The Orff Echo

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Music and Movement Education

Summer 2006 Volume XXXVIII Number 4


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The Orff Echo

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Features

Departments

In Review

Coordinators: Marjie Van Gunten and Martha O'Hehir

Focus for this issue: Artful lessons by design

Cover Art: "Tropical Birds" by students at Coal Creek Elementary, Louisville, Colo. Randy Cummings, art teacher

American Orff-Schulwerk Association

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

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

Our mission is:

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

The Orff Echo Editorial Board


Carlos Abril


Carolyn Beckie


Carol Erion


Pam Hetrick


Martha O'Hehir


Alan Spurgeon


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Marjie Van Gunten

The Orff Echo Editorial Calendar

ISSUE	COORDINATOR	TOPIC	CONTRIBUTOR'S DEADLINE
Winter 2007	Pam Hetrick and Carol Erion	International voices	Aug. 1, 2006
Spring 2007	Carolyn Beckie and Marjie Van Gunten	The young child's musical world	Oct. 1, 2006
Summer 2007	Carlos Abril and Martha O'Hehir	Music cultures of the children we teach	Feb. 1, 2007
Fall 2007	Carolyn Beckie and Pam Hetrick	The power of play	May 1, 2007
Winter 2008	Carlos Abril and Carol Erion	Open submission	Aug. 1, 2007
Spring 2008	Alan Spurgeon and Marjie Van Gunten	Orff media: the voice	Oct. 1, 2007
Summer 2008	Martha O'Hehir and David Thaxton	Orff media: the word	Feb. 1, 2008
Fall 2008	Carlos Abril and Marjie Van Gunten	Orff media: instruments	May 11, 2008
Winter 2009	Pam Hetrick and David Thaxton	Orff media: movement	Aug. 1, 2008

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

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

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

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For guidelines or other editorial queries, please contact:

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The President's page

Greetings friends

by AOSA President Sue Mueller

Sue Mueller

With the advent of summer's less hectic schedule, we can take time to be renewed by professional development opportunities and by spending time with family and friends. I take this time to reflect on the strength of our organization's teachers and leaders.

Every one of us is a member of a unique team. As a team, we share the responsibility of caring for the Schulwerk, the American Orff-Schulwerk Association and each other.

An effective membership that works as a team is one that contributes ideas and solutions while recognizing and respecting the contributions of all, actively sharing our talents and skills. This open sharing is most valued in our organization and empowers us to move forward in a healthy manner.

Creative input from a variety of member perspectives is the basis of growth, effective problem-solving, and the ability to see change as a positive opportunity. The individual talents and creativity create a climate of trust and honest communication. An effective team shares joys and success as well as change and conflict. There will always be change and we will experience conflict. Effective conflict resolution results in clarification of important issues and builds cooperation among members. We learn more about each other, develop understanding and authentic communication skills. Thus, the organization grows to its full potential.

Our widely divergent skills and backgrounds work closely together to stay focused on the present tasks and future goals. It takes every member fully participating, contributing ideas, challenging conventional ways of doing things and asking questions. Without the enthusiastic participation of all members, a group is just a collection of individuals.

The unique skills and viewpoints we bring to the organization are crucial to the success of our mission: *to demonstrate the value of Orff Schulwerk and promote its widespread use, to support the professional development of our members and to provide a forum for the continued growth and understanding of Orff Schulwerk that reflects the diversity in contemporary American society.*

As we advance toward the future in a changing global context we seek ways to increase flexibility and effectiveness, promote organization commitment and prepare us for the future to ensure its success. I invite you to share your skills and talents, promote the organization's mission and continue your enthusiastic participation in the American Orff-Schulwerk Association.

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Artful lessons *by design*

by Marjie Van Gunten and Martha O'Hehir

The focus of this issue began with a question: What is it that makes a lesson an artful experience from the moment the children walk in the door until the last sound vibration and movement is stilled? We know our students needn't wait for a final performance for the transcendent, artful experience to occur. The learning itself is art. We asked writers to consider their personal encounters with these artful moments and to describe the thinking used in preparation for the lesson.

One common theme among the writers is the intention behind their planning. The *artful exploration* of their students is not a happy accident; it is the flowering of a thoughtful process that grows from seeds purposefully planted. Another common theme is the way in which *artful learning* touches children deeply – beyond an enduring understanding of music and movement concepts – it puts children in touch with their spiritual selves.

What do we mean by the word *artful*? Is it the same as *artistry*? Is it the same as *artistic*? How does it relate to *art*, to *artisan* or to *artist*? The *Encarta Dictionary* offers us some definitions:

Art: the creation of beautiful, thought-provoking works

Artist, artisan: someone who is skilled at an art or craft, or task

Artistry: the creative ability or skill of an artist, or the expression of this

Artful: *no definition*

In this issue, writers offer inspiring examples of the *artful* aspect of teaching. From their examples we may deduce a definition of *artful:* the potential to create and behold thought-provoking beauty and to touch the human spirit. May these collected insights from your colleagues fill you with a fresh desire for artistry, artisanship and for *artful lessons by your design.*

Maracatu rhythm and Escravos de Jó instructions

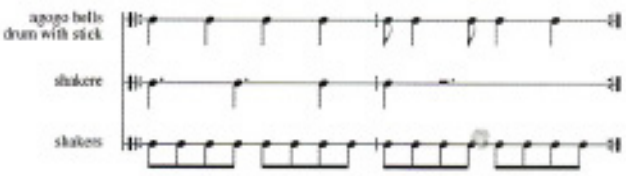
In the Spring, 2006 issue of *The Orff Echo*, two items were inadvertently omitted from the story "Boa Viagem: A good journey brings the Schulwerk from Rochester to Recife."

Here are the rock-passing game instructions for the "Escravos de Jó," which appears on page 10.

Here also is the rhythm "Maractu" by Mary Helen Solomon, described in the caption beneath her composition "Lampião" from page 13.

– *Editor*

Maracatu



Rock passing game:

Measures 1–4:	Pass on downbeat
Measure 5:	Tira (take the rock)
Measure 6:	Bota (put it back)
Measures 7–9:	Point on the beat
Measures 10 – 11:	Pass on the downbeat
Measures 12 – 13:	Back and forth without passing "ziggy ziggy zag"

Repeat measures 10 – 17

Pronunciation Guide

Escravu de zjo. Zjogavam Cashanga.
Teera, Bota Dehjo Zambele feecah
Gehayroosh con gehayroosh fazehn zeegy zeegy zag.
Gehayroosh con gehayroosh fazehn zeegy zeegy zag

Translation

The slaves of Job were playing Caxangá
Take one out, Put one back, Let Zambele pass by.
Warriors with warriors are making Ziggy-Ziggy-Zag.

(*Caxangá* is a game and *Zambele* is a girl's name.)

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Portrait *Series:*

Mimi Samuelson

by Nancy Paxcia-Bibbins

According to Barbara Haselbach, one of the founding members of the Orff Institute, the reason more people don't know about recorder teacher and performer Mimi Samuelson is because she usually preferred to remain behind the scenes. She described the modest Samuelson as "a secret diamond."

"Everyone who has been in touch with Mimi never forgets her classes or what she has done for them," Haselbach recalled. She described how Samuelson prepared music "for every technical ability and was inventive." Because she was sensitive to the dance, Samuelson inspired her ensemble students, Haselbach said, "to feel it in their bones."

Samuelson taught recorder at the Institute in Salzburg for 24 years and in the Orff summer studies program at the Royal Conservatory of Music in Toronto from 1966 to 1972. She also taught for Canadian Amateur Musicians Musiciens Amateurs du Canada (CAMMAC), performed with Mario Duschenes and played with a Baroque trio. She contributed several original compositions to the American edition of Orff Schulwerk, including "Kukuríku: Hebrew Songs and Dances," and wrote and translated numerous articles for Orff publications. She has touched the lives of many of our prominent Orff leaders.

Author Jane Frazee praises Samuelson's skills as both teacher and musician.

"Mimi is very careful, and has a nondirective style of asking – not telling – her students, what to do," said Frazee.

Hilde Tenta, one of the first recorder teachers at the Orff Institute, related how Samuelson came to the institute as a student and remained as a

teacher. According to Tenta, when Samuelson arrived, she was already known as *the* recorder teacher in Canada. She told Samuelson:

"You tell me how you teach; I'll tell you how I teach."

However, Samuelson insisted that she was just a student and had come to learn from Tenta.

"She was very careful, sensitive, talented and inspired," said Tenta. "She was an excellent, intuitive Orff teacher: one of the few recorder teachers to make people improvise from the very beginning."

Ulrike Jungmair, who taught at the Institute from 1970 to 2003, described Samuelson as the most modest person she has ever met, although her talent in concert was amazing and her ability to improvise was incredible. According to Jungmair, her students loved her very much as a teacher because she not only played the instrument but maintained the principles of Orff Schulwerk.

Carolee Stewart, former AOSA president and current Dean of the Preparatory Division of Peabody Institute, has known Samuelson as a student, a colleague and now as a close associate. She portrayed Samuelson as a highly respected, wonderful musician who is nonetheless very quiet, low-keyed and very humble.

Doreen Hall, one of the first to study the Schulwerk with Orff and Keetman and former director of Orff Studies at the Royal Conservatory of Music in Toronto, remembered Samuelson as a teacher in her program. "Her quiet manner, love of the work and capacity to draw students together in harmony – playing long after classes were over for the day – was quite outstanding," said Hall.

Career development

Samuelson was born and raised in Burlington, Vt., in a home filled with music. Her mother, an accomplished pianist, taught her basic musical concepts. Eventually, she took piano lessons but she didn't really like them. In junior high, she wanted to play in the band, so she studied flute for a few years.

As a beginning recorder player, Samuelson was primarily self-taught. She listened to recordings of Carl Dolmetsch in her childhood and learned and memorized all the pieces that he played. It was her introduction to art music for the recorder.

She attended the University of Vermont, where she earned a liberal arts degree with a major in music and minor in language. She added education courses to be certified to teach music in New England.

Teacher and performer

Samuelson began her career teaching kindergarten through sixth-grade general music classes in Connecticut. She also played recorder in a neighboring town with music supervisor Lloyd Schmidt and his consort music group. It was a tremendous learning experience for her, she recalled, because the group knew the literature and the sources. It was while playing with the consort that she mastered sight reading.

"If you got lost – tough!" Samuelson recalled.

While in Connecticut, she received a brochure advertising a workshop led by Doreen Hall at the Hartt College of Music. In 1960, she attended the workshop and met Hall. Hall remembered Samuelson's first day, finding her alone experimenting with instruments. She recognized how Samuelson, "from the beginning, attracted fellow students, and soon a small group assembled with her to work together on assignments." During the workshop, Hall asked Samuelson if she knew some of the professional recorder players in Montreal, and Samuelson decided then and there to move to Montreal.

She also went to the CAMMAC summer camp to meet Mario Duschenes. Samuelson described this time as the "beginning of my so-called professional career." Samuelson performed duets with Duschenes and played in a quartet. She worked as a freelance teacher, and after taking an Orff course, wound up using

Duschenes' studio to try out some of the teaching techniques.

In 1962, Doreen Hall and Arnold Walter invited Carl Orff, Gunild Keetman, Wilhelm Keller, Lotte Flasch, and Barbara to present a symposium and course on the Orff Schulwerk at the Royal Conservatory of Music in Toronto. According to Samuelson, her interest in Schulwerk really began there. She continued working and teaching in Toronto and Montreal. In 1966, Hall invited Samuelson to teach recorder for the three-week summer Orff class presented by the Conservatory. Samuelson would continue teaching recorder in Orff programs for many years to follow.

Samuelson taught classroom music briefly in West Island, Montreal, but she would have had to become a Canadian citizen and relinquish her American citizenship to continue. Meanwhile, a significant part of her professional life had become her involvement with CAMMAC, an educational non-profit institution. It was through that organization, according to Samuelson, that she learned the true meaning of the word, *amateur* (lover) of music. She usually taught two or three Orff classes, two or three recorder classes, and up to three adult classes.

In 1964, Samuelson became music director for Ars Musica Montreal, which developed into a branch of the American Recorder Society. Later, she served on the advisory board of the Society. In Montreal, Samuelson met a gambist and harpsichordist with whom she performed as the Baroque Chamber Players. Her colleagues in Montreal were the first to inform her that there were actually such things as recorder teachers. While she didn't study privately, she took some classes with Duschenes and attended many workshops.

Moving to Salzburg

While Samuelson was teaching recorder at the Royal Conservatory, she worked with Traude Schrattenecker, noted Orff movement instructor from the Institute. Inspired by Schrattenecker, she decided to increase her own knowledge of the Schulwerk by studying at the Institute. Schrattenecker encouraged her, reminding her that all she needed was the movement.

Doreen Hall urged Samuelson to study in Salzburg. Hall "was the one who gave me the thought that perhaps I could move to a place where there was more activity in this area," she recalled.

In 1972, Samuelson informed CAMMAC that she would be gone for a year to take the Special Course in

Samuelson taught for Canadian Amateur Musicians Musiciens Amateurs du Canada (CAMMAC), performed with Mario Duschenes and played with a Baroque trio. She contributed several original compositions to the American edition of Orff Schulwerk, including "Kukuriku: Hebrew Songs and Dances," and wrote and translated numerous articles for Orff publications. She has touched the lives of many prominent Orff Schulwerk leaders.

Salzburg. At the end of that year, Lotte Flach left the Institute, and Hermann Regner, the Institute director, persuaded Samuelson to stay on for a year as a teacher. Thus began several one-year extensions, until Samuelson decided to make Salzburg her permanent home. Doreen Hall commented, "I was very sorry to lose her to Salzburg."

Her assignments at the Institute included teaching recorder, improvisation, conducting and Orff ensemble. Eventually she concentrated on recorder, which was her forte. She continued to work as a performer, presented sessions at conferences in the United States, and stayed connected with children in once-a-week teaching sessions in the nearby town of Teisendorf, Germany. Samuelson "officially" retired from the Institute in 1997 and mostly stopped teaching in 2000.

Her approach to teaching recorder

To Samuelson, the enjoyment of playing music was extremely important. She also felt that "teaching should be encouraging, and not discouraging." Thinking in positive terms was critical to her teaching. Shirley Cahn, one of Samuelson's students in her first recorder class in CAMMAC, recalled how Samuelson encouraged them "to find satisfaction in even the smallest successes."

Samuelson described her teaching as intuition-based. She would make a list of what she thought her students should know, but the most significant goal was that they were finally having a satisfying experience. She emphasized developing "a good concept of what a recorder can sound like – should sound like."

Carolyn Tower, who attended one of the early Toronto Orff classes, commented on what an exceptional model of good tone and articulation Samuelson's playing was for her and all the other students who studied with her.

She would make a list of what she thought her students should know, but the most significant goal was that they were finally having a satisfying experience. She emphasized developing 'a good concept of what a recorder can sound like – should sound like.'

Discussions with former students

Others who studied under her tutelage include Rob Amchin, Cora Bigwood, Steve Calantropio, Kevin Downie, Lindslee Kerr, Susan Wheatley, Linda Adams, Marilyn Perlmutter and Shirley Cahn. Many of these former students have become highly accomplished performers, teachers, and/or clinicians, themselves. They all testify to the impact Samuelson's teaching made on them.

In learning to play recorder, both beginners and accomplished players discussed how insightful Samuelson was in analyzing and challenging them at whatever level they arrived in her classes.

Kevin Downie commented that he came into her class fairly facile with his soprano recorder, but he had been able to get away with playing other instruments by ear. According to him, Samuelson "picked up right away" on his comfort with the soprano and his need to learn the other fingerings. Lindslee Kerr was a young student and new to the recorder when she began with Samuelson. At first, Kerr "had a hard time taking it seriously," but Samuelson "was extremely patient." When Kerr began her own teaching she "realized the solid groundwork that was built with the experiences with Samuelson."

Her influence on generations of teachers was extensive. Steve Calantropio noted that his experience with Samuelson was his "first recognition of recorder as a fine instrument." He went on to develop a recorder program with his students, leading to invitations to play in state and national venues. Rob Amchin remembered that one was "not hit over the head with *a, b, c, d, e* of teaching," but "she had a great impact on teaching me what good teachers did for their students as peers and as musicians."

Samuelson no longer plays recorder, because she has developed tinnitus, affecting auditory responses to high frequencies. She continues her involvement with music, however, as she takes viola da gamba lessons and plays in a gamba consort. She remains connected with the Orff Institute, as assistant to the director of their Special Course (offered biannually to the international teaching community). She is in demand for translating much of the Institute literature from German to English, and she works as a freelance translator, as well. She goes to an exercise class and to an Orff class for seniors. Samuelson says that she is enjoying the area and enjoys seasons of cross-country skiing. Not only that, she is learning to juggle! She remains as creative in her retirement as she has been in her professional life.

