The Orff Echo

Quarterly Journal of the American Orff-Schulwerk Association

Music and Movement Education

Summer 2005 Volume XXXVII 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.

Music Expressions

Building a Lifetime of Music

Written by a distinguished team of music educators, Music Expressions™ is the first literacy-based, goal-oriented K-12 curriculum built from the National Standards for Music Education. It will aid teachers and students in meeting the growing demands of today's schools!

Sequential lessons build on students' knowledge from lesson to lesson and year to year.

Embedded assessments assure measurable student results.

Classroom materials include transparencies, worksheets, and manipulatives and engage students in active learning.

Comprehensive song library illustrates lesson concepts and reflects cultural diversity with authentic recordings arranged in lesson sequence.

WWW.MUSIC-EXPRESSIONS.COM
(800) 327-7643, EXT. 1778

Music Expressions is a component of Expressions Music Curriculum™

WARNER BROS PUBLICATIONS

Peripole® BERGERAULT INC.

Bergerault® Orff Instruments

Peripole® Early Childhood Instruments

The Gold Star Instruments

for your music classroom!

Peripole® Angel Halo® Recorders

Peripole® Percussion by TOCA

Call Today

for Special Discounts and complete catalog

TOCA and Angel are registered trademarks of Kaman Corporation

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

Shipping: 1270 Wilbur St. SE, Salem, OR 97302

800-443-3592

Website: www.peripolebergerault.com

Summer 2005 Volume XXXVII No. 4

The Orff Echo

Published by the American Orff-Schulwerk Association

Features

Multiculturalism and Orff Schulwerk
Coordinator: Carlos Abril

Paper collage by a 1st-Grade student, McKenzie Elementary School, Wilmette, Ill., Christine Porter, art teacher.

Departments

In Review

The Orff Echo Editorial Board


Carlos Abril
Ill.


Carolyn Beckie
S.C.


Carol Erion
Va.


Pam Hetrick
Vancouver, BC


Martha O'Hehir
Md.


Alan Spurgeon
Miss.


David Thaxton
Sparks, Nev.


Marjie Van Gunten
Calif.

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

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	COORDINATOR	TOPIC	DEADLINE
Fall 2005	Alan Spurgeon	Orff Schulwerk and therapy	June 1, 2005
Winter 2006	Carolyn Beckie and Carol Erion	*Literacy and Orff Schulwerk*	Sept. 1, 2005
Spring 2006	Pam Hetrick	*Open Submission*	Nov. 1, 2005
Summer 2006	Marjie Van Gunten	*Artful lesson by design*	March 1, 2006
Fall 2006	Alan Spurgeon	*The challenge of teaching today*	June 1, 2006
Winter 2007	Pam Hetrick	*International voices*	Sept. 1, 2006
Spring 2007	Carolyn Beckie	*The young child's musical world*	Nov. 1, 2006
Summer 2007	Pam Hetrick and Carlos Abril	Music cultures of the children we teach	March 1, 2007

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

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

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

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
caprice@capricelawless.com

The President's page

by AOSA President Judith Cole

Dear Sue,

I am grateful beyond words for the opportunity to have served the members of AOSA. As the mallet of this office passes from my hands to yours, I want to share a few thoughts and ideas, wishes and dreams, stories and musings.

Judith Cole

When we accept the opportunity to become president, we are not automatically qualified for the role. We become qualified for the job by doing it. While our previous service at the local chapter and national levels can provide valuable insight, that service mostly proves our passion, dedication, professional standards, and sense of responsibility to those who elect us. It gives them confidence that the person they are voting for has the characteristics that will permit them to learn how to do the job. I end my term of office feeling as though I am just now qualified to begin it.

Take heart in knowing that leadership can be learned. The single most important asset you bring to your leadership role is your expertise in the processes of teaching and learning that are inherent in Orff Schulwerk. The ability to guide students effectively through a creative process of exploring possibilities, grappling with hard problems, taking risks, sharing decision-making and taking stock of the outcome will serve you well on your leadership journey.

Why do we accept the challenges of leadership? Most of us are "called to serve," as Max De Pree's book title suggests. Many times we have heard members say that they just want to give something back to the organization that has given them so much. Perhaps we are drawn to serve for the same reasons we are called to teach. We have a passion for the subject and enjoy great personal fulfillment while making a difference in the quality of others' lives. The summons to serve may not be as much a personal choice as it is our response to the choice others determine for us. Many times we have heard members say that they never sought a leadership position but that it found them. Let us continue to seek out those with potential to serve in an authentic manner; those who want to lead by serving.

Early into my term as vice president, I read an article in *Music Educators Journal* by Ramona Wis titled "The Conductor as Servant-Leader." She spoke about a way of serving students that involves trusting and believing in them, inspiring and empowering them to reach their potential, and holding them accountable to do their best work. A few e-mail messages and phones calls later, I was on my way to Indianapolis to attend the Greenleaf Center's annual conference, "Soaring on the Wings of Servant-Leadership." It was a joy to discover a leadership model perfectly attuned with our association's driving forces – helping people realize their potential, offering opportunities for growth and learning and dealing with matters of the heart and spirit.

My term of office started with the usual challenges of a new job, but in addition, I had two broken arms. The months of rehabilitation added opportunity to read and study. I eagerly recommend several books that helped me think about leadership. Those by Max De Pree (*Called to Serve, Leading Without Power, Leadership is an Art,* and *Leadership Jazz*), Margaret Wheatley (*Leadership and the New Science, A Simpler Way,* and *Turning to One Another*), and Daniel Goleman (*Primal Leadership*) are favorites. In addition, I read all of the President's Messages ever published in *The Orff Echo*. Doing that at one sitting gave me an overview of leadership trends and styles within our association, as well as a historical perspective of areas of focus. It also gave me pause to consider whether Orff Schulwerk in America is a movement or an organization, whether it started as a movement and now has become an organization and how we might keep the spirit of a movement alive within the organization.

During the past four years, the number of affiliated chapters has grown from 84 to 94, yet AOSA's membership has remained flat. Are new chapters merely siphoning off their membership from other chapters? How can we reach potential members? How can we encourage a membership that represents the cultural diversity in our society? How can we attract vital young educators to our membership? How can we best serve our members? Finding the answers to these questions is not easy for we often catch ourselves doing the same thing over and over again while expecting different results.

My term of office concludes as it began, with more questions than answers and, yes, with another broken arm. I treasure the part of the journey we have traveled together and the lifelong friendship we have forged by working in concert with one another. You have complemented me by providing knowledge and skills I lacked. Have confidence and trust that others will do the same for you. Together we have the ability to create infinitely more than any one of us could alone.

Sincerely,
Judith

PERIPOLE®

Sienta™ Series

World Drums For Classroom Percussion

• DESIGNED FOR PLAYING WHILE SEATED •

Key-Tuned Sienta™ Djembes

Rope-Tuned Sienta™ Djembes

Makuta Leader's Drum

Sienta™ Congas

Call For Special Discounts! and Complete Catalog

New

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

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

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

Hope for our children
Sharing the migrant experience through music

By Barbara O'Hagin

The children gather behind a row of small, white-washed cottages holding hands in a circle as they join in the singing game, *"La rueda de San Miguel."* They laugh and play, turning and spinning, oblivious to the tall grassy weeds and the noise of the busy interstate highway alongside them. Not too far away, two weathered picnic tables face the cottage. There sits Francisco, experimenting with his accordion as he struggles to approximate the melody of the Tex-Mex music heard blasting away on the stereo of his brother's pickup truck.

His brother relies on an extensive CD collection to keep him going while working in the fields day after day. When school is not in session, or if they are too young to attend school, the children might sit in the family cars and trucks parked in the fields, waiting for their parents and older siblings to finish the field work. The music, it seems, makes it more bearable.

Our nation's mosaic is inexorably shifting, challenging notions of how we view ourselves and educate our youth in the 21st century. Migrant field workers, typically from Mexico, have an especially difficult task in assimilation as they travel from state to state following the seasonal crops. Their children often confront obstacles in language and culture at public schools, and their families face difficulties stemming from displacement and estrangement from their communities of origin. Educators should be aware of the unique educational and developmental needs of children of migrant farmworkers.

Here are several teaching strategies for music educators and some ideas of how we can face these educational and societal challenges. These strategies can be used with other immigrant and ethnic groups in the schools facing similar enculturation and assimilation issues. All migrant children need to succeed in our public school programs and to continue that success into adulthood. Often, success depends on their ability to integrate the language skills of speaking, listening, reading and writing across the curriculum. Migrant children need a language-rich environment, particularly, language development in English. Acquiring these skills will help them assimilate into the mainstream culture.

Issues that should concern all music educators – the use of authentic musical repertoire, folkloric resources, and drawing on children's own music making – are relevant to Orff-based pedagogues. Campbell recommends we enter the musical culture of children, reaching beyond limits of formal schooling and into issues of how culture is transmitted and how learning takes place.[1] She envisions "schools that honor children's earlier and concurrent pathways of enculturative knowledge" where teachers find ways to associate what children know with what they need to know. [2]

Outlined below are several curricular themes and strategies that further develop children's literacy in several disciplines, each with its own symbolic language: music, movement, language, social studies, visual art and drama. In addition to learning new content in these various disciplines, children need to develop social competency in the areas of physical health and well-being, cognitive ability and achievement, as well as motivational and emotional attributes. Orff-based musical experiences offer numerous opportunities to develop bright, happy and well-informed children. The emphasis on creativity through musical improvisations allows the child's own voice to develop, contributing toward a deeper musical understanding and richer aesthetic experience.

Curricular design: global themes

Primary theme

- areas of communication and human relationships

Secondary theme

- contemporary sounds on the radio
- saying good-bye to old friends; saying hello to new friends
- travel, mobility and adaptability
- life in the city; life in the country (city lifestyles versus rural lifestyles)
- fiestas/celebrations

Curricular strategies
Music and movement activities

1. Chants based on Spanish-language proverbs (*dichos*)
2. Accompany with beat ostinato: body percussion or percussion instruments (for younger children, there are ample finger play and action songs in Spanish; singing games and traditional folksongs for older children
3. Move expressively to the pulse or basic meter while singing traditional song literature (ex. *"Arroz con leche"*); add ostinati and borduns to complement melodies
4. Use contemporary Latino music (e.g., cumbias, banda, or salsa) for *enactive* listening – children play during live or recorded performances
5. Use contemporary Latino music for body warm-ups, movement vocabulary, or to practice basic dance steps (elemental movement)
6. Read selected storybooks and dramatize story and/or create a sound blanket (e.g., improvisatory soundtrack)

7. View videos of groups performing Latino musics and folklorico dance Family/community involvement: attend cultural events in the community and invite culture bearers into the classroom Family/community Involvement: have children become aware of related arts in and outside the classroom (murals in the community, local Latino artisans, etc.)
8. Create charts of well-known Latin rhythms (i.e., the clave rhythm), display in classroom so that children become familiar with the rhythmic vocabulary
9. Create elemental dances in folklorico style using traditional dance music. Have children listen to the musical selection, determine the form and discuss/identify salient features of the musical style

Chants

Orff-Schulwerk teachers can collect a variety of sayings (*dichos*), proverbs and finger plays to use in the classroom, adding layered ostinati on body percussion or instruments as needed. Years ago, I learned this chant from Wilma Salzman: "The sun is shining and I feel so good." It was spoken expressively as we engaged in simultaneous imitation of beat synchronization through body percussion. Later, I translated the text in Spanish as *"El sol está brillando y me siento muy alegre,"* to approximate the same rhythmic feel.

Songs

Music and movement education through the Orff-Schulwerk approach can provide children with opportunities to enhance not only musical intelligence and meaningful musical understanding, but language development as well. For example, an emphasis on the texts of rhythmic chants and songs can aid language acquisition. Making "big charts" or a "big book" of song lyrics will help children to develop language skills. Songs appropriate for primary grades might include: *"Naranja dulce"* and *"Arroz con leche,"* while intermediate grades could sing *"Cielito lindo," "De colores,"* or the *corrido*, "The Ballad of Cesar Chavez" (first six verses only). The addition of simple beat or patterned ostinati played on percussion instruments such as maracas, guiros and claves would be stylistically appropriate, as would a simple bordun to fit the tonal center of a selected song.

Dances and rhythms

Throughout Latin America, people love to dance! The families surround their lives with music, with much of it being music to dance to – *la nuvida*. While some dances are folkloric in nature, many children are more familiar with contemporary Latin dance music. Teachers may want to include both musics in the classroom. Orff-Schuwlerk teachers may want to

Music and movement education through the Orff Schulwerk approach can provide children with opportunities to enhance not only musical intelligence and meaningful musical understanding, but also language development.

identify a good folkdance source and teach the children a folklorico dance such as "*La Raspa, La Jesusita*" or "*Los Viejitos*." For contemporary musics, the teacher may want to arrange their own setting of Latin rhythms as layered ostinati to be played on non-pitched and/or pitched instruments by children in the classroom. The rhythms and pitch sets, of course, would depend on the musical selection (e.g., a cumbia played by the Kumbia Kings). Older children could improvise their own parts based on known Latin rhythms. It is important to remember that much of Latin American dance music has been influenced by African rhythms and dance styles (e.g., cumbia, mambo, salsa, rhumba).

I turn to a wonderful resource to help with this aspect, *The Afro-Latin Rhythm Dictionary*.[3] Once I identify the musical style, select the appropriate rhythms, select my instrumentation, and have the children practice their parts, I let them play along with the professional musicians on the recording. In her book, *Teaching Music Globally*, Campbell describes this type of engaged listening and elaborates on interactive experiences.

Storybooks and music

Also embedded in Orff-Schulwerk philosophy is an interdisciplinary and multisensory approach to learning. Children construct their own learning from concrete experiences that serve as referents for literacy in multiple disciplines. Several children's storybooks and short stories reflect the experiences of migrant children and their families in the United States. Using storybooks and poetry as springboards, teachers can design lesson plans that highlight some of the primary and secondary themes listed above (see curricular design section). Here, the wonderful emphasis on improvisation that frames the Orff-Schulwerk experience can come to fruition by allowing the children's voices to blossom.

What I call a musical treatment of the storybook includes constructing soundtracks or sound blankets at appropriate moments with the storytelling. The co-creators – children and adults – can include borrowed songs that fit the storyline or dramatic situation, or compose their own songs and recitatives. Multisensory experiences

"Children of migrant farmworkers often confront obstacles in language and culture at public schools," writes O'Hagin, "and their families face difficulties stemming from displacement and estrangement from their communities of origin."

including music, creative dance, poetry chanting, and related visual arts can be based on storybooks such as *Musicians of the Sun*, *Chato's Kitchen*, and *Doña Luna*. Children's books such as *Radio Man* and *Esperanza Rising* offer inspirational stories that explore the lives of migrant farmworker families and their struggles. Teachers may want to prepare for these curricular experiences by with some reading. A list of resources to use as a possible starting point appears at the end of this article.) Some of my favorites are *Voices from the Fields*[4] and *The Circuit*. [5]

Few publications on music and migrant farmworkers are available. A notable exception is Funk's dissertation on music attitudes, aptitude and experiences of migrant children in Montana.[6] Funk contends that teaching Latino songs in the classroom would help children know and value their cultural heritage and reverse two trends: a) the disliking of Spanish at school because of "outsider" stigma, and b) the loss of songs due to long hours parents remain in the fields apart from their children.

In a related study, Achilles examined a migrant preschool program in Arizona and found that music served as a cultural marker of daily routines and special events, that music was a tool to teach social roles and that different types of Latino music have meaning in their lives. [7]

Family involvement

Finally, we should consider strengthening connections between school and home and strengthening the home languages, both Spanish and English. Large school districts with large migrant populations have identified accountability of educators and parent involvement as the keys to migrant children's academic success (e.g., 94 percent attendance rate, 80 percent promotion rate and 80 percent graduation rate). The important components were unlimited home involvement with educators going out to the homes, taking the schools to migrant families, and focusing on the parents themselves and their educational needs, thus providing an essential source of support for their children's development.[8]

The primary social aspect of the migrant culture is the notion of family – the one enduring factor in their transitory, unpredictable and frequently uprooted living situation. Latino cultures, in general, operate within a collectivist framework, a cluster of interrelated values emphasizing the interdependence of family members. Helpfulness and unity are paramount; it is group success that matters, beginning with the family. Family music-making and music-sharing occur within this context. Though they often enjoy listening to American music on their own, children maintain a sense of respect for their elders and a sense of togetherness within the family. From our observations of migrant families, music is usually a social and shared experience, and everyone participates in his or her own way. Music thus serves to hold families and communities together.[9] Within minority cultures, music often plays a primary role in organizing group members and articulating identity. Music in the migrant farmworker community seems to lead to this type of collectivism; behavior and sentiment are organized to support family, maintain community, to express and promote ethnicity.

Blacking's research lays a foundation for music educators wanting to build a relevant music program drawn from children's family musical experiences and specific cultural contexts.[10] Thus, school music programs serving these students may want to take into account various Latino musics in the community, and music educators might consider their students' family traditions when designing curricula. Migrant farmworker parents serve as culture-bearers for the next generation, so their participation in decision-making could help inform the curricular process. When recognized as central to their children's education, parents feel their opinions and contributions are valued and respected. Moreover, music teacher education programs should prepare teachers about issues of assimilation and cultural identity. Teachers may want to enlist parents to serve as culture-bearers who will help with the language and understanding of the musical culture.

