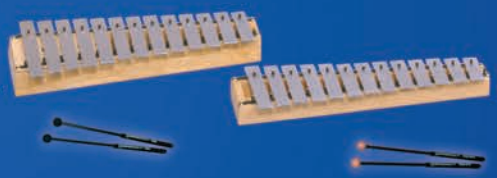

Remember the difference
that special music teacher
made in *your* life?
SPOTLIGHT on MUSIC
Macmillan/McGraw-Hill
Be remembered
Put your students
Center Stage with
Macmillan/McGraw-Hill's
Spotlight on Music.
The McGraw-Hill Companies
1-800-442-9685
www.macmillanmh.com
Mc Graw Hill
Macmillan/McGraw-Hill
Building Brighter Futures

Bergerault®
Orff Instruments
and Professional
Keyboard
Percussion



Peripole
BERGERAULT INC.®

Rainbow®
Hand Drums

Key-Tuned
Sienta® Djembes

Sienta® Congas

WHEN WE SAY QUALITY, WE MEAN QUALITY!

- Unconditionally Guaranteed for Highest Quality and Durability!
- Innovation and Leadership
- Caring Personalized Service
- Fair and Reasonable Prices
- Founded by Music Educators to Serve Music Educators

Peripole®
Percussion
by TOCA

Contact us for special discounts and complete catalog!

800-443-3592
www.peripolebergerault.com

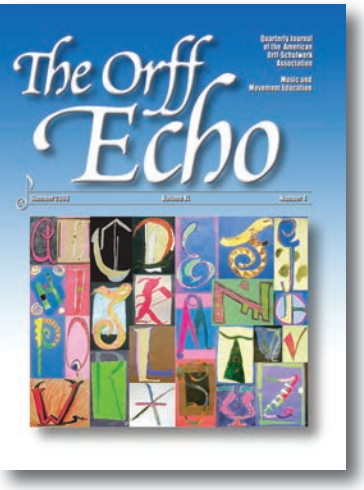
Peripole®
Angel Halo®
Recorders

Summer 2008 Volume XL No. 4

The Orff Echo

Published by the American Orff-Schulwerk Association

Coordinators: Martha O'Hehir and David Thaxton
Issue Focus: The Word



Cover: "Letter Collage" by elementary students at Stone Academy of Communication Arts in Greenville, South Carolina Art Teacher: Eric Benjamin.

Features

Departments

Columns

In Review

Editorial Calendar *The Orff Echo*

ISSUE	COORDINATOR	TOPIC	CONTRIBUTOR'S DEADLINE
Fall 2008	Carlos Abril and Marjie Van Gunten	Orff Media: Instruments	May 1, 2008
Winter 2009	Pam Hetrick and David Thaxton	Orff Media: Movement	August. 1, 2008
Spring 2009	Alan Spurgeon	Open Submission	October 1, 2008
Summer 2009	Martha O'Hehir	Orff Beyond the Classroom	February 1, 2009
Fall 2009	Carlos Abril and David Thaxton	Technology	May 1, 2009

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

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

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

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

For guidelines or other editorial queries, please contact:

American Orff-Schulwerk Association
P.O. Box 391089
Cleveland, OH 44139-8089
(440) 543-5366

echoeditor@aosa.org

Lyons®
musical instruments

All Play... No Work!

Providing the services you need, allowing you to focus on what's most important...TEACHING!

- Special Bid Pricing
- Largest Selection of Classroom Products
- 80 Years of Experience in Serving Educators
- Convenient Shopping at Our New Website Visit 4LYONS.com

Provider of:

REMO

SUZUKI

MOUNTAINRYTHYM
Handcrafted Percussion Instruments

BOOMWHACKERS®

Select from:

Lyons

SONOR

STUDIO 49

Orff Instruments for Any Size Budget

Baker's Dozen Buy Twleve Get one FREE!

On Select Lyons Brand Recorders

Also offering:

YAMAHA

ALLOS

TUDOR

Request a FREE CATALOG!

1-800-292-4955 + 4LYONS.com
4004 Technology Drive, South Bend, IN 46628

The Legacy of AOSA: Thrive or Survive?

By AOSA President Jo Ella Hug

Jo Ella Hug

As teachers of children, AOSA members embrace the mission to pass on the love of creative engagement learned through music and movement. It is a different and unique way of experiencing and expressing the inner and outer world. Yet, every day we are forced to make decisions that compromise our ideal of what we know children need and deserve with the reality of what our school structure will allow.

We have just passed a milestone that many consider the beginning of the American Orff-Schulwerk Association. On May 11, 1968, eight people gathered to plan a conference in the Midwest in hopes of bringing people together who were interested in Orff Schulwerk. Forty years later we still bring people together but there is so much more. The legacy of Arnold Burkhart's gathering of eight has bloomed into a national organization of 5,000 that is vibrant, alive, and eager to serve members through innovative as well as traditional ways. Will we be limited, as many of our schools are, by lack of vision, structural and time challenges, and financial instability? If so, we enter a state of survival and our future ability to adapt within the organization is severely limited. Thrive or survive?

An organization that is merely surviving is no longer able to lead. Surviving means constantly cutting member benefits to balance increased costs. If we no longer are in touch with the needs of members and the promotion of Orff Schulwerk on the national and world stage, we have passed the point of thriving—we are surviving.

How do we insure a future that allows AOSA to thrive and continue to grow as a positive force in music education? By planning. By analyzing our strengths and weaknesses and taking action. By continuing to grow leaders who will make wise decisions for future generations.

We are launching a campaign to connect members to our AOSA Endowment Fund. You have been very generous with contributions both large and small, insuring a varied program of grants and scholarships. These funds are encumbered—the principal is never touched and the interest is used to assist members with teacher training and instrument purchases. However, our general endowment fund has been in the role of stepchild, having not received much attention in the past. It is one of the best investments that can be made toward helping the organization *thrive*.

The interest from the general endowment fund allowed us to achieve a seamless transition between retiring Executive Director Cindi Wobig and current Executive Director Katharine Johnson. Because the transition was planned in advance, we were able to use the interest to support a second salary for the first six months, which was a time of intense, collaborative on-the-job training. AOSA is in a great position today because other leaders planned for the time the money would be needed.

How do we anticipate a future that is rapidly changing? By preparing. By maintaining fiscal integrity. By growing great leaders. Should we experience another national emergency (like the events of 2001), the general endowment fund would be the vehicle that could allow the work of AOSA to move forward unimpeded through uncertain times.

AOSA members have been very generous in creating a portfolio of funds to provide for the needs of a new generation of children through training for their teachers. But we also need to be assured in today's volatile financial world that our organization has the stability to plan and adjust to unexpected change. I welcome your contributions to the grant and scholarship funds, but I ask you to consider the general endowment fund as a vital place that you can invest in the security and future of our beloved organization.

I have never been very good at merely surviving. It feels like eating only half the chocolate brownie; reading the cover of a good book without diving into it; or sniffing a rose without the expected sensory burst of fragrance. We have so much potential to affect the future of movement and music education but it takes all of us. And it will take our generosity in contributions as well as our zealous commitment to continued growth in membership. AOSA generations before have given us a legacy to uphold and I choose to *thrive*.

Donate online: www.aosa.org/donate.html

Inspire your classroom with **FREE Orff curricula** by Brian Crisp, MMB's Music Education Expert and Orff-Schulwerk Master Teacher. Sign up for our e-newsletter at **mmbmusic.com**.

Helping children express it is our passion.

Nearly 45 years ago, MMB Music Founder Norm Goldberg brought Carl Orff's visionary teaching philosophy to American classrooms with Studio 49 Orff Instruments. The tradition continues with Mountain Rythym handcrafted percussion instruments and our FREE curricula. Put it all together and making music is more fun than ever!

Carl Orff

MMB MUSIC
Our performance enhances yours

Call us at 800-543-3771 or visit mmbmusic.com

Exclusive U.S. Distributor
STUDIO 49
Orff Instruments

Authorized U.S. Agent
MOUNTAINRYTHYM INC
Handcrafted Percussion Instruments

Peripole
BERGERAULT
INC.®

PARTNERS IN MUSIC EDUCATION™

63 YEARS OF

Gold Star INSTRUMENTS

Contact us for our complete catalog and special discounts!

800-443-3592

www.peripolebergerault.com

Music as a Writing Tool

By Holly Deuel Gilster

I developed a writing strategy that uses music to produce an environment that promotes courageous creativity.

In the artistic process of creating a new work, especially with writing, writer's block creeps up on even the most imaginative minds. How many times have we asked our students to create something, a poem, an essay, perhaps a short melody, that precedes an inevitable avalanche of excuses? Do you remember being in that terrifying position of staring at a blank page, or empty computer screen and the deadline you've been given ticks closer and closer until it is as unnerving as the heartbeat in Edgar Allan Poe's "The Telltale Heart?" You know your doom is upon you and all you can do is scream in frustration.

I have been a teacher for more than twenty years and in that time I've taught everything from pre-school music to high-school choir. Like many music teachers, I have often lost jobs to budget cuts. My solution was to become certified in so many different areas that I would have work in the public schools teaching something to someone regardless of the financial climate. Oftentimes, I have been the music teacher at a school who also must teach language arts to fill the school's allocation, or to maintain a full-time position. Over the years, I have encountered numerous situations in which I have asked students to create something, only to have the kind of reactions detailed at the beginning of this essay. Though no longer a surprising occurrence—it is unfortunate how common these responses are.

A central problem with creativity, in my experience, is tuning out the voice of one's "internal editor." Although a

Students use music to help them unlock their creativity.

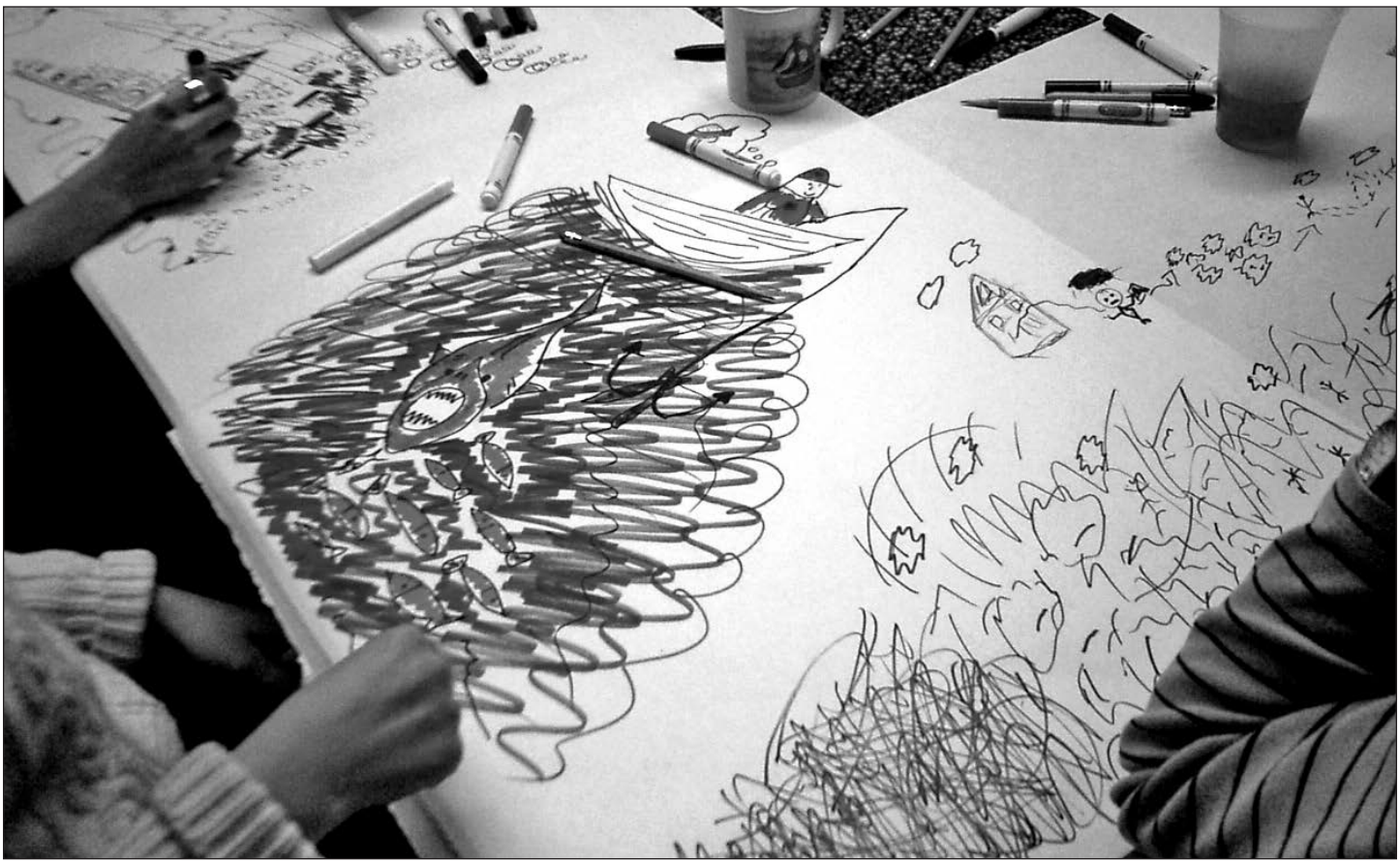
final polished product needs a great editor, sometimes there is a tendency to begin revising before a first draft is even written. We start to see problems in tonality or sentence structure before we have a fully formulated idea and sometimes we feel the need to have formulated a full idea before we give ourselves permission to explore the beginnings of creative expression.

I developed a writing strategy that uses music to produce an environment that promotes courageous creativity. When I was invited to present a workshop to the New Mexico Council of Teachers of English, I thought about all the times I had sat in a symphony concert hall. In my imagination, there I was, sitting in my chair but my mind, so moved by the music, began to wander into the realm of the subconscious. Frequently, it was a startling moment, being jolted back into everyday awareness when the music ended. Is there not a means by which this kind of experience can translate itself into the genius of a truly creative moment? Might we "piggy back" one kind of genius into the creation of another?

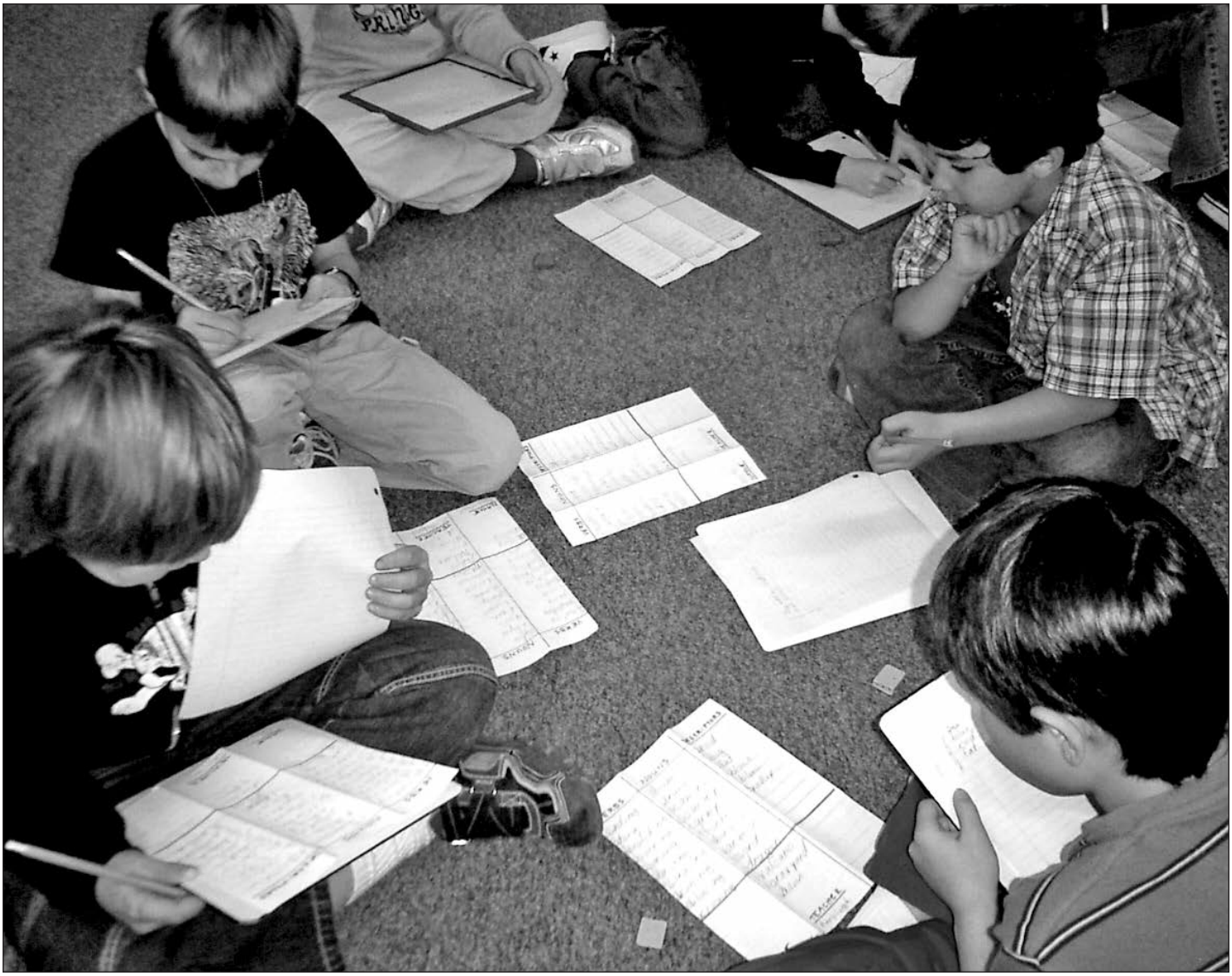
Using music to overcome the blocks to creative composition, I ask my fourth and fifth graders to listen and respond to a piece of program music because these pieces are highly evocative and lend themselves to some incredible imagery. However, during this exercise, I don't tell the students the name of the composition or the composer's intent when writing the piece. All they know is that the composer had a specific image in mind when he or she composed it. Then I ask students to gather around a huge piece of butcher paper and "play" visually. Crayons, markers, pencils, and pens are placed in the center of the paper. They are not allowed to write words of any kind, but are asked instead to draw, squiggle, or doodle anything that comes up for them. As the music begins, many students may take a minute to see what the others are doing, clearly asking themselves, "Is my idea the right idea? Does everybody here understand what the composer had in mind but me?" Some of the more successful pieces I've used are Paul Honeggar's "Pacific 231," Pauline Oliveros' pieces such as "Miniwanka," and Mussorgsky's "Night on Bald Mountain" (if the students haven't seen the movie *Fantasia*).