Note: *All of the above information was collected during the year 2004, from direct interviews, correspondence and conversations with the people cited.*

Nancy Paxcia-Bibbins, associate professor of music at Massachusetts' Bridgewater State College, is coordinator of music education and director of the college's Orff summer program. She is certified in Orff Schulwerk and has been studying recorder with John Tyson for the last four years. She traveled to Salzburg in 2004 to meet with Samuelson and to learn as much as possible from her about teaching recorder using the Orff approach.

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Rethinking curriculum: from activities to instruction

by Susanne Burgess

When my planning is driven by my 'To Do' list, all the reasons I wanted to teach in the first place are sometimes pushed aside. ...When I remember that the needs of the students must dominate the plan, I find the work becomes relevant again.

Teachers always work in an action-oriented setting. Daily, we face this question posed to us by students, colleagues and sometimes administrators: "What are we going to *do* today?" But if we let the *doing* in activity-based lessons take precedent over a thoughtfully and sequentially prepared curriculum, we've overlooked the core questions in teaching:

- *Why* have we asked our students to engage in this work?
- *How* will we guide their learning effectively?

Without sufficient thought given to *why* and *how*, we perpetuate the mistaken impression the arts are nothing more than a diversion, sprinkled randomly through the busy lives of our students. Furthermore, without consideration of *why* and *how* our focus is too easily shifted to *what* – thus emphasizing the product, leaving the more critical issues of process behind.

To address the larger questions, we must shift the planning paradigm from a lesson-to-lesson framework with performance as a goal. Instead, we must employ a wider focus, framed by bigger ideas. That larger vision includes student growth, deepened understanding, and ultimately, an informed and improved performance as a natural outcome.

A curriculum conceptually organized allows the teacher to approach instruction from an expansive vantage point: a broad setting offering the construction of a multitude of skills and knowledge. This offers students a variety of rich artistic challenges, prompting them to discover and build musicianship. Conceptual planning and teaching reach beyond topics and themes to genuine understanding. Planning like this is a natural partner with the Orff Schulwerk process. In Orff Levels training, teachers explore several processes guiding students through the experiential framework of play, imitation, exploration, improvisation and composition. In this active setting, the goal is to nurture artistic expression in all students, and to celebrate the diversity of the creative process.

Conceptually organized curriculum

Elements of music can be considered content-specific concepts useful to organizing instruction. These elements are the essence of what we want students to know and be able to do in music. A thoroughly developed lesson gives students multiple opportunities to engage in these elements through many musical processes. There is a difference, however, between teaching skills and guiding students to develop a deepening musical understanding.

I can organize my lesson around a particular skill that I want to build in my students. For example, if my third-grade students are ready to study syncopation, I may choose a series of works that allow them to explore an eighth-quarter-eighth rhythmic figure through listening and moving, speaking and singing and playing instruments. I may also provide many opportunities for students to explore and improvise through this rhythmic figure. This approach works well when isolated skills are the goal of the instruction.

However, if I want my students to build a deep understanding of rhythm (how it works and what it's about) my goals will be reframed if I ask myself these *why* questions:

Why does a shifting accent

change the entire feel and movement of the piece?

Why is an artfully placed syncopated rhythm so powerful?

Why does the rhythmic framework of a piece change the impact of its melody – or harmonic structure?

Why do composers utilize this rhythm, and how will it speak through my music?

With these bigger ideas in mind, the goals of the lesson have shifted. I may still dig into the nitty-gritty of teaching rhythmic reading, but through the questions I've posed, my students will be challenged to explore beyond the surface of the skill. They will develop a working knowledge of rhythm that will continue to develop beyond the context of this one lesson. Now my lesson plan has evolved from a checklist of activities into a more fluid, student-directed, purposeful exploration. The next step in the planning process is to identify the sequence of my lesson procedures. Now it's time to ask these *how* questions.

How will my students engage in the activities of the Schulwerk so that their rhythmic understanding is deepened?

How do I develop the fundamental skills necessary for students to be successful in this work?

How do I tap into the students' prior knowledge to build success?

How can I provide them with a developmentally appropriate sequence of instruction that will take them into the highest cognitive domains?

Bloom's Taxonomy

In 1956, noted educator and researcher Benjamin Bloom (1913-1999) published his Taxonomy of Educational Objectives. His seminal work provides a practical framework for formulating lesson objectives, designing relevant evaluation tasks and planning effective instruction. His cognitive taxonomy progresses through six hierarchically ordered processes of increasingly complex levels. The processes of the Schulwerk align beautifully with Bloom's work.

Orff Schulwerk teachers learn how to guide students through the experiential framework of play, imitation, exploration, improvisation and composition. "In this active setting," writes Burgess, "the goal is to nurture artistic expression in all students, and to celebrate the diversity of the creative process."

Burgess employs Bloom's Taxonomy of Educational Objectives, as well as the principles of Orff Schulwerk, to develop lesson plans. "With these bigger ideas in mind, the goals of the lesson have shifted," she writes. "I may still dig into the nitty-gritty of teaching rhythmic reading, but through the questions I've posed, my students will be challenged to explore beyond the surface of the skill. They will develop a working knowledge of rhythm that will continue to develop beyond the context of this one lesson."

Furthermore, when I organize instruction through these tools, the conceptual understanding of my students is evident. The careful selection of repertoire becomes the foundation through which the taxonomy guides conceptual understanding.

Knowledge

Knowledge is the heading Bloom used to identify the first – and fundamental level – of the taxonomy. This is the entry point for your instruction. At this level, new information is introduced to the students, and they engage in the activities of defining, labeling, listing or reproducing. For teachers of the Schulwerk, this is the play-and-imitate phase of our lesson. In planning for this stage of the learning sequence, the teacher selects musical models that introduce students to a specific musical concept. For example, children may be introduced to repetition and contrast by playing a familiar singing game composed in an *ABA* or *AABA* form. Their engagement becomes an illustration of their cognitive understanding, so that when the teacher poses questions about the form of the piece, the children have experiences from which to draw their answers. This is where the teacher

introduces key vocabulary, and models a variety of ways to represent musical form: letter arrangements (*A B A*); picture arrangements (△ ■ △); movement choices (walk/jump/walk), etc.

Comprehension

In the *comprehension* phase of the taxonomy students develop an understanding of the new idea presented in the first phase of instruction. Often we hear teachers use the phrase "check for understanding" when they bring students to this level of cognitive development. They may ask students to *explain*, *summarize* or *demonstrate* their comprehension. At this point in a unit on musical form, students may use icons to represent the formal structure of the singing game they know so well.

Application

Application is the third level of development in Bloom's taxonomy, and it aligns with the 'imitate and explore' experiences so important to the Schulwerk. When students reach this level of understanding they are able to use the rules of their new knowledge in a new setting. They can interpret, translate and apply rules, using new material. At this point in the unit, the children are challenged to identify and create representations of a new piece. Given an unfamiliar work, are they able to identify the repetition and contrast and represent it through movement improvisation? Can they keep a steady beat on the hand drum with each repeated *A* section only? This is a more complex task demanding mastery of the comprehension step already described. Students may stall at this stage if they are asked only to recreate the works of others.

Analysis

When students reach the *analysis* level of cognitive development, they are able to focus on the parts of something, and understand their functionality within the whole. At this level, we ask students to compare, categorize and examine the details of a work. Drawing on the form unit as an example, the teacher may ask students to identify contrasting sections of a new piece, and then create movement to illustrate the sections. To do so requires an element of analysis. It's simply another application task if students are merely identifying differences. At this point, the challenge becomes not only to *identify* the differences, but to *consider the relationship* of the parts to one another and to the whole. In guided discussion, I might pose deeper *why* questions to urge my students to think about form beyond the application stage of understanding:

Why does the ending of the B *section beg us to return to* A*?*

Why does the restful return of the tonic make a suitable ending for a composition?

Why are artfully placed repeated phrases so powerful?

Why has the composer chosen this arrangement (AABA) *and not another* (ABA)*?*

Why does "coming back" to something familiar help to create an ending?

By posing these important *why* questions, I am modeling an essential aspect of musical thinking: reflection. I want my students to be able to pose – and answer – questions like these for themselves, and for those of us lucky enough to be their audience. Through this kind of prompting, I am preparing my students to think more deeply about the musical choices they make and to articulate them for their peers. Building the skills of a reflective artist is vital. Practicing those skills at each stage of learning is critical, therefore, if I want to prepare my students to become effective composers and thoughtful audience members.

Synthesis and evaluation

Synthesis and evaluation represent the highest levels of cognitive development in Bloom's taxonomy. It is through these operations that students demonstrate their deepest understandings of what they have learned. This is where we Orff-Schulwerk teachers live! Every time we challenge our students to improvise, compose, critique, refine and rehearse, they are engaging in these processes. This work goes beyond simply memorizing repertoire presented by the teacher; it is the process-driven work of the students. Synthesis-level understanding requires that students create something new, based on their newly acquired skills. *Invent*, *create*, and *compose* are verbs associated with this level of understanding. At the evaluation level, students have the tools, the vocabulary, and understanding to make judgments based on information. This is more than an "I-like-it because-it-sounded-cool!" response; it is an informed evaluation of a work based on specific criteria.

A synthesis-level task is incomplete without the accompanying evaluative step. Because evaluation is a process associated with the cognitive domain, we are unaccustomed to applying it to the creative process. Usually, creativity is a process understood through the affective domain, and so has traditionally been untouchable in regard to assessment. Bloom would likely disagree with the idea of the creative process being vacant of judgments in a classroom setting. On the contrary, when students have practiced using the tools of Bloom's taxonomy they are adequately prepared, in fact, required, to make informed and intelligent judgments that continue to deepen their understanding. Those *why* questions have now prompted *how* questions.

As a final, summary task, I may ask students to create a composition in which formal considerations are the goal. I establish the criteria for the composition before I ask students to begin their work. It is this criterion that frames their work, and focuses the reflective discussion after their performances. To guide the discussions, I never include phrases such as, "Did you like it?" or "Which one was better?"

Rather, I ask, "How does this composition meet the criteria established for the work?" or "Describe for us why you made the choices you did." To guide students' reflective thinking toward the *composition* – and not the *composers* – is my goal.

Words like *criticism*, *evaluation* or *judgment* have always been difficult to manage with students when we want to nurture risk-taking and the ability to be open to the creative process. The

practice of reflection throughout the activities of Bloom's taxonomy builds confidence in students so that sharing their own work becomes a *continuation* of the learning process, not the *end product* of the work. As we talk about each performance and ask the composers to reflect on their works, those *why* and *how* questions can be addressed. The students have risen to the evaluation stage of understanding when they can pose pertinent questions of their peers, and when they can articulate their musical decisions with understanding.

Showing pieces for one another cannot be a one-time-only event, if my goal is to nurture their process and take them beyond the moment of performance. When students have frequent opportunities to share their compositions for peers they are able to self-evaluate, refine and rehearse their pieces. This allows students and teacher alike the opportunity to learn and to grow.

As I reflect on my own practice through this unit, I can easily answer the question, "What have we done over the past six weeks?" The students engaged in all of the processes of the Schulwerk in their exploration of form. They answered the important questions. Through their compositions, they engaged in the work of real musicians: they became composers.

Lesson-planning can become the wet blanket of our work. It can feel overwhelming or too contrived. When my planning is driven by my "To Do" list, all the reasons I wanted to teach in the first place are sometimes pushed aside. The joy of the exploration may be lost in a fog of pressures created by outside expectations (testing, administrative review, performance expectations, etc.). When I remember that the needs of the students must dominate the plan, I find the work becomes relevant again. Whether I decide to stay with this concept for the next few lessons, or come back to it in a month, I reflect on the work of my students. In so doing, I am able to plan effectively:

How have their compositions reflected their growth and understanding of the concept?

How did their reflective discussion illuminate misunderstandings that I need to address in the next lesson?

Have they demonstrated mastery of the skills and knowledge necessary to prepare them for the next step?

In which skill areas do my students need more time and practice?

How can I revisit these skills through new materials, modalities or processes?

When a concept-driven curriculum meets the Orff-Schulwerk process, great things will happen!

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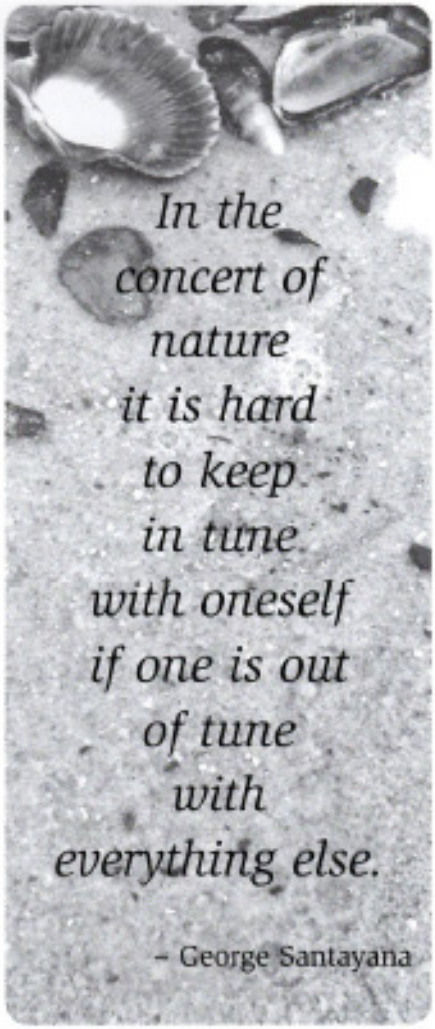

Nurturing expression, understanding, and artistry in the Orff classroom: a celebration and a challenge

by Jane Frazee

Your students carry with them the joys and satisfactions of the opportunities for self-expression you have provided. You are doing great human work.

Orff Schulwerk practitioners share a proud history of almost a half-century of musical accomplishment. Our philosophy has provided musical inspiration and personal fulfillment to teachers and their students for nearly a third of the years that music has been taught in American schools. Much of this success is due to the child-centered skill development that has been so welcomed by teachers eager to have their students learn music by making it.

Building on this success, I invite you to go beyond skill mastery to consider a broader conceptual context for your work with students. We acknowledge that they learn by doing, that their skills are developed by manipulating musical materials in a supportive environment. Attaining some level of expertise in movement, singing, playing instruments, and recorder has enabled them to enjoy participating in music activities. Now it is time to confront musical elements that are illuminated by, yet go deeper than, skill competence. What general understanding about musical elements can be fostered in a given Orff activity? How will engaging in conceptual activities that challenge their ideas about music open up new dimensions of the subject? How can their musical lives be enriched by applying skills to elements for expressive purposes?

Enriching Orff practice: linking skills to elements

As every Orff teacher knows, process teaching in an Orff classroom involves analyzing and presenting the constituent elements of a piece of music to demonstrate how it works. Identifying these elements: pitch, rhythm, structure, texture and color in an expressive context facilitates improvisation. Such expressive elements as tempo, dynamics and articulation are not considered separately, but are fundamental to all exercises in which the students are engaged. Mastery follows discovery because performing and improvising require skill competence to realize musical ideas.

With a clear focus on elements, we invite students to discover how music works. This is an inductive approach for Orff teachers. Students are given countless examples from which they can infer general principles about the nature and substance of music. As they become familiar with the elements, a world of sound unfolds that they can understand and manipulate. The power to express joy, sadness, reverence, whimsy and countless other emotions in their own improvisations and pieces is now available to them.

Despite requisite skills and carefully selected material presented to enhance understanding of music elements, activities are insufficient to promote learning. Asking your students to articulate *what* they have done and *why* is essential to their learning. Developing a habit of questioning will serve you well as you assess the effectiveness of individual lessons and, indeed, your entire curriculum.

Skill to understanding: an example

Let us assume that you've observed an Orff teacher who has taught her students to play the Orff standard, "Ding Dong Diggy Diggy Dong"[1] by rote. They have acquired the requisite instrumental skill to play this piece with pitch and rhythmic accuracy. In a follow-up lesson the students are

asked to sing a song they know from childhood ("Old MacDonald Had A Farm"). When the students are asked to compare the pitch material of the first measure of the instrumental piece (*d' s llll s*) with that of "Old MacDonald" (*d' d' d' s l l s*), they find a relationship between the two. In this case, instrumental skill has been successfully achieved, but melodic comprehension has not.

How would a teacher who wants to address both skill and understanding proceed? The pitch material of the first measure of each piece (*d' s l s*) might be presented arhythmically. The first measure of each piece notated above reveals that the pitch direction is the same in both cases, moving down a fourth, up a step, then down a step. However, it is the distinctive repetition of these pitches that gives each melody its special character. Ask your students if the same pitches are repeated. Is the number of repetitions the same? Melodies are typically constructed from both pitch and rhythm; this little example affirms that concept.

