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Quarterly Journal of the American Orff-Schulwerk Association

Music and Movement Education

Summer 2007 Volume XXXIX Number 4


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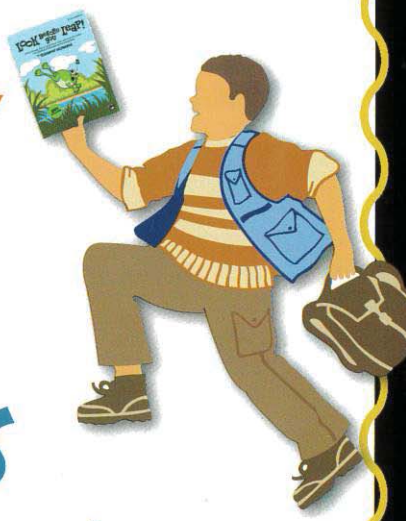

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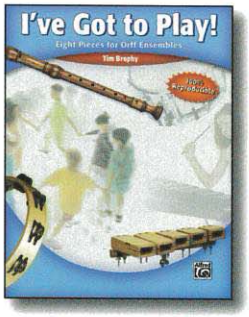
Tim Brophy



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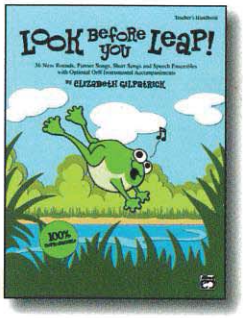

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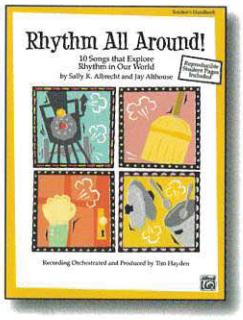

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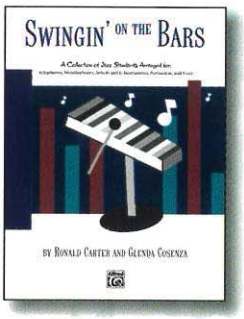

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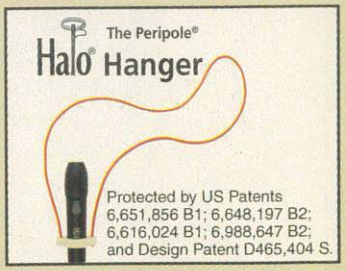

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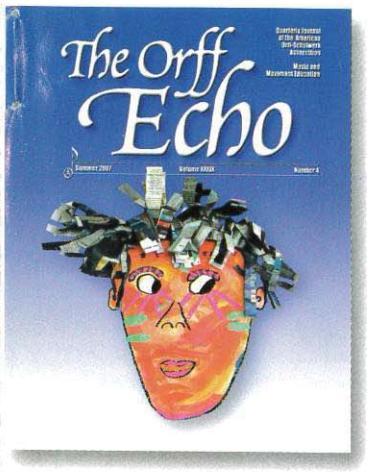
Summer 2007 Volume XXXIX No. 4

The Orff Echo

Published by the American Orff-Schulwerk Association

Coordinators: Carlos Abril and Martha O'Hehir

Focus for this issue: Musical cultures of the children we teach



Cover: Megan Hart created this image when she was in Grade 4 at St. Francis School, Goshen, Ky. Jan Britt, art teacher.

Features

Departments

In Review

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.

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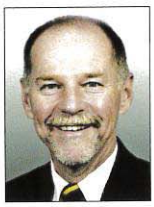
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David Thaxton


Marjie Van Gunten

Editorial Calendar *The Orff Echo*

ISSUE	COORDINATOR	TOPIC	CONTRIBUTOR'S DEADLINE
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. 1l, 2008
Fall 2009	Carlos Abril and Marjie Van Gunten	Orff media: instruments	May 1, 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

by AOSA President Sue Mueller

Sue Mueller

Dear Jo Ella,

Following the pattern initiated by my predecessor Judith Cole, I address this final president's message to you as well as to the membership. The process of reflecting on ten years of service on the National Board of Trustees of the American Orff-Schulwerk Association will continue far past this final message.

First, as is obvious to you, we are governed by many dedicated and talented people, all possessing an incredible capacity to learn skills that are not a part of their training as music specialists. I am continually amazed at the collective intellectual and emotional intelligence as well as the demonstrated desire to serve the organization. How incredible is the job we ask of our servant leaders whether on the local front or at the national level. I think back on the very first board meeting you and I attended as regional representatives in 1996. My, has the landscape changed since then.

I am so grateful that you and Julie Scott are in the leadership position as President and Vice President for the next two years. I know that AOSA is in good hands. While this might seem a trite statement, it is vital for the growth of any organization to know that the future is secure with the leaders that possess the head and heart skills you both have. Together with Executive Director Katharine Johnson, the future is bright. While it would be totally naïve of me to think that there will not be challenges, I know that the love of the Schulwerk and the compassion of our membership will overcome any such challenges.

We have experienced many changes in the last two years. Change is never easy. When an organization is just getting started there is a *founding vision*, the purpose of the organization. Creativity and discovery overcome those first obstacles and accomplish many breakthroughs. Direction and coordination are added to the mix to sustain and solidify the organization's growth and response to the needs of the organization. Many needs have been and will continue to be identified. Some of the accomplishments and points of focus for the past two years:

- A combined effort in the area of communications
- A streamlined process in the area of professional development
- A new Executive Director for the first time in 27 years.
- Analysis and an action plan in regard to the needs of urban teaching and students

There is a different level of comfort when embracing change. I applaud those change agent's ability to forge new territory, to adapt and learn and to be part of the process.

You will travel many new paths in your leadership and will draw upon all of your compassion and experience and then some. I hope through future grants and fund raising, our organization will find ways to financially support the work of spreading the Schulwerk with proactive exposure. To grow new, better equipped leaders, we must embrace the talents of the local chapter presidents and our Advisory board, as well as the wisdom and experience of our past leaders. Connecting all voices of the membership with each other and to the international Orff Schulwerk community is an ongoing focus. We are called to look toward new ways of thinking regarding conferences, internet resources and mentorship.

This message, written three months prior to the end of my term, only begins the long process of reflection. I have learned so much more than I have given and am very thankful for the opportunity to serve AOSA. I wish you the very best as you continue your service to AOSA as President, Jo Ella.

Very sincerely,
Sue

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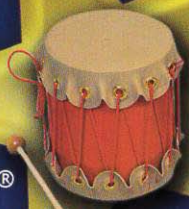

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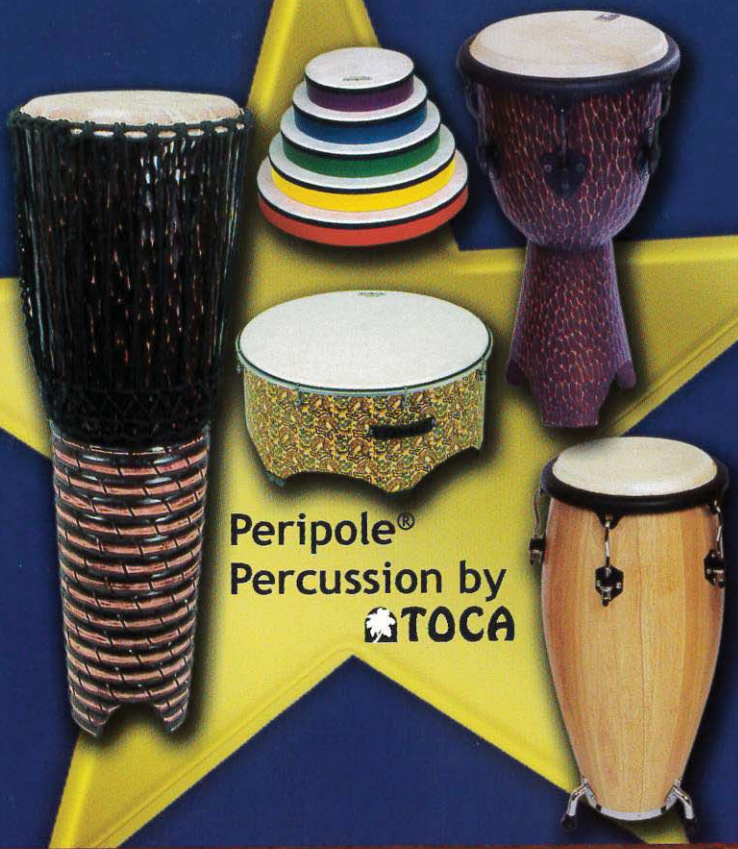

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The musical heritage of *keiki*, Hawaii's rainbow children

by Linda Weyman

In Hawaii, nothing stirs the spirit more than gazing into the Hawaiian sky after a rain shower and seeing its vibrant rainbows. Often, we are blessed with electrifying, luminous and iridescent double and even triple rainbows with colors so intense, it takes our breath away. Here in the Hawaiian Islands, the rainbow is our symbol. Found on our license plates and even our drivers' licenses, the rainbow expresses the beauty of our Islands. It also represents the beauty of our culture. Our cultural rainbow is filled with vibrant colors, a myriad of ethnicity and traditions, all living, learning and working together with *aloha* (affection) for each other and the world. And just like the mythical rainbow has its pot of gold, our Hawaiian rainbow's pot of gold is our own *keiki*, the rainbow children of Hawaii. I am their teacher and they are mine.

Our cultural rainbow is filled with vibrant colors, a myriad of ethnicity and traditions, all living, learning and working together with aloha *(affection) for each other and the world.*

My students represent a countless variety of cultures. In the islands, this is often called a "mixed plate." The term, sometimes used in context with food, has become synonymous with the rich ethnic heritage of Hawaii's people. When asked to describe that heritage, children will often say something like this: "I am Hawaiian, Chinese, Korean, *Haole* (Caucasian) Portuguese, Samoan, and Japanese."

Then they'll ask, "What are you, Mrs. Weyman?"

Laughingly, I respond, "I'm 100

"When asked to describe that heritage, children will often say something like this: 'I am Hawaiian, Chinese, Korean, Haole (Caucasian) Portuguese, Samoan, and Japanese,'" Weyman explains.

percent *Haole!"*

Although I have been a music teacher in Hawaii for more than 10 years now, I still remember the first time I walked into a classroom here. I looked out and saw many Asian faces, some Polynesian, and a few Caucasians. I thought to myself, "How am I ever going to teach these children? How am I going to honor all these cultures individually?"

I had nothing to worry about. Children are children everywhere with the same innate curiosity, enthusiasm, hopes and dreams, and unlimited possibilities. But our children in Hawaii, I believe, are unique.

"We had a lion-dancing demonstration at school today with some of my students participating as dancers inside the lion. The students fed the lion* Lai Si *(red packets filled with money), to ask for good fortune," explains Weyman.

I'll never forget the responses of my students on Oahu, during a classroom session with Dr. John Feierabend. He asked them what was east of here, and they answered "Maui."

"No", he said, "I mean *further* east of here."

They answered, "the Big Island."

I realized then that much of what consisted of the world for the children of Hawaii, was just that: Hawaii. We are isolated geographically, but much of the world is here, represented by our rainbow children.

Kanaka Maoli (native Hawaiians) trace their ancestry back to Polynesia. According to recent research, Hawaii as part of a Polynesian homeland that was connected by voyaging canoe routes and trade patterns.[1] Its members included Hawaii, the Marquesas, the Tuamotus, the Society Islands, the Cook Islands, *Aotearo* (New Zealand) and other groups. Today, there are fewer than 500,000 native Hawaiians remaining. Two thirds of these still reside in the state of Hawaii. Small in number, but strong in spirit, we in Hawaii are blessed by the resurgence of Hawaiian culture begun in the early 1970s. In essence, our children are *Hanai* (adopted) into the Hawaiian *Ohana* (Family) by living in these beautiful islands. This is reinforced within our educational system. My co-teacher at our school is an amazing Hawaiian *Kupuna* (Elder) known as *Kumu* (Teacher). The counterpart to my music program is the Hawaiian studies program, immersing students in traditional values and in the essence of what it means to be Hawaiian.

In the state's public schools, the Kupuna Program places *kupuna* (Hawaiian elders) to keep alive our Hawaiian language, traditions and culture. Traditions are perpetuated through teaching Hawiian songs, chants and by the use of instruments such as the *ipu* (gourd drum), *puili* (bamboo sticks) and *ili ili* (rock castanets). May Day celebrations each year honor our Hawaiian heritage. Children learn *hula* and songs, passing on not only our beautiful language, but the meaning and soul behind them. On May Day, we are all Hawaiian in spirit!

As I alluded to at the beginning, we are not all of Hawaiian heritage in our islands. In fact, many of us are what we love to call the "split pea" variety: a combination of many, varied cultures which have influenced and become our way of life here. Although interesting to examine individually, it is even more fascinating to see how these cultures have become immersed in a vibrant, emergent and fluid progression akin to the Orff process of learning music. As Carl Orff described the growth of the wild flower (as opposed to cultivated strains), so grow the musical cultures of Hawaii's children.

Our musical customs are not planted or sown, but rather have taken a natural course, developed through cultural influences of our people. Sometimes, a tug of war between traditional Hawaiian and outside influences has evolved into the quintessence of diversity. Accomplished with such grace and beauty, this diversity, to me, is a model of what cultures living and learning together can achieve.

New World influences: ukelele and slack-key guitar

When discussing our children's musical cultures in Hawaii, it is difficult to know where to begin. It seems natural to start with the Asian and South Pacific Islanders. Paradoxically, an entirely different continent bordering the Atlantic has given us our most revered and popular musical instrument: the ukulele. Believed to have evolved from the Portuguese instrument, the *braguinha,* the ukulele was brought to Hawaii in 1879 by immigrants from the Portuguese island of Madeira, who came to Hawaii to work in the sugar cane.

There are several versions of how the ukulele got its Hawaiian name. One attributes the name to the rapid movements by the musicians, as their fingers "jumped like fleas" (*uku lele*), across the instrument. Another attributes the name to Queen Liliuokalani, who called the instrument *uku* (the gift) *lele* (to come).[2] Whatever the name's origin, the ukulele's popularity grew as Hawaiians developed a love in learning the new instrument. Its fate was sealed when Hawaii's *alii* (royalty) began playing the ukulele. It soon emerged as a truly unique and distinctively Hawaiian instrument. Today, the ukulele is included in Hawaii's music

curriculum. It is used in solo instrument, ensemble work as well as in May Day celebrations, accompanying song and hula. The ukulele has become one of Hawaii's gifts to the world. Ukulele ensembles and virtuosos can be found world-wide, including Hawaii's own ukulele virtuoso, Jake Shimabukuro.

Also from the New World arrived another of Hawaii's revered instruments, the *slack-key* guitar. Of direct Mexican influence, this guitar also has its roots in Spain, but became distinctly Hawaiian when placed in the loving hands of our Hawaiian *paniolo* (cowboys).

While most visitors associate Hawaii with white, sandy beaches and the azure ocean, they are unaware that the *Big Island* (Hawaii) is home to one of the largest cattle ranches in the United States. The 150,000-acre Parker Ranch is only one of several large cattle operations on the island. By 1830, *vaqueros* (cowboys) of Mexican, Indian and Spanish descent came from Mexico to teach Hawaiians how to handle horses and herd cattle.[3] The Mexican *vaqueros* brought along their musical instruments, including the guitar. The guitar evolved into Hawaii's own version, with a tuning tradition known as *ki ho'alu* (loosen the strings), or slack-key guitar. By blending the Mexican cowboy songs with their own traditions, the Hawaiians created their own unique guitar styles and melodies. Encouraged to explore new musical gifts as well as hold onto the traditional, King David Kalakaua (The Merry Monarch) incorporated the new addition to Hawaii's culture in his 1883 coronation ceremony.[4]

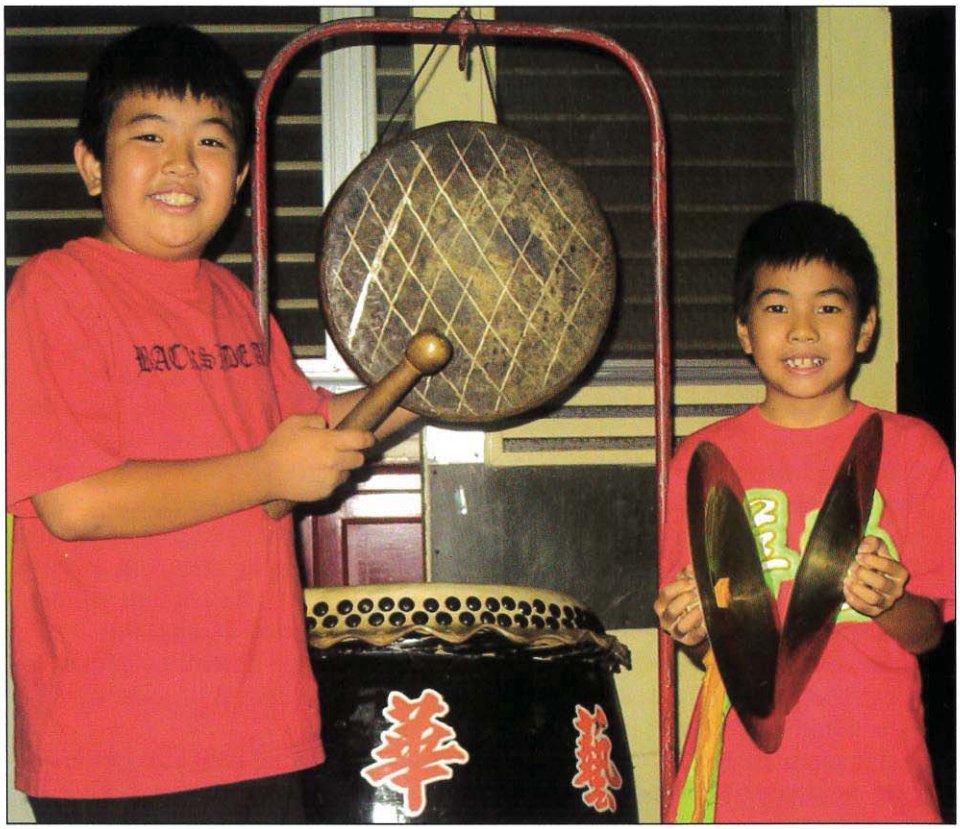
Today, the slack-key heritage is proudly regarded as part Hawaii's musical contribution to the world. Playing the slack-key guitar is considered an extraordinary gift by Hawaiian families. Even today, slack-key tunings are closely held family secrets, in which slack-key musicians cultivate their own distinctive sounds. Inspired by the great natural beauty of Hawaii, the music of the slack-key guitar is personal, created from the heart, and shared with Hawaiian children and their world.

Asian influences

Just as the European musical traditions and instruments were integrated into Hawaii's musical culture, the Asian musical traditions have also exerted a powerful influence. The impact of Asian culture on the children of Hawaii is immense. Between 1852 and 1946, almost 400,000 immigrants came to Hawaii from Asia to work on the sugar plantations.[5] Immigrants to Hawaii represent China, the Philippines, Japan, Korea, Okinawa and other nations. Many of the children we teach today are direct descendants of these tenacious sojourners, and their cultural influence remains strong.

Anyone who has spent New Year's Eve in Hawaii will never forget the sounds, smells and sight of smoke connected with fireworks emanating throughout the islands. It's a tradition rooted in our Asian heritage and its Lunar New Year. The Lunar New Year is celebrated in Hawaii with the resonance of vibrant gongs, the crashing of cymbals and the powerful pulsation of drums, scaring ingaway evil spirits and welcoming spirits of good fortune and prosperity. Alongside this percussive cacophony of sound are the acrobatic movements of the Chinese Lion Dancers.

Purported to date back nearly 1,000 years to the early Ch'in and Han Dynasties of the third century B.C., the movements of the lion closely correspond to instruments of drum, cymbal and gong.[6] The spectacle is accompanied by the ever-present firecrackers, serving as precursors to the magnificent lion. The lion sometimes manifests in a single dancer, but more often is represented by a team. Rhythm and movement are closely connected to the drummer, who accompanies the lion's motions. In true Orff fashion, the cymbals and gong players create a soundscape complementing the drum rhythms. A common scene in Hawaii, performed mostly by martial artists, the Chinese Lion Dance can be seen at the opening of businesses, weddings and birthdays. Hawaii hosts The World Invitational Lion Dance Contest,"



In true Orff fashion, the cymbals and gong players create a soundscape complementing the drum rhythms. During the Lunar New Year cymbals and gongs are used to create a soundscape, Weyman notes.

drawing competing teams from the United States, China, Hong Kong, Taiwan, Malaysia, Singapore, Indonesia, Australia and the United Kingdom, among others.

