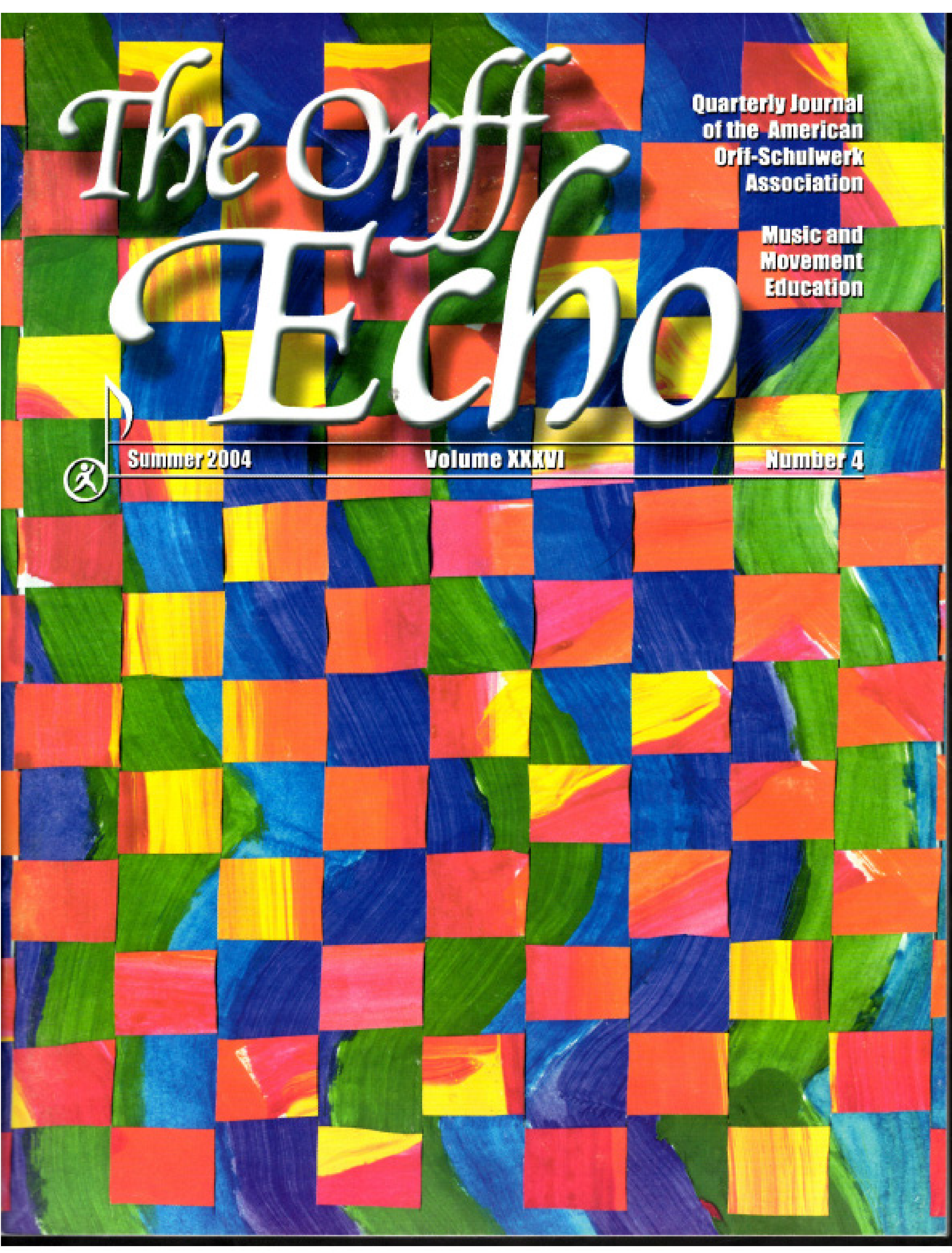

The Orff Echo
Quarterly Journal of the American Orff-Schulwerk Association
Music and Movement Education
Summer 2004
Volume XXXVI
Number 4

SONOR®

NEW Primary Line

Stretch your budget without sacrificing your standards!

New and Improved Features:

- High quality rosewood xylophone bars — precise over-tone tuning to A 440
- Resonator boxes made of 100% birch with glued seams, satin lacquer finish & leg brackets
- Reinforced endplates provide extra carrying support
- Metallophone & glockenspiel bars with a baked enamel coating for increased note stamping durability

For more information or to find your nearest dealer, call (800) 451-6891 or visit *www.hohnerusa.com.*

Sonor...Handcrafted Orff Instruments for More Than 50 Years.

John Jacobson's

musicexpress®

The Music Resource for Growing Minds

For Grades K-6

Over 500,000 readers can't be wrong!

Here's what teachers and students across the nation are saying about *Music Express* magazine:

"Music Express has brought a spark back to my teaching. These are fresh ideas that really encourage me. Thank you for the wonderful opportunities Music Express gives our children."

Cynthia Jones
Watterson Elementary
Louisville, KY

"Every month my elementary students look forward to using the magazines. One little fellow calls them the 'Music Explosion' books!"

Catherine Truesdale
Canterbury School
Fort Meyers, FL

Subscribe Today!

Complete subscription information available on the **Music Express** web site:
www.musicexpressmagazine.com
or call 1-800-322-1127 and ask for **Music Express**

HAL•LEONARD®
CORPORATION

Fresh, informative and fun for teachers AND their students!

Music Express is:

- A **Teacher Magazine** that includes new songs and activities in every issue with ready-to-use lesson plans correlated to the National Standards, inspirational and informative articles, piano accompaniments, movement suggestions, Orff activities, and much more!
- A **CD** featuring high-quality recordings of all the new songs (full performance and tracks only) and listening lessons.
- A **Student Magazine** for every pupil in your classroom (30 in a set) that presents each new song, listening activity, celebrity interview and article in vibrant, full-color pages that will educate and motivate.
- A **Great Deal!** You'll receive a teacher magazine, CD, and 30 student magazines six times a year (August through June) for only $195.00. Buying the songs alone would cost up to five times that much!
- **Backed by Professionals.** Our editors and customer service department are ready and waiting to answer any questions about *Music Express.* For editorial questions or comments, send an email to **musicexpress@halleonard.com**.

New

PERIPOLE®

Sienta™ Series

World Drums For Classroom Percussion

• DESIGNED FOR PLAYING WHILE SEATED •

Key-Tuned Sienta™ Djembes

Rope-Tuned Sienta™ Djembes

PB4121

PB4120

Peripole Percussion by TOCA

Sienta™ Bongo Stand

PB4190

Sienta™ Congas

Built-in Stands or Sound Arches™ for Maximum Tonal Response without Lifting or Tilting off the floor.

Peripole Percussion by TOCA

www.peripolebergerault.com • FAX: 888-724-6733 • 800-443-3592

Mailing Address: P.O. Box 12909, Salem, OR 97309-0909

• TOCA is a Registered Trademark of Kaman Corporation

Summer 2004 Volume XXXVI No. 4

The Orff Echo

Published by the American Orff-Schulwerk Association

Features

Focus for this issue: *The Many Faces of Orff Process*
Coordinators: *Pam Hetrick and Martha O'Hehir*

11 Life after Levels: My year in Salzburg
by Mary Dorsey Evans
Her perspective of Orff Schulwerk changed after studying at the Orff Institute, writes Dorsey Evans. There, she learned that instead of learning the concepts first and then practicing them, the emphasis is on "beginning with free exploration of an object, movement or vocal sounds, and then progressing to a form."

15 Process as content in Orff-Schulwerk (reprint)
By Arnold Burkart
In this article, first published in *The Orff Echo* in April, 1970, Burkart explains "the difference between knowing something and knowing what to do with it!"

20 Arnold Burkart: AOSA's first president
By Alan Spurgeon
Part of the continuing *Portrait Series*, this biographical sketch discusses Arnold Burkart's upbringing in a musical family and community, his professional career in music, and his role in the establishment of the American Orff-Schulwerk Association.

28 Process teaching: Finding the elements
By Steven Calantropio
Along with his explanation of some of his approaches to teaching development of musical skills and concepts, Calantropio shows how students (and their teachers) can enjoy the affective and emotional contents of a selection.

43 A process of reflection
By Marjie Van Gunten
Two examples illustrate how student self-evaluation and assessment of understanding is imbedded in the process.

50 Orff Process applied to folk dance
By Martha Riley
Through music and dance experiences, children discover new skills and learn how their contributions to the group are important. Riley offers ideas on teaching folk dance through improvisation, imitation and collaboration.

Color study weaving by Emily Feege, Grade 4. St. Martin's Lutheran School, Annapolis, Md. Carol Thoemke, art teacher

Departments

4 Editorial calendar
9 The President's page *by AOSA President Judith Cole*
25 Canon: Let Us Praise Sound! *by Liz Gilpatrick*
26 From the classroom *edited by Martha O'Hehir*
34 Botany 101: The roots of the wildflower *edited by Carol Erion*
38 Index of advertisers and advertising closing dates
38 Peer-reviewed research information
40 Canon: Was it you, Mr. Music? *by Liz Gilpatrick*

In Review

22 & 39 Professional development books *edited by Doug Goodkin*
24 Compact discs *by Pam Hetrick*
36 From the AOSA video library *edited by Beth Iafigliola*
46 Children's books *edited by Marjie Van Gunten*

AOSA National Board of Trustees

President: Judith Cole, Texas
Vice President: Sue Mueller, Nev.
Recording Secretary: Alan Purdum, Ohio
Treasurer: Alice Rucker, Calif.
Executive Director: Cindi Wobig, Ohio
Editor, *The Orff Echo*: Caprice Lawless, Colo.
Editor, *Reverberations*: Jessie Vance, N.C.
Industry Representative: Tim Henry, Va.
Conference Committee Chair: Joan Middlebrook, Calif.
2003 ConferenceChairpersons: Robert Amchin, Ky. Timothy S. Brophy, Fla.
2004 Conference Chairpersons: Kay Lehto, Nev. Patricia Reed, Calif.
2005 Conference Chairpersons: Shirley McRae, Tenn. Vivian Murray, Mass.

American Orff-Schulwerk Association

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

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

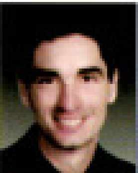
Our mission is:

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

Regional Representatives

Karen Baldwin, Wash.
Paul Beattie, N.Y.
Karen Benson, Neb.
Donna Fleetwood, N.J.
Liz Goodman, Nev.
Gail Kopetz, Ohio
Rex Rachel, Va.
Susan Ramsay, Tenn.
Diane Sabourin, N.Y.
Julie Scott, Texas
Carla Soll, Ariz.
Leslie Timmons, Utah

The Orff Echo Editorial Board

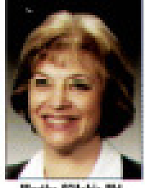


Carlos Abril, Ill., co-edits peer-reviewed research.
Contact Carlos at: [illegible]

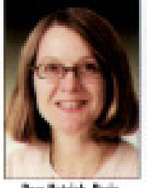
Carolyn Beckie, S.C., will coordinate the art search for the annual AOSA conference poster published in the Echo.
Contact Carolyn at: [illegible]

Carol Erion, Va., is editing a new series addressing the deeper, philosophical issues within Orff Schulwerk.
Contact Carol at: [illegible]

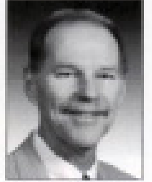
Doug Goodkin, Calif., edits professional development book reviews.
Contact Doug at: [illegible]



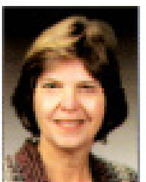
Martha O'Hehir, Md., edits the "From the Classroom" and "Cracking open the Volumes"
Contact Martha at: [illegible]



Pam Hetrick, Paris, edits CD and video reviews.
Contact Pam at: [illegible]



Alan Spurgeon, Miss., edits the Portrait Series and co-edits peer-reviewed research.
Contact Alan at: [illegible]



Margie Van Gunten, Calif., edits children's book reviews.
Contact Margie at: [illegible]

• Caprice Lawless, editor • Editorial office: 368 S. McCaslin #102, Louisville, CO 80027; whitheru@aol.com •
• Writer's guidelines available through the editorial office • Graphics by Glen Feldman •

Contents copyright 2004
Printed in the United States of America. Articles are viewpoints of their authors and do not imply endorsement by AOSA.

The Orff Echo Copyright Policy

AOSA members may make up to 50 photocopies of up to two articles from one issue for educational purposes only. *The Orff Echo* requests that the masthead page (Table of Contents page) also be photocopied and distributed with the article(s). Non-members, or members wishing to make more than 50 copies, must seek permission in writing from the editor.

All publications, non-profit or commercial, seeking to reprint material from *The Orff Echo* must request permission by writing to the editor.

An exception to the above occurs when authors retain exclusive rights to their work. This is indicated in the byline of the article. In these cases, permission must be granted from both the author and *The Orff Echo.*

The Orff Echo Editorial Calendar

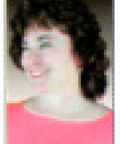
ISSUE	FOCUS	SUBMISSION DEADLINE	EDITORIAL COORDINATOR
Fall 2004	Open Submissions	**June 1, 2004**	Carol Erion
Winter 2005	American Folk Musics	**September 1, 2004**	Alan Spurgeon
Spring 2005	Keetman Centenary	**December 1, 2004**	Carol Erion and Martha O'Hehir
Summer 2005	Multiculturalism and Orff Schulwerk	**March 1, 2005**	Carlos Abril
Fall 2005	Orff Schulwerk and therapy	**June 1, 2005**	Alan Spurgeon
Winter 2006	American Folk Musics	**September 1, 2005**	Carol Erion and Carolyn Beckie

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 consi ered at any time.

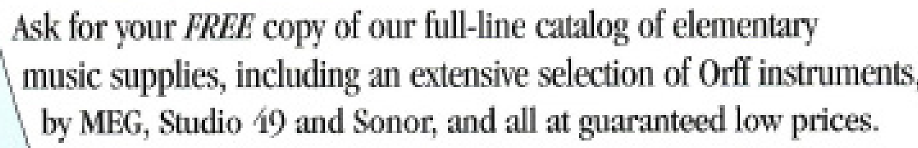
Before submitting manuscripts, please contact the editor for a copy of editorial guidelines. We cannot guarantee the publication of any submitted material.

The Orff Echo makes every effort to trace ownership of copyrighted materials and to secure permission from copyright holders. If there is a question regarding ownership of any material, we will be pleased to make the necessary corrections in an upcoming issue.



For guidelines or other editorial queries, please contact:

Caprice Lawless, Editor in chief
368 S. McCaslin #102
Louisville, CO 80027
(303) 604-2768
whitheru@aol.com



• General Music Store •

The Store for Music Teachers & Therapists

A Division of The Woodwind & Brasswind

4004 Technology Drive ■ South Bend, IN ■ 46628
Call: 800-346-4448 or Fax: 800-266-5962
Order online anytime at wwbw.com

The many faces of Orff Process

A historical perspective

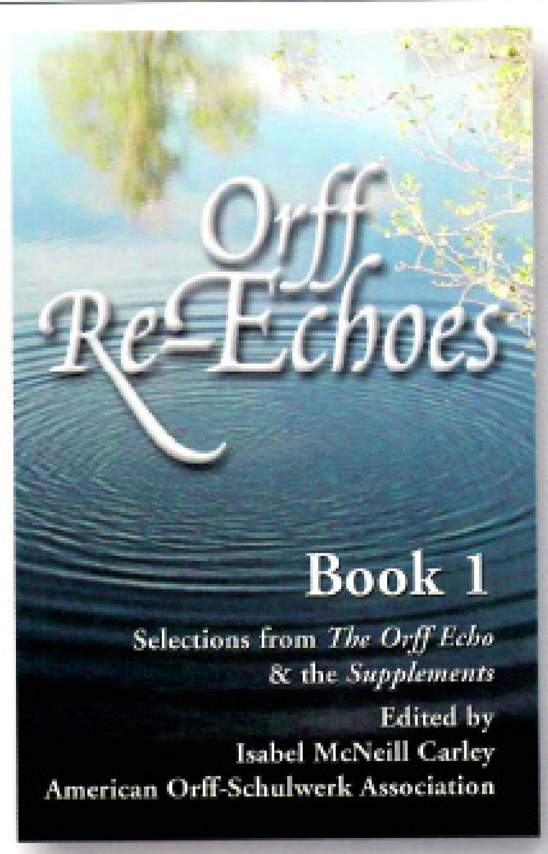
What does "Orff process" mean? It is a word that seems to have taken on a life of its own, representing different things to different people. It can include the meticulous preparation of a lesson, the efficiently programmed steps of a lesson, and/or the playful, open-ended, student creations born within the lesson.

We know from their own words and examples, that for Carl Orff and Gunild Keetman, the Schulwerk was created as a means of music and movement education that develop the child's whole personality by awakening and stimulating the imagination through play, and by providing opportunities for self expression. Orff's belief in using elemental music for children – through music, movement, speech and song within a clear teaching progression – was intended to create and sustain a sense of community that is joyful, energetic and open to student discussion and decision making. By its very nature, elemental music retraces the evolution of music history, form and theory. It crosses the boundaries of cultures and gives students a foundation of musical skills with which to compose their own music and give expression to their own feelings and ideas.

In the early days of the spread of this new, open-ended and freeing approach to music education, members of the National Board struggled to find a word to communicate that Orff Schulwerk was not so much a *method* (connoting a highly prescriptive or structured approach to teaching) as it was a *process* of releasing and facilitating the natural human faculty of music making. Hence, the name "Orff process" was born.

Now, a half century after its arrival in North America, there are many faces of Orff process. Some of them are represented here. Many of them are reading these pages. Most of them are the youthful, wide-eyed children-of-all-ages who are involved in ... the Orff process.

— Pam Hetrick and Martha O'Hehir (With acknowledgements to Peggy McCreary and Barbara Grenoble)



AOSA reprints *Orff Re-Echoes, Book 1*

The newest book published by AOSA is a reprint of the 1977 classic, *Orff Re-Echoes Book 1: Selections from the Orff Echo & the Supplements.*

The 2004 reprint includes some new additions, including a full-color, wrap-around cover, an author index, a dedication to and biographical sketch of Isabel McNeill Carley (editor of the book), and introductory information about AOSA.

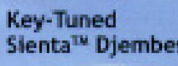
The price is $15.50 for members and $19.70 for nonmembers. Price includes shipping and handling. The book is available for all teacher training courses this summer.

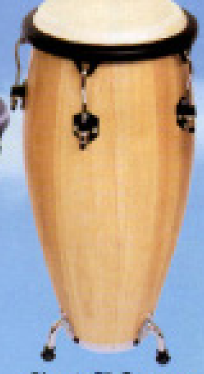
To order, visit the AOSA Web site at: www.aosa.org or phone AOSA Executive Headquarters at: 440.543.5366.

Bergerault®
Orff
Instruments

Please call for
super discount prices

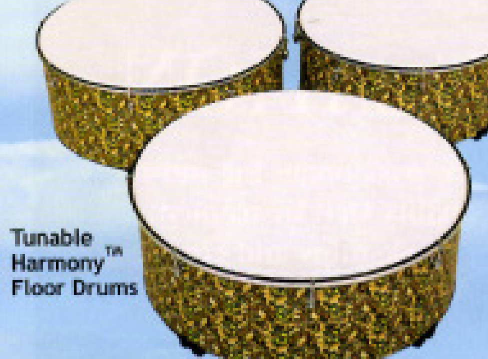
Rainbow™ Hand Drums





Sienta™ Congas

Making Your
Musical Dreams
Into Classroom Realities
With the Highest Quality
Products
At Factory-Direct
Economy Pricing



Tunable Harmony™ Floor Drums

Call Today
for Special Discounts
and complete catalog
800-443-3592

Peripole®
Angel Halo®
Recorders

Peripole® Percussion by TOCA

www.peripolebergerault.com • email: contact@peripolebergerault.com • P.O. Box 12909, Salem, OR 97309-0909

TOCA and Angel are registered trademarks of Kaman Corporation

A Passion for Education

For more than 50 years, thousands of teachers who are passionate for music education have trusted Sonor® to provide the highest quality Orff instruments. Talk to your colleagues or experience our instruments at workshops and conferences and discover the difference Sonor can make!