Finally, after students have located the melodic motive beginning on a higher or lower pitch, they might be invited to develop their own melodies that begin with some configuration of *d' s l s* in the first measure. The melodic rhythm will determine the quality of the melody that follows. Through this process, students acquire aural facility with a melodic motive before they apply it to an original improvisation.

Resources

You can facilitate the learning process by developing a resource collection of materials that are pedagogically and artistically sound. This can be a formidable assignment, but you must assume that years after students leave your class, your songs, poems and dances can continue to resonate. Students will remember what you teach them – perhaps for a lifetime. The habit of asking yourself "What, in particular, am I attempting to teach in this lesson and why am I teaching it?" helps to refine the selection procedure.

Students will remember what you teach them – perhaps for a lifetime.

1. *Songs*. I suggest that a principal role of music educators is to be culture bearers: to transmit the rich folk-song heritage of the Untied States, joined by the traditional music of our growing immigrant populations. The catalog of the World Music Press[2] is a good place to begin your search for songs from Africa, Asia, Europe, Latin America and the Caribbean, augmented and enhanced by selections from music series textbooks. This material will be supplemented by art songs, camp songs and carefully selected pop songs. Because all your selections must pass the cultural integrity test, you will analyze teacher-made material carefully, judging whether the song texts convey poetic imagery and are well suited to their melodic settings.

2. *Instrumental Pieces*. The primary sources of instrumental pieces are the Orff- Schulwerk volumes and the Keetman supplementary material. Instrumental pieces can be personalized by adding titles to help students find the expressive promise in exercises and pieces, and to encourage sensitive playing by adding dynamic and tempo changes.

3. *Movement Examples*. Movement in Orff Schulwerk includes folk dances and singing games, creative movement, and locomotor movement exercises for rhythmic exploration. Begin with Keetman's *Elementaria*, supplemented by collections of singing games, quality folk-dance collections, Dalcroze exercises,[3] and such creative movement books as Barbara Haselbach's *Improvisation, Dance, Movement*.[4]

4. *Texts*. Rhymes, verses, poems, stories, proverbs, aphorisms, and dramatic sketches provide impulses for musical exploration. Resources range from nursery rhymes and children's literature collections to original student work. Random excerpts from any text, including cereal boxes and newspapers, can also provide ideas for *avant garde* pieces. A valuable resource for exploring text is *The Word in Play: Language, Music and Movement in the Classroom*.[5] Here, you will find practical help in creating original poetry with students, scripts that illustrate careful teaching process and realizations of student poems in movement and music. Poetry and music inspired by sculpture, nature, the seasons, endangered species, math, music masterworks, current events, and the environment culminate in student-made performances that are authentic and inspirational.

Consider your curriculum

Songs, instrumental pieces, dances, and texts are the elements from which student artistic efforts emerge. They embody art-making potential for you and your students, as well as the opportunity to discover how music works. You will make content choices given typical classroom constraints of time, space, and energy, paying particular attention to curriculum issues. If you are working from a musical elements perspective – as I hope you are – you will direct your attention to the category that makes the point of your lesson in the most obvious, efficient, or artistic way.

Let us say that your curriculum calls for introduction to rondo form with your fourth-grade classes. You review your materials collection for songs in rondo form and realize that because such songs are absent, you will need to find a different medium to explore this form. Could your students dance a rondo? Play a rondo on the instruments? Perform a speech piece in rondo form?

Now that you have narrowed your focus, you are ready to make a choice of material based on your perception of student skills, development, and predicted response. Are they so eager to play the instruments that movement has been slighted? Would the result be more artistically satisfying if they were moving rather than playing? Are their improvisation skills sufficiently advanced to create contrasting sections to the given *A* section in movement and also on the instruments?

After you make your choice, you may want to broaden the experience of rondo to include a different medium. Now, consider the potential of interplay between moving and playing, combining the two to create an expressive composition. This is possible, but it is not necessary to make your musical point. And, of course, it involves more time devoted to rondo than might be possible, if your calendar suggests that you need to move along to another skill or concept.

Building on this success, I invite you to go beyond skill mastery to consider a broader conceptual context for your work with students.

In truth, we probably select our medium of instruction according to what is most appealing to our own abilities and preferences. Dancers will teach best through movement, singers through song. But we also acknowledge that students have a variety of learning modes as well, and we must offer opportunities to respect and address their preferences in the media-rich environment of Orff Schulwerk.

Consider the pedagogical and expressive potential of your choices

As music educators, we sometimes illustrate the truth of the Latin expression, "*De gustibus non est disputandum.*" The translation, "There is no dispute in matters of taste," suggests that each of us is free to choose material that most appeals to us and, we think, to our students. But perhaps a bit of reflection on the consequences of our choices will help us to question whether they further the aesthetic as well as the musical growth of our students. What are some of the questions we might ask ourselves as we confront the multitude of musical materials labeled "Orff"?

First, you will need to examine the musical content of the material you are about to teach. You will analyze melodic, rhythmic, texture/harmonic, and expressive elements as well as text considerations. Only after you have studied the material carefully should you consider the question, is it suitable for my situation?

Second, you will give much thought to the pedagogical potential of the material. What skills will be applied or enhanced by learning the piece? What musical understanding does it foster?

Third, does the material invite improvisation? Does it offer possibilities for extension and some potential for students to make it their own?

Fourth, what is the aesthetic promise of the composition? If it is a song, does it express deeply felt emotions or offer the opportunity for a personal connection between students and text?

The students themselves know and can articulate the power of their understanding and feeling. Grace, a third-grade student of Beth Nelson at St. Paul Academy, responded to a shadowing movement experience by writing, "Give your soul to the actions you are doing. It's more than an action. It's a dance that brings you to a whole different place."[6]

Such reflection suggests that Grace was deeply engaged in the process and outcome of her learning. She teaches us that the Orff classroom can – and should – be a place that involves both doing and reflection about the doing. And she depends on her teacher's commitment to quality experiences that stimulate both thinking and feeling.

Beth, Grace's teacher, knows that Grace and her classmates recognize and respond to powerful artistic experiences; Beth further knows that she is responsible for providing the texts, songs, dances, and instrumental pieces that will deepen the students' understanding of themselves and enrich their lives – perhaps forever.

Emotional intelligence

Emotional Intelligence author Daniel Goleman advocates educating the emotions in his important book, arguing that emotions play as large a role in success in school as do language and cognition. Goleman presents the work of Yale psychologist Peter Salovey to define emotional intelligence.[7] The five main domains included in Salovey's definition include:

Knowing one's emotions (self-awareness)

Managing emotions (regulating feelings)

Motivating oneself (emotional self-control)

Recognizing emotions in others (empathy)

Handling relationships (social skills)

Your encounters with students every day illustrate that Orff music classrooms offer an abundance of opportunities to develop emotional intelligence. The founder of Orff Schulwerk urged teachers to provide their students with "the experience of the ability to feel, and the power to control the expression of that feeling."[8] Communities of young musicians singing, playing instruments, and dancing with one another and their teachers foster personal, as well as musical outcomes. Controlling one's own feelings and considering those of others is an extraordinary – and important – secondary outcome of Orff music study.

Your rewards

As you lead your students to musical competence and independence through Orff practice, you will discover that you have taught them much more than rhythm, melody, and floor patterns. It is likely that you have fostered their ability to sing in tune, their facility to play instruments, and their

capability to improvise and compose. You also helped them to decode a symbol system for representing sound and an understanding of musical elements. In all of these efforts, your students have developed some measure of technical expertise that leads to personal musical expression.

But it is the very power of this expressiveness that is at the core of your work; it is the aesthetic response that you engender in your students. Fostering aesthetic sensitivity is not a stated goal of your program, but you have the opportunity to encourage it in every encounter with your students.

Aesthetic response grows from making and hearing sounds that inspire thoughts and feelings that matter to your students. Their levels of engagement will vary, but the variety of available Orff material speaks to the heart as well as the mind. Such material invites reconsideration over time because it has endless potential for disclosing meaning that was not evident on first contact.

It is only through encounters with tantalizing words, movements and sounds of emotional import that students have a chance to enter a world full of musical fantasy and play that they can make their own. You have the great luck to have chosen to be a tour guide for your students on this trip of self-discovery. Respectful of the least of them, you know that all are capable of surprising insights that emerge from their musical journeys. Along the way, your sense of good humor, playfulness and delight will help inspire the courage to proceed when the inevitable detour presents itself. You are profoundly aware that the rewards of your work are not confined to the classroom. Your students carry with them the joys and satisfactions of the opportunities for self-expression you have provided. You are doing great human work. May it reward and sustain you through a long and fulfilling career.

Sources

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2 Judith Cook Tucker, *World Music Press Catalog* (Danbury: World Music Press, 2003-2004).

3 Virginia Hoge Mead, *Dalcroze Eurhythmics in Today's Music Classroom* (New York: Schott Music Corporation, 1994).

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6 Roger Sams, "Orff Schulwerk as a Sacred Experience," *The Orff Echo*, Vol. 35, No. 3 (Spring 2003), p. 42.

7 Daniel Goleman, *Emotional Intelligence* (New York: Bantam Books, 1995), pp. 43-44.

8 Carl Orff, "Orff-Schulwerk: Past & Future," in *Orff Re-Echoes, Book I*, ed. Isabel McNeill Carley (Cleveland: American Orff-Schulwerk Association, 1977), p. 9

Further development of these ideas to be included in a book by Jane Frazee to be published soon by Schott Music Corp.

Jane Frazee is founder of the University of St. Thomas graduate programs in music education. Author of Discovering Orff, Discovering Keetman *and other collections of music for children, she received the International Pro Merito Award from the Carl Orff Foundation and received the AOSA Distinguished Service Award. She has taught throughout the United States and abroad.*

A reflection: what is artful music education?

With a focus like this, my classroom becomes a place of human growth, and not just a place where we learn about music or learn why music works or was composed.

Studying Bennett Reimer's recently published book, *A Philosophy of Music Education: Advancing the Vision* has been transformational. His philosophical constructs focus my intention and inform my work as a music educator. More importantly, they have helped me understand how music, music education and Orff Schulwerk, in particular, can be agents of personal growth, social change and, potentially, neighborhood and world peace. It is all about understanding musical artistry for what it truly is, or can be at its best, and aligning my teaching with that vision.

Borrowing from neuroscientist Antonio Damasio, Reimer presents three ideas as a basis for understanding man as a music-maker and the function of music in our lives. These are, first, Damasio's definition of *consciousness* as the cognitive recognition and memory of felt emotion; second, his definition of *an individual* as one with, or equal to, his/her consciousness; and third, Reimer's definition of *music* as the mode for meaning-making and the storing of consciousness.

Regarding the first idea, as we proceed through the hours and minutes of our lives, the body reacts and records sensations of emotions. When the mind identifies the sensation as a particular, nameable one, it becomes a conscious *feeling*. According to Reimer,

> "This perception, or realization, or awareness of what is happening to us, caused by feeling, is consciousness." (p. 78)

> "What most makes human life 'human' then, is our consciousness. And our consciousness is based on three distinct although closely related phenomena: an emotion, the feeling of that emotion, and knowing that we have the feeling of that emotion." (p. 79)

Our consciousness is our awareness of feelings. We build upon this idea with the second notion, that the conscious collection of these memories is like mapped stories, our history, and they define us as unique individuals: "The buildup of mapped stories – the feelings of what happens to a self immersed in an environment – creates an individual." (p. 79)

Your story

In other words, you are your story. The fact that you can recollect your story and can project change into your story, makes you a *human* being. What do humans do with their history, with their many recollections and stored feelings? Reimer profoundly states:

> "Humans have devised a way to explicitly build on and extend their capacity for felt experience, their reveling in and finding primarily meaningful the gaining and storing (or 'storying') of lived, felt undergoings, that are the basis of that most precious aspect of the human condition – consciousness. That way to extend feeling for the sake of enhancement of consciousness it provides – the depth and breadth of felt meaning it makes available – is called 'music' (and of course, in a broader sense, 'the arts')." (p. 79)

These three ideas, taken together, provide the context and philosophical constructs for Reimer's definition of music. That all cultures do this, that all cases of musical output do this, that every musical selection is created

with the purpose of expanding, enhancing or creating consciousness is a noble thought. What role does intention play in music making? Can there be "counterfeit music" if the intention is unworthy? If someone makes music "for herself," it is for her own enhancement of consciousness. If she composes it or improvises it for others, it is either to create or to enhance or to communicate some universal feeling to the listener. This stops me short. Is my music doing this?

The question 'When is music not music?' may be answered after further exploration of what music is and can do.

In a moment of cynicism, what comes to mind when considering some intentionally written music is a ditty that is composed for an elementary classroom, published widely and at great expense, whose purpose is to highlight a musical element in a "catchy" way. It may be full of trite motives and predictable phrases and the poetry may resemble a jingle for a fast food restaurant more than a refrain bespeaking the soul. Can I safely say that it is not music? The question "When is music *not* music?" may be answered after further exploration of what music is and can do.

Knowing within

Reimer borrows from Robert Plant Armstrong, a cultural anthropologist, to define the experience of musical perception, which Reimer calls "knowing within" music. Armstrong's notion is that music, and all the arts, behave as an "affecting presence." Not only are they a considered a reflection and expansion of the composer's consciousness, they are, in the possession of the receiver or perceiver, a new experience to be lived, felt, and thought about: a new chapter in their own story.

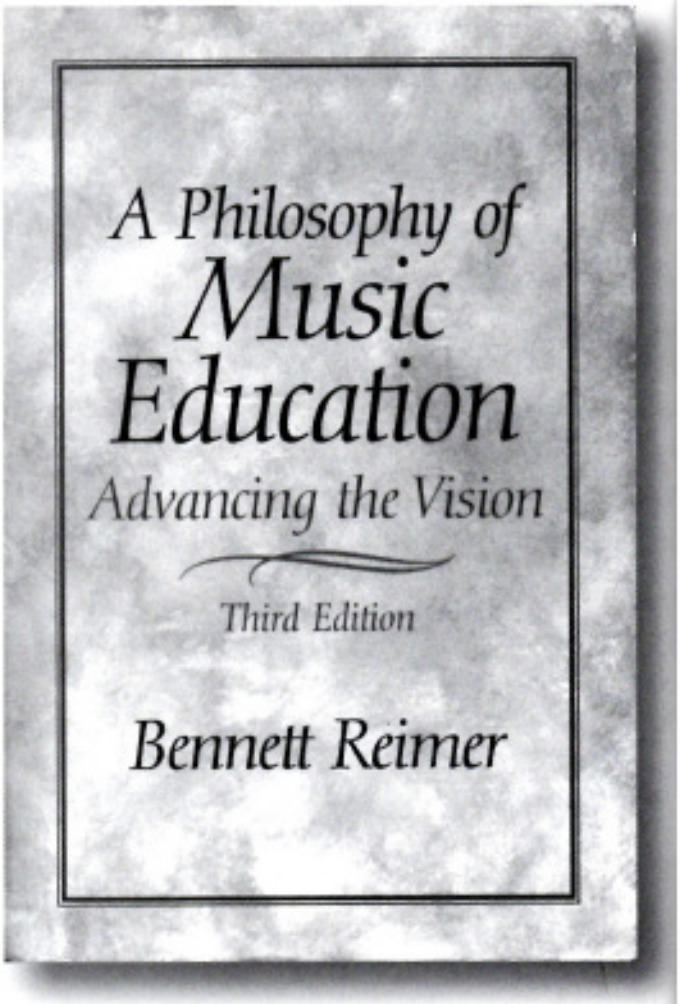
> "The affecting presence [work of art] is at least a direct presentation of the feelingful dimension of experience. It proceeds at its root not through mediation, as a symbol does – but through what we may only call *immediation*. The affecting presence is directly and presently what it is, and precisely *is* in those physical-significant terms in which it is presented for our witnessing." (p. 94)

If music functions as a storage device for feelings (emotion made conscious), then we can say that musical artistry, or artfulness, occurs when one is highly successful at storing feeling in music. Artistic, artful music reflects and expands feelings authentically, with detail and nuance. This suggests a possible plumb line for discerning and choosing high quality, artful music for my classroom, and this standard, used consistently, could serve to sort the wheat from the chaff:

Which musical materials will both exemplify the targeted musical element or task and also exemplify music that capably maps the story of consciousness? In other words, given music as an "affecting presence" in the lives of my students, what shall I offer them worthy of becoming part of their story? What music will bring them closer to apprehending the story of their predecessors? Regarding student compositions, how will I enable them to bring their stories to musical fruition through particular musical devices?

