly, listened to where they were headed, practiced with them, made arrangements for different instruments and helped them refine their ideas for new harmonies and percussion parts. Sherry acted as our stage manager and ran rehearsals according to what the students (with my input) said needed to be done. Daily practice with her and weekly "tweaking" with me helped the students evolve a piece that they were thrilled to perform.

Another fifth-grade teacher, Jim, asked me to teach his students a piece of music called "Street Song" from the film, *Finding Forester*.

It was an interesting process for me to teach them something that I wouldn't be in charge of, or even attend when they performed it. I taught five different patterns for the xylophones and hand percussion and also showed ways in which the patterns could be combined. I left the instruments at Jim's school. The students consulted with me each week to fine-tune their ideas. From this, Jim and his students created their own version of "Street Song," different than what I had imagined, but a huge success because it was their own street song!

It was great to visit week after week to see which students were able to learn the difficult parts and which were able to maintain their parts when rhythmic chaos started to engulf them! These were not always the students I would have expected to succeed. Many don't shine without extra time to absorb and assimilate. One of the great benefits of this collaboration was that students had that extra time to fully internalize the music.

When notice came this year for schools to apply for \$1,000 grants, with my help Jim wrote a grant for a bass xylophone (another small mercy for my station wagon) an alto xylophone and some hand percussion. More grant applications have been made and he is excited about building a set of instruments for the school.

Both teachers report they would be uncomfortable being responsible for teaching music by themselves. However, they enjoy teaching music to their students by taking elements that I have taught. My previous experience as a classroom teacher taught me the joy of being able to take a song and play with it during the day, through lots of repetition and variation. These teachers are experiencing that delight through our ongoing collaboration.

I hope this collaboration becomes contagious. Through this process, I don't feel pressured to come up with a particular song to fit a specific theme. Rather, I feel invited to offer possibilities so that a specific class will take ownership, while the teacher provides guided practice time.

Budget cuts are looming in California, yet I feel fortunate to work with teachers like Jim and Sherry. They are great advocates for what good music instruction can do for their students.

Is my job perfect? Absolutely not! And it will get worse. The sixth graders in my district are moving to middle school next year. You can imagine how that will affect my job: more driving and further opportunities to exercise those back muscles while loading the station wagon.

Sue Woodruff graduated with a bachelor's degree in music from Sheffield University in England and holds Level III Orff certification. She was a classroom teacher in primary grades for nine years and has taught music in private and public schools for another 10. She is a past president of the Northern California chapter of AOSA and a Teaching Fellow with The California Arts Project.