Mesmerized by the beauty of the lion's dance movements, Hawaiian children have internalized the strong rhythms of its form, and now immediately recognize and appreciate the percussion instruments represented. This is evident in my own classroom. My students' favorite instruments are my collection of Asian gongs. I store them suspended from the ceiling of my music room. My students integrate these gongs with cymbals and drums, improvising their own percussion ensemble while simulating the style and dynamic progression of the Chinese lion. Many of these students are of Chinese heritage, but around the Lunar New Year, we are all *hapa* (half) Chinese!

Rhythm and movement are closely connected to the drummer, who accompanies the Lion's motions.

There are many other Asian cultural and musical traditions celebrated on the islands, evidenced by festivals such as the summer Obon Festival, first introduced by the Japanese. Integral to it are the numerous *Bon Odori* (dances) remembering and honoring departed family members. Often performed in temples, *Bon Odori* has become an intergenerational venture, growing increasingly popular.

Symbolizing the joy of living by welcoming departed spirits back to earth, the music of the Bon Odori, called *Ondo* (festival music) is usually in a 2/2 meter punctuated by the pulsating, mesmeric beat of Taiko drums.[7] The Bon Odori welcomes the spirits with dancers moving in a circle to symbolize life and death, giving and receiving. Hawaiian children actively participate in this lovely season of remembrance, dancing alongside their elders in a tradition handed down from generation to generation.

The Obon season is concluded by a lovely and intensely moving observance, the *Toro Nagashi* (Lantern Floating Ceremony). In Hawaii it has evolved from being held on the last day of Obon Season in August to being celebrated each year on Memorial Day.[8] Embraced by poignant hula, the stately beat of Taiko drums and haunting pentatonic melodies, the flotilla of luminous, paper lanterns float out to sea carrying the names of loved ones who have left this world. As the souls of our departed loved ones journey back to the spirit world, we bid them a warm *Aloha* (goodbye). A nostalgic tribute to those who have passed, the Lantern Floating Ceremony cannot be adequately described. It must be experienced.

Our cultural rainbow in Hawaii is comprised of many colors and hues. I have touched on only a few of them. Residing in Hawaii are the children of Samoans, Tongans, Micronesians, Melanesians, Koreans, Okinawans, Filipinos, Caucasians and many more. Learning and sharing together with *Aloha* (affection), our children and students are the benefactors of this convergence of cultures. Hawaii is sometimes called the Geneva of the Pacific where East meets West. After more than 10 wonderful years of teaching them music, of being a mentor and advocate for our Hawaii *keiki* (children) as a Volunteer Guardian Ad Litem for the First Judicial Court, I look out at my students and no longer see the differences. I see children of different cultures and heritages harmoniously learning and making beautiful music together. Hawaii's children are not only "pots of gold," but "melting pots" of promise. Just like Hawaii's rainbows profess hope for the future, so do Hawaii's "Rainbow Children."

References

1. *Atlas of Hawaii, The Cultural Environment* (Honolulu: University of Hawaii Press, 1998), p.161
2. Hawaii State Foundation on Culture and the Arts, Folk Arts Program *Musics of Hawaii* (Honolulu: Hawaii State Government, 1994), pp. 77-78.
3. Hawaii, op cit, p. 34
4. Hawaii, op cit, pp. 35-36
5. Joan Clarke, *Family Traditions in Hawaii* (Honolulu: Namkoong Publishing, 1994), p. 13.
6. Hawaii, op cit. pp. 84-85
7. Clarke, p. 97
8. Na Lei Aloha Foundation, "Lantern Floating Hawaii," May 2006, www.lanternfloatinghawaii.com/home.html

Linda Weyman is a past president of the Hawaii Orff Schulwerk Association. She completed Orff Levels 1 Master Class with Jos Wuytack, and has been named one of the Top Ten Music Educators in Hawaii. She is a teacher and advocate of Hawaii's rainbow children.

Write Weyman at:
SingAloha@hawaii.rr.com

Acknowledging the cultures in our classrooms: welcoming children to music

by Hilree J. Hamilton

Music classrooms are rich, playful environments for including children; a place where they can begin to acclimate to a new cultural setting.

When I visited China in 2002, I was very much a stranger in a completely different culture. It was overwhelming to walk into a room and face large numbers of students who weren't confident speaking English. I was the only northern-European, Caucasian person in the room. I had much support, including translators, people who ran the audio-visual equipment, and students who were excited about learning. Nevertheless, each day I felt slightly sick at the thought of beginning. I worried about several things. Would the materials I prepared make sense? Would the teachers find the materials useful in their classrooms? Would I inadvertently say or do something that might be offensive? Would my appearance be inappropriate for the situation?

Imagining the child's first day

Afterward, it was easier for me to imagine what it might be like for a child from another country entering a U.S. school for the first time. When I think about a young child attending his or her first day at an elementary school in the United States, I am sure he or she must feel, to an even greater intensity, similar emotions to those I experienced. Entering a new school is hard for any child, since each school and classroom has its own culture. It must be frightening for a child who may not be fluent in the language, who is from a country where educational conventions are different, and who is aware of how he or she appears different from other children in the classroom. How we welcome them into our school and make them part of the learning community are key to establishing a successful classroom environment for all of the children in the class.

Questions to consider

As music teachers, we have all felt that tug on our sleeve, and turned to see a child who has been in the school for a while introducing another child by saying, "This is the new kid." How can we ease the way for "new" children, whatever their cultural heritage, and integrate their unique cultural makeup into our school community? How can we best design programs that meet the needs of the widely varying cultures present in our classrooms? What are some practiced techniques that have worked for others?

Music classrooms are rich, playful environments for including children; a place where they can begin to acclimate to a new cultural setting. One of the first questions to ask, as a music teacher, is, "What's familiar to the child?" Then, from the perspective of others in the class, ask, "What would fascinate them about the culture of the child who has just become a member of our school?"

I start with basic courtesies, which are universal, such as saying "Hello." Children like to learn ways to address each other in many languages. The Zimbabwe greeting song, "Sorida," and its accompanying movement, provides a way for everyone in the class to greet each other in several languages, including the language of the new child. In China, I taught adults in my workshops in singing this song first in a Zimbabwean language, then in English and Chinese. The song and game served as an ice-breaker for teachers I worked with there, as it does for school children in the United States.

Next, I wonder, "Are there songs the new child might feel comfortable sharing from his or her culture?" The book, *Roots and Branches*, by Campbell, McCullough-Brabson, and Tucker is a wonderful resource and model for

learning about childhood in other cultures. The people the authors interviewed shared their childhood memories from their home countries, including the children's songs and games. I've used songs from the book with both children and adults.

I teach World Music at my university. A few years ago, there were three young women from Japan in my class. One day, I incorporated a Japanese song, "Zui Zui Zukorabashi," to introduce the idea that sharing songs and stories is an important part of Japanese recreation and entertainment. Adults experience this phenomenon in the tradition of Karaoke.

For children, "Zui Zui Zukorabashi" offers a similar opportunity. They sit in a circle, singing the song while whoever is designated as "it" points to their hands. Children hold their hands in the shape of a box, like the food boxes from Asian restaurants. At the end of the song, whoever is being pointed to sings a song, shares a story or tells a joke. That person then becomes the new 'it."

In my World Music class, we learned "Zui Zui Zukorabashi" as described in *Roots and Branches*. The Japanese students were thrilled to hear the song in their own language and very politely waited until I had finished my teaching. Then, they bowed to me and respectfully told me that they don't play the game quite that way in their part of Japan. So, they taught us to play it as they played it. The primary change was a difference in the hand position for the portion of the game where the song is sung and the new "it" is chosen. Learning how to play the game authentically from Japanese students was enriching for all of us. Although the three young women were quiet and seemingly shy at first, they were excited to share their musical heritage. This simple gesture opened the door for sharing other songs and musical traditions with the class. I continue to use some of the materials they introduced because of their appeal to my World Music students.

While a master's degree candidate at the University of West Virginia, Mary Katherine Burbank completed a wonderful project celebrating the diversity of the school where she teaches in Morgantown, W. Va. She used the model of the book, *Roots and Branches*, and asked children in her school who were not native to the United States to share stories and songs from their culture. She asked the children to teach the song to their classmates, and she created a book representing the various cultures within her elementary school. This must have been a wonderful learning opportunity for children and teacher alike, as each acquired a deeper understanding of heritage through a repertoire of songs and games that

"Our role as teachers is to create a learning culture in our classes that allows all children to feel safe and included," writes Hamilton. Here, students at Battle Creek Elementary school sing "Sorida."

they can remember for the rest of their lives. The music teacher had a new, authentic resource for teaching songs that represent the culture bearers of her school and can continue to sing the songs with future classes. It is fun to imagine that the children may some day teach the songs to their own children.

Each of us could replicate this project in our classes if we ask a student or family member to teach a song and game sung by children in their culture. What a wonderful way to honor the many cultures present in our schools.

A major event at Jonathan Elementary School (where I used to teach) was Grandparents Day. As a teacher, I enjoyed planning classroom activities for that day in which grandparents participated with their grandchildren. Grandparents Day can provide an opportunity for grandparents to share songs and games from their childhoods with their grandchild's music class. If teachers were to try this idea, they would want to contact grandparents beforehand to find out what songs they remember and if they would be willing to share them with the students. It might be that they would want to teach the song to the teacher so that he or she could help introduce it to the children, but with them available to add or change aspects of the song and game. From a Swedish lullaby to a children's handclapping game like "Say, Say My Playmate," learning a song from a grandma or grandpa would be a wonderful learning experience representing both a different cultural time and a different generation.

Understanding a culture

When I was in China, I was the one new to the culture, and yet, I was trying to introduce a variety of music materials representing many different cultures. I wanted to learn more about their culture at the same time as I was teaching them. I discovered that my students were friendly and polite, and that they learned by rote very quickly. They generally followed directions meticulously, were sometimes shy about participating in activities, and unaccustomed to improvisation.

When I entered a classroom, students immediately burst into applause, but when I asked them to join in a singing game, they were reluctant. At first I played the game with the daring ones who were willing to join me. After seeing the game modeled, many more participated. Once involved they played with enthusiasm. Singing games provided a means for bonding groups and building confidence. I believe that the same is true for students of any age in any music class.

One such game was a Taiwanese children's singing game, "Three Wheeled Taxi." I wasn't sure my students would respond to this song since I was teaching it to groups in the People's Republic of China. As soon as I sang the song in solfege, they joined in immediately. When I asked later if this song was commonly sung in their culture, I was told that it wasn't usually sung in PR China, but that people remembered it. I loved the song simply because everywhere I went, I saw three-wheeled taxis. They zipped in and out of traffic and reminded me of the song's melody. I wrote English lyrics for the song and used it as an exercise to find the note, *do*. I made a huge staff on the floor with crepe paper. People playing the game pantomimed driving a taxi throughout the song and at the last line, "Let's find *do*," stood on either high *do* or low *do*. Then, the whole group sang the *do* composition created by the players. I have used this game with groups of children and adults with equal success.

Most of the learning activities I introduced included an improvised or problem-solving extension to the lesson. My students expressed concern that they might not come up with the correct solution or improvisation. When it came time to share results at the end of the allotted time for the activity, as with the singing games, there would only be a few who volunteered to perform and, I quickly noticed, always the same few. After a couple of these incidents, I changed

"Incorporating materials from the culture groups in our classrooms helps us develop a deeper understanding of our students, and also allows children to bond with one another," Hamilton said.

tactics by having half of the students perform for the other half, so that people were able to share their work without feeling as though they were performing a solo. I have also used this strategy successfully with groups of children.

It occurs to me that none of my discoveries about the learning styles of Chinese students is all that different from what we see in our elementary music classes. We also have children who are shy about participating, who are worried that they may not play an improvisation correctly, and who may not want to play a solo for the group. We all have children who volunteer for everything and others who shrink into the background. Our role as teachers is to create a learning culture in our classes that allows all children to feel safe and included. Incorporating materials from the culture groups in our classrooms helps us develop a deeper understanding of our students, and also allows children to bond with one another. Added together, all of these elements make music class a time to grow musically, individually and to join together as a strong community

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Children's musical surroundings What can children tell us about music education?

by Chee-Hoo Lum

The successful completion of playground games is dependent on the cooperation of the children which can also be seen as a desirable outcome in music classes.

Introduction

Why should we listen to children?

"Row, row, row your boat, gently down the stream, throw your teacher overboard, listen to her scream!" A child sang this parody to a group of friends and they all had a good laugh over the inventive text. Many elementary classroom teachers, year after year, have chanced upon similar musical behaviors as they pass children along the classroom corridors, in the hall, in the music room, out on the playground or even in the cafeteria. Have teachers given any thought to these little gold nuggets that have created so much excitement and enjoyment for children and made their way snugly into their generation's treasure bag of song repertoire? Children are constantly evolving socially and culturally, which necessitates awareness on the part of educators of their ebb and flow, to better inform teaching in the discipline.

Who are they?

A homogenous society is an unrealistic concept in the 21st century. Global human migration has created the multicultural construct that is now a common scenario in many societies. Thus, in a typical elementary classroom, we can safely assume there will be children of different ethnicities, with different and shared cultural and social norms. Boys and girls are present in this typical classroom, adding yet another dimension to their identities. Children are involved in musical activities all the time, at home, in school or at the playground. *Musicking*, defined by Christopher Small as "to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composition), or by dancing,"[1] would be apt in encompassing what children do musically with their friends, family and teachers. Children's musicking are many and varied, indicating a gamut of musical preferences and inclinations that each individual brings to the music classroom as a cultural and social being. Harnessing these musical preferences would present varied possibilities to the music educator.

Children as social agents

Children have their own belief systems. Social interaction with others informs their system of beliefs and shapes their culture. If this assumption is true, then it follows that music educators need to consider children as separate entities instead of undeveloped adults, as is the case in prevailing developmental approaches. Music educators would need to learn about the child's world and how he interacts with other children. "Children's differences are honored and their relative autonomy celebrated."[2] We are, in essence, looking at children's musicking as uniquely theirs and worthy of contemplation and study. School curricula are formulated from social and political structures containing assumptions about what is best for children's education. It is necessary to grasp the details in temporal and spatial locations by adopting a focus in which learners are seen as children with identities and learning dispositions to be developed, fostered or constrained by experiences within the social contexts of home, classroom and playground.[3] Children are active participants of social practices and cultural rules, and their individual development toward musical identity (determined by self understanding, how we understand and define ourselves as individuals and self-other understanding, how we understand, define and relate to

others)[4] is determined by a developing an accumulative series of shared social understandings. Technology and globalization add complexities and an ever-changing nature to the social world, constantly reconstructing children's musical identities.[5]

A child's musical surroundings

A child's circle of influence begins in the home. Interaction with parents and siblings creates a social and cultural reality for the child. The school provides the next layer of influence. The school culture encompassing the child's formal learning in the classroom, interactions with teachers and peers in and out of class, the many precious moments spent with peers in the playground, the cafeteria, on excursions, and so forth, also constitute a child's expansion of who he/she is in relation to these associations. The people and situations that a child encounters in the neighborhood between school and home (e.g. neighbor's children, the grocery man, the gardener, church friends), also make claim to the child's development of identity.

The parody of "Row, row, row your boat" is a typical example of the folkloric tradition of children's play. By knowing and singing the parody, children establish relationships among themselves and consequently differentiate themselves from other age groups in modern society. Children build their own culture and at times distance their culture from the conventional adult culture around them.[6] The range of play genres includes games and chants, insults, jokes and riddles.[7] Collectors of children's folklore[8] have documented multiple variants of playlore appearing within a single school playground and in geographically separate communities of children. By maintaining familiarity with a repertoire of parodies, handclapping, circle and jump-rope games pervasive in children's musical play, the music educator can use them as motivating transitions between activities. Alternatively, the music educator may design lessons based on the songs and games. More importantly, it creates an avenue of transmission connecting the music classroom to children's play. The successful completion of playground games is dependent on the cooperation of the children which can also be seen as a desirable outcome in music classes. As music educators expand the boundaries by introducing children to the diverse and rich musics from around the world, it is important to keep in mind the value and richness of the tradition to which children are heirs. This would necessarily include the abundant playground songs and games that are so much a part of children's lives.

The post-television era has created within the transmission, creation, preservation and regeneration of children's musical lore, a significant upsurge of games involving buffoonery, impersonation, dance routines, and clapping. Children's playground games have taken on the character of modern mass-media culture, with its cycles of fashion and popularity.[9] This does not mean that children are merely imitating and have lost their creative energies. On the contrary, children enter into "a dialectic with the mass media and appropriate for their own use its materials and forms."[10] In other words, children make choices and transformations about what they wish to receive and reject. Having a good grasp of the changing media that children are constantly being exposed to (e.g. videogames, the Microsoft Xbox, Nintendo Gamecubes and Gameboys, all of which include constant and consuming music), gives the music educator a chance to reflect and compare what they teach to what is real for the children. The creative spirit in children is hardly diminishing, but continues to be a cornerstone of children's musicking.

The transmission of music

The process by which children pass these playground games on to peers has remained relatively stable over time. It is an oral tradition passed down from older to younger members, through which children learn about their own social worlds and their place in the adult world.[11] As Estelle Jorgensen pointed out, this process of osmosis "may take advantage of a student's initiative, imagination, and intuition in grasping subject matter in the context of a wide array of musical events."[12] Further, it should be noted that many children learn playground games through the informal learning process of watching, listening and imitating entire pieces performed by their peers. It is hardly broken down into isolated segments or played at a slower tempo.[13] Movement is almost always present in these playground games. There is also much to be said about the power of emotional life and feeling for the children in acquiring such knowledge.

The dominant theme in children's folklore is that of power. For instance, children learn early on that song texts can be a "framework for permissive language behavior."[14] The musical play of children is developed partly in the company of, and interaction with adults, "an exploration of the boundaries of appropriate discourse."[15] Children exercise power over each other, and they constantly seek power in their relationship to adults. The primary sustenance of children's folklore, however, stems from children's enjoyment in these playforms through their singing, chanting and playing.[16] Knowing what music motivates children on a regular basis in their musical play will help music educators seek out music that will match children's familiarity and the objectives in the music classroom so as "to pique their musical interest and motivate their practice."[17]

Implications for music education

Enculturation is the chief proponent responsible for children's acquisition of musical materials and repertoire. John Blacking[18] pointed out in his study of Venda children that the knowledge of songs for the children is primarily a social asset for any child who wishes to be an accepted member of his own group, and that they learn these songs by imitation from their contemporaries. This observation is very much akin to observations of children in the playground and how they learn musical repertoire by themselves, from their peers and family members. There is significance in "participation as a means of coming to know a

particular practice or of changing that practice."[19]

Children may choose to reject or accept what is taught in the music classroom. If music educators can take into account what children know, want and like it is likely that what is taught would be more readily assimilated by the children. This is not to say that teachers should completely re-vamp the content to reflect what children want exclusively, but rather that it may influence overall design and delivery of curriculum.

The objectives of enabling children to appreciate and understand the material of music (i.e., form, timbre, harmony, rhythm) to enhance their performing, listening and composing is laudable. However, to make the musical experience in the classroom connect with children, it is also important to consider how children use music. Music educators should perhaps consider beyond the scope of variety and skill if the repertoire and musical materials they choose satisfies an emotional response, is of entertainment value, creates a physical response and speaks to children socially within the dynamics of their world. Being at the children's level requires the music educator to have an awareness of the children's musical interest. This is not to suggest that all choices should be inclusive of these considerations. Rather, it means thinking about some of these factors while planning for a music lesson that might elicit children's responses and motivate them, bridging the gap between "their" music and "school" music.

If music educators can take into account what children know, want and like, it is likely that what is taught would be more readily assimilated by the children.