With a focus like this, my classroom becomes a place of human growth, and not just a place where we learn about music or learn why music works or was composed. The music classroom becomes the place where what is essential to being human is examined, studied, enhanced, enriched, and cultivated: namely, consciousness. This kind of study of music is central to the educative process because, as Reimer states,

> "Music … is perhaps our most effective mode for cultivating, extending, and refining the felt undergoings that are the basis for human consciousness and cognition. … An essential ingredient in the creation of a storied individual



... is the story of musical experiences that individual has undergone, an impoverished story if such experiences are very limited, a rich one if they are abundant." (p. 80)

The listening mind

While music shares this quality with the other arts, music has other attributes which set it apart. First, because it is temporal, music most suitably represents the fluidity of feelings themselves. "Musical sounds move through time," according to Reimer, "and interrelate with each other as they do so, in ways organized to accomplish the purpose of heightening, refining, extending (and so forth) emotion, or feeling. (p. 73) Second, whereas film and the other arts are beheld and perceived as objects of art outside oneself, music is uniquely experienced. On this point, Reimer cites art philosopher Francis Edward Sparshott:

"The distinctive nature of musical objects and of the way we experience them ... stem from three characteristics of music." (p. 86)

"First, music is music, is a system all its own: keys, scales, intervals ... elements not found in nature." (p.86)

"Second, 'musical works are experienced as belonging to a world of their own." (p. 87)

"Musical experience, though it comes to us from an external source, is heard 'inside us,' as 'not located or identified as itself other or elsewhere than [in] the listening mind."(p. 87)

Like life itself, music is perceived "within us" and not "outside us."

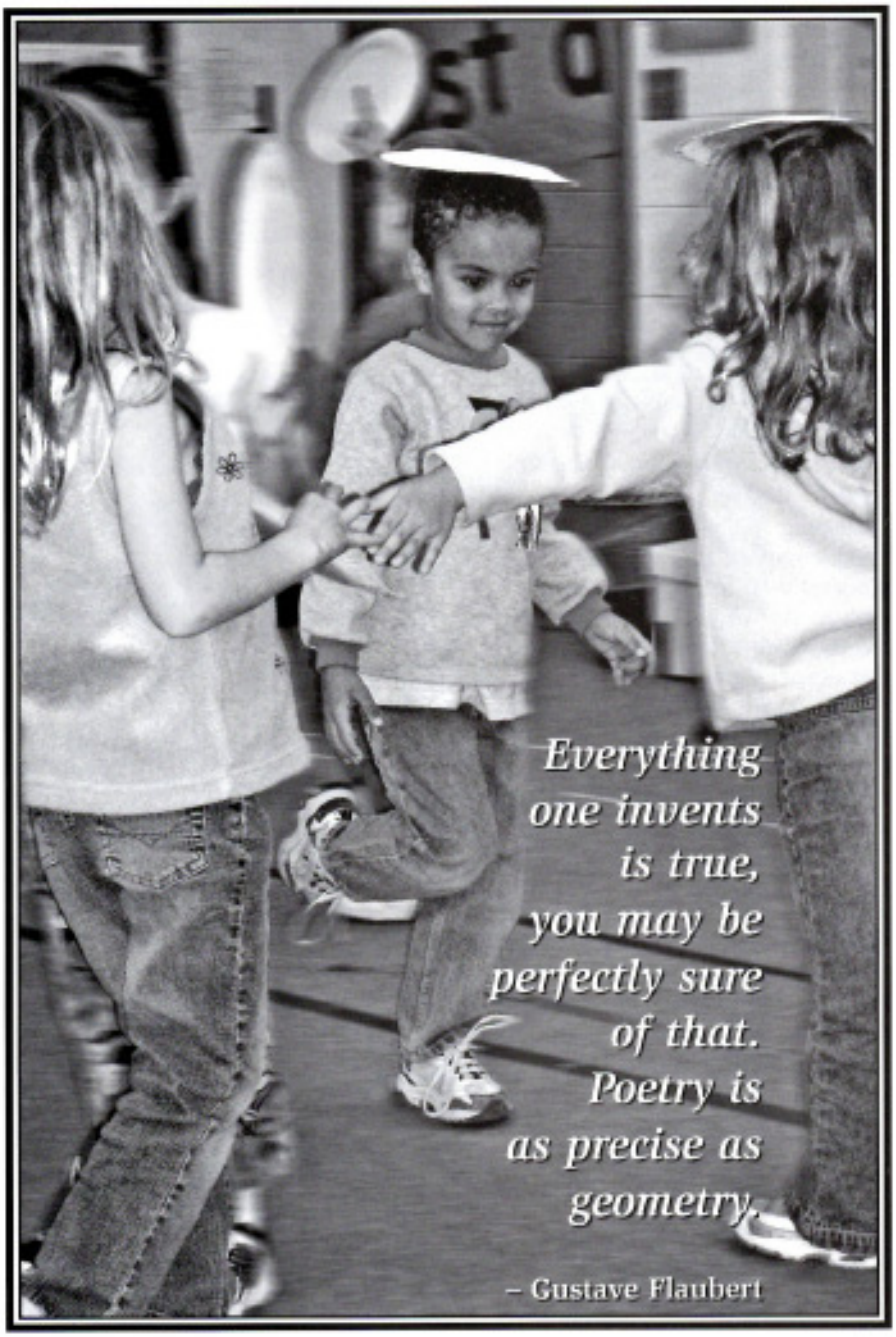
Reimer places the goal and impotance of music education as an equal partner with literacy education:

"Creating music as musicians, and listening to music creatively, do precisely and exactly for feeling what writing and reading do for reasoning... In this profound sense, creating music as musicians and listening to music creatively educate feeling." (p. 93)

"Giving a feeling musical embodiment – that is capturing the dynamic flow of feeling in the dynamic flow of melody, in the energies of rhythm, in the shiftings and blending of tone colors, in the tension and resolutions of harmonies ... enabling us, in addition, to *feel reflectively about the feeling itself.*" (p. 99)

"And further, we can, by examining the melody (etc.), *improve the feeling itself by improving the melody.*" (p. 99)

The utility of music in educating and improving feeling (as reading and writing educate and improve reasoning) should be compelling to educational policy-makers. No one debates the importance of learning to reason well. As we read, we critically examine the author's ideas and evaluate them in light of our experience. In writing, we carefully choose the perfect word to transfer our thoughts to the reader. Reimer writes that just as



honing and crafting a sentence so that it speaks faithfully what is reasoned internally, the process of music-making, in its revision and retesting, not only expresses the feelings, but refines them and brings about greater self-awareness and empathy. So, as we read and write, we clarify our ideas; as we listen, compose or perform, we clarify our feelings. Hence, we clarify our consciousness, and in fact, our knowledge of self and others.

Does the responsibility of educating feelings belong in the school, or in the office of the local therapist or counselor, where the examination of the feeling life is paramount?

Why, exactly, should educators work to educate students to their feelings?

Reimer addresses this question as well:

> "The primal experience of the affecting presence of sounds is what I call 'knowing within' music. ... dimensions of knowing – 'knowing about' and 'knowing why' [are] necessary for enhancing the essential knowing within and knowing how." (p. 94)

Helping children experience, understand, compose, and listen to music educates their feelings, co-creates them as storied individuals, promotes self-knowledge, and gives them an ever deeper capacity for "knowing within" music, the language of their consciousness. Since self-understanding is necessary for understanding the feelings of others, it follows that this skill, nurtured through music, is the root of empathy, which in turn is the precursor of compassion, forgiveness, tolerance and a myriad of traits needed today in our struggles toward equity and peace. When we music educators align our teaching practices with this vision, our work becomes both artful and transformational.

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Quality materials and flexibility are hallmarks of an artful lesson

by Deanna Stark

"Brrr! It's so cold outside. The snow is still falling, and the wind is blowing. This is going to be a little tricky, but let's walk through the snow to get to the music room."

The deliberate step-by-step journey begins, accompanied by drumming. Sometimes (when the drum stops) the intrepid travelers need to stop and rest; sometimes (when the drum is scraped) the wind is so strong it makes them walk backward.

Welcome to the first-grade classroom at Kingsbury Elementary School. Today, students demonstrate movements in high, medium, and low levels of space. The inspiration comes from the charming book (a Caldecott medal-winner): *The Snowy Day*, by Ezra Jack Keats.

I'm a Southerner who teaches Southern kids, and the prospect of snow never fails to bring uncontrollable joy. Why not begin the magic right away? Setting the mood for the class need not take extra time. Many teachers meet our students in the hallway to facilitate some coming-into-the-room activity anyway. We do this, of course, to focus their attention and to prepare them for the tasks to come. With a bit of forethought this introductory activity can transform the music room into a jungle, outer space, a foreign country, an ocean, the Olympics – or even a place where it snows.

If you are introducing questions and answers about rhythm, melody or movement, having a conversation would be a perfectly reasonable beginning. You're establishing the structure – the antiphonal nature – of the activity; and students are forced to think on their feet.

Abrupt and jarring? Or velvety, like chocolate?

Obviously, the time spent thinking about details can either help or hinder the flow of a lesson. Considering both physical and mental transitions will never, ever be a waste of time. How will students get to the barred instruments? At what point in the lesson will you involve any unpitched percussion? Will the children pick from all available options, or will you have prepared a selection from which they may choose? How will they get from seated rows (or a circle or whatever) to a standing formation for movement? Will you let them choose their partners, or will you assign them? And just how will you segue from one part of the lesson to another?

If you are introducing questions and answers about rhythm, melody or movement, having a conversation would be a perfectly reasonable beginning. You're establishing the structure – the antiphonal nature – of the activity; and students are forced to think on their feet. ("What is my favorite dessert? What do I like best about our school?") If you wisely insist on complete sentences, you build the foundation for the incorporation of some part of the question into the answer.

Thinking outside the beat box

There are so many things to consider in planning the teaching of a new piece of music. Do you begin with text, rhythm, melodic structure? Of course the answer is "Yes." However, there are so many options.

Take, for example, an option I learned from some attention-seeking fifth-grade students. The ultimate mission had been to create and perform a movement *ostinato* with a partner. To get things started, I had planned a quick review of rhythmic notation; the final pattern ending with a quarter rest. (I am a stickler on this point: there should be no sound on a rest. I need to see that beat of silence in a shoulder shrug or finger to the lips, but no shushing or clapping.)

"Ms. Stark, can we do it this way?" asked a child whose hands were crossed at the wrists, and whose fingers were splayed in Fossee-esque

"jazz hands." There, before my very eyes, was born the dramatic rest. Expressive faces, multi-leveled hands, and various other interesting shapes silently dotted the landscape of my classroom. I could never have planned anything so wonderful. My students had unwittingly charged ahead into the movement portion of the program; the place we would end up by the time their homeroom teacher returned to claim them.

Letting go

We all know how important the element of creativity is to our teaching. It is a fundamental underpinning of the Schulwerk, but it can be frightening to let our students so strongly affect the direction of the lesson. It can be tempting to think any (or all) of the following:

"How dare they tamper with my plan!"

"I did, after all, take the time to actually prepare this lesson."

"It was all going so well. Alas..."

If you see yourself in here anywhere, take heart. You are not alone! I will pass on to you the words given to me by my mentor-teachers: Be brave.

On a more pragmatic note, consider these two questions: Even though they may not be performing exactly as expected, are the students following instructions technically? (Including ever-present class rules like not bothering the people around them?)

Are they able to keep their concentration? (Can they still read the rhythms and show the rests accurately without falling over in fits of giddiness?)

If the answer to both questions is, "Yes," then be grateful, for your students are helping you see a new and wonderful way of doing something. If it weren't for some delightfully outgoing fifth-grade students, I would still be instructing quarter-rest patterns the same way I always had. It would be fine. It would be accurate. But now, that beat of silence is theater.

What is an artful lesson?

I suspect the answer to that question is as wonderfully diverse as our individual teaching styles. My most artful lessons are those that are truly interesting to my students, have some overall unifying theme, segue seamlessly from one part to another, and accomplish the set goal. In order for a lesson to be artful, it must also be built upon high-quality material; we all instinctively know this. Folk songs

"My most artful lessons are those that are truly interesting to my students, have some overall unifying theme, segue seamlessly from one part to another, and accomplish the set goal," writes Stark.

"Why bother to care whether or not the lesson has a spark, élan, magic?" asks Stark, rhetorically. "To put it bluntly, that's, well, what we do. We sing, dance, play and create. We listen, analyze and compare. Ours is a world of joyful, active learning, and we wouldn't have it any other way."

Learning stamps you with its moments. Childhood's learning is made of moments. It isn't steady. It's a pulse.

– Eudora Welty

are still around for a reason. Beautiful, thoughtful works of children's literature are rewarded with Newberry and Caldecott medals. Does this mean there is no value in newly composed music? Of course not. But just as we would not allow our own children to watch everything that is beamed across the airwaves, we should not present material of questionable quality to the children we teach. Ask yourself:

"What songs did Mom teach me?"

"What was my favorite book as a kid?"

"Do I still cry when I read Goodnight Moon*?"*

Of course you do, because it touches you. It is precisely that emotional reaction that we get from the good stuff, and the good stuff is what we want to share with our students.

Why bother?

Why take the time to plan a beautifully crafted, smooth-flowing lesson? Why put thought into that entrance activity? Why lead the echo work with a rhythm that will be featured prominently in the lesson? And why bother to care whether or not the lesson has a spark, élan, magic? To put it bluntly, that's, well, what we do. We sing, dance, play and create. We listen, analyze and compare. Ours is a world of joyful, active learning, and we wouldn't have it any other way.

Deanna Stark currently teaches pre school through Grade 6 at Kingsbury Elementary School in Memphis, Tenn. She earned a master's degree in Orff Schulwerk and a doctorate in historical musicology at the University of Memphis. Her Schulwerk apprenticeship took place at George Mason University. She is an active workshop clinician and has taught certification courses at several universities.

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Saying good-bye from the heart

To meet their hunger for authentic emotional expression and fulfillment, our good-byes need to be specific to the occasion and the children involved.

Kim, a young adult I know, described the lingering sadness of being an only child in a family that moved often.

"When I was a child, I learned to be very self-sufficient. I was alone a lot and played by myself. It was hard to make friends because we moved so often, and I hardly remember any of my schools or the people. I just sort of passed through without knowing anyone well, and without being known.

I often felt like a little ghost floating through; no one seemed to notice I was there. When I left, I was certain my presence had no effect on anyone."

Her remarks moved me.

In the last few years of my teaching career, I noted a sharp rise in the numbers of children leaving school with very little notice. Their departures mirrored the ups and downs of the local economy, changes in family constellations brought about by divorce, death or other calamities. Children, often disoriented and bewildered by the suddenness and enormity of change, seemed to float in and out of my music classroom like Kim's "little ghosts."

Of course, not all good-byes are the result of tragic events. Often families are thrilled to move closer to well-loved grandparents or to begin new lives in a different state. But regardless of the circumstances that precipitate it, moving away represents a big change in a child's life and negotiating it well requires significant expenditures of emotional energy on everyone's part. A satisfying good-bye at school can help the children involved learn to embrace the emotional effects of change as normal and valued parts of life.

"You put your whole self in..."

The Orff Schulwerk classroom is often a great place for students to express their feelings about change and loss. Teachers who have taken the Orff Schulwerk Levels training have lived the great lesson of the "Hokey Pokey," for they are not afraid to "put their whole selves in" and show up emotionally for students. The discipline of their Orff training requires them to bring every part of themselves to class every day to meet the challenge of demanding experiential learning. Furthermore, teachers versed in the Schulwerk are well versed in languages beyond the spoken. We move and dance and sing and play instruments, and lead others to do the same, expressing the music of the heart in ways words can't always touch. Because I believe Orff teachers are uniquely suited to lead children across sometimes rocky emotional landscapes, I offer a few ideas to you for helping children learn to say good-bye with honesty and sincerity.

Honesty is the key

Saying good-bye is deeply uncomfortable for many adults in our culture, and children's needs around saying farewell are sometimes met with pseudo-emotion, or a false joviality that mocks the deep feelings underneath. To meet their hunger for authentic emotional expression and fulfillment, our good-byes need to be specific to the occasion and the children involved.

Here are some ideas that can help you plan for the needs of students.

- Notice and respect the affect of the child who is leaving and act accordingly.
- Is he excited about the upcoming change? Invite him to relate some of his hopes and dreams for his new home or school. Make a song, dance or dramatic story around his words and let him direct it.
- Does she seem apprehensive? Perhaps family plans are undecided and the child fears the unknown. (We all fear the unknown to some extent!) If she is willing to tell about her

uncertainty, have the class sit together in a circle. Place a basket containing small stuffed animals, beautiful shells and stones or other interesting items in the center. Invite any child who has a similar story to tell to choose one item from the basket and hold it while they talk about their experiences. (You may wish to set a time limit.)