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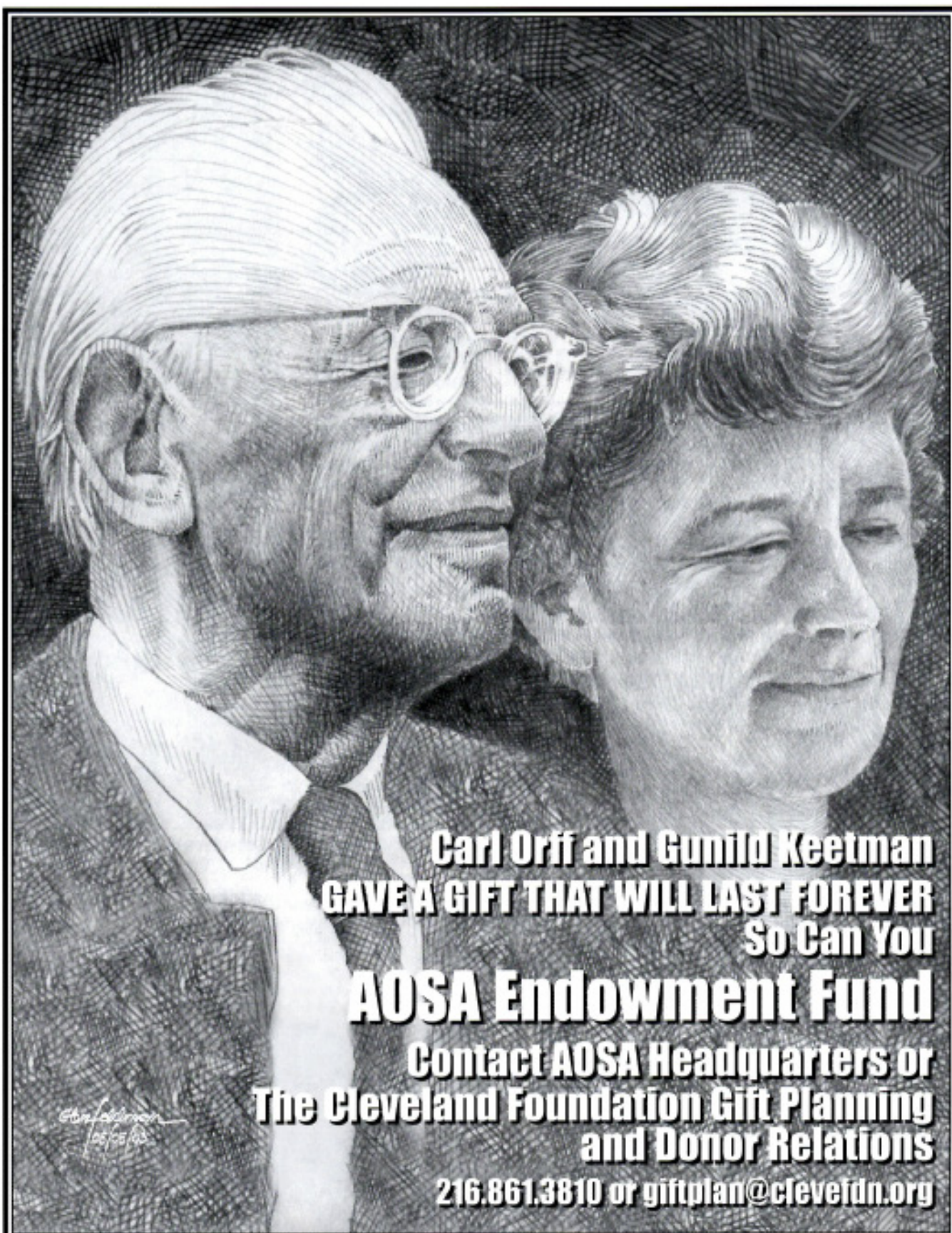


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Reviewed by
Marilyn Gunn

"Went up to the first village of the Mandans to dance as it had been their request. Carried with us a fiddle and a tambourine and a sounden horn. As we arrived at the entrance of the village we fired one round. Then the music played ... a Frenchman danced on his head and all danced around him for a short time."

— Sergeant John Ordway

The Lewis and Clark expedition left St. Louis in May, 1804. Meriweather Lewis and William Clark, as well as other members of the Corps of Discovery, kept detailed records of the journey. The explorers noted in the journals the sounds that they heard: music made by members of the corps, music made by the various people they encountered, the voices of nature, and the sound of their guns. *Lewis & Clark: Sounds of Discovery* is a collection of these sounds.

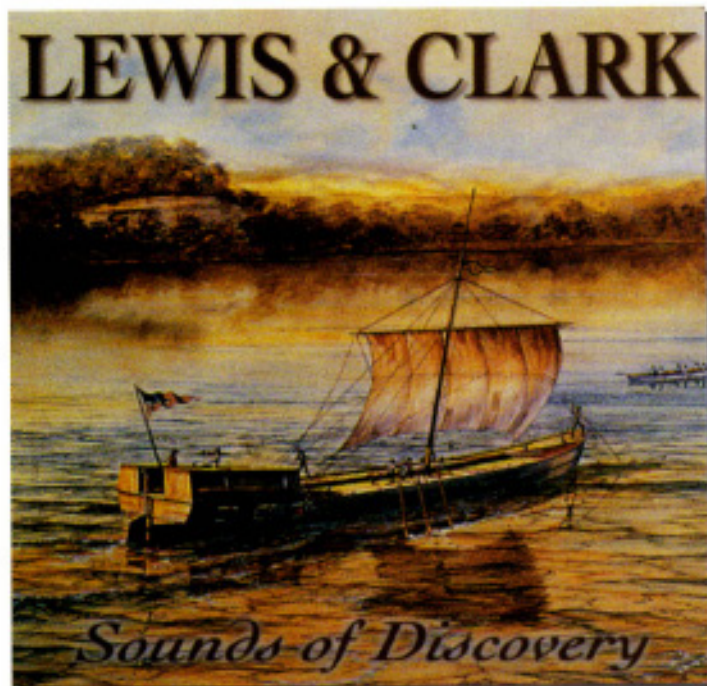
Although journal records do not name the tunes heard along the trek, some songs were most certainly known by members of the Corps of Discovery. "Jefferson and Liberty" was the campaign song of the president that commissioned the expedition. Handel's "Sonata in E Major" was a part of Jefferson's personal collection. The crew members came from English, Scottish and French backgrounds. Traditional songs, which predate the expedition, represent these diverse ancestries.