By forcing students to share a piece of paper, there is enormous opportunity for diversity. As some students draw, others scribble. A few students may sit quietly for almost the entire piece. Many students find themselves drawing repeated patterns like tessellations. In the awareness of this diversity, there also is a tacit agreement that all ways are good ways and the creative process is underway. As the music ends, the students surround a chaotic visual landscape. For each of them, the journey has led to a different place.

With this exercise, the unconscious brain is activated and then kept



Teachers demonstrate how listening to music can help foster creativity.



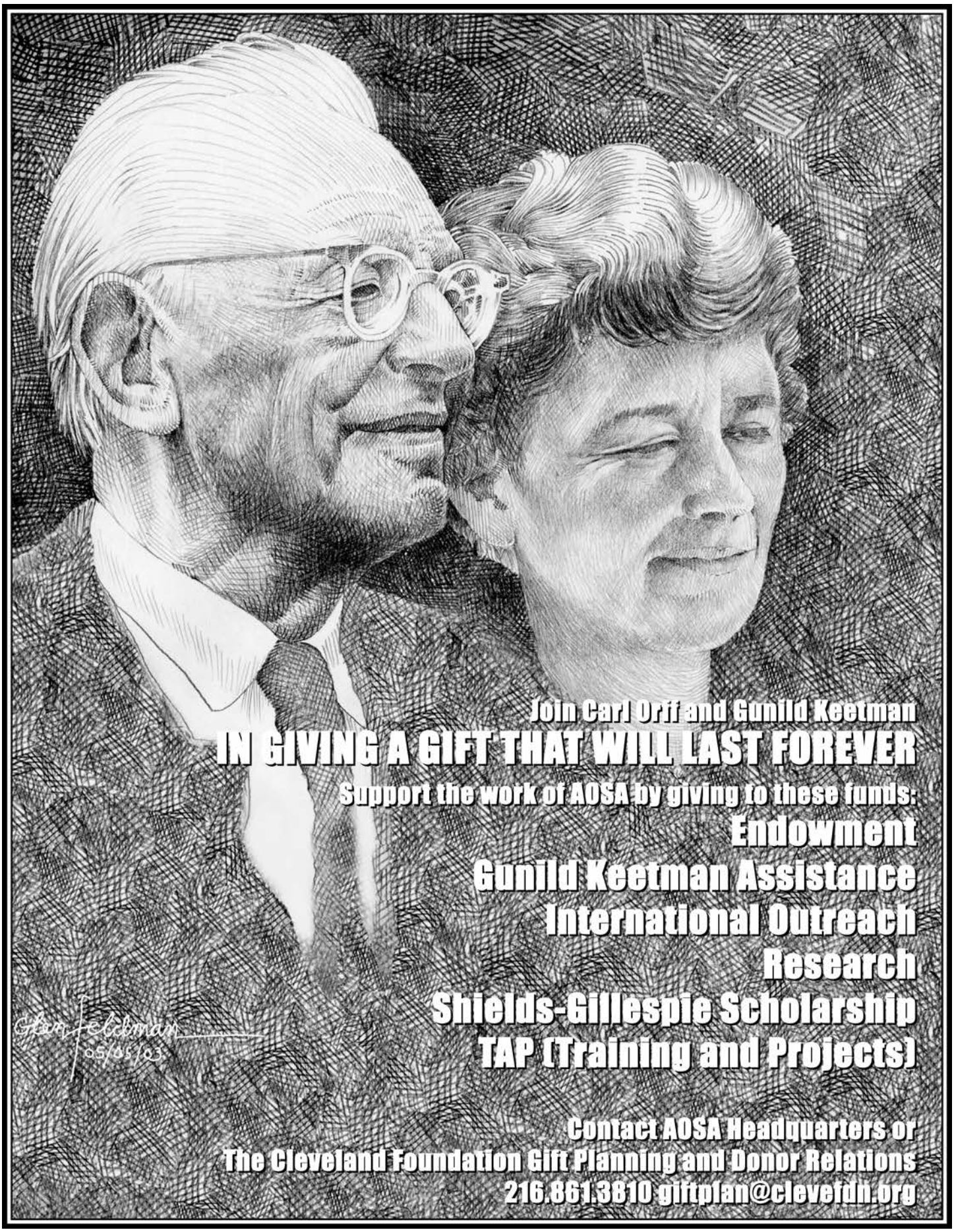
Students concentrate creatively on the words and stories they wrote.

focused by the act of holding a pen or crayon. What the students draw is completely irrelevant to the fact that the subconscious is engaged and is beginning to make sense of what it heard. It is not unlike doodling in the margins of your notebook while attending a college lecture. The listener is focused on the information given by the professor while the pen is drawing something random. Sometimes, however, there is an interesting, if unconscious, connection between the doodle and the professor's lecture.

The next step in the process is to encourage these students to continue to explore the manipulation of words. If the teacher wants the students to write a story, the students can look at their drawings and determine a sequence of events that can act as the basis of a story arc. The students may then list nouns, verbs, and adjectives that come directly from the visual drawing. The drawing is simply the reflection of the story they heard in the music and that story is already in their subconscious brain. Alternatively, this wonderfully rich list of vocabulary words could be translated into a poem or a haiku.

So how does this lead us to the discovery of "the word?" By using "the word," I am also referring to a truly original idea, whether it is a poem, an essay, a musical composition, or a painting. If we can use music to lock the editor away until we have had sufficient time to formulate an idea, to receive a word from deep within us, then we can truly create. So don't be afraid of "the word." Let it find you through your passion—music—and let music do what composers have been intending for hundreds of years: tell a really good story.

Holly Deuel Gilster has been teaching music since 1981. She has a bachelor's degree in elementary music and has teaching licenses in elementary education (grades K–8), secondary language arts (grades 6–12) and secondary fine arts. She has also taught pre-school music for the University of New Mexico for eighteen years. E-mail: hdgilster@mindspring.com.


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

New to the AOSA Video Library

Did you have a hard time selecting sessions at the national conference?

Do you feel like you missed out on some great sessions?

Check out the newest additions to the AOSA Video Library.

Selected Sessions from the 2007 AOSA National Conference in San Jose

It Began in Bavaria…Now it Belongs to the World,
Wolfgang Hartman

This is an introduction to Orff Schulwerk, especially for beginners. What are the characteristics of Orff Schulwerk? What makes it so special but also adaptable to let it be a part of different cultures?

Children's Games by Peter Brughel,
Sofia Lopez-Ibor

See how many games represented in the Flemish masterpiece painted over 450 years ago are still alive today in the children's cultures of various countries.

Brain Science, Music and the Developing Mind,
Dee Joy Coulter

Successful learners master critical neurological skills in grade school. Learn about these key skills and the incredible ways music can develop them in children.

Stress Resiliency and the Power of Music,
Dee Joy Coulter

Chronic stress creates faulty brain connections. Reading, listening and handling new learning all fall apart. Resilience is critical and music holds the key to recovery.

Recorder: Right from the Start,
Matt McCoy

Using poetry, song and improvisation as starting points, this session focuses on beginning recorder pedagogy in an Orff Schulwerk context.

Awakening the Soul,
Alice Pratt

Play awakens and touches the soul with these tried, tested and true activities created for, but not limited to, urban school settings.

Storytelling through Music for the Young,
Debra Giebelhaus-Maloney

Sing, move and play to weave dynamics, rhythm, beat, rhyme and melody into storytelling. Explore joyful links between music and language for your preschool and kindergarten programs.

***From Movement to Mallets:* Playful Process,**
David Connors

Begin with children's creative movement and move into structured movement. Speech is used to layer ostinati and move from body percussion to barred instruments.

Distinguished Service Award,
Danai Gagne

Judith Thomas-Solomon interviews Danai Gagne, recipient of the AOSA Distinguished Service Award. Introduction by Anne Fennell.

Dr. Hermann Regner

The Many Themes of an Expressive Life

By Jane Frazee

A tribute to Dr. Hermann Regner

Herr Hermann Regner received the Federal Republic of Germany's highest tribute, the Cross of Merit, in recognition of his contributions to music and musical life in Germany in 2004. This medal is awarded to individuals who have performed exemplary service for the common welfare. Orff Schulwerk teachers throughout the world who congratulated Dr. Regner on that achievement now have another cause for celebration: their friend's eightieth birthday on May 12, 2008.

Who is this man who has quietly, but forcefully, been at the forefront of every major international Orff Schulwerk initiative? Like a contrapuntal composition, the various themes of Dr. Regner's life have contributed to the profound effect of the whole. This essay is my attempt to highlight the various motifs that have contributed to the music of his life and, by extension, to Orff teachers around the world.

Dr. Hermann Regner

Theme 1: Leader

Many *Echo* readers will recognize the name of Hermann Regner as a former director of the Orff Institute in Salzburg, the world headquarters of Orff Schulwerk study. He joined the administrative staff of the Orff Institute in 1964, three years after it was founded, and led it for fifteen years. In addition to this central role, Dr. Regner has been in a position of leadership or influence of three other major Orff institutions: The Orff Schulwerk Forum; the Carl Orff Foundation; and the Orff Center in Munich.

Hermann Regner established the Orff Schulwerk Forum in 1983 to promote international information and exchange about Orff Schulwerk with representatives from various countries meeting once a year. He also, in 1964, founded the *Orff Schulwerk Informationen*, a biannual journal that publishes movement and music articles and reports on international Orff Schulwerk associations.

The Carl Orff Foundation in Munich was established to preserve the artistic estate of Carl Orff and to maintain the legacy of his spirit. Dr. Regner was a founder and business administrator of this nonprofit enterprise from 1984–2002. This Foundation, in 2006, established the Hermann Regner Scholarship, in honor of the man "who set standards and facilitated work through decades of exemplary international Orff Schulwerk pedagogy."[1]

Further, Dr. Regner was a member of the leadership team that established the Orff Center in Munich in 1990 to preserve the Carl Orff legacy, to house his documents, and to make material from and about Carl Orff available for scholarly and practical work.

Any one of these efforts would have been sufficient to insure a venerable legacy, but the list goes on. In 1975, Hermann Regner conceived and directed the first international Orff Schulwerk Symposium on the occasion

of Orff's eightieth birthday. The symposiums, generally held every five years, provide insight into the international development of the Orff-Keetman pedagogical and artistic ideas and have flourished by attracting Orff Schulwerk teachers from around the world. They illustrate Dr. Regner's view that teachers need opportunities to refresh their practice and their vision, as he wrote in 1982: Music and dance are not a world unto themselves, nor an oasis in the midst of our troubled world. They are documentations of one of man's characteristic facets of being, a part of an entity which needs constant renewal.[2]

Finally, and perhaps Dr. Regner's most critical contribution for American teachers, was the coordination of the new three-volume *Music for Children American Edition*, which was first published in 1976. The size and ethnic diversity of the country demanded a large team of contributors to present the children's music of this nation. The multiplicity of strongly held views and musical examples from an independent group of Orff practitioners coalesced—as if by magic—due to the diplomatic and musical skills of Hermann Regner. The materials in this edition exemplify Dr. Regner's conviction that Orff Schulwerk is not limited to a given time or specific culture:

> The work with the abundant sound material in *Music for Children* permits an elemental encounter between the entire person and the music which conditions our attitude and creates a base for respect and love of music and dance of other cultures and centuries.[3]

Theme 2: Teacher

A professor of music education at the Orff Institute from 1964–1993, Hermann Regner taught composition, Orff ensemble and improvisation, ear training, music listening, and he also conducted an Orff Institute choral group. He has been a lecturer, as well as director, of Orff Schulwerk courses in eighteen countries and he was a featured headliner at the Boston AOSA conference in 1974.

Theme 3: Broadcaster

More than one hundred educational broadcasts of the Bavarian Rundfunk in Munich from 1964–1980 featured Hermann Regner as commentator. While the first of these were devoted to Orff Schulwerk, those that followed considered a rich variety of other topics including folk music of many countries, music of Japan and Africa, symphonic music, as well as eightieth and eighty-fifth birthday reflections on the music of Carl Orff.

Theme 4: Author

The attention to child development potential in Orff Schulwerk did not escape Dr. Regner. His book, *Musik Lieben Lernen* (Learning to Love Music), published in 1988 and revised in 2002, addresses parents who are interested in helping their children to develop a relationship with music. In addition, he has written hundreds of articles about music pedagogy, eloquently articulating the philosophical and practical foundations of Orff Schulwerk. These articles underscore the fundamental objective of music education in general, and Orff Schulwerk in particular. His introduction to the revision of the American edition of *Music for Children II* reveals this conviction: "The ultimate goal of our teaching is to lead our students to a fundamental understanding of creative processes and to clarify connections and re-relationships in the realm of artistic experience."[4]

Theme 5: Composer

The accomplishments outlined above address Dr. Regner's indispensable contributions to Orff Schulwerk music education. Yet there is another important dimension to the achievements of this remarkable man, which is that of composer. His output has been prolific and varied: he has published over one hundred artistic works for such diverse ensembles as orchestra, wind band, string, choral, and chamber groups, as well as piano. Some of these pieces have made their way to CD performances; the most recent is "Alles zu seiner Zeit: 6 Pieces on Poems by Catarina Carsten," Dr. Regner's wife. If he had never been associated with Orff Schulwerk, it is tempting to suggest that his work as a composer would assure his place in mid-century Austro-German musical life.

No one can doubt that Hermann Regner viewed the purpose of his life and work as a twofold responsibility: to protect the heritage and to carry forward the remarkable practice of music education invented by Carl Orff and Gunild Keetman. "Bring us your ideas and we will welcome you among the seekers," I hear him thinking. At least that's what came across to me as a fledgling Orff student. He embodied the view that there were many roads to Orff Schulwerk enlightenment and he wanted students to find their own ways.

Undoubtedly, Dr. Regner is a person whom we understand to be a natural phenomenon: he led, he taught, he composed, and he did it all with care, patience, and tolerance. "Of course, you believe this," he would say politely to me, "but on the other side…" and then he would point out several arguments to respectfully contradict my own. He welcomed and encouraged different points of view and gave them a forum at the Institute, underscoring Carl Orff's idea that his pedagogy would be perpetually open to fresh ideas. In a speech to honor the retirement of two longtime Institute faculty members, Dr. Regner said, "Whoever could teach for a long time and participate in the formation has left paths behind. Other people will seek other paths, strike out in new directions and mark the signs of the times in their ways."[5]

Hermann Regner also found his own way. His life is a testament to the belief that the power of music ought to be available for people of all ages to express what words cannot. Describing a visit with his wife to Gunild Keetman near the end of her life, he wrote:

> Suddenly Keetman takes out her recorder and plays. I try to answer. She waits, looking ahead of her, not smiling, and plays further. I try to join in and improvise a second part. It fits, more or less. And this contin-

ues for a quarter of an hour. We drink tea together and will never forget this quarter of an hour as long as we live. A conversation without words, a being together without hand shakes or pats on the back.[6]

It is our purpose here, however, to offer a long-distance pat on the back to our great good friend and colleague for his essential contributions as a leader, teacher, broadcaster, author, composer, and distinguished steward of the Orff legacy. To Hermann Regner: We offer our thanks, our respect, our affection, and our best wishes as he begins his ninth decade of life!

Endnotes

1 H. Regner, "Foreword," *Music for Children American Edition I (*Schott Music Corp, 1982) ii.

2 H. Regner, "50 Years of Music for Childen. Aged or Remaining Young?" *Orff Schulwerk Informationen*, (2000) 10.

3 H. Regner, "Notes on the Revised Edition," *Music for Children American Edition II* (Schott Music Corp, 1991) iv.

4 H. Regner, "It's Incredible, but True!" *Orff Schulwerk Informationen*, 70 (2003) 8.

5 H. Regner, "Companions Speak," *Orff Today* #7 (2004) 33.

6 Ibid.

Author's Note: The author wishes to thank Sonja Czuk, secretary at the Orff Institute, for her invaluable help in preparing this essay. She describes Dr. Regner as "the best boss I ever had!"

Jane Frazee is founder and former director of graduate music education programs at the University of St. Thomas in St. Paul, Minnesota. Her thirty years of classroom music experience, in addition to her work with pre-service and in-service teachers nationwide, has received recognition from the state Minnesota Music Educators Association, the national American Orff Schulwerk Association, and the international Orff Schulwerk Foundation, from which she received its highest honor: the Pro Merito award. She has presented workshops and courses throughout the United States, Canada, and Australia.