Listening to the stories of others may not make the apprehensive feelings go away, but it can help normalize them so that children feel less alone. After each child's story, the teacher can ask the teller "And how do you feel right now?" Chances are, the child will reply that he is just fine, and his words can be reassuring to the child leaving. A small group could play an interlude on barred instruments or recorders between each story, lending structure and inviting rhythmic, relaxed breathing.

Always allow children to choose whether they care to speak in such gatherings. Avoid making judgmental remarks about the stories. (Even the innocent statement, "Good job!" is mostly meaningless and judgmental) Acknowledging each story is important, and a smile, nod, or a quietly murmured "Thanks!" is sufficient.

- Avoid making false reassurances:

"Oh, I'm sure everything will be just fine, and you'll love it. You'll see!" You can't guarantee your words will come true! False heartiness belittles the genuine sadness children feel around good-byes, and sadness is a valuable part of life. Tell the truth, even if it seems tiny:

"I will miss seeing the twinkling lights in your gym shoes. They made me smile even when I felt grumpy!"

"You had an impact on my life!"

- Let the student know that he/she had an impact on you and the class.
- Once again, sit the class in a circle. Invite each class member to make two statements to the child leaving: one thing you'll remember about her or some way she affected your life, and a wish for the future. Model a statement by speaking first so children get a sense of what is appropriate: "Reynaldo, I will always remember how you made us laugh. May you always share your humor with others."

Don't be afraid to model something heartfelt that, on its face, may sound a bit daring:

"Jenny, the first day you came to our class you told me you thought I was sometimes impatient. I've thought about that, and you know what? You were right! Thank you for teaching me something important about myself. May you always have the courage to speak your truth."

- Children who can't think of something original to say may repeat the words of another child, if another's words reflect their genuine feelings.
- Students may choose to improvise a "once-in-lifetime" song on a recorder, drum, barred instrument alone or in a small ensemble. Because it is improvised, it will only be heard once in a lifetime. After playing their song, the ensemble can speak a wish either together or as individuals. Invite and encourage children to make eye contact with the child who is moving. But if they forget – ah well – that's life!
- As each class member finishes speaking, he walks to his place at an instrument or back around the circle. Conclude by singing your favorite good-bye song or round with instrumental accompaniment. (My choice would be Grace Nash's wonderful little tune in the Mixolydian mode, "Peace To You.")
- Invite the student to choose some tiny keepsake from your magical basket to take with her.
- Some children may feel uncomfortable as the center of so much attention, and simply prefer to choose a few favorite songs or games on their last day.
- Relax while you direct these or other activities. Breathe deeply, kick back and enjoy yourself. Children will quickly read any incongruity between your words and your body language.

Whatever you do, be certain the child leaves knowing that he had an impact on you and his classmates. Even a simple statement spoken in private may ripple into the future if it comes from the heart:

"Davey, I'll never forget the way you took Ramon aside and helped him with recorder on his first day in class. The way you reached out to him without being asked really touched me, and made me feel proud to know you "

Teachers versed in Orff Schulwerk have boundless imaginations, and I have no doubt that readers will invent dozens of ways to invite children into the creative process to give these ideas wings. We are well aware that music and movement can help us express real emotion in powerful and memorable ways. Children and parents count on us to help them reach into those inner spaces and return safely, and we will return safe and happy if we remember some simple principles that guide self-expression:

- Keep expression in the here and now. The past was what it was, and the future will be what it will be.
- Make activities specific to the needs and wants of the children.
- Keep expressions short and genuine.

Remember, too, that while we cannot moderate the comings and goings of our students, with mindful planning, honesty, and sensitivity we can help children who are about to move away and the classmates they leave behind achieve real closure. When we gaze directly into someone's eyes and speak heartfelt statements, we give children tools they need to develop emotionally by modeling them. We help them build trust, banish the fear and embarrassment that is often attached to saying good-bye and nor-

malize the emotions involved. And we assure each child that she has had an effect on the world, in the hope that some day there will be no more "little ghosts"!

Liz Gilpatrick holds a bachelor's degree in music education and a master's degree in performance. Now retired after 30 years in the elementary music classroom, she devotes her energy to composing, teaching, facilitating non-performance oriented musical experiences for the general public, playing Celtic harp, and studying Gestalt Therapy.

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An art form can influence your thinking, your feeling, the way you dress, the way you walk, how you talk, what you do with yourself.

– Wynton Marsalis

From the classroom

Mallet exercises

by David Thaxton

Ten Rules. That's what I had come up with: ten rules on how to hold mallets correctly, carefully listed on butcher paper and glistening with a fresh glaze of laminating film. The matching glaze on the children's faces and the hodge-podge of mallet holds told me that very few of them were sinking in. I needed a way to get the techniques into their bodies. Realizing that my "rules" were mostly a list of what not to do, I began to search for activities that would create and reinforce correct technique. The result is a collection of mallet exercises gathered and invented over the years that addresses various elements of mallet playing.

Students demonstrate the* Mummy Mallets *pose.

1. *Mummy mallets* – rest position; arms are crossed, with mallets straight up in the crooks of the elbows

Students demonstrate the* Flatten out *exercise as they prepare to play.

2. *Bug antennae* – it looks how it sounds; mallets on the head (focus)
3. *Pinocchio* – mallets on the nose (more focus)
4. *Unicorn* – one mallet held out in front of your forehead (focus already!)
5. *Ear-o-corn* – mallets out your ears (pure silliness)
6. *Lollipops* – (don't lick 'em! Yucky!) mallets straight up. Sing "The Lollipop Song" (correct hold)
7. *Windshield wipers* – back-and-forth, swish, swish, swish (correct hold)
8. *Caterpillar* – fingers crawl up to the top of the mallets, then back down again (correct hold, finger dexterity)

continues on page 44

Schulwerk provides structure

Developmental artistry

by Roger Sams

Our task is to give the children problems to solve that are both developmentally appropriate and artistically satisfying.

A three-year-old child hears the music change from low to high, and his meandering turtle in low space gradually morphs into a barn owl. He arches his back, raises his shoulders and expands his wings powerfully as he takes flight across the hardwood floor.

Small groups of fifth-grade students sprawl around the music room working with recorders, pencil and paper: composing in *AABA* form and demonstrating their ability to create a strong sense of tonic and melodies with a sense of musical syntax. They take turns improvising for each other, squeal with glee when they hear they've got it and then groan when I remind them the next step is to write down their best ideas.

Trios of freshmen in dance class improvise as they warm up, weaving in and out of the negative space and demonstrating their ability to respond to one another spontaneously and artfully.

A group of 18 adults come together for a weekend of dance and prayer in Duluth, Minn., using Laban movement efforts to experience themselves and their relationship to the Divine more vividly. They create poetry that expresses their transformative experience, anchoring it in language and nourishing themselves. They step back into their daily lives refreshed and more selfa-ware by having had time in sacred space.

In each of these cases the students are having a deep, aesthetic experience that meets them right where they are developmentally, and allows them to create and work with art that affects them in the moment. Orff Schulwerk teachers recognize that artful experience is not reserved for those with the most mature skill sets and understandings, but rather is available to all of our students when we:

cultivate safe space for exploration,
empower them with developmentally appropriate skills,
provide them with literature that inspires their creativity and
create structures that support their artistic expression.

We don't have to wait for our youngest students to grow up in order to have profoundly artistic experiences in our classrooms. And we don't have to assume that once artists become adults the growth process is over. The task is to support the creation of art and aesthetic experience at every

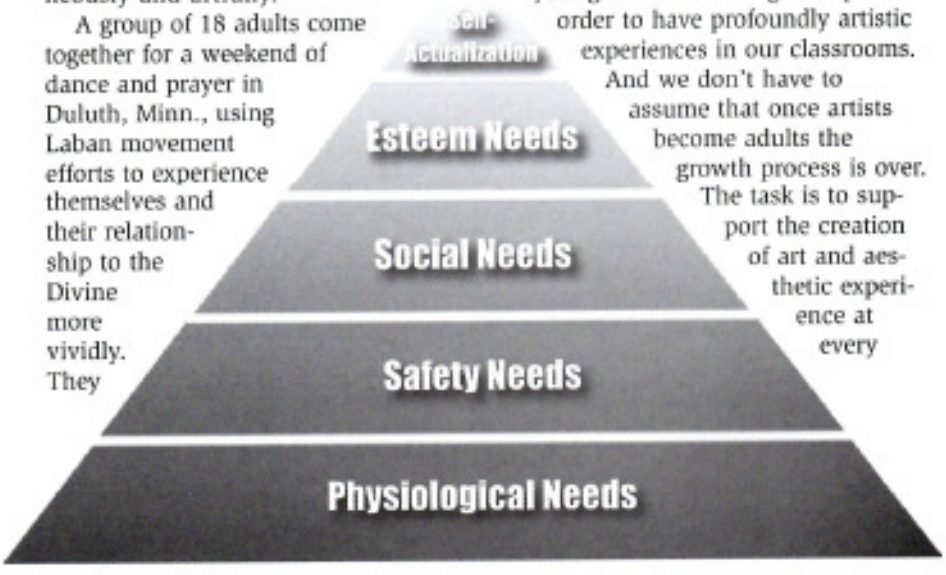


Figure 1: *Hierarchy of Needs* *Derived from "A Theory of Human Motivation" (1943) by Abraham Maslow.*

stage of development. We cultivate developmental artistry within our students and within ourselves.

Maslow's hierarchy of need

The hierarchy of needs developed by psychologist Abraham Maslow provides insight about what Orff Schulwerk teachers provide as our students mature in their ability to express themselves through art (see Figure 1).

At the basic level our students must have their needs for physical survival met to be available for learning. While we have little ability to control this in our classrooms, it is important to remain aware that when students are tired, hungry or lacking basic physical needs in their daily lives they have few resources available for learning.

The second level is the need for safety and security. This level includes physical and emotional safety. When I was an Orff-Schulwerk Level III student, Jane Frazee shared that she used to have a sampler hanging in her classroom that read "Welcome to the Music Room. Mistakes Made Here." I promptly went home and made a great big banner with exactly those words for my classroom. It still hangs there fifteen years later. Successful teachers create space where learning through failure is celebrated. Because we are dealing with the creative process, and often spontaneous creation through improvisation, we must cultivate space where we nurture incremental movement toward mastery and artistry, at every stage of development. Many language arts teachers call this concept celebrating approximations. Our students' approximations are developmental and they mature over time. If our students are afraid of making mistakes they will never grow into mastery as creators of art.

Creating space for cognitive safety

How can we expand this thinking to include curricular safety? Consider that our curriculum represents the play area. When you are charged with the care of a baby, you may create space for free play that involves laying her on her back in a crib to enjoy the colorful mobile floating above her head, with a rattle to explore sound. The toddler graduates to the playpen and more toys, while the young child gets free reign of the backyard before the neighborhood opens up for the adolescent. One of the primary ways in which we help to support safety for children is by gradually increasing the size of their play space.

I propose that we create cognitive safety in our classrooms by crafting a gradually expanding curriculum, incrementally giving our students more concepts with which to work and play. We restrict the concepts that they work with to create safe space for artistic experimentation. In my classroom the first-grade curriculum might look simplistic at first glance as we work with *so*, *mi*, *la*, quarter notes, eighth notes and rests. The students are able to work on craftsmanship with this limited vocabulary in a way that is both safe