Children have much to contribute to the music educator's understanding. They come to the music classroom "with already formed musical perspectives, and these need to be taken seriously, listened to, challenged, and validated because musical beliefs and practices constitute a part of self."[20] The notion that all children begin at a similar starting point conflicts with the considerable differences observed in children's interests, experiences and abilities in music.[21] To reiterate, building a music curriculum derived solely from expert knowledge in the field of music education is insufficient as it does not take into account the ways knowledge is constructed socially and individually. It also does not emphasize the significance of teacher-student interaction in the learner's and teacher's experience.[22]

The recognition and acknowledgement of children's musical identities is crucial to establishing musical experiences that are real for the children in the music classroom. To do so brings living knowledge and living things together in the music-making process, directly engaging the hearts and minds of children. It is a traditional practice at the start of the year for children to introduce themselves to their classmates and teachers, to share their interests and hobbies and to express a desire to know who their classmates might be. Would it not be possible to draw the same scenario within the music classroom where every child gets to share who they are musically, having diverse musical influences with unique musical identities? A focus on the individual's connection with music creates a contextualization of curriculum. There is a de-centering of the subject matter, placing the individual at the heart of the music classroom. In line with Jorgensen's view of transforming music education, the musical surroundings of children have affirmed within the broader scope of music education reform that it needs to be *particularistic* in its approach, gathering the cultural richness of people and places in specific contexts. This would allow for respect in the many ways of teaching and learning music, evoking transformation that is individually motivated and not imposed as a top-down solution on the social system.[23]

As Shehan-Campbell stated so aptly, "Each child is a mosaic of sorts, with colorful pieces contributing in complex ways to form the whole of his physical, social, intellectual, and emotional selfhood."[24] It is essential to know who the children are as musical beings, and only by knowing the songs in children's heads, tapping into their rich diversified musical lives, can music educators leap forward in their particularistic approach to meaningful music making.

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Orff Webliography available for teachers, researchers

AOSA members Cecilia Chu Wang and Carlos Abril, and Daniel Johnson, together with David Sogin, have created the first comprehensive, annotated bibliography of research studies in Orff Schulwerk. This online, interactive bibliography is hosted by the University of Kentucky. To access the hundreds of entries, full instructions of how to use the webliography, and how to make submissions to it, visit the site at:
http://itc.uky.edu:16080/orff_research/

The webliography development team, led by Wang and Sogin (from the University of Kentucky), Johnson (from the University of North Carolina, Wilmington), and Abril (from Northwestern University), began collaborating in 2003 on ways to develop an online database to be accessible by teachers and researchers to promote further studies in Orff Schulwerk. The team also engages in other projects together to enhance understanding of multi-cultural education.

The webliography was recently listed by the University of Manchester (England) as part of the Institute for Arts and Humanities, as it includes research literature focused on music teaching and learning, incorporating resources from countries around the world.

Prior to the creation of this webliography, research in Orff Schulwerk was scattered and somewhat elusive. The webliography is designed to address this gap with the user in mind. The research team plans to update the entries, to expand the database and to include studies from around the world on the subject of Orff Schulwerk.

If you have further questions about the webliography, contact Cecilia Wang at:
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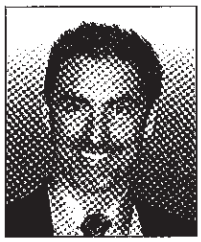

Carlos Abril

Daniel Johnson

David Sogin

Letting high school children "be their own composers": the Schulwerk and popular music

by Matthew D. Thibeault

Not simply, composers, *or* my own composers, *but to let children* make their own music; *to create a classroom where students are their own composers allows them to explore their ideas.*

Introduction

"Let the children be their own composers." So goes Carl Orff's wonderful and oft-quoted phrase.[1] It captures much about the philosophical and pedagogical foundations of the Schulwerk – to honor the creativity of students, to be open to new sounds and ideas, to value an active curriculum, and to aspire to a community of musicians who go beyond performing established masterworks. It's no wonder the poster of Carl Orff with this phrase adorns countless classrooms.

As a teacher whose pedagogy was formed through early experiences in the Schulwerk with Judith Cole, David Frego and Grace Nash, I have often come back to this phrase. Although a translation, the wording strikes me as perfect. In emphasizing *let the children* instead of *make the children*, the phrase aligns itself with educators who believe their job is to help children become what they already are.[2] Using the word *children* instead of *students* reinforces a less hierarchical environment.

Perhaps most importantly, the statement asks us to let these children be *their own composers*. Not simply, *composers,* or *my own composers*, but to let children make *their own* music; to create a classroom where students are their own composers allows them to explore their ideas. Music and lyrics can come from their hopes and aspirations, and can include the kinds of music that they love to make on instruments that they enjoy playing.

Teacher Training Levels classes and workshops prepared me to bring Orff's phase to life with the children in my K-3 school.

A workshop by Carol Erion gave me many ideas to try out, from games to explore sounds to graphic notation and other approaches that made it easy for my students to explore composing. Kenneth Koch's wonderful book about teaching children poetry gave me ideas for having children develop poetic texts to use as lyrics for the music they composed.[3] Soon, we were presenting concerts based on their own music: from arrangements of rhymes to aleatoric explorations, my students were eager to do it all. By creating an atmosphere where student ideas were valued, they started to take the lead in ways I hadn't expected, revealing songs they made and finally felt comfortable sharing. Other students decided to form groups that met during recess, writing and arranging songs, often based on books they read in class. It was an exciting time.

Orff's phrase came back to me and took on a different meaning four years ago in teaching ear training and music theory to a group of students at the San Francisco School of the Arts high school. I was brought in to work with students who were unsuccessful in the school's workbook-based music theory course. The challenge and excitement lay in rethinking and adapting what I brought from my K-3 teaching for high school. Could these young adults be their own composers in a way that honored the depth and nuance of Orff's wonderful phrase?

Some initial troubles and a ringing success [4]

I started the course by having students do the kinds of things I had done in Level II: we composed melodies around pitch sets like *la-sol-mi* and the pentatonic scale to create our own sight-singing book. The students complied, but that was it. They wrote the tunes, they sang them well and they were progressing in their understanding. Some activities were instant hits, such as movement exercises for exploring meter and phrasing, or advanced clapping or a cup game I learned from Rick Layton. Yet something was

missing when it came to composing.

Perhaps I could have done a better job having students explore composing with *la-sol-mi* and pentatonic pitch sets, but after varying my approach and techniques several times over a month of class, I began to worry that it was something else. I began to realize that in wanting students to be their own composers, I had instead asked them to be my own composers. I had defined meaning and purpose without their input, and had asked them to take on faith that what we were doing now would be helpful for them down the road. It should not have been surprising to me that motivating the class was an issue. I wanted to find a different way to approach these assignments with my students.The first success came nearly by accident. I had brought in an article about cell phone ring tones by Sasha Frere-Jones that had appeared in the *New Yorker*.[5] I asked them if they had phones so we could hear some examples. Hands went into pockets and out came the complete range of phones. "Play Samba!" shouted one student. To my surprise, the rest of the class began singing along. The requests continued, and many of the popular rings were known by at least half the class. They were experts on ringtones.

With this in mind, I created a project that would include each student composing a ringtone using Finale Notepad. I gave them time during three class periods to create a piece that could be used on a phone as a convincing ringtone. Because the students knew the genre intimately, they were engrossed in the creation and had strong opinions during class presentations and the final critique. A few managed to get the MIDI files for the rings onto their phones (no easy feat; phone companies make it hard so you'll buy their ring tones).

Throughout the project, the students were alive and engaged in ways most teachers hope they will be. They were enthusiastic about each others' work and could tell good ringtones from bad. Where the *la-sol-mi* melodies I had solicited were not interesting to them, my students threw themselves into this project, often working on it at home or outside class, creating thoughtful orchestrations that had personal meaning. The project was also flexible enough to let them bring in the sounds and harmonies of their musical worlds, beat-heavy and with a variety of modern sounds. In a small way, we had made room for a

"The three of them were glued to the computer, listening, arguing, editing, and searching for sounds they could be proud of," Thibeault reports. "One of them, graduated and now in college, told me he still listens to it on his iPod"

project that united educational meaning and purpose with flexibility for students to bring their own musical culture into the assignment.

Writing about their own music

From our first few tentative successes, we continued with new projects. Like a good science class, I hoped students in our music theory course would try to come up with their own theories about music. Much new and popular music has a different set of aesthetic and theoretical underpinnings, and I suspected that allowing them to speculate upon meaning in their music would produce good results.

One student, in particular, came alive in a way that I had never imagined. Andrew had been only slightly interested in the class. He was excited when I would teach jazz voicings and otherwise was minimally engaged. But when he had a chance to write about a song of his own choosing, he and another student were fantastically successful. In writing about "Animal in Man"[6] – a song that retells George Orwell's *Animal Farm* – Andrew and Rosie produced a paper that thoughtfully examined the relationship between the text and the music, writing in part:

"Then the transition occurs and the next phrase plays, except for the first and only time in the whole piece the drum track which we had been so accustomed to hearing was not there. This is because of the significant turn in the story line, the pigs announced to the rest of the animals that any that weren't pigs were 'subordinate.' Then the drum track comes back in, in the very middle of the phrase or the third measure. The silence or lack of drum track is a very effective tool, which can be manipulated well as done in this case."

Andrew showed me that he had the ability to think critically, to assess and evaluate, to understand how sound and text can come together in combinations that are aesthetically rewarding. In class, he played excerpts of the piece and took questions from the class. It was clear he was on a mission to teach and share a piece that he loved deeply. I don't believe that I would ever have been able to get him to apply himself fully to a work that I selected. His voice and choice were critical in motivating him. I felt that I won as a teacher, too. More than I expected, Andrew thought deeply about music, and I was lucky to learn from him.

Achieving our own sounds

In addition to ringtones and writing about music, the class soon became interested in composing and recording their own music. "When are you going to let us make our own music?" asked one student. The next week we started a project where they worked alone or with others to create a work in any way they chose, culminating in a class critique. I brought my laptop to record the results.

Students rose to the occasion, composing everything from video game music to hip hop songs to neo-folk. One girl composed a love song so personal that she initially shied away from sharing it. Another made a loop-based composition stirred another student comment, "I'd buy that on CD."

One trio was especially dedicated. They composed a hip hop beat using Finale Notepad, then wrote out a rap which we recorded together. The song was a humorous and inventive critique of theory class, saying in part, "All these notes and rhythms are so annoying/ this *do-re-mi* needs to go away, please!" The three of them were glued to the computer, listening, arguing, editing, and searching for sounds that would make them proud. One of them, graduated and now in college, told me he still listens to it on his iPod.

Tensions and promise in popular music

For many people, music teachers included, hip hop represents everything that is wrong with today's society. Certainly, there is much truth in the criticisms that hip hop is misogynistic and materialistic, and that it glorifies drug use and the violence of the "thug-life." Given these concerns, it seems reasonable that one would turn away from using this kind of music in the classroom.

Another response for teachers who want to actively care for their students is to present popular music as a way to help them navigate their complex world. Teachers can adopt a critical stance, fostering conversations with their students about the meanings of music in culture and society. Teachers who feel inexperienced with hip hop can read a history,[7] watch a documentary,[8] or enjoy musicological accounts of the aesthetics.[9] There is also a volume dealing specifically with challenges of popular music in the classroom.[10] These resources make plain to any teacher that popular music can be credibly included in a program.

Conclusion

Can we let the children be their own composers? This piece focuses on the various possibilities for uses of popular music, the musical culture of young people in high school. I believe this potential is rich. When they have a voice and choice in pursuing projects that have meaning and purpose my students are more engaged and passionate. They come alive in ways that cannot be foreseen or predicted from[11] their work in more traditional activities. The majority of students consistently elected to compose in popular styles.

Educators often miss opportunities to connect with the understandings students bring into the classroom. My experience suggests that Carl Orff's words can live on, in new ways, in high school classrooms. This can be done by listening to students, honoring the music of interest to them, and conversing with them about the ways they find it meaningful.

The ideas in this article represent less a direct application of the Schulwerk's traditional pedagogy than they do a curriculum that springs from the inspiration of the Schulwerk. Many of the ideas originated in my Orff-Schulwerk training, but what really brought it together and made it work was taking into account the words of Carl Orff. In the end, I was able to make my high school classroom a place for the kind of creativity,

openness to new sounds, and an active community of musicians that I had established in my K-3 classes. That the Schulwerk can provide ways to think about the educational process, ways that differ from standard high school curriculum is one of the exciting aspects that perhaps other teachers will want to embrace.

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1 Actually, e-mail correspondence with many Orff practitioners has produced no source for this as an actual quote or writing. Rather, it appears to be a statement that represents Orff's convictions for education, which I find to be equally compelling in terms of this article. Many thanks to Carlos Abril, Carol Erion, Doug Goodkin, Verena Maschat and others for help in looking.

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3 Kenneth Koch and P.S. 61 in New York City, *Wishes, Lies and Dreams; Teaching Children to Write Poetry* (New York: Chelsea House Publishers, 1970).

4 Note: for teachers interested in more in-depth discussion of the procedures for the lessons I describe briefly here, I am currently at work on a piece that will address this. Please feel free to email the author for more information.

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My Islamic journey after Sept. 11

by Chet-Yeng Loong

The Malays seemed proud that their music was appreciated by educators from around the world. Music linked every single person in the room, without regard to religion, culture or ethnicity.

When United flight 93 flew above Cleveland on Sept. 11, 2001, I was closeby at Baldwin-Wallace College. After hearing the news of the twin towers, I stood in shock. An hour later, the news came that a fourth airliner had crashed in the Pennsylvania countryside. All classes were immediately canceled. I could see students outside the classrooms on their cell phones, crying. They must have felt helpless because they couldn't communicate with loved ones, some of whom lived in Manhattan. We faculty members walked around campus trying to comfort students, even while we had many questions in our own minds that remained unanswered.

It was a dark semester; students were shocked and angry. We all grieved and also felt confused. Students made the connection between terrorists and Islam because all the terrorists who had hijacked the four airplanes were Muslims. Yet many students and faculty had limited knowledge of Islam and Muslims. To some, foreigners like me, a Malaysian Chinese Buddhist/Daoist, were perceived as a threat to this country. Since the terrorists who staged the attacks on 9/11 were illegal immigrants, many wrongly assumed that the immigrants of Asia, the Middle East and Hispanics also posed a threat to the United States. I had quite a different view because I come from the multicultural country of Malaysia, where Muslims, Christians, Buddhists, Hindus and Animists all live together.

Teaching college students and teachers about Islam

After 9/11, I realized I wanted to help the college students and teachers in my area develop a respect for Islam. Whenever I had a chance, I related the content of my college classes to the Islamic religion. This was especially relevant to my World Music course. I used music as an opening for discussions about Islam to prepare students to understand the news on television, the Internet and in the newspaper. As a result, the atmosphere of the classroom was gradually transformed from one of tension to one of calm and understanding.

Two students came to me on different occasions thanking me for educating their classmates about their religion. They were Muslims. At the shopping mall, they were being yelled at, their cars had been bombarded by firecrackers, and they felt discriminated against by friends and neighbors. Yet, they found a safe space in my classroom. Thus, these events started my post-9/11 journey. Before that date, I never realized the importance of sharing my knowledge of Islamic religion and culture among my students and in my community. I soon realized that music is a powerful tool that can be used to cultivate respect and healthy relationships in the classroom.

Early in 2003, I was invited to speak to a group of elementary, middle- and high-school general music, choral and band music educators in a rural area near Cleveland. The purpose was to speak about Islam and provide classroom strategies, with a special emphasis on the month of Ramadan – an Islamic religious celebration. It was challenging and I was uneasy about my presentation because it dealt with a sensitive topic. Many people still carried a lot of anger about the tragedy of 9/11 and I was not certain how they would react to the workshop.

During the workshop, I found music educators who valued introducing and

acknowledging Islamic culture in their classrooms, but lacked resources for Islamic materials. I realized I needed to reach to larger audiences. To make an excellent link between Orff and Islam, I chose to use barred instruments from Southeast Asia, where there is one of the largest Muslims populations in the world. Thus, in November 2004, I started my first attempt at introducing Islamic religion and music to music teachers at the 2004 AOSA National Conference in Long Beach, Calif.

I presented a session in my home country of Malaysia, during the International Society of Music Education Conference in July, 2006. On one side of the room were the Malaysian educators, while, on the other side were my American colleagues. From a quiet and serious introduction of 9/11, I expanded the music from Palestine and Turkey and ended with the "Lenggang Kangkung," a folk song from Malaysia. Both Malaysian and Western participants were excited as they sang and played *kompang* (local hand drum) and *angklung* (bamboo shaking idiophone). The Malays seemed proud that their music was appreciated by educators from around the world. Music linked every single person in the room, without regard to religion, culture or ethnicity. We did not see the conflict; we did not feel the tension; we only heard the music and shared warm feelings. I was overwhelmed by the experience.

In my travels I have found many music educators who have questions about which materials are appropriate in the classroom. Can they use sacred repertoire, or should they focus on folk secular materials? Can they teach dances? What should they do during the month of Ramadan?

Understanding Ramadan

To understand Ramadan, educators first need to know a little about the history of Islam. The Islamic religion was started early in the seventh century by Muhammad, a religious leader who proclaimed himself a prophet of God to the nomadic peoples of the Arabian Peninsula. He founded a community of believers who called themselves Muslims (*those who surrender*, that is, to God's will) and their faith, Islam (*surrender*). Muslims pray five times a day. The prayers are performed before sunrise (*Fajr*), early afternoon (*Zuhr*), late afternoon (*Asr*), after sunset (*Maghrib)* and at night (*Isha*). The normal way the Muslims greet each other is by saying, *As-salam-oo-alaykum*; the other person would reply, *Wa Alaykum as-salam*.

Ramadan is the ninth month of the Muslim calendar. During this month, all Muslims fast for one month, starting from the sunrise prayer until the sunset. The main purpose of the fasting is to demonstrate love for their

"Music linked every single person in the room, without regard to religion, culture or ethnicity," recalled Loong. "We did not see the conflict; we did not feel the tension; we only heard the music and shared warm feelings. I was overwhelmed by the experience."

When teaching children to play the Orff barred instruments, music educators should take this great opportunity to introduce children to the Islamic music and culture of Southeast Asia.

God, Allah. Fasting also helps the Muslims understand the feeling of being poor and hungry. If we have students who are Muslims in our classrooms, we need to pay attention to their needs, especially during the Ramadan month. Muslim students over the age of 12 will fast during this month. That means no food or water is allowed during the day, except when the student is sick. Music teachers should continue to teach music as usual, but have to be sensitive when involving them in some types of musical activities. Singing and dancing might make them tired and thirsty. According to fasting rules the tongue shouldn't make contact with any other object (Palestinians and Malays have the same rule; Egyptians are slightly different). Thus, playing recorder is not permitted. In this kind of situation, the teacher could ask the students to do the fingering but not play the recorder.

Expressing sensitivity toward the needs of the students is especially critical in classroom settings. Understanding the diversity among the Islamic cultures will help us understand and teach our students better. It is important that we do not assume Muslims are one homogenous group. Muslims live in different parts of the world: the Middle East, Persian countries, Eastern Europe, Southeast Asia, Africa and North America. There is great diversity among Muslim regions and their inherent cultures, which were established before the introduction of Islamic religion. For example, the Malay culture in Southeast Asia has Siamese, Javanese and Sumatran influences. The influence of Hindu India was historically significant. The Malays were mainly Hindi before they were converted to Islam in the late 15th century. The original culture of a people influences how Islam is interpreted and practiced.

Teaching children about Islam

Islamic music is foreign to most American music educators. Musically speaking, when a folk or traditional piece of music from a culture other than our own stimulates our senses, we tend to interpret the piece through the lens of our own social/cultural backgrounds and perspective. Rather, our understanding of "foreign" music is deepened by studying the past experiences and cultural backgrounds of the people who created the music. If learning music from another culture is too intellectual and the intended aesthetic feeling of the music is ignored, then one may not be able to accept the music of the other culture with an open mind. Some music may even seem unappealing until the intent behind the creation of the music is understood.