For more information or to find your nearest dealer, call (800) 451-6891 or visit www.hohnerusa.com.

The President's page

There are those

by AOSA President Judith Cole

Judith Cole

There are those (And they're not few)
Who see a sky And just see blue ...

... But there are those
(And they are few)
Who see much more,
Than others do. ... [1]

Those words begin Nathan and Janet Levy's poem in celebration of the joys and challenges of bright children who hear and see far more than most others. Implied, as well, is recognition of the excitement and frustration of the teachers who encounter those gifted children. The poem is published in book form with just a few lines per page and with illustrations in bold, modern designs and colors by Joan Edwards. It concludes with the lines:

> *... And because their cups*
> *Hold a larger store,*
> *When they drink,*
> *They drink far more.*

The poem may have been written with children in mind, but often it has inspired me to reflect on the talented individuals within our Orff Schulwerk community whose cups seem to be bottomless and whose appetites for learning seem to be insatiable. They are lifelong scholars. They are accomplished musicians. Their compositions and arrangements are remarkable. And you likely have stood in awe of their impeccable teaching process.

Who comes to mind? Certainly, the answer will be different for each of us. However, there is one remarkable person whose lifework has had a profound influence on all of us. Gunild Keetman is that gifted student, consummate musician, extraordinary composer and flawless teacher who has had an effect on each Schulwerk student and practitioner everywhere.

Your familiarity with Keetman may be limited to awareness that hers is the "other" name on the cover of the *Music for Children* Volumes or that one of AOSA's scholarship funds bears her name. You may be wondering how it is possible for someone you never met, let alone never studied with, could have had a significant influence on you. Consider the ripple effect of dropping a small pebble into water. The spot where the pebble enters the water is not the only point affected. As the water ripples out from the center point, it forms ever larger concentric circles. In a similar way, Keetman's work had an impact on students around her, who carried her lessons to a new generation of students, who reached out to pass on her legacy to yet another generation of learners.

On the other hand, your familiarity with Keetman's work may run deep. You may have had the good fortune of meeting person-to-person with her or participating in a class led by her. For me, it was the "Berceuse" in Volume *V* that touched a place so deep inside my soul that, in the blink of a moment, I was transported to a world never before imagined. Although I was hooked from the time of my first encounter with a simple drone accompaniment to a *so-mi-la* chant, it was the "Berceuse" that set into motion a need to know as much as possible about the person who constructed its magical powers.

Several articles about Keetman have appeared in past issues of *The Orff Echo*. The first one, titled "Gunild Keetman's Contribution to the Schulwerk," was included in the February 1970 issue. It was written by Friedrun Gerheuser, a neighbor and student of Keetman. Following Keetman's death in 1990, Esther Gray wrote an article in celebration of her life. In 1991, issues included a biography and numerous personal tributes to her life and work. In 1998, Susan Wheatley wrote about her research on Keetman's compositions and the original instrumentarium. In 2002 she wrote about Keetman's collaborations with Maja Lex.

This year marks the 100th anniversary of Keetman's birth. Barbara Haselbach reports that Keetman's birthday will be celebrated at the Orff Institute with lectures, music and dance. A memorial book, *Gunild Keetman: A Life for Music and Dance*, edited by Hermann Regner and Minna Ronnefeld, will be published by Schott in both German and English. The Orff Center in Munich will present a symposium on Keetman's life and work in October.

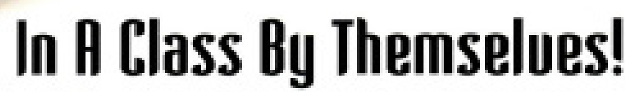
Here in the United States, there will be numerous opportunities for us to learn more about Keetman and honor her work. Several chapters – including Cleveland, Evergreen, and Rocky Mountain – gathered June 5th to celebrate Keetman's birthday with performances of her music. The Editorial Board is planning to devote an entire issue of the *Echo* to her. National Conference Co-chairs Kay Lehto and Patty Reed have designated a track of Long Beach Conference sessions to focus on Keetman's work.

Whether you find yourself in the inner- or outermost bands of Keetman's sphere of influence, enjoy this year of celebrating the life and work of this great pedagogue who collaborated with Orff in every aspect of the Schulwerk.

[1] *There Are Those* by Nathan and Janet Levy, illustrated by Joan Edwards (Hightown, N.J.: N. L. Associates, Inc., 1982).

50th Anniversary 1953–2003

Suzuki Orff Instruments

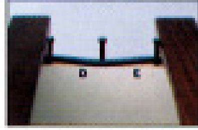


Innovative features, precision construction and the lowest prices in the music industry combine to make Suzuki Orff Instruments the best choice for your Orff Instrumentarium. Everything is provided for a rewarding and enjoyable learning experience. And Orff is just the beginning. Our free 32 page color catalogue is filled with hundreds of musical instruments and accessories to enhance your Orff instrument collection.

- ***Free!** 2 Pair of Mallets With Every Orff Instrument.*
- ***Free!** Foam, Interlocking Comfort Mats.*
- ***New!** Indestructible Cloth Covered Orff Instrument Tubing.*
- ***Expand!** Bass Bars, Chromatic Add-Ons, Accessories and More!*
- ***Guaranteed!** 5 Year Instrument Warranty.*
- ***Free!** 32 Page Color Catalogue. Call Toll Free. Don't Start Class Without One!*

Built in mallet storage

Chromatic bar storage



Note name labeling

Bottom positioned pins

Metallophone dampers

P.O. Box 261030, San Diego, CA 92196

Visit our Website: www.suzukimusic.com

Life after Levels: My year in Salzburg

by Mary Dorsey Evans

Who could have imagined that I would take a year's leave of absence from my job, sell my car, put all of my earthly possessions into storage, say goodbye to friends and family, and move to a foreign country whose language I couldn't speak? Certainly, not me. But in the autumn of 2002 that is exactly what I did, and what a life-changing experience it has been.

Now, a bit German-richer, and many dollars poorer, I reflect upon my incredible experience as a member of the Special Course at the Orff Institute.

As the only American and native English-speaker, I was surrounded by classmates from nine nations: Italy, Spain, Finland, Turkey, Greece, Taiwan, Thailand, Japan and Korea. Together in Salzburg we experienced the European model of Orff Schulwerk.

Salzburg is aptly termed "the city of music." Inevitably, riding on any city bus is someone carrying an instrument. Abundant posters proclaim concerts ranging from jazz to rock, from musicals to, of course, Mozart. The Orff Institute, as well, is brimming with music, but often of a different kind. Often I sat in the library attempting to read while someone improvised on a piano in the room next door. At any given moment, I could walk by a door and see a group in the process of choreographing, usually through dance improvisation. Children's classes abound in creative exploration of sound or body.

The Schulwerk is a horse of a different color in Salzburg. The nature of the differences became gradually clearer to me as I experienced the various teaching styles of my instructors. It was like walking through a flower-filled meadow, smelling the unique fragrance of each blossom as I passed by. The varied subjects included choreography, percussion skills, pedagogy, didactics, children's choir, instrument-building, music for special needs, and more. Though each had a different fragrance, most lessons had one thing in common. They each had what I perceive to be the true heart of the Schulwerk: student creativity.

My year at the Orff Institute has led me to realize that attention to student creativity may be missing in many music classrooms in America. We in the U.S. have done an excellent job of writing curricula, sequencing concepts, and creating tools for assessment – all things that could be considered lacking in the European concept of the Schulwerk. Many of us, as well, are creative in our teaching and lesson planning. But how often do we leave out this central idea of student creativity through exploration and improvisation?

As the only American and native English speaker in attendance at the special course in Salzburg, Evans was surrounded by classmates from nine nations.

Exploration and play

Although we speak at length in American education about the need for teaching creativity and giving our students "creative problem-solving skills," I had yet to experience effective ways to do this until I spent time at the Orff Institute. The process of exploration is central to the experience. Our instructors often led us to be creative with sound, movement, speech, drama, etc. by giving us opportunities to play with the elements either freely or within a structure.

Sometimes it is easy to forget that the verb *play* – which we use for making music – is the same that we use for children's free experimentation. Children learn through play. How can we incorporate this into our teaching more often? Our challenge is to structure activities allowing students themselves to *play with* and therefore *discover more* about the elements of music.

My Orff training at home had emphasized introducing the concepts first, then practicing them, before trusting students to use them creatively. Many lessons I experienced at the Orff Institute, however, went about things in the opposite way – beginning with free exploration of an object, movement or vocal sounds, and then progressing to a form.

For example, a lesson might begin with objects such as paper cups or plates, chopsticks, or kitchen implements. Students can then be led to explore the sound or movement possibilities. In one lesson, we were each given a piece of paper and asked to explore the different sounds we could produce. Crumpling, ripping, pulling and dropping – each inspired a different *ostinato*, which we then layered into an interesting piece, complete with dramatization.

Similarly, an interesting method for beginning instrumental instruction that I came across in Salzburg (unfortunately not available in English) has students begin with exploration, finding ways to make sounds, trying different fingerings, finding ways to express moods. After learning the first two notes, they move immediately into improvisation as a method for practice. This can take shape in a question-and-answer form, to the rhythm of a nursery rhyme, or to accompany a short story. Improvisation continues to be incorporated throughout the student's instrumental lessons.

Inviting creativity from composed music

This doesn't mean that we shouldn't teach composed music; children need good models. They need to be led in ways to compose competently, create musically satisfying melodic and rhythmic lines, and to understand compositional techniques such as repetition, sequence, and complementary lines. However, as well as providing good models of composition, we can use composed pieces as starting points for personalization. Many of the pieces and ideas from the Murray and Hall editions of the *Volumes*, the American Edition, and numerous other sources invite creation. The notes in small print at the end of the Murray editions direct us to lead the students in composing preludes, postludes and new melodies to many of the pieces. There are instructions for student improvisation over *ostinati*. As well, there are "melodies to be completed," and pages of rhythmic, speech, harmonic and melodic *ostinati*, all clearly intended to invite student improvisation and composition.

The material in the *Volumes* is meant to be a starting point, not an ending point. In *The Schulwerk*, Carl Orff reminds us that the printed examples are only meant as stimulus for improvisation. Although wonderful if played as written, children should make the pieces their own. For example, why not have the students find their own drone or create their own melodic *ostinati*? Why not change the instrumentation, or simplify the form, to suit the needs of your students? Good Orff Schulwerk material is meant to be flexible and provide inspiration for student creation, and if the students are unable to create with any aspect of the material, perhaps it is inappropriate material to be using with those students at that time.

Too often, we may fall into the habit of teaching pieces straight out of a book. Given the wealth of material available to us, this is not surprising. The library at the Orff Institute houses most, if not all, of the material that has been published under the name of Orff Schulwerk. Clearly, there were many more choices for English-speaking Orff specialists than for those in other countries. It's inviting to use such books with their well-formed lessons and detailed arrangements. It is easy to forget what Orff and Keetman intended when they were developing their work.

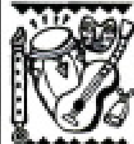
ETHNIC & ORFF INSTRUMENTS OUR SPECIALTY www.johnsmusic.com

"Baby Boomer" Cajon ~ $99 It's a box, it's a drum — Sit on it to play. Too much fun!

Pop Toobs ~ $1.25 each or $25 per box of 24 toobs.

Zimbabwe Children's Singing Games: 20 Singing Games and Dances in the Shona Language for Children. Collected and narrated by Natalie Kreutzer. This unique resource provides cultural context, footage of games played by Zimbabwe children, instructions, approximate notation of the songs and a native-speaker pronunciation guide.
DVD ~ $24.95

- Shenanigans
- Musikit Recorder
- Madin Marimba Books
- So-Me Stories
- Sonor & Studio 49 Instruments



JOHN'S MUSIC CENTER
4501 Interlake Ave. N. #9, Seattle, WA 98103
(206) 548-0916 Fax (206) 548-0422 1-800-473-5194
drums@johnsmusic.com

The goal of Orff Schulwerk is to enable students to express their ideas and create their own music at their own level.

Other sources of inspiration

Perhaps we can learn from our colleagues, the classroom teachers. A writing activity used in my school is "sentence frames." The teacher provides a model, usually a short poem, song, or story, and then has the students create their own variations from a given prompt. For example, one first-grade teacher used the lyrics to a song "I Love." The prompt was "I love_______," and the students filled in the ending, creating sentences such as "I love watching leaves blowing in the wind."

How can we translate this idea into our own teaching, creating musical prompts for students to complete? Nursery rhymes, poetry and stories (including those written by children), folk tales, folk songs, works of art, names (of people, places, seasons, etc.), and subject matter from the regular classroom can also be sources of inspiration for student creativity.

A lecture by Dr. Hermann Regner, past director of the Orff Institute and founder of the Special Course, made clear that what we should not include is material of a commercial nature. This requires a lot of sifting out by the teacher in our commercially driven society. Regner also made it clear that Orff Schulwerk is fed by innovation, and should change with the times. Our challenge in America is to find ways to use current material (such as contemporary poetry, themes based on current events, or links to contemporary music) without stooping to the level of using commercial jingles or other advertising material. Minimalist music, for example, often uses techniques of repetition or *ostinati* that are picture-book examples of ways to build a piece beginning with the smallest possible idea. Why not introduce students to this music through their own creation of a minimalist piece?

Musical expression through kinesthetic awareness

At the Orff Institute, the goal of creativity goes hand in hand with that of musical expression. The characteristic qualities of the movement, the song, or the text in a speech piece must be clarified so that any further developments (such as new sections in a *rondo* form, introductions, *codas* or accompanying dances) are clear in their musical expression. Movement plays a significant role in this task. It was often through movement that we experienced the aesthetic quality of the piece we were about to learn.

For example, a piece from the *Volumes*, built of an octave leap followed by upward, stepwise sequences moving down the scale, was first introduced through playing with Japanese paper balls. We threw them up high and then batted them back up at progressively lower levels, thus mirroring the contour and character of the melody.

For me, this activity produced a far more musical rendition of the piece than if it had been taught merely as a series of notes without considering the phrasing and motion of the melody. The kinesthetic awareness of how it felt to manipulate the paper balls stayed with us when we moved to the xylophone. If our playing became a bit unmusical, a quick reminder of the balls put us back on track.

An important aspect of Orff Schulwerk is the connection between body, voice and instruments. An exploration can begin in any one of the three media, and can move easily to another if the quality is made clear from the beginning. For example, during a movement accompaniment class we explored hand drums. The lesson, however, began with voice as we accompanied a swinging movement: first our own and then that of a classmate. Each person has their own unique style of movement, and our task was to change our accompaniment to reflect that. Only then could we begin the hand drum accompaniment, resulting in natural and sensitive solutions.

This type of lesson not only brought home to me the value of movement in the Schulwerk, but, more importantly, the use of movement in a creative, expressive way rather than a canned, imitative way.

Orff was fascinated with the ancient Greek concept of *musike*, a word that meant not only music, but also dance, drama and poetry. It is a basic principle of Orff Schulwerk that music and movement originate in the same place in the human spirit.

Our job as teachers is to help students bring out what is inside of them, whether manifested in movement or music. In my lessons in Salzburg I experienced the connection between these areas, and saw how easily and naturally one can transfer ideas between them.

Conclusion

My perspective of Orff Schulwerk has changed after my year at the Orff Institute. I have seen how the Schulwerk has flowered all over the world in many different ways, with a variety of results and with new ideas original to the cultures where it flourishes. We should be proud that it has bloomed so successfully in the United States, but be careful not to stray too far afield and lose the essence of the blossom. We must stay focused on the basic idea of student creativity about which Orff and Keetman felt so strongly, while still making the work our own. It will allow our students an incredible connection with and deeper understanding of the art and beauty of music

Mary Dorsey Evans has been teaching K-5 general music, choir and beginning band at Cherry Valley Elementary School in Duvall, Wash., but is relocating to the Washington, D.C. area this summer. She earned her undergraduate degree from Indiana University and her master's from Lesley University. She attended the University of St. Thomas for Orff Levels I, II and III, and was a member of the 2002-2003 Special Course in Salzburg. This is her seventh year of teaching.

Write Dorsey Evans at:
marydorseyevans@yahoo.com

Lyons Student Recorders

3-piece Soprano Baroque Recorder in Blue, Green or Purple.

Only $2.99

Your Best Value in 3 Piece Recorders
...Now Available in Baroque or German Fingering!

The Lyons Recorder

Expressly designed and manufactured to meet Lyons' stringent specifications, these 2 octave, 3-piece plastic recorders feature precise response, controlled intonation and unequalled resonance. Available with either Baroque or German fingering and double boring for C# and D#. Comes packed in a handsome, waterproof carrying case with cleaning rod and fingering chart.

Only $2.49

Lyons Renaissance Recorder

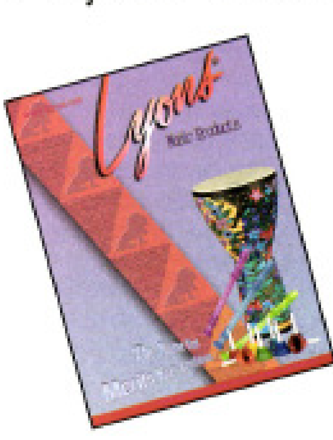
This 2-piece renaissance styled recorder has the sound and feel of wood at a school classroom price. Free blowing from top to bottom and it includes a roomy zippered bag and fingering chart.

Only $3.75

Bakers Dozen
Buy 12...Get One Free!

ORFF INSTRUMENTS...

• Lyons • Studio 49 • Sonor •



Call

for your free 250 page music supply catalog!

1·800·292·4955

Visit our website at www.4lyons.com

E-mail info@4lyons.com

Process as content in Orff-Schulwerk

By Arnold Burkart

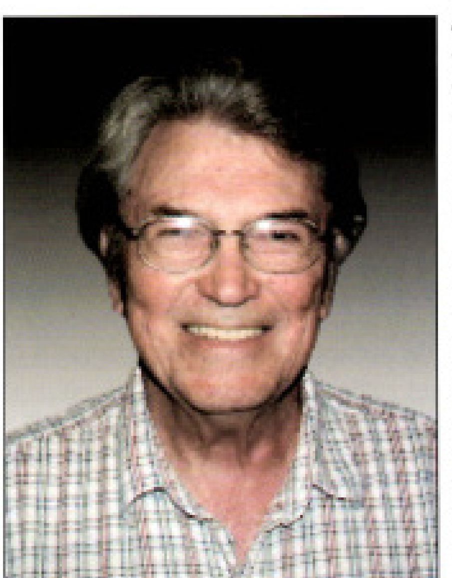
Editor's note: The following is reprinted from The Orff Echo, *Vol. 11, Supplement No. 2, April, 1970. It was presented as the keynote speech at the Second Annual Conference of the Association, April 24, 1970 in Cincinnati, Ohio. Burkart was president of O-SA at the time (not yet the AOSA).*

This article is concerned with the difference between knowing something and knowing what to do with it!

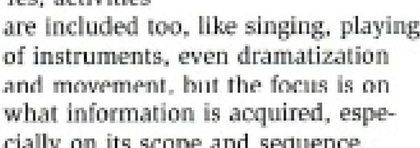
In curriculum circles, over the past many years, there has been a pair of contrasting viewpoints which have been extremely controversial. These center around the relative importance of content and process in education. Orff-Schulwerk is a prime example of a focus on process rather than on content.

During the course of this presentation I'm first going to take a look at content versus process; second, build a case for the use of process-oriented educational techniques; third, go a step further and propose that process could quite conceivably and validly be the highest form of content; fourth, indicate that the main thrust in Orff-Schulwerk is in the area of process; and finally, give examples of processes which need to be developed for efficient education in music as a personal, expressive, and communicative art, especially as used in Orff-Schulwerk.

Let's take a look at these terms. First, content: according to the curriculum specialists, content comprises the vast array of available facts, concepts, generalizations that make up the learning material of the course or the subject. Take a look at most music methods textbooks, at teachers' editions of music series, at promotional material. What is most often focused on? *Things* to learn – songs to know, pieces to recognize, concepts covered in each grade – this information in this grade, this scale series and these chord progressions in this grade; these key signatures or modes not until this particular time; knowing these symbols first, then these, and so on. Yes, activities are included too, like singing, playing of instruments, even dramatization and movement, but the focus is on what information is acquired, especially on its scope and sequence.