Figure 2: *"How Many Kisses Did He Give Her?"*

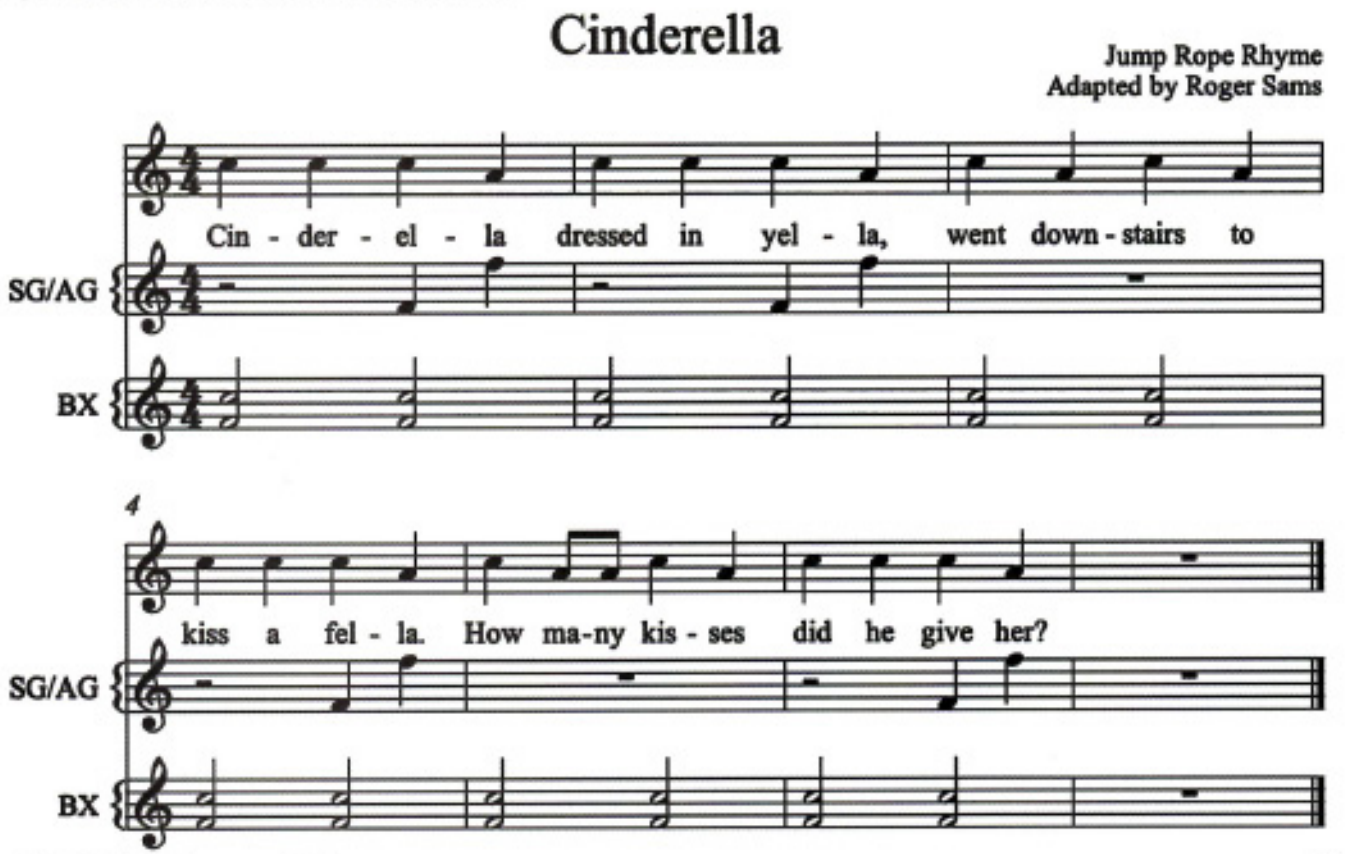


Figure 3a: *"Wee Willie Winkie"* for section A

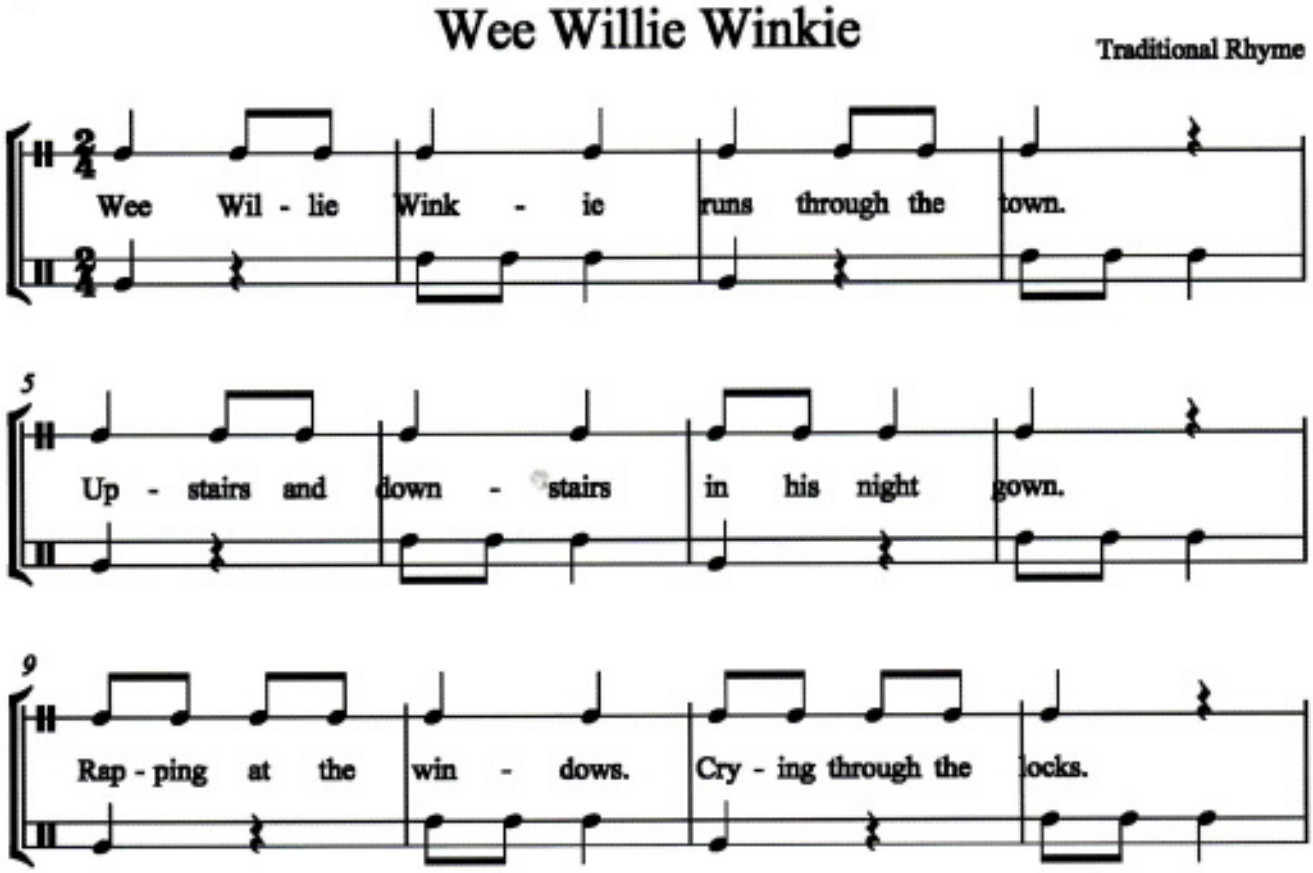
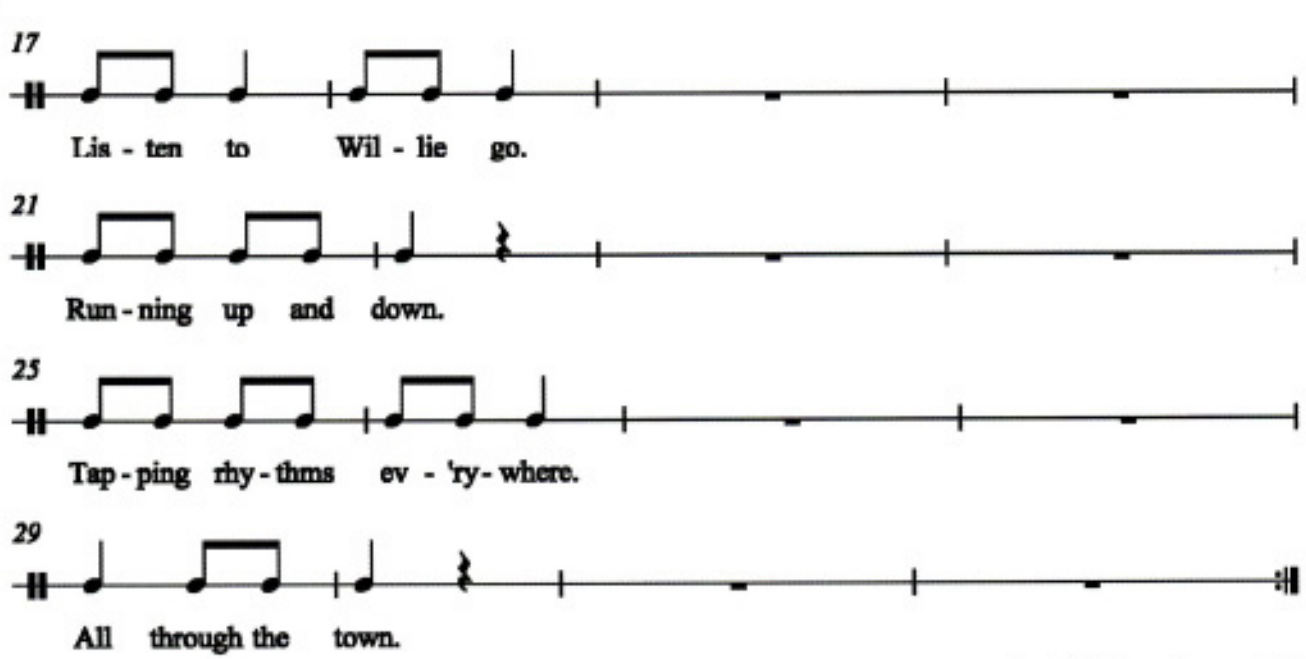


Figure 3b: *"Wee Willie Winkie"* for section B



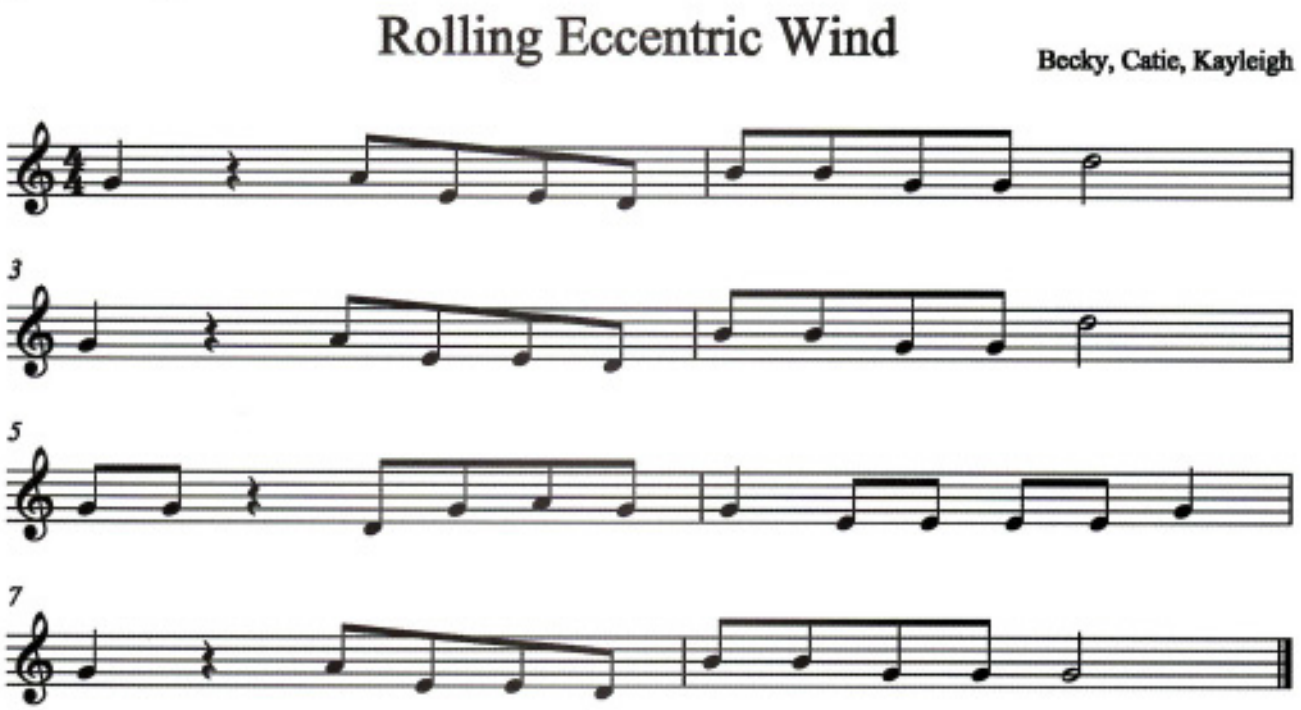
and satisfying. They are improvisers, learning to manipulate the rhythmic and melodic material from the beginning. *So, mi, la* becomes more than something to read and reproduce; it becomes a tonal language for creation and communication.

Our task is to give the children problems to solve that are both developmentally appropriate and artistically satisfying. This may be most challenging with our youngest learners. How can we provide them with opportunities for choice that are both stimulating and within their skill set?

The jump rope chant "Cinderella" provides an opportunity for pre-improvisatory activity with young children. First, students sing "How many kisses did he give her?" One student tells us by the number of times he plays the triangle. (See Figure 2 for score.) This may seem simplistic, but it empowers the children from the beginning when they realize they will be co-creators of the art we make together. From this understanding we can graduate to improvising isolated four beat rhythmic patterns. I frequently create contrasting *B* sections to familiar rhymes that give us short opportunities for improvisation, such as in "Wee Willie Winkie." (See Figures 3a and 3b.) Once the children have demonstrated competence with four-beat, rhythmic patterns, they have the primary building blocks for skill development. That skill will grow as we create progressively more challenging artistic problems to solve. The repeated rhythmic passages in folktales also present opportunities for practicing short improvisations within a meaningful context.

Gradually increasing macro-level choices is important to child development. We are wise to pay attention to them within individual lessons as well. Recently I was working with fifth-grade students, asking them to create movement *ostinati* using four Laban movement efforts that are sudden in nature: *dab, flick, punch* and *slash*. In my first morning class I gave them all four choices to work with as they created dances. Their dance compositions were acceptable, but neither the students nor I were delighted with them. After they left the room I went back to my lesson plan and looked for a way to improve the way I had structured the lesson. I added more steps to the teaching sequence by restricting their choices at the start of the process. I asked each group of students to create a movement *ostinato* that used only the effort of *dab*. Once the students had created their *dab ostinati*, they worked further by altering the *dab* in some places, choosing to allow it to evolve into *punch, flick* or *slash*. The music we were working with supported this task by growing larger in both volume and texture. Those musical changes supported their choices to amplify the movement with more weight and energy. The second class was much more satisfying because I initially restricted their choices and then allowed them to incrementally move toward greater movement diversity, rather than asking them to work with so many choices from the beginning.

Figure 4: *"Rolling Eccentric Wind"*



The co-creative process

The third layer on Maslow's hierarchy reminds us that music-making and dance-making are a social experiences. At every stage of development, we must attend to the way in which the students co-create space with one another. Every young person needs support in learning to be a productive member of a creative team. The masterful Orff Schulwerk teacher has developed systems for supporting the co-creative process and the sharing of power. Every child deserves the opportunity to have his or her voice be heard. Every child needs support in learning how to compromise individual ideas to be a part of the group's creative process. A lack of attention to social needs can diminish the cultivation of artistry in our classrooms.

The need for self esteem (Maslow's fourth level) is met when the students create meaningful and satisfying art that communicates what is real to them with honesty and artistry. Having experienced themselves as artists, students hunger to experience more of what is best within through their art. The fifth-grade composers mentioned earlier were thrilled when their compositions emerged from the laser printer and looked like "real music." As they played them for one other, they were able to hear that their compositions made musical sense. For each, the sense of self was nourished through the process of working to achieve a high standard. This enhanced sense of self then carried them forward and prepared them for their next opportunity to grow. The satisfaction of mastering a significant challenge may be the most effective cultivator of self esteem.

Rolling Eccentric Wind (Figure 4) demonstrates the work of four students who were able to experience themselves as competent artists through the compositional process. Beckie, Catie and Kaleigh learned significant lessons as they ended their *A* phrase with *B, B, A, A, G*. In the revision process they realized that the change made the melody more interesting to them.

This presented an opportunity for me to move in with a teaching point about creating tonic. We were able to talk about tonic and how strong they wanted the tonic to be. The girls were clear that they wanted to end the *A* phrase on *D* rather than *G*. When I presented them with the possibility of altering the final *A* phrase to an *A'*, their awareness grew of how an artist manipulates melody to create a sense of tonic. The girls were delighted to change the final note of their composition to the tonic. They were cultivating developmental artistry.

While our young students are not yet working on self actualization, the highest level in Maslow's hierarchy, the process and structures of the Orff Schulwerk classroom can be effective tools for supporting adults who are ready for this work. Immersion in the experience of creating music and dance takes us out of our daily lives and allows us to experience aspects of self more clearly and powerfully. In teaching Level II of teacher training courses, I frequently find that teachers in the course experience the two-week period as transformative. When class members progress well, some move through the hierarchy to face core human experiences. They embrace the birth of the next best version of themselves.

Maslow's Hierarchy (Figure 1) reminds us that through challenging projects, creativity and learning, we access the possibility of becoming self-actualized. As I work with adults in retreat settings, our explorations through music and dance are more powerful tools for self-awareness and growth than any cognitive knowledge that might be passed along.

For example, Judy Friesen participated in a dance retreat in Duluth, and thus gained insight into her relationship with her teenage children. She created a clear expression of this insight through poetry. Her words serve as a reminder that our art can be a portal into our next best version of ourselves.

Ode to my Teenagers

by Judy Friesen

Gliding
Lithe and light
Colors streaming
behind me
around me
enveloping
ever slipping, sliding

I have direction and
joy and
force and
grace and
stamina

I am ageless
ancient and
just born

Oh joy!
And hallelujah!
There IS more to me
than meets your eye
Dear children

I would say that Judy is onto something here. There is more to each one of us and each one of our students than often meets the eye. At every developmental stage is an artist who longs to express his or her personal truth through art. What a gift to hold space for such significant work; a gift to our students and a gift to ourselves. May your days be filled with joyous gifts of music and dance.

Roger Sams earned a bachelor's degree in music at Bowling Green State University, and a master's degree in music education at Case Western Reserve University. He teaches children at Hathaway Brown School in Cleveland, Ohio. He has completed three levels of Orff Schulwerk training and serves on the Orff Schulwerk faculty at the University of St. Thomas, Cleveland State University and at the University of Montana. He is currently serving on the AOSA National Board of Trustees.

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Incorporating student art into musical programs

by Randy Cummings and Meg Worth

Integration cultivates an increased depth of understanding, enriching the level of involvement and excitement in both disciplines.

As fine arts, visual art and music naturally complement one another. The integrated disciplines share a system of beliefs, practices and a vocabulary of elements. This correspondence requires thoughtful preparation as form, texture, mood, rhythm and pattern are presented collaboratively in music and art. While two separate aesthetics are in play, they share an important function. As Eric Jensen writes, the nervous system uses the raw materials of sound and visual stimuli "to elicit and mediate our emotional responses."[1] These ideas form the basis for the integration of art and music at Coal Creek Elementary. Musical performances are enriched by the inclusion of student-made artifacts. In the many years of our varied and numerous collaborations, one truth remains constant: integration cultivates an increased depth of understanding, enriching the level of involvement and excitement in both disciplines. As students rotate between music and art classes, they enthusiastically describe their projects, using new knowledge to refine and improve their work in both fields.

Getting started: the planning stages

So, which comes first, the music or the art? We don't always have the luxury of choosing, due to the complex nature of elementary school schedules. However, because the music component is generally more extensive and involves several interrelated activities, we prefer to begin the unit in music. We introduce art activities after a week or two, while students are still involved in planning and creating the performance. The stage has been set for the art project, yet there is still time to let the art influence the performance. The closing of this circle integrates all the elements.

In our school, the two music teachers choose the theme of the performance. We draw inspiration for programs from any number of subjects, ideas, current news or historical events (the environment, great places, captivating time periods, etc.). After the initial planning for music performances, art and music teachers meet to find the common elements and standards shared by our respective disciplines. Lesson planning in art begins with writing objectives that integrate art with the musical performance, ensuring that it is not an unrelated, decorative exercise. We each assess our own content areas. In music, we assess student work as it develops throughout the activity, rather than wait until after the performance. Students discover the most meaningful evaluation of their work occurs as they view and analyze the videotape of their performance. For us, watching our students observe themselves is the greatest reward. They see how they have woven the arts together into an aesthetically pleasing work.

Humble beginnings

Neil Waldman's illustrations of Katherine Lee Bates' poem, *America the Beautiful*[2] inspired our first attempt to incorporate student art into a musical program. In a second book, *Oh Beautiful For Spacious Skies*,[3] the same poem is illustrated by Wayne Thiebaud. We used both books in art class to compare and contrast how different illustrators interpret the song through different media. The books also show how artists use color, pattern and movement to express moods and feelings. Students applied a similar technique to create their own land-

scapes based on images from the book. These landscapes were converted into slides and projected on a screen during the musical performance of the song.

A tropical theme

Later, students combined art and music in a rainforest theme. "A Trip to the Tropics" gave students an opportunity to create a completely original performance. Each class had a different focus: water, fish, sky, birds, vegetation and earthbound animals. In music class, each student selected a "rain forest" instrument (log drums, scrapers, shakers and boom whackers), and small groups composed a rondo of musical patterns and movement patterns, and recorded it for the performance. In art class, students created masks using a variety of materials from hobby store items and recycled materials. We discussed how tiny details might be overlooked by the audience and how to maximize visual impact to reach those seated in the back row.