A former Fulbright teaching scholar in Austria, Frazee is the author of several collections of material for children's voices and instruments as well as the first textbook for applied Orff Schulwerk in American classrooms, *Discovering Orff*. Her most recent publications include *Discovering Keetman and Orff Schulwerk Today*, as well as the forthcoming *Playing Together: An Introduction to Teaching Orff Instrument Skills. E-mail: jfrazee@att.net*

Speech à la Orff

By Judy Sills

Carl Orff believed in elemental music, which has its origin in the spoken word; thus, speech is the essence of the elemental style. Because of this, we accentuate language, text, and poetry in our teaching.

The Orff approach to music education is an active approach based on verbal, musical, and corporal expression. Carl Orff believed in elemental music, which has its origin in the spoken word; thus, speech is the essence of the elemental style. Because of this, we accentuate language, text, and poetry in our teaching. Development of creativity and musical skills, increased comprehension, and dramatic expression are by-products of the incorporation of speech activities. With the addition of rhythm and dynamics, even our everyday speech can be rejuvenated.

Children are fascinated by the magic and mystery of onomatopoeia and nonsense syllables. They are entranced by the magic of sound and sonorous syllables. From a very early age, they play with nonsense sounds, using them as a means of expression. They glean much pleasure from the consonance of rhyme and the natural rhythm that is inherent in speech. All of these are a part of the child's world of communication.

Choice of Text

Choosing texts appropriately is crucial. Attention must be paid to the quality and content of texts: they must lie within the child's realm in order to afford meaningful associations. From nonsense syllables where the sound replaces the sense, the child moves to simple nursery rhymes and poems learned by rote from adults. These simple rhymes lead to riddles, common sayings, proverbs, or maxims as well as to texts gleaned from other subjects, including literature. Of special merit are poems by contemporary children's poets such as Christina Rossetti, Shel Silverstein, Jack Prelutsky, and Dennis Lee.[1] Works can be expanded to include epic poetry, liturgical recitations, and theatrical poems. All of these sources inspire ideas, images, and sensations that attract the unexpected in one's imagination.

Musical Speech

Whispering and chanting counting rhymes and taunts are a very real form of musical expression for the young child. Yet, care must be given to the manner of performance. Speech should never be monotonous, but performed with clear enunciation and vocal inflection. Various enhancements such as articulation, the rise and fall of pitch, and changing dynamics serve to create a musical entity and awaken the creativity of the child.

Counting games, rhymes, and poems can further reinforce rhythmic articulation, which provides the child with a firm basis for the development of rhythmic skills. Children unconsciously insert a lilting beat into a poem, marking the pulse, and distinguishing between the long and short syllables that make up the rhythms. Later, experiments with free verse can provide a contrast for non-metrical, more open-ended rhythms, and changing meters.

Speech leads into melodic improvisation. Initial experiences include performing the rhythm of the words with their compelling singsong or chant. Adding phrasing, articulation, breathing, and timbre all have applications in melody and instrumental music though they make their debut in speech. Later, children may compose simple melodies following the natural rhythm of the text and using two or three notes that can be later expanded to use the pentatonic scale.

Activities to Try

Many activities can be developed using the rhythm of speech, and can be done alone, with a partner, or in

groups. Speech can be accompanied with body percussion, additional word patterns, or with pitched or non-pitched percussion instruments. These accompaniments can take various forms: they can be parallel, complementary, or as an underlying ostinato rhythm. The activities may then be expanded to include movement or mini-dramas.

"Ungai Mungai" (Example #1) lends itself to simple accompaniment explorations. Students can keep the beat with claps or pats while imitating the text, or they could speak the text over a complementary sound carpet to avoid monotony. Once the beat is internalized, students can perform a body percussion ostinato with a partner. Then, they may transfer the rhythm of the poem and the accompaniment to non-pitched or pitched percussion. Finally, the group could create a large form incorporating improvisation either with text or with instruments. (See Example #1 below.)

A child's creativity can be enhanced by imaginative and musical use of proverbs through creating mini-drama. Using "A Wise Old Owl," children can learn the text by rote and add actions to dramatize and show comprehension. Then, they can learn these or other ostinati. Finally, children can arrange a form using the poem alone, and layering in the ostinati. (See Example #2 on next page.)

Using a proverb as a subject for collective reflection and then developing it through repetition, inflection, dynamics, antiphonal forms, and other musical elements serves both as an introduction to musical composition, as well as a means of true aesthetic expression of feeling and artistry. Consider this possible performance of "Laugh." (See Example #3 on page 18.)

Performance:

Everyone freely recites clichés about laughing and weeping, creating a crowd atmosphere (e.g., "Laughter is the best medicine," Weep not, want not!"" A smile goes a long way," etc.).

An individual student recites the proverb "Laugh and the world laughs with you, weep and you weep alone" in a free dramatic style. (The proverb may be recited once or a few times taking liberties with the text.)

All students recite the proverb together four times in unison then four times in a four-part canon using crescendo and accelerando.

The class is divided into two groups: one is laughter and one is weeping. They alternate according to direction from the teacher or a student conductor.

The individual reading is repeated once again followed by everyone laughing uproariously. The teacher stops the laughter and one person softly emits one small sob. (See Example #4 on page 18.)

As students progress in their ability to interpret text and to arrange meaningful, musical compositions, with or without drama, they can explore the impact of metered and unmetered rhythms. Consider this treatment of "Windy Nights."

Performance:

Students create wind sounds using voices and instruments.

Poem is recited by an individual following the natural rhythm of the text but without strict adherence to the meter.

Wind sounds provide an interlude.

The rhythmic ostinato parts are played four times alone.

The ostinati are combined with the poem recited rhythmically by a group.

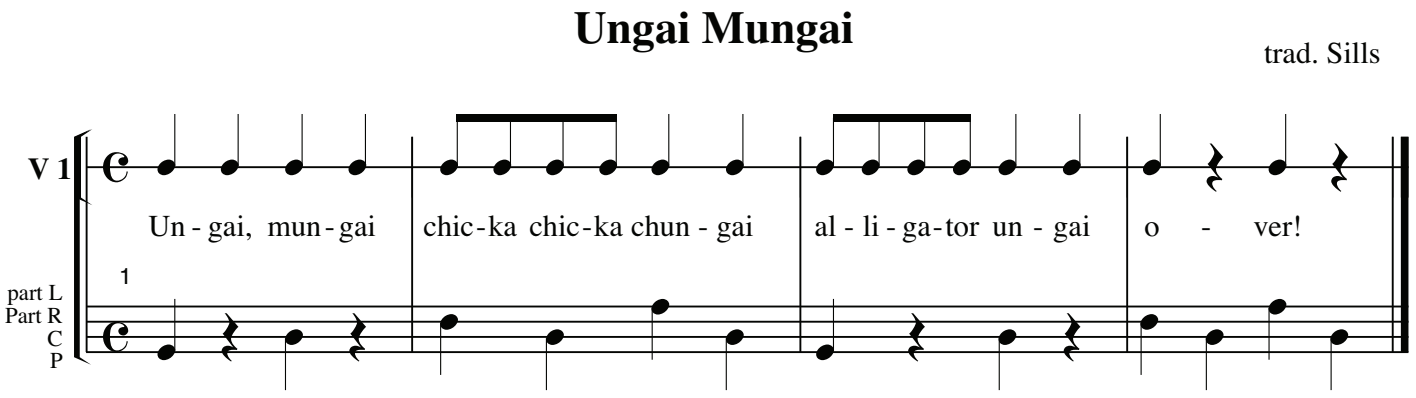
Wind sounds create a coda.

Extensions

More elaborate dramas, complete with rhythmic and melodic improvisation, can ensue from a poem or fragment of literary text. One example is the Burial of Isegrin found in Volume IV of the Schulwerk, Doreen Hall edition. Another is the "Witch's Hex," an arrangement that can be found in *Musica Activa: Approach to Music Education*. Mime and art images can be added to create more "theatrical" productions, or simpler presentations, like reader's theater, can be developed. Students can be grouped according to voice timbre (dark, medium, and light). The piece can then be arranged so that different lines are spoken by different groups. Solo voices can be added to further enhance the dramatic effect.

The benefits of speech work are manifold. Speech activities develop musical skill, comprehension, and personal expression. Group speech activities reinforce group unity adding magic, manifesting faith in the world, and contributing to socialization.

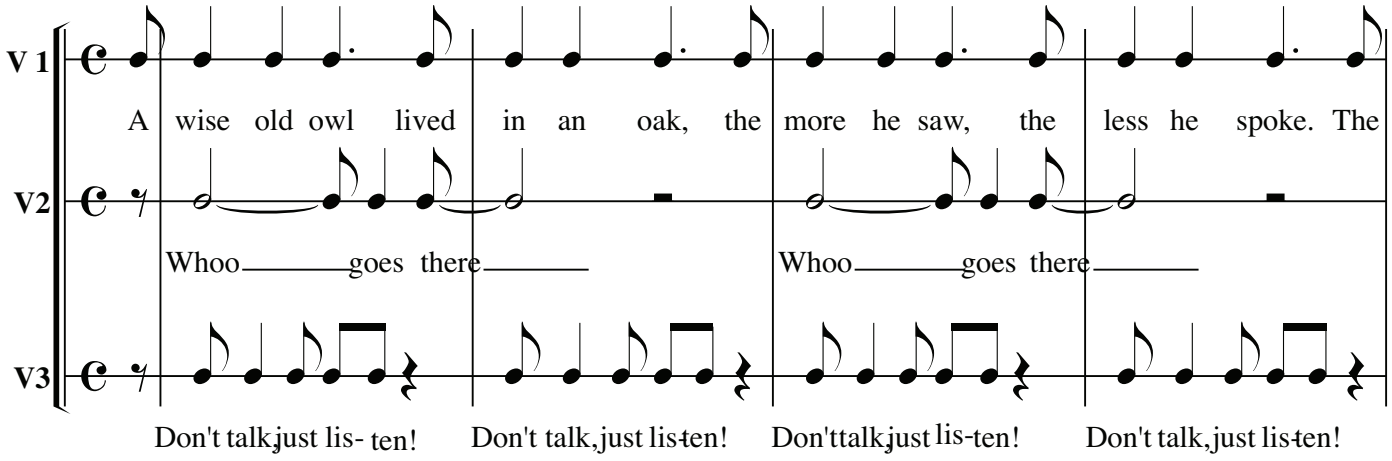
Example #1 Ungai Mungai

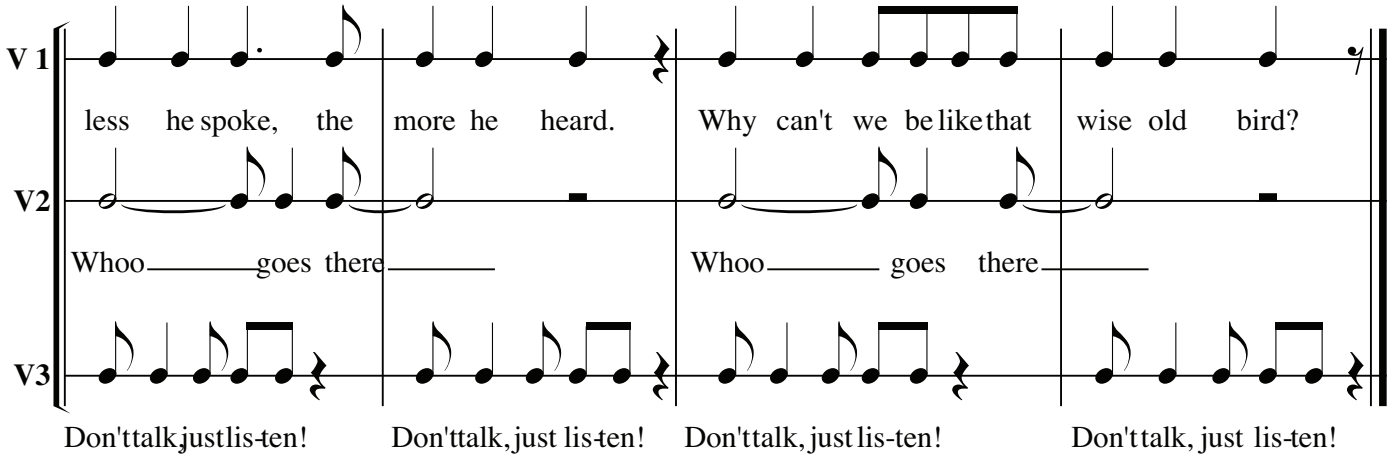


Example #2 Wise Old Owl

Wise Old Owl

lyrics: anon.





Actions:

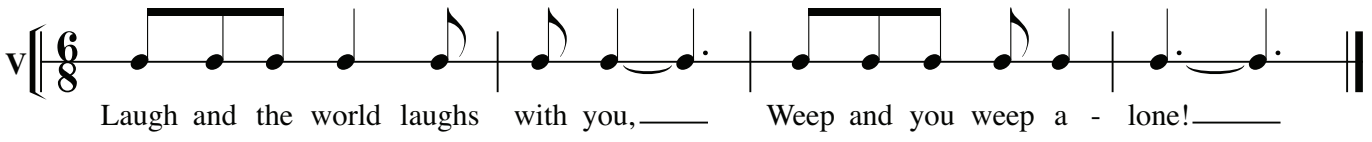
wise	point to head
owl	make wings with arms
oak	make tree branches with arms
saw	hold hands above eyes
spoke	place fingers on lips
heard	cup hand behind ear
why	shrug shoulders

Perhaps the greatest value lies in the stimulation of the child's imagination. Although, as music teachers, we begin with the intrinsic value of speech as a vehicle for musical learning and creative expression within the Orff approach, the skills and experiences expand the creativity and humanity of our students, and they take this with them across every threshold.

Judy Sills has recently retired as department head of music from a K–12 performing and visual arts school in Edmonton, Canada. She has instructed Level I, Level II and Level III Orff courses at several universities and is currently teaching at UNLV in Las Vegas. She has more than thirty-five years of choral and Orff directing experience at school and district levels. Judy has presented many Orff workshops across Canada, the United States, Hong Kong, and South Africa. Her Orff Ensembles have performed at eight national conferences. She earned her bachelor's degree in music from the University of Alberta.
E-mail: judysills@shaw.ca.

Example #3 Laugh

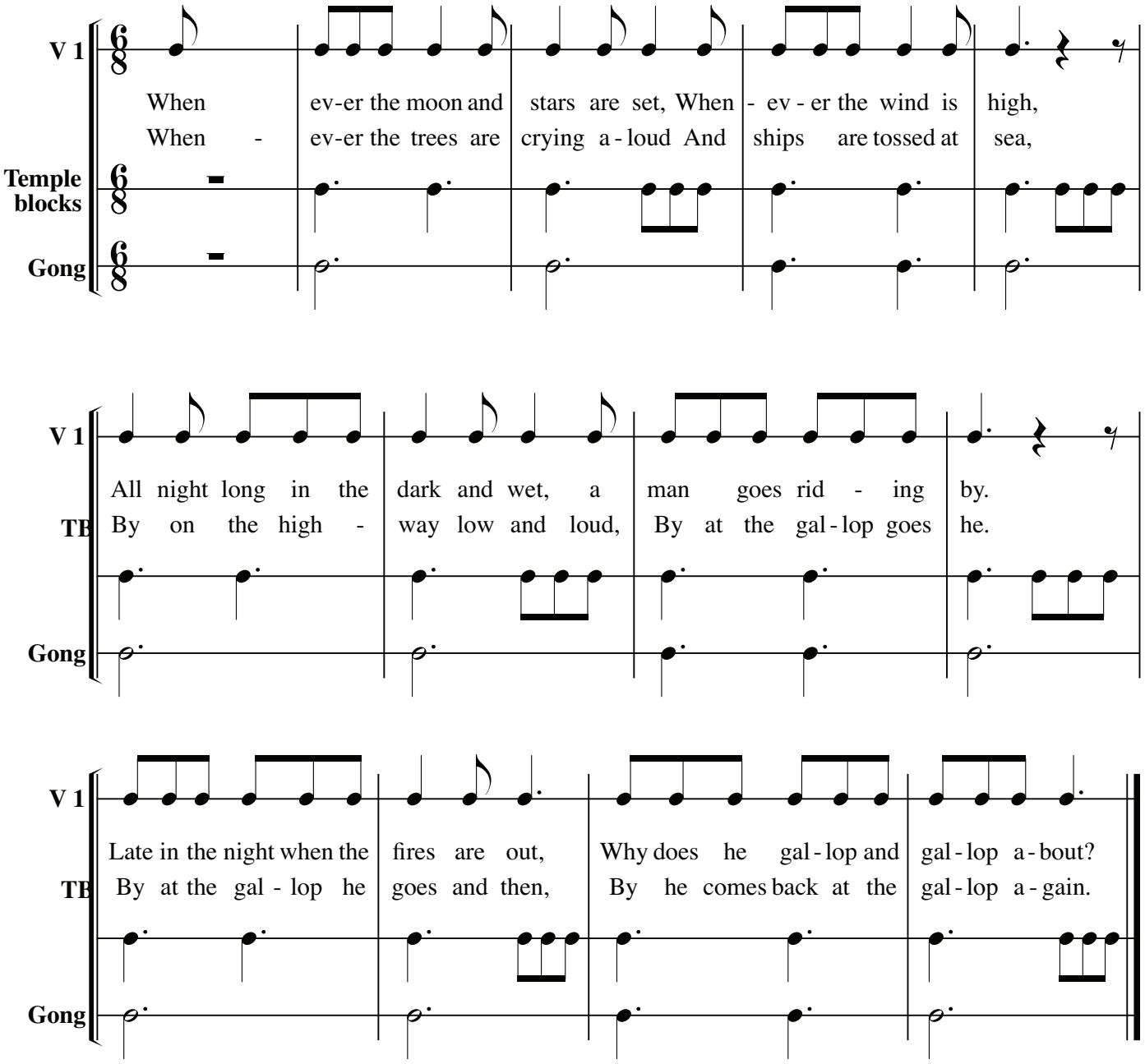
Laugh



Example #4 Windy Nights

Windy Nights

lyrics: RL Stevenson



References

Wuytack, Jos. Trans. Judy Sills. *Musica Activa: An Approach to Music Education*. New York: Schott, 1994.