Arnold Burkart



Now to process: As used in education, it comprises all the operations which can be associated with knowledge and with human activities – that group of various procedures which surround the gaining and using of information.

All right, you say, so there's content and there's process; we look to and use both, don't we? Again, the issue hinges on where the focus is: do we believe it's more important to develop understandings of information or understandings of processes?

Whitehead over 40 years ago talked about the "deadwood of inert knowledge" in his *The Aims of Education*. He says, "Education is the acquisition of the *art of the utilization* of knowledge." His emphasis is clearly on utilization more strongly than on acquisition of information.

Dewey says the same thing: "Knowledge ... becomes dynamic only as it is hinged to the processes which we use to relate to each other." In fact, in *Democracy and Education*, Dewey goes further, saying that "information severed from thoughtful action is dead, a mind-crushing load ... it is a most powerful *obstacle to further growth* in the grace of intelligence."

What then, are the deepest objectives of education, even music education? Anyone who spends much deliberative time with this question cannot possibly come up with an answer that suggests that these objectives can be achieved by looking directly to content.

I'm going to suggest not only that we should look more to process in our educational maneuverings, but that especially in Orff-Schulwerk, process is content, in fact the highest form of content. Processes are not merely vehicles to a destination but are themselves a key destination. In Schulwerk, the very name implies the

primacy of the process-orientation: *Schulwerk-Werk*-work, something to be done. One point that distinguishes Orff's *Music for Children* from music as generally conceived, is that in music it seems to be only the product that counts. In *Music for Children*, on the other hand, it is the process that is of greatest importance. Preussner says that Orff's Schulwerk "leads to the inner process of movement and music in people ..." And Keller says that Elemental Music "originates and finds its fulfillment in a process that is going on now, and is not directed towards an abstract goal." And Orff himself says that the Schulwerk is "never conclusive and settled, but always developing, always growing, always flowing."

Why such an emphasis on learning of process as the key focus of any instructional strategy? For one thing, learning doesn't end when our students get out of school; hopefully it's a perpetual process. Then what will be of most value to them as they continue to learn is an ability to use the *procedures* necessary to the acquisition and use of new relationships they encounter throughout life. Bruner reinforces this when he says (*Process of Education*, p.6) "learning properly under optimum conditions leads one to 'learn how to learn.'"

And John Gardner, in *Self-Renewal*, says, "All too often we are giving our young people cut flowers when we should be teaching them to grow their own plants. We are stuffing their heads with the products of earlier innovations rather than teaching them to innovate. We think of the mind as a storehouse to be filled when we should be thinking of it as an instrument to be used."

Piaget not only contends that knowledge arises and becomes organized as the child interacts with his environment, but he further maintains that the *central idea* in the structure of knowledge is the operation. He says (in *Almy*, p.16) "To know an object is to act on it ... to know is to modify, to transform the object and to understand the *process* of this transformation."

When process is considered the essential curricular target, rather than information, music education will not be reduced to the bare mechanics of notation, scales and keys, harmonic structure, stories of composers, and drill. While these aspects have their own degree of importance, they will not be ends-in-themselves. The ends of music education should involve a developing sense of the miracle of musical sound-manipulation into coherent expression and communication, developing a sense for the organization of whole musical ideas into logical and intuitive structures, moving from the preoccupation with manipulating symbols to an overall procedure for guiding and fostering effective expression of ideas through music. Thus we are also focusing on the key necessity of personalized participation by the students, getting them deeply involved in the teaching-learning process. But let's go back for a minute and ask what's so terrible about focusing strongly on content? Its so often true that where primary emphasis is on content, the learner ordinarily functions passively; he sub

Burkart conducts a classroom session in music for non-music education majors at Ball State University, 1979.

mits to "authority," he doesn't select his conclusions; he doesn't try to see how new answers could work. Certainly there are processes involved; but these are related mainly to assimilating *other* peoples' conclusions, and then exhibiting them.

To conclude this section, let me remind music teachers: "It is not what you tell students about music that counts, it's what you have them do with it."

It's safe to say that evidence is all around us to indicate that in our traditional school music curriculum we have been worshipping mastery of content as the prime aim in general classroom music education. It also can be said that evidence is coming in that more stress should be placed on process. And just as content can have categorical order, sequence and scope, so also process can have an underlying scheme which is there not to provide an answer, but to give directions and order for the search for answers. And if the search for answers is ever over we are dead, at least for all intents and purposes.

What kind of processes do we need to develop? Process operates in a context that certainly includes informational knowledge; but within this context are also the teacher, the children and their characteristics, and the interrelationships of all three. Process is the integrating mechanism which brings all of these together.

The most valid content is useful, can be manipulated, and has structural and functional significance, not Whitehead's "inert knowledge." And it has to prove useful as its accquisition, (sic) manufacture, and selection are guided by the teacher. Orff, Walter, and others make the strong point that Orff-Schulwerk requires creative, imaginative, teachers.

And lastly, the child's development stage has to be taken into consideration, as that great explorer of children's growth processes, Piaget, has convinced us.

Where else do we look for answers as to what processes to use in music education? Again back to Bruner. He says: "What a scientist does at his desk, or in the laboratory, what a literary critic does in reading a poem, are of the same order as what anybody does when he is engaged in like activities – if he is to achieve understanding. The difference is in degree, not in kind. The schoolboy learning physics is a physicist, and it is easier for him to learn physics behaving like a physicist than doing something else." (*Process of Education*). To paraphrase then: it is easier to learn music through behaving like a musician than through doing something else. That means we need to look at some of the procedures of the musician. It also means that the corollary must also be true – we can't look at the procedures of the consumer of music for any help except insofar as they're "musicianlike" processes.

Perhaps a succinct way of saying what a musician does is that he looks for, discovers, and expresses his understandings of a meaningful world of sound relationships.

Now, on the basis of this, let me submit a listing of the most useful processes in music education.* You'll notice that these could be the processes used by young children as they first learn to speak or communicate through any medium; they're the processes used by the musician as he goes about making music; and they're the processes used in Orff-Schulwerk. Notice that even though they're listed separately, simultaneity will certainly be involved.

Processes are subsumed under three large categories: first, the intake-acquisition processes; next the manipulative-divergence processes; and lastly, the manipulative synthesizing processes. Let's take a look at these areas one at a time:

The intake-acquisition processes are probably those at the most primitive level of activity. They involve the following kinds of activities:

- developing capacities for intake of useful elements;
- building initial perceptions of the sound-world around us and available for exploration;
- building initial awareness of sound-relationships;
- fostering personal involvement with the sound-movement world in order to develop heightened perceptions and awareness of the elements useful in expressive communication.

In Schulwerk, this area of the intake-acquisition processes encompasses such activities as: follow-the-leader, echo, and mimetic processes in speech, movement, body percussion, singing, and instruments, to develop basic perceptions of relationships available in the area of expressing elemental musical ideas, such as relationships of durational elements of sound; relationships of pitch elements; timbre; dynamics; and any other possible relationships of sound elements. The overriding aim is to develop an awareness of, a sensitivity to, elements that are functional and usable in expressive communication. And the most important avenue toward realizing this aim is to have the children participate in sensory experiences under the adept guidance of astute teachers.

The manipulative-divergence process area encompasses the following kinds of processes:

- exploration of the diverse ways to manipulate elements of expression;
- experimentation with degrees of relationships among elements; varying and adapting elements according to degrees of relationship;
- generating new ideas about expressive communication;
- stretching the imagination;
- rearranging and reorganizing expressive elements;
- drawing from experience knowledge to be adaptable in new situations;
- discovering new knowledge for new situations;
- developing fluency in manipulation of the elements of expressive communication;
- developing processes for accommodating new insights.

All of these processes involve, simultaneously, and as an outcome, discovery of new relationship potentials among the elements useful in expressive communication, and development of skills with processes necessary to expressive communication. Basically, in this process area the task of the teacher is to prod thinking into new channels.

In Orff-Schulwerk, the teacher guides the children to explore in areas such as rhythm, metric-relationships, pitch and pitch-pattern relationships, timbre, pulse, dynamics, and simultaneity of sounds. The children are urged to try new patterns and see if they are functionally valid, in movement, speech, singing, playing of instruments, and all the other specific activity-areas in Orff-Schulwerk. Further devices used in this context include canonic and contrapuntal devices which further reinforce understandings of independence and interdependence in relationships of simultaneous expression-lines. Also included here would be exploration of drone-fifth and ostinato patterns of accompaniment, and all the improvisatory developments of Schulwerk.

In short, these manipulative-divergence processes in Orff-Schulwerk indicate that the way to achieve adaptive, flexible, expressive skills is mainly through the development in the child of habits of exploration, experimentation, and improvisation through guided experiences. The manifesto involved is that not all solutions to problems of communication through music and movement can be found in mind-sets, in formulas, in charts, in stereotypes, and in single, all-embracing answers. If this becomes the case, then we are in no way dealing with music as either personalized expression or functional communication. The importance of the teacher again becomes compounded. He must lead the child to the threshold of discovery.

In the third large classification of process-areas as used here, the manipulative-synthesizing processes, the following specific processes would most likely be subsumed:

- processes for organically relating individual element-potentials into functionally expressive wholes;
- selecting from alternatives;
- evaluation related to utilization and function of expression.

What we have here are basically convergent-thinking processes for forming sound-images that convey relatively complete and understandable musical ideas. These processes revolve around attaching personal significance to an expressive communication through active, functional, and integrative use of the elements of such communication in a form efficient for the purpose. All of this involves making decisions based on a developing sophistication of discriminatory powers. Discrimination is basic to decision-making; and decision-making is basic to whatever is involved in aesthetic judgement.

Manipulative-synthesizing processes in Orff-Schulwerk include those activities involving making decisions (individual and ensemble) about how to put vital parts together into a communicative whole, - developing an expression which has innate organic form and function. This includes processes like perfecting the development of a rondo sequence through choosing the media, performers, tonality, instrumentation or choreography, and all other possible elemental relationships, and certainly even choosing another form or manufacturing a new one. It could also include certain other related decisions like development of contrapuntal and other devices to further enrich the expression to be communicated.

But still, a synthesized process like this cannot become the chief end, in our viewpoint, but is another in the categories of possible learning processes. Like commencement, it can also be indicative of a beginning, or one of many beginnings. Maybe we too often focus on the synthesis or closure aspect of process without leaving openings for further development. A well-developed, organically-interesting, functionally and aesthetically-satisfying, integrated piece of

DULCIMERS

KITS and BOOKS

for students, schools and teachers

Backyard Music

P.O. Box 9047
New Haven, CT
06532-0047
new number: (203) 281-4515

Beatin' Path Publications

Music That Works!

Brent M. Holl
Ensemble Book/CD Easy and Intermediate pieces for Orff Ensemble Gr. 4-8
Wood Songs Book/CD Ensembles for marimbas and .xylophones Gr. 4-8
Rob Amchin
Alto Antics for beginning alto recorder with percussion accompaniment
Recorder Frolics for beginning C-pipes (play-along CD available)
Moods and Modes for intermediate classroom ensembles: includes CD
Michael R. Nichols
Children's Orff Music for Church Volumes 1 and 2. for children's choir and Orff ensemble.
Children, Sing Praise for children's choir and Orff ensemble
Chris Judah-Lauder Hand Drums on the Move!

302 East College Street
Bridgewater VA 22812
540-478-4833

See our online catalogue of church, choir, Orff and recorder music at www.beatinpathpublications.com
Or visit your favorite music dealer.

communication in music and movement is mostly manifestation of the process which developed such a communication. The process itself continues on into further and more sophisticated development. Products at any time can be "frozen" into the world of "being," but process must remain vital in the world of "becoming."

It is important to note that all three of the large process areas must continue to function in interaction in the total educative process. The primitivistic intake-acquisition processes are at work not only at the simple Schulwerk levels of rote, echo, and mimicry, but also continue in operation in spiraling importance in relation to the other processes. Even in the last group, the manipulative-synthesizing processes, which might be regarded as the most sophisticated, new insights and perceptions can still be acquired, and divergence-processes are of necessity still in evidence.

This whole area of process as the highest form of content needs to be the next large area of revolutionary activity in curriculum-development in music education. It represents a complete turn-around from the traditional mode of curriculum-building wherein the first thing that is looked at is informational content, and then processes are found to "get it across," or "cover it."

In our new taxonomy, we have as our first order of business the agreement on the most important processes necessary to music education. After that, we ferret out the teaching strategies that could most effectively make use of these processes, and how the subject matter or information could best be realigned so that it complements the teaching strategies. And this is one valid way that much of Orff's educational philosophy could be interpreted. There is no question that when people ask us what are the unique characteristics of Schulwerk, our answers lie primarily in the emphasis on process.

*Categorization of these processes comes from *Process as Content* by J. Cecil Parker and Louis J. Rubin, Rand McNally & Co. Chicago 1966, a stimulating book which was the impetus for many of the ideas and adaptations in this article.

Arnold Burkart is one of the founders of AOSA, serving as its president for the first two years (1968-1970) and then as its executive secretary for another four. He began his music education career in Fresno County, Calif., as a novice, traveling music teacher before becoming music coordinator, then music supervisor of the county school system. Later he moved to Indiana, where he taught at Ball State University for 25 years. He retired in 1992.

Write Burkart at:
burkartdsl@earthlink.net

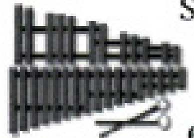
The goal in education is not to increase the amount of knowledge, but to create the possibilities for a child to invent and discover.

— Jean Piaget

BENCHMARK PRESS, LLC
Unison - Three Part Octavos _ A cappella - Orff Accompaniment
Margaret Campbelle-Holman

Music that Sings Pathways to Harmony
O: 615-876-8801 Fax: 615-876-5936
benchmarkpress@comcast.net

CALL TOLL FREE 1-800-247-1536



Specializing in meeting the needs of Music Educators Since 1931
www.tedbrownmusic.com
email: jeffrey@tedbrownmusic.com

6228 Tacoma Mall Blvd
Tacoma, WA 98409
Phone: 1-253-272-3211
Fax: 1-253-572-1416

TED BROWN MUSIC

Arnold Burkart

Arnold Burkart: AOSA's first president

By Alan Spurgeon (based on an interview with Grace Nash in 2002)

Orff-Schulwerk is a gold mine to be explored that can contribute mightily to music education.

AOSA was founded in Arnold Burkart's home in 1968. He is a significant figure in the Orff-Schulwerk movement in many ways. He was an elementary music instructor and later a music supervisor. In 1963 he heard an Orff presentation at a music education conference and was captivated by what he heard. He later taught at Ball State University.

In November 2002 — 34 years after that first AOSA meeting — Burkart visited the home of Grace Nash, who has also spent a lifetime in Orff Schulwerk. She interviewed him about his life, his teaching and the influence of Orff-Schulwerk on his life. Ginny Densmore videotaped the session. The interview was a conversation between two old friends, both towering figures in the American Orff-Schulwerk movement. To see the two — Nash and Burkart — on camera at the same time is a bit overwhelming to this writer!

Burkart was raised in Medicine Hat, Alberta, a small city on the South Saskatchewan River. His was a musical family with both parents singing in the church choir. His father was a tenor and his mother had a beautiful soprano voice. His first early musical influence, as with so many of us, was the church. The Burkarts were active in what he called a "fundamental Church of God," affiliated with Anderson, Ind. It was a singing church and little Arnold, at the age of 4 or 5, was intrigued with the sounds of the choir, especially one particular bass with a booming voice. The hymns, mostly harmonized with I, IV and V chords were Arnold's introduction to traditional harmony. He loved to sing the Sunday School songs he learned and, at the age of 5 or 6, was placed on a table or chair to sing for the family.

In elementary school he loved the days when the Welsh-born music teacher came for music lessons. He was taught *solfege* through what was called a "modulator," (a *solfege* chart) and this *solfege* study was basic to his musical development. They sang folk songs and the teacher played recordings on the Grammophone for the class.

His siblings also contributed to his musical education. His older sister provided piano lessons while an older brother, who left Medicine Hat after high school graduation in 1938 or 1939, bought him a violin and paid for lessons. Arnold was in high school in the early 1940s, where he sang in the choir and played in the orchestra. He won a contest as composer of the first school song for his high school. Though his family did not allow him to dance and he was not permitted to play in the jazz band, he did arrange pieces for that group. In addition, he

took brass lessons from a local teacher and played in the municipal band.

Early career in music

After graduating as valedictorian of his high school he entered Fresno State College in California as a music education major. This he considered a big step for a young man from a small town in western Canada. He started as a violin major but later changed to voice because of his love for choral singing. After three years of college, a local principal contacted him about teaching 6th- and 7th- grade classroom and elementary music. He accepted the job and continued teaching elementary music in other schools for 11 years. He then became a music supervisor and took positions in several California counties. While teaching in California Burkart became acquainted with many Hispanic and Japanese-American students and was intrigued by their music. This exposure to music of other cultures sparked a lifelong interest in the musics of the world.

After a stint in the armed services, he returned to college to complete his bachelors and masters degrees at Fresno State. Later (1971) he completed the doctorate at Indiana University in Bloomington.

In the spring of 1963 Burkart attended a regional MENC meeting where he heard a recording of an Orff ensemble. He was intrigued and decided to attend the second North American Orff workshop that summer in Toronto where his teachers were Doreen Hall and Hugh Orr. He was captivated by the Orff approach and recalls that this was one of the most exciting times of his life. He returned to California and attempted to infuse the Orff approach in the music programs he supervised. During that period he collaborated with Grace Nash on an Orff project in the Madera County district.

A search for Orff colleagues

In 1967 Burkart moved to Ball State University in Muncie, Ind., to teach music education courses. He had used the Orff approach in California and knew others there who were anxious to include it in their schools, but in Indiana he knew almost no one. He set out to find other teachers who espoused the Orff approach and together, during the 1967-68 school year, they discussed how they could best promote it. On May 11, 1968 a group of ten (Burkart, Isabel McNeill Carley, Norman Goldberg, Ruth Pollock Hamm, Joachim Matthesius, Elizabeth Nichols, Jacobeth Postl, Wilma Salzman, Jacques Schneider and William Wakeland) met at Burkart's home in Muncie and there they founded the American Orff-Schulwerk Association. This group of teachers became the first Board of Directors and Burkart was elected President of the organization.

In November of 1968 Volume 1, Number 1 of *The Orff Echo* was published, with Isabel Carley as the first editor. The first conference was held at Ball State with 165 registrants from throughout the United States and Canada. Five short years later, (1973) the organization had grown from the original 10 founding members to 1,195 members representing 49 states and several Canadian provinces.

From 1971 to 1981 Burkart published a magazine series called *Keeping Up with Orff-Schulwerk in the Classroom*. This regular publication emphasized curriculum ideas according to the Schulwerk approach.

Burkart believes AOSA is responsible for the growth of the Orff-Schulwerk in America with the national conferences having an enormous influence on that growth. He feels that the Orff-Schulwerk is exciting on first hearing and that the idea of moving the conferences to cities throughout the country has given many local newcomers an opportunity to attend, and to hear and learn about the Schulwerk. Had the conference not been in their region, they might not have done so.

Burkart and Nash discussed changes they had seen in the Schulwerk over the years. He remarked on a gradual discovery among people new to the Schulwerk of the importance of the basic concepts of the method. He also stressed that there is now a good deal more emphasis on improvisation. He is gratified that world music has come into its own in the Schulwerk and that conferences feature sessions on the musics of the world.

"You can see parallels between the folk musics of the world and what is happening in Orff-Schulwerk," he said.

Concerning changes in music education during his career Burkart sees "the realizing that the generic idea of music education in the United States is not the same as what we have learned to know as Orff-Schulwerk. Orff-Schulwerk is a gold mine to be explored that can contribute mightily to music education.

"There remain other methodologies in the universe of music education which can contribute in various valuable ways," he added. "To name a few: Kodaly, Dalcroze and Laban."