Journals refer to the fiddling of boatman Pierre Cruzatte and hunter George Gibson. They contain descriptions of the songs, instruments and dances of

the native peoples encountered along the way. Lewis, in particular, catalogued each wildlife encounter. *Sounds of Discovery* incorporates the sounds of barking prairie dogs, sandhill cranes, meadowlarks, elk, geese and wolves into the recordings. You also hear the rushing waters of the Great Falls of Montana and the firing of muskets. Many of these impressive recordings were made on location inside traditional native lodges or outside along the banks of the Missouri River.

The accompanying jacket alone is a treat. It is beautifully illustrated with photographs and fine art and chock full of interesting facts which enhance the joy of listening to this exceptional collection.

As the bicentennial of the expedition approaches, the lovely recordings of *Lewis & Clark: Sounds of Discovery* will be an excellent resource for the classroom.



Books

A Mind at a Time

By Dr. Mel Levine



Reviewed by
Doug Goodkin

"The art of teaching lies not in clever curriculums, new methods or effective test preparation, but in teaching 'one mind at a time.'"

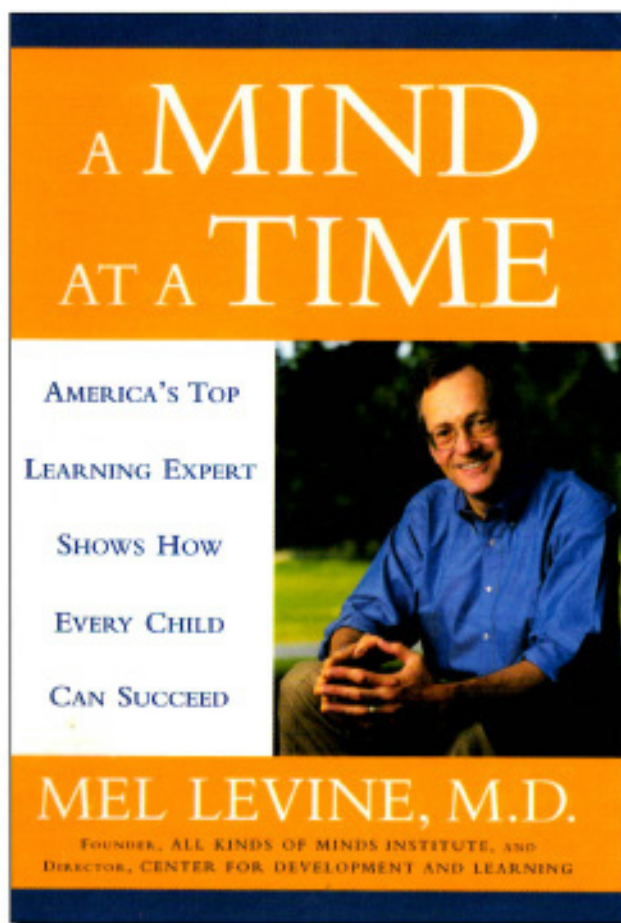
Some of the most articulate statements about the dynamic practice and visionary philosophy of Orff Schulwerk are made by authors who have never heard of it. Such is the case with the recently published *A Mind at a Time* by pediatrician and learning specialist Dr. Mel Levine. Backed by 30 years of experience working with individual children in deciphering their precise learning successes and breakdowns, Levine is an articulate child advocate and an eloquent spokesman for education designed to meet the unique needs of each child.