Further Reading

Books by Dennis Lee

Alligator Pie (Key Porter Books, 2001)

Garbage Delight (Key Porter Books, 2002)

Ice Cream Store (HarperCollins Publishers, 1991)

Jellybelly (MacMillan of Canada, 1983)

Books by Shel Silerstein

Where the Sidewalk Ends (HarperCollins, 2004)

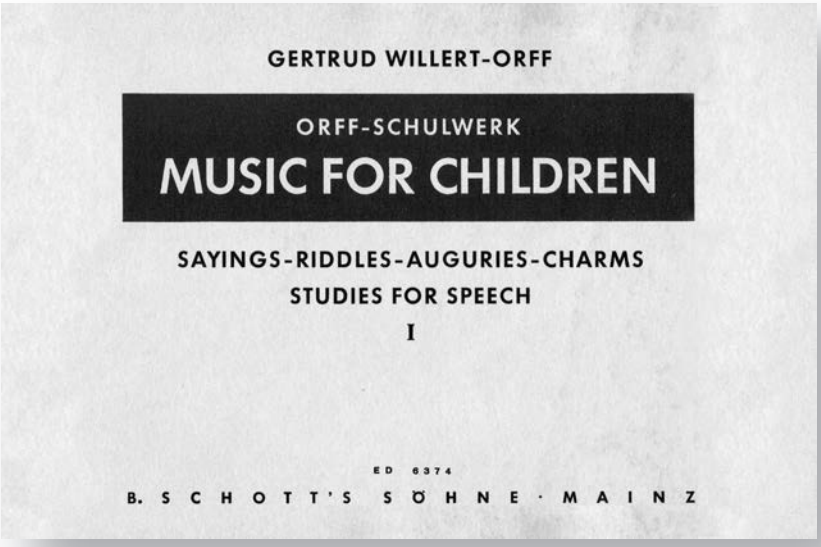
Falling Up (HarperCollins, 2001)

Books by Jack Prelutsky

Ride a Purple Pelican (HarperTrophy, 1997)

The Random House Book of Poetry for Children (Random House, 1983)

Many well crafted examples of developed speech pieces can be found in the classic Schott supplement titled *Sayings-Riddles-Augeries-Charms: Studies for Speech* by Gertrud Willert-Orff. (Order Number ED 6374).



"To me, the greatest pleasure of writing is not what it's about, but the inner music that words make."

—Truman Capote

Let Me Sing You a Story

By Sally Rogers

I am a storyteller. I have made my living telling stories and singing songs that tell stories for more than twenty years. The beauty of this craft is that one can always improve the art of it.

I am a storyteller. I have made my living telling stories and singing songs that tell stories for more than twenty years. The beauty of this craft is that one can always improve the art of it. Now that I spend more time in a classroom than on a stage, I find that I am retooling my talents to use stories to capture my students' attention and their hearts. I tell stories to help them remember important people, songs, and information. I tell stories to help them focus their attention. I use puppets to engage their imagination, and above all, I tell stories to exercise their love of language and drama. I would like to pass on this sense of empowerment to other teachers so that they, too, can explore the magic of storytelling and ultimately, give the stories to the students to tell themselves.

Occasionally, one has the unexpected good fortune of having a brief moment of insight that changes the way one sees things: the world, one's family, one's self, or in my case, one's classroom habits. This is a story about stories—lots of them—and how they transformed my teaching, especially with "the littles" (pre-schoolers and kindergarteners). The secret to success with these children lay in my head and in my hands, but it took me nearly five years to realize it. I had spent years tearing my hair out while trying to herd singing and dancing "cats" in my classroom until that transformation.

It began at a workshop of the Connecticut Chapter of AOSA, to which I belong. Singers, dancers, and educators, Peter and Mary Alice Amidon were the featured presenters (see Amidon, 1991, 2000). I was looking forward to stealing some of their great pedagogical skills to improve my ability to teach singing games and dances in the school where I work.

I was not disappointed. Halfway through the day, I was already filled with ideas of what I was going to do the next week with the third and fourth graders. Then the Amidons suggested we take a break to cool off and catch our breath after dancing for more than an hour together. We sat in the auditorium while they sat comfortably on the edge of the stage. They said, "If we inspire you to do anything new at all in your classrooms today, we hope it is this: Tell stories to your students! Read to them, use picture books or just tell them stories from your heart. Children *need* to hear them!"

Mary Alice then elaborated on all the educational, psychological, and emotional benefits that can be won through storytelling. She shared picture books read with and without background music and she told stories with only the pictures we ourselves manufactured in our heads. She also sang songs that were stories and stories that included songs.

As soon as she said, "Tell them stories!" the light went on in my head, along with a huge, "*Duh!*" Here I was, a storyteller and singer, and I had neglected to use one of the most powerful tools in my repertoire in my classroom. Somehow, I had not made the connection that stories work as teaching tools just as well as they work to entertain and captivate an audience. My students were the audience and I had been catching them but not captivating them.

Using Family Stories

I returned to my pre-school and kindergarten classes reinvigorated and excited. I dove into my memory's corners to pull out family stories that would be useful for spinning a new yarn for my students. I connected songs for a half-hour lesson using an improvised story about my grandmother and fall activities. The story went loosely like this:

My Grandmother

Storyline	Telling Tools
When my grandmother got married, she moved from the city to a farm. They grew apples and cherries on her farm.	*(This part was true!)*
When she moved there, they didn't have a car. They had only been invented recently, and they had to harness a horse to the wagon to go to town. She wanted to make an apple pie, but she didn't have any flour or sugar or cinnamon. Let's get in Gramma's Old Brass Wagon and help her get some groceries!	
What is on our grocery list?	*(All make a circle and sing "Old Brass Wagon." We circle left, circle right, add some motions suggested by the students and finally reach "the store.")*
Let's get back in the wagon and head home	
We made it home! Let's take out the groceries.	*(Everyone adds an item to the wagon before we head back home.)*
Now Gramma has to get some apples. Her apple trees were magical. They could sing. She went out into the orchard and all the trees began to sing to her:	*(All make a circle and sing "Old Brass Wagon" again.)*
She gathered enough apples to make a pie, and went back inside, singing:	*(All sing "The Tree Song" with motions.)*
	("The Pie Song": Pie, pie, pie, pie, can't get enough of that apple pie. Pie, pie, pie, pie, can't get enough of that pie!)
As she cut each apple open, she sang:	*(Sing the "Magic Apple Song.")*
Then it was time to make the crust. Take some flour and some butter and cut them all together. Add a little bit of salt and a little bit of water and mix it until you can make it into a ball. Now you roll out the dough!	*(Steady beat activity to a made-up rhyme with cutting and peeling and dough-rolling motions.)*
Now it's time to put it in the oven. Put on your mitts, open the oven door, and slide it in. Set the timer.	

"Time for pie!" Gramma called to Grampa. And just as they sat down to eat their pie, they heard: Squirrel and Alligator asked if they could come in and have some pie, too, because it smelled soooo good! And Gramma said, "Come O-O-ON I-I-IN!" So Squirrel and alligator sat down and began to eat when they heard:	*(Steady beat activity:tap on wrists as if wearing a watch: tick, tick, tick, tick like a timer, until it finally "dings!" "Making Pie" Rhyme.)* *(Chance for students to use their high singing voices on a descending minor third interval: Grampa!)* *(Knock, knock, knock!* *SING: "Who's that tapping at my window, who's that knocking at my door"? Take two finger puppets out of bag: "Squirrel's tapping at my window, alligator's knocking at my door." Children learn to sing the do-sol interval by repeating this phrase in the story.)* *(Have kids use hand and arm to beckon them in.)* *(Repeat the above sequence, each time adding a finger puppet or two and passing it to a child.)*
Finally the table was full and no one was at the door. So they all sat down to eat. After eating their pie, Gramma said, "Does anyone know some good games we could play before everyone goes home for the night?" And Squirrel said, "We play 'Hop, Old Squirrel!'" Gramma said, "Will you teach it to us?" Then it was time for everyone to go home, so one-by-one, Gramma sang to each of her guests: END of STORY	(*Continue using the sequence of puppets entering and being handed out to children until everyone has one. All eat their pie.)* *(The squirrel puppet teaches the children the song and game for "Hop, Old Squirrel" which requires movement improvisation to a steady beat.)* ("Cheerio, time to go!")

Skills and Assessment

Children love to hear a well-told story over and over. Because I was able to tell this story and sequence multiple times, I was freed up by about the second or third telling to really notice who was singing and who wasn't, who could sing on key and who could not, who could keep the steady beat and who could not, which provided me with an observable measurement of my students' progress. The story held their attention to the degree that any of my usual difficulties with discipline nearly disappeared. The time it took to tell bits of the story was still less than the time I took getting children transitioned from one activity to another. There were no transitions in the story. The story and songs moved smoothly from one activity to the next. The children wanted to be a part of the story. If I left something out, they let me know about it. If someone behaved in a disruptive fashion, the other children would take care of it before I had a chance, and the errant student would be back on task. We could add new songs to the story each week or simply tell a new story for future themes with new songs and activities.

I was also able to incorporate movement activities into the lesson so the children did not have to sit for an overly long time. "The Tree Song" has wonderful stretching movements that help the children explore their world from the tips of their toes to the tips of their fingers. Making a pie is done on the floor and is a very physical rhythmic activity.

With the pre-schoolers and kindergarteners, it is as important that I sing with them, to model what they are to do as it is for me to write down that they achieved it. Eventually, the goal is for them to sing alone. However, that still left me in a quandary as to how to find the time to write down who has reached my goals. I am developing a checklist system to mirror my lessons, so that at the end

of each set of classes I can take the time to check the achievements of five or six kids at a time. I could also prepare Post-it notes with the names of the children whom I plan to assess on a given day, along with the skills to be assessed. During a break, I could then jot down their assessment and transfer it to my grade book.

An Extension to the Story

This fall, I wanted to teach my three to five-year-old children the solfège syllables, *do, re, me, fa, sol, la, ti, do* in the context of a song. I didn't want it to be a didactic lesson. I wanted them to be inspired to use the syllables and the singing notes without stopping the song and saying, "Now, children, these are the notes of the major scale...," which would not have been developmentally inappropriate. We began with an American version of the Danish singing game, *7 Jumps*, which uses the old Stephen Foster Chestnut's, "Oh, Susanna!" as its starting point. The music stops mid-stream multiple times, each time requiring an ever-growing cumulative sequence of body movements, each triggered by a note of the ascending major scale. We sing the solfège names of each scale tone as they appear in the game, until at last we reach the penultimate *ti,* and all pretend to sleep before the last round of "Oh, Susanna!" pulls us to our feet for one last turn dancing in a circle. This singing game was then followed by this new extension of the Gramma Story:

My Grandmother

Storyline	Telling Tools
You all remember my Grandmother? And her farm? And her singing apple trees? Well, Gramma hired a little boy named Peter to come and help her pick her crop of apples. He quickly discovered that he required a magic, singing ladder to go up in the magic singing apple trees. He went to the barn, pulled out the ladder, and carefully set it up in the tree. As he climbed the ladder, each rung sang to him and Peter joined along.	*(Encourage the children to sing for Peter as you sing the solfège scale; from low "do" to high "do.")*
When he reached the top rung, he carefully reached off to one side and plucked an apple from the nearest branch and put it in his pocket. Then he climbed down the tree and the ladder began to sing again.	*(Several times more encourage the children to sing for Peter as you sing the solfège scale, as he goes up and down the ladder. It can continue for four in total. Four up and four down. Each time Peter gets more tired and tries to figure out how to carry more apples at a time safely down the ladder.)*
Peter took the apple from his pocket and then he realized he was going to need to take several trips if he was going to be able to get enough apples for Gramma to make an apple pie. And he WANTED Gramma to make that apple pie.	
When Peter had finally picked enough apples for his pie, he took them to Gramma's house. As soon as she began to cut the apples, she sang:	*(From this point on you can continue the story as it was previously told, or make up a new part. Perhaps it's Thanksgiving time, as it was for me this year when I made up the following segue.)* *(Inevitably, they all nod their heads, remembering a song sung a few weeks earlier.)*

Well, Gramma made that pie, just as she had made a pie earlier with those five little pumpkins she had sitting on the fence. Do you children remember those pumpkins? Gramma was looking out at that empty fence, wondering what she was going to do when she heard Five Fat Turkeys singing from the apple tree branch that hung over the fence. Gramma could understand turkey language. Yes, she could understand that. And here is what she heard those turkeys singing.	*(Ask what turkeys sound like.)* *(Sing "5 Fat Turkeys." Next year in first grade they will try to sing it as a round.)*
Gramma liked the song so well, she called out her window, in turkey language, "Oh, you turkeys, will you pleeeease sing that song again?" And they did.	*(Sing it again and again, each time asking the turkeys if they'll please sing it. Each time the turkeys get a little more annoyed, but agree to sing anyway. Three times is probably enough for them to have learned the entire song.)*
Then one of the turkeys hopped out of the tree and on to the fence and he sang:	("*A Turkey Sat on a Backyard Fence." Descending scale, "do" to "sol" back up to "do.")*
As soon as he finished singing, the second turkey in the tree said, "Well, I don't like Thanksgiving Day either!" And he jumped down onto the fence. How many turkeys on the fence now? And they sang:	*(Sing the song again with two turkeys.)*
As soon as he finished singing, the third turkey in the tree said, "Well, I don't like Thanksgiving Day either!" And he jumped down onto the fence. How many turkeys on the fence now? And they sang:	*(Sing the song again with three turkeys, then four, then five. By now, all the children should be singing all the words.)*
Then one turkey turned to the others and said, "Hey! What are we waiting for! Let's run away!" And they did:	*(Sing "A Turkey Ran Away" with five turkeys. Then repeat with as many items from the Thanksgiving meal as possible: potatoes, cranberry sauce, stuffing, etc. Each time, have children run as they would if they were that kind of food!)*

Gramma soon looked out her window and saw that all of her Thanksgiving dinner had run away. But she didn't get mad. She went to the barn:	
I think it's time for us to go to Gramma's house and have some dinner. Maybe she needs help getting ready.	*(Sing the song again with two turkeys.)*
But you need some sleigh bells because you are going to be the horses pulling the sleigh through the snow.	*(Hand out hand-held jingle bells, one per hand. Play CD of "Over the River and Through the Woods" for them to gallop to. Watch that they are galloping, not walking or skipping. Assess who has this skill. The CD is forty-five seconds long. At the end, say, "Oh, no! We passed Gramma's driveway! Turn around and go back the other way." And do it again.)*
Now that we are at Gramma's, let's snuggle in by the fire to read a story.	*(Read picture book version of "Over the River and Through the Woods." Talk about the pictures of iceboats and sleighs and children's activities in the snow and in the barn.)*
Time to go home now! Gramma always sings, "Cheerio, time to go!" When you hear her sing it to you, you may echo her and line up!	
END of LESSON	

Skills and Assessment

By starting with a story the students knew, I could take them to an imaginary place that they were all familiar with and continue the story from there. By using this vehicle, I wasted no time introducing a concept. We jumped right in to experience it. We could then reflect on the learning (notes of the scale) in relation to Peter's ladder, or Rapunzel's hair (as I did a few days later, using tone bells). They had a story upon which they could hook new learning. The skills were not isolated but connected to something familiar to them. Humans crave connections and when they are made, there is new learning. Stories are a wonderful vehicle for linking old and new, in more ways than one. Not only do students make learning connections, but also people-to-people connections. There is a West African proverb that says, "Words must go from old mouths to new ears," and so it is with my lessons.