Finding appropriate materials to teach the children is always a challenge in American classrooms. Sometimes, people hold wrong assumptions about the culture. For example, many people assume Muslims are not allowed to dance. Yet many Muslims, found in different regions of world, incorporate dance in wedding, harvest, and local festival

celebrations. In Malaysia, specifically in Johor, Zapin, a popular Malay dance, was introduced to Malaya during the 15th century. At that time Muslim missionaries of the Middle East, namely Persia and Arabia, came to Malacca to convert the Malays to Islam and to conduct business. It is believed that originally only men danced the Zapin, but now both men and women perform the dance in pairs.[1]

We can connect our children with the Islamic religion by teaching them dances that are not solely related to Islamic religious ceremonies. Folk dances from different regions of the Islamic world are each influenced by and reflective of diverse cultural groups. For example, one of the most popular dances shared among the Malay communities in Malaysia is the *joget*. The *joget* (or *ronggeng*), was greatly influenced by Portuguese folk dance. It could have been brought to the Malay world after 1511 when Malacca fell to the Portuguese. The *joget*, derived from the Portuguese *branyo*, is usually accompanied by a violin or flute, a drum, and a gong.[2]

Teaching music from this part of the Islamic world is not an easy task since further research, reading, and understanding is needed. Performing sacred music on stage can be a sensitive issue. For example, it is not appropriate to teach non-Muslim children to chant the Islamic "Call to Prayer" in the classroom. Folk materials are the better choice. When teaching Islamic music in our classrooms, we must remember the importance of studying the intent behind the music. To initiate this understanding we should start by embracing the similarities between Islamic music and our own.

Instruments from the Middle East

Sequencing our lessons from known to unknown materials is a great way to cultivate children's interest and assist their retention. For example, many instruments we play today in the West originated from the Middle East – from the cradle of civilization. The current lute and guitar derived from the *Ud* of the Arab and Persian regions. The hammered dulcimer – a common zither found in Europe and North America – was brought to the West by English missionaries from Persia and Egypt in the latter half of the 15th century. Many assume the bagpipe is from Scotland. In fact, this aerophone, or *tulum*, is from Turkey, where it is commonly used to accompany dances. Valuable information and pictures can be found in Jenkins's *Music and Musical Instruments in the World of Islam* .[3]

Moors from Turkey played an important role in bringing instruments to the Western World. In 1683, the Turks invaded Vienna, but Istanbul (formerly Constantinople) became increasingly corrupt. When they withdrew, the Turks left musical instruments and weapons behind in the city. Even the idea of the marching band came from this region. [4]

The Orff barred instruments that are found in general music classrooms in the United States are partially modeled after Indonesian Javanese & Balinese metallophones and xylophones. *Gambang* and *saron* are gamelan instruments brought to the Pahang court in West Malaysia from the Riau Island (Java). Malay gamelan are tuned in pentatonic (*slendro*) and diatonic (*pélog*) scales. The *gambang* (xylophone) normally is played in octaves. The *saron* (metallophone) is played with a hard mallet in a single hand. The other hand damps each bar as the next one is struck. This is usually done by holding the end of the bar with the thumb and the index finger.[5] Carl Orff was introduced to these instruments early in the 20th century. He turned them into Western instruments by using the Western diatonic scale. When teaching children to play the Orff barred instruments, music educators should take this great opportunity to introduce children to the Islamic music and culture of Southeast Asia.

Conclusion

No matter where our students come from, we need to teach, educate and nurture them to become individuals who know how to respect each other. We can help them learn how music functions powerfully within various cultures. Once they have studied their own musical culture from this integrative approach, they are better prepared to learn, understand and appreciate music from another culture. If we are aware of our children's needs, they will appreciate our sensitivity. In addition, awareness and respect will be cultivated in all who participate, and our emotional responses to particular circumstances may be better understood or even improved.

Shookran (Thank you in the Arabic language).

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From the classroom: Ambassadors to the music room

by Laura Webster

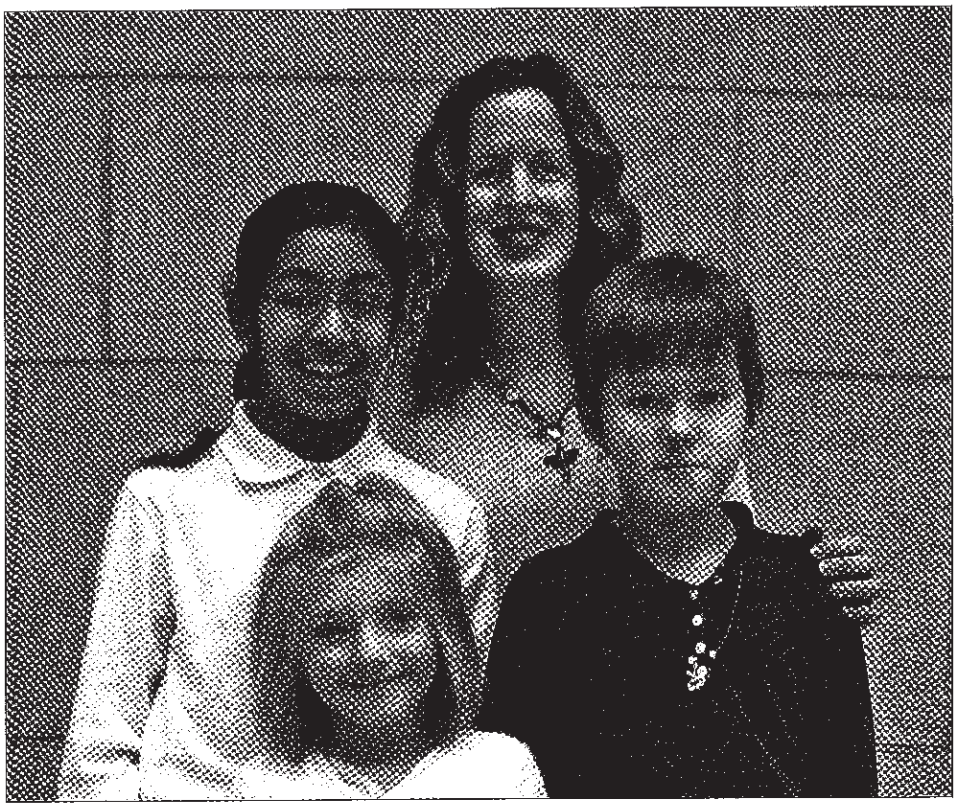
Over the years, I have been fortunate to have students who are either first-generation Americans or were born in foreign countries. I have a love of music from other cultures, but I am sensitive to the issues of presenting music that is not my native culture. I often ask "ambassadors" from other cultures to help present these cultures. At times that might mean bringing in guest artists or people from the community who know that culture well. I often investigate the cultures of the students in my classroom, ask them for support and their families often present materials to the class from their experience.

Many folk songs, games and dances contain elements that are a natural fit with my Orff-Schulwerk curriculum. These are elements of composition, improvisation, rhythmic pattern, musical and dance forms, and use of untuned percussion instruments. Although many of these connections are obvious as I construct my lessons, some of the best observations and connections are those my students make during our time together.

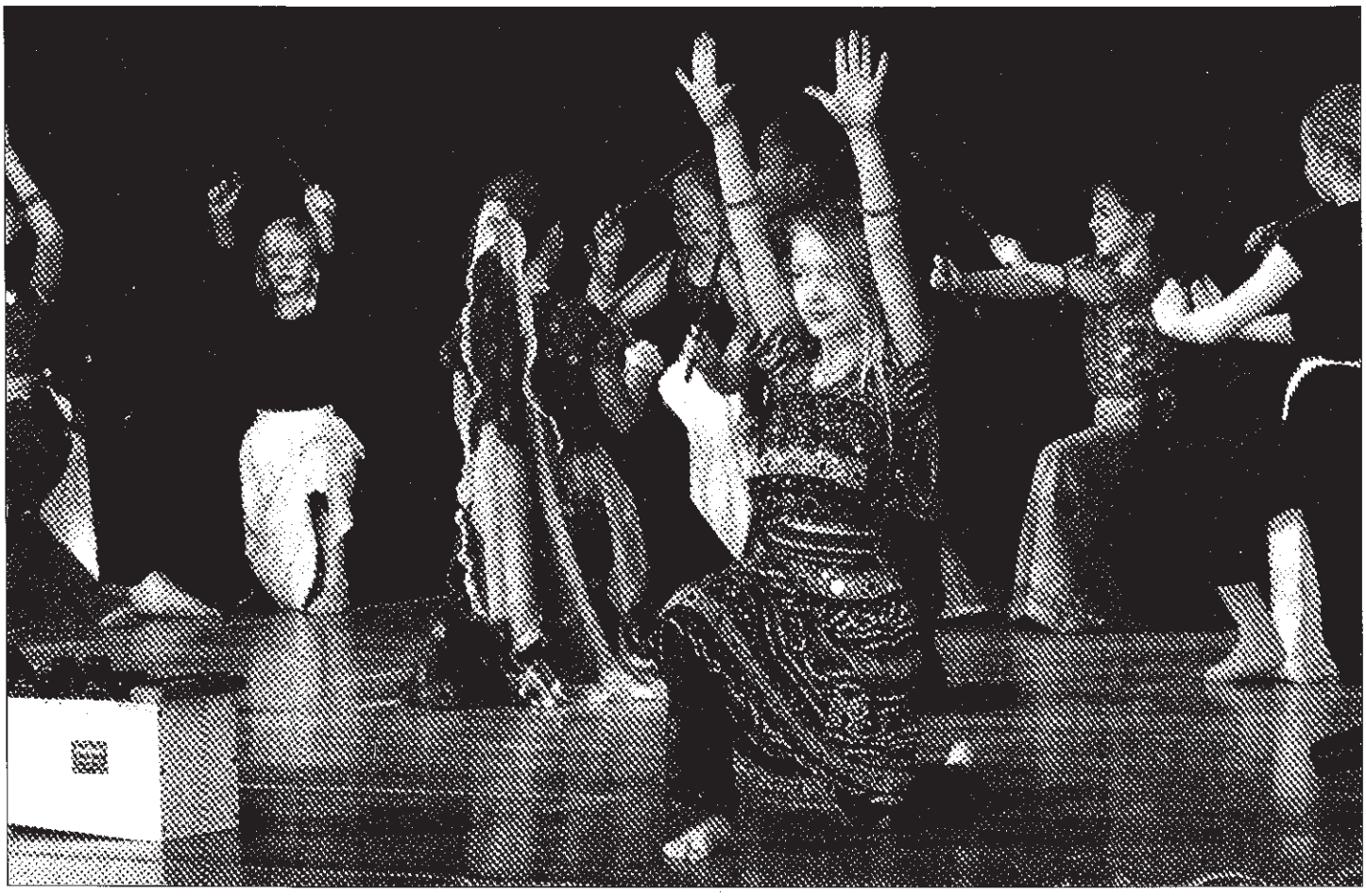
Many famous dances or songs from other countries are not in pentatonic keys. Since I only work with students grade four and below, this makes it difficult to learn songs through notation. Still, there is value within my curriculum for exploring the piece, especially through simple forms.

Many folk dances have sections that

When possible, I bring in a person who speaks that language (whether a student or parent) to help us with pronunciation and cultural nuance. Often a parent will tell the students that they remember playing these games or singing these songs with a beloved family member.



"Exploring the music and dance from the cultures of my students is not a mere addendum to my curriculum," writes Webster. "The value of using these experiences and materials native to my students has a lasting effect on all my students, and a deep personal effect on the girls who present a piece of their cultural heritage."



"Riya Jagettia, a first-generation Indian student, taught us the Raz stick dance," writes Webster. "Reflecting on the experience, Jagettia said, 'It was cool to be able to share my culture, and I was very proud of it.'"

can be improvised using a vocabulary of movement we have already learned from that culture. In this case, I have explored theme and variation, so the first section of the dance is the traditional structure. The students then take specific dance concepts and apply them to create a new section of the dance.

There are many culture-specific finger plays or games for young children that utilize simple tri-tonic or pentatonic melodies. These are obvious choices to learn though notation, and then explore with barred instruments and simple arrangements. This is often an opportunity for students to explore creating their own simple arrangements. When possible, I bring in a person who speaks that language (whether a student or parent) to help us with pronunciation and cultural nuance. Often a parent will tell the students that they remember playing these games or singing these songs with a beloved family member.

Riya Jagettia, a first-generation Indian student, taught us the Raz stick dance. After the initial part was learned, she explained how the next sections would be composed by a dance teacher and then used in a performance. If the dance was used at a wedding, the parts might be improvised by the dancers. As a class we discussed what folk dance formations we knew and what elements of the dance could be used in a new way to give us a variation. With Riya as "head artistic director," we created eight-beat phrases combining dance concepts of body, space and rhythm with the traditional Raz elements.

"Teaching the Raz stick dance to the class last year was very, very fun," Riya said. "It was cool to be able to share my culture, and I was very proud of it. Teaching the dance was interesting, for we got to use some things that we learned in class ... and we got to share each other's ideas. It was very nice of you to let me do that, and I was very happy teaching the dance. My favorite part was trying on the Indian dresses!" she added.

In first grade we were learning the folk song, "Uskudar." I chose this song specifically because I had a new first-grade student, Su, whose parents had recently moved here from Turkey. Her parents were thrilled to shower us with folk-dance videos and items from Turkey to help us better understand the culture.

After viewing the folk-dance video, I realized that most of the material they had given me was much too difficult for my students, so I looked for a Turkish folk dance from Phyllis Weikart's, *Teaching Movement and Dance.*[1] I found "Iste Hendek," which was a simple line dance using locomoter

movement and steady beat. It also was a wonderful exploration of two concepts learned in their dance class – head-tail connection and pathway. While learning the dance we used Weikart's words: "One, two, three hop, back, together, down-up, bounce-bounce."

The next day we danced it and one of my students noticed that the "down-up bounce-bounce" was the "ti-ti, ti-ti" eighth note rhythm that we had been studying in class. We notated the rhythmic pattern with our rhythmic vocables and then combined the dance with the song.

Su's parents helped her to gather her thoughts about what the experience meant to her and then included their own thoughts about what the experience meant to them.

"It felt good and I was happy, excited and nervous during the singing and dancing of 'Uskudara Gider Iken,'" Su said later. "I was nervous because all the grades in the lower school were there along with teachers. I was excited because my friends and mom were there to support me. I love the song now and keep singing it to myself. The fact I learned this Turkish song at Hathaway Brown is really special to me. Thanks for that," she said.

Su's father added:

"I wanted to add my thanks. It was great watching the concert and Su singing 'Katibim' (the original name of the song along with a recent rendition) and dancing to it. Being from Istanbul, it gave me a chance to talk to her about the town of my dreams, Uskudar, and the stories of this neighborhood and its projected tower. Thanks for opening your curriculum and having Su feel at home in ways more than one."

Alexandra, a Russian-born, fourth-grade student, moved to the United States with her family when she was in second grade. Both shy and fiercely demanding of perfection in herself, I looked for ways I could reach out to her. I asked her to see if there were any Russian folk songs or dances we could learn from her as a class. She came back to me with a song, lyrics, and a video that her parents had created of one of the most famous folk dances in Russia, "Kalinka."

We studied the video as a class and notated its rhythm and form. She taught us the folk song and we had a lot of fun trying to sing correctly in Russian. The folk song and dance had a wonderful example of *accelerando* that happened consistently in all the sections. As a class we found examples of accelerando (or explored creating accelerando endings in pieces that we knew) and talked about how this music concept functions in the piece and how it makes us feel.

According to Webster, many folk dances have sections that can be improvised using a vocabulary of movement students have already learned from that culture.

After we learned the song and dance, I asked Alexandra to tell me in her own words what the experience meant to her.

"My parents helped me to learn this song so that I could teach other girls in my class," said Alexandra. "It was very exciting to teach girls to speak Russian and they did a very good job. I felt proud when we presented what we learned. It was exciting to hear the crowd clapping after we finished dancing and singing. It made all of us happy and I was especially glad that I could present my culture to everyone in my school."

My class curriculum is the foundation for all that I do. Exploring the music and dance from the cultures of my students is not a mere addendum to my curriculum. Through careful planning and thoughtful investigation, the songs and dances reveal meaningful and creative opportunities to teach my curriculum. The value of using these experiences and materials native to my students has a lasting effect on all my students, and a deep personal effect on the girls who present a piece of their cultural heritage.

1 Phyllis Weikart, *Teaching Movement and Dance*, 6th ed. (Ypsilanti: High/Scope Foundation, 2003).

Laura Webster teaches at Hathaway Brown School in Cleveland, Ohio. A graduate of Case Western Reserve University, she has been certified in all three levels of Orff-Schulwerk and one level of Kodaly approach to music education. She is co-director of the Crooked River Orff Ensemble, directs a children's choir, presents workshops in Northeast Ohio and performs regularly as vocalist and percussionist in various projects throughout the Cleveland metropolitan area. She is a member of AOSA and the Greater Cleveland Orff Chapter.

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The pursuit of truth and beauty is a sphere of activity in which we are permitted to remain children all our lives.

– Albert Einstein

Focus on Research Series

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

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

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Highlights of the Summer issue of ***Reverberations***:

- **2007 AOSA National Conference in San Jose:** Find out which children's groups will perform at the conference.
- **Leadership:** Get some helpful tips from Regional Representatives Jill Peck and Patty Reed to get you started on your path as a future leader of AOSA.
- **OPUS – Orff Programs in Urban Schools:** Rose Grelis from the Philadelphia City Schools writes about Effective Classroom Management.
- **Passing the Gavel:** Meet Jo Ella Hug, AOSA's new President.
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- **Check out the new Lesson Idea and Do-It-Yourself columns.**

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Corrections

Miriam Samuelson wrote to let us know that the photo depicted on page 6 of the Winter issue is Franz Waldauf and his wife, Sonja Czuk. Dr. Thomas Roesch is the director of the Orff Center Munich. The present director of the Orff Institute (Salzburg) is Thomas Heuer.

Brian Crisp wrote to let us know that we spelled incorrectly the last name of the co-author of the article on page 26 of the Spring issue, "Orff-Schulwerk and the Reggio approaches are interwoven successfully"). The co-author is Louise *Cadwell*, not *Caldwell*.

Furthermore, Crisp would like to add that in regard to his bio on page 30 of the same issue, he earned a master's *certificate* in Orff-Schulwerk at the University of St. Thomas, not a master's *degree*.

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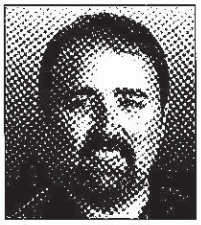
More reviews in the summer issue, and why



by
David Thaxton

Sleeping in until noon every day, long walks on sun-drenched Caribbean beaches, daily visits to the spa – mention these to any teacher as suggestions for summer break activities, and you'll likely get a belly laugh or an eye roll.

The reality is that while teachers indeed spend time relaxing and vacationing during summer, much of it is spent catching up on personal and family business, professional development and preparations for the upcoming school year. Often, a typical day of summer "vacation" for teachers is what many others would consider a full day of work. It is, however, a period that affords much-needed time for reflection and study.

It is in this spirit that we offer a greater number of reviews of books and electronic media in this Summer 2007 issue. May they guide you well in your summer reading and planning for the coming school year.

Orff Schulwerk Today —

continued from page 41

Chapter 16, "Real World Applications" displays two lesson examples contributed by Cindy Hall which show how effective teaching can occur through the challenge of once-a-week instruction. Frazee concludes the chapter with a series of questions she would pose to students in order for them to reflect upon their learning and to assess their understanding. Section IV, "Your Commitment" contains Chapter 17, "Outcomes," offering the reader guidance for assessing students' musical understanding and musical skill. In this chapter, strategies and ideas contributed by Beth Nelson show how to use technology to assess student progress. The final section, Section V, "Your Rewards," explains the importance of young students' aesthetic responses and how a great deal of overlap occurs among the Schulwerk media. It is a synthesis of the book's overall case for developing understanding as well as skills and encourages the reader to embark on the journey of teaching through Orff Schulwerk from this new way of thinking.