Despite being hidden from view of most Americans, migrant farmworkers enjoy a rich musical life; the inclusion of these musical traditions in the Latino culture may contribute to

(continues on page 14)

Selected bibliography of children's story book literature

by Barbara O'Hagin

Ancona, G. *The Piñata maker. (El Piñatero)*. New York: Harcourt Brace, 1994.

Dorros, A. *Radio man*. New York: Harper Collins, 1993.

Lomas Garza, C. *In my family. (En mi familia)*. San Francisco: Children's Book Press, 1996.

Hayes, J. *¡El Cucuy!* El Paso: Cinco Puntos Press, 2001.

Kleven, E. *¡Viva! ¡Una piñata! (Hooray! A piñata!)*. New York: Dutton Children's Books, 1996.

Krull, K. *Harvesting hope: The story of Cesar Chavez*. New York: Harcourt Brace, 2003.

Mitchell, M. *Doña luna*. Littleton: Sundance Publishing Co., 1995.

Ryan, P. M. *Esperanza rising*. New York: Scholastic, Inc., 2000. Soto, G. *Snapshots from the wedding*. New York: G. P. Putnam's Sons, 1997.

Stevens, J. R. *Carlos and the squash plant. (Carlos y la planta decalabaza*. Flagstaff: Rising Moon/Northland Publishing. 1993.

See also *Pura Belpré Awards* listing at: **http://www.ala.org** *This award is presented to a Latina/o writer and illustrator whose work best portrays, affirms and celebrates the Latino cultural experience in an outstanding work of literature for children and youth.*

For dance:

Cavalier, D., Ed. *Mexican folk dances*. [with CD accompaniment, Orff and percussion arrangements] Miami: World Music Press/Warner Bros., 1994.

THE PERIPOLE®

Angel Halo® Recorder

The Soprano and Alto Recorders that everyone is talking about!

Two-Piece

Soprano

School Price

$4.25 each

Halo® Hanger

FREE with each recorder

UNIQUE FEATURES:

- Textured plastic that looks, sounds and feels like wood. Curved windway.
- Low notes very easy to produce! Rich tone quality. Perfect intonation.
- Does not overblow. Therefore no shrieks!

P.O. Box 12909 • Salem, OR 97309-0909
Fax (Toll Free) 1-888-724-6733
E-mail: contact@peripolebergerault.com
www.peripolebergerault.com

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.**
- 1 self-adhesive Peripole® **"Thumb Spot"** to serve as a thumb positioner.
- 1 card stock **Peripole® Fingering Chart** per order. (Photocopying permissible.)

Alto **School Price**

$9.95 each

Three-piece Alto Renaissance shape recorder. Companion to Soprano.

1-800-443-3592®

Peripole BERGERAULT INC.

Hope

(continued from page 12)

children's success in educational ventures as we work together toward principles of equity and freedom. Through this approach we may meet the needs of migrant children and enhance their sense of pride of self, family and ethnic heritage. All our children deserve a socially responsible curriculum crafted collaboratively to form nurturing, mutual-learning environments. Through rich and meaningful musical experiences, we can lead them to a love of learning and celebration of life.

References

1. T. A. Brown, *Afro-Latin rhythm Dictionary* (Van Nuys: Alfred Publishing Co. Inc, 1992).
2. P.S. Campbell, *Songs in their heads* (New York: Oxford University Press, 2004).
3. Ibid., p. 180.
4. F. Jiménez, *The circuit: Stories from the life of a migrant child* (New York: Scholastic Press, 1997).
5. S. B. Atkin, *Voices from the fields: Children of migrant farmworkers tell their stories* (New York: Scholastic Press, 1993).
6. D. J. Funk, "A descriptive analysis of music attitudes, music aptitude, and music experiences of students, ages six to eight in the Montana Migrant Children's Education Program," Diss. Kent State University, Ohio, 1985.
7. E. Achilles, "Music in migrant pre school education programs," *Bulletin of the Council for Research in Music Education*, 131, (1997), p. 21-22.
8. G. R. Lopez , J. D. Scribner, and K. Mahitivanichcha, K," "Redefining parental involvement: Lessons from high-performing migrant-impacted schools," *American Educational Research Journal*, 38, No.2, (2001), p. 253-288.
7. I. B. O'Hagin and D. Harnish, "Reshaping imagination: The musical culture of migrant farmworker families in Northwest Ohio," *Bulletin of the Council for Research in Music Education*, 151, (2001), p. 21-30. I. B. O'Hagin and D. Harnish, "From 'What does it matter' to the 'Heart of the Matter:' Recommendations for multicultural education experiences in undergraduate music programs," *College Music Symposium* 43 (2003): 42-54.
9. P. S. Campbell, *Thinking music globally: Experiencing music, expressing culture.* (New York: Oxford University Press, 2004).
10. Ibid, p. 2.

Selected bibliography

Song anthologies

De Cesare, R. *Songs of Hispanic Americans*. Van Nuys: Alfred Publishing, 1997.

Downs, C. & Erickson, G. *Hispanic games & rhymes – Rimas y juegos en Español*. Grand Rapids: Instructional Fair-T.S. Denison, 1996.

Hall, N. A. and Syverson-Stork, J. *Los pollitos dicen – The baby chicks sing*. Boston: Little, Brown, and Co., 1994).

Orozco, J. L. *De Colores – and other Latin-American folk songs for children*. New York: Dutton Children's Books, 1994.

Orozco, J. L. *Diez deditos – other play rhymes and action songs from Latin America*. New York: Dutton Children's Books, 1997.

Orozco. J. L. *Lirica infantil con Jose - Luis Orozco – Cancionero*. Berkeley: Arcoiris Records, 1997.

Audiovisual media

J. L. Orozco. *Diez deditos (Ten little fingers) and other Play Rhymes and Action Songs from Latin America* [CD and cassette recording]. San Jose: Arcoiris Records, 1985.

J. L. Orozco. *Lirica infantil (Children's folklore): Animals and movement*. [CD and cassette recording]. Berkeley: Arcoiris Records, 1992.

J.L. Orozco. *De colores: and other Latin-American folk songs for children* [CD and cassette recording]. Berkeley: Arcoiris Records, 1985.

Traditional

E. Delgado, et al. *Fiesta musical: A musical adventure through Latin America for children*. [CD and cassette recording]. Redway: Music for Little People, 1994.

Los Lobos with Lalo Guerrero. *Papa's dream*. [CD and cassette recording]. Redway: Music for Little People, 1995.

Maria Del Rey. *Lullabies of Latin America*. [CD]. Redway: Music for Little People, 1998.

Various artists. *Musica para todos (primary and intermediate grades)*. [CD]. New York: Macmillan-McGraw-Hill, 1995.

Tish Hinojosa. *A la nanita nana; On Lullaby: A collection*. [CD]. Redway: Music for Little People, 1994.

Barbara O'Hagin, Ph. D., is assistant professor of Music Education at Central Michigan University, where she teaches general music, early childhood music and vocal techniques. She is former RARP chair of AOSA and is an active clinician in the area of multicultural music education.

Write O'Hagin at:
ohagilib@cmich.edu

Lyons
music products

Lyons Student Recorders

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

Only $2.99

Your Best Value in 3-Piece Recorders...
Now 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!

Also
ORFF INSTRUMENTS...

• Lyons • Studio 49 • Sonor •

Call

for your FREE Lyons music supply catalog!

1-800-292-4955

Visit our website at www.4lyons.com
E-mail info@4lyons.com

From the classroom

Sifting through a world of music

By Carlos Abril

There are as many approaches to developing a curriculum as there are teachers, yet we are united in our quest for quality music. This is one of the most important components of our program because music lies at its core. Therefore, care must be taken when selecting music. While this process may pose little challenge when the music is of a familiar style and culture, matters become more complex when it lies outside our circle of familiarity. For example, how do we determine the cultural validity of a Navajo Sway song without possessing an understanding of the culture or its music? Would it be appropriate to sing and perform an Orff arrangement of a Tibetan chant in the classroom? Questions like these may arise when encountering unfamiliar terrain. Here are some things to consider when selecting multicultural music for inclusion in your curriculum.

Cultural validity ("authenticity")

Ensure music and accompanying materials are representative of the culture they purport to represent. Use various barometers for measuring validity.

Consider the source. Did the publishers consult with experts in the cultural traditions being represented? General music textbooks list the names of their multicultural music consultants; some publishers provide information in catalogues or brochures. Certain recording labels and publishers are noted for producing materials of high cultural validity. Ask colleagues and other experts you trust for their recommendations.[1]

Determine if the performer, presenter, or arranger understands the culture

"Consider the message," urges Abril, when selecting a piece of music to be used. "Search for implicit and explicit evidence of cultural, ethnic or gender bias. Consult with individuals of the culture to determine how a certain piece depicts their culture. Situate yourself in the minds of others," he writes.

and its music. Is the person a member of the culture or a scholar of this culture? Answering yes to these questions heightens trust in the source.

Examine the music. Many musical experiences are inextricably intertwined with activities such as dance or play; some are traditionally performed without accompaniment.

Look for materials that include descriptions of the accompanying dance, movement, game or other activity. Other contextual information appropriately situates the music for students. Some songs are only sung at certain times of the year; other pieces are only played in religious ceremonies. This information allows us to determine whether the music is appropriate for use in a particular setting, at a particular point in time. Song lyrics should be in the original language and include a translation. This is essential because language is intimately linked to culture and the manner in which meaning is constructed. As a general rule, music should be minimally altered; otherwise its meaning can become diluted.

Ideally, consult with someone who understands the culture (i.e., ethnomusicologist at a local university; member of a cultural social group in the community; student, parent or teacher). The Internet is a great tool for making these personal connections.

Bias

Consider the message. Music that is culturally valid is not necessarily bias-free. Search for implicit and explicit evidence of cultural, ethnic or gender bias. Consult with individuals of the culture to determine how a certain piece depicts their culture. Situate yourself in the minds of others. Ask: What values does the song teach? Are there negative or inaccurate musical or cultural stereotypes? How will children feel about themselves? Does the song teach girls that they should play a subservient role to boys? If bias is present or potentially interpreted as such, address the matter throughthoughtful class discussions. Consider connotations of a word as defined by various cultural groups, or in different historical contexts. Compare contemporary American sensibilities with other cultural views. If children only hear or perform one piece from a certain culture, their understanding will be limited. Imagine if students in a Japanese classroom sang only "Yankee Doodle" in their exploration of America's musical landscape. Find contrasting pieces from a particular culture in order to dispel musical stereotypes (i.e., *"o-le!"* ending to a Hispanic song) and to facilitate a more nuanced understanding.

Practicality

Consider the fit. Practical matters should not be excuses for excluding music, but should be considered when planning lessons. Besides the usual considerations of tessitura, range, student readiness, and available instruments, there are some other matters to think about. If the song is in an unfamiliar language, it should include a pronunciation guide or recording of someone speaking the text. Is contextual information such as pictures, recordings, as well as cultural, historical and geographic information provided with the music? If not, is information readily found elsewhere? The availability of this contextual information is essential for use in constructing lessons that lead to rich multicultural experiences. The music should also be suited to the sensibilities of the school and community in which it will be taught (i.e., religious music of any culture is usually not permitted in public school settings). Finally, will students enjoy the music? If not, consider how to open them to the experience.

While it may not be possible to meet all the aforementioned criteria, strive to use the highest quality and best-suited materials available. Think about the cultural validity, explicit and implicit messages, and curricular fit. These considerations can serve as a framework for discovering and rediscovering a world of musical possibilities for your classroom.

[1] See Tucker, J. C., "Circling the Globe," *Music Educators Journal*, 78, No. 9, 1992, p. 37-40.

Carlos Abril is a member of the Echo editorial board.

Write Abril at:
c-abril@northwestern.edu

Multicultural and World Music in AOSA as reflected in *The Orff Echo:* 1968-2002

By Amy Beegle

Because the Orff approach encourages teachers to use the music of the children, it is not surprising that teachers who adopted the Orff approach for use in their classrooms were motivated to explore music related to the cultural heritages of their students.

When and how did so many multicultural musics (of cultural groups within the United States) and world musics (music from outside the United States) become included in the workshops, publications and national conferences of the American Orff Schulwerk Association? Because much of an organization's activity is reflected through written publication in its professional journal, I set out to answer this question from a written historical perspective. I examined *The Orff Echo* from 1968 to 2002 for articles related to practices, materials, instruments and travels that informed the use of multicultural and world music by AOSA members. After reading articles listed in the *Echo*'s Index[1] under "Folk, Ethnic, and World Music," I examined each issue's Table of Contents for titles related to multicultural or world music. Next, I examined the archives of the *Echo* for similar titles in issues from 1991 to 2002.

The purpose of this article is not to provide complete coverage of every multicultural article published in the *Echo*, nor to provide a comprehensive depiction of the multicultural activities of AOSA, but instead to provide an overview of how multicultural and world music teaching has been represented in the *Echo* from 1968 to 2002. An overview of the history of the multicultural movement in both American public music education and AOSA is followed by a description of the use of multicultural and world music by American music teachers, presented by topic.

Multicultural and world music in American public music education

Historically, public education in the United States has centered on an Anglo-American perspective, and the materials used by many American music educators during the first century of public school music (1838-1948) reflected this viewpoint. Following World War II, an increasing awareness of world music by American music educators was evidenced by the founding of MENC's International Music Council in 1949 and the International Society for Music Education in 1953. The Civil Rights Movement of the 1960s and 70s also stimulated a renewed interest in cultural pluralism (ethnic groups must maintain their identity), and the multicultural education movement gained momentum. Following the Tanglewood Symposium in 1967, the inclusion of world musics in American public music education became increasingly popular.[2] Since that time, the "multicultural movement" has become evident through the inclusion of more world music resources in large music text publications, increased communications between ethnomusicologists and music educators, and greater availability of resources and training opportunities for teaching world musics.

Development and use of multicultural and world music in AOSA

The Orff Schulwerk Association was formed in 1968, and was renamed the American Orff Schulwerk Association in 1970. The first issue of its journal, *The Orff Echo* was printed in newsletter form in November 1968, one year following the Tanglewood Symposium. As an organization based upon teaching ideas and models of Carl Orff and Gunild Keetman (who are both of European heritage) much of the music included in early American Orff Schulwerk practices were songs composed in European style based on pedagogical ideas of learning through imitation and creation. Because the

Orff approach encourages teachers to use the music of the children, it is not surprising that teachers who adopted the Orff approach for use in their classrooms were motivated to explore music related to the cultural heritages of their students. As Mary Shamrock noted, "Building musical vocabulary and repertoire from the indigenous folk heritage is a basic premise of the Schulwerk."[3]

As world musics became an expectation for inclusion in American schools, teacher trainers and authors within the American Orff Schulwerk Association began to expand their understanding of "multicultural music." They realized that they should include not only the musics related to the heritages of their students, but also world musics originating outside of the United States. Evidence of the introduction of world music into Orff classrooms first appeared in the *Echo* almost a decade after the first issue was published.

An American music scholar took interest in bringing a particular musical practice into a classroom in the most practical way, by using instruments already available to the music teachers. In 1976, a portion of a previous publication by William Anderson was published in the *Echo*.[4] The article included photographs of Javanese gamelan instruments, a piece of gamelan music, and suggestions for Orff instrumentation in which each traditional instrument would be replaced with an Orff instrument that could be played similarly.

In the tradition of the Schulwerk, teachers creatively incorporated diverse musics into their curricula through the use of: a) stories and myths; b) dances; c) expertise of culture-bearers; d) instruments; and e) song collections.

Stories and myths

Many Orff teachers in the 1970s and early 1980s viewed stories and myths from various cultures as an ideal avenue to stimulate student learning. In the Winter 1977 issue, Virginia Ebinger wrote about bringing a Navajo tale into several middle school music classrooms and allowing the students to create a work of musical drama to recreate the story.[5] Her stated goal was to collaborate with the classroom teacher to help the students "find new understanding of and appreciation for the customs, beliefs, and lifestyle of the people who differ in their ways from themselves." In an article later published in the *Echo*[6] Ebinger included a collection of stories, myths, and songs of Hispanic and Native American cultures of the Southwest and Northwest.

In the Spring 1978 issue, Jo Weir wrote an article about using "a story that comes from the days of Aztec culture in the forests of Mexico."[7] The story describes the origins of the rainbow through butterflies who gave up their colors to save their ill butterfly friend. No information was provided about where the story was found or who gave it to her. The article included a short song with words in Spanish, without a translation.

Some musics – such as Native American, African, Latin American, Asian and Australian – have been emphasized in Orff practice because American Orff teachers are especially drawn to musics that include stories, movement, aural learning, percussion instruments and pentatonic scales

In 1980, Judith Thomas compiled a collection of African materials for use in music classrooms.[8] The two-page spread in the *Echo* included transcriptions of original recordings of songs and lullabies with specified cultural origins, performance directions and information about transmission process, several folk tales with suggestions for costumes, and a suggested catalogue of African myth and art of the Dogon culture. Thomas' collection contained more detailed information about song and story origins than many of the world music-related articles published in the 1970s. Much later, the focus of the Summer 1995 issue of the *Echo* was "Myth and Creation," which included an article by Bryon Burton called "The Role of Myth in Native American Art and Culture."