Any time a teacher uses stories, literacy skills are being addressed. In *Tales as Tools*, Gregory Denman writes, "Listening to stories encourages the growth of children's natural love of language and verbal expression. It serves as a vital link in the acquisition of language, for both reading and writing".[1] By telling stories in my music classroom, I am addressing some of the frameworks from the students' regular classroom, while also addressing my own. In the above lesson, the following National Standards for Music were addressed:

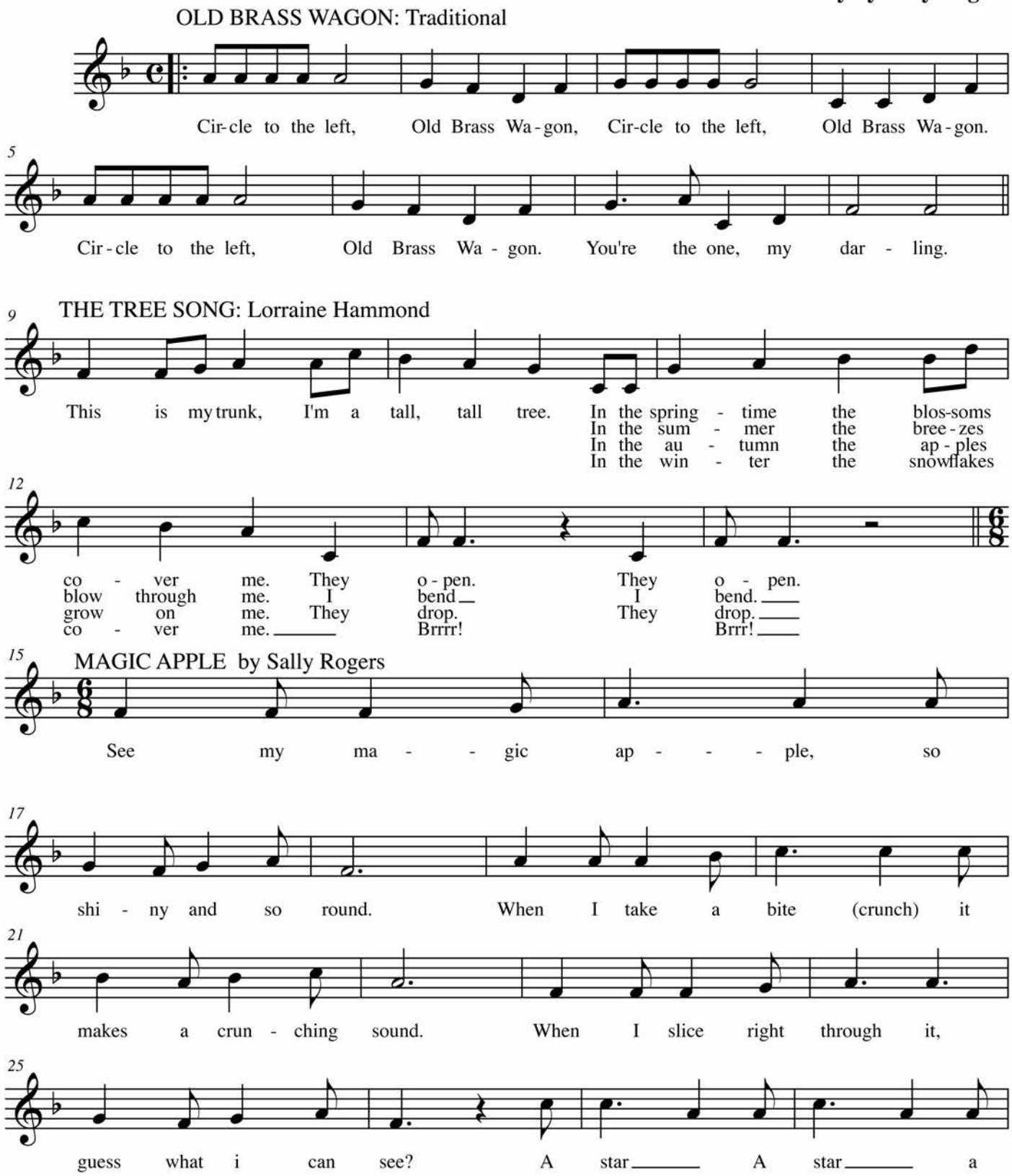
1. Students will sing alone and with others a varied repertoire of songs.
All of the songs shared in the above lesson fit into this framework.

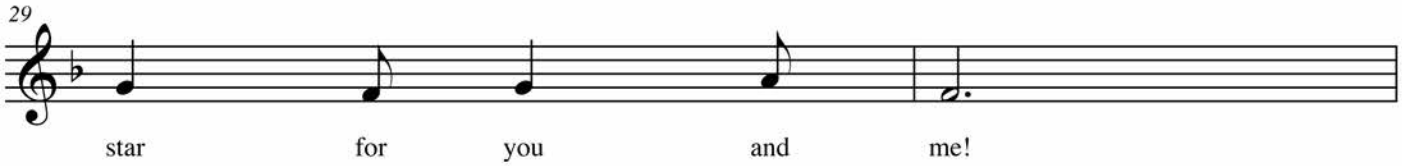
3. Students will improvise accompaniments.
When students use their jingle bells to accompany "Over the River and through the Woods," they are addressing this standard. Some use them rhythmically, to the beat of the duple meter. Others use them as a sound effect, like when the horse shakes his mane. Some try one-handed bell shaking, others use two hands to explore the different sounds.

6. Students will listen to, describe, and analyze music.
They listened to each song multiple times, and we often stopped to analyze if there was any repetition, echoing, rhythmic patterns, etc.

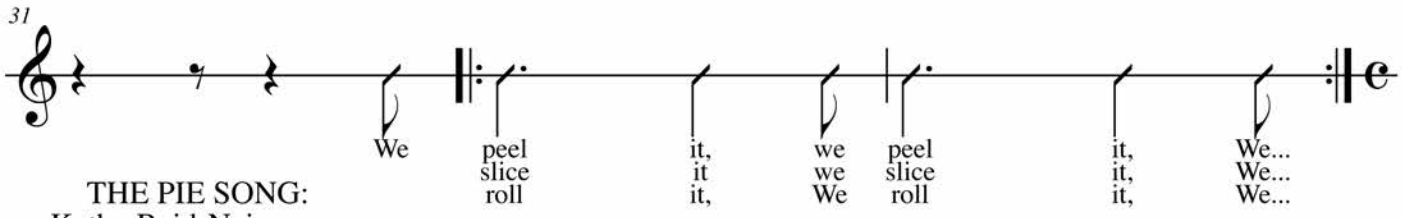
Gramma's Pie

story by Sally Rogers

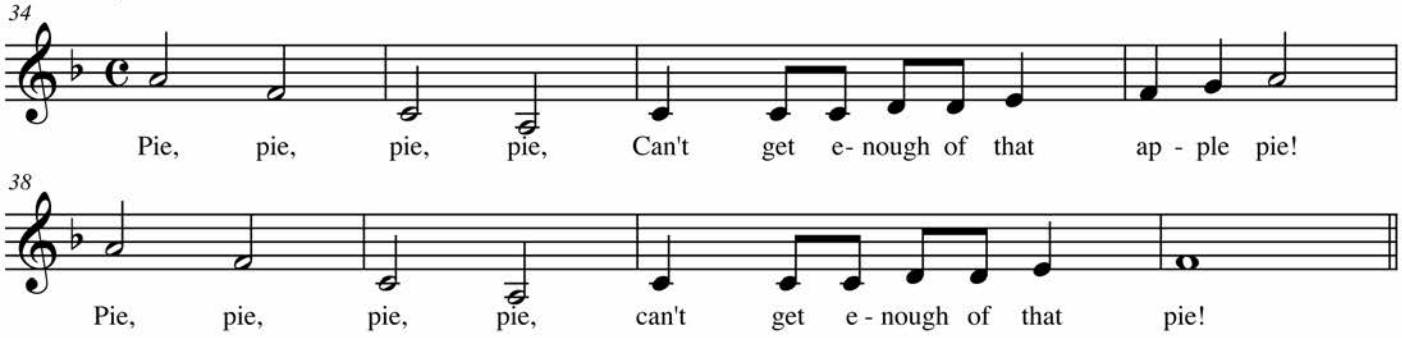




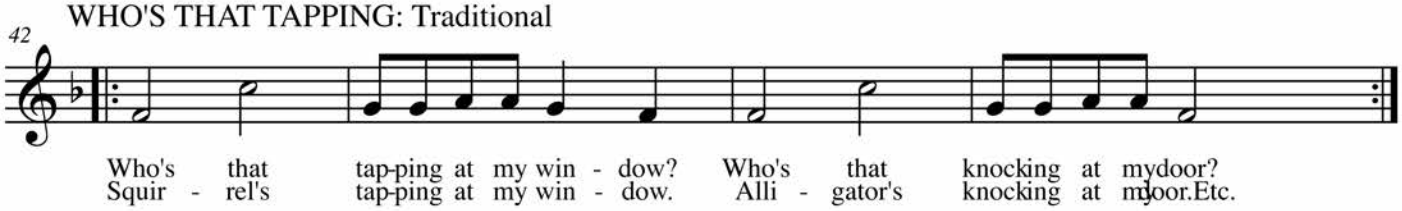
MAKING PIE: Sally Rogers



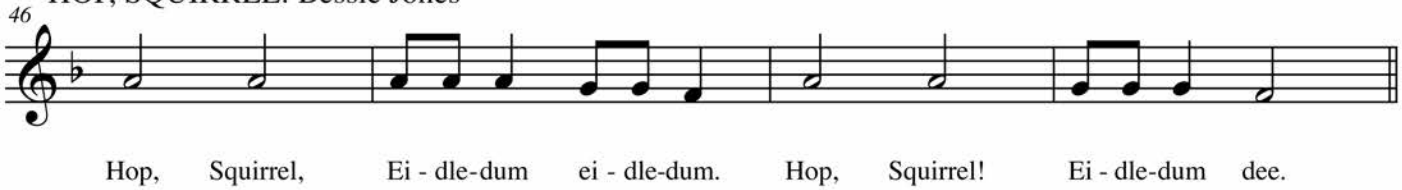
THE PIE SONG:
Kathy Reid-Naiman



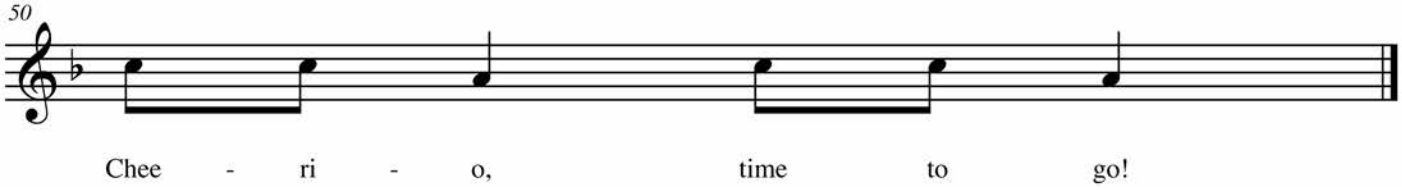
WHO'S THAT TAPPING: Traditional



HOP, SQUIRREL: Bessie Jones



CHEERIO: Lorene Mitchell



8. Students will make connections between music, other disciplines, and daily life.

These stories connect to the students' lives, in this case, to Thanksgiving or to autumn activities. Students share their holiday traditions. We often look to see how other cultures celebrate being thankful, if they do at all. What are their traditions? They also go through the imaginary motions of making a meal from scratch, and serving to out-of-town guests. We also connect to literacy through singing the lyrics, adding our own, and by tying in the sharing of a picture book.

9. Students will understand music in relation to history and culture.

When we sing "Over the River," I tell them about the woman who wrote the song. It is an easy leap from her abolitionist connections in the nineteenth century to singing about Dr. Martin Luther King in the twentieth century. When the students get a little older (second grade), I share with them the real story of the first Thanksgiving.

Classroom Extensions

I am lucky to work with wonderfully creative, energetic, and enthusiastic classroom teachers. This year, I found a wonderful *National Geographic* lesson plan on memory maps in connection with "Over the River and through the Woods" for this grade level, which I will share with them next year (the lesson plan is available online at http://www.nationalgeographic.com/xpeditions/lessons/02/gk2/riverwoods.html).

The children are familiar with maps in my room as we refer to them nearly every lesson to give a global frame of reference to the songs we sing. This lesson would help students begin to understand and make their own maps. I would also use a music map of Mozart's "The Sleigh Ride" that uses sleigh bells and galloping meters. I would help them make the connection between a musical map and a map to get you where you are going. We would then have our introduction to the music of Mozart, which we can analyze aurally as well as visually using the map. At a later stage, students could make their own maps of pieces we listen to.

Endnote

[1] Dailey, Sheila, ed. *Tales as Tools*: *The Power of Story in the Classroom*. Jonesborough, TN: The National Storytelling Press, 1994, p. 5.

Bibliography

Amidon, Peter, and Mary Alice Amidon. *Jump, Jim Joe.* Brattleboro, VT: New England Dancing Masters, 1991.

Amidon, Peter, and Mary Alice Amidon. *Down in the Valley.* Brattleboro, VT: New England Dancing Masters, 2000.

Byer, Sandy. A Turkey Ran Away. *Pass It On!* Fall 1998, p. 17.

Child, Lydia Maria. *Over the River and Through the Woods.* Boston: North-South Publishers, 1998.

Child, Lydia Maria. *Over the River and Through the woods*. [CD]. From *Share the Music* textbook series, Grade 2, CD #3, Track #27. Hightstown, NJ: McGraw Hill Publishers, 1998.

Dailey, Sheila, ed. *Tales as Tools: The Power of Story in the Classroom.* Jonesborough, TN: The National Storytelling Press, 1994.

Jones, Bessie. *Shoo, Turkey*! *Pass It On!,* Fall 1998, p. 4.

Lockhart, Bonnie. Al Pavo Pavito Pavo. *Pass It On!,* Fall 1998, p. 28.

Mitchell, Loretta. *One, Two Three, Echo Me!* Dayton, OH: Heritage Music Press, 2003.

Ray, Dany (1998/2008) Over the River and through the Woods: Traveling by Memory (lesson plan). *National Geographic Expeditions.* Retrieved November 26, 2006 from:http://www.nationalgeographic.com/xpeditions/lessons/02/gk2/riverwoods.html.

Rose, Marion. *Step Lively: Dances for Schools and Families.* Toronto: Community Dance Project, 2000.

Tucker, Judith Cook.1990. *A Checklist for Evaluating Multicultural Materials.* Retrieved November 22, 2006 from http://www.worldmusicpress.com/checklist.htm.

Sally Rogers has taught general music at Pomfret Community School in Pomfret, Connecticut, for the past six years. Her tenure as teacher is preceded by twenty years of touring across the country and over the oceans. Her discography includes fourteen recordings. She has received three Indie awards (National Association of Independent Record Distributors) and two Parent's Choice Gold awards, plus other honors for her music.

Some of her songs are included in both the Unitarian and Quaker hymnals. She has produced a children's video and one of her children's songs was recently published by E.P. Dutton as the picture book, Earthsong. *She has written a chapter in* Ellipsis Arts-book, Open Ears, *which includes chapters by other luminaries such as Shari Lewis, Baba Olatunji, Mickey Hart, Pete Seeger, and others. Her four albums for children are released on Thrushwood Kids, her own label for quality children's recordings.*

Rogers is also known for her work as a Master Teaching Artist for the Connecticut Commission on the Arts. Her residencies have included many school visits teaching students how to collect oral histories and transform them into songs. These songs are included on three CD compilations of local historical songs. She is past president of the Children's Music Network and is currently working on her master's degree in integrated curriculum through the arts at Lesley University. E-mail: salrog@charter.net

YOU'RE INSTRUMENTAL TO THEIR SUCCESS

You've dedicated your life to helping children experience the joy of making music. With your careful guidance and inspiration, and the proper instruments, you give them an excellent opportunity to succeed.

Yamaha creates those instruments. Yamaha recorders are painstakingly designed to create the ideal amount of air resistance so children can play accurately with little effort. These recorders reward young musicians with a rich, full tone that produces a big smile and a burst of confidence.

It's not just great tone that makes Yamaha recorders appealing. Their unique Sour Apple Green, Cotton Candy Blue and Bubble Gum Pink colors lend an irresistible charm. On the purely practical side, they disassemble into three pieces for simple and thorough cleaning.

Keep up your important, influential work and Yamaha will help you lead your students down the bright, exciting path to musical success.

YAMAHA

Stories in Action

By Peter Amidon

Involving children in the story of a song gets them much more deeply involved in the song itself but nothing matches the depth of experience you and your students can have when you tell them a good folktale.

It is Wednesday morning in 1980, and I am driving to Newfane Vermont Elementary School with a queasy feeling in my stomach as I anticipate how I might survive another forty-five minutes with my dreaded fourth-grade class. I had tried one activity after another and failed repeatedly to get the group meaningfully engaged in an activity that could qualify as "music education." I am a new music teacher with almost no training in classroom management. This morning, I am working on strategy number seventeen, which is inspired by a couple of music teachers I know in the area who sometimes tell folktales to their students.

I know storytelling isn't exactly music but I have always enjoyed reading folktales and I am desperate. This morning, I am armed with a Grimm's folktale I had read through enough times to memorize the basic sequence of the story line. I walk into the class and say: "Gather round, I am going to tell you a story," and surprisingly, they actually do gather around me and become strangely quiet. I start telling the story. Even though I am nervous and stumbling over words a bit, they remain quiet. I wonder if they are quiet because they are embarrassed for me as if my telling of the tale is so poorly done. Somehow, I get to the end of the story, and half of them exclaim: "Tell it again!" and the other half say, "Tell another one!" and as I do neither, they descend into their usual chaos.

Here lies the revelation: for a few minutes, they were mine—*all* mine. Thank you forever, oh Newfane fourth-grade terrors, for this paradigm-shifting lesson.

My wife and partner, Mary Alice, and I find storytelling to be the most immediate, consistently powerful focusing activity we do with children. Whereas I used to think of storytelling as a survival technique, a last-ditch management tool, now I realize that it can be one of the most important and precious gifts we can give to our students.

Back to 1980: This time, I am trying to figure out how to engage a kindergarten class with some of the wonderful songs of childhood. "These are great songs!" I wanted to yell at them. Instead, one day I narrate a story:

> Once there was a little girl named Liza who lived with her younger brother, her mother, her father, and her grandmother. They lived on a farm back in the old days, and had lots of animals: pigs, cows, chickens, cats, and a couple of dogs but no ducks or geese. Liza was thrilled whenever her mother took her on the path through the woods to her auntie's farm, which had a pond where Liza loved watching the ducks and the geese stick their heads down in the water as they searched for food.