Three appendices offer a wealth of important information to the reader explaining the ranges of the mallet instruments and recorders, an extensive list of supplements to the American Edition of *Music for Children*, and a list of Orff Schulwerk associations around the world. A compact disc containing 33 listening examples is included, and references to each track and the purpose for its use may be found within the book's 105 lessons. An attractive cover and many engaging photographs of children making music draw the reader into the book's pages. Frazee's writing style places the reader at ease in a way that shows she is "one of us" who just happens to have a lot of experience with this work. *Orff Schulwerk Today* is an absolute "must have" for the library of any teacher who uses Orff Schulwerk with children, teaches it to adults, or is passionate about music education. It represents not only years of expertise from the contributing students and teaching colleagues of Jane Frazee, but also the years of expertise of one of America's foremost matriarchs of Orff Schulwerk in the United States.

Write Chandler at:
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Brain Compatible Dance —

continued from page 42

and demonstrations.

As she writes in the preface, her book "approaches the subject of teaching dance through an understanding of the lesson plan." Gilbert takes the reader through lesson planning step by step, providing a thorough and research-based rationale for each of the concepts presented. The lesson plans are based on the 10 principles of brain-compatible dance education explained in detail in the book. Extensive sections on skill development and improvisation provide numerous ideas and tools to plan creative and effective lessons. She provides a wealth of resources in the appendices, including an outline of neurological development, ideas for assessment, model lesson plans to use as examples, research articles and examples of dance-motif notation.

In *Brain Compatible Dance Education*, Gilbert foresees and addresses different issues that may arise in the classroom, such as limited space for dance, and discusses effective solutions. Her understanding of developmentally appropriate concepts for each age is evident in her detailed examples of movement combinations and improvisatory activities.

As a movement and music teacher, I give this book and DVD my highest recommendation. It is sure to be a valuable resource for any teacher looking to incorporate meaningful dance curriculum into a music and movement program, or for a classroom teacher interested in kinesthetic learning. Gilbert has approached the concept of brain-compatible dance education with the thoughtfulness, scholarship and creativity that her readers have come to admire.

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A tour of the Library of Congress Web site

Log on > play around > learn something

Reviewed by Pam Hetrick

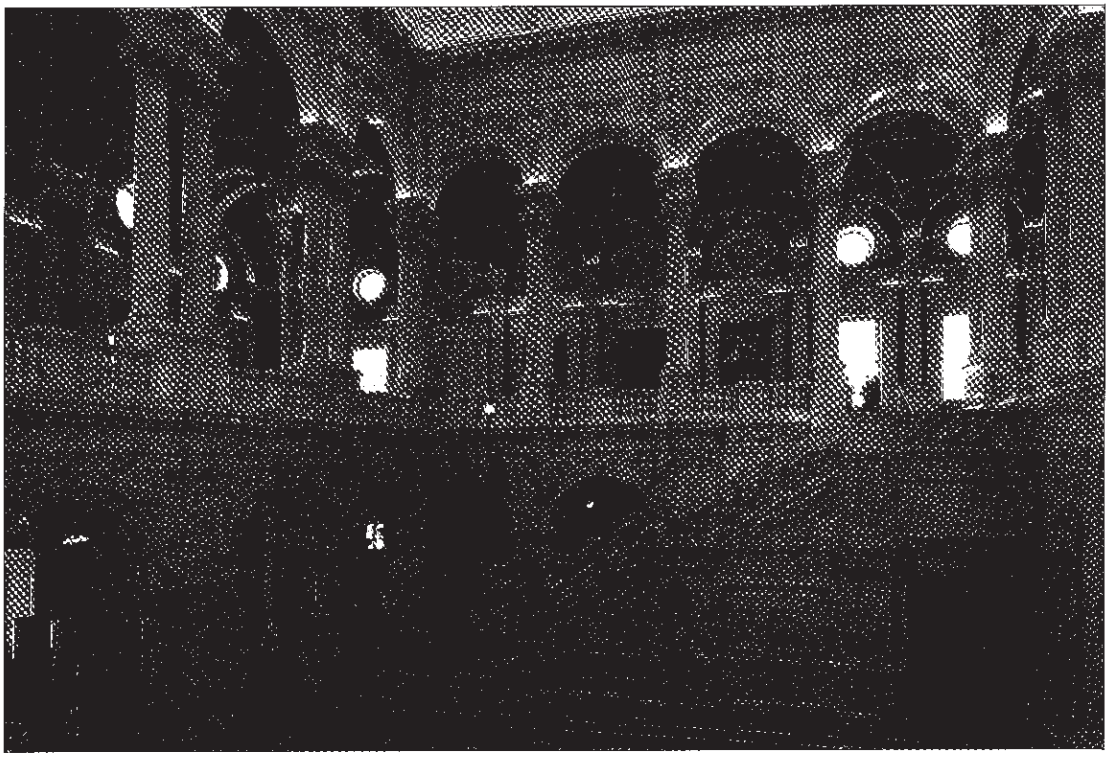
When I recall the libraries of my childhood, it's the smell that comes to mind first: the unmistakable scent of well-used books. Other sensations follow: the pleasant memory of hushed rooms, helpful librarians, and the feel of slightly dingy pages of well-loved books promising stories, pictures and hours of escape into other worlds. In my college years I discovered the formidable stacks of university libraries requiring special permission to enter, the hidden desks piled high with books where I would write until my fingers cramped and my mind spun. As a mother, I had the pleasure of returning to the local library with my children, feeling their excitement at the possibilities, the summer reading fun, and meeting of guest authors invited to read to us.Fast forward to 2007, the digital age. Happily, our neighborhood libraries, university libraries and national libraries still remain. According to a recent *New York Times* article[1] "At the Library of Congress, for example, despite continuing and ambitious digitization efforts, perhaps only 10 percent of the 132 million objects held will be digitized in the foreseeable future." This has several far-reaching implications. It's unlikely that every record and artifact can ever be completely digitized. That means we will never be able to dispense with libraries for our research – a good thing, right? Paradoxically, with information made more readily available than ever, purely Web-based research will proliferate. But will it be complete or accurate? Browser beware.

Of course, one of the positive outcomes of digitization is easy access to many primary sources such as books, photos, videos, music and interviews. I invite you now to join me as I explore the Web site (www.loc.gov) of our nation's oldest federal cultural institution. Filling three buildings on Capitol Hill in Washington D.C., the Library of Congress houses 2.7 million recordings and 29 million books, making it the largest library in the world. Whether visiting in person or bookmarking it on your computer, it is a site worth exploring whatever way you enjoy most.

Although it may have digitized only 10 percent of its collection, the Library of Congress website offers a rich source for "Kids, Families, Librarians, Publishers, Researchers, Teachers and Visitors."

For your glossy brochure providing details of our tour, please go to: memory.loc.gov/learn/educators/handouts.

It may be hard to resist the heading *Handouts – a grab bag of goodies* and that's the idea. All you need is Adobe Acrobat Reader to download any of the pdf files. Begin with the touring guide to the Library of Congress, designed for educators. It will be helpful to refer to this guide as you navigate this huge site. Rather than take the time to try out each new area, use this guide to scan the many offerings and begin in the place that makes the most sense for you.



With 2.7 million recordings and 29 million books, the U.S. Library of Congress is the largest library in the world. Great Room, Library of Congress. **Photo © Keith Stanley www.kestan.com**

Sorted by five sections

The LOC site has five

major sections:

- *Library Catalogs*
- *American Memory*
- *Global Gateway*
- *Thomas* (No, *Thomas* is not about locomtives or search engines, but created to provide legislative information to the public).

If you have the time, download either the Power Point file with 31 slides or the pdf file with 31 pages for an introduction to each of these sections. It is worthwhile to note that the *Library Catalog* provides an online catalog of the physical collection, for your next trip to Washington.

For now, let's go directly to *American Memory* – "millions of digital items that document American's history and culture." Two areas of interest for music educators are *Performing Arts, Music*, where you will find 31 collections, regional folk music to blues, jazz, classical, dance, theater, film and more. Select *Culture, Folklife*, to find folk music projects. Older students would be energized by the information and sources offered here. For example *California Gold: Northern California Folk Music from the Thirties* allows you to browse by subject, ethnic group, performer, or musical instrument.

You may also browse through other headings to find research materials and to find (and order) photographs and audio recordings. The *Learning Page ... especially for teachers* is a *Teachers* link found throughout *American Memory.* Here are lesson plans, features and activities, and more. Lessons are indexed by theme, topic, discipline or era as well as alphabetically by title. Lesson plans are broad-based. For example, *Images of Our People: A Patchwork of Cultures* shows students ways to explore America's diversity through documents found in the collection. Objectives, time required (e.g. five to six class periods), grade level, curriculum fit and standards are given for each lesson plan. Under the *Learning Page* find collection connections for the classroom, with projects for the music class.

The *Teacher's Guide* has activity links, one per class period. *Features and Activities* focuses on specific topics. Not clear about Web copyright laws? Go to *Copyright on the Web* to find an interactive activity for you and your students.

Learn by interactivity

Time for some fun. Go back to the home page and click on *Kids, Families.* This section spotlights 14 different areas throughout the LOC using interactive approaches. The very first heading, *America's Library, American history for elementary and middle school students* drew me in. Kids and adults can *Meet – Jump – Explore – Join – or See, Hear and Sing.* If you choose *Meet Amazing Americans* you can pick the category of musicians and composers and learn about Leonard Bernstein, Duke Ellington or John Philip Sousa by clicking on photos, answering questions, and reading stories written in a way that most students would find interesting. If you choose *See, Hear and Sing* you can learn about animation, buckaroos, children's songs, disasters, devastation and destruction, humor, or uncommon instruments.

Which one did you want to go to first? I selected *Animation,* but when I tried to stream a short cartoon, my computer balked. This site is so well organized, that all I had to do was click on "Help With Video." Film files are in two formats, RealAudio and MPEG; the site offers tips on how to download both. (In my case, I hadn't updated RealPlayer; it just takes a few minutes to do this, and it is free.)

Children's Songs has three stories in three categories: call-and- response songs, singing games and sweetheart songs. Listen to three or four of the songs in each category. I was particularly interested to hear a 1939 version of "Little Sally Walker" in the story "Who Do You Love?" I have fond memories of first playing this circle game with Avon Gillespie and later learning a version in Gullah dialect with the Georgia Sea Island Singers.

American Folk Life Center

Have you wandered off and begun your own explorations? Can we meet later for coffee? You may need a sip of java or, better yet, another day or two to explore the *American Folk Life Center.* Here's a little taste of what is included in the collections:

- Native American song and dance
- Ancient English ballads
- "Bruh Rabbit" tales told in the Gullah dialect of the Georgia Sea Islands
- Stories of ex-slaves (told while still vivid in the minds of those who endured one of the most harrowing periods of American history)
- An Appalachian fiddle tune heard on concert stages around the world
- A Cambodian wedding in Lowell, Mass.
- A St. Joseph's Day table tradition in Pueblo, Colo.
- Balinese Gamelan music recorded shortly before World War II
- Documentation from the lives of cowboys, farmers, fishermen, coal miners, shopkeepers, factory workers, quilt makers, professional and amateur musicians, and housewives throughout the United States
- First-hand accounts of community events from every state
- International collections from every region of the world

You can't smell the books, but the Library of Congress Web site, with a side trip to the *American Folklife Center,* will take you virtually places you've never been before.

Thanks for joining me.

[1] Katie Hafner, "History, Digitized (and Abridged)," *The New York Times*, 11 March 2007, Section 3, pp. 1-9.

Pam Hetrick serves on The Orff Echo *editorial board.*

Write Hetrick with your Web ideas and suggestions at:

pamh@interchange.ubc.ca

Urban track session
A bucket of shells: a string of pearls

AOSA AV Library: 147MC

Reviewed by Beth Iafigliola

What do we do with what we have? How do we look at who we have? What's in our bucket – rocks, ugly shells, or is this a bucket of potential pearls?

Margaret Campbelle-Holman encourages participants to focus on the changes and challenges of the urban setting with an eye for the positive. This session, from the 2007 AOSA National Conference in Omaha, Neb., is part of the Urban Track, first introduced at the 2006 AOSA Conference. The new "urban" is no longer defined as a division on racial lines or areas of dense population, but now reaches all across the United States, incorporating diverse cultures, family structures and mobile populations, she said.

She pointed out how the music class is the "hub" of the learning environment, and we are the toolers for this potential transformation. The gentle weaving of play and thoughtful reflection makes this session a model for helping children focus and feel welcome. With the skill of a master teacher, she compelled participants to view music activities as a way of revealing cross-curriculum strands in a web of connections filled with curiosity and creativity. It can be accomplished without abandoning or subjugating the purpose of teaching music skills.

"We need to focus on the children," she said. "The children have not changed."

She engaged participants in a hand-clapping game. She began slowly, modeling pounding fists, and declared that it was the hardest part of the game. She changed to pantomiming two open-handed pats on a partner's upright palm and then two taps with the backs of the hands, each time declaring, with an innocent smile, that each simple action is the hardest part of the game.

Giving verbal directions presents a word problem – a mathematical problem in logic, she said. She asked the group to form smaller groups of two or three with one person facing the presenter and the other person facing the participant. By having some children with their backs to the teacher, the students facing the teacher must take on the responsibility and role of leadership in the group. It is another way to invite the child into the learning process, she said.

The game began with the presenter commanding, "Prepare" as all hands in the room followed the model of her poised "pounding" fists. With slow, deliberate moves, she went through the rhyme and movements while participant leaders watched and mimicked the moves for their group. As the group leadership changed, each had the opportunity to practice the pattern. By combining levels, adding text, and changing tempos, session participants (as would-be students in the music class) became masters of multi-tasking and reaching the higher levels of learning theory. As the activity and tempo advanced, the room burst into giggles, laughter and conversation – outcomes of successful engagement.

With this victory, Campbelle-Holman brought participants "to the trough of learning" by dissecting the activity into its educational purposes. The presenter identified movements that indicate the steady beat and call attention to the simultaneous goal of using the rhythm of the words. The group participants created a grid on a piece of paper to show mathematical applications of row and column. The group used a legend (similar to those found on maps) employing symbols to indicate one or two sounds on each beat. The group identified rows that are the same or different, using mathematical skills of regrouping. It changed individual symbols into patterns, concluding with the musical form *AABA*. The game helped them focus and gave participants a shared experience to reflect on and study. Campbelle-Holman gave credit to educational philosopher Piaget.

Always with the thought of teaching teachers, Campbelle-Holman asked, "What do we do that melts away the issues that a child brings into your room?" The fun and games engage the child, but the teacher must use *CPR – Design* the concepts, *Perform* the task, and *Respond* or synthesize the task. In music methods classes, we say "Prepare, present, practice," said Campbelle-Holman, as she drew another grid to show the music element "puzzle pieces" that help organize the activity into a compact music lesson.

The session continued with a discussion about free resources teachers may access as musical enrichment for their schools. The session ended with another shared activity, rich in the strands of learning potential, glistening with pearls of wisdom needed in the bucket of urban teaching experiences.

NOTE:
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Orff Schulwerk Today: Nurturing Musical Expression and Understanding

by Jane Frazee • **Schott, 2006**

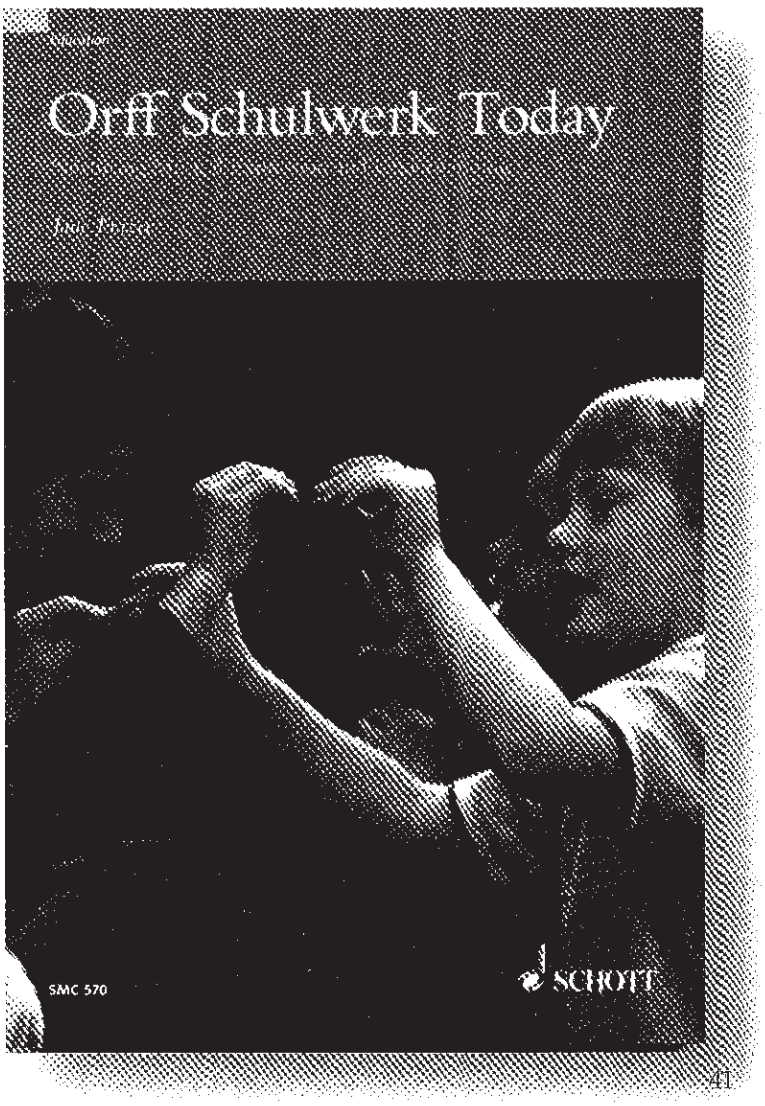
Reviewed by Michael Chandler

Most of us are quite familiar with the well-known adage, "give a man a fish, feed him for a day – teach a man to fish, feed him for a lifetime." But those who read Jane Frazee's *Orff Schulwerk Today* will not only learn to "fish" in the world of teaching music and movement through Orff *Schulwerk*, they will also find a generous portion of fish for the taking in the form of sample lessons throughout the book – enough to whet the appetite of an Orff teacher at any level of expertise as their journey with this work moves forward. This "all about" and "how to" manual of Orff and Keetman's approach follows Frazee's other well-known publications: *Discovering Orff* (Schott, 1987) and *Discovering Keetman* (Schott, 1998) and addresses the diverse needs of teachers everywhere who are experts, novices, or anywhere in between. The most prevalent point of the book is to understand the importance in a child's music education not only of *knowing how*, but also *knowing about*. Simply put, Frazee asserts that too often, many Orff teachers are able to teach students to perform beautiful, sophisticated music through the skills they learn (*knowing how*) but don't always extend the students' learning to assess an understanding of what they've performed (*knowing about*). This point is significant enough that a distinct section of chapters within the book is dedicated to these two topics.

Following the introductory sections, including a foreword and acknowledgments in which Frazee credits a number of her former students and teaching colleagues for guidance in the lesson material, is a brief section titled "How to Use This Book" – a helpful explanation for pre-service teachers, novice teachers, and teachers experienced in Orff Schulwerk as to how the material may be best used by the reader. An illustration displays a formula for codifying all of the lesson material. Each of the 105 lessons focuses on one of five musical elements – the knowing about: melody, rhythm, texture, structure, and color as expressed through the seven skills – the knowing how: speaking, singing, moving, playing instruments, improvising, reading and writing, and listening. Each lesson is intended for one of three developmental levels: primary (Grades 1-2), intermediate (Grades 3-4), or upper elementary (Grades 5-7).

In Section I, "Your Heritage," a concise history of Orff Schulwerk, its European origins and subsequent fertilization in the North American music education landscape sets the stage for understanding where the approach stands today. In Section II, "Your Approach," Frazee sets the context for the lesson material by explaining the various ways children learn through Orff Schulwerk, and offers suggestions for choosing quality materials that represent artistic choices for classroom use. In Section III, "Your Work," Chapters 4-9 present lessons that focus upon the "knowing how" or skills needed to perform music. Chapter 8 provides guidance for introducing the recorder into instruction, and Chapter 9 offers advice regarding how to teach reading and writing so that students are able to attain literacy both melodically and rhythmically. Chapters 11-15 present lessons that focus upon the "knowing about" or understanding the elements of music.