His central thesis is that a healthy community not only accommodates, but thrives on "all kinds of minds" (the title of a previous book). The art of teaching lies not in clever curriculums, new methods or effective test preparation, but in teaching "one mind at a time." That requires seeing each child, knowing each child, being flexible and committed enough to wrap teaching strategies and curriculum expectations around the needs of each child.

With calm but firm authority, Levine warns of the dangers of labeling, drugging and/or dismissing children who don't fit the school's mold. Instead of holding the child up to a

fantasy norm of equal talent in all areas – a norm he repeatedly reminds us does not exist in an adult world where we play to our strengths – we should recognize the full range of each child's genius and unique challenges he or she faces.

Chapter 8, "Our Higher Thinking System," affirms the marvelous oppor-



tunities offered by good Schulwerk teaching. As he describes the character of higher order thinking – "a willingness to free-associate, to go off on original tangents often not knowing where exactly you're likely to end up, to

(continues on page 52)

(continued from page 51)

sprinkle your own personal associations and perspectives over what you come across, to take a fresh look, to risk being wrong, to risk creating, to combine some rigorous technical discipline with innovative thinking, to search for a channel for one's creative drives, to be unusual, to develop a unique voice or personal style" – Levine could be describing a typical Orff class.

This book is visionary, but also eminently practical. It specifies the many places learning breaks down,

with helpful suggestions about how to recognize, accommodate, and, in some cases, remediate them. The best part of the book, for me, was its challenge to view each child differently. After reading this book, I looked at the children in my class who were withdrawing, acting out, hiding, looking frustrated or confused and saw them with new eyes. I reached deeper for a way to reach them and teach them.

My one disappointment in the book is the consistent use of mechanical and electronic metaphors to describe the mind. However, the central

metaphor of Levine's teacher-training program, "schools attuned," is a musical metaphor that is brilliant. "Tuning a child" starts from the assumption that the child has a song to sing, a piece to play, but can't yet fully express it when he is out of tune – with the school orchestra and/or with himself. The purpose of tuning – and of teaching – is to allow that song to come forth. In an era of obsessive testing and molding children to fit an artificial norm, Levine's book is a welcome reminder of education's higher purpose. A must for everyone who works with children!

The Aims of Education

By Alfred North Whitehead

Reviewed by Doug Goodkin

"Culture is activity of thought, and receptiveness to beauty and humane feeling." So opens Alfred North Whitehead's *The Aims of Education*, a book so rich with insight and vision that new treasures are uncovered with every reading. Based on a series of lectures given between 1912 and 1928 (coincidentally, the formative years of a young composer/educator named Carl Orff), the book covers ten different lectures including "The Rhythm of Education," "The Organization of Thought," and "Space, Time and Relativity."

Whitehead was a rare man – a renowned philosopher, mathematician and intellectual with his feet planted firmly on earth. As his opening sentence indicates, he believes in thought connected to aesthetics, imagination, emotional warmth and human kindness. The vision of education he sets forth arises from a belief in the promise of the human being and a solid notion of how education might cultivate that promise.

The ideas in the first few chapters are so rich and fertile, so affirming of my experience in Orff Schulwerk and so eloquent in giving language and shape to that experience, that I find myself drawing from them in each new lesson I plan. Particularly useful to the practicing Orff teacher are the

two chapters about the rhythmic stages of learning: Romance, Precision and Generalization.

Whitehead speaks for the child, teacher and artist on every page. A daily quote from this book would be enough to see teachers through even the darkest of days. In an educational climate of excessive testing, neglect of the arts and short-sighted vision, we need to drink from the spring of humanistic education for refreshment.