Dance

In 1977, Paul Kerlee wrote an article in which he described a bit about the history of Morris dancing and provided a hand-written notation of a song for recorder and Orff instruments without dance instructions.[9] The reader was encouraged to learn the dance within the context of a workshop setting. In 1981, Athan Karras, a Greek folk dance leader, wrote about history of Greek folk dance and its relationship to Orff-Schulwerk.[10]

The folk dance patterns of Greece and many other countries are also discussed in the Spring 2001 issue. In that issue is an article by Tossi Aaron on folk dance patterns[11] and an article by David Connors on Irish song and dance.[12] Many American Orff clinicians today continue to share these and other dances of various cultural groups through teacher workshops and training programs.

Culture bearers, traveling teachers

In the Fall of 1984, Margo Snider, an innovative teacher at an inner-city, elementary school described the process and results of teaching a group of 5th and 6th Grade students to sing and dance African tribal music.[13] She brought in a Nigerian master drummer to assist her, and the students sang, danced and made costumes three days a week for a month. Their community performances were so successful that the program was continued for several years.

In 2000, Marilyn Gunn also wrote

of her experiences sharing the musical experience of a cultural "insider" (a student's parent) and the resulting Hawaiian "Luau" performance.[14]

Beginning in the late 1980s, articles appeared about teachers who had decided to visit a particular foreign culture to learn about specific musics and people. In the 1989 Winter and Summer editions of *The Orff Echo*, Jan May wrote of her experiences traveling from Colorado to a community in Kopeyia, Ghana for what she described as the "ultimate living Orff workshop."

"Like a child with face pressed against the glass, I stared in at a wonderful world of community, spirituality and music," she wrote, "And oh, what music there was! The sound of drums, bells and gourd rattles fused with the singing and laughter of people fully alive. Daylight's end brought the pulsing of far-off rhythms mixed with the sound of iron bells sending the latest news through the night."[15]

As a result of her journey, she realized that the activities she had been doing with her students to study Africa were "sad imitations of what I thought was going on across the world." She also describes her frustration in trying to share the culture, in-depth, with students in her music classes who she met for only 60 minutes a week.

John Miller Chernoff's 1989 article about children's music-making in the Dagomba culture of Africa included photographs and information about traditional and contemporary music making, transmission processes and instruments.[16] In 2001, Doug Goodkin[17] told of his travels to Ghana, and of the music and dance he encountered during visits to schools and communities in various

For nearly 40 years, American teachers trained in the Schulwerk have been incorporating diverse musics from around the world into their curricula through the use of stories, myths, dances, instruments, songs and the first-person expertise of culture bearers. Art selected for the covers of the journal has often reflected that incorporation.

regions. The articles on Ghana, Kopeyia, and Dagomba provide additional cultural information from a more ethnomusicological perspective, representing a trend toward knowing more about the musical practices of particular groups of people. Some culture-bearers also wrote articles about integrating concepts of their particular musical practice with concepts of Orff Schulwerk practice. For example, Jim Santi Owen's 2002 article, "Sophisticated Simplicity: North and South Indian Rhythmic Concepts as Applied to Orff Schulwerk," presented "foundations of Indian drumming that most easily correspond to the elemental approach of the Schulwerk."[15]

Instruments

Following the original article introducing world music through gamelan, other teachers wrote about the use of instruments more "authentic" to their originating culture. In 1987, the *Echo* ran a four-part series related to the history of ancient instruments and myths surrounding these instruments. The author made romanticized and mythological analogies that drew attention to the exoticism of the instruments and the cultures from which they originated. This view draws attention to the misconception that Western musical instruments are "normal" and those from other cultures are "exotic," placing an unnecessary emphasis on the "otherness" of people from afar.

Two articles published in 1988 portrayed a more sensitive view of musical instruments. The first, by Virginia Ebinger, illustrated a Cochiti drum maker and the process of his drum-making.[19] The other, Hattie Clark's article about a Native drum-maker and his music, called more attention to the use of the drums both within and outside of the drum maker's culture.[20] In 2002, Soili Perkio wrote about her experiences making a drum in Lapland under guidance of a Lappish storyteller, drummer and singer.[21]

Song collections

In the summer of 1990, an interview with Judith Cook Tucker, the founder and editor of World Music Press, was published in the *Echo*.[22] In the article, she described how her company was started because of teacher demand for more materials from other cultures. She also claimed that she saw an increasing excitement in the attitude of Americans toward world music from 1980 to 1990. She speculated that this could have been attributed to Paul Simon's tour with South African musicians.

Additionally, from the 1990s to the present, many multicultural and world music collections have been reviewed in the pages of the *Echo*.

Conclusion

Multicultural and world music in the American Orff Schulwerk community was most likely influenced by the Tanglewood Symposium, as the formation of AOSA in 1968 directly followed the symposium in 1967. Undoubtedly, Orff teachers responded to mandates urging the inclusion of multicultural and world musics that originated from various leaders in American education. Following the initial 1976 articles of Anderson on gamelan music and Ebinger on Navajo stories, many others followed, demonstrating that Orff teachers found value in utilizing multicultural and world musics in their classrooms. Some musics – such as Native American, African, Latin American, Asian and Australian – have been emphasized in Orff practice because American Orff teachers are especially drawn to musics that include stories, movement, aural learning, percussion instruments and pentatonic scales.

Numerous scholars educated in Orff Schulwerk have written articles related to philosophical questions that continue to arise as teachers address multicultural issues in their classrooms and curricula today. As the 1970s and 1980s brought experimentation with various ways of including world musics within Orff curricula, the 1990s brought increased concern with authenticity and sensitivity. A noticeable lack of discussion related to improvisation in world music practices was somewhat surprising, as Orff teachers hold creative music-making at the core of their curricular goals. Perhaps this was due to a stronger emphasis on creating music using particular instruments, techniques, and methods within the early Orff tradition.

As contemporary teachers seek to draw upon the varied musical experiences of their students in order to implement Orff pedagogical practices, they also continue to explore ways to help students know and experience the musics of diverse cultures, continuing to keep eyes and ears open for issues of authenticity and cultural sensitivity.

References

1. Virginia Ebinger and Carolee Stewart, eds. *Index: The Orff Echo, Volumes 1-23, November 1968 - Summer 1991* (Cleveland: AOSA), 1991.
2. Terese M. Volk, "The History and Development of Multicultural Music Education as Evidenced in the *Music Educators Journal*, 1967-1992," *Journal of Research in Music Education*, 41, No. 2, p. 137.
3. Mary Shamrock, "Ethnic Musics and the Schulwerk: Examining what and why," *The Orff Echo*, 12, No. 4, (Summer, 1980), p. 3.
4. William A. Anderson, "An Orff approach to teaching Indonesian gamelan music," *The Orff Echo*, 8, No. 2 (Jan. 1976), p. 5.
5. Virginia Ebinger, "Celebrations," *The Orff Echo*, 9, No. 2 (Winter, 1977), p. 6.
6. Virginia Ebinger, "Of the People – Folk heritage: Myth, legend, tale," *The Orff Echo*, 13, No. 2 (Winter 1981), p. 13.

7 Jo Weir, "*Las Siete Maripositas* (The Seven Butterflies)," *The Orff Echo*, 10, No. 3 (Spring, 1978), p.15.

8 Judith Thomas, "Accent on Africa," *The Orff Echo*, 12, No. 4 (Summer 1980), p. 11.

9 Paul Kerlee, "Celebrations: Rigs O' Marlow," *The Orff Echo*, 9, No. 3 (Spring 1977), p. 6.

10 Athan Karras, "Greek Dance Then and Now," *The Orff Echo*, 14, No. 1 (Fall, 1981), p. 11.

11 Aaron, Tossi "Folk Dance Patterns: Times and Tides," *The Orff Echo*, 33, No. 3 (Spring 2001), p. 16.

12 David Connors, "Beyond Riverdance: Irish Song and Dance," *The Orff Echo*, 33, No. 3 (Spring, 2001), p. 20.

13 Margo Snider, "The Ethnic Ensemble: An Experience in Integration," *The Orff Echo*, 17, No. 1 (Fall, 1984), p.11.

14 Marilyn Gunn, "The Luau," *The Orff Echo*, 33, No. 1 (Fall, 2000), p. 23.

15 Jan May "Kopeyia, Ghana: Living Schulwerk," *The Orff Echo*, 21, No. 2 (Winter, 1989), p. 10.

Jan May, "Letter from Kopeyia," *The Orff Echo*, 33, No. 4 (Summer, 1989), p. 15.

16 John Miller Chernoff, "Music Making Children of Africa," *The Orff Echo*, 21, No. 3 (Spring, 1989), p. 2.

17 Doug Goodkin, "An African Odyssey" *The Orff Echo*, 33, No. 3 (Spring 2001), p. 10.

18 Jim Santi Owen, "Sophisticated Simplicity" *The Orff Echo*, 35, No. 1 (Fall, 2002), p. 20.

19 Virginia Ebinger, "A Day with the Drum Makers of Cochiti" *The Orff Echo*, 20, No. 4 (Summer, 1988), p. 8.

20 Hattie Clark, "The Makers of Drums" (reprinted from the Christian Science Monitor 1987) The *Orff Echo*, 20, No. 4 (Summer, 1988), p. 9.

21 Perkio, Soili, "Four Days Way to a Lappish Drum" *The Orff Echo*, 35, No. 1 (Fall, 2002), p. 12.

22 "Interview with Judith Cook Tucker" *The Orff Echo*, 22, No. 4 (Summer, 1990), p. 20.

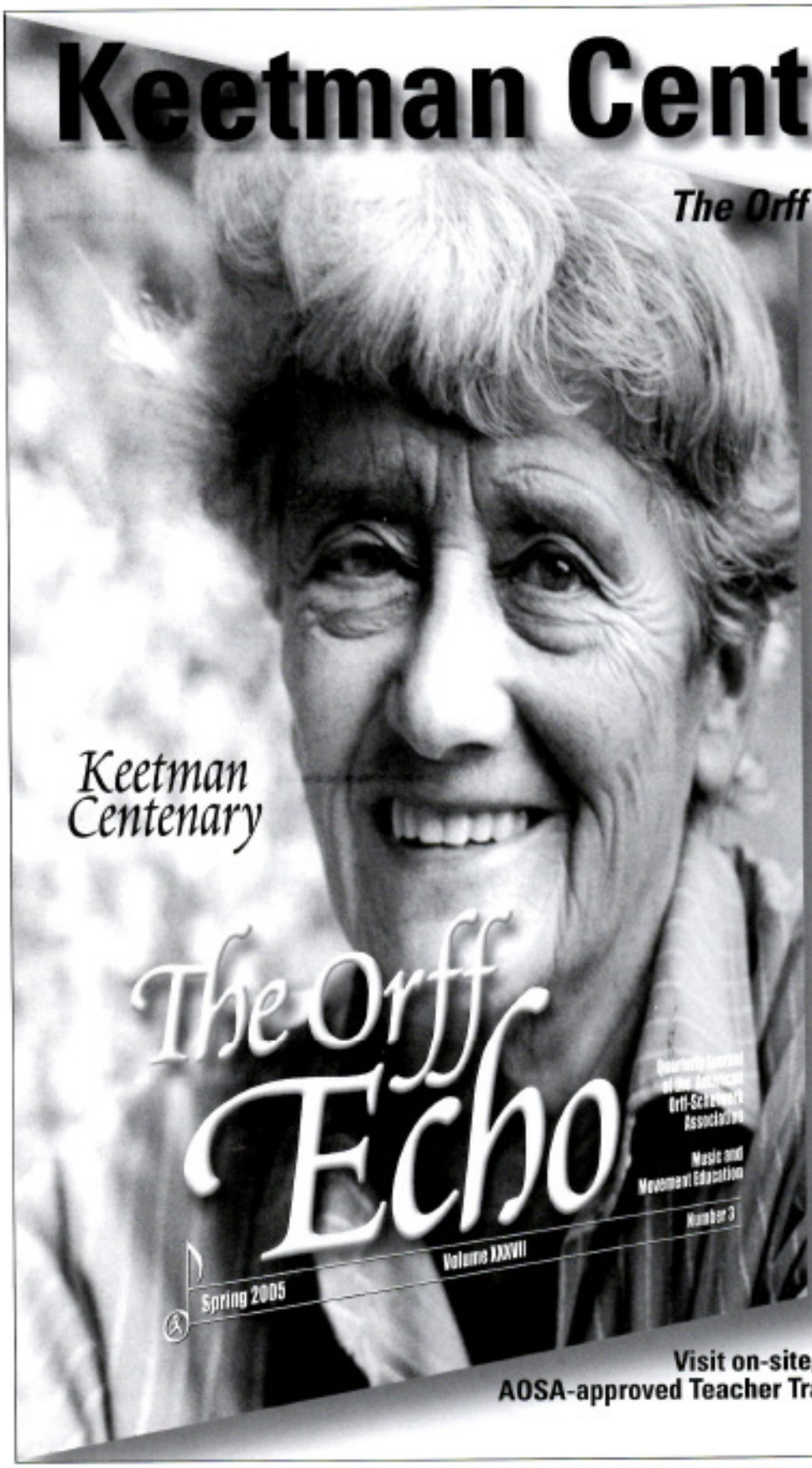
Amy Beegle is a doctoral candidate in music education at the University of Washington. She began her Orff Levels at the University of Northern Colorado and earned a master's degree with Orff Schulwerk emphasis at the University of St. Thomas. Her music teaching experience includes 11 years in elementary and middle schools and three years at the college level. She has presented nationally and internationally on topics of children's improvisation and multicultural music education.

Write Beegle at:
amy2@u.washington.edu

Keetman Centenary

***The Orff Echo*, Spring 2005**

$5.50



Only 1,000 extra copies of this special, memorial issue were printed. Each is sealed in a protective, plastic sleeve. In response to those who want to give them as gifts or who want to assign them as required reading in their courses, the AOSA National Board of Trustees has made them available immediately.

To purchase:
Visit the Shop Online area* of the AOSA Web site at:
www.aosa.org

– or –

Visit on-site, industry member outlets at AOSA-approved Teacher Training courses this summer

****Shipping costs will be added.***

Cultural diversity in music education The road to now

By Patricia Shehan Campbell

Is it any wonder that excursions in the world's musical cultures seem to happen so seamlessly via the Orff approach?

Take a long look at today's American classrooms, and note well the unprecedented measure of cultural diversity in young students at their desks, on the gym floor, in the cafeteria, on the playground, at their drums and xylophones. Our children and youth emanate from communities across North America, communities that vary widely by language, beliefs and customs. They are the sons and daughters of established citizens and of recently-arrived émigrés and refugees, from families that have trained them in ways of speaking, eating, working, praying and playing. Listen and their songs alone are telling of a multicultural gathering of little musicians in our classrooms.

Yet as diverse as they may appear, children are also products of the common American school and the societal experience they share. Over time, they grow increasingly alike in the words they use, clothes they wear, toys they play with, food they crave and music they choose. Children are *Americanizing*, even as the world is *globalizing*, and there is a sense that, despite differences, they share a common culture of what it is to be children.

Music teachers face considerable challenges, considering the cultural diversity within American schools. Do we teach a common repertoire or a common set of shared goals? Do we diversify (and in how many multiple ways)? Do we allow children to be players in the diversification of their own in-school experiences and education through music? What do we need to enable us to teach the music of one, and another, and another, culture? How far do we explore each culture when there are so many to cover?

Orff's view, America's roots

Carl Orff worked with German school children who shared a common heritage, and so his decisions regarding the music they would learn was anchored in Germanic sensibilities and sonorities. He lived and worked in a different time and place than our own, in a society that was much more homogeneous. Still, he was well aware of the diversity of the musical world. That awareness is reflected in some of his compositions, in the instruments he envisioned as important to his pedagogy, and in the spirit of the Schulwerk he created. His articulation of a program of music for children that so involved them in singing and chanting, movement and dance, instrumental play, and in their own free and creative expression demonstrated his awareness of music as a human – and global – phenomenon. Much of the world's music is integrated with various expressive modes. Thus, across sub-Saharan Africa, Asia, the Americas and the Pacific Islands, people sing, dance and play simultaneously. Is it any wonder that excursions in the world's musical cultures seem to happen so seamlessly via the Orff approach?

Historically, the multicultural and global movements in American music education began in the middle of the 20th century. There were sporadic attempts to feature folk songs and dances of immigrant groups in schools as early as the opening decades of the century. Yet the prevailing view of that time was to Americanize all "foreign arrivals" within the established "American stock" of the dominant Western Europeans. Later, social reforms of desegregation in the 1950s, the Civil Rights movement of the 1960s, and the 1965 Immigration Act opened the floodgates for recognizing that an American democracy should operate in all realms of a global society,

including its schools (and school subjects). Americans who had toiled for centuries in subservient positions were at long last recognized. Attempts were made to address unfair labor practices and to educate the young. Later, advances in communications and transportation made the global village visible, even as mini-villages (and more directly, ghettos and barrios) of immigrants and refugees were assembling within American cities from Lowell, Mass. to Long Beach, Calif. By the 1950s, the American dream began to change colors, as sure as black-and-white films gave way to Technicolor. Americans were recognized for their diverse contributions as well as for the common goals they shared.