(continues on page 37)



Brain Compatible Dance Education

Book and DVD • **National Dance Association**

by Anne Green Gilbert

Reviewed by Janie L. Vance

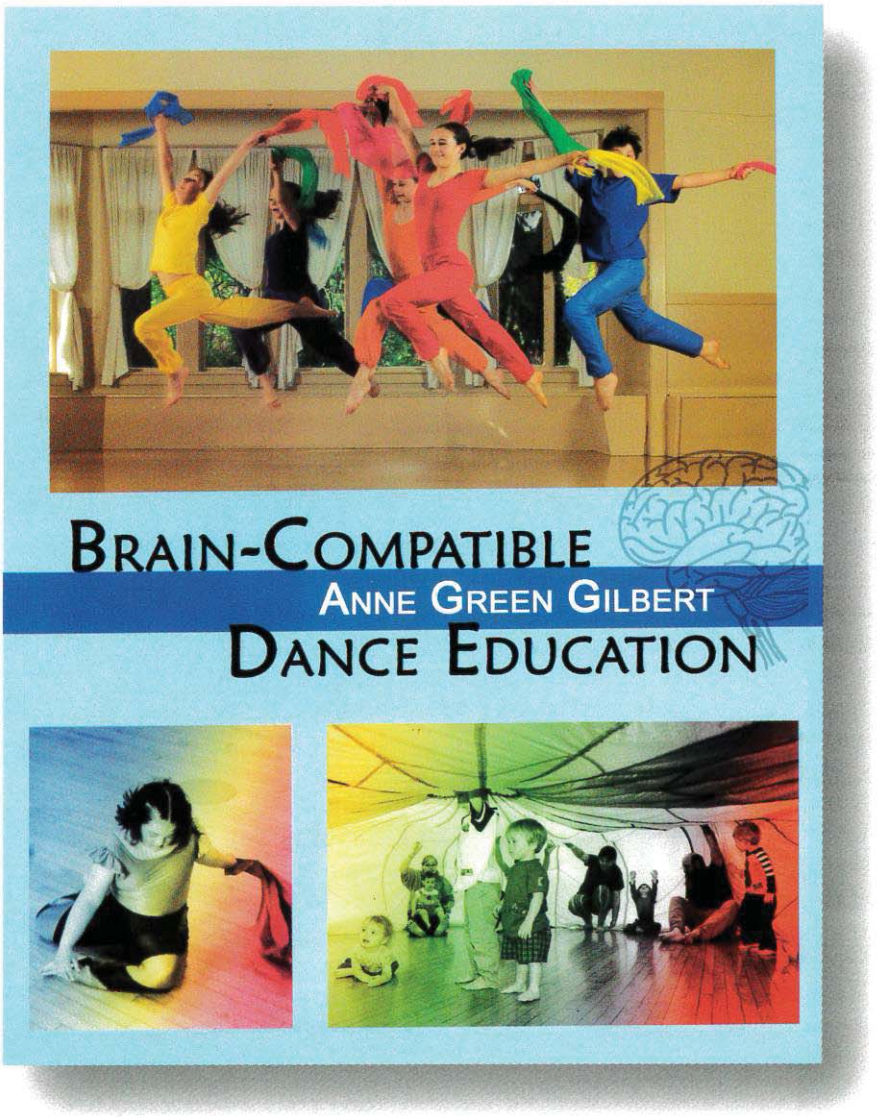
Anne Green Gilbert, a household name in the world of dance education, has created yet another resource that is sure to become a staple in the library of every creative movement instructor or classroom teacher. Her book and demonstration DVD, *Brain Compatible Dance Education* provide invaluable tools for developing movement lessons based on a holistic approach to dance education. Gilbert utilizes the latest research in the connection between the brain and the body, presenting a sequential series of exercises based on fundamental movement patterns babies develop in the first year of life. She calls these patterns "BrainDance."

BrainDance follows the sequence of breath, tactile, core-distal, head-tail, upper-lower, body-side, cross lateral and vestibular movements. She explains each pattern in detailed, poster form, using key words and diagrams. For example, tactile activities (used to promote bonding and sensory integration) involve movements such as tapping, brushing and rubbing the hands up and down the body in different ways. Core-distal exercises focus on stretching out arms and legs in all directions from the center, then contracting back to the center or core. Core-distal exercises help students relate to others and to themselves. Cross-lateral exercises integrate the hemispheres of the brain and focus on moving across the mid-line of the body. Vestibular movements include activities such as spin, sway, swing and rest, to work on balance. The book and DVD describe each set of movements in detail, and provide clear-cut examples of how to use each movement in a variety of class settings. Classroom teachers will find them useful for focusing, energizing and preparing students to learn.

The DVD contains examples of Gilbert teaching dance classes using different variations of BrainDance. The first segment shows classes being taught with toddler- to kindergarten-age children and their parents. Children are engaged when nursery rhymes are used as focus material. They move successfully through the movement sequence. The remaining sections discuss activities appropriate for ages 6 years through adult. BrainDance is presented in several variations, including one for classes limited by time. Another, especially useful for older adults, is performed in chairs.

Another, useful for any age, is performed from a prone position. A particularly interesting section on partner work involves mirroring and shadowing as avenues to explore material. Throughout every variation, she provides easy to follow, clear directions

continues on page 37



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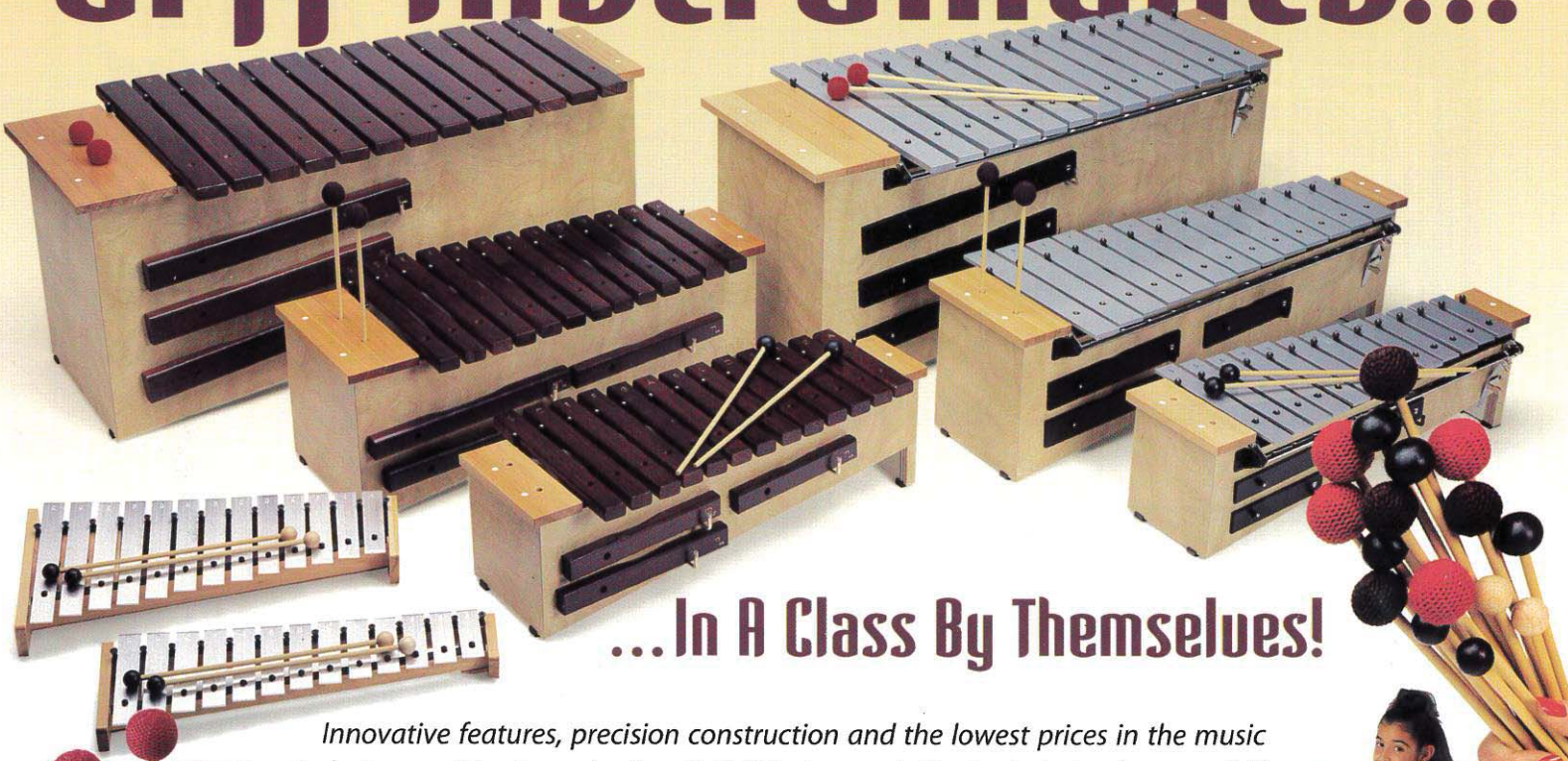
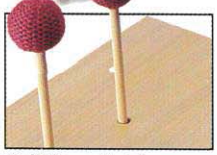
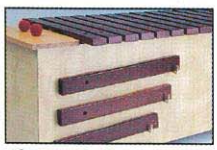


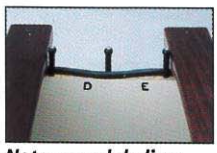
...In A Class By Themselves!



Built in mallet storage



Chromatic bar storage



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You can't manufacture passion or 'motivate' people to feel passionate. You can only discover *what ignites your passion and the passions of those around you.*

– Jim Collins
Good to Great

See page 36 for rates and deadlines

Teaching Tolerance

Published biannually, a project of the Southern Poverty Law Center

Reviewed by Martha O'Hehir

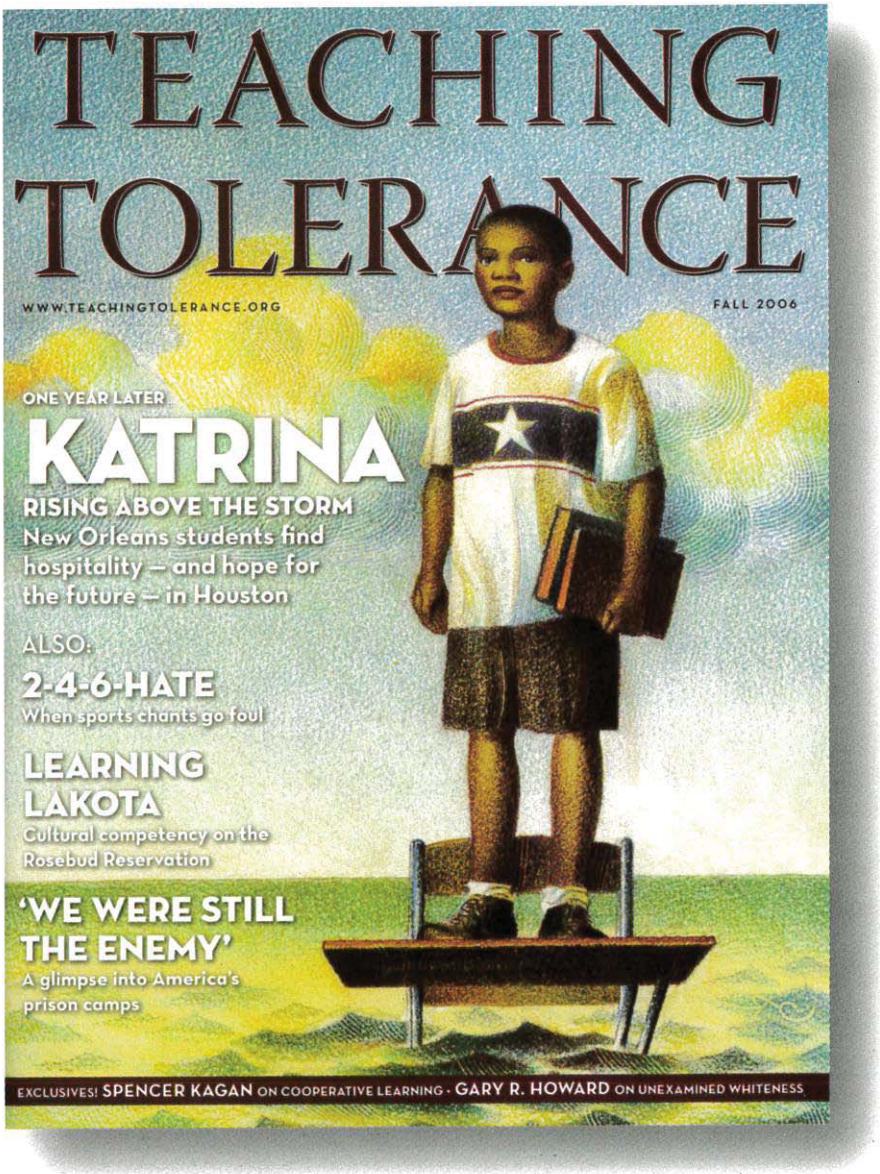
As a music teacher, I am supposed to understand issues of multicultural education. Yet everything I know is second hand. I haven't traveled as much as I would like, so I do not have a personal knowledge of other ways of life than my own. I have not yet ventured into the homes of our families from other countries to ask about their lives and music. As a novice, I am a little anxious about treading down delicate paths in my classroom. Luckily, the magazine *Teaching Tolerance* has opened doors of understanding to me. Its many models of people interacting with new cultures, especially in educational settings, shed light on helpful ways to learn about diversity. Articles even highlight mistakes made by well-meaning albeit ill-informed people, like myself.

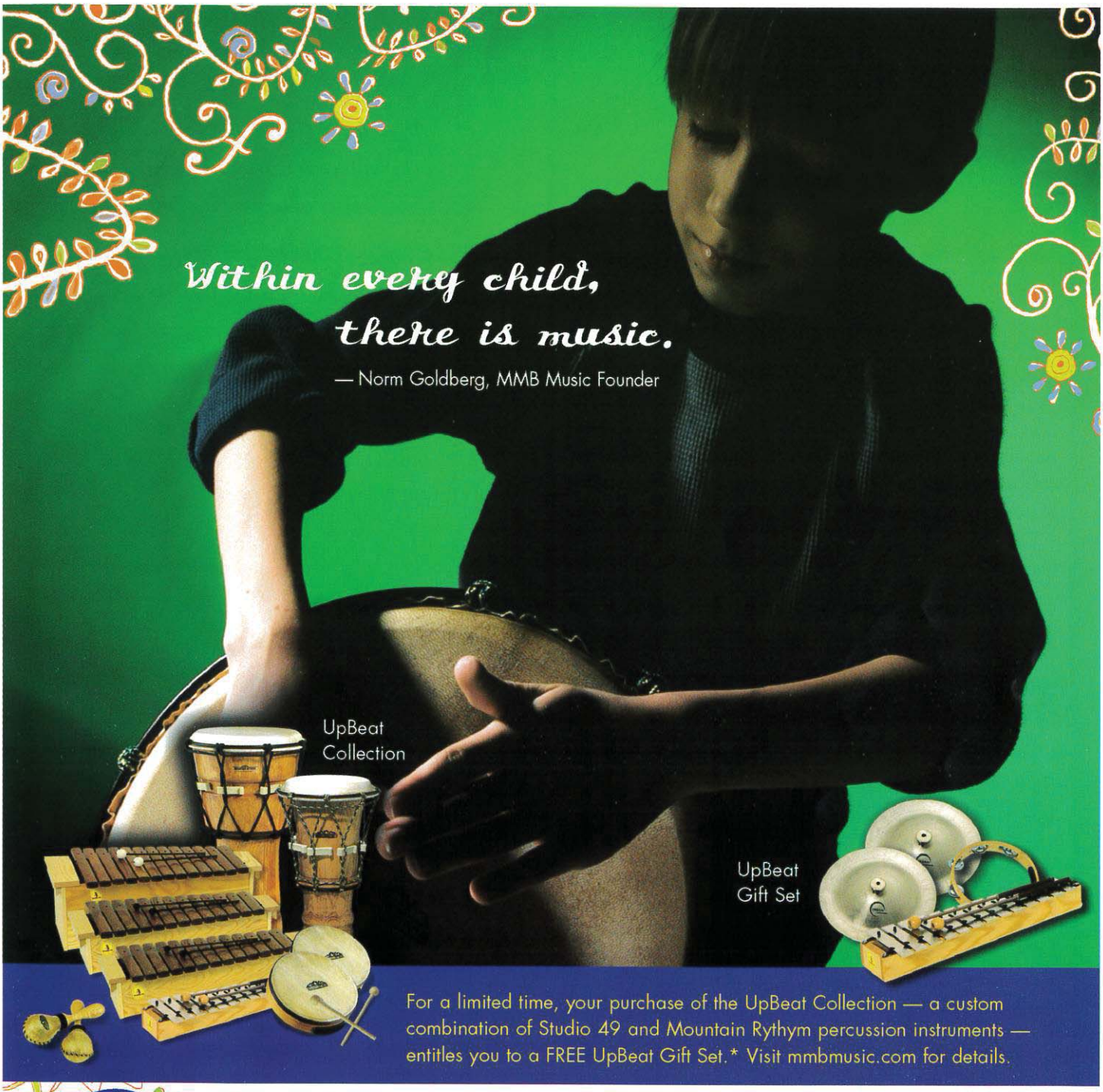
For instance, one teacher lent too much help to a student of another race, causing a rift between herself as the "rescuer" and the student as the "rescued-one." Detailed biographical and historical sketches help the reader discover some unique challenges and gifts of featured people and cultures. Not only are cultures addressed, but also human diversity of abilities, of generations, of race and interests. Solutions for confronting prejudice and bullying are explored.

In the Fall 2006 issue of *Teaching Tolerance*, success stories were as varied as human diversity itself. Topics included students displaced in Texas after Hurricane Katrina hit the Gulf coast in 2005, unsportsmanlike chanting on the sports field, developing a culturally responsive curriculum among the Lakota, understanding survivors of America's prison camps in WWII, talking to children about the stigma of mental illness, combating "unexamined whiteness," and using cooperative learning as an effective tool for teaching tolerance.

I find the magazine is not just theoretical, but offers many practical resources for us as teachers of subjects, character, behavior, ethics,, and democratic values and skills. Each article features sidebars with books for teachers and for students, with Web sites and resources of every kind to help teachers and students explore and practice tolerance in the classroom. I found lesson plans with great activities for every grade from kindergarten to high school. A large section devoted to professional development and children's trade books is very useful. One folktale was printed in both Spanish and English. Many issues include resources and articles specific to music and for using music in the classroom with students.

To subscribe to this free publication, contact:
Southern Poverty Law Center
400 Washington Ave.
Montgomery, AL 36104
Ph. 334-956-8200
Or visit their Web site:
www.teachingtolerance.org
Martha O'Hehir serves on The Orff Echo *Editorial Board.*





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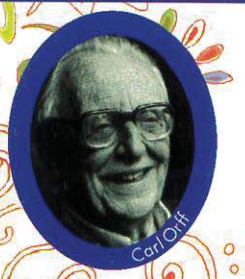

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Kokoro is the Japanese word for heart. But it's not simply heart as the seat of the emotions; kokoro *is also the seat of the intellect -- the mind/heart, if you will. Thus the Sino-Japanese character for 'idea' combines the ideograph for the word 'sound' with the ideograph for* kokoro. *So an idea is a sound from the heart.*

– Katharine Patterson
from "Heart in Hiding" in William Zinsser, ed. *Worlds of Childhood: The Art and Craft of Writing for Children* (Boston: Houghton Mifflin Co.), 1990, p.151.

Mr. Pine's Purple House

by Leonard Kessler • **Purple House Press**

Reviewed by David DeStefano

"A white house is fine," said Mr. Pine. "But there are FIFTY white houses all in a line on Vine Street. How can I tell which one is mine?"

So begins the classic children's story of *Mr. Pine's Purple House* by Leonard Kessler. I remember my early fascination with the story of Mr. Pine's plight to make his house unique. Even before I could read, I could begin to understand Mr. Pine's predicament. I remember flipping through the pages of a hand-me-down copy of the book and marveling at the simple black line drawings with splashes of purple. On one page, identical houses, side by side. On the next, one of the houses has a small tree. On the next, each house has the same tree. Even a child could figure out what Mr. Pine was up against.