Perhaps this quote will entice you to go to the source:

"Art and literature have not merely an indirect effect on the main energies of life. Directly, they give vision. ... In the contest of races which in its final issues will be decided in the workshops and not on the battlefield, the victory will belong to those who are masters of stores of trained nervous energy, working under conditions favorable to growth. One such essential condition is Art."



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Harvest Home

By Jane Yolen, Illustrated by Greg Shed

Published by Harcourt, Inc.



Reviewed by
Liz Gilpatrick

When I taught, I loved celebrating autumn and harvest time with children. In this era of supermarkets and fast food, it seemed doubly important to me that children dance, play, sing and speak about the cycles of planting and harvest, as well as the community rituals and celebrations that accompanied the gathering and storing of crops.

The call-and-response verses Jane

Yolen has crafted in *Harvest Home* lend themselves to interpretations that could range from melodic settings to choric speech. Each verse is set to the same rhythmic scheme, making it easy to speak or sing; to drum or dance – the possibilities seem endless.

Greg Shed's illustrations lend a soft, colorful realism, and they fairly glow with autumn color, while simultaneously showing younger students how tools like scythes were used in gathering grain before the days of gasoline-powered farm implements. The text is probably best suited to

older elementary students.

The verses celebrate both community and the sense of gratitude people have always conveyed for a bountiful harvest. On the last page, Yolen explains the origins of the corn husk doll, and includes directions for making the age-old harvest symbol.

Books as worthy as this one make me want to return to the classroom – if only for a few weeks – to enjoy creating alongside children. As is the case with all of Yolen's work, the language is worthy of a child's time and creative efforts. *Harvest Home* is a timeless book you can use again and again.



Big Talk: Poems for Four voices

by Paul Fleischman

Illustrated by Beppe Giacobbe Candlewick Press 2000



Reviewed by
Mahala Bundy

Imagine four fifth-grade students as a poetic quartet.

On their music stands rest their books, all turned to the same page. They make eye contact with you to begin.

You are about to be treated to a four-voice poetry reading from *Big Talk: Poems for Four Voices*.

Paul Fleischman introduced the theme of multiple voices in *Make a Joyful Noise*, his collection of poems for two voices. His newer book develops the idea into an explicitly musical experience. Where the poetic duets of his earlier book are written in side-by-side verse, the four voices in *Big Talk* are set on the page in the form of a musical score.

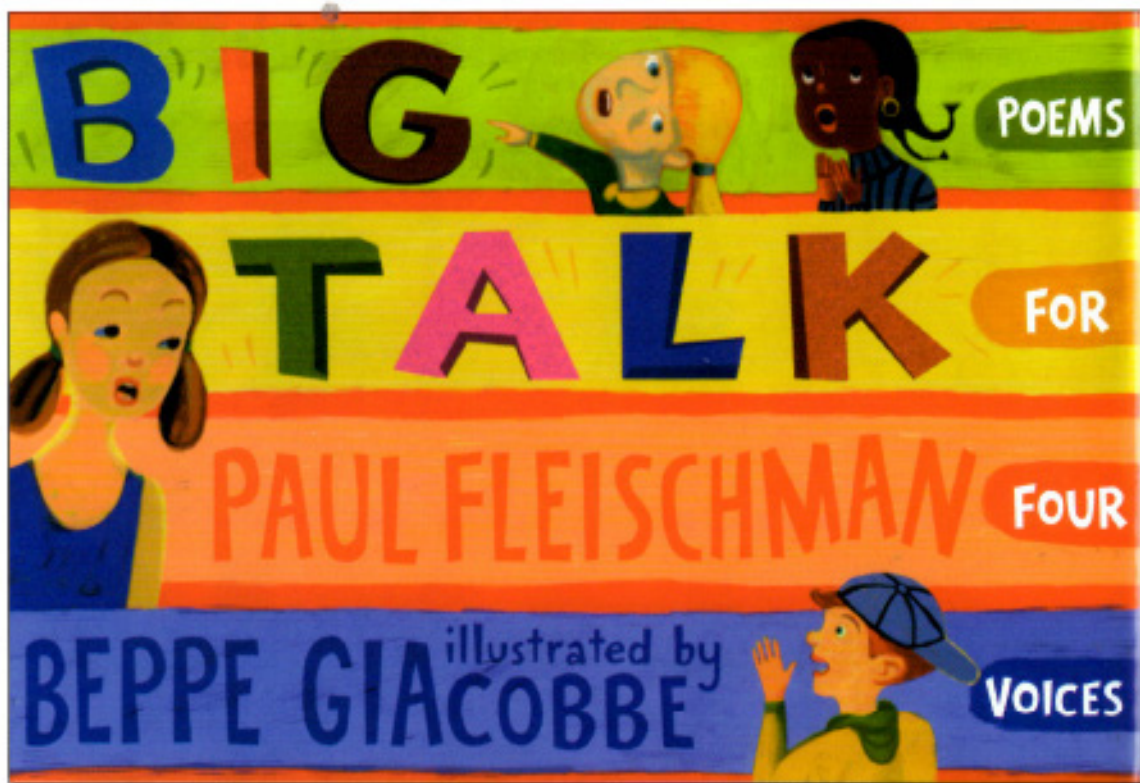
Each reader is to follow his line of text horizontally across the page, taking care to stay in time with the other readers. The voices speak tutti and solo, antiphonally, and occasionally in harmony. Filmstrip-style illustrations create a counterpoint that flows across the bottom of each page.