Near the end of the interview Grace Nash asked Burkart what he felt was most significant in his career. He said that there was not a single part he did not love. He taught music for 11 years and was a music supervisor for six years. His college teaching career spanned 26 years. In addition to being AOSA's first President he was later the first National Executive Secretary. He has taught workshops in over half of the 50 states as well as in Canada, Austria, Germany, Hungary, France, England, South Africa and Taiwan. He taught at the Orff Institute in Salzburg for several summers. The scope of his work in this country and abroad is truly impressive.

These days, Burkart is retired from teaching but leads an active life in Florida, where he moved so that his wife could attend graduate school at Florida State University. She now teaches at a community college. Their daughter is a college student. Constantly at work on their large Victorian house, he continues to find the time to be involved musically. He sings in the community chorus and works with a children's choir where he uses Orff instruments. He takes part in community theatre as well.

It is apparent that Burkart, like many of the other early pioneers of the

continues on page 23

Many Seeds, Different Flowers: The music education legacy of Carl Orff

Edited by Andre de Quadros, Professor of Music, Boston University CIRCME, The University of Western Australia, 2000

Reviewed by Pam Hetrick

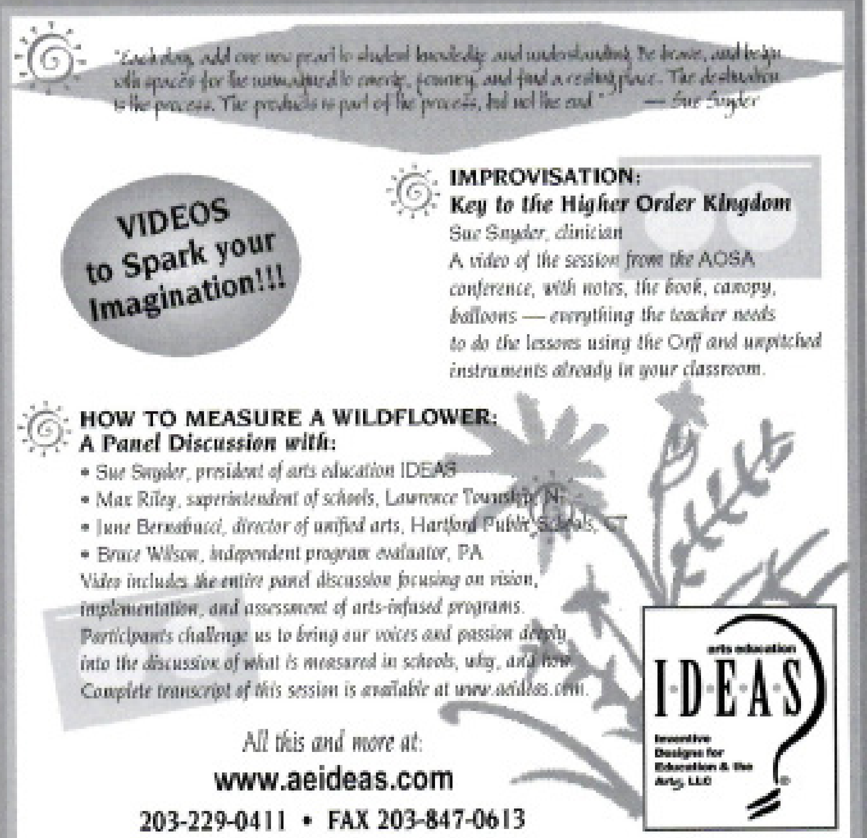
Inspired by Orff's birth centenary and the ORFF 100: International Conference of Music and Dance held in Melbourne, Australia in 1995, this volume assembles 20 articles from 24 authors of ten nationalities. They expand our vision of Orff Schulwerk, with practical information, ethnomusicology research, issues in music education, and creative inspiration.

De Quadros uses the wild flower metaphor to explain his choice of articles. "Many seeds of Orff-Schulwerk have indeed been sown. These seeds have grown into plants so differentiated by their educational environments, their classroom priorities, their song and instrumental heritage as to make their flowerings vastly different and endlessly fascinating (6)." The variety of responses reflects Orff's open-ended ideology emphasizing creativity and the particular needs of children.

The articles have not been grouped in any order, but I organize them under four headings: music outside the European art music sphere, Schulwerk in diverse cultural contexts, issues in music education, and creative applications. Many articles span more than one category.

The articles on non-European music affirm their use in a western curriculum, "a hallmark of the Orff-Schulwerk tradition" (Burton, 31). Most provide lesson plans plus background material, transcriptions and dances. They include music of Native Peoples of North America, Khmer music of Cambodia, children's songs from Kenya, Namimbian music and dance, Navajo songs and dance, and *kotekan* technique from Bali, Indonesia. They demonstrate sensitivity to developing "children's skills and concepts in a manner which puts their musical development to the fore while simultaneously encouraging understanding, respect and empathy with music of another culture" (Akuno and Gartrell, 67). Goodkin takes this further, suggesting that teaching music of other cultures within a concept-based curriculum will also "reveal the universality of musical concepts and the exciting variety of cultural interpretations" (91.)

Three articles address Orff Schulwerk in, respectively, Canada, England and Japan. But each leaves me with further questions. If, as we are told, generations have been educated with Orff Schulwerk in Canada, then why would parents still need an explanation about this "*new* way of teaching" (Birkenshaw-Fleming, 17)? Can "great oaks from little acorns grow" (Taylor, 212) as the title sug-



gests, when it is the generalist teacher in England who must successfully interpret the National Curriculum into an Orff experience? Will Japanese music educators find a way to reintegrate traditional Japanese music, possibly via Orff, into a western-obsessed milieu (Takizawa)?

Marsh's "Creative processes in Australian children's playground singing games: beyond the ostinato" challenges those who uncritically accept Orff's linking of elemental with "primitive". New perceptions about the "primitive world" as well as new understandings of non-western music undermine the belief that the child's development mirrors historical development. The author questions teachers' oversimplification of the child's musical world, demonstrating the musical complexity of children's playground games, and offering lesson plans utilizing their abilities. Although Marsh suggests that Orff's ideas were a product of his time, it was Orff himself who cautioned, "the Schulwerk avoids false simplification, for a child's world is neither primitive nor transitory" (*Re-Echoes II*, 11).

Creative applications of Orff Schulwerk? Many stand out. Hartmann, in "Creative Playgrounds – music by children," provides models for one of our hardest tasks, channeling children's play into music making. Bond reminds us to expose our students to modern composers and offers practical ways to do so, including part of Phillip Rhodes' *Dancing Songs*, premiered at the 1985 AOSA National Conference. Goodkin suggests "a new mythology" for the North American school, providing a wide spectrum of music from many cultures performed by his students at the 1991 Conference. Snyder's "Weavers and Weaving" offers many delightful possibilities within this thematic unit. Thomas and Katz in "Make a Joyful Word" move us with marvelous ideas for using children's' poetry. Or perhaps you would like to make marimbas (Mclaughlin and Madin)?

The short descriptions at the beginning of each article often detract unnecessarily, and in several cases the editing is not complete. A few articles should have been left out, including one with clearly untested lesson plans. Nevertheless, the book is important, a first of its kind and one hopes not the last. There is something here for everyone, and you will find, as de Quadros writes in the Preface, "Schulwerk teachers write about uplifting experiences."

Burkart

continued from page 21

American Orff movement, worked hard in his jobs and learned to be a good music teacher. When he discovered the Orff method at an MENC conference in 1963 he knew that he had found the way to teach music. As he said:

"Where Orff-based music education is happening – there's where exciting things occur."

Alan Spurgeon is Professor of Music Education at the University of Mississippi and serves on The Orff Echo *editorial board.*

Write Spurgeon at: aspurg@olemiss.edu

Orff Process: the means we use— infinitely variable— in making music and movement accessible to people, appropriate to the place, time, and culture.

— Carol Erion

Vivaldi: The Four Seasons

performed by Il Giardino Armonico

Elektra/Asylum 1994

Reviewed by Pam Hetrick

My audiophile friend cajoled, "Trust me, just check this out." With a skeptical smile, I listened to his latest CD discovery: *Vivaldi: The Four Seasons by Il Giardino Armonico*. I soon laughed out loud with delight and then hurried the next day to buy it. This, from a music teacher who thought she was on permanent sabbatical from Vivaldi's "The Four Seasons." I would guess there isn't one among us who hasn't used this music in his or her classroom, perhaps to a similar point. Here is an interpretation that will change all that. It's an "ear-freshener," like one of those zippy mints that blasts your mouth and leaves it refreshed.

Founded in 1985 in Milan, il Giardino Armonico (the harmonious garden) is not a new group. They bring together European specialists in period instruments to play mostly 17th- and 18th-century music. Ranging in size from three to 30 musicians, they have produced nearly two dozen CDs – as well as a DVD recorded in Sicily – "to serve baroque music to a 21st-century audience using state-of-the-art video technology."

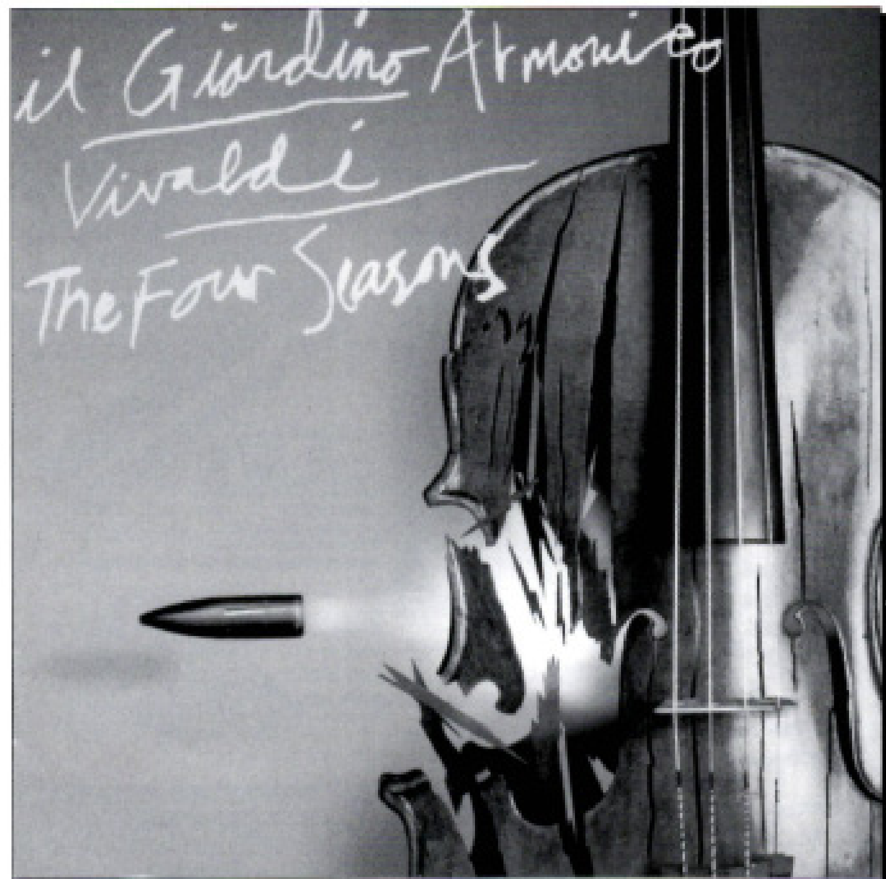
The group has won many prizes, including a Grammy award in 1999 for its *Vivaldi Album* with Cecilia Bertoli. They have played at Carnegie Hall and the Lincoln Center in the U.S., and at festivals around the world.

Giovanni Antonini directs 10 musicians in this 1994 recording on the Elektra/Asylum label, performing the oft-recorded "The Four Seasons," "Concerto in D minor" and "Concerto in G minor." You can listen to excerpts from this album via the Internet at www.amazon.com.

For this jaded 21st-century listener, their interpretation of Vivaldi is a pleasure. Call it Extreme Vivaldi. The dynamics go beyond anything I've ever heard. Sometimes raw and gusty, sometimes quirky and always sensitive, it's *molto* sexy.

It's difficult for me to pick a favorite, although I might begin with "Winter" to introduce this CD to my older students who are already familiar with other versions. Their comparisons will be illuminating, just as much for their teacher as for themselves. Although in the second movement of "Spring" I'm not sure how I feel about the "barking dog effect" (as one reviewer put it). I will be interested to hear what my students think. The possibilities for classroom use within the Orff setting are multiple, including comparisons of movement interpretation inspired by different recordings of the same material (for example, the largo of "Winter"). It's exciting to expose students to other worlds – in this case the world of musical interpretation – and to demonstrate how radically this can change our understanding of a composition.

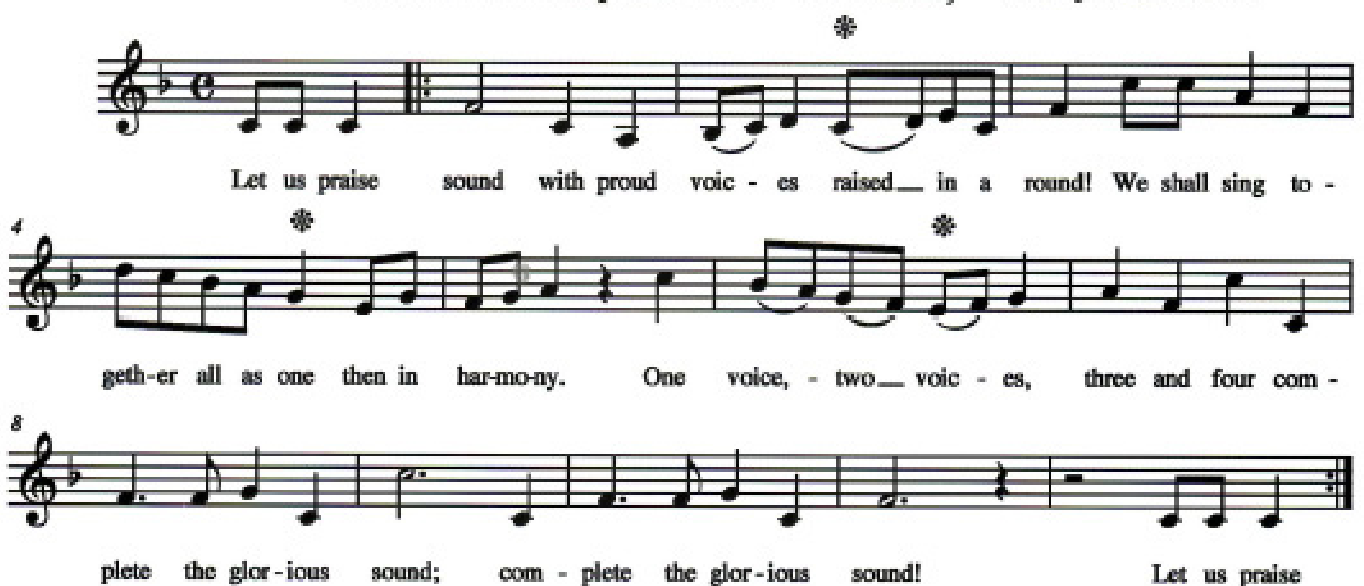
Their CDs are widely available. The group's Web site (www.ilgiardinoarmonico.com) will be upgraded this fall. In the meantime, check out this CD. Trust me.



Canon

Let Us Praise Sound!

A round in four parts in I-IV-V harmony E. Gllpatrick ©2004



Advertise in

The Orff Echo

Call

Steve DiLauro

at

440.238.5577

to discuss advertising in the next issue of

The Orff Echo

See page 38 for rates

From the classroom

Multi-tasking, individualizing and playing

by Martha O'Hehir

Martha O'Hehir

As the children came into the classroom, "Stella Ella" is playing on the stereo. It is not the track I had meant to play. Somehow, we had all forgotten about Stella, and suddenly she is here in our consciousness again, and the children are singing along like it was New Year's "Auld Lang Syne." What's a teacher to do?

I choose to play the game.

First, we make a girl circle and a boy circle. Both groups sing in unison, with vigorous hand slapping going around the circle on the beat and a count of "1, 2, 3, 4, 5" at the end. As each group produces a "loser" with each round, I begin my new ritual of finding the *bordun* (drone) or an *ostinato* on the barred instruments, and point out the bars to play to the children who are now out of the game.

The game goes on, and after two rounds, four students are playing drones with various rhythmic patterns. No one is watching them because the focus is on the game. But I am assessing each new student who picks up a pair of mallets. I suggest new patterns to some, and remind metallophone players to play half note drones. As the game continues, the circles get smaller and the band grows larger; the thickening texture of ostinati is creating a wonderful sound carpet and support for the game.

I discover I am unhappy with the key and drone I chose (*F* and *C*) because it seems too low. I call out at the beginning of the next round, "Let's try *G* and *D*!" The whole room lifts in spirit, the way we always feel when we raise the key and sing a little higher. We settle into the new key because it is so comfortable. The game goes on. Children are now showing each other what to play when the new "losers" come to the instruments. Some of my composers begin to improvise new patterns or to play the melody. Occasionally I interrupt the flow of the game to say, "Listen to this new ostinato by Kris."

We sing the song with it, and the game begins again. Some decide to play the new ostinato, while others create still newer ones. Some are mastering a crossover bordun, while others are pulling off some bars to make a complicated pattern easier to see. I watch one child switch to a vacant instrument slot.

What's that I hear? The boy group and the girl group are singing with the same steady beat, but in canon, and it sounds great! I don't think they realize what a complicated canon they are singing as they play the game and slap the beat. I begin to think, "I couldn't have set this up, if I'd tried to think it all through first."

As the Stella Ella circles dwindle, the experimenting at the barred instruments increases. I ask three boys to help me demonstrate the canon that I heard the students singing. "Bravo!" I cheer for them, as we finish up.

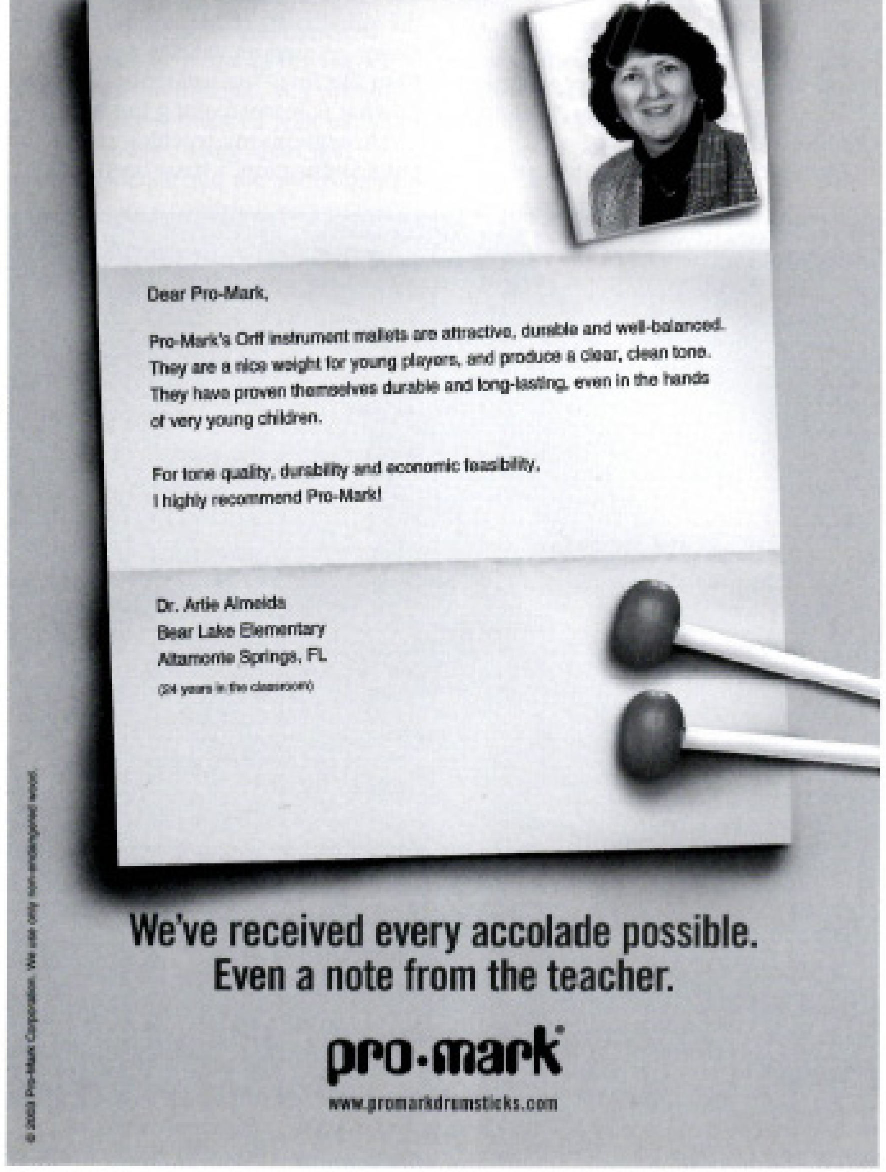
The girls stay on the bars and send the boys to get their recorders. They sit on the floor and the girls play and sing the song again. The boys look for the notes in the song. They all agree *g* is important. I suggest they play *g* and *e*, and maybe add *d*, like this, and I demonstrate. Boys improvise and practice the new note while girls continue on bars. I say, "Well, you could probably play anything with g, a, b, d, and e. Try it." After a while, two improvisers have something to share as solos.