The story goes on: Liza is allowed to take her little brother Johnny on the path through the woods without their mother to visit Liza's aunt. Aunty lets Liza and Johnny go out to the pond on their own, and while Liza is trying to show Johnnie how the ducks duck their heads in the water, Johnnie keeps pulling on Liza's shirt: "Liza, Liza."

"What?" asks Liza while Johnny points out a goose floating upside-down in the pond. Liza and Johnny realize the goose is dead: "We'd better go tell Aunt Rhody."

> Go tell Aunt Rhody, go tell Aunt Rhody
> Go tell Aunt Rhody, the old gray goose is dead…

Involving children in the story of a song gets them much more deeply involved in the song itself. I also sometimes use storytelling to introduce a singing game like "Roger Is Dead" or "Hunt the Cows."

While these are useful storytelling tools, nothing matches the depth of experience you and your students can have when you tell them a good folktale.

Some of you might be saying: "But I have never told a story. I am not a storyteller." Hogwash. You are telling stories all the time. You tell your colleagues about a wonderful or challenging event in a music class. You tell your loved ones about an unforgettable event that happened at a wedding or a funeral or a Thanksgiving gathering. You tell your own children about when you were a child. You are the expert storyteller—these are *your* stories.

The first stories you tell your students might be about your life: about when you were growing up or about a real event that happened to you recently. The children will love these stories—they give them a glimpse of who you are.

Now, keep your storytelling style more or less the same as you do when telling these personal stories and switch to folktales. You know quite a few already and very few, if any, children in your class will have heard these stories simply told before. Goldilocks and the Three Bears, The Three Little Pigs, Three Billy Goats Gruff, The Mitten, Little Red Riding Hood—you add to the list. Being a music teacher gives you the advantage of practicing the same story with various classes, but remember, in traditional storytelling, children love hearing stories again and again. First you tell the story, then the children help tell you the story, and then you and the children act out the story.

Parameters of Acting Out A Story

Make sure all the children know the story well: you have told the story; they have been assigned to retell the story at home; and maybe they have retold the story in the classroom. (One child tells the beginning, the next picks up from there and tells the next bit, etc.)

Know that this activity will include some moments of uncertainty, anarchy, and chaos. This is good.

- Get as much dialogue, staging, choreography, and characterization ideas from the children as possible. The ideas might spring from individual children or you might do a mini-workshop with the whole group on how to solve a specific staging challenge (such as a staging or choreograpy workshop).
- You are the story police; keep the story on track. It is all about the story.

Get the children sitting in a bunch on the floor (the audience) facing an empty floor space (the stage). You are the narrator. You might also be the musician if you play something you can hold, like a guitar or accordion. The stage is bare, and you start: "Once upon a time there were three bears…Oh, I need three bears…" and you get three "bears" from the audience. Remember, they know the story already, so you encourage them to act out their parts and say their lines without prompting. If they forget what to say, you can prompt in a narrator fashion: "Then the little bear saw that his chair was broken…" or even say the lines for them. Your main job is to keep the story moving. There are four main characters in this story and twenty children: you can have children be trees in the forest, doors, chairs, bowls of porridge, and increase the size of the bear family. You can also have a staging/choreography workshop: "How can we have Goldilocks jump out the window? Let's all stand up and try some different ways of showing this. Great. Oh, let's all try Sean's way."

Most of the stories I have in my repertoire I have acted out with children and many of the best, most engaging, funniest, or most poignant elements I use in the telling I have learned from the children as they acted them out. This is a very dynamic and creative activity. You can do this just for the sake of doing it or you can develop a performance out of it. Add songs, dancing, and try to get the parents to create costumes. When you say to the children: "Learn your lines," you really mean, "Figure out exactly what you are going to say."

So now we have made a wonderful music connection with storytelling: creating a musical or a ballet out of a folktale.

But let us return to the core of this activity: Why should music teachers be telling cracking good folktales to their students?

Children want stories. Children need stories. Children's synapses are constructed in such a way that storytelling, especially the telling of traditional folktales, puts them into a deeply receptive state, much like a mild trance. The universally recognized archetypal characters in folk and fairy tales (kings, queens, giants, witches, ogres, princes, princesses, talking animals, bullies, and unselfish younger siblings) help children figure out the moral fabric of life. It gives them a place to put the mysteriously unpredictable mood swings of the powerful adults around them and it helps them deal with their own fears and joys.

It is very likely that children rarely, if ever, hear folktales outside of the music classroom. So to all music teachers: take this opportunity to give the gift of storytelling to your students and tell them stories—again and again.

Peter Amidon has been telling stories for over twenty years to children and adults. He includes storytelling in the school assembly programs and teacher workshops he presents with his wife and partner, Mary Alice Amidon. Peter has been the featured storyteller at many Country Dance and Song Society summer Family Camp weeks of traditional song and dance. He is also a singer, dance leader, choral arranger/leader, and a publisher of CDs and books of dance and song.
E-mail: peter@amidonmusic.com.

The Importance of Language in the Schulwerk

By Eric Ventura

Language is a powerful force found at the heart of music, music-making, and movement. Consequently, any exploration of language or the word, serves us well in the Schulwerk.

Language is a powerful force found at the heart of music, music-making, and movement. Consequently, any exploration of language or the word, serves us well in the Schulwerk.

Language Enables Communication

Regardless of your own position on whether or not the Tower of Babel existed, simply mentioning the fabled spire conjures up images of chaos and the need for communication. Language, whether oral or written, communicates needs and thoughts easily. However, the true benefit of the development of language is the social interaction one experiences because of it. Sharing a word can share intimacy as it brings a host of gifts to the user, such as emotion, culture, and self-expression. Dialogue often becomes a departure point for inquiry, personal growth, and appreciation.

Language Conveys Artistic Elements

As a transmitter of information and common dialogue, language also conveys artistic elements such as form, phrase, tempo, dynamics, rhythm, meter, and timbre.

This is even more obvious when melody is created. Melody contains three essential components: pitch, rhythm, and phrase. A precursor to a melody springing forth from language is the rhythm and phrasing of speech. Speech, when used with artistic mindfulness, is an independent musical entity. However, adding the final component of pitch to speech presents the user with a new product—melody. Lyrics elevate the melody to even higher planes of artistry while melody elevates the word in kind.

Language Inspires Movement

Square dance calling, realizations of contra dance steps and folk dance steps, movement vocabulary, and verbal inspirations for creative movement come to mind as examples of the relationship language has with movement. The area of movement is ripe for inquisitive study and exploration through the use of the word. For example, would an elongated vowel sound in a single word, like "balloon," find a natural partner in a smooth lunge? Would this word suggest an even more primal physical response to vocables or to our phonetic awareness? Could the traditional syllable form of a haiku transfer to an ABA form using two contrasting axial gestures? From the simple pantomime dramatization of a story, poem, or rhyme, to a sophisticated improvisation of a melodic canon, movement and the word augment each other.

The Quality of Language

Undoubtedly, all words are not created equal—quality counts. We should ask ourselves: What is the quality of the text, and on what bases shall it be evaluated and chosen for use in movement and music education? Consider the following questions when selecting and evaluating text:

1. Does the text evoke a particular sound (hard or plosive consonants, legato phrasings)?
2. Does the text have meaning on its own without the supporting players of melody and harmony?
3. Does the text evoke emotion? If so, which ones and why?

4. Is the text historically important?
5. Is the text grammatically accurate?
6. Is the text culturally relevant?
7. Is the text found in another language?
8. Is there a form to the text (couplets, stanzas, prose, etc.)?
9. Is there an inherent phrase grouping within the text (freeform, iambic pentameter, etc.)?
10. Is the text derived from a literary source?
11. Is the text sacred or secular?
12. Does the text rhyme?
13. Is there word painting involved?
14. Is the text from an art song or a libretto?
15. Is the text copyrighted?
16. What meaning does the text have? Does it make a statement, tell a story, or present an idea or viewpoint?
17. If the text is borrowed, who was the original intended audience?

Language is a powerful force found at the heart of music, music-making, and movement. So, now, go and promote the word.

Eric Ventura is the lower school music teacher (K–4) at Atlantis Charter School in Fall River, Massachusetts. Eric holds a B.S. in music education from Rhode Island College, a double M.M. in music education and trumpet performance from the University of Massachusetts at Amherst, and has completed his Orff levels. He may be reached at trumpetplayer77@hotmail.com.

From the Classroom

Writing With "Voice"

By Marilyn Gunn

One of the traits of writing is "voice." This is defined as the uniqueness of the writer. The personality of the writer shines through the text. Word choice reveals the distinctive voice of the author.

A year or two ago, if I was presented with the concept of "voice," a flood of different timbres would fill my imagination—from high tinny soprano to lawn-moweresque basso profundo. When I hear an open free vocal sound, I sigh. When I hear a constricted forced quality, my throat instinctively tightens. My hand even reaches to my neck as if that could ease the poor tortured efforts of the performer.

All this has changed since the beginning of the school term, when I began attending a mandatory professional development course called "6 + 1 Traits of Writing," along with classroom, art, physical education, and library teachers as well as the school counselor.

I am a team player and try as best as I can to transfer learning at these sessions to my own discipline. I confess that I can be a bit of a smart aleck. For instance, when I was told to come prepared to write, I brought pencils and staff paper. We were given visual stimuli to write about and I composed a little melody. My only regret is that I did not bring my recorder. When asked to share, I hummed my piece, as I most certainly did not create any lyrics. That would defeat my point.

One of the traits of writing is "voice." This is defined as the uniqueness of the writer. The personality of the writer shines through the text. Word choice reveals the distinctive voice of the author.

For the composer, it is not word choice; instead it is the selection of pitches, rhythms, and timbres that give voice to the work. It was as I considered the musical application of this trait that I recognized the scarcity of students who have the ability to express their own personality clearly through composition. Generally speaking, student compositions fall into two categories: shaped and shapeless. For the most part, student work tends to sound very similar. I don't hear a piece and say to myself, "That sounds like something so-and-so would write." Except for Joey.

Joey was not a flesh-and-blood boy. He was like a cartoon come to life. He was a lollipop kid—a stick body with a round little noggin. He wore wire-rimmed glasses that were as thick as sliced bread and always had a peculiar film residue of the day's events obstructing those lenses. His smile was as big as his head and was ever present. He did not walk—he sauntered—with a touch of undulate. He approached his day with good will and a joke. In the fall of his fourth-grade year, I gave students the task of creating a Thanksgiving word chain. This was to be transferred to body percussion and then to classroom instruments. I usually have around one hundred students in each grade. This translated to approximately ninety-nine word chains involving some combination of turkey, mashed potatoes, stuffing, and cranberry sauce. The body percussion performances consisted of your traditional snaps, claps, pats, and stomps.

Then there was Joey's composition. His masterpiece was called, "Grandma's Kisses." It was a list of adjectives, all beginning with the letter "G." Most of these adjectives were real and some of them were invented. It began, "Gross, gooey..." I don't recall the rest. Then there was the body percussion. There were several lip-smacking techniques involved, each with their own peculiar timbre. Somehow, he even managed to make his hand

claps sound squishy. The instrument version is lost to time. He used what was available in my classroom, but he developed his own playing techniques that coaxed sounds from the instruments never heard before. Every composition he ever wrote in my class was classic Joey. Each piece had attitude.

As I write this essay, I continue to be reminded of works that I return to again and again, and I realize that the common thread is "voice." I love these pieces because they all have an attitude. Whoever wrote "Fod" was as much of a smart aleck as I am. You hear this clearly in the silence after the word fod—an abrupt little word that comes to an abrupt halt. You hear it in *Street Song from Music for Children, Vol. 3*. When I listen to this piece, I feel that all is right with the world. How odd it is that other combinations of the very same sounds and durations are completely forgettable.

I can't tell you the secret to teaching children to write with a strong voice. One answer in "6 + 1 Traits of Writing" is to read aloud writing pieces with quality voice and using literature to model voice. It's good advice and I do it every day. Another recommendation I have is to encourage students to practice selecting better words. Herein lies the danger—the child's own voice must be preserved. As a new teacher, I often suggested alternate choices that my students readily accepted because they wanted to please me. The resulting composition didn't really belong to the child; it belonged to me. Now, I give the children opportunities to edit their work. I ask them why they made the choices they did. When the child says the work is done, it's done. I no longer use the child as an instrument in creating my own work. Every now and then I get a student like Joey and it gives me joy. Perhaps this is why I love my work as much today as I did twenty years ago.

Marilyn Gunn has taught at Blackburn Elementary School in Independence, Missouri, since 1990. She teaches methods courses as an adjunct instructor for Avila University in Kansas City. She holds National Board Certification in early and middle childhood music.
E-mail: mgunn@indep.k12.mo.us.

Cracking Open the Volumes

Volume III, *Riddles*

By David DeStefano

Question: What's black and white and red all over?

Possible Answers: *The New York Times*, a Coca Cola machine, *The Cat in the Hat*, a sunburned penguin.

Looking at the Volumes *gives us the opportunity to discover, shape, and share new perspectives while remaining faithful to the original work.*

Just as there are many answers to the above question, the pieces in the Orff-Schulwerk volumes can be interpreted in many different ways. Instead of always playing what is written down, teachers and students can interpret the materials based on the inspiration of the moment. Looking at the *Volumes* in such a way gives us the opportunity to discover, shape, and share new perspectives while remaining faithful to the original work.

Inspiration for applying the Schulwerk in such a way can be found in the introduction to *#13. Riddles* in Volume III, p. 45. Beginning with the piece as written, the elemental style of *Riddles* is simple to see: it is composed with merely a stepwise melody supported by a moving drone. When introducing this to students, I start with the drone because it outlines the harmonic structure for the melody and I ask students to put away the mallet for their right hand. This stands in direct contrast to my constant reminder to "use both hands" when playing. This way, students are pretty sure that I will be adding on something later. By dividing the moving line into one-measure chunks, it is easy to coach students by simply calling out "Pattern One! Pattern Two! Pattern One! Pattern Two! Last one!" as the chords alternate (see Figure 1). Once students have a pretty firm grasp of the left-hand drone patterns, they can easily add the right hand D that gives the piece its rhythmic pulse. Before playing it on the xylophones, I ask my students to tap their right hand mallet on their knee after each left-hand note. This extra step allows them to internalize the alternating hand motions before putting it all together. An added right-hand D played with the last note of the moving drone is the only change needed to complete the pattern.

In this case, the moving drone forms an underlying harmonic texture of I and IV chords in the key of G major. Orff and Keetman have crafted a clever melody to perfectly fit the harmonic texture, but why not use the same melodic ideas as parameters for improvising? The given melody in *Riddles* makes frequent use of trichords: groups of three stepwise notes in the scale (see Figure 2). By restricting the improvisations to three notes, students can absorb the harmonic structure of the song without being concerned about what notes fit. The alternating I and IV chords in the moving drone provide a perfect framework for the students to develop the use of melodic sequences in their improvisations. After playing a sequence starting on G, they can be encouraged to play the same sequence starting on C. In later lessons, trichords can be combined to form pentachords (five stepwise notes in the scale), providing an even richer palette for their development of melodic sequences (see Figure 3).