This is exciting stuff for music and classroom teachers. The fact that this poetry must be performed in order to exist is a refreshing antidote to the modern sensibility of poetry as a privately contemplative art form. A word-wise teacher will move to have

students writing collaboratively on this model, while the music specialist will jump at the opportunity to model score-reading in the familiar medium of language. Myriad possibilities for exploration will present themselves to you upon perusal of this book.

The book's format is a surprising departure from *Make a Joyful Noise*, a slender volume of poems with a few line drawings. *Big Talk* is a barrage of color with a shiny cover and an introduction of user-friendly per-

cation. The four voices in each poem are a unison of feeling and perspective, but readers can exercise latitude in developing individual characters. "Quiet Evenings" is composed in repetitive AB form, with cumulative B sections. Short, trochaic lines will be easy for younger readers and the form can translate simply into a musical parallel. "Seventh Grade Soap Opera" rolls along in rollicking dactyls and provides opportunities for humor and quick timing. In my expe-



formance instructions complete with how-to illustrations worthy of a fast food menu board. While many children may be drawn in by the illustrations, the first impression is so visual that it may inadvertently put off the older students who might otherwise respond to the poems. For this reason, it is unclear whether the format is the brainchild of Fleischman or the publisher.

Big Talk is comprised of three poems, arranged in order of sophisti-

cence, seventh-graders are unlikely to be amused by this, but students just shy of this self-serious age will find it delightful. The last poem, "Ghosts' Grace," contains the most subtlety of language and feeling, as well as the highest bar of performance challenge. This one is certainly appropriate for middle school students.

I urge you to check out *Big Talk* and its suggestive possibilities. Be prepared to buy at least four copies: one for each music stand.

The Orff Echo Editorial Calendar

ISSUE	FOCUS	SUBMISSION DEADLINE	EDITORIAL COORDINATOR
Fall 2003	Aesthetics and Orff Schulwerk	June 1, 2003	Doug Goodkin goodkindg@aol.com
Winter 2004	Music, movement and the visual arts	September 1, 2003	Alan Spurgeon aspurg@olemiss.edu
Spring 2004	Rituals and Celebrations	December 1, 2003	Martha O'Hehir mawfra@aol.com and Carol Erion Cerion2001@yahoo.com
Summer 2004	The Many Faces of Orff Process	March 1, 2004	Martha O'Hehir mawfra@aol.com and Pam Hetrick pamh@interchange.ubc.ca
Fall 2004	Open Submissions	June 1, 2004	Carol Erion Cerion2001@yahoo.com
Winter 2005	American Folk Musics	September 1, 2004	Alan Spurgeon aspurg@olemiss.edu

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

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

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



For guidelines or other editorial queries, please contact:

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*"Education is not the filling of a pail,
but the lighting of a fire."*

— William Butler Yeats

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