Pathway to present

By the 1970s, even as the American economy was reeling from a worldwide oil crisis and cutbacks could be felt in school programs across the nation, teachers were responding to a new and vital multicultural and global awareness within their curricular development. Teachers could no longer teach American history without mentioning the African-American experience. This led to the study of the roots and long journey of peoples out of Africa to the new world, as well as those within it. Likewise, music teachers included blues, spirituals and other folk music idioms in their curriculums. They began to recognize that the songs-from-many-lands were inappropriate in their piano renditions, too. Soon classroom materials were available for teaching "authentic music" from Africa, Asia and the Americas. By the end of the decade, interest in jazz (or "stage-bands") in secondary school, had evolved through its own maze of prejudices, caught hold and held a firm position as more than an "extra-curricular activity."

The "Big A" concept – "authenticity" – emerged three decades ago and looms large in today's multicultural and world music practices. Authentic repertoire and approach require that teachers, song collectors and curriculum designers are sensitive to the sonic elements of the music traditions they wish to replicate. It also requires sensitivity to the meaning and to the musicians who preserve these traditions. To that end, teachers now seek to contact culture-bearers to consult on music and to bring it into the classroom. Culture-bearers also help teachers determine what is considered of value and import to them. They also help teachers learn acceptable and fitting performance practices. Scholars (including ethnomusicologists) and scholarly collections (including song and instrumental collections on recordings and film that have been informed by culture-bearers and scholars) are appropriate sources of music, its social meaning and function, and the nuances of melody, durations, timbres, dynamic expressions in performance.

Today, authenticity is practiced in

"The music that children perform will sound like the children themselves, recreated by them, and can present an important teaching moment as they listen and compare themselves to musicians from the tradition," writes Shehan.

various classroom instances: when stone-passing games from the Akan of Ghana are sung without instrumental accompaniment (just as they would be sung and played by Akan children); when a marimba piece from Guatemala would be performed on wooden xylophones (but not metallophones, which are not present there); and whenever social songs from Bulgaria, the Navajo, Samoa and South Africa are danced as much as they are sung. Many key master teachers in the Orff Schulwerk movement are attuned to authenticity, thankfully, as are a growing number of publishers of educational materials. Still, the music children perform will be re-created by them, and can present an important teaching moment as they listen and compare themselves to musicians from the tradition.

Drawn by the beauty and the dynamism of the music itself, teachers seek ways of bringing it to children.

The 1980s brought further curricular revisions reflecting multiculturalism, even as university programs responsible for preparing teachers instituted new courses in multicultural education and world music surveys that looked to the rapidly changing demographics of the American nation. Multiculturalism was rampant, in fact, and concerns were raised that multiple perspectives be honored in the presentation of concepts in math and science as well as in the language arts, the social sciences and the arts. For the first time in history, music materials, conference programs, magazine articles (in *Music Educators Journal* and *The Orff Echo*), and even distributors and suppliers were intently breaking away from the Anglo- and Germanic influences of earlier eras. Drums and other non-pitched percussion instruments were increasingly featured in magazine ads, exhibit booths and conference sessions. Teachers scrambled to find "at least one representative song" from many cultures so recently unfamiliar to them, in all fairness that many traditions could be brought into the curriculum.

Ethnomusicology, once separated from any practical considerations of teaching, increasingly drew teachers to study its content and method. A few ethnomusicologists (Han Kuo-Huang, Dale Olsen, David McAllester, William Malm, Portia Maultsby) offered in-service training sessions with concepts and materials that are still evident in classrooms today.

Laws, mandates and proclamations helped turn the course of school music toward a broad cultural representation. But it was the individual teachers, working within their own communities, who led the movement and changed forever the way music was taught. They came in waves. Beginning in the 1960s, William M. Anderson of Ohio, Barbara Reeder Lundquist of Seattle, Sally Monsour of Atlanta, and James Standifer of Michigan, taught school children and teachers in university programs. The enthusiastic quartet was unstoppable and deeply committed to music that mirrored a cultural democracy. They spread the seeds for a broader view of music and its instructional approaches that endure today.

In the mid-1980s, a second wave of workshop presenters came forward at conferences and in publications to share "multicultural materials" with music teachers. Judith Cook Tucker pioneered an independent venture in 1985 publishing books, CD recordings and choral arrangements of music from Ghana, Zimbabwe, China, Indonesia, Poland, Puerto Rico and Vietnam, among others. For the textbooks and the accompanying recordings, the publishers sought traditional artists to authenticate the materials.

The edge of now

In the1970s and 1980s, Lynn Jessup and Mary Shamrock adapted music of African *balafons* and the gamelan on Orff xylophones for children. Doug Goodkin's "polycentric music curriculum" was a model for education in the world's musical cultures, which children could know through experiences involving song, instruments, movement and curricular integration. In published works and presentations to teachers, Bryan Burton featured the use of Native American music in classrooms; Oscar Munoz helped awaken teachers to Latin American music, while Ellen McCullough-Brabson saw to it that even the youngest children in preschool and primary grades could learn singing games from multiple cultures. Countless others were drawn to the diversity issue and sought to shape the multicultural and global sensibilities of their young students.

By the 1990 Multicultural Symposium in Music Education and the 1991 AOSA National Conference, a global consciousness had emerged among music teachers in many parts of the nation. Teachers courageously allowed the current of a cultural diversity to carry them into new territories. West African drumming ensembles emerged in school and after-school – for children and for adults as well – much to the credit of Will Schmid and his colleague-drummers such as Sowah Mensah. Upper elementary school students and secondary school students found opportunities to participate in ensembles of Trindadian-styled steel drums, many inspired by the expertise of Ellie Manette. Xylophone ensembles played lively renditions of music from Zimbabwe, led by the likes of Walt Hampton (who was inspired by the work of Dumisani Maraire, among others). With the vision of Mary Goetze and others, children's choirs sang songs from Anglo-America, South Africa, Sweden and Japan, often with vocal nuances that resembled the sound of cultural insiders. The appearance of culture-bearers in classrooms has continued to rise, despite continuing cutbacks, because teachers believe them to be critical sources for learning music. The cultural diversity of today's society is undeniably influential in this activity

Drawn by the beauty and the dynamism of the music itself, teachers seek ways of bringing it to children.

Present challenges

Even as we celebrate the successes of coming to terms with cultural diversity in music education, we cannot help but to survey the situation for what more we might do. We are fortunate to have technology that can bring performances into our classrooms with high quality and with utmost precision. Do we know how to use it, and do we also understand when *no-tech*, live music-making is the best use of class time? We fare well in having children learn songs, dances, and instrumental pieces from the recorded sources, and to compare the similarities and distinctions of "our performance" and "their performance." Do we lead them to strive for the culturally-preferred sound, rather than to accept the same old sound for all the music they make? The communities of many cultures are more accessible than ever before; many singers, storytellers, instrumentalists and dancers can be tapped for visits to schools. Do we make an effort, despite our meager budgets and the logistical challenges, to bring them to our classes?

There are the challenges, too, in determining which music to emphasize in our classes, and how far to go with it. It is safe to assume that intensive experiences in one musical culture (for example, a six-week unit on music in Ghana, Hawaii or Brazil) are reasonably counterbalanced with extensive experiences in the music of many cultures and historical periods. Knowing the context of particular songs and instrumental pieces is worthy of the time it takes to prepare such lessons. (Who performs them? When? Why? Where? What does it mean?) It is also enriching for students to compare a musical concept (a tritonic melody, wedding music) in a variety of cultural manifestations. While we may feature various traditions in our listening, movement, song, and instrumental lessons, all selected for particular curricular aims, it is reasonable for us also to say "This year, for third-graders, we're 'doing' Korea."

We cannot help but persevere in the lifelong process of developing our musical skills and cultural knowledge. How then do we manage? I suggest the following possibilities:

1. Learn a musical instrument or a vocal style from a local musician – one who is far removed from your own experience, so as to gain skills and develop sensitivity;
2. Spend a summer getting to know a culture by listening, reading books (including novels), visiting a local community or even traveling to the "home culture";
3. Organize the world's music that you know for its sonic possibilities, developing files of songs, instrumental pieces, and listening selections for teaching triple meter, *ta ti-ti ta* (and other rhythms) *m-r-d* (and other pitch patterns), *I-IV-V-I* (and other chord) progressions;
4. Organize the world's music for its functions, putting together materials on songs of greeting, scarf-hiding games, "in the round" dances, wedding band pieces, and music for sheer entertainment; and
5. Learn what others have done to make their classrooms more globally conscious through music by talking with them, reading their accounts, and sizing up their ideas for your own classrooms of children.

Of course, these suggestions require a sincere personal commitment, and much time and effort, but they are also a fascinating use of our time. In the meantime, it seems we are on the right path in continuing to marvel at the world's many splendored musical expressions, and in respecting the cultural diversity of children in our American schools.

Patricia Shehan Campbell is Donald E. Peterson Professor of Music at the University of Washington. She is author of numerous books.

Write Campbell at:
pcamp@u.washington.edu

Building cultural understanding through song

By Mary Goetze

After singing and dancing the happiness, hardship, or humor expressed in music from an unfamiliar culture, the feeling of fear and hatred toward people of that culture becomes implausible

Never before in our lifetimes and perhaps in recorded history has it been more important that educators lead students to understand and respect diverse ways of living, thinking and making music. All teachers – specialists in music, art, physical education or classroom teachers – now have a social responsibility to place as their highest priority the development of tolerance and respect for those who come from different backgrounds. They need to build understanding between people of different races, ethnicities or religions. Music can be one of the most effective means of achieving this lofty goal.

Given the diversity in our classrooms and communities, it is essential to broaden the Eurocentric approach to teaching music that has been perpetuated in music schools. Our world has fundamentally changed since the inception of music education in 1838, yet our materials and methods are strikingly similar to those used more than 150 years ago. It is time to examine the materials we teach in the music classroom, and consider alternatives to the common practice of teaching music.

This article will focus on teaching songs – the common way in which we music educators address the challenge of multicultural and diversity education. I define the common practice of teaching songs in the following way: The teacher sings them or plays a recording for the students. The text is discussed and pronounced. Students may learn the melody aurally or they may view a score. In some reading-oriented programs, students may sight-sing some or all parts of the score. In the case of a song from diverse cultures, teachers may discuss the context in which the song is sung, depending upon the information available. Even with a discussion of culture, I have come to realize that this method is inadequate if we are to achieve the goals of diversity education.

First, to achieve understanding, it is essential to provide students with rich cultural information. Words are important, but students need to see photos and videos of the people who are making the music. They should learn where the song originated, when, in what setting, and by whom it is typically sung. Fortunately, more and more resources include photos and videos with songs. In addition, carefully chosen Internet sites can enrich student introduction to the culture.

Next, let's consider the role of the musical score. Even while depending upon notation, most teachers recognize its limitations in representing music from unfamiliar traditions. Here are some aspects of music that symbols fail to capture.

Sounds may have scoops, wavers and pulsations for which we have no symbol. Meters do not apply to rhythm that is conceived on individual pulses, with accents that shift freely from duple to triple, opening up a myriad of polyrhythmic possibilities. Not everyone sings in diatonic scales. Some employ microtones that can't be shown on five lines and four spaces, and in some cultures, the tuning of intervals of a diatonic scale does not match our notion of music being in tune.

There is no acknowledgement of vocal timbre or register in notation. Ultimately, the underlying assumption is that timbre is universal, which we all know is not true.

Regardless of the pitch range used in a culture, songs are notated in a pitch range that fits the accepted

notion of a comfortable singing range for students. Pitch may gradually and intentionally migrate up a half or full step over the course of several verses.

In addition, musical notation ignores numerous visual and kinesthetic aspects of music-making that are an integral part of music in most cultures. Notation serves western art music because these aspects are not incorporated nor valued in performance, but is unsuitable when representing unfamiliar styles.

Let me clarify that singing a Sri Lankan song learned from notation, accompanied by verbal information is certainly better than not singing a song from Sri Lanka at all. But it is imperative to acknowledge that the common method of teaching songs may not yield a musical performance that resembles the native one. Nor is it likely to contribute to understanding the people or the culture. Surely we must ask why we music educators are limiting ourselves to notation when people in our communities and technology can provide us with the means to see and hear music from around the globe. Let's consider some alternative ways to present music to students that honor the culture and at the same time demonstrate our respect for diverse ways of singing songs.

Trained musicians tend to forget that songs come from people, not books. If possible, teachers should bring cultural representatives into the classroom. Ideally these guests can share their songs with the students. Most guests are happy to pronounce, translate and interpolate the text of the song as well as to discuss their culture with students. Furthermore, the guests are often honored by such invitations. You might begin by choosing a song, then seeking out a person from that culture. Often songs in published sources are well-known by most people of the culture. Alternatively, you could find natives of cultures who reside in your area and, with their assistance, choose a song to teach to the students. With the permission of the guest(s), I recommend recording such encounters on video for future reference. This allows students to review the session and hear the song again as needed. In sum, find ways to humanize the experience for your students by connecting them with a representative of the culture.

When it is not possible to bring guests into the classroom, use technology to bring the music and culture to life. Many school systems provide high-speed Internet that will allow you to participate in a live interaction. With a computer connected to the Internet, good Web cameras and LCD projectors at both the local and the remote site, you can create real-time interactions with artists or even classrooms of students around the globe. Link-ups allow the students to face-to-face encounters with natives. They can hear and repeat text and melodies as needed, ask questions, and the guest can provide students with feedback as they learn a song. It is possible to link-up with musicians anywhere on the globe, provided equipment is available and the time difference can be overcome.

It may be easier to connect with international students or faculty at American universities. Music education faculty might be able to assist you in arranging a link up, involving their students in the process. Ask the technical staff at your institution what is available and you may be surprised to find that the infrastructure is already in place. If no equipment is available submit a request or write a grant to cover the cost. Sometimes it is easier to secure funding for technology than for printed music.

Another option is to make your own video of native musicians. Arrange a recording session with musicians who are performing in a city or at a festival. Offer to pay them, and let them know that you will use the videotape only in your classroom. Visiting world music festivals is a good way to learn about styles and artists that you would like to share with your students.

Perhaps the most rewarding way to learn songs is to visit a country yourself. There you can make your own video recordings of performers, capture the context in which it is sung, conduct interviews with the performers and photograph the homes and schools in the local environment. The International Society for Music Education (ISME) provides opportunities to connect with music educators worldwide. Make contact by attending ISME conferences, or identify a person on the ISME address list, then introduce yourself to a music teacher through e-mail. In my experience, these colleagues are happy to assist you in researching the music of their country. Learn about ISME at: www.isme.org.

Recordings by native artists on videocassette, CD ROM and DVD are another source for music. Some materials are interactive, intended for oral transmission in classrooms. Most published educational materials include cultural information as well as the musical performances. Visit www.globalvoicesinsong.com for some examples.

I advocate singing the songs the way they are sung within the culture – a process I call "re-creation." To re-create the song, allow students to hear and see the cultural representative(s) perform the piece. The goal is to honor their way of performing by matching the pronunciation, movement and all aspects of musical style to the degree that is possible. This requires focused attention and a high degree of discrimination – skills that are essential to music and academic achievement.

The method of teaching songs I am proposing has implications for the teacher's role. To honor the music-making practices of others, as teachers we should demonstrate our respect for their way of singing by deferring to the live or recorded source, rather than becoming the source for our students. Inversely, to sing songs in a western way for the students suggests that the natives sing it inappropriately. That practice in itself, diminishes the truly multicultural purpose of teaching songs from diverse sources.

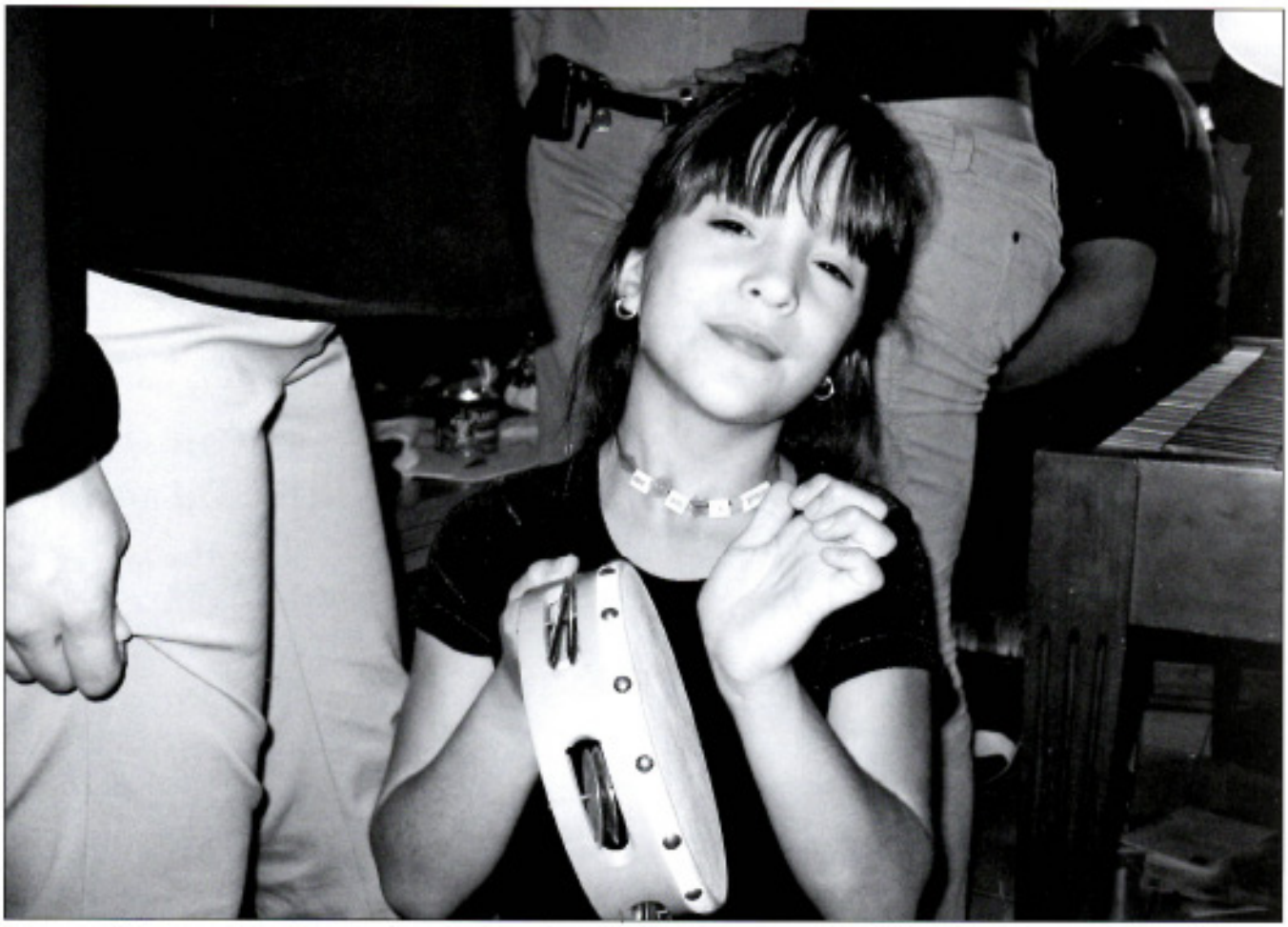
Rather than singing, the teacher's role is to listen and assist the students in approximating all aspects of the singing. The teacher should jump in to assist only as needed. When fortunate enough to have a live performer in the

classroom, we should ask questions, interpret, clarify and make connections with ideas previously introduced to the students. When using video or audio recordings, teachers need to be prepared to play it over as needed.