Fast forward to the fall of 2002 and I could only vaguely recall the details of the story. Mr. Pine had become more of an impression than a concrete memory. Luckily, I saw a news story about a fellow fan of "Mr. Pine" who had started Purple House Press to bring classic children's books like Mr. Pine's Purple House to a new generation of young readers. My chance to read the old story had come.

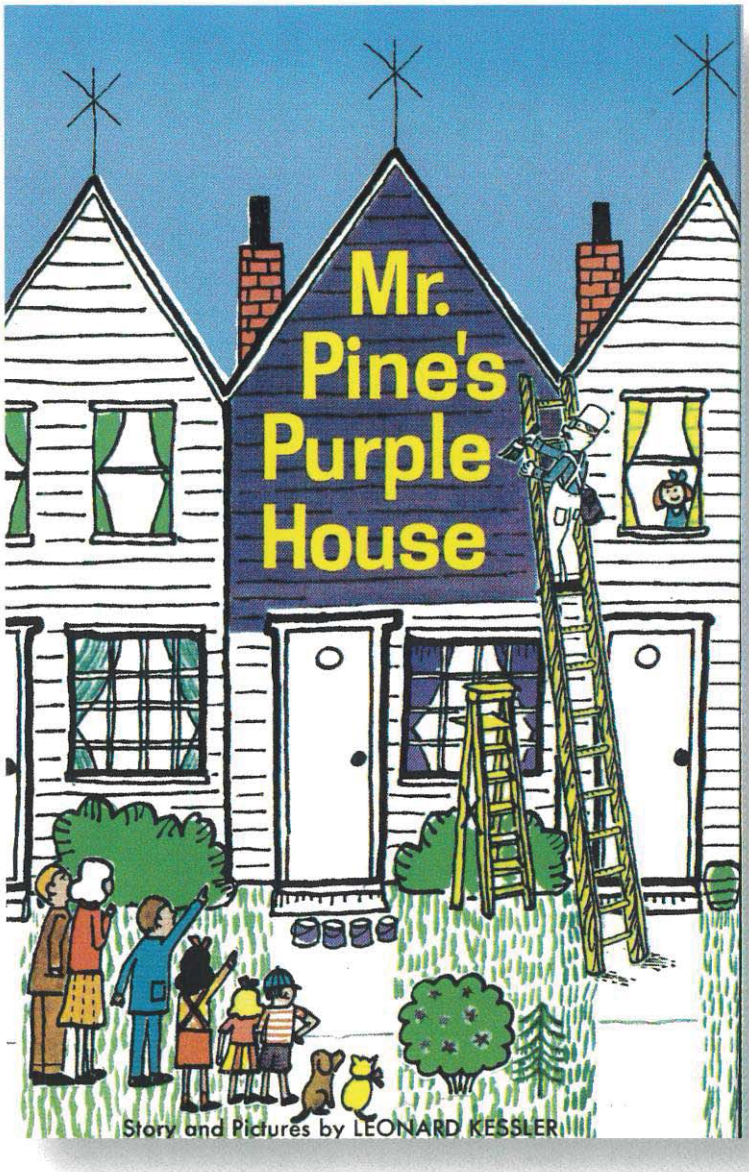
What a joy it was when I opened those familiar pages! Childhood memories flooded me, accompanied now by my adult mind and ear. I was at once taken with the many musical qualities of the book. I devised a theme song to sing at key points of the story, but knew there were many opportunities for my students to play with the musical suggestions within its pages. Lines like "Squish, squish went the brush. Squish squish squish," fell naturally into the realm of rhythmic speech and percussion ostinati.

Movement and instrumental possibilities presented themselves as well. For example, stroking a chime tree with each repetition of the word *purple* brought out the magical quality of Mr. Pine's world. Mr. Pine's eventual house painting naturally became improvised dancing, as students imagined splattering paint around the room. The cat and dog chasing each other around Mr. Pine's precariously placed ladder provided a natural springboard for experimenting with different instrumental timbres. Every additional house decoration left my students guessing what Mr. Pine might add next: Would Mr. Pine really paint his house purple? Would his neighbors copy his actions again? Or would they finally allow him to celebrate his individuality? They couldn't wait until their next music class to find out.

In the spring of 2003, my second-grade students performed their interpretation of Mr. Pine's Purple House for author Leonard Kessler. It was quite an honor to show him how much we loved the story, and how we had breathed new life into his work. Since then, Mr. Pine has become a regular presence in my classroom. Each spring, a new group of second-grade students discovers what fascinated me as a child. Classics like this should never go out of print!

For more information, visit the Purple House Web site: www.purplehousepress.com

Write DeStefano at:
orffeus1@comcast.net



Rap A Tap Tap

by Leo and Diane Dillon • **Scholastic, 2002**

Reviewed by Mary Johns

This book, winner of a Coretta Scott King Honor award, is about the African American tap dancer, Bill "Bojangles" Robinson, who was popular during the 1920s and '30s. Its Caldecott Medal-winning authors, Leo and Diane Dillon, have captured the sheer joy and passion of Bojangles, the man who made "art with his feet."

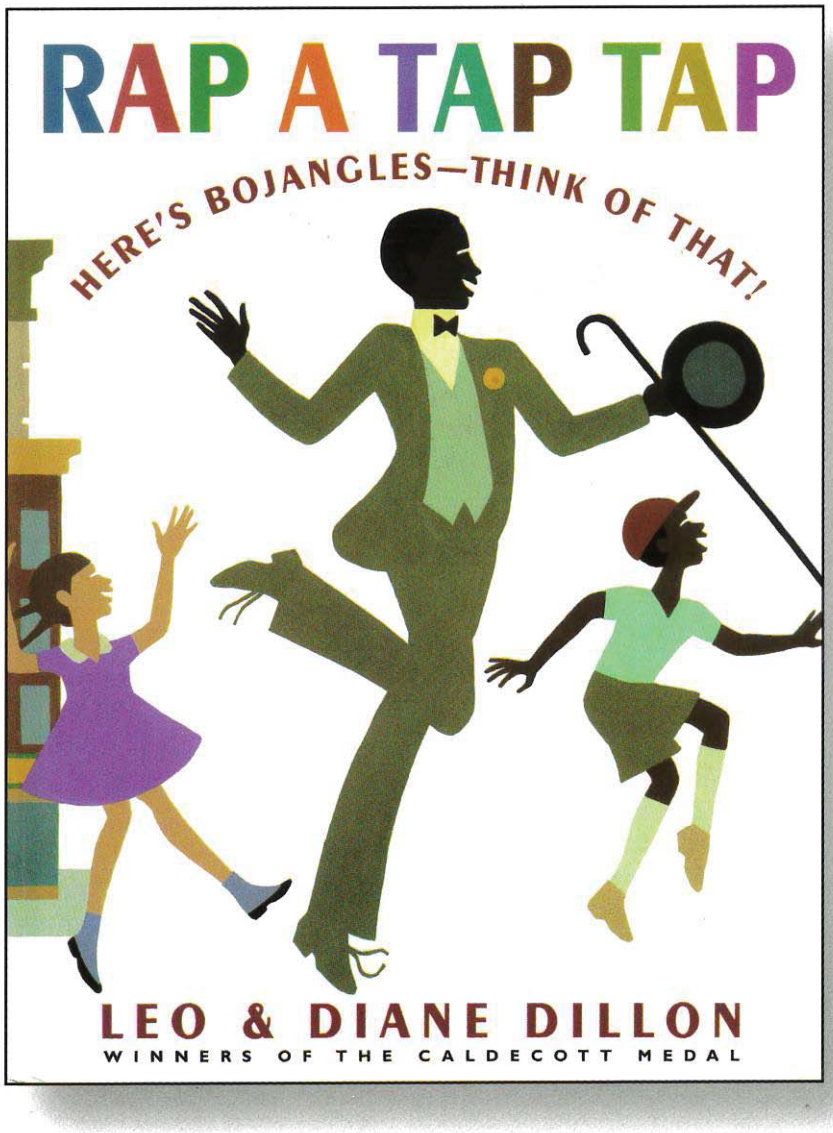
The bold, dynamic illustrations, done in a gouache painting technique, are the highlight of the book. They show Bojangles dancing his way across the streets of New York City; at a bus stop, in front of a theater with people dressed in fancy clothes, by a street market, at store fronts, and with neighborhood bands and street musicians. In all kinds of weather, ordinary people in the streets – including well-dressed folks with umbrellas over their heads and poor people trying to stay warm in the frigid winter – line up to watch him dance. The pictures show how people were captivated by his charm, personality and energetic dancing. The illustrations even capture Bojangles in motion, his lightning-quick footwork depicted by his legs and feet in various shades of color. These shadow images, set against a white background, suggest a sense of movement and create an eye-catching image of dance.

This sense of movement is enhanced by the rhythmic motion in the call-and-response text. Throughout the book each rhyming phrase is followed by the same response, *"Rap a tap tap - think of that!"* For example, when Bojangles dances along with the rhythms of street musicians, the text reads, "He danced many rhythms that were seldom the same. *Rap a tap tap – think of that!"* On the following page Bojangles is shown performing in a movie theater to a wildly cheering audience with these words: "Dance was his passion, and it brought him fame. *Rap a tap tap – think of that!"* Even very young children would enjoy chanting these bouncy rhythmic responses or creating their own version of Bojangles' tapping feet.

From beginning to end, this book is filled with possibilities for creative movement. Imagine a room full of energetic tap dancers! However, it could also be used in the music classroom for rhythmic activities with unpitched percussion instruments or for rhythmic improvisation.

Although this isn't a biography of Bill "Bojangles" Robinson, there is a short afterward that tells about his life. This information could easily lead to discussion about life during the Great Depression or about other tap dancers, such as Shirley Temple, who danced with Bill Robinson in the movies *The Little Colonel* and *The Littlest Rebel.* Powerful illustrations, catchy rhythms, a tribute to tap dancing. *"Rap a tap tap – think of that!"*

Write Johns at: johnsm@cedarfalls.k12.ia.us



Waiting for Wings

Written and illustrated by Lois Ehlert • **Harcourt, Inc. 2001**

Reviewed by Jennifer Schramm

This past summer I worked as a storyteller in a fine children's bookstore. While perusing the shelves for "healthy" books that would fascinate my listeners, I discovered *Waiting for Wings* by Lois Ehlert. It was love at first sight, for I love butterflies and gardens. I chanced upon her biography as well, and was reminded of the lifelong impact of an artistic environment during childhood.

Ehlert was born into a family of artists, where oils, papers, glue, scissors and beauty surrounded her. She embraced them readily, and became an artist at an early age. From that place, she has taken books to extraordinary levels of brightness with varied colors and shapes, intertwining them with natural settings, and adding educational supplements in the back of some of her books. Her books cry out for arts integration: movement, music, and drama combined with science and the visual arts.

As you open the pages of *Waiting for Wings*, you will notice a large, hard cover that embraces smaller pages within. Ehlert's unique style of brightly colored collage is infused with curved shapes formed with batik watercolor papers, drawing the eye from page to page. Rich plums, vivid chartreuses, forest greens and lovely oranges and pinks stimulate the imagination. Her renderings of flowers and butterflies are not only creative, but accurate as well. Each small page includes a portion of the life cycle of the butterfly, beginning with the small eggs. "Out in the fields, eggs are hidden from view, clinging to leaves with butterfly glue." The life cycle of the butterfly continues throughout the small pages. Child and adult alike will gain a simple understanding of the wonder of a caterpillar transforming itself into a butterfly. Beautiful pictures of the chrysalis and the emerging butterfly create excitement for eyes and hearts. When the young butterflies take flight and finally discover the garden, it is the garden that becomes alive, for it has been waiting.

Her illustrations create the hope of spring in each of us. The book invites creative movement or exploration of musical metamorphosis. Or, you could communicate with your art and science teachers for some truly integrated teaching. Suggestions for starting a butterfly garden are included in the back of her book. She also identifies the names of all the flowers and butterflies she has included in her batik illustrations. She includes the species of butterflies next to their nectar sources as well as their host plants. The back of the book will encourage further study for you and your students as you venture into the world of possibilities, including the fascinating art of butterfly gardening itself.

Waiting for Wings reminds us that we are responding to the needs of each child by creating a beautiful place within our classrooms where they can grow. As music educators or classroom educators grow in their own artistic beauty, the children will follow them with willing wings into a future full of artistic and creative expression!

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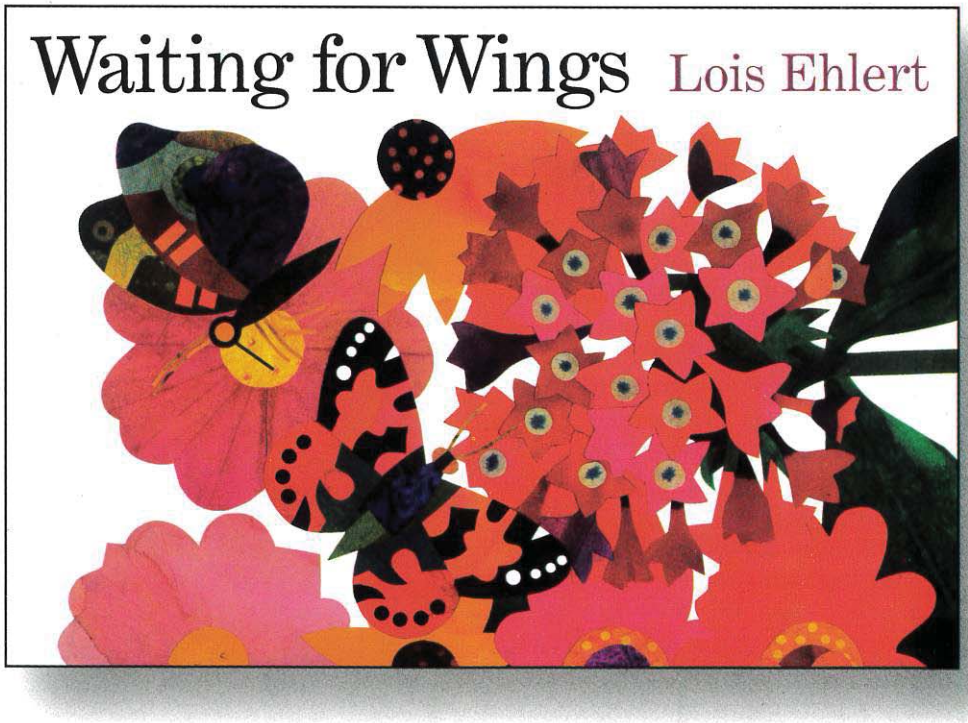


Los Gatos Black on Halloween

by Marisa Montes, illustrated by Yuyi Morales • **Henry Holt and Co., 2006**

Reviewed by Denise Coughlin

Many of us have students struggling to learn in our English-speaking classrooms because Spanish is their first language. The bilingual book, *Los Gatos Black on Halloween*, is a good vocabulary lesson for both Spanish and English speakers. The author takes a traditional tale of creatures coming to life on Halloween to attend a dance at midnight. Through rhythmic poetry, Marisa Montes weaves a simple Spanish lesson, complete with English translation.

Los gatos black are the first characters in the parade of creatures traveling to the Monster Ball. All the traditional Halloween characters are included, from eerie pumpkins to *los fantasmas*, or phantoms. When they arrive at the haunted *casa,* they hear "Forgotten music, tinkling, clear … *La musica* the dead can hear."

As they boogie, bop and do the hop, they are suddenly terrified by *tres* raps at *la puerta*. The creatures are terrified, and quickly retreat. I don't want to spoil the surprise and tell you what the "monsters most abhor," but they carry little bags and yell "Trick or Treat!"

Older elementary school children will find this book intriguing because of the illustrations and humorous ending. The content includes "The corpses with their cold, dead eyes, *Los muertos* from their coffins rise," which is more appropriate for intermediate-age students.

In music class, this book can be used to create a simple sound piece to create something more complicated, resulting in a Halloween performance. Simple percussion instruments could be added to enhance the sound words. *Los gatos* yowl, hiss and scream. *Los esqueletos*, the skeletons, creak, groan, and prance. *Los peros* (the dogs) howl, and bloodhounds bay at *medianoche* (midnight).

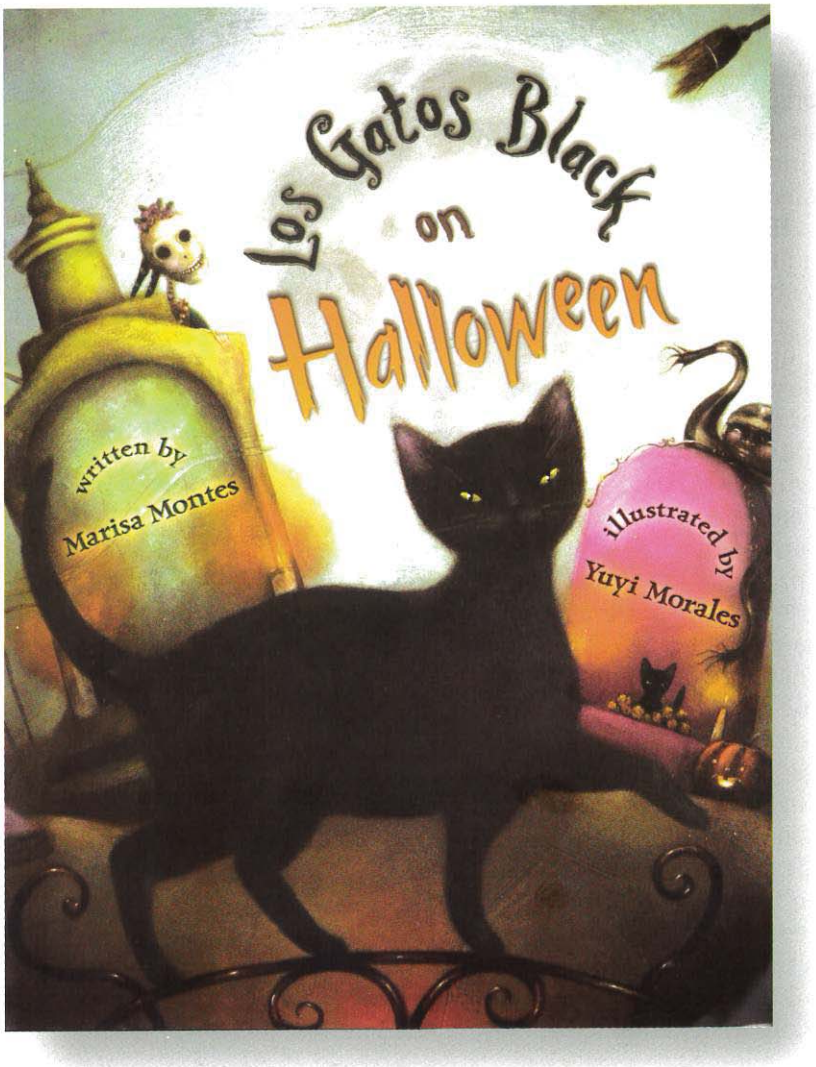
To retell the story with music, students could compose a theme for the creatures in the book. Each monster could have their own piece, and they could be combined into a rondo form. Or, as each creature enters, a layer of music could be added. A dance piece for the Monster Ball could be the finale.

The creatures can be used to inspire movement, as they parade toward the haunted *casa* in their unique way. *Las brujas* fly, swoop, swish and swoosh on their brooms. Gravesites shiver and shake as corpses rise. Once at the haunted *casa*, they boogie, bop, waltz and glide. All of these ideas could be combined into a final Halloween performance.

An enrichment lesson could include the Saint-Saens composition, "Danse Macabre." Once students have experienced the book and viewed the wonderful illustrations by Yuyi Morales, their imaginations will be primed to listen to the Saint-Saens piece.

The excellent illustrations and wonderful poetry make *Los Gatos Black on Halloween* a good bilingual addition to your book collection.

Write Coughlin at:
macoughlin@msn.com



Bats at the Beach

by Brian Lies, with illustrations by the author • **Houghton Mifflin Co., 2006**

Reviewed by Jennifer Shank

"Quick, call out! Tell all you can reach: the night is just perfect for bats at the beach." This is how Brian Lies' wonderful book begins. It is an enchanting and fanciful look at a day at the beach from a slightly different perspective. *Bats at the Beach* takes place at the seaside during the night with all of the necessary fun items including buckets, banjos and blankets, and who could forget the moon-tanning lotion. Brian Lies uses rhythm and rhyme in the narrative to create a wonderful story and a vehicle for great Orff opportunities. The story is engaging and will hold children's attention pre-kindergarten through third grade.