Once the melodic and harmonic flame of the piece has been rekindled, it is time to make sense of the

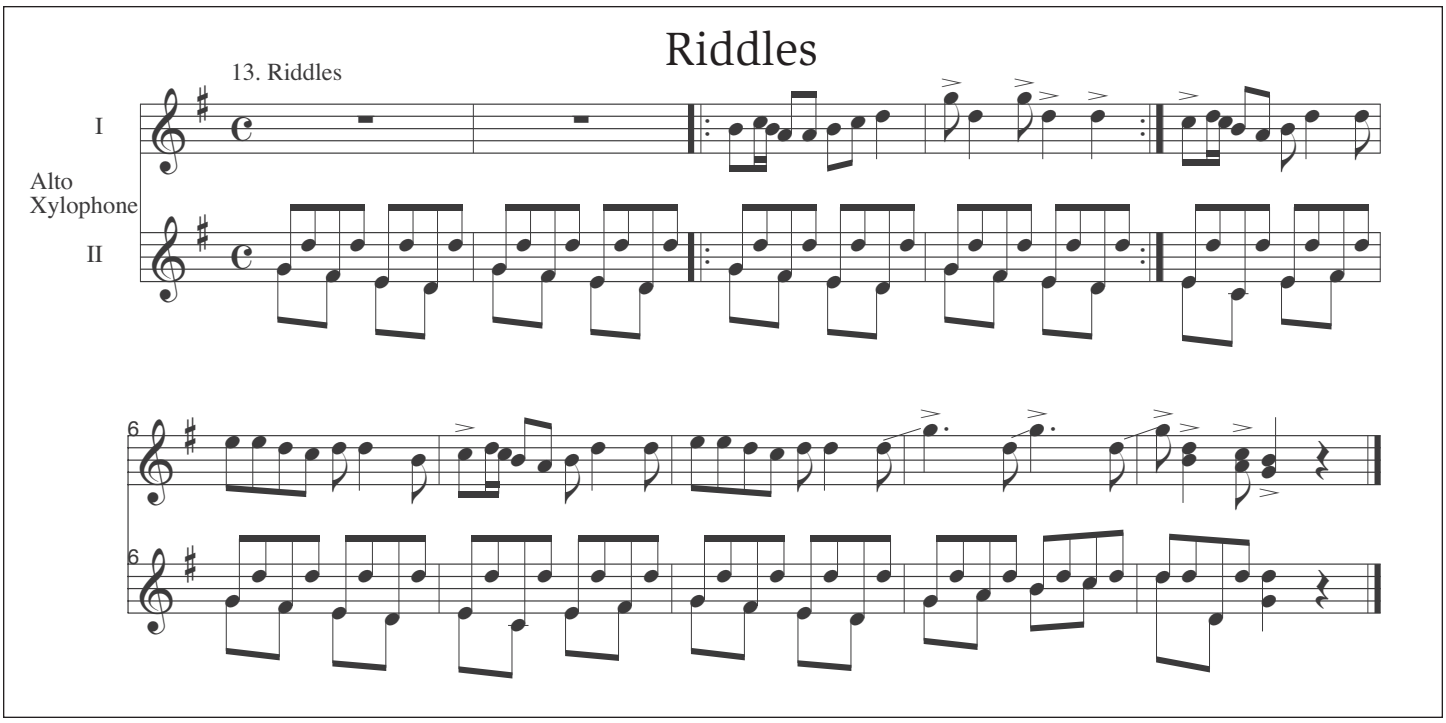
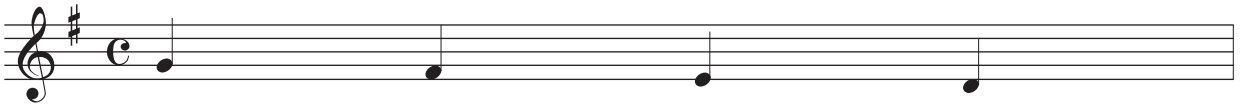
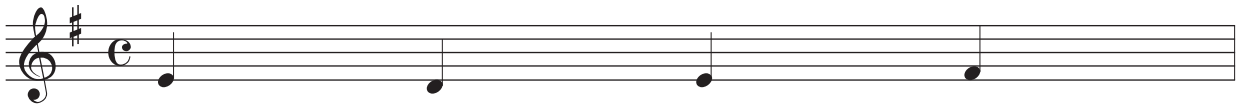


Figure 1

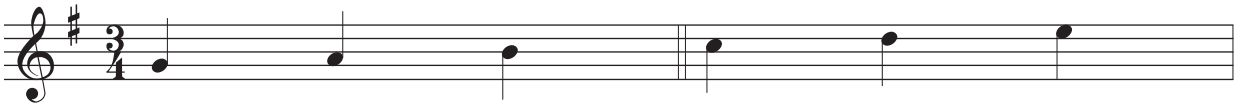


Pattern One



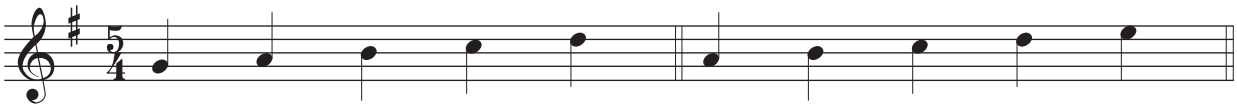
Pattern Two

Figure 2



Trichords

Figure 3



Pentachords

riddles that give the piece its title following the first page. In my experience working with elementary-school students, the riddles found in *Volume III* have been difficult to understand. To overcome this obstacle, while remaining faithful to the intent of Orff and Keetman, try asking students to supply their own riddles. If they cannot think of any, you might want to use a children's book of riddles such as *What Am I? Music!* by Alain Crozon as inspiration.

Once the elements of drone, improvisation, and riddles are in place, the real pleasure of *Riddles* is to share them with others. After a duet of drone and improvisation, ask your audience what's black and white and red all over. Just like your students' improvisations, you are bound to hear many answers to an age-old question.

References

Orff, C. and Keetman, G. (1952) *Music for Children.* Schott. 45.

Crozon, Alain. (2004) *What am I? Music.* Seuil.

David DeStefano teaches music at Phillips Edison Charter School in Napa, California. As an Orff specialist, David has presented workshops for the CMEA Bay Section and State Conferences, Florida Music Educators Association and at the 2007 American Orff-Schulwerk Association National Conference in San Jose, California. He has written for The Orff Echo *and served as mentor for the MENC General Music Forum. He hopes to become a National Board Certified Teacher this year.*
E-mail: orffeus1@comcast.net

Make a Gift to the AOSA Annual Fund

American Orff-Schulwerk Association Annual Fund Donation Form

Name _____

as you would like to be listed on donor acknowledgements

Address _____

City, State Zip _____

I would like to make my gift

in memory of _____

in honor of _____

in celebration of _____

Enclosed is my gift of $ _____

❑ My check, payable to AOSA, is enclosed.

Please charge this gift:

❑ Visa ❑ MasterCard ❑ American Express ❑ Discover

Name: _____

as it appears on card

Account Number: _____

Expiration Date: _____

Please mail your tax-deductible donation to:

AOSA
P.O. Box 391089
Cleveland, OH 44139-8089

Donations will be recognized in AOSA publications. If you do not want your name to be included, please indicate that you are making an anonymous gift here _____.

Thank you for supporting AOSA.

Index of Advertisers

Contents Copyright 2008

The Orff Echo Copyright Policy

Advertising:

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

Ad Closing Dates

Note: *These are not Editorial Deadlines*

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

Orff Echo Advertising Rates Inside Pages

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

American Orff-Schulwerk Association Membership Form

Associate member of the Music Educators National Conference-
July 1, 2008 - June 30, 2009 membership year

Regular Member
Subscription to *The Orff Echo, Reverberations, Membership Directory*, voting privileges

❑ One-year $75 ❑ Three-year $193 .....$193.00 _____

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

Retired Member
Regular privileges for those 55 or older AND retired..... $50.00 _____

Music Industry Member
Up to three copies of one-year subscription to *The Orff Echo, Reverberations, Membership Directory*, one vote for a collectively-elected representative on the AOSA National Board of Trustees. ..... $105.00 _____

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

❑ One copy $45.00 ❑ Two copies $70.50 ❑ Three copies .....$90.00 _____
One-year subscription to *The Orff Echo*. No voting or membership privileges

❑ Additional charge for mailing outside U.S.A. .....$27.50 _____

If joining after November 11/15/08
❑ U.S.A. members only add $5.50 for mailing back issues.....$5.50 _____

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

Mail to: AOSA • PO Box 391089 • Cleveland, OH 44139-8089
If paying by credit card, may be faxed to: **440-543-2687**
or join online at **www.aosa.org**

Rev. 05/08

❑ Check if you do not want your name to be sold to music industry / institutions.
❑ Check if you do not want your phone number listed in the directory.
❑ Check if name is not to be listed in the directory.
❑ Check if you do not wish to be listed in the member listing on the Web site.

Date _____ Membership # _____

Name _____

Mailing Address _____

City _____ State _____ Zip _____

E-mail _____ Phone _____ / _____

I am a
❑ Classroom Music Teacher
❑ Private Music Instructor
❑ Church Musician
❑ Music Therapist
❑ University Professor
❑ General Classroom Teacher
❑ Band Director
❑ Choir Director
❑ Orchestra Director
❑ Classroom Music Teacher
Student at: _____
Other: _____

I work in a
❑ Public School
❑ Private School

Current Chapter Affiliation (if any)
_____

Method of payment:
❑ Check enclosed payable to AOSA
❑ MasterCard ❑ Visa ❑ Amex ❑ Discover
_____: _____: _____: _____:
Expiration Date _____
Charge this to my Account as indicated, to be paid accordingly to the current terms of this account.

Signature: _____
Authorized Charge Card Signature

INSTRUMENTAL IN MUSIC EDUCATION

SUZUKI

ORFF INSTRUMENTS

New 2008 Catalog!

DON'T START CLASS WITHOUT ONE!

In A Class By Themselves!

- ★ **FREE!** 2 Pair of Mallets With Every Orff Instrument.
- ★ **FREE!** Foam, Interlocking Comfort Mats.
- ★ **NEW!** Indestructible Cloth Covered Orff Instrument Tubing.
- ★ **EXPAND!** Bass Bars, Chromatic Add-Ons, Accessories & More!
- ★ **GUARANTEED!** 5 Year Instrument Warranty.

Built in mallet storage

Chromatic bar storage

Metallophone dampers

ORDER ONLINE ANYTIME!

www.suzukimusic.com

1-800-854-1594

Note name labeling

Bottom positioned pins

SUZUKI

The Name You Know

New & Now @aosa.org

- **Renew your AOSA membership for 2008-2009.**
  Select > Membership & Local Chapters > Here's How to Join AOSA

- **Register for the 2008 AOSA National Conference in Charlotte!**
  Select > Conferences & Events > Register Here

- **Borrow a video of one of the sessions at the 2007 AOSA National Conference in San Jose.**
  Select > Publications & Resources > Audio Visual Library

- **Submit a proposal for the 2009 AOSA Conference in Milwaukee**
  Select > Conferences & Events > Call for Program Proposals—2009 AOSA National Conference in Milwaukee

- **Find job postings.**
  Select > Member Pages & Log In > Log In > Job Clearing House

In *Reverberations*

In the Fall Issue of Reverberations:

- **Learn more about the 2008 AOSA National Conference in Charlotte**
- **Meet the new members of the National Board of Trustees**
- **Read about Doreen Hall being honored at the Carl Orff Canada Conference**
- **Enjoy our new Column: Patschwerk: Orff Schulwerk Applications**
- **And much more!**

Focus on Research Series

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

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

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

Share the gift of musical discovery through Orff Schulwerk. Please consider giving a gift of AOSA membership. To learn more, visit our Web site at www.aosa.org.

It Began in Bavaria...

Now It Belongs to the World

Presented by Wolfgang Hartman • **AOSA AV Library: 155WH**

Reviewed by Beth Iafigliola

With wit and wisdom, Wolfgang Hartman, from the Orff Institute in Salzburg, Austria, presents a 2007 AOSA National Conference session that nourishes the need for new insights into the beginnings of Orff Schulwerk while whetting the appetite of the novice for information on the key ingredients of Orff Schulwerk process.

Hartman compares attitudes across the globe about what Orff Schulwerk means in music education. By contrasting what Orff Schulwerk process is not, Hartman declares the process is not a recipe book of techniques or a score that must be realized with students in a classroom. The process expects the teacher and students to share materials and ideas.

Since the word "schulwerk" is German, Hartman gives the translation and nuances of meaning. "Schule" is school and means to train or teach. "Werk" means achievement, but leans toward the idea of a factory or an institution to help others. After the Second World War, a pedagogical reform movement swept into Germany that emphasized that students learn by their own activity. The philosophy insisted on an active learner, which became a key component in Orff Schulwerk.

The best way to demonstrate the meaning of the Orff Schulwerk process is to do an activity. Hartman begins a percussion piece by asking the participants to listen and echo a four-beat clapping pattern. A second pattern quickly follows. The participants switch roles and repeat the measures while Hartman echoes the patterns. This process clearly establishes the four-measure form of the phrase, but this is only the beginning. By eliminating the echo measures and replacing them with silence, there is room for new rhythmic material, which Hartman fills with improvised rhythms he models for the group.

Through a series of carefully constructed steps filled with exploratory rhythms created by the participants, Hartman expands the form into larger sections of contrasting rhythmic materials, culminating in a rhythmic piece that uses an ABA form. The participants transfer the established rhythmic patterns to unpitched percussion instruments, using contrasting tone colors to highlight any repeating patterns. From one nuclear idea, one seed core, the original rhythmic idea blossoms into a piece that promises a rich harvest of lesson ideas.

Always attentive to the importance of his role as a teaching model, Hartman critiques his own performance and suggests other steps the lesson may include in a classroom setting. These insights give the participants further clues in developing their own way of using the Orff Schulwerk process.

To capsulate session concepts, Hartman reminds the participants that the child is to be in the center of the lesson. We should bring the music to the child and expand the repertoire as the child grows. By working with the music materials, the child will understand the music and not just imitate the sounds. Second, the Orff Schulwerk process has its origin in Greek drama and encompasses more than singing and writing down notes. The interactive nature of the process will bring the results we need. Lastly, the Orff Schulwerk process is so inviting and adaptive that it may be applied to any age and any culture.

To further your search, please explore other sessions listed under "Process" in the Annotated Bibliography from the AOSA Audio Visual Library (www.aosa.org/documents/AVLibrary.pdf).

The Quilts of Gee's Bend

DVD produced by Tinwood Media, 2006 • 28 minutes (plus bonus features)

Reviewed by Marjie Van Gunten

This documentary is the story of some amazing women and their quilts and it begins with singing. "I really love singin'…it started 'round the quilt…that was all the pleasure we had at the time," recalls Alzonia Pettiway. Singing and sewing in the isolated community of Gee's Bend, Alabama resulted in "some of the most miraculous works of modern art America has produced," according to Michael Kimmelman, art critic for the *New York Times*.

The quilts, currently touring major museums across the country, were pieced from scraps of cloth remaining in clothing too worn to be patched yet again. Children helped cut the remnants of old overalls or tattered "dress tails" into the largest pieces that could be rescued. These mismatched shapes, some with grease and grass stains too deeply imbedded to be washed away, found new life as warm, and much needed, blankets. Quilt backing frequently came from empty fertilizer bags: "bleach 'em out, boil 'em, and poke 'em with a stick." These aren't "fancy" quilts. "I didn't even have to have a pattern," says one of the artists, "It just came right in my mind." The designs that came in their minds are as bold as the work of Matisse and Klee. They are composed elementally and improvisationally; the finished work is sophisticated—and simply stunning.

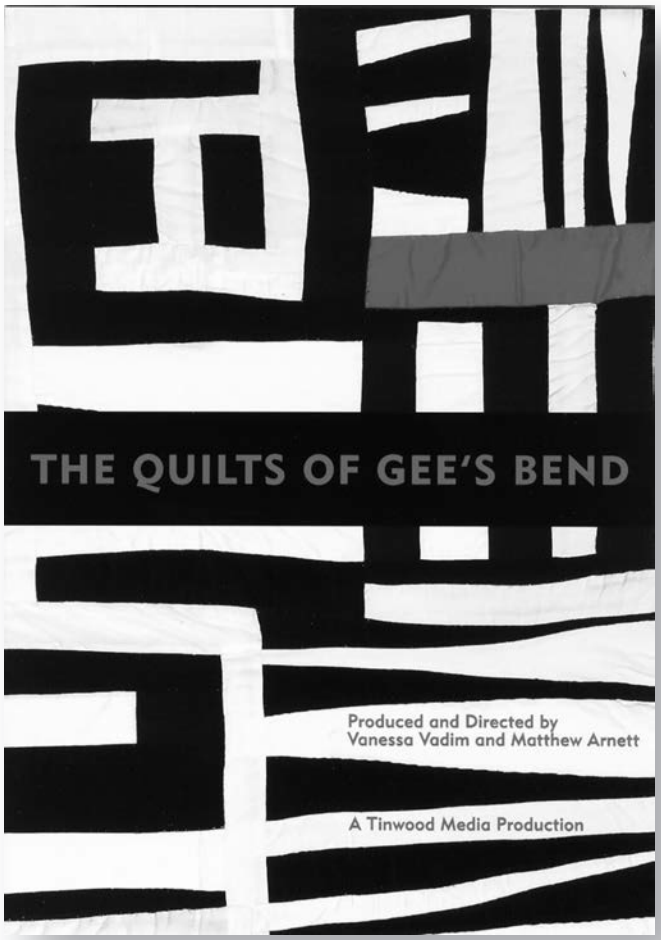
In the documentary, the quilters eloquently describe how they "…lived through wisdom and understanding" in the face of a "starvation life." Historical photos reveal how they "worked like slaves" in the cotton fields all day and provide a visual record of homes lined with newspaper and magazine pages to "keep the wind from coming through." In one moving scene, a woman explains that in the hard times, "It looked like people were happier than now. People got more now, but it look like ain't nobody happy." The profound wisdom of these women comes though as one quilter quietly explains, "It was nothing but love…people were smart, they helped each other."

Throughout the DVD are the soulful songs of the women as they work. "Singing and quilting" is what these women did every night after a long day in the fields, often stitching until 2:00 a.m. As the women tell their stories, it becomes clear that singing and sewing are as inseparable as are the bonds forged around the quilt table. Their songs—many in slow tempi and modal keys—reflect a shared experience of hardship, yet the women sing them with joy. There is a deep contentment in these women and it is clear that they do not require that their work hang on museum walls to attest to their achievement.

The elemental nature of these designs struck me as a model for our classrooms as children combine musical building blocks to create larger forms. Like these women, children are able to work with what they have—simple rhythm patterns, melodic fragments, and instruments that do not require tortuous technique—to build new musical works. Through improvisation, a child is caught up in the process rather than being bound to a product. I can imagine a child describing his work just like one of the quilt artists: "I end up with a different design than I had in mind."

Bonus features include audio tracks taken from a two-CD set, "How We Got Over: Sacred Songs of Gee's Bend," as well as more than one hundred images of Gee's Bend quilts. While cover images may vary, this DVD is described as a documentary that "accompanies the major exhibition of Gee's Bend quilts." (Note that there is a second DVD titled "The Quiltmakers of Gee's Bend," which tells the story of their visit to a museum and little about their lives in Gee's Bend. I found it not nearly as interesting as the first DVD.)

The Quilts of Gee's Bend goes beyond art, music, and history to reveal the hope and love that can be found at the core of human experience.