While the scope of this article precludes a discussion of singing technique, I do want to clarify that I encourage students to approximate the vocal timbre of models, even when it means singing in the "heavy" or "chest" register, or with a different glottal position. Suggesting that natives of other cultures sing improperly or in an unhealthy way only reveals our ethnocentrism and defeats the purpose of multicultural experiences. I have found that people of all ages can explore matching vocal timbres without hurting their voices, providing they do it judiciously. To sing too long or too loud in any unfamiliar way can result in the formation of phlegm. Students should be taught to watch for this as a sign that their body is attempting to protect itself. Whenever it occurs, they need to drink water and rest their voices. With conditioning, the body adapts and singing in the new style ceases to be a problem.

Students need only the text and translation to learn a song. With a guest, or an aural and/or visual model, students will hear and re-create the entire musical expression, not just what is shown in notation. In truth, our students are much more facile at learning aurally than those of us who are trained in western art music. Present notation to students only after they have learned the song, if notation is being used. Encourage them to identify aspects of the music that are not represented in notation.

Most music educators know that deciphering musical symbols is a function of the brain's left hemisphere. The process of music-reading breaks down the phrases of melody into discreet pitches and durations. But music is most musical when it is conceptualized in whole phrases and song – and it is in the brain's right hemisphere where the shape and flow of a melody is processed. Only with musical training (learning notation, rhythmic values and intervals) do musicians become "left-brained." Early on in my exploration of aural/visual transmission with college students, I had an *"Aha!"* moment



By re-creating songs with integrity, students may identify and empathize with the emotional state of the music-makers that is embodied in their musical expressions. It is in this unique way that music education can positively affect students' attitude toward people from diverse backgrounds. Facts can broaden the minds of our students, but to open their hearts, experiencing the music and dance holds the greatest potential.

when they told me, "This music seems more emotional to me." The musical right hemisphere is also the home of our emotional life. And it was our emotional life that gave birth to song and musical expression. Aural/visual transmission brings music back to where it began. It leads the learner directly to the essence of the musical expression – that is, to the emotions embodied in the music.

When our students "ingest" a song, it becomes a part of them. Through singing and moving, they come to know something of the culture through their senses. Learning through the senses and expressing oneself through non-verbal means has always been at the core of Orff Schulwerk. Knowing in this way is different from knowing facts about a culture – information that is most often transmitted through words and processed in the left hemisphere. By re-creating songs with integrity, students may identify and empathize with the emotional state of the music-makers that is embodied in their musical expressions. It is in this unique way that music education can positively affect students' attitude toward people from diverse backgrounds. Facts can broaden the minds of our students, but to open their hearts, experiencing the music and dance holds the greatest potential.

Once you make a friend, the notion of going to war with him or her in the name of religion, culture, power or territory becomes unimaginable. Similarly, after singing and dancing the happiness, hardship or humor expressed in music from an unfamiliar culture, the feeling of fear and hatred toward people of that culture becomes implausible. Given the strife in our world today, we educators must do everything in our power to engender tolerance in our students by eliminating the anonymity and ignorance that sustain prejudice. Diverse populations in our classrooms and communities need to respect, understand and empathize with one another if we are to have a safe and prosperous future. In a democratic society, I firmly believe that the conflicts in the world, which often erupt over issues around ethnic, religious and/or race will abate when people in communities better understand and respect one another. This process begins with those of us who are in the fortunate position to have an influence over our students and thus the future.

Mary Goetze is professor of Music at Indiana University. The early part of her career centered on children's singing, but more recently she has focused on multicultural music education. She is the author of several multimedia publications featuring vocal music from diverse cultures.

Write Goetze at:
goetze@indiana.edu

Portrait Series

The many gifts of Nancy Ferguson

By Gerry Petersen

Ferguson believed that jazz and Orff Schulwerk complement each other, and practiced that belief. By facilitating clinics and making presentations, she showed how to bring jazz improvisation into the Orff classroom.

Nancy Ferguson was a proponent of the Orff approach in American music education throughout a teaching career spanning several decades and several cross-country moves. She traveled to conferences, school districts and private homes to bring music education and jazz education into the lives of future educators and students.

Born in 1933 in Somerville, Tenn., Nancy Parsons Ferguson was an outstanding student who graduated from high school one year early so that she could attend Murray State University in Kentucky with her sister, Millie. She majored in music at Murray State from 1950 through 1954. After graduation, she took a job in Tampa, Fla., as an elementary music specialist in the Hillsborough County Schools. There, she met her future husband, Tom Ferguson. They married in 1956. Tom was a jazz pianist and seemed a perfect counterpart to Nancy, the singer. While still employed as a teacher, the couple toured with the *Hit Parade*, a company that allowed them an outlet for their jazz creativity. Through the *Hit Parade* tour, they found their way to Suitland, Md. There, Nancy taught music in the junior high school until 1959.[1]

In 1961, Tom Ferguson accepted a faculty position at Memphis State University. The move back to her home state would begin a new chapter in her life.

While in Memphis, the Ferguson family grew by two. Daughter Shari was born in 1961, followed by Terry in 1963. From the time her daughters were born until they entered public school, Ferguson taught private voice and piano lessons out of their home. She also taught at her daughters' preschool in exchange for tuition. Combined with those obligations, she and her husband performed in local jazz clubs. In 1965 she was hired by Tanner Recording Studios in Memphis as a professional singer.

Ferguson finished her master's degree in music education in 1967. After a year on the faculty of Snowden Elementary School, she became the coordinator of the Title III Music Project for Memphis City Schools. Shortly thereafter, she heard about the Orff approach to elementary music education. Ferguson and Konnie Saliba, her partner on the project, began to investigate how to bring the Orff approach to the Memphis schools. There was no Orff-Schulwerk training available in the United States at the time, but there was an elementary school in Rochester, N.Y., where the approach was used.

Ferguson and Saliba decided to go to Toronto to take the Orff course from Doreen Hall at the Royal Conservatory of Music.[2] Then, before she took the position of area music specialist for the Memphis City Schools in 1972, Ferguson completed her Orff Levels training in Toronto and successfully introduced the Orff approach in Memphis.[3] During the years of work to incorporate the approach in Tennessee, Ferguson rose to national prominence and was elected president of the American Orff-Schulwerk Association in 1977. As president of AOSA she chaired the 1979 conference in Phoenix, Ariz., and presented at the conference as well.[4]

During the remaining years in Memphis, Ferguson served in several capacities with the Memphis schools (Coordinator of Strings, Curriculum and Music Coordinator, Supervisor of Elementary Music) from 1984 through 1987. She was an adjunct professor of music at Memphis State University (now the University of Memphis) from 1972 through 1987. She gave no fewer than 140 sessions, presentations, and clinics relating to music, jazz and the Orff approach before she moved to the University of Arizona in Tucson in 1987.

Her move to the Southwest was not a spontaneous decision, but one of family necessity. She brought with the move her fond memories of her highly successful clinic at the Phoenix conference of 1979.

As soon as Ferguson began teaching at the University of Arizona, she began Orff training courses and presentations. She helped develop the Southern Arizona Orff Chapter and the Phoenix All-City Orff Festival, and began training music educators in the Orff Approach.[5] Because of her influence in music education, she was asked to be a member of the team writing the *Music and You* series. She was the primary author for the Fifth- and Sixth-Grade and the Orff Consultant for the entire series. During this period, she also published *Good Morning John Denver*, a collection of Denver's songs arranged for Orff Instruments.

For the rest of her life, she continued in this energetic way, teaching courses, "mothering" future teachers and developing laboratory experiences. In 2000, she collaborated with her daughter, Shari, and founded the Orff-focused Music for Early Childhood preschool. The Phoenix preschool continues to thrive.

Her legacy

Ferguson's great love was jazz. She knew that the Orff approach to music education complimented her concept of jazz and music in the classroom. Ferguson believed, as Bennett Reimer said, that to teach is "to develop to the fullest sense possible every student's capacity to experience and create intrinsically expressive qualities of music."[6] Her philosophy of education, she said, was to "expose my students to a combination of effective teaching approaches while sharing this belief with my university methods classes and the young children in the Early Childhood Learning Laboratory."[7]

The Orff approach, she said, "is a musical means of imparting knowledge through enjoyment; it is a philosophy expressed through sound teaching techniques, a way of life which embodies creativity as well as self-discipline of the teacher."[8] Many would agree that this philosophy is interchangeable with jazz education for young children. Ferguson believed that jazz and Orff Schulwerk complement each other, and practiced that belief. By facilitating clinics and making presentations, she showed how to bring jazz improvisation into the Orff classroom. As a chairperson for the National Jazz Educator's Association and a member of AOSA, she was in a unique position and she capitalized on both of the organizations to the benefit of each. Her first clinic for the St. Louis school system, "Jazz and Blues Using Orff Techniques," combined jazz, blues and Orff and led her to new territory.

She would eventually present at 50 other conferences and workshops where jazz and/or blues and Orff was the topic. Almost half of her presentations with the Orff approach were jazz/blues centered.[9] She brought her own style to the repertoire of Orff Schulwerk and the jazz /blues style helped the Orff approach evolve. Because of her membership and leadership in the International Association for Jazz Education and AOSA, Ferguson brought a jazz-focused segment to the 2001 AOSA conference in Cincinnati.[10]

Although her illness became more serious in the summer and fall of 2001, the conference continued and the sessions which focused on jazz and Orff were presented. Nancy Ferguson died on November 20, 2001.

Ferguson instilled in students and colleagues a determination to integrate jazz with their Orff and other teaching philosophies. Even with her résumé of publications and experiences, her greatest gift, according to her many colleagues, was her ability as a practitioner. She contributed to the field of music education her philosophy, her approach and her methods of interweaving the Orff approach with jazz improvisation. The Orff approach, said Ruth Hamm, "needs a highly creative teacher capable of guiding the student in the proper musical growth. The teacher must have superior musicianship and be thoroughly trained in the style of the Orff-Schulwerk; holding fast to its goals and purposes."[11] Nancy Ferguson embodied this vision and pursued feverishly the expectation that every one of her students, family members, colleagues, and acquaintances understood her energy for educating children.

References

1 Nancy Ferguson, Professional vitae, *Unpublished manuscript*, tenure documents, University of Arizona at Tucson, 1989, p. 1.

2 Mary Shamrock, K. Saliba, C. King, S. McRae and V. Murray, "Remembering Nancy Ferguson," *The Orff Echo*, 34 No. 3, 2002, p. 47.

3 Ferguson, 1989, p. 1.

4 D. L. Wimmer," The organization of

the American Orff Schulwerk Association from 1968-1980 and its influence upon music education in America," Diss., University of Texas, Houston, 1993, p. 279.

[5] Shamrock, p. 46.

[6] B. Reimer, *A philosophy of music education*. Englewood Cliffs: Prentice Hall, 1985.

[7] Ferguson, 1989. p. 28.

[8] Nancy Ferguson, "Orff music and the pre-school child," session presented at the Annual Tennessee Association for Young Children, Chattanooga, 1975, p. 8.

[9] Nancy Ferguson, 1989, p. 1.

[10] Murray, p. 49.

[11] Ruth Hamm, R. "A brief introduction to *Carl Orff - Music for children*," unpublished manuscript, Shaker Heights City School District, no date, p. 2.

Gerry Petersen, Ph.D., is an integrated arts specialist who conducts arts integration and curriculum development workshops for classroom teachers and arts specialists. His current research interests include multicultural music education, arts integration and action-based research.

Write Petersen at:
gap@email.arizona.edu

The little ones
leaped, and shouted,
and laugh'd
And all the hills
echoed...

— William Blake

Intergenerational movement matches "Talls and Smalls"

By Susan English and Bill Alkire

When young and old join hands in a circle, they are defining themselves as part of a larger community, whether in their residential, religious or school community. Intergenerational dance becomes a means for transmitting skills, knowledge and values from one generation to the next.

The term "Talls and Smalls" is not new. The concept of intergenerational dance is as old as human creative movement.[1] Yet in today's information-driven society, adults and young people are only rarely seen dancing together.

The good news is that intergenerational dance is gradually being rediscovered by home-schooling families, social committees and recreation leaders for many good reasons. It can provide a sense of security and belonging. It nurtures the natural emergence of gender roles and builds intergenerational social units. It engenders empowerment and respect for each person, regardless of age.

In this article, we wish to express our philosophy of intergenerational dance, to describe the planning of an intergenerational dance, distinguish three stages of partnering, and discuss outcomes of this approach. In so doing, we speak to dance planners, dance leaders and many others who work with youth and community groups.

Philosophy

The Talls and Smalls approach addresses some of the most basic needs of individuals, families and our society as a whole. We focus first and foremost on the needs of young people. All too often, in dance activities as in life, we see children pushed to fulfill adult expectations or to meet society's competitive standards. We prefer an approach where the child feels safe and is free to reach out and explore. Children rely on parents, grandparents, older siblings, teachers and other adult figures to create a safe environment where everyone is respected and everyone's opinion matters. Talls and Smalls are partners in both the literal and abstract sense. The adult is both participant and observer in this process, gradually stepping back as the child develops skills and responsibility.

Talls and Smalls programs bring families together. We define family broadly as a social unit consisting of dependents and their caregivers. In today's complex world, there is a need for non-invasive activities that facilitate interaction within the family. Caretakers are busy with jobs and transporting children. Children, for their part, are lured away from the dinner table by competitive sports, structured youth activities and technological pastimes. Grandparents may be separated from grandchildren by time, interests or geography. We need to create intergenerational activities for young people to learn culture and skills alongside their elders while satisfying basic human needs for communication, physical contact and a sense of belonging. Through dance, family members can practice healthy relationships and enjoy safe physical contact. It can be a defining moment when child and adult hold hands in mutual trust and affection.

Finally, Talls and Smalls focuses on the broader community, where there is a need for non-competitive, cooperative, team-building activities. Group dancing requires everyone to be in sync with each other and with the music. When young and old join hands in a circle, they are defining themselves as part of a larger community, whether in their residential, religious or school community. Intergenerational dance becomes a means for transmitting skills, knowledge and values from one generation to the next.

Planning an intergenerational dance

Begin by proposing a time and place that will accommodate participants of different ages. This implies a time that does not conflict with other adult or child activities. In a school setting, it may mean a class period when younger students can be paired with older ones; at a summer camp, a time when counselors and other staff are available and committed to full participation. At a wedding or bar-mitzvah, it may mean strategically seizing the time when both old and young are present and fully alert.

In announcing a Talls and Smalls dance or dance series, ask that every child be accompanied by an adult. No experience is necessary and gender is unspecified. Steer clear of the "daddy-daughter" or "mommy-and-me" approach that has taken hold in some communities. Suggest a minimum age (generally age 5 or 6), when children are able to separate from their caregiver and independently follow directions. Infants and toddlers can enjoy intergenerational dance while carried in the arms of their caretaker, held close, or carried on his or her back. In this case, the adult and young child need to dance as one person, selecting another child as "their" partner.

In planning an intergenerational program, pull together a wide variety of dances that are conducive to having fun, building skills and bringing people together, such as non-partner dances in circles, open circles and threesomes. Others dances require partners in long sets, in squares, in Appalachian circles or Sicilian circles. There are many traditional American and international folk dances and singing games that can be adapted to an intergenerational program.