When students began working on their masks, many groups revised their movement compositions. The masks inspired much more innovative ways of thinking and moving. When students brought their masks to rehearsal it added an incredible depth of drama and excitement to the performance. They added long strips of fabric to the masks, creating a whirling effect as students moved across the stage with their masks. Finally, we created a seamless transition between different acts by projecting slides of student artwork onto a screen that hung at the front of the stage.

Children of the earth

Our first attempt at creating a backdrop of changing images began with students working in cooperative groups to create pictures of the animals discussed in the book, *Dear Children of the Earth*, by Schim Schimmel.[4] The text is a letter written by Mother Earth to all the people of the world. It uses highly sensory language to describe the natural beauty of the world and the need to pay close attention to the plight of animals and their fragile habitats.

Students wrote letters back to the earth offering strategies to care for the environment and promising to become agents for positive change. The inspiration for both the art and the music came directly from the student letters. Here is one example:

Dear earth,
I love the ocean mother
silver grandeur exhilarates me to new highs...
the sound of the waterfall is soothing,
but deafening when it crashes on boulders
and sharp rocks at the bottom.

Students used a digital camera to photograph tropical fish, downloaded the images onto a computer, and then manipulated the photographs electronically. To heighten visual drama we enhanced the color and borders of the images. The rich colors of the artwork inspired student choice of instrumentation, while the bold, clean lines of the illustrations helped students

"After a week or two, when students are still involved in the planning and creating stages, art activities are introduced," explain the authors. "The stage has been set for the art project, yet there is still time to let the art influence the performance."

"As students rotate between music and art classes, they enthusiastically describe their projects," Worth and Cummings report. The students use their new knowledge to refine and improve their work in both fields of study.

compose melodies that were beautiful in their simplicity. Their expressiveness reflected the sincerity of the promises they had made "to the earth."

The performance included sound carpets composed by students. Other students stood upstage of their artwork as it was projected on a screen behind them.

The masks

We found that masks – in all of their various applications – were a good place for students to begin thinking about creating a heightened sense of staged reality. The students made the masks in the art room over a two-week period. Students used a variety of different media to create the masks. They used papier-mâché (which takes a good investment of time and effort) for the *Dear Children of the Earth* performance. They made simple paper masks painted in brilliant fluorescent colors in our "A Trip to the Tropics" program. For each practice, they carried their creations carefully from the art room to the music room. This allowed music directors to see where adjustments needed to be made as both the performance and the mask-making evolved. For example, rather than wearing the masks, students discovered that placing them on paint-stir sticks allowed for unencumbered movement. As students held the masks in front of their faces, it brought a fantastic Venetian-carnival feeling to the performance. The process of making and using the masks was an important part of teaching children how to blend two seemingly disparate endeavors – art and music – into a unified artistic experience.

In attempting to place our collaborative efforts within some kind of conceptual framework, we constantly kept in mind the advice of Howard Gardner: "Artistic learning should be organized around meaningful projects, which are carried out over a significant period of time and allow ample opportunity for feedback, discussion and reflection. Such projects are likely to interest students, motivate them, and encourage them to develop skills: and they may well exert a long-term impact on the students' competence and understanding."[5]

References

1 Eric Jensen, *Arts with the Brain in Mind* (Alexandria: Association for Supervision and Curriculum Development, 2001), p. 57.

2 Katherine Lee Bates, Neil Waldman (illus.), *America the Beautiful* (New York: Atheneum, 1993).

3 Katherine Lee Bates, Wayne Thiebaud (illus.), *Oh Beautiful for Spacious Skies* (San Francisco: Chronicle Books, 1994).

4 Schim Schimmel, *Dear Children of the Earth* (Minocqua: NorthWord Press, Inc., 1994).

5 Howard Gardner, *Multiple Intelligences: The Theory in Practice* (New York: Basic Books, 1993).

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From the classroom — continued from page 35

9. *Wag the tail* – wiggle the tail of the mallets (ensures mallets are not held at the very end)
10. *Harley handlebars* – angle the mallets like chopper handlebars ("Vroom, vroom!"); twist them back-and-forth (keeps pinkies and pointies in; makes a nice playing angle)
11. *Heads down* – move mallet heads down to the bars you are going to start on (prepare to play)
12. *Flatten out* – move the shafts parallel to the bars (correct wrists)
13. *Play* – (the whole point of the exercises)
14. *Mummy mallets* – (when finished)
15. *Put 'em together* – hold both in one hand (management)
16. *Bunch o' roses* – hide them behind your back (management)
17. *Give your friend some roses* – give them to a friend (transition)
18. *Smell the roses* – hold both mallets together as the new player goes to the instrument; only smell them if you *really* want to (transition)
19. *Put 'em together* – hold both in one hand, heads up when finished last time
20. *Pat them on the head* – (keeps them from indulging in an impromptu jam session)
21. *Lay them in bed* – with hand on the mallet heads, lay the mallets on the instruments
22. *Tiptoe away* – don't wake them up or they'll be awake all *night*!!!

Of course, I don't use all of these every time with everybody. However, they do make a set of tools for developing proper playing technique and smooth instructional time. Mostly, just watch the children and focus the little exercises on areas they need to improve: focus, fingers, wrists, accuracy, transition time, etc. Use them. Change them. Invent more. Save the butcher paper for backdrops.

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From the AOSA Video Library
Divide and conquer

Presented by Carol King
AOSA AV Library: 140CK

Reviewed by
Beth Iafigliola

Sometimes the pedagogical insights and classroom management skills of an experienced teacher turn the formidable into the feasible. Allow Carol King to share her years of experience as a teacher, mentor, author and leader in this 2006 AOSA National Conference session held in Birmingham, Ala.

With a humble and gentle style, King sets the stage for an early morning session that uplifts the learner and affirms the feeble. The session, just like the classroom setting, draws a mix of skill levels: the experienced who want to brush up their blemishes, as well as the explorer out for an adventure with adversity.

King lays out the plan. Her introduction and session notes give the outline and objectives up front. There is strength in knowing she welcomes the journey, foresees the pitfalls and will guide the gullible. The key points of the session are: divide and conquer, tone and articulation, fingering and technique and classroom management. Each area is supported with music materials and tested examples.

The sound produced by the recorder can be characteristic of the "North Wind Society" or the "Tropical Breeze Club," quips King. The favorable approach uses warm, slow, gentle breath to produce the sound. King emphasizes that teachers should use the word *breathe* instead of instructing students to *blow* into the recorder in order to make the gentle approach clear. King carries a clipboard and keeps a checklist on how each student is progressing in each recorder and music skill area. Children love to be told they have continuing membership in the "Tropical Breeze Club," muses King.

King explains how recorder playing begins with ownership of each pitch, and also how the recorder is best used when woven into an aesthetic experience. King advises teachers to use a wall chart before giving students individual copies of the song. This approach gives her feedback on their focus and understanding. A quiet guitar accompaniment creates a support for the desired tone and sets the mood for the piece. King divides the participants into three groups and assigns a *B*, *A*, or *G* pitch to play on the recorder. By dividing the song pitches, the participants have time to form their response, can distinguish their own sound from the group, and can perfect the sound in relationship to the other participants and the accompaniment.

Carol King, session presenter.

The participants listen as King sings an amusing "Tall Tale" about a sneezing chicken. The first response asked of the participants is not to play the recorder, but to sing a word pattern indicated by color-coded words on the wall chart. She adds sound gestures, such as snap, clap and pat, with the words to reinforce the rhythmic component and the division of the class into groups. The three sound gestures reflect the high, middle and low pitches of *B*, *A*, and *G* used on the recorder. In the classroom, the students would try each pitch response, says King. She invites her students to play the three pitches in quick succession at the end of the song, providing a challenge for the more able students and a goal for those struggling with the recorder. Throughout the experience, participants choose their levels of participation and all are welcome in the ensemble.

As King introduces succeeding pieces in the session, she introduces other types of accompaniments. The Orff instrumentarium, African percussion, hand drums and even piano embrace the recorder in an envelope of ensemble. Each exploration begins with a visual. A wall chart indicates the word patterns. A *pitch stack* showing the letter choices from low to high, help with warm-ups and practice. King uses a paper xylophone to show the patterns used on the barred instruments. The teacher's role is to anticipate the trouble spots in the piece and prepare the students for the challenge, encourage achievement, and set an acceptable level of musicianship and skill as the goal for growth.

Within the scope of seven selected pieces, King demonstrates ways to make the recorder a positive part of the ensemble. Some of the techniques are highlighting selected pitches of the melody, dividing the melody, adding harmony, playing the melodic skeleton or embellishing the melody. This creative approach to recorder makes even the reluctant player relaxed enough to join the fun.

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Zimbabwe Children's Singing Games DVD

by Natalie Kreutzer • **2003,University of Idaho**

Reviewed by Sarah Noll

Zimbabwe Children's Singing Games is based on doctoral research of Natalie Kreutzer, professor of music at the University of Idaho. Her research focus is the Nharira communal lands of Zimbabwe, a rural area in the Mashvingo Province. The DVD is full of information: songs, games and dances as well as many additional excellent features. These include a pronunciation guide with native speakers, music notation accurate to the degree possible and background information. The DVD also includes a rationale for the project, which might prove helpful to teachers who need information on the positive effects of this music and culture on our children.

Kreutzer points out not only the importance of learning music and dance with a child-centered approach, but shows in particular the value of the Shona's relaxed and informal teaching and learning style.

"Modeling and encouragement are the main teaching techniques for the young," she explained.

The DVD menu is well-organized, and only a bit more complicated than a typical movie format. The first two options are "Introduction," and "Musical Selections." The musical selections are organized by type of song, (chants, songs, two-part songs, a lullaby and dances). After that the viewer may select one of the following:

1) an informational introduction
2) audio and video without commentary
3) audio and video with commentary by Kreutzer
4) a pronunciation guide
5) musical notation.

I recommend starting with the songs or dances presented without commentary. Watch that version several times. They are performed by children in an informal setting and as such are authentic. These video clips however, are not without problems. They are often short and framed so that important views are cut. For example, in the case of "Du, du, m'duri" we never see the entire circle of children, so it is difficult to get a sense of the call-and-response. In the dance "Chaminuka ndiMambo," the first half shows the dancers only from the waist up, and although the dance steps are not complicated, the viewer may be frustrated wondering if they missed something. Nevertheless, Kreutzer has made a true connection with people through her research and has given us the opportunity to see these songs, games and dances in their natural setting.

After viewing the clips, watch them again with the commentary. The information in the introductions and the simultaneous commentary with each song is informative and well-researched. This information, along with the pronunciation guide and notation, is a useful teaching resource. Since notation is incapable of representing the subtlety of rhythm or the possible variation in pitch, learning from notation is not suggested. It should be used only in conjunction with the audio-video samples.

People meeting and sharing culture are critical to the survival of culture on our planet. While I believe *Zimbabwe Children's Singing Games* is a wonderful publication, learning this material via DVD needs to be approached with caution. Teaching materials, no matter how well-documented or researched, cannot replace the transference of oral traditions in person by members of any particular culture. My hope is that we use materials like *Zimbabwe Children's Singing Games* as a springboard to make personal connections with people from Zimbabwe and that, hand-in-hand through both of these modes we will further our understanding, experience and appreciation of our world.

For further study of Zimbabwean culture also consult: www.dandemutande.org and www.zimfest.org.

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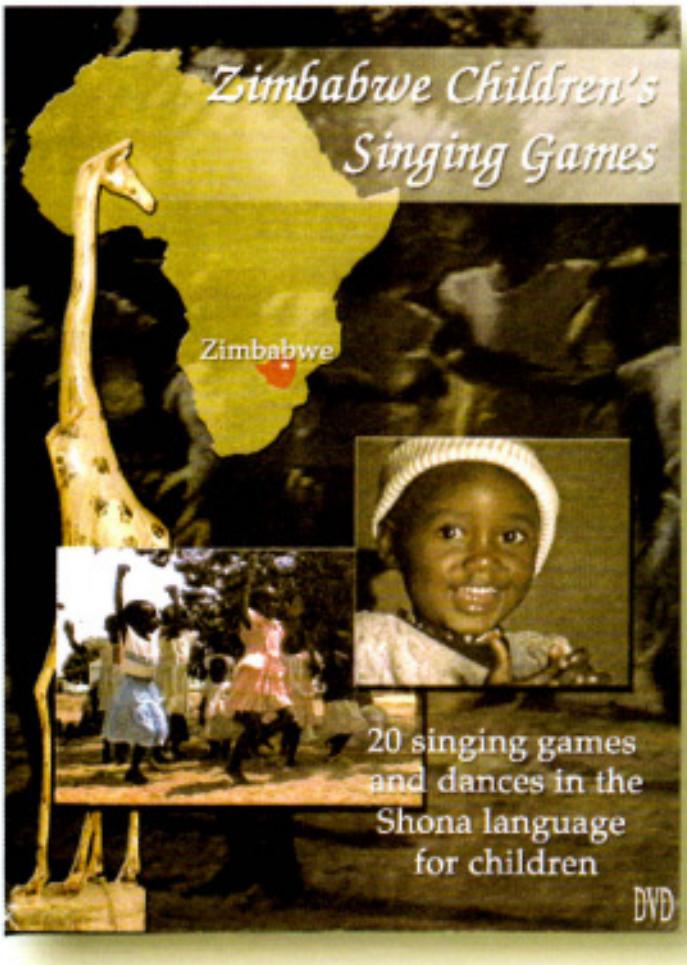


The Singer's Ego

by Lynn Eustis • **GIA Publications, 2005**

Reviewed by Paul Provencio

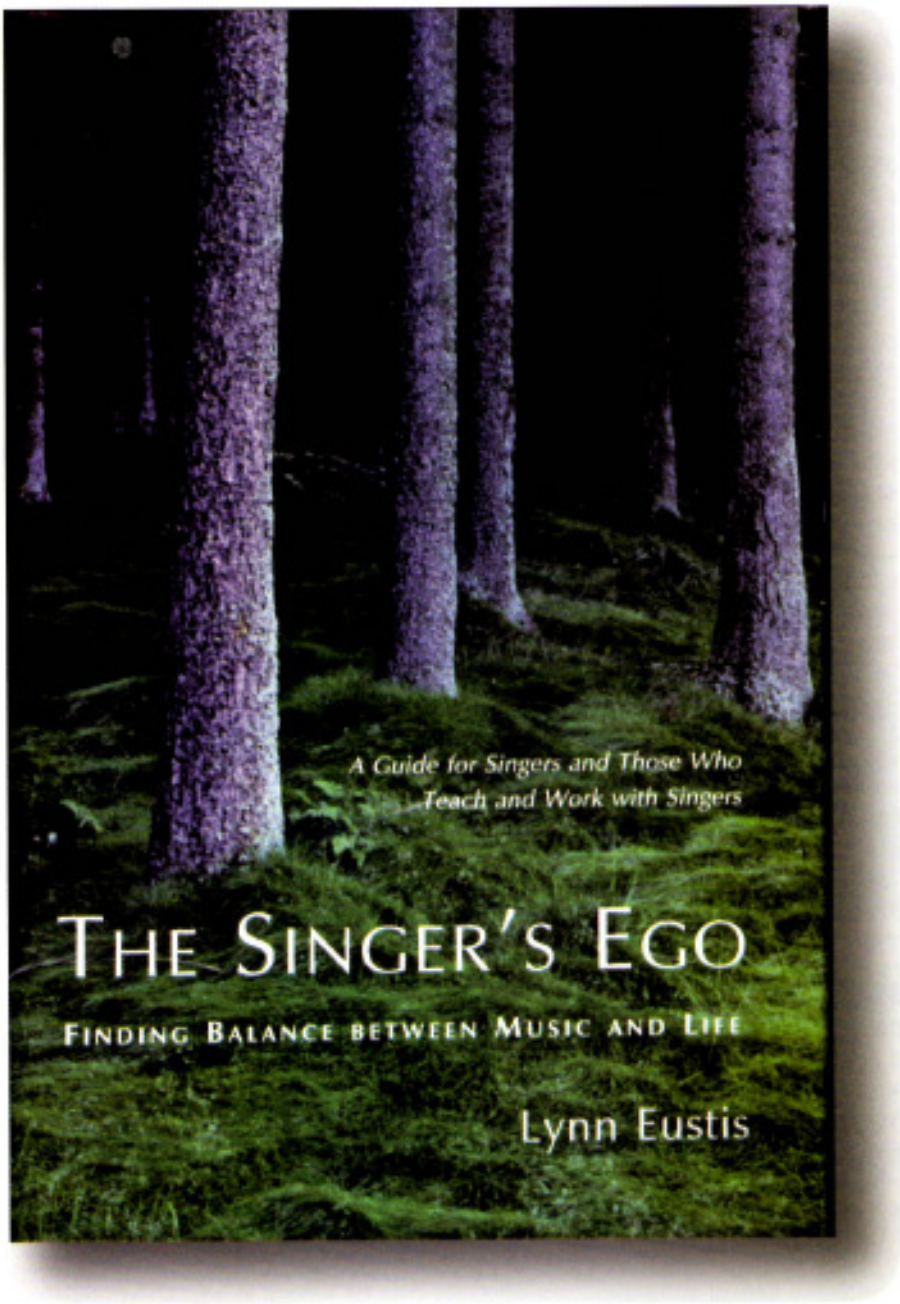
Lynn Eustis wonderfully elucidates the perspective and challenges unique to singers, devoting the first half of her book to the inner world and the second to the outer world. At the end of each chapter, "Further Exploration" exercises help personalize and clarify the information presented.