Some of the boys forgot their recorders, and my "lenders" are all in the "dirty bucket." They think they have nothing to do, so I say, "You can help me sing the canon part." We create a form. Instruments will set the stage and all boys and I will sing "Stella" in canon, then recorders will improvise, then David will play his little tune, which I am happy to see is using his new note and has a zippy rhythmic element repeated. Then all the girls and all the boys will sing the song in canon.

We begin to perform the whole thing. The singing boys and I hear and feel the potential for movement in the recorder improvisations, and especially the solo. We are improvising movement. I hear snickering, because the boys are mimicking my little dance behind me, and it is very impish. I turn and we are all laughing. Time's nearly up and we can hardly hear the solo. We decide to have 1 BX, 2 AX, 1 AM, and 1SX play during his solo. And we restart there, and play and sing through to the end.

My classes are not always this seamless, but today, I felt grateful to be an Orff-trained teacher. I practiced listening to the moment and working with student contributions. I learned so much about my students today, and the game gave me the chance to individualize mallet instruction, ever so briefly, for most of the students. It was fun, affirming, and the students had a lot of time to experiment in their own ways at the instruments. We played our own music for our game and for movement. We wove new accompaniment patterns into the classroom repertoire.

Next time, we'll play a new elimination game in *G* pentatonic, reviewing as many of the barred instrument patterns as we can remember before we start. At the end, the boys will stay at the barred instruments while the girls get recorders.



Teaching means creating situations where structures can be discovered.

— Jean Piaget

Process teaching: finding the elements

by *Steven Calantropio*

A few years ago, while discussing Orff process with a well-known Orff clinician, she brought my attention to the fact that Orff process teaching can be thought of on two different levels. First, there is Orff Process (with a capital "P"), encompassing the broad goals of the Schulwerk commonly accepted as hallmarks of our approach. This includes an emphasis on creation and improvisation throughout teaching and learning. It stresses the use of speech and movement as starting points in teaching, the use of the ostinato figure as the primary accompaniment, speech-based rhythmic motives combining to form larger patterns, melodic materials drawn from simple pentatonic idioms, and the use of tonal and modal music drawn from both composed and folk sources. These essential ideas outline the style we have come to know as elemental music. Examples of elemental music are found in abundance in every volume of *Music for Children* by Carl Orff and Gunild Keetman.

Our discussion then led to Orff *process* (with a lowercase "p") and to the subject of this article. This level of process involves the ways elemental music can be broken down to create a learning experience. It begins with a simple idea, builds one idea upon another, and spirals out and around the original idea to create an expanding set of perceptions. At the end of the spiral is an elemental music experience gaining its validity not only from the final "performance" but also in what is learned along the way.

Throughout my teaching career in public education, I have been lucky

Once students understand the musical elements of a selection and can experience the music as a whole, Calantropio explains, "they can enjoy the affective and emotional content of a selection while simultaneously understanding its musical craftsmanship."

enough to work with and observe some knowing process teachers. These mentors were often classroom instructors who knew nothing of the Schulwerk approach yet finely modeled process technique in the delivery of their academic subject instruction. As my own expertise in process teaching has grown, these experiences remind me that sequential process teaching did not begin with Orff Schulwerk. While Schulwerk lessons are an important exponent of process-teaching philosophy, the truth is that *all* good teaching is process-oriented.

While the lessons I teach are always open to extra-musical comments and social observations, the goal of my teaching is the development of musical skills and concepts. What follows are a few of the ways I approach the preparation and presentation of process-oriented lessons in elemental music, using ideas that work well for me and for my students.

To develop a cohesive, sequentially processed lesson, I must choose an appropriate model. Is it elemental music? Are the rhythms uncluttered and straightforward? Do they repeat? Can they be simplified at first and then elaborated later on? Can they be extracted and taught using carefully chosen text? What about the melodic material? Is it diatonic in nature? Does it consist of stepwise movement? Are the leaps in the melody fairly small and manageable? Does the melody repeat? Are there melodic patterns that are easily extracted and taught as "component" parts? If functional harmonic changes are implied, do they occur in regular patterns and are they limited to the three primary (tonic, subdominant and dominant) harmonic areas? If the answer to most of these questions is "Yes," then I know I'm dealing with a piece that is truly elemental and can be "processed" effectively.

My next task is to disassemble the selection into its simplified component parts. In my study of elemental style, I have found that effective teaching models are composed of musical elements that can be separated easily from one another in this way

This "non-gestalt" posture seems to fly in the face of our Schulwerk goals of experiencing the music as a whole. The fact is, once students understand the musical elements of a selection, they will experience the music as a whole. They can enjoy the affective and emotional content of a selection while simultaneously understanding its musical craftsmanship.

In the exploration and reassembling of a selection, the assimilation of skills and concepts takes place. A final "performance" offers an affirmation of what the developing skills and concepts can produce on an aesthetic and artistic level. This is the best justification of our work: that in the assimilation of musical skills and concepts, students acquire the tools to achieve artistic and expressive ends.

Example 1

The following lesson, geared toward upper-elementary music, students provides an exploration of additive rhythm. It is based on a piece taken from *Music for Children, Volume IV* by Carl Orff and Gunild Keetman.[1]

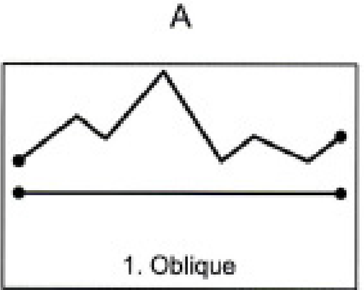
Volume IV, page 6, #9

[1] (Music for Children, Volume IV, *English Edition, adapted by Margaret Murray, ©1958, Schott & Co. Ltd., London ©renewed, p. 6, No. 9. All Rights Reserved. Used by permission of European American Music Distributors LLC, sole US and Canadian agent for Schott & Co., Ltd., London.)*

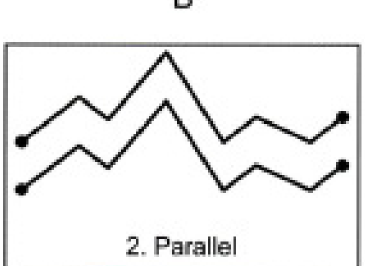
Example 2

The repeated eighth-note accompaniment on the dominant pitch of the Aeolian-based mode builds tension against the hexatonic minor melody, which moves in various meters above it. I begin the lesson by showing students the following graphics, which demonstrate the three ways that two musical lines can move against each other:

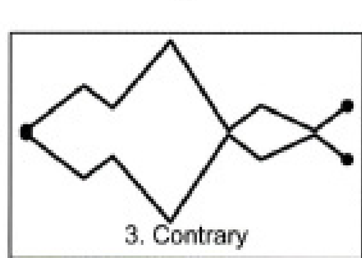
A



B



C



My choice of this musical model clearly demonstrates oblique motion between voices. Coincidentally, the next piece, *Volume IV*, p.7, No. 10, is another example of this motion. Parallel motion between voices is found throughout the Schulwerk and is described generally as "paraphony." See *Volume IV*, pages 32-33 for a specific exploration of parallel voices in the recorder parts. For an example of contrary movement between voices, see the alto xylophone part in *Volume IV*, page 82, No. 2.

We explore the playing of a simple tune such as "Hot Cross Buns" in the one hand, while accompanying the tune in various ways and at various intervals in the other hand:

On the board I have written the names of three of the United States and a closing statement with representative note values:

Example 6

The class repeats the patterns as I rhythmically point to them. The combination is remembered and repeated. The rhythm of the example is developed slowly and cumulatively, making the example longer with each repetition, including the repeat and the closing statement. Students now chant the entire text as I clap a steady, eighth-note accompaniment or play it lightly on a drum.

Once the rhythm is learned, students break into groups of three.

One student is assigned a rhythm for each state. All perform the closing text, "This is the end!" The group performs the entire rhythm and then the rhythms rotate clockwise to the next person. The point of this evaluative step is to see if students understand where each rhythmic element occurs in the overall flow of rhythm and if they are able to isolate and perform that element. The rhythms rotate until all three members have had a chance to speak all three elements.

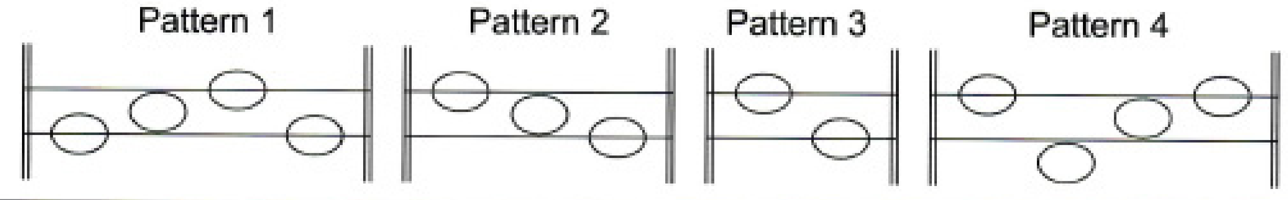
Transferring each of the speech patterns to a body percussion timbre encourages further exploration of the rhythmic content. The "Min-ne-so-ta" rhythm is performed as a two-handed *patschen* pattern. "I-da-ho" is clapped and "Te-xas" is snapped in alternating finger snaps. The final statement is performed as four accented handclaps. These body percussion rhythms are assigned to the three members of the group. In the same manner as the speech exercise, the body percussion patterns rotate among the group until all have had the chance to perform all three rhythmic elements.

As a closing, the entire class chants the complete text while performing all body percussion gestures one more time in unison.

I have recently given much thought to the problem of how to teach music reading while still maintaining within the students a significant independence from the notation. Whenever possible, my solution has been to use what I term *melodic configurations*. By removing all rhythm from melodic patterns as well as any extra musical notation – including unused staff lines and spaces – students begin to see melodic patterns of steps, skips and repeated tones as transportable motives. For example, they see that these can be sung or played on any tonal location of a scale or mode. By isolating the discrete melodic motives in an example of elemental music, and by presenting them in their most simple form, students become familiar with common configurations found so often in the Orff Schulwerk repertoire.

At this point, I show the students the following melodic configurations:

Example 7



We discuss the fact that even though they all appear to begin on "line" notes these patterns can be played on any starting pitch. I ask them, "How many notes are in each pattern?" "How do they move (step, skip, repeat) and in what direction?"

I ask students to play each motive, starting on different pitches of a barred instrument prepared in the minor mode on *A* with the *F* bars removed. The patterns are always notated in whole notes, which indicate indeterminate length for my students. I also use a technique called "snapping through it," to coordinate the student response, to check the accuracy of their playing and their understanding of the pattern. With no implied rhythm value, students play each consecutive note of the pattern

Students play each consecutive note of the pattern, with no implied rhythm value, as Calantropio snaps his fingers or claps his hands to coordinate student response.

at the snap of my fingers (or clap of my hands). We work our way through the pattern a few times, paying careful attention to appropriate mallet coordination of left and right hand strokes. Finally, I ask the students to listen as I snap the actual note values of the pattern, which they then play in rhythm. I have found this technique extremely useful for evaluating student response, not only on barred instruments, but also on recorder. It works particularly well in singing, where specific pitches can be "tuned up" and intervals carefully explored by the singers.

I "snap the class through" the patterns on barred instruments, starting on various pitches and checking for accuracy. We discuss which configuration fits best with the state names. Once this connection is established, I provide the starting pitches of each pattern, i.e., *A* for Minnesota, *E* for Idaho and *B* for Texas.

The "Idaho" rhythm (which is always played two or three times) forms a sequence, descending one pitch on each repetition. It is now a short step for students – in a cacophony of individual exploration – to work out the entire tune. Although the original score is for two players, I ask them to play the melody completely with the right hand while accompanying the tune with a repeated eighth-note pulse in the left hand.

The "Minnesota" rhythm presents a 2:1 relationship between hands that some find difficult. Preparatory exercises for this type of playing can be found in "Exercises for Knee Slapping," pages 76-78 of *Music for Children, Volume I.*

Students must also identify the one instance when both mallets will strike the same bar while playing melody and accompaniment.

A final "performance" can include: drums playing on the notated accents (see score), other instruments playing drone pitches of a unison or an open fifth, introductions, *codas* and improvised melodies. To encourage improvisation by having students explore the various melodic configurations in new positions and patterns, I ask the following questions:

- "How would the 'Minnesota' rhythm sound as a three-pattern sequence rising up one step each time?"
- "Can you play the 'Idaho' pattern four or more times continuing the original sequence? Can the sequence be inverted?"
- "Can the final statement be sequenced? Can you change the rhythm of it as well as create a sequence with it?"
- "Can the melodic improvisation take place in the left hand while the right hand creates a drone note above the melody?"
- "How will you end your improvisation? How will you signal the group that you have done so?"

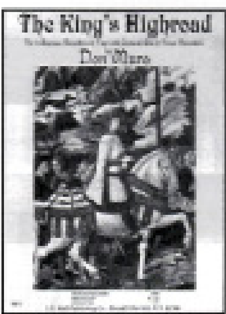
I encourage students to improvise new melodies using these developmental ideas or any others they may come up with, freely spinning out new variations of the original melody. The original tune is now played alternating with individual improvisations, creating a larger *rondo* form.

The creative exploration of small, isolated units of rhythm and melody allows students to better understand the larger musical form. Effective teaching process should encourage this type of exploration. Such lessons are convergent in nature in that they move from broad, open-ended ideas toward readily identifiable final "productions." At the same time, this type of elemental exploration provides the means for lesson divergence by incorporating the spirit of improvisation. The combination of convergent and divergent teaching processes allows students to demonstrate an increasing set of musical skills acquired through the lesson.

Steven Calantropio has taught general music and movement in the River Edge, N.J. public schools for the past 31 years. A 1982 graduate of the Orff Institute's Special Class, he has been a frequent presenter at international, national and local chapter workshops.

Write Calantropio at:
stevecal1@earthlink.net

Celebrating 25 Years!



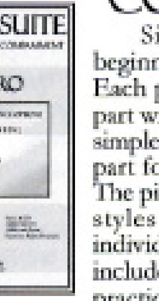
In 1979 J.D. Wall published Don Muro's ***The King's Highroad***, the first commercially published original composition for recorders with synthesizer accompaniment.

To our dealers and our friends in AOSA: Thank you for 25 years of support!

Accompaniments for the following publications have been remastered and are now available on CD:

- ***The King's Highroad*** RM1KCD $11.95 CD $9.95
- ***A Touch of Spain*** RM2KCD $11.95 CD $9.95
- ***Capriol's Caper*** RM3KCD $11.95 CD $9.95
- ***Recorder Rock*** RM4KCD $11.95 CD $9.95

CONCERT SUITE

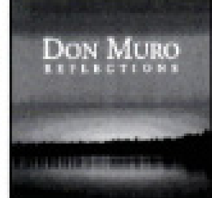


Six performance pieces for beginning and intermediate players. Each piece has two parts - a basic part with a limited note range and simple rhythms, and an intermediate part for more advanced players. The pieces include several musical styles and can be performed individually or as a suite. The CD includes accompaniments for slow practice as well as for performance.

Listen to audio excerpts at www.jdwallpublishing.com!

RM16KCD Score and CD $16.95
RM16EP Economy Pack (10 scores) $19.95

REFLECTIONS



If you enjoy Don Muro's recorder music, you'll love this collection of expressive original music. The ten songs on the CD showcase unique treatments of lyrical melodies and evocative accompaniments.

Listen to audio excerpts at www.jdwallpublishing.com!

J.D. Wall Publishing Co.
www.jdwallpublishing.com

Untitled, by Megan Hart, Grade 4, St. Francis School, Goshen, Ky. Janet Britt, art teacher.

NEW RELEASE! From NEDM

Chimes of Dunkirk

Teaching Dance to Children

the Video (DVD and VHS) - Produced by NEDM & Country Dance and Song Society

"Your DVD is absolutely superb–both as a documentary (the notions of community and dance culture come through so convincingly), and as a piece of film-making (the quality is outstanding–it's technically superb, beautifully edited, and a joy to watch). Thanks for sharing your philosophy and techniques with a wider audience!"
— Sean & Bonnie Walmsley: early education specialists, authors of Children Exploring Their World, Theme Teaching in Elementary School

FILLED with teaching tips and techniques, and including 17 of the dances from the *Chimes* collection, this video is a virtual workshop on dancing with children.

For more information about our other books and recordings please contact us.

You may order by credit card directly from our website: www.dancingmasters.com or send check or money order to the address below.

$33 ppd.

NEW ENGLAND DANCING MASTERS PRODUCTIONS
41 West Street • Brattleboro, Vermont 05301
802-257-1819 • info@dancingmasters.com
www.dancingmasters.com

Botany 101
The roots of the wildflower

Conversations

by Carol Erion and Roger Sams

Carol: Roger, sometimes I think about Orff's wildflower metaphor and wonder whether we have derived all the meaning that might lie within it. On the most obvious level it seems Orff was saying with his wildflower, "I was just the right guy at the right time." But Orff was a master gardener and easily could have extended his metaphor further into botanical references if we'd asked him to. It might be fun to speculate where he might have gone with it. For instance, the simple wildflower could represent the elemental, while the generously leafed and richly endowed, cultivated flower would represent the sophisticated and complex, musically. Both types of plants have root systems; but wildflowers, because they often find themselves on soil that is not so rich, extend their roots deeply. They need to drink deeply.

Do you think that today's Orff practitioners – those who work daily with the elemental – are thirsty and ready to drink deeply?

"I should like to describe Schulwerk as a wild flower ... As in nature, plants establish themselves where they are needed and where the conditions are favourable, so Schulwerk has grown from ideas that were rife at the time and that found their favourable conditions in my work ... It is an experience of long standing that wild flowers always prosper, where carefully planned, cultivated plants often produce disappointing results.[1]

— Carl Orff

Roger: I think Orff teachers have built up a lot of stamina through years of practice and learning about the Schulwerk. I think they're ready to swim in the deep end of the pool. I know I am! We've all loved the joy of splashing in the kiddie pool of life, but the rewards of growing wiser are so rich.

What I know about my own relationship to the Schulwerk and what I have observed in others is that the Schulwerk can be significantly more than a way to teach effectively. The Schulwerk, for many, is transformative work. It can, if we choose, affect our entire way of being in the world. I recognize that the work has been primary in my development as a teacher, as a person, and as a spiritual being, and I know that many others have had a similar experience.

Carol: Yes, I'm interested in exploring exactly that phenomenon you describe: that phenomenon many of us who embrace Orff Schulwerk have felt but cannot seem to put into just the right words, of having been touched deeply by experiences in the Schulwerk. What happens to us in those moments? And just how is it that we simply know others are in that same place with us in those moments?

Roger: I think it has to do partly with the relationships we develop with each other when we are immersed in making meaning through music and dance. Many of us would claim that our Schulwerk relationships are among the most rich and satisfying in our lives ... even if we only see each other once a year at conference. Why is that so? I would propose that it is because we sing and dance together in community ... that's what spiritual communities used to do. I think it also may have something to do with the improvisatory nature of the work we do. We don't simply reproduce music and dance created by others. We invest ourselves in the creation of our own art through the Schulwerk. That kind of sharing is a very intimate experience. It fosters significant heart connections.