Begin the program by asking every Small to take the hand of their Tall and form a large circle – a formation where everyone can see and hear. Ask for the Small to stand to the right of their Tall, facing the center. From this moment and throughout the program, teach both Talls and Smalls their responsibilities through quick demonstrations, brief explanations and compliments to those setting a positive example. Intergenerational dancing does not mean children being lifted off the floor and swung around like a merry-go-round, as fun as that can be. It means everyone supporting their own weight, using eye contact, hands, ears, feet and smiles to dance together and with the music. To remove the temptation from well-intentioned people who like to play floor manager, ask all adults to model good listening skills.

As the music or singing begins, continue to use the terms *Talls and Smalls* along with gender-free terms such as "partner," "neighbor" or "opposite." For example, the caller may say, "Talls go forward and back," "Smalls chain," or simply "Take your partner and promenade." With practice, this kind of selective terminology can become automatic for any dance leader.

Three stages of partnering

How many adults recall the childhood trauma of being forced to dance with someone of the opposite gender? In the Talls and Smalls approach, partnering honors natural bonding, readiness and personal choice. Think of partnering in three stages: keeping partners, changing partners and choosing partners.

1. Keeping partners

At the initial stage recognize the emotional need for some Talls and Smalls to stay together. Select dances that maintain partner contact and proximity as the dancers move about the floor. Most open circle folk dances, visiting squares, Sicilian circles, and Appalachian big sets will accomplish this, and mixers can be modified so that everyone keeps their partner.

Gradually add figures that require dancers to leave their partner, but only briefly. In a dance like the Virginia Reel, for example, the Small and Tall cast off and individually lead their lines to the bottom of the set, where they are reunited as they form an arch. Lead a circle dance that requires individuals to come into the center for a few counts. The Appalachian figure "Birdie in the cage" becomes "Small in the cage with three hands round; small hop out and the other hop in; circle up four and you're gone again." In a square, individuals can be asked to promenade the inside or outside of the set. Eventually, more complex figures like the "grand right and left" can be used to encourage increasing responsibility and independence.

2. Changing partners

As the dancers gain in skills and confidence (as may occur in a dance series) they may be ready for the second stage, when partners change. This is the point where both old and young are comfortable with everyone in the room and can interact as part of a broader community. This is the time when to add mixers to the program, whether circle mixers or squares or any dance requiring partner change. It is also the time for threesomes (one Tall with two Smalls or vice versa) and arches for the smallest dancers to tunnel through. Still other dances, like a scatter promenade or gender-free "Ninepin," can mix up the group by requiring partners to change frequently and rapidly.

3. Choosing partners

As hours, days, months, and years go by (and the dancers develop yet more experience and confidence), some groups will enter this third stage. This is the point when the Small has the confidence to choose a new Tall or even another Small as a partner. We have heard young people say, "This time, *I'll* be the *Tall*, and *you* be the *Small*." At the choosing partners stage, pre-adolescents will generally choose siblings or friends of the same gender, and confident teens may begin to ask members of the opposite gender. Talls abandoned by their Small may find each other; husband reunites with wife, or neighbor joins neighbor. Unexpected combinations can bring surprise and amusement to all. The caller continues to use the terms Talls and Smalls, regardless.

Conclusion

How can the success of intergenerational dance be measured? We have witnessed the outcomes of this approach in a variety of settings. Children step out more confidently onto the dance floor and, we hope, into life. Adults take great satisfaction in seeing young people gain in skills and confidence. Other outcomes include empowerment and mutual respect, as adults and youth develop increasing respect for each other's skills, knowledge and ability to make decisions. Parents and caretakers have a chance to relax and have fun with children, and children come to associate fun with adults and family. People go home with stronger bonds, feelings of closeness and newly opened lines of communication.

The young bring energy and enthusiasm; adults provide structure and stability. It seems to be a winning combination. By taking conscious steps to ensure safety and comfort, build trust, and teach both awareness and skills, we have witnessed remarkable growth in young and mature dancers as well as in ourselves as dance leaders. We encourage others to try the approach we like to call Talls and Smalls.

[1] Andy Davis, Peter Amidon, and Mary Cay Brass, *Listen to the Mockingbird* (Brattleboro: New England Dancing Masters Productions), 1997, p. 53.

Susan English teaches graduate courses in education and conducts program evaluation as an independent consultant. Bill Alkire, a retired director of community mental health, has taught traditional dance all his life. Their dance leadership together includes intergenerational dance programs at Cumberland Lakes in Kentucky and Terpsichore's Holiday in West Virginia, as well as in their home community of Wooster, Ohio.

Write the authors at:
senglish@umich.edu

I threw my cup away when I saw a child drinking from his hands at the trough.

— Diogenes

Index of Advertisers

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

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.

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:

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

CURRENT CHAPTER AFFILIATION (if any)

❑ Renewal
❑ Intermittent (held past membership) _____

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, 2005 - June 30, 2006

Regular Member
One-year subscription to *The Orff Echo, Reverberations, Membership Directory and Resource Guide*, 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 and Resource Guide*, 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

Good Night Pillow Fight

By Sandy Cook • Illustrated by Laura Cornell
Harper Collins, 2004

Reviewed by Michelle Swanson

This book is a realistic conversation between a parent, insisting on bedtime, and a child, reluctant to call it a day. The animated, ink-and-watercolor illustrations are by Laura Cornell, artist of the *New York Times* bestseller *Today I Feel Silly*. If teaching question-and-answer strategies has ever been a challenge, then *Good Night Pillow Fight* is the perfect piece of literature for your classroom. The title is an early indication of the contents: its two-part rhyme sets up the rhythmic pattern for the rest of the book. The 15 phrases that follow model how rhythmic question-and-answer phrases are related, but not identical.

When the parent suggests heading to bed ("good night") the child's response is for another use of bed pillows ("pillow fight") – not exactly the response the parent had in mind. Setting up this scenario for students is helpful because this correlation relates an abstract musical concept to a concrete life experience. Students can understand that the child's response is related, rhyming and contains the same number of beats.

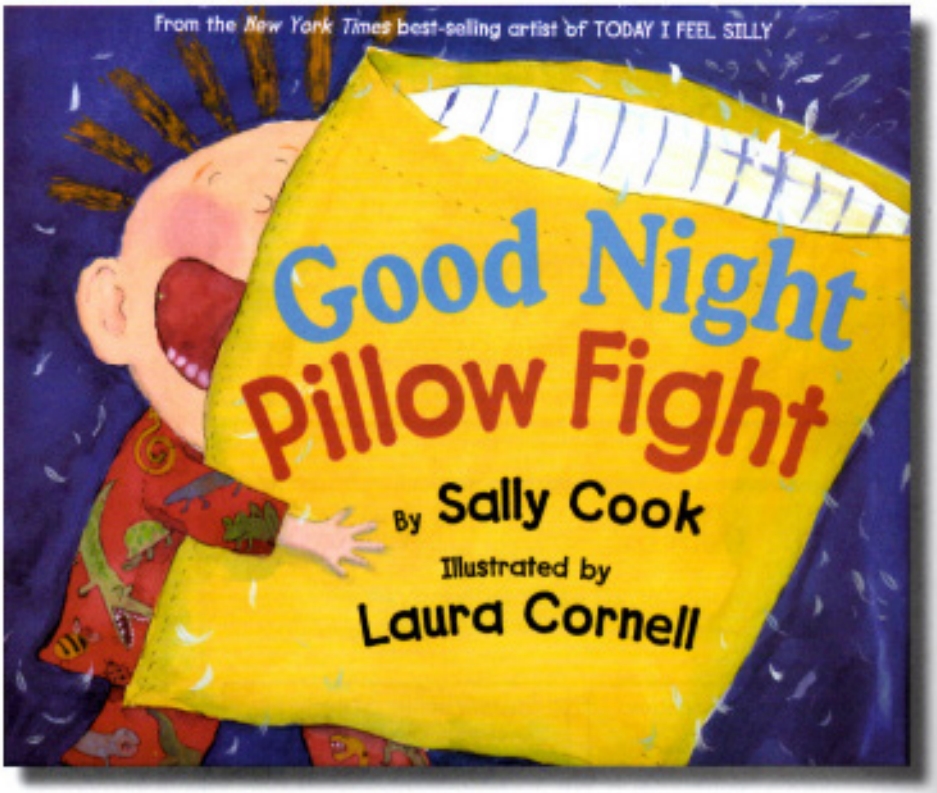
The unique correlation between each pair of phrases is an ideal setup for highlighting relationships between musical questions and answers. Just like in real conversation, it is not correct to exactly restate the question as the answer. This book creates a playful relationship between the first and second parts of each couplet. Its tie to nighttime and bedtime routines will surely win over young children. For instance, "let's count sheep" and "I can't sleep" directly correlate, and yet show a playful relationship between a parent (encouraging sleep) and a child (endlessly awake).

Sometimes, things that seem to have no connection are, in fact, related in some way. For instance: "No more juice ... Mother Goose." Taken out of context, these two parts may seem completely unrelated. Those experienced in this nighttime tug-of-war will recognize that the desperate parent, insisting that the child stop asking for another a drink, and the child, wheedling for another story, are both talking about procrastination. The hilarious pairing of parental entreaties followed by ever more creative efforts to avoid bedtime are great models of how musical questions and answers can stretch artistic connections.

When classroom discussions begin to analyze what makes a good "answer" to a musical "question," the pages of *Good Night Pillow Fight* make an excellent teaching tool. Adults and children alike will relate to the realism and humor of the bed time challenge. This book won't lull anyone to sleep, but it will inspire some creative music making in the classroom. Be sure to add this book to your wish list!

Michelle Swanson is a Music Education Instructor at the University of Northern Iowa, where she teaches college elementary general music methods courses and elementary school students at Price Laboratory school on the campus. She is also president of the First Iowa Orff Chapter of AOSA.

Write Swanson at:
cmswanson@cfu.net



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

Buckdancing for Beginners

The basics of southern Appalachian flatfoot clogging

Taught by Evie Ladin, with music by "Suzy's Floozies"

Crosspulse Records - CPVD002

Reviewed by Jody McGeen

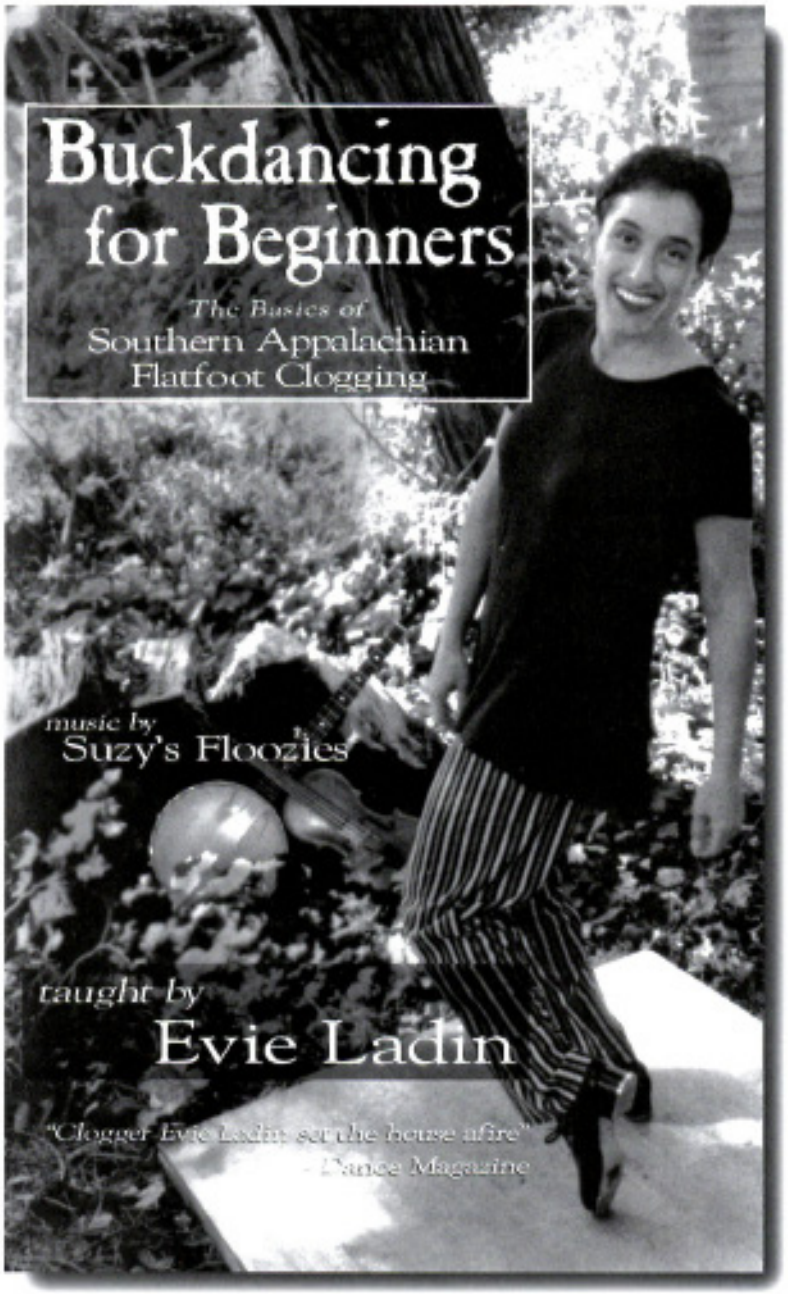
As you turn on the VCR, you may want to dust off your dancing shoes and roll back the rug, because once the music starts, *Buckdancing for Beginners* will get you and your students up and flatfoot-clog dancing in no time at all. No experience is necessary; and you won't need clogs.

What is buckdancing and flatfoot clogging? Also known as "hillbilly tap dancing" it is an American folk dance, originating in the Appalachian mountains. Settlers from Ireland, England, Scotland and Germany brought to America their dance styles and steps, and mixed with them dance traditions of Native Americans. The feet were used to keep time and make percussive sounds to accompany the music. Later, as the style spread to the lowlands, it combined with square dances as well as African-American dance, adding syncopation and some body movement.

The story goes that when a group performed for the Queen of England she remarked that it reminded her of "clogging" in her country. The term stuck. Clogging today is a mixture of many styles, with influences from tap dancing, Canadian step dancing, Irish dance, hip-hop and even street dancing. It can be performed as a solo or group dance, and is called "precision" clogging when up to 100 dancers perform the same steps. The shoes are not clogs, but dance shoes with extra loud steel taps called "jingle taps."

In *Buckdancing for Beginners*, Evie Ladin refers often to clog dance history, including a wonderful short demonstration of the difference between flatfoot clogging and the popular precision style.

As a dance teacher with experience in the English folk dance traditions of Morris, Longsword, clog, Northwest Morris and English country dance, I always try to break down a step to introduce it to beginners. Ladin finds the most elemental part of each step and builds from there, as we do every



day in our Orff classrooms. She'll have you clogging in just minutes, beginning with bouncing to the beat, progressing to walking and then more complicated steps which are prepared with appropriate warm-up exercises.

Many important techniques in dance teaching are incorporated into the video. For example, there is a small group of dancers around Ladin whose backs we see (for those who want to see from behind) while she is viewed from the front. A small group of male and female dancers perform with her, each with a different style. Everything is taught verbally as well as visually, with camera close-ups of feet. All aspects of body posture, gait, steps, dancing in a group as well as freestyle solo dancing are covered.

That clogging is alive and well today is confirmed by a quick look in the *Doubletoe Times, The Monthly Magazine of Clog Dancing*, or go to their Web site at: www.doubletoe.com. There are more than 600 dance groups in 50 states as well as Canada, Germany, Austria, New Zealand and Australia. The music has evolved with the dance and includes many styles from bluegrass to popular, prompting the creation of new dances all the time and keeping the tradition thriving.

So don't be shy. You can do this with your students even if your clogging experience is limited to something you did to the kitchen sink! Using this video as a guide, flatfoot clogging can easily be introduced to your students from elementary to high school. No one needs to hold hands or find a partner. Use the simple routines shown at the end of each section, (in *ABA* or rondo forms) as a performance piece at your next program. Live music is always best for dancing and you may be surprised to find violin and guitar players whose instruments suddenly appear in class ready to wail on "Old Joe Clark."

Happy dancing, and may all your clogging be on the dance floor!

Jody McGeen recently retired from St. Joseph Elementary in Mountain View, Calif., where she was K-8 Orff music specialist, children's choir director, and taught both piano and computer. Currently, she is playing cello in a string quartet and piano trio, teaching a weekly English country dance class, and in is Docent at the Cantor Center for the Visual Arts at Stanford University.

Write McGeen at:
jodymcgeen@mac.com

We did not come to remain whole.
We came to lose our leaves like the trees,
The trees that are broken
And start again, drawing up from the great roots.