Comprised of four chapters, "Part One: The Inner World" discusses how singers are different, confidence vs. conceit, artistic ownership and therapy. While articulately presenting points of view, she manages to maintain an authoritative and yet personal voice. Eustis shares experiences from her musical journey that demonstrate key points.

"Part Two: The Outer World" presents five chapters outlining the perception of singers, competitions and relationships, academia, professional singing, and teaching. It's not for everyone. Succinctly describing the external pressures a singer experiences, these chapters include advice to singers and teachers. Two appendices, closing thoughts and selected resources close this volume.

As an artist and educator, Eustis understands how difficult it can be to balance these roles. She details her experience in sharing the passion for singing, the difficulties in honing her artistry and her choice to become a teacher. Different from technical books with vocalise, Eustis successfully lays out most, if not all, the possibilities involved in becoming a singer. To better understand a singer, this slim volume may be a quick read, but offers much on which to reflect.

While reading this book, I revisited several important points about being a singer. It caused me to agree, challenge, defend and expand my view of being a vocalist. Central to many of the ideas in the book is how singers carry their voices within and everywhere they go. This makes it especially difficult to resolve vocal problems. Also, by its very nature, the voice is affected by physical, emotional and even spiritual matters. Everyone working with singers, including teachers and conductors, would benefit from reading this work.



Lullabies: An Illustrated Songbook

2006 Metropolitan Museum of Art • Music Arranged by Richard Kapp • **Published by Gulliver Books**

Reviewed by Jennifer Shank

From the Metropolitan Museum of Art comes this beautiful book. There are 37 lullabies included in this book: some very traditional and some not as well known. Each song is notated in a simple, singable key, with a harmony part, chord notation for use on piano, Orff instruments, guitar or *a cappella*. For each song is listed information about the composer (where available) as well as its origin.

Accompanying each lullaby are art selections from the MMA collection. Each piece of art reflects the mood or imagery of each lullaby. Artists include van Gogh, Cassatt and Manet. The book also has two indices, one by song title and the other by first lines. This is helpful if you are hunting a particular lullaby you may remember from childhood, but can't recall its name.

The melodies are simple, lending themselves easily to soprano recorder, alto recorder or *a cappella* singing. You do not need a recording since the melodies are very singable or playable. However, if you did want to use a recording as a companion to demonstrate different timbres or styles of performance, try one of the following: *Rockabye Baby, Lullabies from Around the World* or *Baby's Best Lullabies*.

I recommend this book as an introduction to art as well as a rich resource for lullabies from various cultures and time periods. It brings art and music together in an effective, aesthetically pleasing way for both educator and student. This book would be ideal to show students how music and art can often reflect one another.

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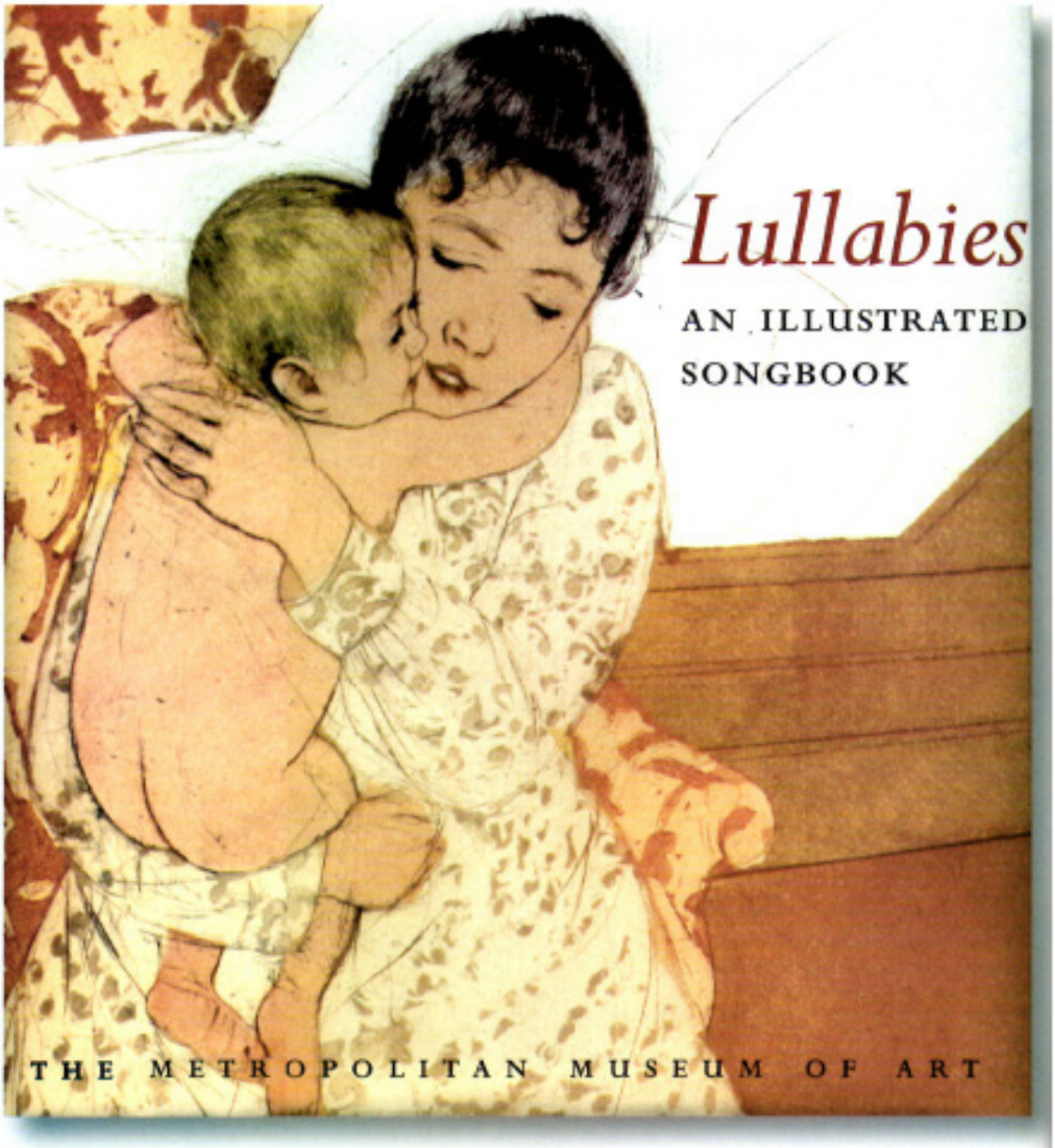

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Mama Don't Allow

by Thacher Hurd • **Harper Collins, Publishers 1984**

Reviewed by Laurie Siegel

We likely all have a memory of practicing an instrument we had not yet mastered and being politely asked by a parent to, "Keep it down!" This is precisely what happens when Miles, the main character in *Mama Don't Allow*, is given a saxophone for his birthday. Thacher Hurd's book was adapted for a children's opera, "Muskrat Lullaby," performed by the Los Angeles City Opera on Oct. 6, 1989.

After being thrown out of the house because his parents can't abide his poor skills on the saxophone, Miles meets a variety of musicians who will make up his Swamp Band. His journey takes him to places like Swamp Lane and Bayou Bridge, where his band of anthropomorphic musicians are found. Swamp Band becomes the evening's entertainment for a rollicking group of alligators who decide (unbeknownst to the musicians) that the Swamp Band will be their dinner. Miles and the band soothe the hungry beasts with "A Lullaby of Swampland," allowing Miles to return home, playing his saxophone all the way.

Thacher Hurd (son of Clement Hurd, illustrator of *Goodnight Moon*) uses watercolor, gouache and pastel touches to animate the eccentric character of the swamp. The drawing is child-oriented, using color and shading to create a mood, rather than adding unnecessary detail. However, expressions created by simple details, such as "hands" on hips, or eyes that appear to be scowling will captivate children of all ages. The musical notation of the traditional song "Mama Don't Allow," arranged by Mark Shafarman, is included in the back of the book. The lyrics of the song caution: "Mama don't allow no music playin' 'round here," which automatically challenges children to do something they are not supposed to do. What child could resist that?

There are other verses included in the book, but there is also an invitation to "make up your own verses as you sing this song." Any instrument name or movement vocabulary could be inserted into this song, such as "Mama don't allow no xylophone playin' 'round here" or "Mama don't allow no gallopin' 'round here." Students will find countless ways to expand the lyrics of this song. I have used this book as part of a beginning recorder program with third- through fifth-grade students as a way to become more comfortable improvising on a new instrument.

To create a contrasting mood to the upbeat "Mama Don't Allow," students can improvise and eventually notate a melody for the "Swampland Lullaby." The words to this song (written by the author) give an easy framework for contemporary composition. The teacher could also provide a melody for this text, asking the very young children to create a lullaby dance to soothe the alligators. The possibilities for using this playful story in music classes will be limited only by the imagination of students and teachers.

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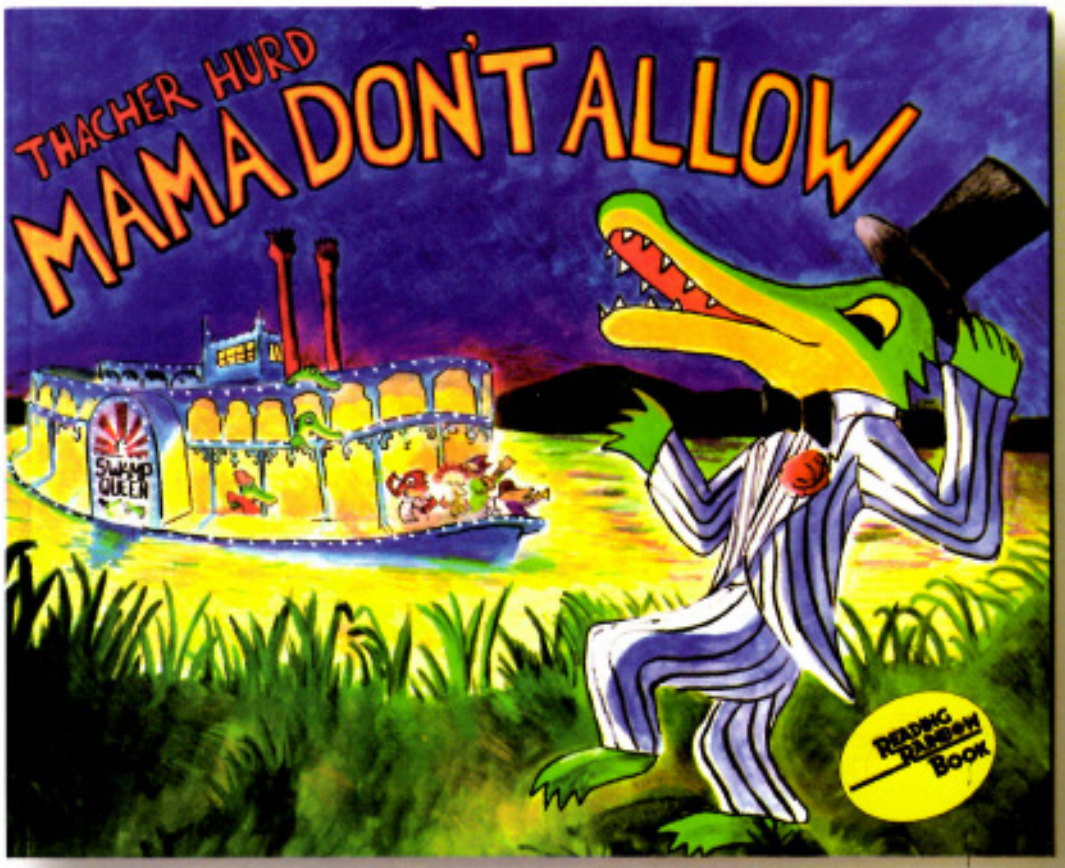

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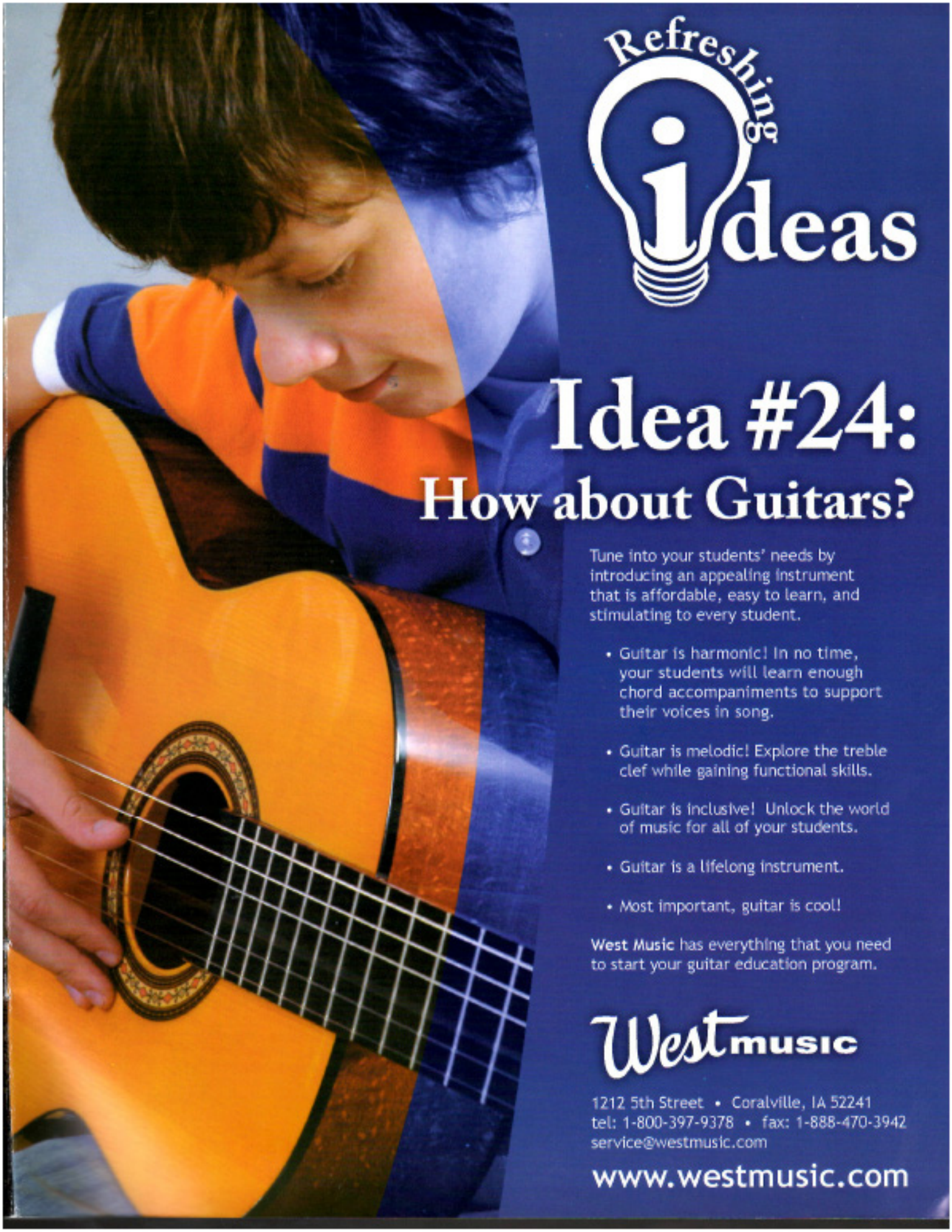
coda

In my hours of gloom, when I am suddenly aware of my own futility, when every musical idiom … appears to me as no more than admirable, painstaking experimentation without any ultimate justification, what is left for me but to seek out the true, lost face of music somewhere off in the forest, in the fields, in the mountains or on the seashore, among the birds.

Oliver Messiaen



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