Carol: Oh, I agree! We can pick up conversations every November just where we left them at the last conference – with no preamble necessary!

But there's more to this. What about the materials we use? We're at our best when we heed Orff's model and look to the richness of myth, folklore and literature that have stood the test of time as sources for our creations. We connect with it so naturally.

Roger: Indeed, there's a reason Orff chose mythology and folklore for sources. The timeless nature of this material connects us to the past and future, and helps us understand who we are. These understandings of ourselves as a people, and as individuals, give us a sense of the spiritual.

I am reminded of Isabel Carley's admonition, "Teach nothing that does not deserve lifelong remembering." When we are immersed in this kind of literature we get a sense of worthiness; a sense that what we are doing is so clearly worth doing.

Maybe another reason for our phenomenon-without-a-name is that our work, our Schulwerk, is not a prescription; there's no definitive curriculum. Instead, we learn how to be with our students, how to enable them to make their own music. We have to invent it anew each time, every day.

Carol: Let me guess where you're going with that. We're all on the same sort of quest, a personal truth-seeking journey. That would certainly make Schulwerk teaching a deeply spiritual experience, one that would make us feel completely "in sync" with others on that same journey.

Roger: Yes! And the recognition that others are also reflecting honestly on their teaching practice, the recognition that we need to be both introspective and outward looking at the same time. That paradox ... the process of going both inward and outward is so core to many spiritual practices and traditions. The spiritual quest might begin by going inward, but the experience of the Divine within causes a shift in our internal landscape that sends us outward where we are able to experience the Divine all around us. Conversely, it can also occur in the other direction. We might experience the Divine around us, such as standing in awe at a place of amazing natural beauty, which allows us to touch the Divine within.

Exploring this part of our work – the spiritual part – is important. And I don't think it diminishes the powerful pedagogical applications of the work at all. All of that stuff stands on solid ground. The Schulwerk is so richly layered in that way. Most Orff teachers have figured out that this is a lifelong path. If I may so boldly declare, I think Orff Schulwerk teachers are ready to embrace the personal transformation the Schulwerk offers.

Carol: Roger, I think we should invite others to join this conversation. Our phenomenon-without-a-name would certainly gain greater clarity and definition, as well as greater richness, if more voices were to reflect on it. Perhaps we should give our readers an assignment, something to think about to prepare for the next installment of these conversations in the *Echo*. What do you think?

Roger: Well, let's see where our readers take us when they reflect on their own spiritual development after entering the world of Orff Schulwerk. I'm thinking we might want to start off by asking people to reflect on the ways in which the Schulwerk has helped them to experience the best parts of themselves, on how they "grow themselves" into the next best version of Self that they can be.

Carol: I really look forward to resuming our conversation, with ideas enriched by the experiences and reflections of our fellow Orff practitioners. Readers, join us in our ongoing conversations. Our email addresses are listed below. The journey begins!

Write Roger Sams at:
schulwerksams@adelphia.net.

Write Carol Erion at:
cerion2001@yahoo.com.

[1] Orff, Carl. "Orff-Schulwerk: Past and Future." *Supplement to The Orff Echo*, No. 1., 1973. *The speech, given by Professor Dr. Carl Orff at the opening of the Orff Institute in Salzburg on the 25th of October, 1963, is published by the kind permission of B. Schotts, Soehne, Mainz, from the Orff Institute Jahrbuch 1963. The translation is by Margaret Murray.*

MUSIK GARTEN **It's Not Just for Toddlers!**

In case you haven't noticed, Musikgarten has grown up.

Since 2001 we have been offering keyboard classes for children ages 5-9.

- Experience how teaching keyboard classes in a group setting helps:
  - build and improve vital listening skills.
  - promote sharing of knowledge among students.
  - prepare children to perform in front of others.
- To learn more about teaching Musikgarten to your favorite age of children, attend any of our four age-specific teacher workshops, covering birth to age 9.

Let us show you how music and movement training can help you teach all ages

MUSIK GARTEN
Teaching Music, Understanding Children

Summer Workshops – Call for Details

Atlanta, GA	7/11	Dallas, TX	6/20	Richmond, VA	6/27
Billings, MT	6/06	Greeley, CO	7/11	Salt Lake City, UT	7/19
Boston, MA	6/27	Madison, WI	6/20	St. Paul, MN	7/11
Charlotte, NC	6/13	Miami, FL	6/20	Calgary, AB	7/04
Chicago, IL	7/18	Newark, NJ	7/18	Toronto, ON	7/04
Cincinnati, OH	7/11	Pasadena, CA	6/27	Vancouver, BC	7/18

800.216.6864 info@musikgarten.org musikgarten.org

From the AOSA video library

Swing sets for the younger crowd

Presentation by Vivian Murray (AOSA AV Library: 127SS)

Reviewed by Beth Iafigliola

For the Orff-Schulwerk teacher, the reaction of the cow suggests a cumulative list of "moo-vement" and instrumental choices.

"This time you tell her she must NOT stand still ..."

"Younger students love swing," Vivian Murray reports, as she presents this session at the 2003 Louisville AOSA Conference. "It is an easy way to begin is to use speech, then add creative movement and instrumental improvisation."

She begins with the book, *The Tiny, Tiny Boy and the Big, Big Cow*, by Nancy Van Laan. The boy complains to his Ma that the cow will not stand still for milking. For the Orff Schulwerk teacher, the reaction of the cow suggests a cumulative list of "moo-vement" and instrumental choices.

Murray begins by reading the book in swing style. Two phrases in the text lend themselves to group responses. With hand gestures, Murray introduces the phrases and later cues the choral speech as it appears in the story. As each "cow" movement appears in the text, participants explore kicking up their hard heels, swishing their long tails, tossing their empty heads, dropping their sharp horns and wobbling their knobby knees.

Vivian Murray

Murray offers suggestions for unpitched percussion accompaniments in the session notes. The notes also contain publishing information and the ISBN numbers for the published materials used in the session. An outline of the teaching process helps the viewer duplicate the process when working in the classroom.

Murray adds a third dimension to the drama by adding the Orff instrumentarium. The larger barred instruments play shifting major-minor chords on the half-note pulse. The smaller instruments describe, through sound, the boy taking off to find his Ma, and the movement of the cow.

She weaves an improvisational, instrumental interlude in the story form to give the participants a chance to design accompaniments for the "cow" movements. The conclusion of the story produces an opportunity for participants to create a *coda*. Children will delight in the concept of opposites as Ma gives the final order NOT to stand still.

The anonymous poem, "Bubble" bursts through with a melody and Orff instrumentarium arrangement written by Murray. The bass instruments play the familiar accompaniment pattern for young children complemented by the middle and upper timbres of the ensemble. The delicately simple arrangement, included in the session notes, beautifully lends itself to inventive "bubble" movements using colored scarves.

The session ends with an arrangement of the book *Old Black Fly*, by Jim Aylesworth. The author arranges this alphabet book in rhyming couplets that freshly trace the flight of the fly until its ultimate end.

Although the alphabet theme may appear to appeal to the younger child, Murray states that her third grade students appreciate the humor of the text. The instrumental arrangement, in swing style, challenges the interests and skill levels of middle elementary students. Murray divides some of the session participants into small groups, giving each group a rhyming couplet to stage with movement and dramatic speech.

Between each couplet performance, the instrumental performers play and sing a four-measure interlude that gives the adults in the session a chance to harmonize and express their enjoyment of the session materials.

More videos with literature focus

The AOSA A/V Library contains hundreds of videotaped presentations, lectures, discussions and interviews. Here is a sample of those available. For a complete list, (and to arrange for a rental) visit the AOSA web site at: **www.aosa.org.**

68PP **Jay Broeker:**
"Poems to Pieces: Improvising with the drum, the voice, and the dance" (includes a poem from *Winnie the Pooh*)

48MW **Isabel Carley:**
"Speech play: The magic of words"

48SS **Isabel Carley:**
"Speech play: From speech to song"

48SP **Isabel Carley:**
"Speech play: Storytelling plus"

84FF **Sarah Guterman:**
"Fireflies and other inspiration"

84MC **Sarah Guterman:**
"The magic of children's literature in the music class"

50SD **Barbara Haselbach:**
"Poetry from 'Song-Dances to the Light'"

87OB **Vivian Murray:**
"Opening the book"

51JZ **Jack Neill:**
"Jazzin' up the joint" (includes poems by Langston Hughes)

63PS **Peter Sidaway:**
"Working the word"

39OT **Katherine Smithrim:**
"Once upon a time"
"Poems to Pieces:

AOSA Videotape Orders

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

- Limit 3 tapes per order. Loan time 2 weeks from date mailed. Order tapes by number; give alternate dates. Use form provided above or photocopy. All tapes are VHS format.
- Handling fees are as follows: 1 tape per order – $10; 2 tapes per order – $12; 3 tapes per order – $15; Non member rate is $15 per tape. Make check payable to AOSA. Visa or Mastercard $12 minimum.
- All tapes are the property of the American Orff-Schulwerk Association. No tape may be reproduced for any reason. We regret that tapes cannot be shipped outside the U.S.
- **Order from:**
AOSA Executive Headquarters
PO Box 391089
Cleveland, OH 44139-8089

Tape(s) requested (maximum 3 at one time)________

Dates: 1st choice________

2nd choice________

Name________

Address________

City________

State________

Zip________

Method of Payment

❑ Check enclosed (payable to AOSA)

❑ MC ❑ Visa ❑ AMEX; minimum charge $12

Credit Card Number

________:________:________:________

Expiration Date________
(example: 05/04)

Signature________
Authorized Charge Card Signature

Membership number________

Focus on Research Series

The Orff Echo will publish research reports that expand and enhance our knowledge of music teaching and learning. Articles may report a single research study or a review of the research literature in ways that enable teachers in the field. These articles may be quantitative or qualitative and must include a discussion of the ways in which this information can be applied in the classroom.

Papers should be double-spaced using type no smaller than 12 points and should not exceed 2,200 words. Submissions should be sent electronically as an MS Word or PDF document to Carlos Abril, at c-abril@northwestern.edu. If electronic submission is not possible, send four copies of the complete paper to: Carlos Abril, Echo Focus on Research, Northwestern University School of Music, 711 Elgin Road, Evanston, IL 60201. Manuscripts will then be sent to the AOSA research panel for anonymous editorial review.

Editors for the research series are Dr. Carlos Abril of Northwestern University and Dr. Alan Spurgeon of the University of Mississippi.

Advertising:

For cover rates, inside color rates, special placement rates, or a complete rate sheet, contact Steve DiLauro, LaRich & Associates, Inc., 15300 Pearl Rd., Strongsville, OH 44136; (440) 238-5577; sdilauro@larichadv.com.

Ad Closing Dates

Note: *These are not Editorial Deadlines*

Fall	July 15
Winter	October 15
Spring	January 15
Summer	April 15

Orff Echo Advertising Rates Inside Pages

Full Page	$880
2/3 Page	$660
1/2 Page (Island)	$620
1/2 Page	$530
1/3 Page	$395
1/4 Page	$295
1/6 Page	$225
1/8 Page	$175

Index of Advertisers

American Drum 45
arts education IDEAS 22
Backyard Music 18
Beatin' Path Publications 18
Benchmark Press 19
Bourne Marimbas 25
General Music Store 5
Hal Leonard Publishing Corp. 1
J.D. Wall Publishing Company 33
Jazz at Lincoln Center 49
John's Music Center 12
Lyons 14
MMB Music/Studio 49 55
Music Is Elementary 23
Music Together 45
Musikgarten 35
New England Dancing Masters 33
Peripole Bergerault (Angel) 41
Peripole Bergerault (Dreams) 7
Peripole Bergerault (Sienta) 2
Pro-Mark 27
SONOR Passion (Hohner/HSS) 8
SONOR Primary (Hohner/HSS) .... IFC
Suzuki Musical Instruments 10
Ted Brown Music 19
Trophy Music 26
Waterloo Music 45
West Music .... IBC
Yamaha 42

American Orff-Schulwerk Association Membership Form

❑ Check if you do not want your name sold to music industry/institutions
❑ Check if name is not to be listed in the Directory
❑ Check if you do not wish e-mail address listed in the member listing on the web site

Date ______________

Name ______________

Mailing Address ______________

City ______________ State ________ Zip ________

E-mail ______________ Phone ______ / ________

PLEASE COMPLETE:

❑ Renewal
❑ Intermittent (held past membership)

❑ Check here if you do not want phone number listed in directory

CURRENT CHAPTER AFFILIATION (if any)

____

Check as applicable:
❑ Music Specialist
❑ Private
❑ General Classroom Teacher
❑ University Professor
❑ Church Musician
❑ Music Therapist
Student at: ______________
Other: ______________

Method of payment:
❑ Check enclosed payable to AOSA
❑ MasterCard ❑ Visa Exp. Date ____
________; ________; ________; ____

Charge this order to my account as indicated, to be paid according to the current terms of that account.

Signature: ______________

Authorized Charge Card Signature

American Orff-Schulwerk Association
Affiliate of the Music Educators National Conference
July 1, 2004 - June 30, 2005

Regular Member
One-year subscription to *The Orff Echo, Reverberations*, membership directory/handbook, voting privileges
❑ One-year $70.00 ❑ Three-year $180.00 .... ________

Student Member
Regular privileges for full-time student
(*Include copy of current ID*) ....$35.00 ________

Retired Member
Regular privileges for those 55 or older and retired ....$47.00 ________

Music Industry Member
Three copies of one-year subscription to *The Orff Echo, Reverberations*, membership directory/handbook, representation on the AOSA National Board of Trustees ....$98.00 ________

Institution/Library Subscription
One-year subscription of *The Orff Echo*,
No voting or membership privileges included.

❑ One copy $42.00 ❑ Two copies $63.00 ❑ Three copies $84.00 ________

Additional charge for mailing outside U.S.A.
❑ Surface $10.00 ❑ Airmail $25.00 .... ________

U.S.A. members add $3.00 for mailing back issues if joining after Nov. 15th .... ________

TOTAL DUE (in U.S. funds) $ ________

Mail to: AOSA, PO Box 391089, Cleveland, OH 44139-8089

The Creative Habit

By Twyla Tharp

Published by Simon & Schuster

Reviewed by Judith Thomas

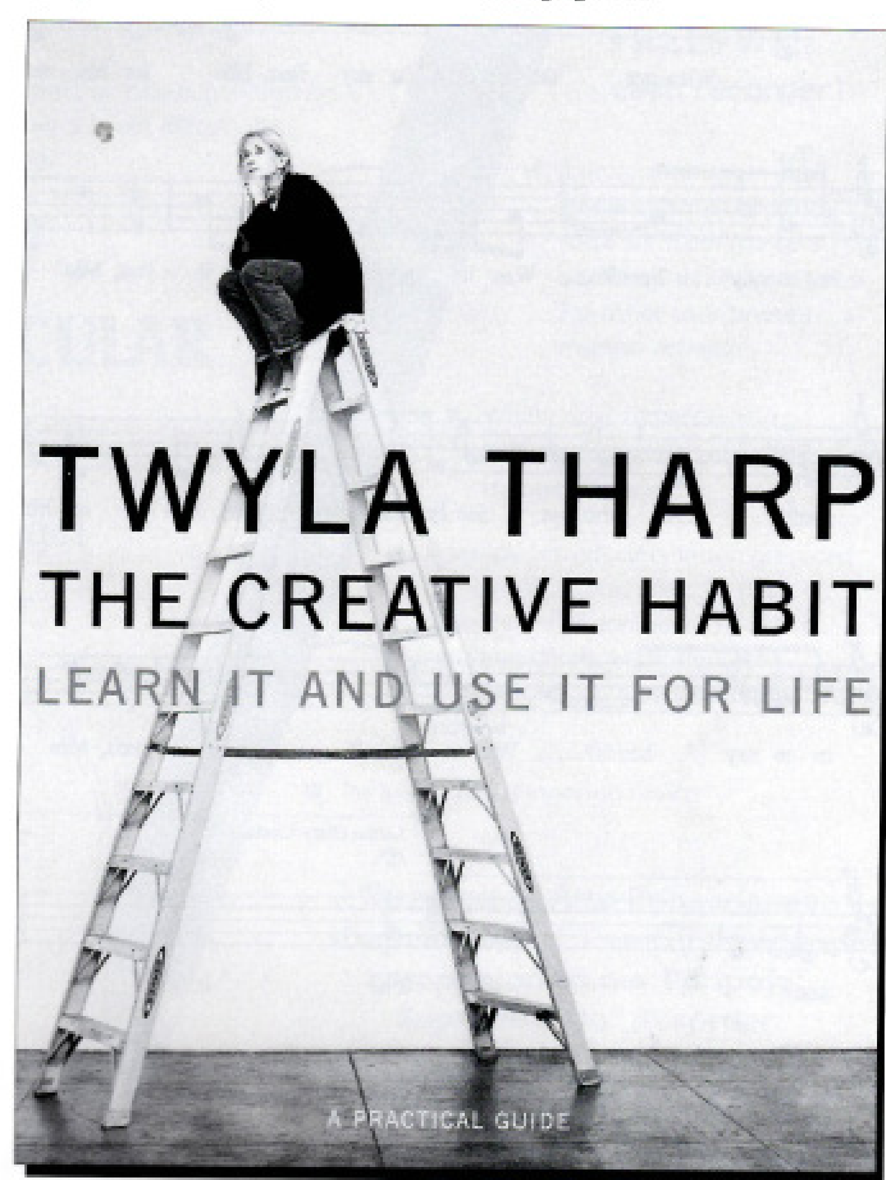
Good news to "sluffer-offers" of creative projects, procrastinators, irrational fear-filled, folk-of-the-dead-line, blank page/manuscript-slabs of stone, the empty-rooms-waiting-for-a-choreography or simply anyone wishing to find the core of his or her creativity. Twyla Tharp has written a definitive book for us all.

It is based on the premise that creativity is not just a "kiss from the gods," but rather the product of preparation and effort – and "within the reach of everyone who wants to achieve it." In a consummately readable style, Tharp reveals simple ways to "prepare to be creative," and suggests useful exercises for the mind and spirit which restore peace to a cluttered mind overnight. No more need to hit the wall of creative panic, or to "cast forth your basket of creativity with the fear it will return empty," as an Orff colleague once admitted to me.

And even beyond Tharp's suggestions of just how you prepare for this state of creativity, she adds the need for embracing serendipity. She asks us to be mindful of the event that almost sounds like "the teachable moment" we value so much. In her chapter titled "Accidents Will Happen," she writes:

"In order to be habitually creative, you have to know how to prepare to be creative, but good planning alone won't make your efforts successful. Your creative endeavors can never be thoroughly mapped out ahead of time. You have to allow for the suddenly altered landscape, the change in plan, the accidental spark – and you have to see it as a stroke of luck rather than a disturbance of your perfect scheme. Habitually creative people are, in E.B. White's phrase, "prepared to be lucky."

Do not sally forth, but rather RUN to your nearest bookstore, with creative yet recalcitrant mind in tow, ready to make significant alterations. It's a marvelous, life-changing, habit-changing read!

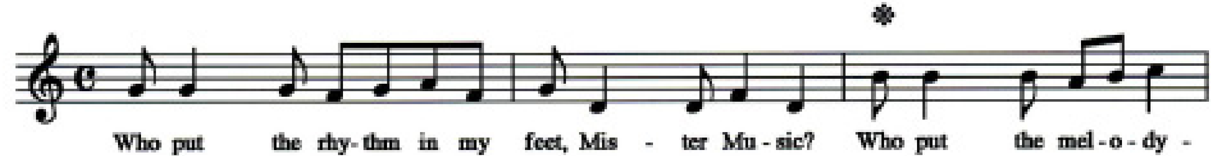


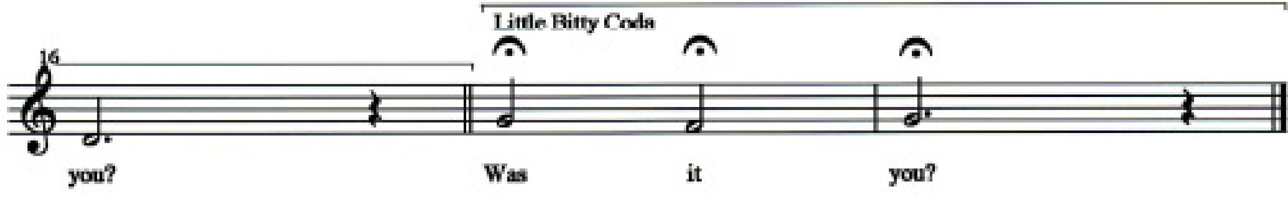
Canon

Was it You, Mister Music?