— Robert Bly

The Global Music Series

General editors: Bonnie C. Wade and Patricia Shehan Campbell

Oxford University Press, 2004

Reviewed by Amy Beegle

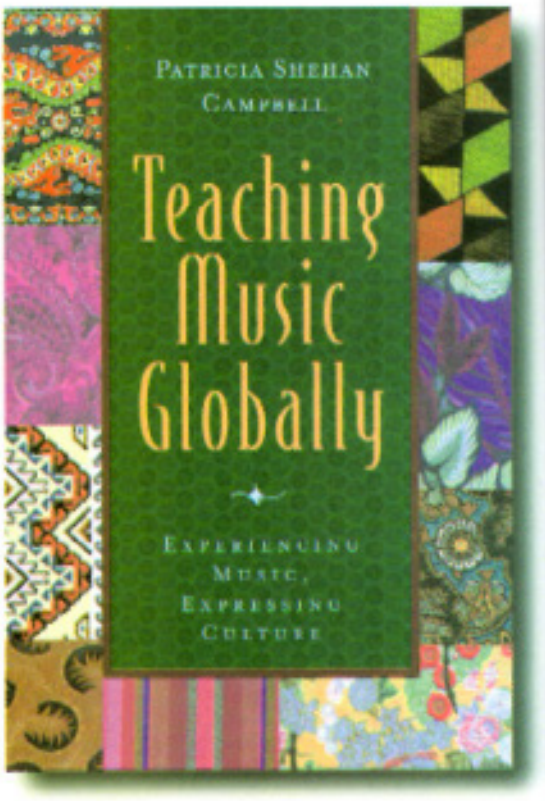
Want world music at your fingertips? This is the series for you! *The Global Music Series* is a cooperative effort between ethnomusicologists and music educators to create a collection of accessible books, high quality sound recordings and convenient website instructional materials packed with valuable information related to understanding and teaching a variety of world musics. The collection has been described as an innovative introduction to world music that focuses on how people make music meaningful and useful in their lives. I have used these materials with my elementary music students and my university music education students, and I highly recommend them as excellent, credible resources for music educators of all levels.

The Global Music Series includes a collection of case studies from different parts of the world, and each case study book includes a fantastic CD with authentic audio examples that have clearly marked references in the text for easy reference. Each book is written by an expert and is packed full of cultural information, activity plans, photographs, maps, glossaries and resource lists. Books currently available for purchase are: *Music in East Africa* by Gregory Barz; *Music in West Africa* by Ruth Stone; *Carnival Music in Trinidad* by Shannon Dudley; *Music in Bulgaria* by Timothy Rice; *Music in North India* by George E. Ruckert; *Music in South India* by T. Viswanathan and Matthew Harp Allen; *Music in Ireland* by Dorothea E. Hast and Stanley Scott; *Music in Bali* by Lisa Gold; *Music in Japan* by Bonnie C. Wade; and *Music in America* by Adelaide Reyes.

Topics for books soon to be available include: Java, the Middle East, Brazil, China, Mariachi music in America, First Nations/Native Americans and Andean peoples. Each book begins with a story of contemporary musical life in a particular location, and then proceeds to discuss musical affect, teaching and learning practices, musical styles, performance practices and vocal and instrumental repertoire of the culture. All this is done through interesting descriptions of people interacting with music in both the past and present. The highlights of these books for me are the audio examples included on the CDs. They are easily accessible and meaningful.

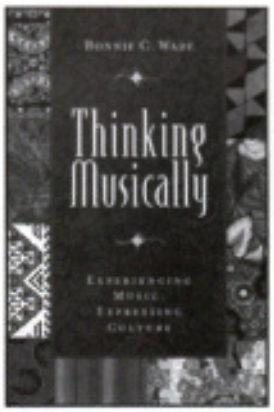
For the tracks that are not as familiar to our ears and the practices that make little sense to our experience, assistance is only two volumes away in the books that ground *The Global Music Series*. In the first book, *Thinking Musically*, Bonnie Wade provides a framework for exploring the music of many diverse cultures. In the second book, *Teaching Music Globally*, Patricia Shehan Campbell gives specific exercises and activities to be used in K-12 music classrooms as well as university courses. The two books share an 80-minute CD that includes musical samples, as "tasters," from the musical cultures of the Americas, Asia, Africa, Oceania and Europe. The two books are packaged together with the CD, and the other culture-case study books spin out specific detail on music in particular world contexts. The variety of musical practices, styles, and compositions represented are quite diverse, including those from jazz, Chinese ensembles, Navajo song culture, medieval European music, Islamic recitation, Thai pi phat ensembles, classical symphonies, Bulgarian tambura bands, Irish jig groups, Chopin piano repertoire and many more.

I highly recommend the books in this series. They provide not only an overall introduction to particular world musics, but also an in-depth look into the musical lives of people who live next door and those who dwell on the other side of the planet. The collection is the first-ever collaboration between educators and ethnomusicologists, providing materials for knowing music as a global phenomenon. The case study books present practical activities for all ages to explore, listen to, participate in and perform world musics. The Web site (www.oup.com/globalmusic) for the series includes extensive culture-specific suggestions for further activities, classroom and take-home projects, worksheets and other resources developed by music education specialists to accompany each culture case study.



THE GLOBAL MUSIC SERIES

The Global Music Series is an innovative introduction to world music that focuses on how people make music meaningful and useful in their lives.



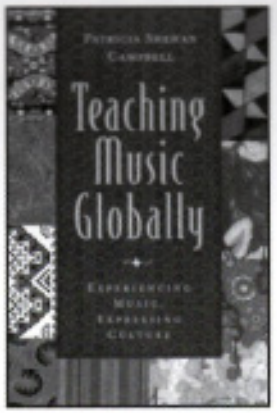
Thinking Musically

Experiencing Music
Expressing Culture

Bonnie C. Wade

The core volume in the *Global Music Series*, this introduction to world music incorporates music from many diverse cultures. Packaged with an 80-minute CD, it sets the stage for an array of case-study volumes.

2003 180 pp. paper $21.95
cloth $39.95



Teaching Music Globally

Experiencing Music
Expressing Culture
Packaged with *Thinking Musically*

Patricia Shehan Campbell

This volume describes pedagogical techniques for classes from K–12 to university level and offers a wealth of learning experiences.

2004 258 pp. paper $31.95

CASE STUDIES

Each volume is packaged with an audio CD and is available in both a paper ($17.95) and a cloth ($34.95) edition. Visit **www.oup.com/us/globalmusic** for more information.

New!

Mariachi Music in America

Daniel Sheehy

July 2005 128 pp.

Music in Japan

Bonnie C. Wade

2004 184 pp.

Music in Bali

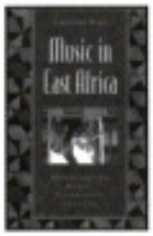
Lisa Gold

2004 208 pp.

Music in America

Adelaida Reyes

2004 144 pp.



Music in East Africa

Gregory Barz

2004 160 pp.

Music in West Africa

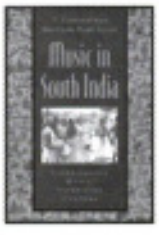
Ruth M. Stone

2004 128 pp.

Music in Ireland

Dorothea E. Hast and Stanley Scott

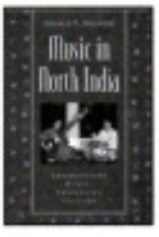
2004 176 pp.



Music in South India

T. Viswanathan and Matthew Harp Allen

2003 176 pp.



Music in North India

George E. Ruckert

2003 112 pp.

Carnival Music in Trinidad

Shannon Dudley

2003 128 pp.

Music in Bulgaria

Timothy Rice

2003 144 pp.

Forthcoming!

Music in Brazil

John Murphy

December 2005 128 pp.

Music in Egypt

Scott Marcus

December 2005 128 pp.

Prices are subject to change and apply only in the US.
To order, or for more information, please call 1-800-451-7556.
In Canada, call 1-800-387-8020. Visit our website at **www.oup.com/highered.**

OXFORD UNIVERSITY PRESS
HIGHER EDUCATION GROUP

Bright is
the ring of words
When the right
man rings them,
Fair the fall of
songs
When the singer
sings them.
Still they are
caroled and said –
On wings
they are carried –
After the singer
is dead
And the maker
buried.

– Robert Louis Stevenson

In the news @ www.aosa.org

- **Conferences & Events** – Read the Call to Conference, register to attend the 2005 AOSA National Conference in Birmingham, Ala., read the Top Ten Under Ten, Getting Around, Nearby and Notable, etc.
- **Membership & Local chapters** – Join or renew your membership.
- **Professional Development** - Select an AOSA-approved course from more than 120 being offered at 60 colleges and universities across the U.S.

In the August issue of *Reverberations*:

- **More 2005 AOSA National Conference details** – fabulous noontime concerts, evening events and last-minute session presenters
- **Chapter Workshop Calendar** – a state-by-state listing of all workshops
- **Meet the new NBT members** who begin service to AOSA July 1, 2005.

Suzuki Orff Instruments...

...In A Class By Themselves!

Built in mallet storage

Chromatic bar storage

Note name labeling

Bottom positioned pins

Metallophone dampers

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 40 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 '05 Catalogue.

Don't Start Class Without One!

Order Online
www.suzukimusic.com
Anytime!

1-800-854-1594
SUZUKI

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

E Ho'olaule' a i nā Meleo nā Keiki o Hawai'i

Celebrate the Music of Hawaii's Children

By Hawaii Music Teachers
AOSA AV Library – 132HC

Reviewed by
Beth Iafigliola

Like heralding trumpeters, two men enter the room carrying conch shells. As they blow through the shells, they turn in four directions, thus inviting into the session the good spirits of Hawaii's past and the willing spirits of music teachers everywhere. So begins this session at the 2004 AOSA Conference in Long Beach, Calif. The presenters follow, singing an unaccompanied greeting chant, setting the stage for this gentle immersion into the ritual celebrated by Hawaii's children near the first of May each year.

In a multicultural presentation, participants may wonder what shared values free them to openly receive and appreciate the music and culture of such a unique American region. Four music teachers from Hawaii – Linda Weyman, Karen Drozd, Gayla Traylor and Queenie Loo – invite participants to consider the state's "Aloha Spirit Law." The five points of this "working philosophy of native Hawaiians" are kindness, unity, agreeableness, humility and patience. Their expression appears in tenderness, harmony, pleasantness, modesty and perseverance. The teachers use these truths to build trust and confidence as they introduce Hawaiian language, history, myths, music and instruments. (Session notes contain song notation, pronunciation, a brief history, dance explanations, photographs of musical instruments and Internet addresses for more information.)

One of the first songs children learn in the Hawaiian language immersion schools is "*'O Wai Kou Inoa*?" (What is your name?) Weyman introduces the indigenous castanet-like stones called *'ili 'ili*. She distributes to participants

PHOTO COURTESY SANDRA FUKUSHIMA, HAWAII VISITORS AND CONVENTION BUREAU

some craft-store stones she had purchased. She then explains that authentic Hawaiian stones (like the ones she holds in her hands) are believed to hold sacred powers and must never leave the islands for fear of bringing a curse on the one holding them. True to the myth, the viewer experiences mysterious variations in the sound quality of the videotape. (Unfortunately, during videotaping, wireless microphones on the presenters did not work consistently in the presence of security personnel radio equipment. We ask for the viewer to take to heart the fruit of the Aloha spirit and view with patience and perseverance. The needed information does shine through.)

The session notes describe how chants fall into two broad categories, called *mele oli* and *mele hula*. Chants express sentiments for personal and corporate, formal and informal occasions, often containing hidden meanings, or *kaona*. The chants and songs used in the session represent the music the presenters use with children in their schools. The opening song, "*'O Wai Kou Inoa?*" is accompanied by dance.

"The *Hula* is the language of the heart and therefore, the heartbeat of the Hawaiian people," according to King David Kalakaua, as explained in the session notes. The presenters demonstrate the standing hula, with the double side steps described in the session notes. *Hula Noho* (sitting hula) accompanies another introductory song, "*Eia Makou.*" Session notes include music and ukulele chords, along with photographs aligned with the song text to explain the hand gestures used with this sitting dance.

The presenters introduce the *ipu heke* (gourd drum) and the nose flute – more Hawaiian musical instruments. Through a story they explain the symbiotic relationships of selected animals and plants of the islands. The session notes contain a delicate Orff instrumentarium song setting, with soprano recorder part, fitting the presentation of a story about island birds, ferns and land shells. The session ends with a meaningful rendition of "*Aloha 'Oe,*" written by Queen Lili' uokalani, Hawaii's last monarch.

For addition resources on Hawaii and Pacific cultures, please consider these other AOSA AV Library videotapes:

91HA John Lake
Native Hawaiian Culture: its music, dance and chants
1:15 (1997)

Lake, who was trained by his grandmother, gives a brief history with the presentation of each Hawaiian music and dance selection.

10PM Lynne Jessup
Pacific music beyond Hawaii
1:00 (1991)

A game song and lullaby, both from Rota in the Mariana Islands; Samoan boy's dance with taped percussion accompaniment; a fun session with excellent sound and picture

31PP
Portrait of Polynesia
0:30 (1987)

Demonstration and explanation of dances and music from a variety of Polynesian cultures (filmed at the Polynesian Cultural Center in Hawaii)

AOSA Videotape Orders

Note: *The video list is now 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 _____

The Dot

By Peter Reynolds
Candlewick Press

Reviewed by Marjie Van Gunten

Every once in a while a children's picture book has so much wisdom that even adults get the message. This little book tackles fear of failure in a way that invites both children and adults to overcome their perceived limits. Beware: after you read this book you will want to compose, create or invent just because you can.

"Just make your mark and see where it takes you," is the sage advice of an intuitive, grade-school teacher to a frustrated young artist. The child responds with a good, strong jab of a colored marker on her blank page. The wise teacher studies the dot, pushes the paper back toward the girl and says, "Now sign it."

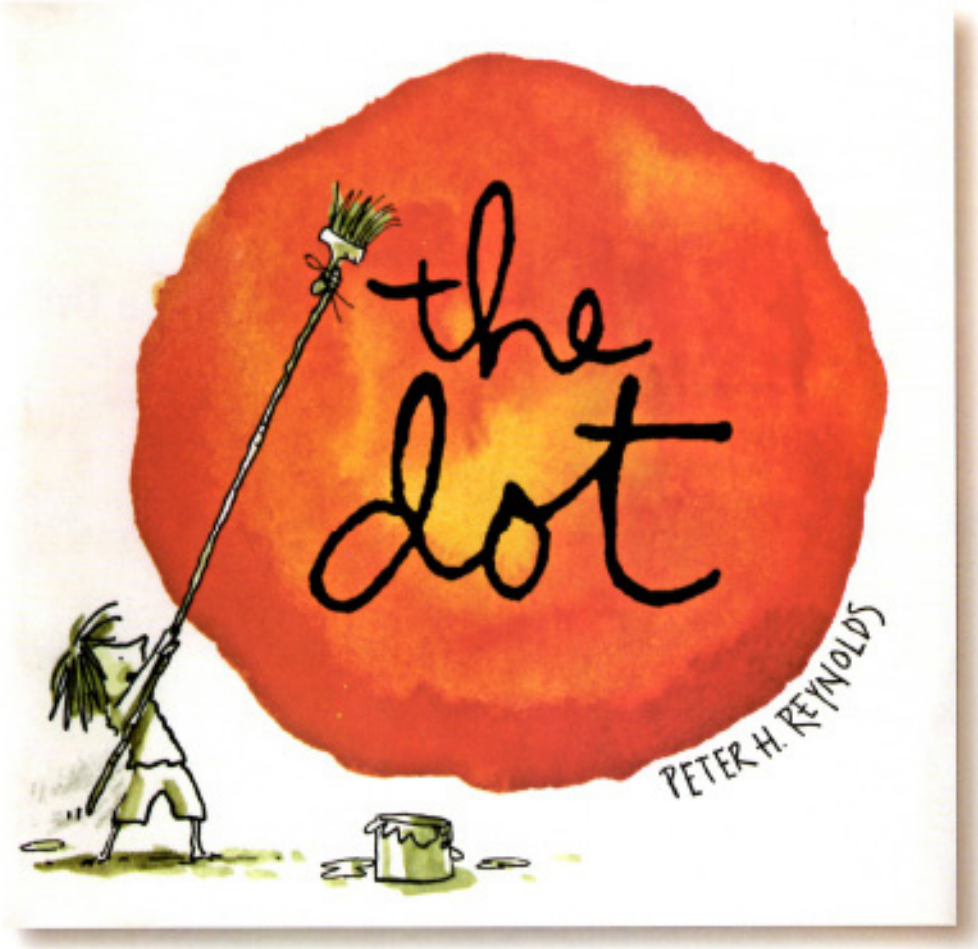
On her next trip to the art room, our reluctant artist sees her dot framed and hanging above the teacher's desk. "Hmmph!" she says as she opens her watercolors to prove she can make a better dot than that. This time there is no stopping her creative energy. The remainder of the book is an explosion of dots: dots in various shades and hues, dots gigantic and dainty, solo dots and dot designs – even a negative-space dot masterpiece.

A few weeks later, the school art show includes the young artist's amazing and wild exploration of the possibilities inspired by that first dot. Not only is she the star of the art show, she is the inspiration for another fearful young artist. She encourages him to draw his first line and, of course, to sign it.

Our children spend so much of their school day in a world of right and wrong answers that they often enter our classrooms with the same fear as the heroine of this book. The current climate of testing threatens to kill spontaneity in the classroom. As arts teachers, we have a tremendous responsibility to empower our students to make that first mark and to claim their creative spirit. This book is a reminder that inspiration for a child's personal creative expression comes not from our brilliantly creative lessons, but from giving them the courage to begin the journey.

Your students will enjoy a reading of *The Dot* as much as you will, and they may be inspired to try some dot compositions of their own: staccato dots and sustained dots, slow dots and fast dots, ascending and descending dots ... the possibilities are endless. (Hmmm... I wonder what can be done with dots of silence.)

The author's hand-lettered text reinforces the lesson that great things can come from our own hands. The watercolor and ink illustrations are charming in their simplicity. It is hard to put this book down without the urge to "Just make a mark..."