The illustrations by Lies are charming, with wonderful quirks that make a day at the beach uniquely batty. Each page is illustrated with beach-themed activities but with a twist. On one page the bats are relaxing by the seashore just as a family would, complete with water wings for the youngest bats and sand bat caves instead of sand castles. This book will certainly be a favorite of anyone who reads it. Readers will want to revisit it many times as the illustrations are detailed and much of the clever "bat" items can be missed on the first reading. This book tells a wonderful story, but it also introduces children to different bat species, what they eat and where they live (when not at the beach).

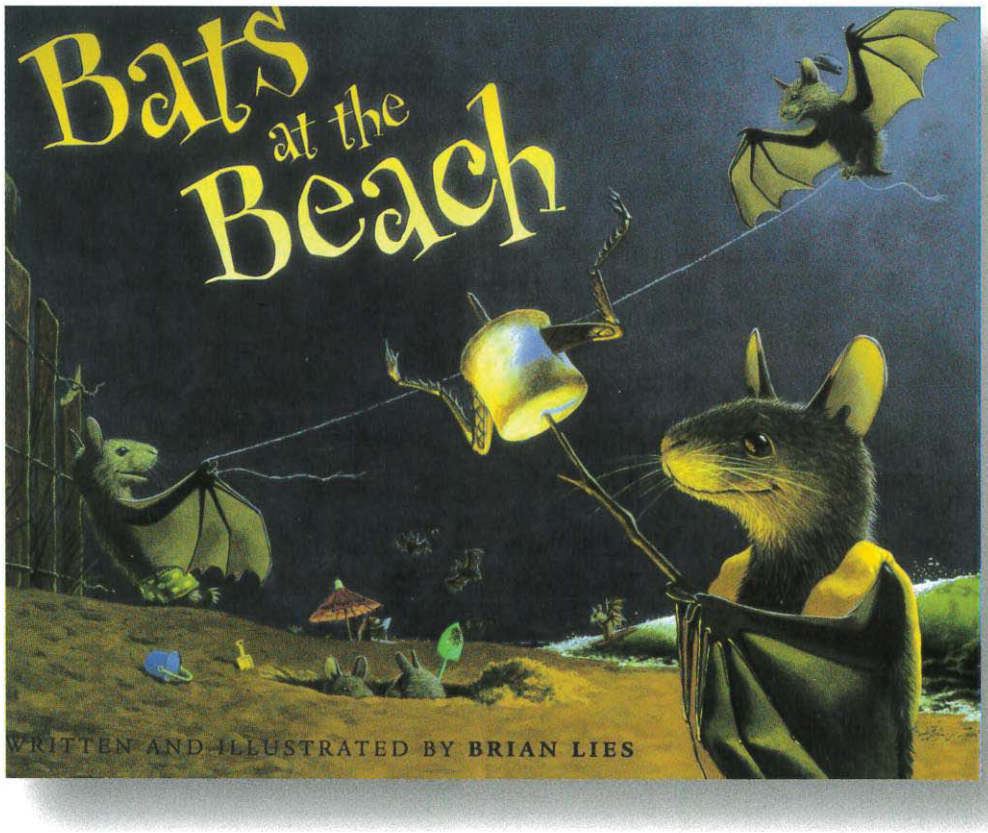
This book offers multiple opportunities. The rhythm and rhyme scheme of the prose is perfect for Orff-based activities. Students of just about any age could take portions or the entire book and create chants, simple melodies, or ostinati. The book can be used to introduce several very clever songs about bats including, "Five Black Bats." The story could also be presented as a concert piece with dancers, narrators and props. It would tie in nicely with conservation, and the book would work well as part an integrated lesson that focused on bats as a science topic.

Other resources that would complement *Bats at the Beach* include:

Stellaluna by Janell Cannon
Beautiful Bats by Linda Glaser
Zipping Zapping Zooming Bats by Anne Earl.

Write Shank at:
Jennifer.Shank@usm.edu

Each page is illustrated with beach-themed activities but with a twist. On one page the bats are relaxing by the seashore just as a family would, complete with water wings for the youngest bats and sand bat caves instead of sand castles.



First Steps in Music Series

by John M. Feierabend with Jill Trinka • **GIA Publications, Inc.**

Reviewed by Robin Brian

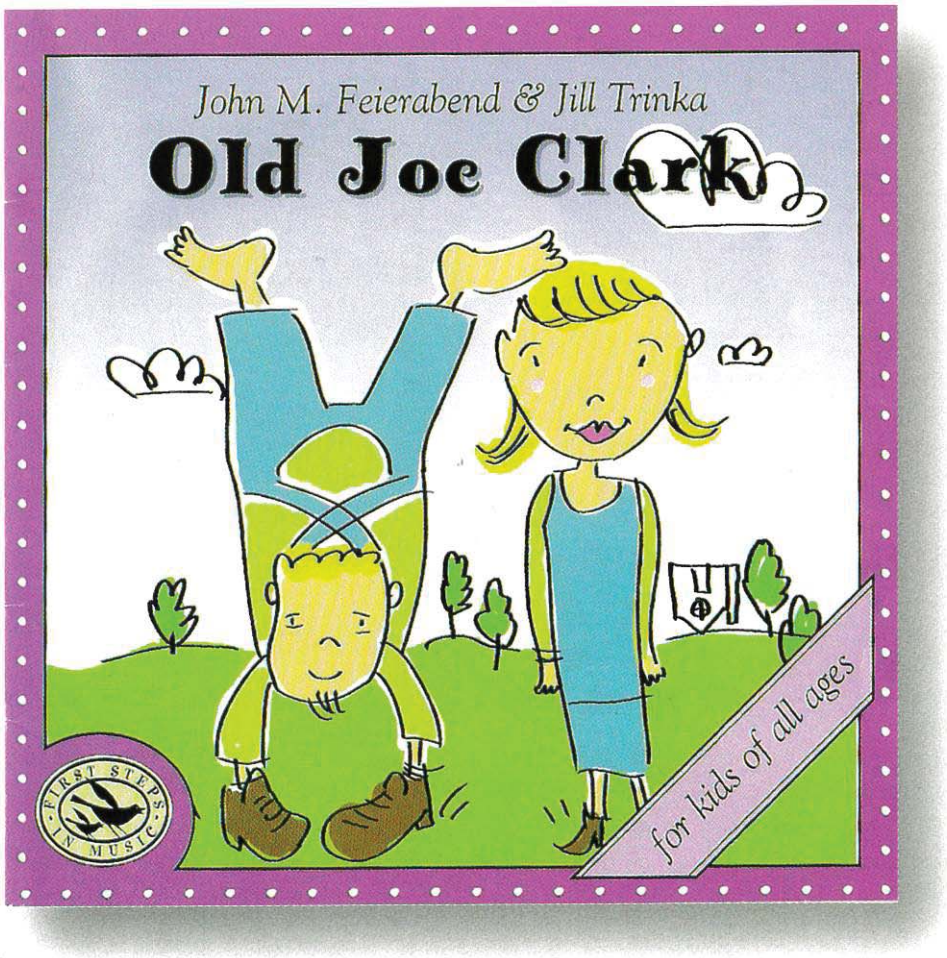
Collections of American folk songs and rhymes abound in today's market. Few are as delightfully sung as the selections performed with simplicity and clarity by Jill Trinka. Many familiar songs and rhymes, play parties and children's ballads are included on these CDs, as well as some forgotten tunes and finger plays. John Feierabend has spent years mining the memories of grandmothers and grandfathers, compiling songs and rhymes. The CDs feature members of the Connecticut Children's Chorus as the echoes in many of the song selections, as well as beautiful and simple accompaniments on dulcimer, guitar, autoharp and banjo.

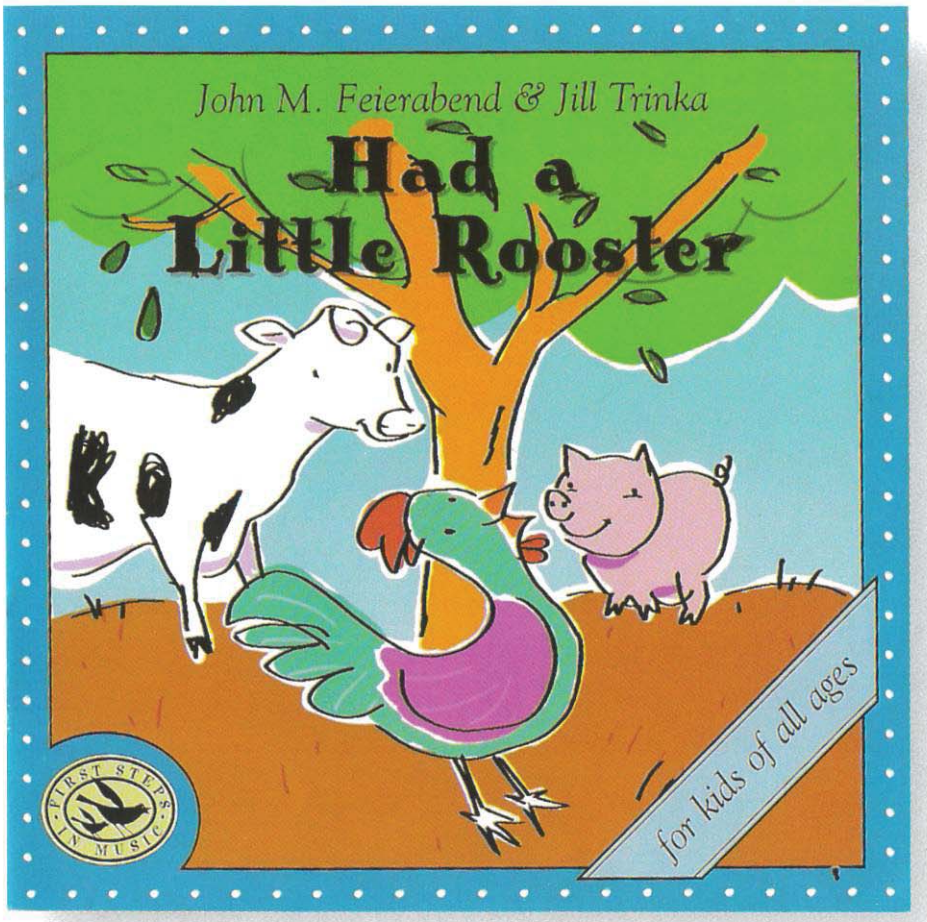
Each CD includes an illustrated booklet with complete lyrics, song directions, and suggestions for the teacher or parent. Many of the songs could be used successfully in the early childhood or elementary classroom as well as the home setting. Some of the songs, with only one verse provided and performed once with no repeat, are better suited as a teacher's resource.

Old Joe Clark contains 40 tracks of standard children's folk songs as well as songs not regularly found in classroom collections. "'Twas on a Monday Morning" is a traditional Irish song about the long-forgotten concept of washday in the home. Mother Goonie Bird – an updated version of the standard "Father Abraham" is an endearing treatment of this popular cumulative song. "Cowboy Joe" is an interactive poem narrated by John Feierabend that includes a funny twist on the cattle call; "Pickin' a Spot" is an action rhyme about planting an apple tree.

Traditional folk music sometimes includes themes and words that may seem a bit foreign to our present-day sensibilities. Songs such as "Sow Took the Measles" which lists various uses of the dead sow's body parts and "cutting up the goose with a fork and knife" in "The Fox Went Out," may prove less than appreciated by today's generation. The final selection, "The Swapping Song," a rollicking Appalachian folk song, was my favorite. With its silly lyrics, "wing wong waddle to my jack straw straddle" it is sure to be a favorite of yours, as well.

*There's a Hole in the Buc*ket contains 40 tracks of finger plays, action songs, and many well-known songs such as "Do Your Ears Hang Low," "Johnny Works with One Hammer," "Did You Ever See a Lassie," "A Tisket a Tasket," and the title track. Less familiar selections include "Sea Lion," with a sing-along track featuring Jill Trinka singing the question, leaving silence over the accompaniment for children to respond. This sing-along treatment is included for several other tracks on this CD as well. Other selections include original finger plays such as "Two Tall Telephone Poles," the children's ballad "The Crabfish," and the cumulative song, "Mommy Buy Me a China Doll."





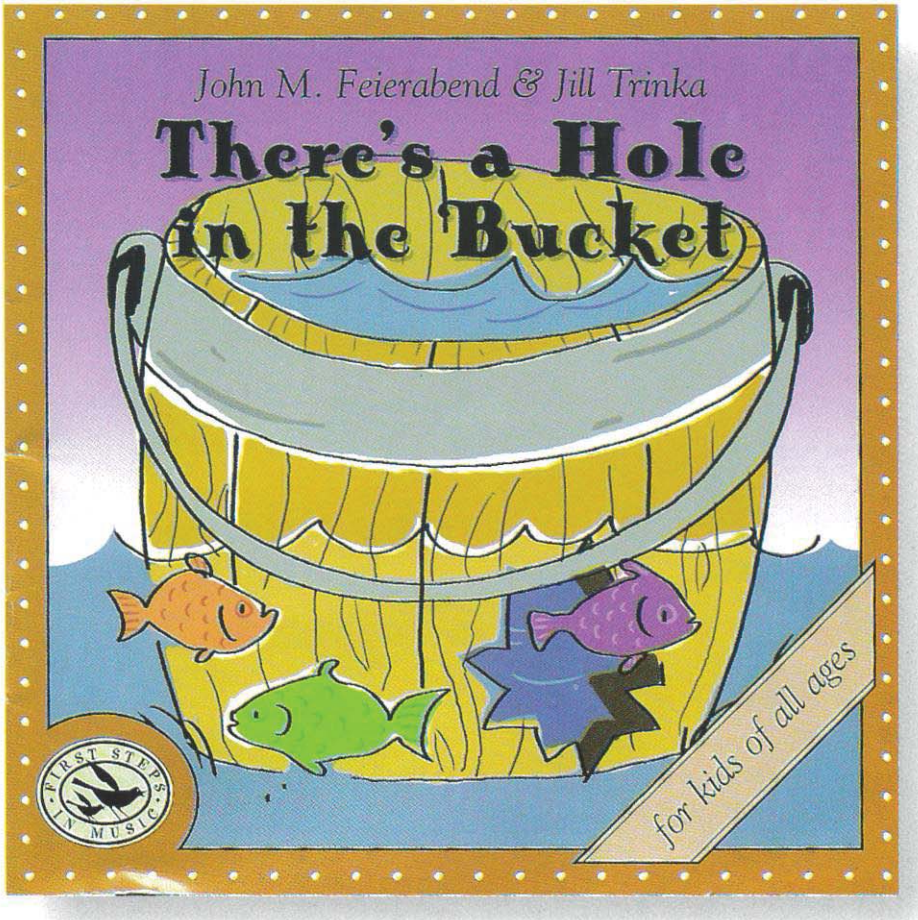
change from the processed, synthesized recordings of some children's music. The cumulative songs and finger plays are plentiful on this recording and the recording of the title track is plain fun, perfect for singing along. Of the three CDs, this one contains the most interactive songs, and the cumulative songs contain new verses that are usually absent in other collections.

As stand-alone CDs or as a set, the great American folk songs and rhymes on these CDs are sure to engage the imagination of teachers and students alike.

Write Brian at:
rbrianmusic@wowway.com

Because some of the play party games and cumulative songs are recorded at a fast tempo, it is difficult to use the recording during the game. Some of the selections on this CD also appear to be intended as a teaching resource, rather than an interactive recording.

I enjoyed the selections on *Had a Little Rooster.* While many children's folk standards are included on this CD, there are several beautiful additions to the usual fare. "Fais Dodo," a Cajun lullaby and the minor modal, "The Taylor and the Mouse" are charming. The action song, "Bling Blang," the story song "Father Grumble," rhyming song, "There Was a Man and He Was Mad," and echo song, "Wise Old Owl" are a welcome



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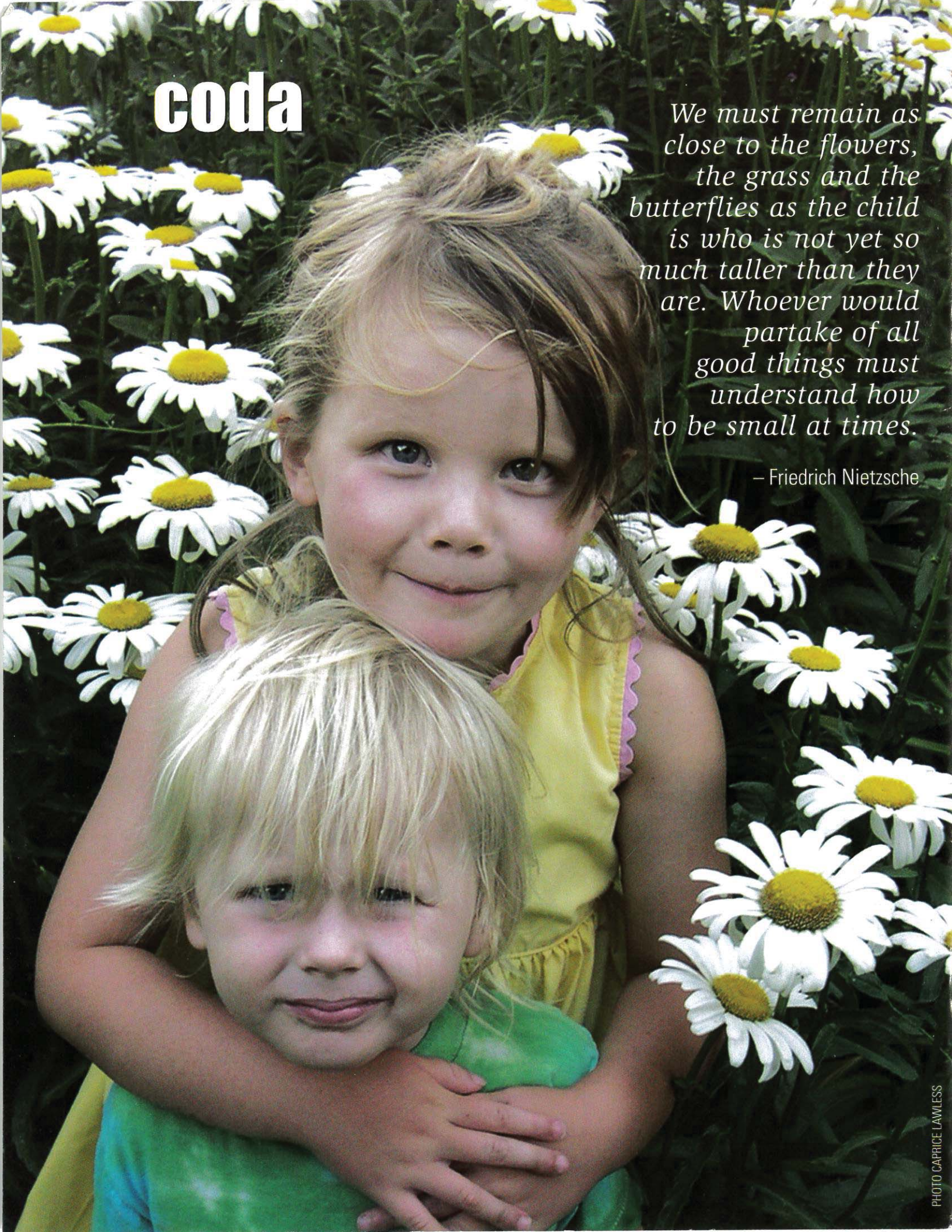

We must remain as close to the flowers, the grass and the butterflies as the child is who is not yet so much taller than they are. Whoever would partake of all good things must understand how to be small at times.

– Friedrich Nietzsche

PHOTO CAPRICE LAWLESS

Refreshing Ideas

Idea #24

Kodály: More Singing, Better Musicians

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- Kodály teaching develops music literacy.
- Kodály teaching uses singing as the foundation of music education.
- Kodály teaching uses folk songs and singing games of the child's culture.
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