A four-part round in Mixolydian mode

E. Gilpatrick ©2004





*Repeat these two measures as often as necessary until all parts finish the round together. Continue together in a decrescendo as long as you care to, and finish with the Little Bitty Coda, or another coda of your own devising.

Addendum:
A reader from Salzburg wrote to say that the Snowflake Canon appearing in the Winter, 2004 issue was composed by Cesar Bresgen (1913-1988), of Austria. Its original title was *Lachend Kommt der Sommer*.

PERIPOLE® ANGEL ALTO HALO® RECORDER

We're so excited!

Sales of the Peripole® ALTO RECORDER have hit an all-time high!

- Adding the Alto Recorder is part of our campaign to enrich school recorder programs in an affordable, simple and easily learned way.

AND NOW . . . OUR SPECTACULAR OFFER . . .

PB6250 Peripole® Angel Alto Halo® Recorder

List Price $19.95

NEW SPECIAL PRICE

$9.95

PB6000 Peripole® Halo® Soprano Recorder School Price $4.25

Available EXCLUSIVELY from Peripole-Bergerault!

FREE! With each recorder!

- 1 Peripole® Angel Halo® Hanger to suspend the recorder from the neck, thus allowing hands free access for other coordinated musical activities.
- Wider vinyl zippered case to house recorder with Halo® Hanger attached.
- A sample introductory lesson prepared by our Educational Director, Cak Marshall, as presented in her many sessions at State Music Educator Conventions and at AOSA Chapter meetings.
- Peripole® Alto Fingering Chart

Three-piece Alto Renaissance shape recorder. Exactly designed companion to our Peripole® Soprano Halo® Recorder.

1-800-443-3592

The Peripole® Halo® Hanger is protected by the following United States Patents: 6,651,865 B1; 6,648,197 B2; 6,616,024 B1; and Design Patent D465,404 S.

PB 6250

Angel is a registered trademark of Kaman Corporation

Playful Design.
Dependable Performance.

The world's most dependable and chosen recorders are also the most playful that students are sure to enjoy. Sour Apple Green, Cotton Candy Blue and Bubble Gum Pink colors add that extra fun for students beginning their music education.

Yamaha 20 Series Recorders are specially designed for beginning students and are easy to play in every range. They offer the ideal amount of air resistance for effortless control and an accuracy of intonation that provides a rich, full sound.

Playful with serious quality Yamaha is known for, Yamaha Recorders are the thoughtful choice for teachers that care.

YAMAHA

©2004 Yamaha Corporation of America www.yamaha.com

A process of reflection

by Marjie Van Gunten

Marjie Van Gunten

Process: "... something going on ... a natural phenomenon marked by gradual changes that lead toward a particular result ... a series of actions or operations conducting to an end."
– *Webster's Ninth New Collegiate Dictionary*

As I reflect about process in the context of Orff Schulwerk, I especially agree with the phrases "natural phenomenon" and "gradual changes." I am a little intimidated by the "particular result" and "operations conducting to an end." These words push me to think about what results I expect and how I will identify success. How can I assess the learning that takes place in my classroom without interfering with student creativity?

The teaching process within the Orff Schulwerk guides children toward a deep understanding of our discipline without dictating the path they will take. This does not mean that students wander aimlessly through the world of sound and movement. The end goal of every lesson or unit is the critical first step in thinking about the teaching process. What do the children need to know? How well should they know it? How will they show that they know it? After answering these questions I am ready to plan how they will move from where they are now to the place where they can demonstrate their understanding. The following two examples describe a way of teaching in which student self-evaluation and assessment of understanding is imbedded in the process.

A video of Kodo, a taiko drumming group, catches the interest of my 7th-grade students. They are entranced with a piece in which the performers capture an imaginary object with cymbals and play with it through rhythm and movement. They want to recreate the experience for themselves. I want them to demonstrate the ability to create a composition that has a clear formal structure. We watch the performance again but this time I ask the students to observe compositional techniques and movement elements that are used. Their list includes rhythm patterns, unity, focus, "not random" (an opportunity to focus on formal structure) and change of tempo.

Evaluating a group

In small groups, the students work to include these things as they toss their invisible object. At first it looks like permission to go out for a long pass with lots of clanging and banging. It is FUN to pretend to toss, catch and make noise at the same time. We are walking that fine line between control and chaos. As I visit each group, and ask how their work relates to the list on the board, intention begins to become part of the process. We set a time limit and share the rough drafts with the class. After watching each group, the students reflect on the ways their peers have used the required elements.

One group used rhythm patterns from a Japanese folk tune they had recently learned. Another created question-and-answer rhythms while another layered in rhythms and then took them away. Unity was also accomplished differently by each group. One group began in unison and moved into polyphony. Another created unity through an *ostinato*, and another gave a unison performance of a complex pattern with rhythmic accuracy that drew a round of

	Beginning 1	Developing 2	Accomplished 3	Exemplary 4	Score
Assignment	No clue	We did part of it	We did it all!	We blew you away!	
Required elements	None	Some	All	More than was on the list	
Use of form	None	Not sure how to Describe it	We can identify and explain the form	Complicated form that we can explain in detail	
Performance	We blew it!	Some mistakes	We were ready	Wow!	
Performance focus	Distracted	Mostly focused	Always focused	We were awesome!	
Group effort	One person did most of the work	Some of us did the work	We all shared the work	We all feel great about our work!	
				Total Score	

applause. We continue the reflection with other elements that are part of the assignment. Simple forms are evident in each of the performances and we identify canon, *ABA*, etc. The reflection also reveals that tempo change hasn't worked very well for any of the groups and they agree that this technique can be taken off the list of required elements. All of their comments are added to the original list and saved for future reference.

On another day, the students go right to work where they left off. The list created during the reflection is posted for review as they work. They refine their composition expanding upon ideas gleaned during the reflection process. Before the final performances, the class creates a rubric to evaluate their final product. As we reflect on the performances, the students describe the forms they used in their compositions. It is evident that the forms from the first drafts have been expanded with contrasting sections, transitions, and variations on themes. Self-assessment led the students to think more deeply about their use of form and helped them to explain how they used it as a compositional technique.

Self-evaluation

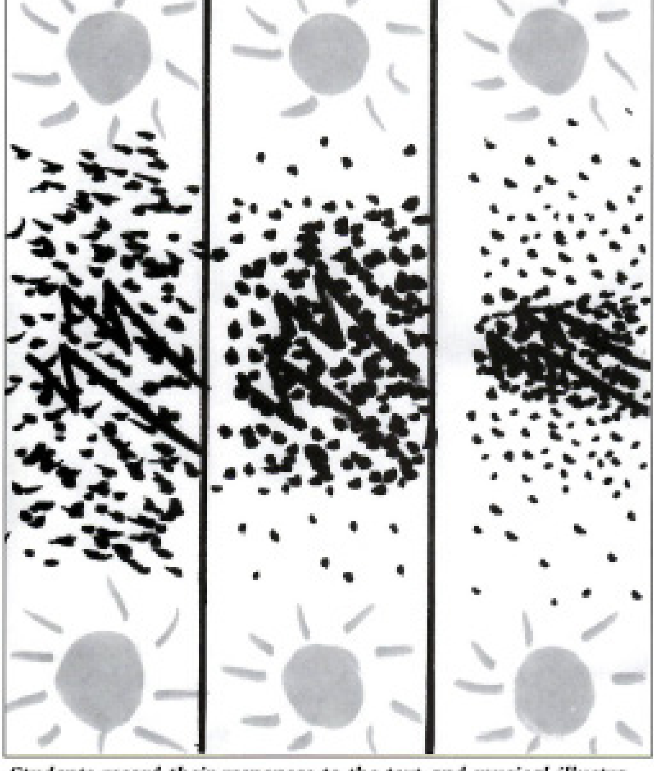
Self-evaluation is also a valuable tool with younger children. On a rainy day I bring out one of my favorite picture books, *Listen to the Rain* by Bill Martin Jr. and John Archambault. The text of this lovely book is music in itself: "...the slow soft sprinkle, the drip-drop tinkle, the first wet whisper of the rain...." In the story, the rain starts slowly, builds to a mighty crescendo, and ends with the dripping trees. I want my kindergarten children to experience a gradual change in dynamics and tempo, an exciting and controlled climax, and an ending that leaves the listener hanging on until the last drop falls from their mallets.

We begin with sheets of newspaper spread on laps. As I read the book, the children use fingertips on paper to imitate the sound of the passing rainstorm. A second performance sets up the opportunity for reflection: half of the class plays on the paper while the other half waits to add the thunder with hand drums. At the end, I ask the drum players if they felt the rain build slowly and evenly to the climax. We also discuss our success in making the rain fade slowly away as the storm passed. We record their responses on a simple, pictorial rubric. Their evaluation showed that the students still needed to work on a gradual change. After all, delayed gratification is hard for kindergarten children! We trade roles and try it again. This time the rubric reveals that more students can control the change in tempo and dynamics.

At the next class, we use the same story to create a musical rainstorm. A quick look at the rubric reminds the students of the goal for our performance. This time we tape-record the performance as all of the children participate. The first few drops start to fall on the bars ... then more ... then steady rain is joined by thunder and lightning on drums and cymbals. As the thunder ends, the rain begins to fade until only a few drops remain. After hearing the recording, the children reflected again on the performance and agreed that they had succeeded in slowly building tension for the thunder and lightning, and in gradually letting the rainstorm pass. They now agree we need to work on knowing when to let those trees stop dripping!

In both examples, reflecting about their work helped the students to make the connections between what they can do and what they know. Reflection sets the stage for students to participate in authentic assessment through rubrics, criteria checklists and student writing. When students create their own assessment tools and participate in self-evaluation, they learn to take responsibility for their learning. Clearly it takes valuable lesson time to engage in reflection and assessment. But as students begin to assume the role of reflective learner, the depth of student engagement in the learning process affirms the value of time taken for authentic assessment.

To my happy surprise, assessment in my classes has led to increased creativity. The skills the students master and identify through the process of self-evaluation become part of a musical toolbox they carry throughout their artistic development. Students are able to confidently engage in creative music-making when they know that they have a growing collection of musical skills to apply to the task. So, the "particular result" from Webster's definition is not intimidating after all. Rather, it is a "natural phenomenon" that occurs when the process allows students to reflect on their learning as they creatively engage in active music-making.



Students record their responses to the text and musical illustration of the book, **Listen to the Rain** *through a pictorial rubric.*

MUSIC TOGETHER®

THE JOY OF FAMILY MUSIC™

Join a teaching community on the cutting edge —and see music and children in a new way!

Teach Family Music Classes Newborn-Kindergarten

Take a workshop and learn to:

- lead the music that children love
- understand music development birth through age five
- help parents nurture musical growth
- support a new generation of musically competent children

For a workshop near you—
(800) 728-2692 x329
www.musictogether.com

Recorder Music by
Ursula Rempel and Carolyn Ritchey

Authors of A Medieval Feast and A Medieval Feast II

Festive Fayre

A collection of Renaissance music for recorder consort.

Includes pedagogical and movement instruction

Full catalogue available upon request

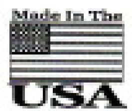
Waterloo Music Co.

3 Regina St. N., Waterloo, ON
N2J 4A5, CANADA
Toll-Free: 1-800-563-9683
Fax: 519-886-4990

Our name says a lot.

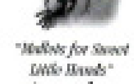
When involved in teaching music, pride tickles our senses. You know the feeling, I'm sure. The sensation is the result of effort, knowledge, talent, and passion. Add these together and the sum becomes the driving force that inspires students to want to learn. And the *harvest* of their accomplishments? That's what makes your job worth the endeavor.

At American Drum, we share in your triumphs by offering the highest quality mallets. The fact teachers have chosen American Drum for over 30 years is that our mallets are reasonably priced, longer lasting, and color-coded for easy recognition. We even have little mallets for little hands! What makes all this worth our effort? The words *I can drum* are music to our ears, too!

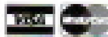


AMERICAN DRUM™

shop with us on the web at
www.americandrum.com



"Mallets for Sweet Little Hands"



Call Us Toll Free For Easy Ordering 1-800-476-1776 ★ Fax 804-226-1776 ★ 2800 Seven Hills Blvd. ★ Richmond, VA 23231

The Question Song

by Kaethe Zemach

Published by Little, Brown and Company, 2003

Reviewed by Cindy Teresi

The Question Song is one of those special books equally at home in the preschool classroom or with a parent reading to a child. Written for children ages 2 to 6, the repetitive text of this lovely picture book facilitates adult-to-child interaction through singing, vocalizing or movement.

Zemach uses traditional folk art "theorem painting," which involves oil paint and hand-cut stencils applied to a velvet canvas. The result is soft and child-friendly. Illustrations suggesting a multicultural family add to the universality of the book.

Childhood accidents like, "My ice cream is melting! What are we going to do?" are treated lovingly:

"We'll get a cup to catch the drips. Now gobble it up and lick your lips! That's what we will do!"

"It's raining! It's pouring! What are we going to do?" is answered: "Here's an umbrella. Now you're set! You can play in the rain, and you won't get wet. That's what we will do!" Opportunities for imaginary play and creative movement are numerous.

The questions in the book are all examples of real-life dilemmas in which children may find themselves. Each is answered by a calm adult who soothes the child's fears and lovingly provides creative solutions to life's little problems, from broken toys to spilled juice. This book encourages children to talk about their frustrations and possible solutions, leading to new question-and-answer phrases as well as creative problem solving. Whether the questions are used individually or inclusively there is something here that can become the context for many lessons in music and in life. This is a great a book about problems because the eventual outcome is always positive: if things do go wrong, then we fix everything by singing our *Question Song*!

Listen to the Rain

by Bill Martin Jr. and John Archambault

Published by Henry Holt and Company, 1988

Reviewed by Marjie Van Gunten

Martin and Archambault have given us another lyrical book that begs to be extended through music and movement. The rhythmic and onomatopoetic language explores the sound and silence of rain so beautifully that the words can stand alone. The colorful, somewhat abstract watercolors by James Endicott create a surprising juxtaposition to the text and offer a new way of visualizing rain. A cricket clings to a branch as the rain begins and "lightning-flashing thunder-crashing" is illustrated with a fearsome claw.

From "the first wet whisper" to the "lashing gnashing teeth of rain" and "the silence and the solitude of after-rain" the words are music by themselves. With only a few words on each two-page spread, the reader is invited to linger and listen to the crescendo of the storm. This book never fails to bring total silence to a classroom full of squiggly bodies ... silence that continues after the last page as children are transported by the beauty of the language.

Listen to the Rain is an invitation to create a musical rainstorm with body percussion, found sounds (fingers on newspaper makes a great rain sound) and classroom instruments. The developing storm and gradual passing of the rain offer a model for exploring crescendo and *diminuendo*, *accelerando* and *ritardando*. The magical quality of quiet – mallets held in suspension – makes a wonderful ending and helps children know that they can hear silence. The words and pictures are also an invitation to a dance of the raindrops ... or leaves in the wind ... or a walk through the "mishy mushy muddy puddle." The possibilities for exploring the expressive elements of music and movement are as abundant as the raindrops!

Beautiful books like this one develop the artistic sensitivity of children. Even if you never perform the rainstorm in music or movement, this book deserves to be read to children again and again.

Editor's note: ***See related story on page 43.***

Listen to the Rain

By Bill Martin Jr. and John Archambault

Illustrated by James Endicott

Join Carl Orff and Gunild Keetman
IN GIVING A GIFT THAT WILL LAST FOREVER
Support the work of AOSA by giving to these funds:
Endowment
Gunild Keetman Assistance
International Outreach
Research
Shields-Gillespie Scholarship
TAP (Training and Projects)
Contact AOSA Headquarters or
The Cleveland Foundation Gift Planning and Donor Relations
216.861.3810 giftplan@clevefdn.org

Sing, Dance, Play, Groove... Swing

JAZZ FOR YOUNG PEOPLE™ CURRICULUM

Produced by Jazz at Lincoln Center

Developed in conjunction with Scholastic Inc. and Sandy Feldstein, PlayinTime Productions

Written and Narrated by Wynton Marsalis

Visit our new website at www.jazzforyoungpeople.org

The Jazz for Young People Curriculum is a jazz appreciation curriculum intended primarily for 4th–9th graders. The multimedia kit combines lively musical selections, narration by Wynton Marsalis, and participatory activities to teach the core concepts and major figures in jazz. The curriculum is designed for both musicians and non-musicians and provides comprehensive and flexible lessons that can be taught in one semester-long unit or in shorter, individual units.

For $299.95,* the Curriculum includes:

- A 10-CD lesson set
- An in-depth Teaching Guide that integrates the National Standards for Music Education
- 30 Student Guides
- A behind-the-scenes Video

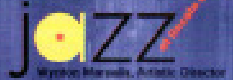
*Plus $15 shipping & handling

TO ORDER THE KIT OR REQUEST A FREE SAMPLE:

- Visit www.jazzforyoungpeople.org
- Email curriculum@jazzatlincolncenter.org
- Call (212) 258-9800

Distributed by
WARNER BROS. PUBLICATIONS
Warner Music Group
An AOL Time Warner Company
15800 N.W. 48th Avenue • Miami, Florida 33014

The Jazz for Young People Curriculum is made possible with generous support from The Louis Armstrong Educational Foundation, Danny Kaye and Sylvia Fine Kaye Foundation, Zena and Michael A. Wiener, The Stupski Family Foundation, U.S. Congress, The Educational Foundation of America, and The Louis Calder Foundation.



Orff Process applied to folk dance

by Martha Riley

Folk dance comprises a large part of the Orff teaching repertory. And no wonder! Folk dancing is a beautiful and natural way to help children develop music skills, experience melodies and instrumental sounds from many cultures, and build community. When we apply Orff process to the teaching of folk dance, we ensure that children are getting the most from their dancing experiences.

In many folk dances, explains Riley, "the words of the song often include dance instructions, so that singing actually makes the game easier to play." As the children sing, the beat is internal, rather than external. "Children are more aware of the beat, phrase and form when making the music themselves," she notes. Accordingly, they experience "immediate enjoyment and meaning from their music-making and dance participation." Here, children dance their way through "Willowbee."

Simple to complex

In the Orff approach, we begin with word rhythms and melodic material familiar and natural to children. Dance experiences should begin the same way, using familiar movements as the foundation. Footwork for beginning dancers of any age should include natural locomotor movements, such as walking, skipping and sliding. When children are comfortable with the basics, more complicated movements, such as two-step or grapevine steps, may be added to their movement repertoire.

Play party games are a wonderful way to introduce children to folk dancing. Accompanied only with singing, play parties use simple footwork with the emphasis on social and "game" aspects. Children experience movements and concepts found in traditional folk dances such as set, head couple, promenade, casting and reel.

You might think play parties are more difficult than dancing to recorded music because the children must do two things at once: sing and move. It's true that children do sometimes become so involved in the game that they forget to sing! But the words of the song often include dance instructions, so that singing actually makes the game easier to play. Furthermore, when children are singing, the beat is

internal, rather than coming from an external source. Children are more aware of the beat, phrase and form when making the music themselves.

Immediate enjoyment

It is important for children to experience immediate enjoyment and meaning from their music-making and dance participation. Each encounter with speech, song, instruments and movement should be satisfying in itself, not only as the means to a future goal. We must keep this in mind even when teaching complicated folk dances.

One way to accomplish this is to teach the entire dance the same day it is introduced, using an "outline" version if necessary. If a dance has a tricky footwork pattern, a complicated figure, or a partner change, modify the step or figure and omit the partner change at first. Skim over details, such as which foot goes first or what kind of step is used, unless they are essential to the dance.

If the students' natural response is to circle with a sideways slide instead of a skip, or if they *do-si-do* by the left shoulder instead of the right, let it go. The dance can be refined later. Instead of being bogged down by a particular step, children will feel a sense of completion from having experienced the whole dance.