Flags of Hope

A classroom or community art project based on traditional Tibetan Wind Horse flags

By Claudia Chapman

Published by World Arts

Reviewed by Brent Mullane

Although designed primarily for art teachers, this kit may be useful as a resource for music teachers who would like to involve other arts in their musical work with children.

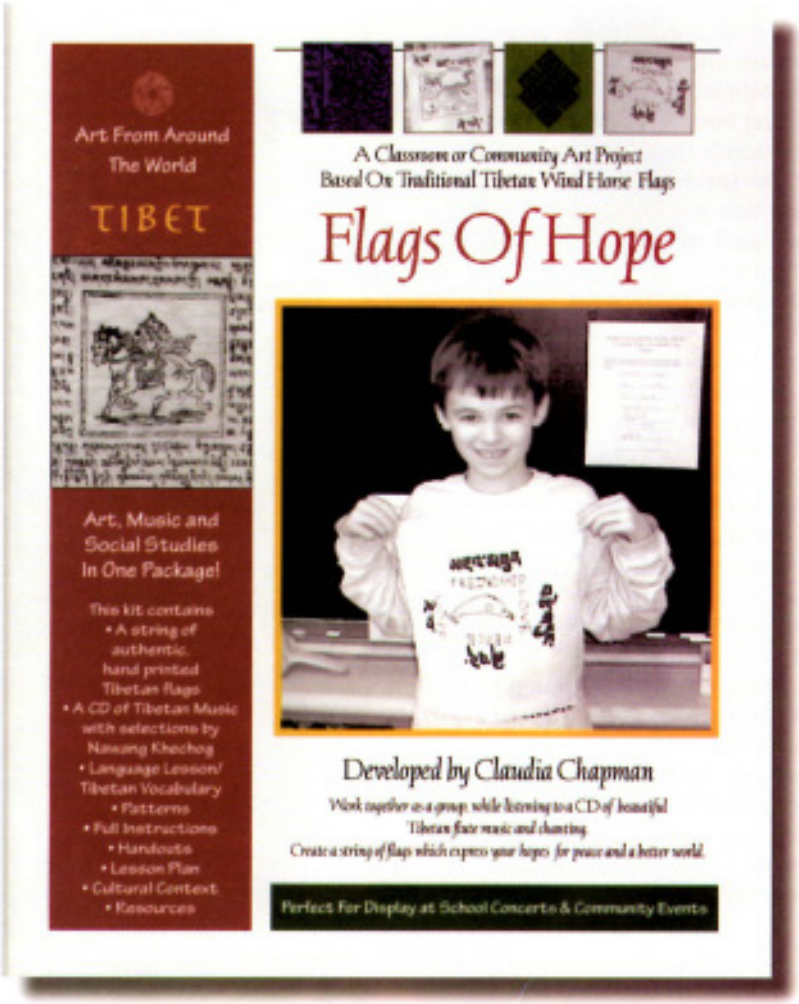
The focus is the creation of a string of Wind Horse flags, or *Lung Ta*. The colorful flags are a common sight in Tibetan communities, where they wave in the wind over mountain passes and religious *stupas*. The fabric flags measure a foot square. Typically, they are block-printed with figures and messages of hope and compassion for all living beings. According to Tibetan belief, when the wind touches the flag, the Wind Horse carries its message. As the wind moves, so do the messages imprinted on the flag; over mountain passes, across valleys and to other people around the world.

The kit contains detailed instructions and cultural background about the process for making the flags, a string of authentic flags, a Tibetan language/vocabulary lesson, an accompanying CD (including a listener's guide) and a resources list for additional materials.

The CD has two examples of deep overtone singing and an instrumental performance by the monks of the Sera Je Monastery. Also included are two original compositions by the contemporary Tibetan bamboo flutist, Nawang Khechog. Since the CD is meant to be played as the students work on the art project, it should not be considered a primary source for examples of Tibetan music. A music teacher would need to find additional resources for a lesson on the music of Tibet. However, taken as a whole, the project is an excellent way to experience a piece of Tibetan culture in a multi-age format that integrates the arts. The student-made flags could be displayed in the music room, in a performance space, or anywhere in – or outside – the school building, spreading hope and compassion much like the *Lung Ta* of Tibet.

Brent Mullane spent two years in Nepal, teaching music at the Lincoln International School in Kathmandu. Currently he is teaching Grades K-2 in Huntley, Ill. He has a master's degree in Ethnomusicology, has completed three levels of Orff certification, and has been teaching elementary music for 11 years.

Write Mullane at:
brent@owc.net



The Napping House

Written by Audrey Wood, Illustrated by Don Wood

Red Wagon Books, Harcourt, Inc.

Reviewed by Pat Boozer

From the quiet mood of the first words: "There is a house, a napping house, where everyone is sleeping," to the illustrator's peaceful artwork, the reader is immediately captivated and drawn into this ingenious little book. It invites the reader into a restful scene, where two great trees hug an old-fashioned, two-story house. All the window shades of the house are lowered. A lonely tricycle sits abandoned in a side yard. The gate of a white-picket fence has been left slightly open, as if to say, "Come on in."

From the outside, this little, palm-sized book can be easily overlooked. A small, board-book, with stiff, unnumbered pages, it's probably not the first book I would pull from the bookstore's shelf for a closer look. Yet, the inside of the book shows again that good things often come in small packages. (I was pleased to discover recently that there is also a full-size version of the book now available. Larger pictures could only magnify its magic for children.)

As in writing music, story writers know a good story line must have an interesting problem (development) and a satisfying climax (ending.) Audrey Woods is indeed a story master, for her quiet afternoon nap time on a rain-drenched day takes a surprising turn, or should we say "tumble," resulting in hilariously noisy fun at the end.

A dreaming child napping in a cozy bed with a snoring granny makes for a rather dull story, but for a certain *wakeful flea* that bites a slumbering mouse, putting into motion a chain of events. Eventually, the bed in the napping house breaks, and soon, no one in the napping house is sleeping at all!

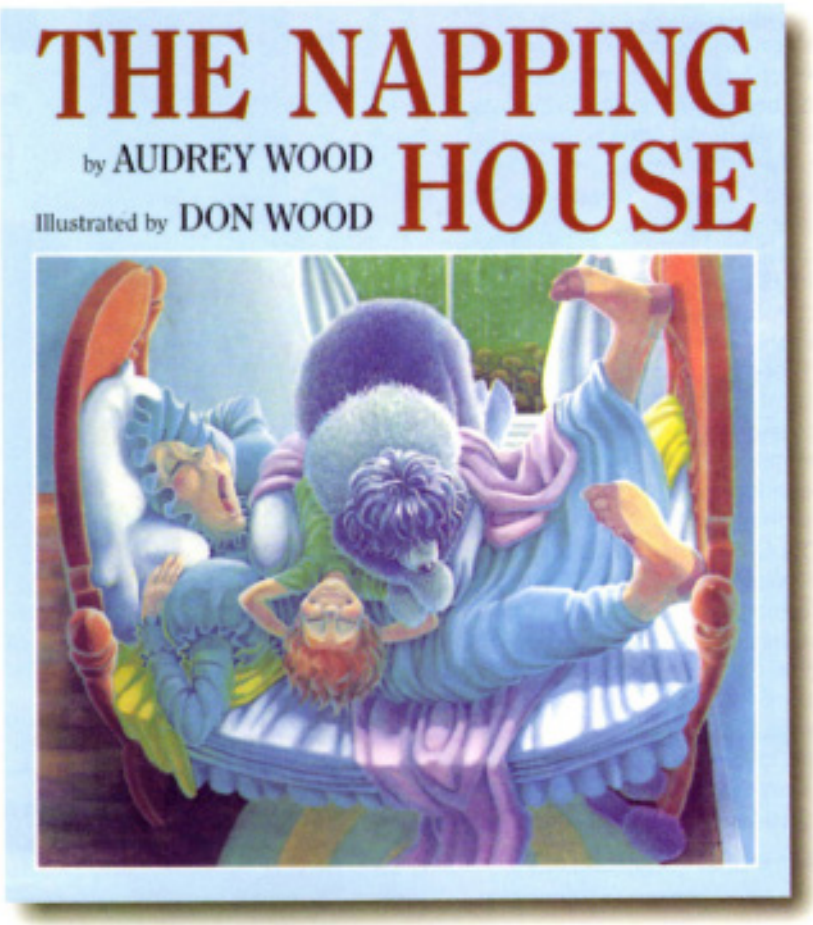
Rich opportunities for dramatization await teachers who venture inside the walls of *The Napping House*, for either a superb classroom activity or a grand performance on a larger scale. To read the book as a story stands on its own merit. To create an exhilarating experience, set to an orchestration of instrumental and vocal sounds the descriptive verbs (*napping, dozing, dreaming, claw, thumps, bumps*). It builds the story's ending to an even more intense *crescendo* of noise and chaos.

Because I have used this book several times, I can't decide which I've enjoyed most: my first reading of the book itself, my students' fun-filled performances, or the creative processes as they've developed their ideas for those presentations. They have cleverly assigned sounds to match the words in the book, practiced parts, missed cues and laughed at their (and my) mistakes. I've enjoyed the intelligent critiques and watching the improvements of their ideas unfold as they work.

I joyfully recommend *The Napping House* as an active part of every music educator's library.

Pat Boozer composes and teaches in Wake Forest, N.C., and is a board member of the Central Carolina Orff chapter in Durham, N.C. She earned her master's level certification in Orff Schulwerk from Memphis University

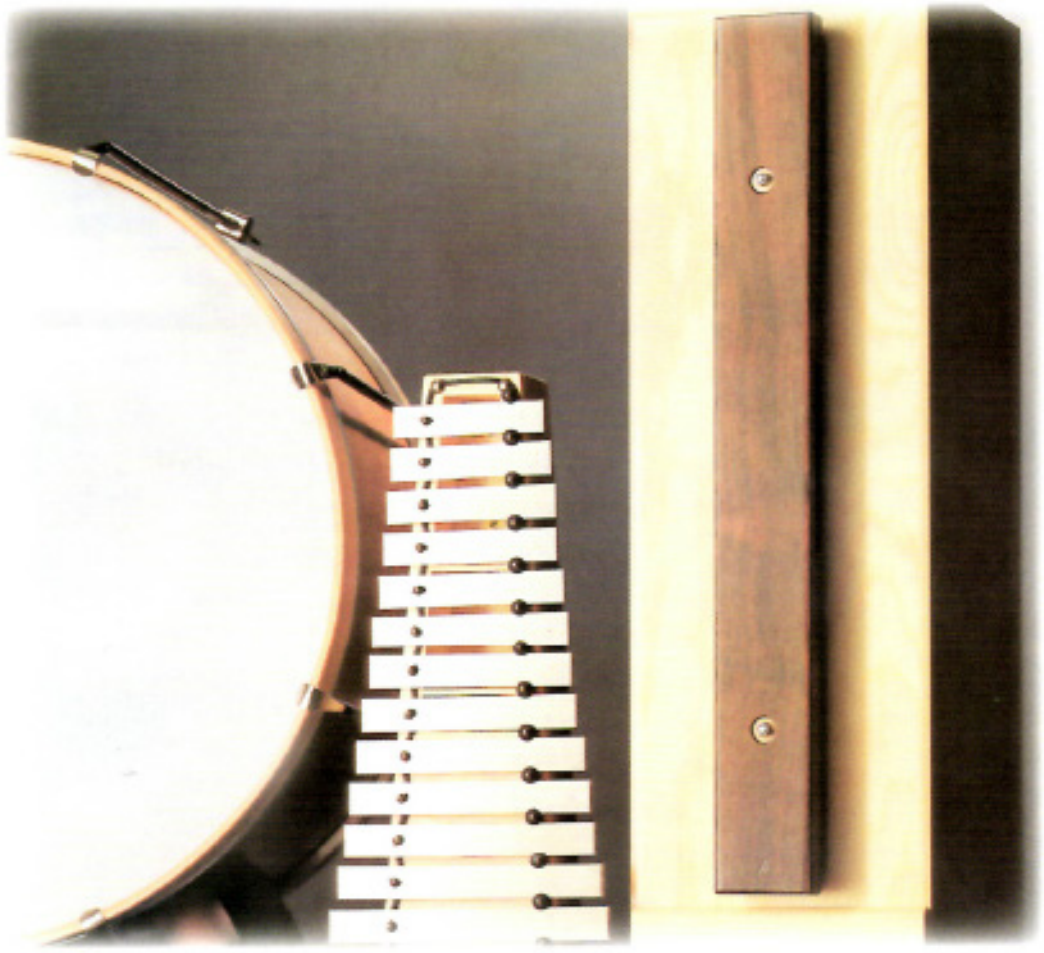
Write Boozer at:
patriciaann@nc.rr.com



© Barbara Kreye

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



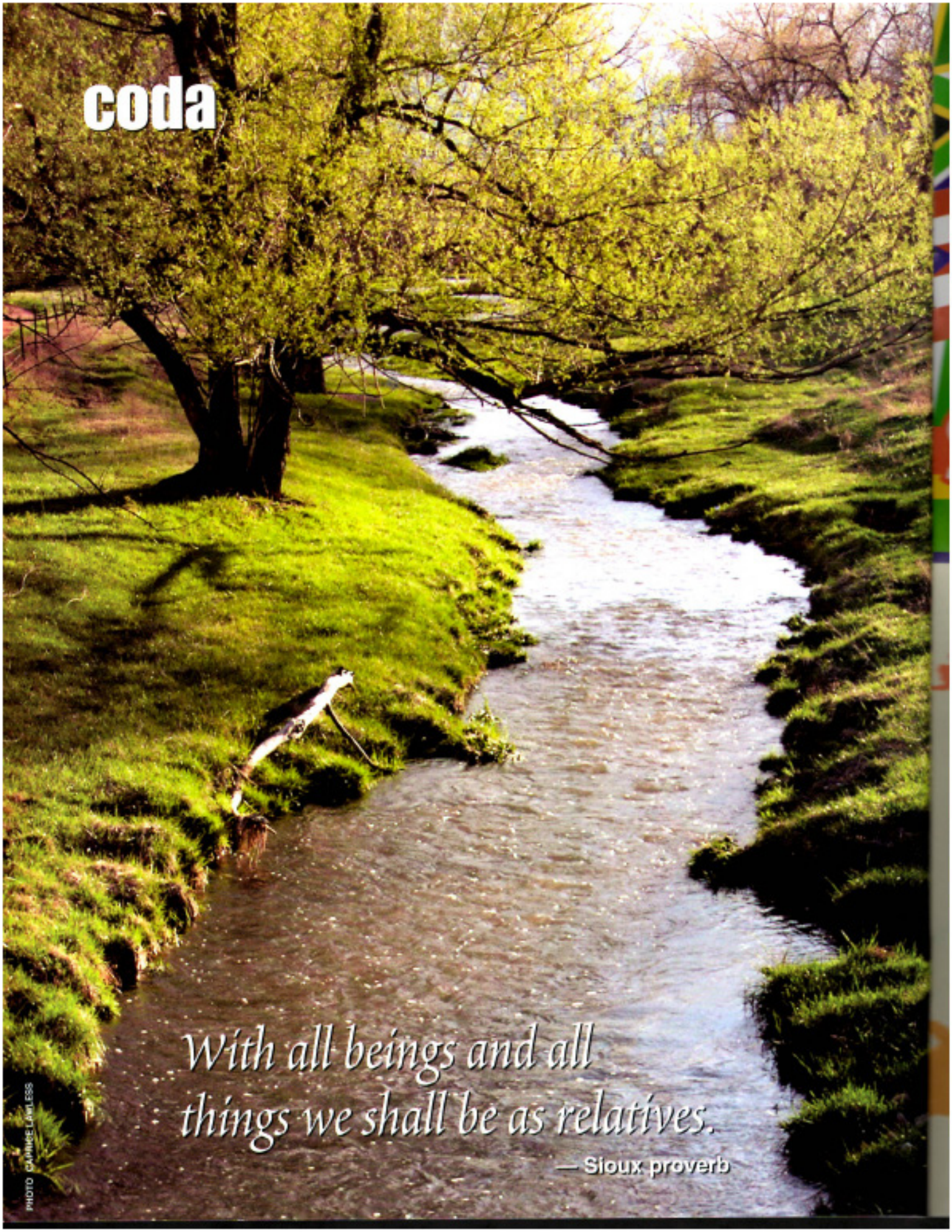
The Standard of Excellence

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



With all beings and all things we shall be as relatives.

— Sioux proverb

PHOTO CARMEE LAWLESS

Set a Course for a Multicultural Experience

Taos Pow Wow Frame Drum
(Native American)
frame sold separately

Hand-Carved Kangaba Djembe
(Mali)

Hand-Carved African Djembe
(Ghana)

Natural Gourd Shekeres
(Nigeria)

Temple Gongs
(Vietnam)

Hand-Painted Natural Gourd Guiro
(Peru)

Bringing a world of music to your Classroom.

Westmusic

1212 5th Street • Coralville, IA 52241
tel: 1-800-397-9378 • fax: 1-888-470-3942
service@westmusic.com • www.westmusic.com/orff

American Orff-Schulwerk Association

Music and Movement Education

American Orff-Schulwerk Association
National Conference ~ November 9-12, 2005
Birmingham ~ Alabama

Hosted by the Alabama Chapter, AOSA.
Assisted by the Atlanta Area and Mississippi 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