Music and movement are one

A folk dance is more than a set of steps performed on certain beats. The movement of the dance springs from the music – its form, rhythm, tempo and general character. The most musical approach to teaching a dance is to incorporate the music immediately, rather than teaching steps by words or counting, and later adding the music.

For example, by humming the dance tune while modeling the step, you utilize the musical phrase instead of words to demonstrate to the head couple how long they have to slide down the center of the set and back. Or perhaps you will ask the students to circle to the left using a light running step for the first section of music, again, humming the tune for them. That step may later become a grapevine; but in the beginning, what is important is the association of circling left with this section of the music. Each part of the dance is practiced in a similar way.

Eventually, the entire dance can be reviewed with music by having students "air dance" the movements with their hands. Thus, children learn to respond to musical cues, rather than the instructor's voice, developing an intuitive sensitivity to the meter, form and phrasing without having to count beats or steps.

Experience precedes cognition

In Orff process, experience precedes cognition: children make music, then learn to verbalize and notate. As applied to folk dancing, this means dancing first, reflecting later. Ask the following questions:

"What rhythm did our feet dance on the floor when we slid down the center of the set?"

"How would we notate that?"

"Where was there a 'hop' in this section?"

Here, a child steps "down the alley" as part of the "Willowbee." Dancing traditional folk dances develops movement and dance imagination and – judging from his expression – an appreciation for the framework in which to improvise.

"Dance it again and discover the hop as we change the direction of our slide. How many beats were in that phrase?"

"Dance it again. How many skips were needed to circle left?"

Echo and mirror are two concepts familiar to children accustomed to Orff work. Challenge the children to find a movement in the dance that is like a mirror. They should recognize casting or a reel as mirror movements.

"Is there part of this dance that is like an echo?"

Many dances in square formations require the side couples to echo the movements of the head couples.

"Is there something like a canon in this dance?" It is more satisfying for children to discover the answers to the questions than for the teacher to tell them everything from the beginning.

Imitation to creation

Dancing traditional folk dances develops movement and dance imagination, leading to the ability to improvise and even create entire dances. When developing melodic or rhythmic improvisation skills, we give students a framework in which to work. For example, within eight beats, students improvise a rhythmic pattern, or using a pentatonic scale, they improvise a melody. This also works well with dance improvisation.

By using the parameters of a one-phrase framework, the simple play party, "Willowbee," encourages both improvisation and imitation.

By definition, we don't "make up a folk dance," but we can create dances in the style of a particular kind of folk dance. Until children have experienced the variety of steps, formations and styles of traditional folk dances, their movement imagination is often limited to making circles and moving in and out. They would never think of using stars, baskets, *do-si-dos*, or casting without having first experienced these movements in traditional dances. With an enriched movement repertoire, the teacher can challenge them to use their imaginations in new ways.

"Put a mirror section in your dance. Can you create a part with an echo? This music is for an Israeli folk dance – what kinds of movements are most appropriate for that style of dance?"

Individual – Ensemble – Performance

Both individual and ensemble are important. With each music and dance experience, the child discovers ideas and develops his own skills while simultaneously contributing to the group. Dances that engage and include everyone give children a sense of community and of being a contributing member. All must listen, watch, follow, lead when it's their turn, be aware of their places, and support and respect the place of others.

Performance is a major focus in Orff practice. This does not always mean putting on a show for an audience, but rather ending a lesson with a performance of the material learned in a musically pleasing way. This provides a sense of completion, even if all the details of the dance have not yet been learned. The personal satisfaction of performance, whether simple or complex, is fundamental to the continued growth of the child in music.

"In Orff process, experience precedes cognition," writes Riley. "Children make music, then learn to verbalize and notate. As applied to folk dancing, this means dancing first, reflecting later."

Three Meet: English Country Dance

Music: "Three Meet" or any 6/8 dance tune in AABB form.[1]

Formation: Three dancers, hands joined in a line, facing a similar group. Lines of three should be arranged in a circle like the spokes of a wheel. (See Fig. 1, lower right.)

A: Lines dance forward and back to place.

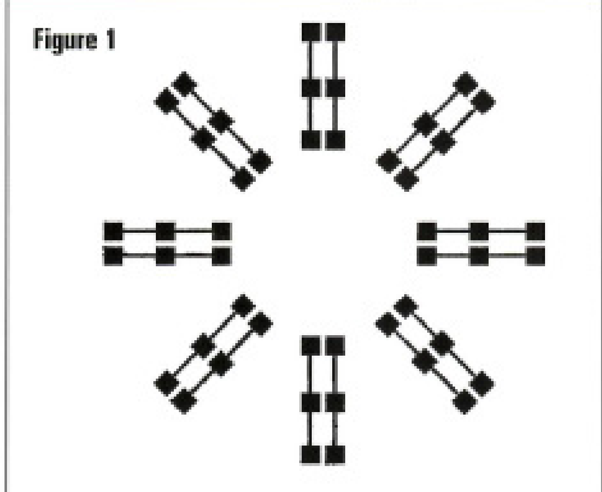
Lines dance forward and pass through to the other side.(Drop hands, pass oncoming dancer by the right shoulder and turn a half turn to face back in.)

A: Repeat – lines dance forward, back, and cross over, ending up in home positions.

B: All join hands in a circle of six. Skip to the left, then to the right.

B: Lines form smaller circles of three and skip to the left.

Open into lines facing the other group of three and pass through by right shoulders, this time ending up facing a new group of three to begin again.



[1] Riley, Martha. *English Country Dances for Children*, 2nd ed. with CDs and video. Delphi: Riverside Productions, 1995.

Trios face one another in a pattern like the spokes of a wheel to perform the the traditional English country dance, "Three Meet."

Dance: "Three Meet" – a traditional English Country Dance

Music concepts: 6/8, 8-beat phrase length, *AABB* form

Lesson 1:

Introduce rhythm patterns in 6/8 time using echo-clapping and other body percussion.

Extend the patterns to eight-beat phrases, using various combinations of dotted quarter, quarter-eighth, and three eighth notes patterns.

Play the music for "Three Meet." Students choose two 8-beat body percussion patterns and perform them to the music, using one pattern for *A* and the other for *B*.

Lesson 2:

Play part of the "Three Meet" music to remind students how it sounds. Review 6/8 rhythm patterns with body percussion.

Explore locomotor movements. Teacher plays hand drum rhythms in 6/8 while students move individually: walk, skip, gallop, slide. (Demonstrate the bouncy, dance-walk step so students avoid a heel-first pedestrian walk.) Students combine movements to create an 8-beat pattern to dance and repeat for *A*, then a different pattern to dance and repeat for *B*.

With the music, students perform their 8-beat locomotor patterns.

Teach the following 8-beat patterns needed in the folk dance:

A: Walk, walk, gallop, walk; walk, walk, gallop, walk.

Repeat.

Repeat *A* in another direction.

B: Skip, skip, skip, skip. Skip, skip, skip-and-turn.

Repeat.

Repeat *B* in another direction.

Play the CD and perform these movements individually (scatter formation).

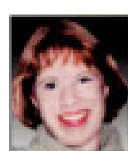
Lesson 3:

Play part of the "Three Meet" music. By now, the children should recognize it and want to respond with skipping and other appropriate movements. With the music, review locomotor movements in 6/8 time and *AABB form*.

Teach a simplified "Three Meet"dance:

Three students, standing side-by-side, hold hands in a line of three and face a similar line of three. Groups of six (three facing three) may be scattered about the room. On the last *B* section, small circles of three dance back to the right and open to form facing lines again. Omit the progression.

Organize the lines of three facing three in a large circular formation like the spokes of a wheel, and add the progression (See Fig. 1) As the dance repeats, each line of three progresses forward around the large circle, passing the line of three with which they previously danced to face a different set of dancers. Perform the complete dance with the music.



Martha Riley, Ph.D., is a professor of Music at Purdue University, where she teaches music education. Originally from Berea, Ky., Riley grew up with a rich heritage of traditional community music and dance. She has written extensively on the subject, including two books: Backwoods Heritage: Traditional Songs, Dances, Fiddle Tunes, and More *and* English Country Dances for Children. *She is a frequent workshop presenter for music educators in the U.S. and Canada.*

Write Riley at: *mriley@purdue.edu*

2. Dancing down the alley, alley, alley; Dancing down the alley all day long.
3. Here comes another one, just like the other one; Here comes another one all day long.

Formation: Longways, set for 6-8 couples, all facing partners, two hands joined.

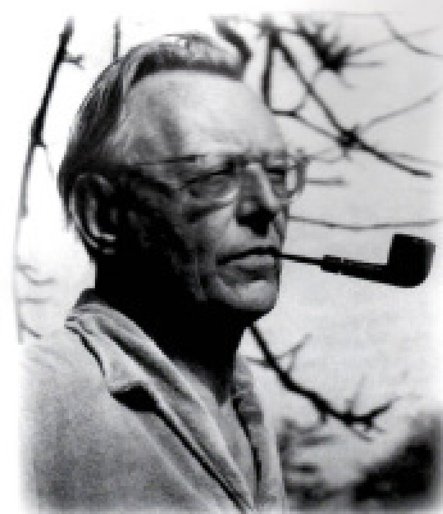
Verse 1: As all sing, partners shuffle their arms back and forth on the beat.

Verse 2: All release hands. One of the lead dancers improvises a fancy step down the alley while others clap hands.

Verse 3: Head dancer's partner imitates the movement down the alley.

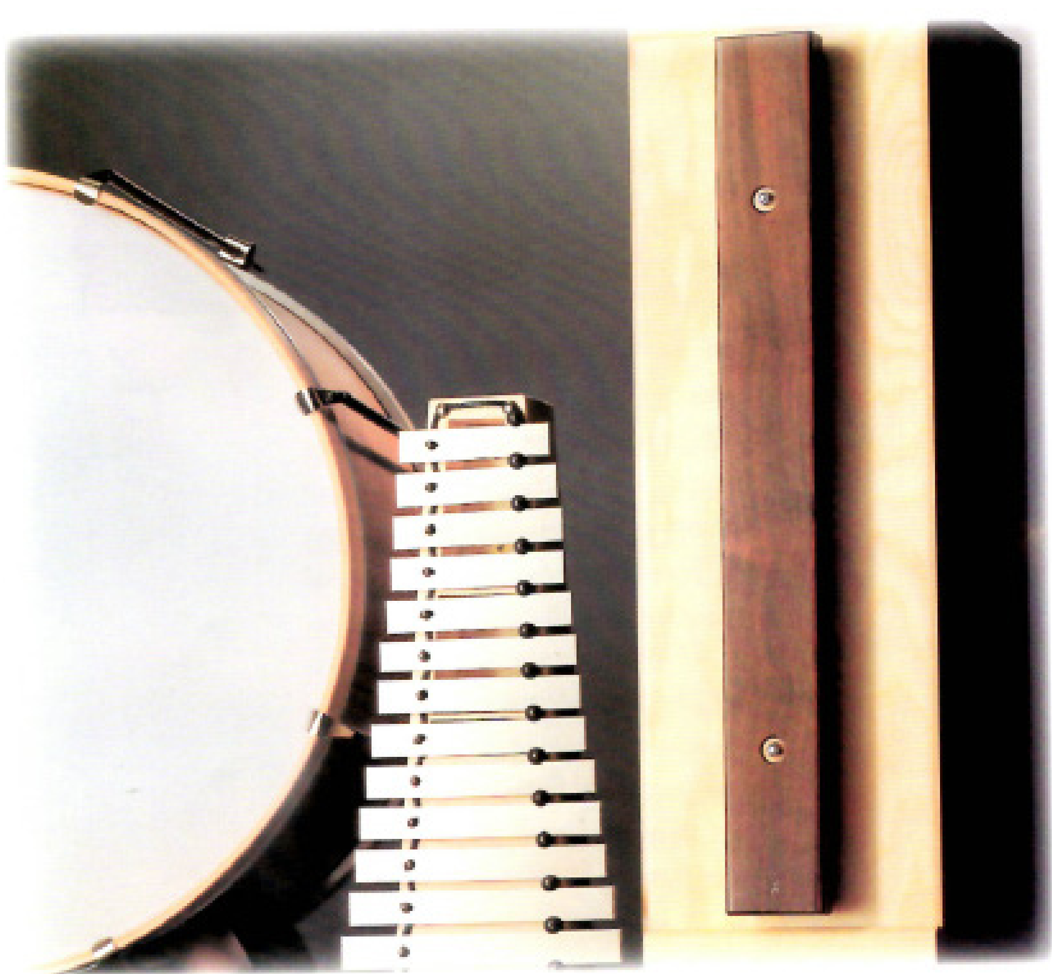
The game repeats with a new head couple.

Recommended book for more play parties: *Handy Play Party Book* by Lynn Rohrbough, revised by Cecilia Riddell. Burnsville, NC: World Around Songs, 1982.



The Legacy of **STUDIO 49** is the vision of Carl Orff, founder of the Orff-Schulwerk approach. Quality, reliability, and durability have been a standard at Studio 49 since the beginning. Give your students the best. Give them Studio 49.

STUDIO 49
ORFF INSTRUMENTS

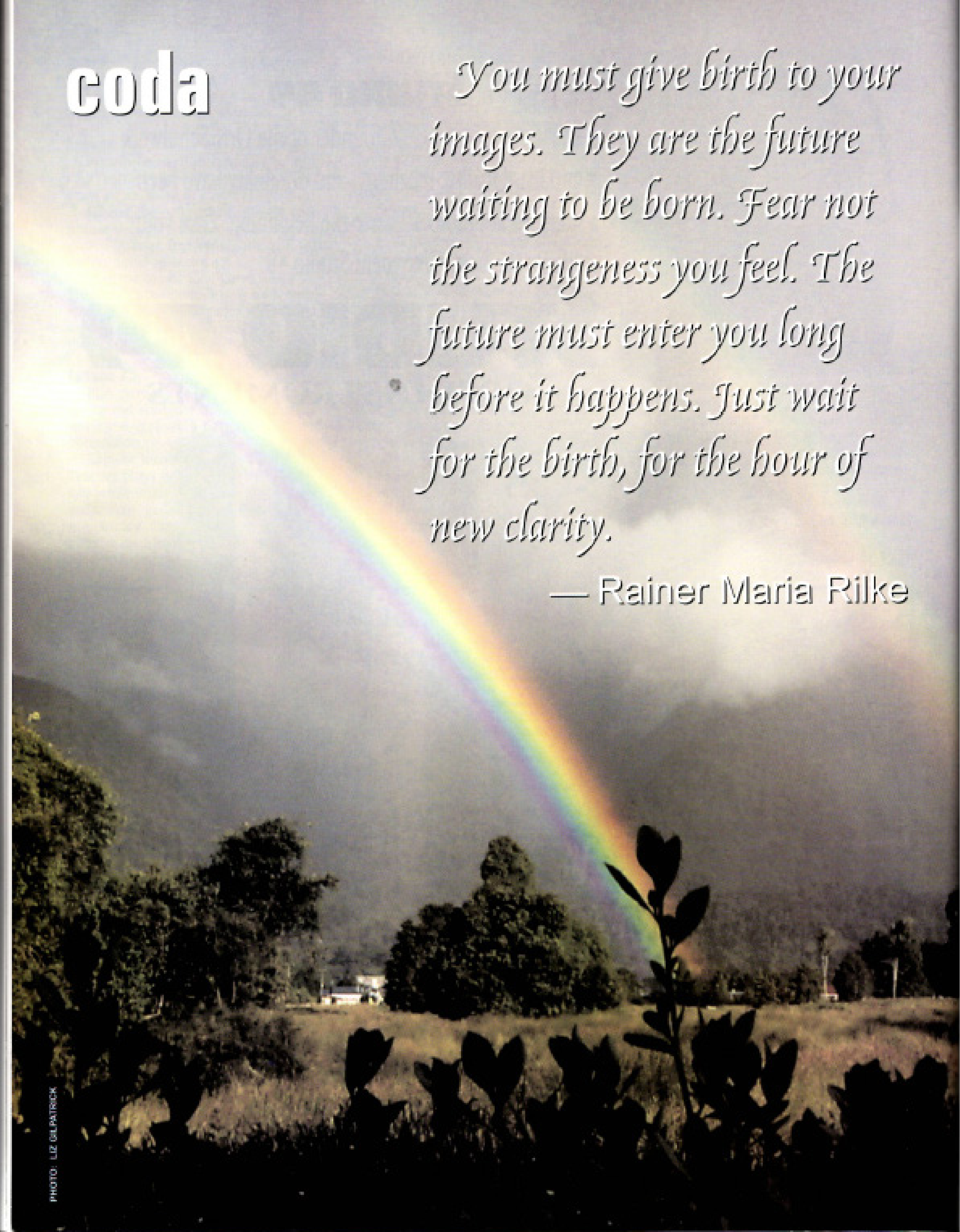


The Standard of Excellence

Sole U.S. Agent

MMB
MMB MUSIC, INC.

Contact your dealer for a free catalog or call 800 543-3771
Visit on the web at http://www.mmbmusic.com
Contemporary Arts Building 3526 Washington Avenue, Saint Louis, MO 63103-1019 USA


coda
You must give birth to your images. They are the future waiting to be born. Fear not the strangeness you feel. The future must enter you long before it happens. Just wait for the birth, for the hour of new clarity.
— Rainer Maria Rilke
PHOTO: LIZ GILPATRICK

NEW!
RECORDER PACKAGES!
FROM WEST MUSIC
"Recorder Express" Packages
List: $13.40 WEST MUSIC: $6.75
Choose from Recorder Express Book with Yamaha 3 piece soprano recorder (REALYA3), Yamaha Blue 3 piece soprano recorder (REAL-BLUE), Yamaha Green 3 piece soprano recorder (REALGREEN) or Yamaha Pink 3 piece soprano recorder (REALPINK)
ABOUT THE BOOK:
Recorder Express is the track to beginning great recorder playing and having fun! More than 120 folk, pop, and original songs and exercises are included as well as technique tips and beginning music theory. Levels 1 and 2 are combined in this one edition! Notes are taught in this order: B,A,G,C',D', low E, low D, F#, low C, F, E'. Method written and thoroughly tested by Artie Almeida.
CD AVAILABLE!
A separate CD is available with 99 tracks. Most tracks are accompaniment only, great for use in your classroom, but some feature a professional recorder player so that students can strive to match her beautiful tone and musicality. (CDAL1000 $12.95)
RECORDER EXPRESS
Hands On Recorder
ALSO AVAILABLE:
List: $14.25 WEST MUSIC: $9.00
Aulos 103N one-piece soprano recorder and Hands On Recorder Book (REBU103N)
By Gerald and Sonya Burakoff
A completely sequenced beginning soprano method book for the 3rd and 4th grade instructional level, with musical and technical suggestions for the student and teacher. Has a pentatonic note sequence:B,A,G,E,D,C',D',F#, music representing many cultures and styles, traditional and original lyrics, 46 delightful selections, fingering diagrams, and fingering charts.
CD AVAILABLE!
A separate CD contains 26 instrumental accompaniments with recorder:divided channels to isolate the recorder or accompaniment part (CDBU2358 $12.95).
FREE SHIPPING!
on orders of 100 or more recorders
Give us a call for more recorder packages and a full catalog of music education products or visit us online at www.westmusic.com
West music
1212 5th Street Coralville, IA 52241
phone • (800)397-9378
fax • (888)470-3942
email • service@westmusic.com
internet • www.westmusic.com

American Orff-Schulwerk Association

Music and Movement Education

RHYTHMS OF LIFE

OCEANS OF VOICES

American Orff-Schulwerk Association
National Conference ~ November 10-14, 2004
Long Beach ~ California

Hosted by the Inland Counties, Los Angeles, Orange County, San Diego, and Santa Barbara Orff-Schulwerk Chapters, AOSA

American Orff-Schulwerk Association
Affiliate of MENC: The National Association for Music Education
PO Box 391089
Cleveland, OH 44139-8089
Phone: 440.543.5366
FAX: 440.543.2687
Email: info@aosa.org
Internet: http://www.aosa.org

American Orff-Schulwerk Assn.
P.O. Box 391089
Cleveland, OH 44139-8089

Address Service Requested

NON PROFIT
ORGANIZATION
US POSTAGE
PAID
PERMIT #1167
CINCINNATI, OH