Correction

The book review of Old Turtle by Gouglas Wood with watercolors by Cheng-Khee Chee in the Winter 2008 issue was inadvertently listed as being reviewed by Marjie Van Gunten when it was reviewed by Martha O'Hehir. The Orff Echo regrets the error.

The Orff Institute in Salzburg Requests Updated Contact Information

Have you attended the Special Course or the International Summer Course in Salzburg? The Orff Institute would like to update their student database and request that you send your current contact information to sonja.czuk@moz.ac. Please include your name, complete address (including country, e-mail address and telephone number).

REWARD YOUR RECORDER STUDENTS!

Introducing:

ED SUETA'S *BE A RECORDER STAR*® CURRICULUM & REWARD PROGRAM

- Colorful, adhesive backed cloth stars easily stick to the safety neck strap
- Kingsley Kolor® Recorders – available in 7 colors as well as traditional black
- Safety Neck Straps (U.S. Patent No. 6,384,307) available in 14 different colors
- Get recorders and neck straps in your school colors!

- Student Method Book is gently paced to ensure student success
- Imaginative, colorful illustrations enhance student enjoyment
- Music theory pages reinforce concepts and serve as an assessment tool

- Seven coordinated Reward Certificates

Recorder Teachers:
If you have not received one of our recorders, contact us for a **FREE** Kingsley Kolor® Recorder and Safety Neck Strap with Reward Stars.

FREE Play-Along CD with every initial order for *Be A Recorder Star*® Method Books

(classroom set of 30 method books required)

MACIE PUBLISHING COMPANY
10 ASTRO PLACE • ROCKAWAY, NJ 07866 • TOLL FREE: (888) 697-1333 • FAX: (973) 983-1415
www.maciepublishing.com • E-MAIL: info@maciepublishing.com

CALL FOR MONTHLY SPECIALS AND PACKAGE PRICING!

Best-Loved Folktales of the World

By Joanna Cole • **Anchor Books, 1983**

Reviewed by Alan Spurgeon

For the teacher in search of a book of folktales to use in the Orff classroom, *Best-Loved Folktales of the World* is surely the right choice. Joanna Cole has selected two hundred folktales from throughout the world. They're wonderfully told and all are appropriate for children. The book starts with an excellent, well-written introduction in which Cole provides the reader with the history of folktales, including what they are and what purpose they serve. It's a helpful short essay on the research into folktales and should be of great interest to users of the book. The collection itself is full of stories, nearly eight hundred pages of them, with a few black-and-white illustrations.

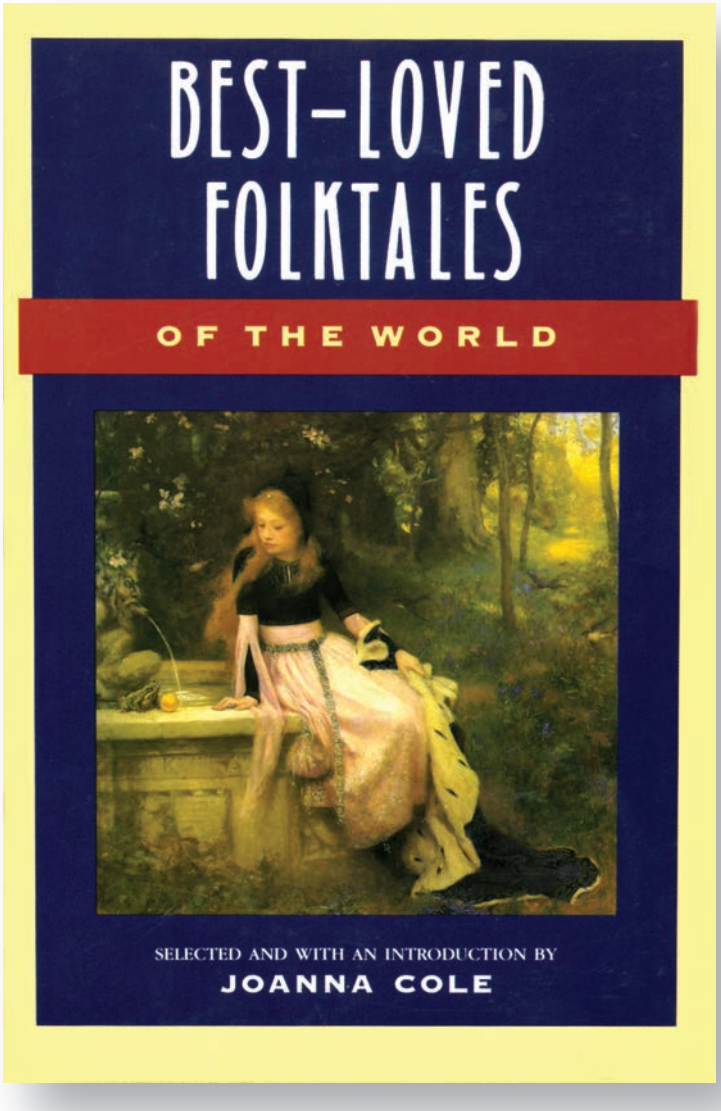
The tales are short; some are less than a full page and others are only a few pages long. In the book, they are arranged by regions of the world. Regional categories include tales from Western Europe, the British Isles, Scandinavia, Eastern Europe, Northern Europe, the Middle East, Asia, Africa, North America, the Caribbean, West Indies, and Central and South America. Although the largest representation is from Europe, especially Western Europe, there are several from Africa and Asia. One will find a good many of the typical folktales most of us learned as children such as "Jack and the Beanstalk" and "The Pied Piper" from the British Isles and "Sleeping Beauty" and "Hansel and Gretel" from Germany along with many less familiar selections.

The African folktales, perhaps due to their relative unfamiliarity, may be of special interest to many readers. These folktales in particular seem to possess an element of mystery and wonder that the European ones don't. Unfortunately, there are only seven tales from the Middle East; however, the seven selected are famous stories that every child should know, including "Ali Baba and the Forty Thieves" and "Alladin and the Wonderful Lamp," which are both from the *Arabian Nights.*

My favorite folktale in this book is "Why there are Cracks in the Tortoise's Shell," from the Baila tribe in Africa. It tells the story of a friendship between Mr. and Mrs. Tortoise and Mr. Vulture—a friendship that ends tragically. I've used it in Orff training courses with adults and it's always a hit. Another excellent African folktale is "Talk" from the Ashanti tribe of West Africa in which the river, stones, bundles of cloth, and other inanimate objects all have the power of speech.

One gem from Northern Europe, in this case Scandinavia, is "The Seal's Skin" from Iceland. This story has the same plot as a British ballad called "The Great Silky of Sule Skerry," wherein a seal comes to the land and assumes the human characteristics of a beautiful young woman and has human children but returns to the sea later in life. It's the inspiration for the 1995 "The Secret of Roan Inish," based on the Irish version of the story and filmed on the Irish coast—truly, it is a good illustration of a folktale that has migrated through various cultures.

The creative Orff-trained teacher interested in using music with the folktales will have no difficulty in finding suitable tales in this excellent collection. The problem lies in the abundance of great stories that children will love. It's difficult to decide exactly which ones to use.



Flamingos on the Roof

By Calef Brown • **Houghton Mifflin, 2006**

Reviewed by David Thaxton

Readers seeking rhyme or reason will find a good dose of the former and a whimsical bit of the latter in Calef Brown's *Flamingos on the Roof,* his latest collection of twenty-nine original poems. As a freelance illustrator, Brown has published artwork in numerous newspapers and magazines. He has recently ventured into writing children's books of poetry and poetic stories. His writing is a combination of fanciful imagery, sly wit, and surreal humor that not only entertains, but also provides fertile ground for musical exploration.

The poems themselves balance on a line somewhere between utter nonsense and a peculiar sort of wisdom in the same vein as Shel Silverstein or Edward Lear. His language is often full of both visual and aural imagery with relentless alliteration and satisfying rhymes that are a joy to read aloud and imaginatively stimulating as well. Similar to medieval times when the court jester was the only one who could safely speak truth to the king, Brown's humor provides a similarly effective vehicle: "If you happen to glance / at Medusa by chance / you turn to solid rock. / Sally's curse is even worse - / she makes you stop and talk."

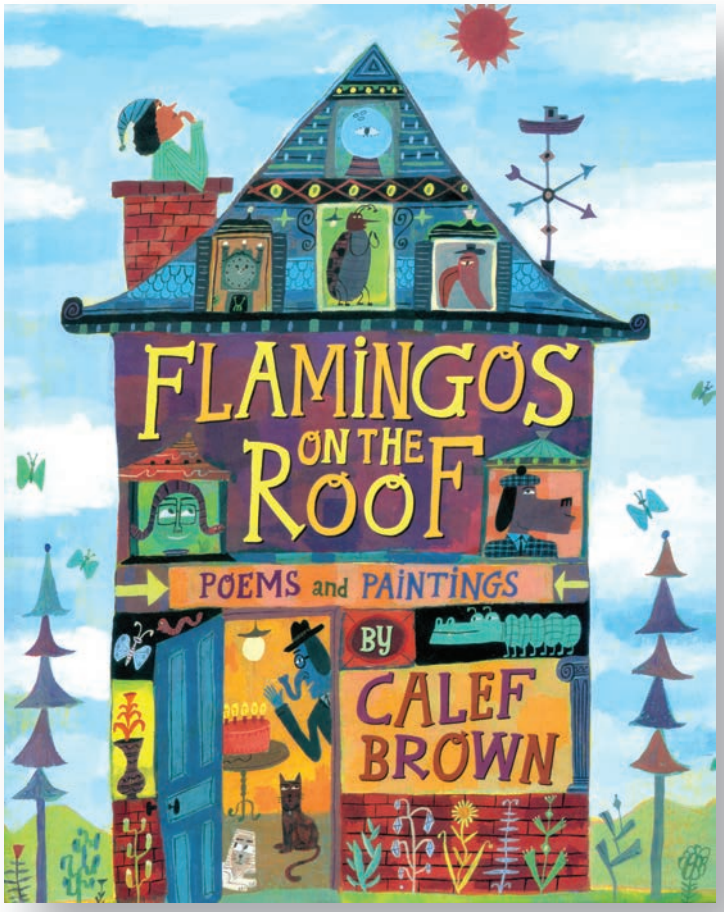
Brown's illustrations are fantastically off-the-wall with a child-like quality that provides a perfect counterpoint to his poetry. In the example of "TV Taxi," the illustration actually completes the poem by depicting the occupants of the taxi cab watching television and talking on a cell phone oblivious to things like a volcano, flying saucer, dinosaur, and leprechaun outside the car—a not so thinly veiled commentary on our media-addicted society.

Each poem unfolds with delicious rhythm that cries out for musical interpretation. While the meters are typically simple to interpret, many selections may benefit from a degree of experimentation. This metric foundation readily opens itself to the use of speech, body percussion, or instrumental ostinati. Conversely, with such descriptive language, one could also create a sound carpet or orchestration with non-pitched percussion and found sounds that would make an effective accompaniment.

When one is working with free verse poetry that is currently the most common contemporary genre, the verse often resists adaptation to melodic song form. However, as Orff practitioners know, simple children's poetry and nursery rhymes often provide powerful skeletons on which to attach and experiment with melodic lines. *Flamingos on the Roof* fits this mold well and adds an element of whimsy to the practice.

Additionally, many of the poems invite movement interpretation and pantomime. While children will likely enjoy swaying with the ebb and flow of the sea in a "barnacle built for two," or acting out a campfire encounter with a vampire, the most fantastic example is "Combo Tango" in which they can "Freeze like an igloo / Stomp like a buffalo / Drop like a yo-yo / Swing like a golf pro." I would recommend when reading it to set up a rhythmic form that allows ample time for movement exploration. This is a wonderful way to internalize and personalize the poetry in the most powerful of modes for young learners.

Flamingos on the Roof is a marvelous addition to the library of teachers who enjoy language-based musical exploration. With so many potential points of departure and playful possibilities, it's a smart buy.



Jim Weiss CDs

Greathall Productions

Reviewed by Pam Hetrick

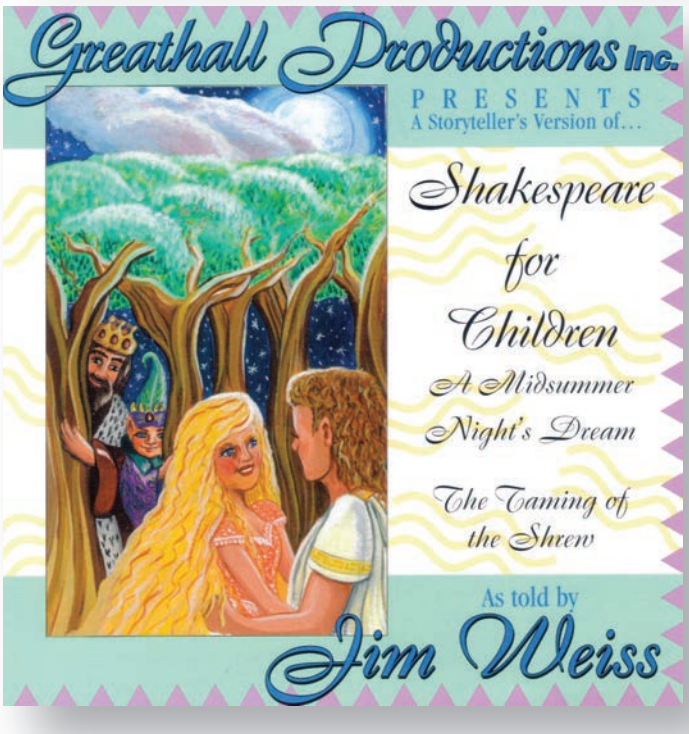
We welcomed Jim Weiss into our home about fifteen years ago when our oldest daughter was three. It began with the "Goodnight" tape. While both my husband and I loved to spend time concocting bedtime stories, there were occasionally those nights when she still couldn't get to sleep. It was then that we could call on Jim. With his calm voice and soothing imagery, our daughter could finally relax and fall asleep on her own.

However, bedtime was not the only time we enjoyed his storytelling. "Tales from Cultures Near and Far" quickly became a family favorite, and the story of "The Three Friends of Manuel" from Spain, with the characters brought to life with Jim's many voices has remained a permanent part of our family repertoire. We listened to the stories in the car and at home, whenever we could.

Probably many of you have also been grateful for the stories—ranging from fairy tales and animal tales to Greek myths and Shakespeare—that Jim Weiss' tapes and CDs have brought into your home. He is simply a great storyteller, knowing what kind of details to add, when to use different voices, and when to add a little music. He is an excellent choice not only in your home, but also in your classroom. While nothing can replace a talented live storyteller, students are immediately engaged by his masterful recordings. The capability to listen—with no images, no special effects, and no hands on tools—is a skill we need to cultivate in our students who most likely do not often have this opportunity. How wonderful it is to observe children listening, completely absorbed, with their eyes revealing their concentration at the tales being woven.

Greathall Productions was created by Jim and his wife Randy almost thirty years ago. He writes on his Web site, "We had never heard of 'a professional storyteller,' did not know if there was an audience for what we were doing. We know only that the classics, from Aesop to Shakespeare, from Greek mythology to King Arthur through Dickens and Dumas, were often ignored or presented in a way that radically changed the original stories. We knew from experience, however, that a story well told would ignite a love of learning in a listener. *Our goal then, as now, was to instill in children the lifelong love of great literature by telling the stories on a child's level without altering the authors' intent* ("italics in the original"). The company is still going strong, with new titles released every year. Forty recordings have won eighty major national awards including the American Library Association Notable Award, the Storytelling World Award and Parent's Choice Foundation Gold and Silver awards.

"Famously Funny! A Collection of Beloved Stories and Poems" is representative of why his storytelling has received so many awards. You may have heard the story of "The Princess



and the Pea" many times before, but you will listen to every word as Jim tells it again. And when he reads "Jabberwocky" you can feel his delight in pronouncing every word, rolling out "brillig" and lingering on "gyre and gimble."

Teachers of all subjects will be able to take advantage of the connections he makes between history, art and literature and the way he brings to life different eras as in "Masters of the Renaissance," "Thomas Jefferson's America," "Abraham Lincoln and the Heart of America," "Egyptian Treasures: Mummies and Myths," "Galileo and the Stargazers." His CDs are well known among homeschoolers, and he performs frequently at homeschooling conferences.

The Greathall Productions Web site makes it easy to research the many offerings. Titles are listed in three categories based on age: ages three and up; ages five to adult; and ages seven to adult. The online brochure includes a photo of each CD with a description of the contents, a list of the stories, and in most cases, a listening sample.

In the Greathall Boutique are additional products featuring Jim Weiss. These include CDs of children's books such as *Mole Music, The Treasure and Gregory's Shadow.*

There are two other comprehensive collections: the Jim Weiss readings of G.A. Henty and *The Story of the World*. G.A. Henty was a nineteenth century novelist whose seventy works cover "twenty-eight centuries of the most exciting events in human history" from ancient Egypt to his time. The four-volume *Story of the World*, collaboration between Susan Wise Bauer and Jim Weiss, covers history from ancient times until the present. Each volume has from seven to eleven CDs. A useful feature of the Web site is the "Timeline of Greathall Recordings." Here, each recording is listed in its historical place, encompassing over seven thousand years! Peruse his Web site (www.greathall.com), enjoy the rich offerings, and listen to some samplings of his stories. After you've made your purchase, enjoy—at home, at school, or on vacation.

The Boy Who Loved Words

By Roni Schotter, Illustrated by Giselle Potter • **Schwartz & Wade Books, 2006**

Reviewed by Marjie Van Gunten

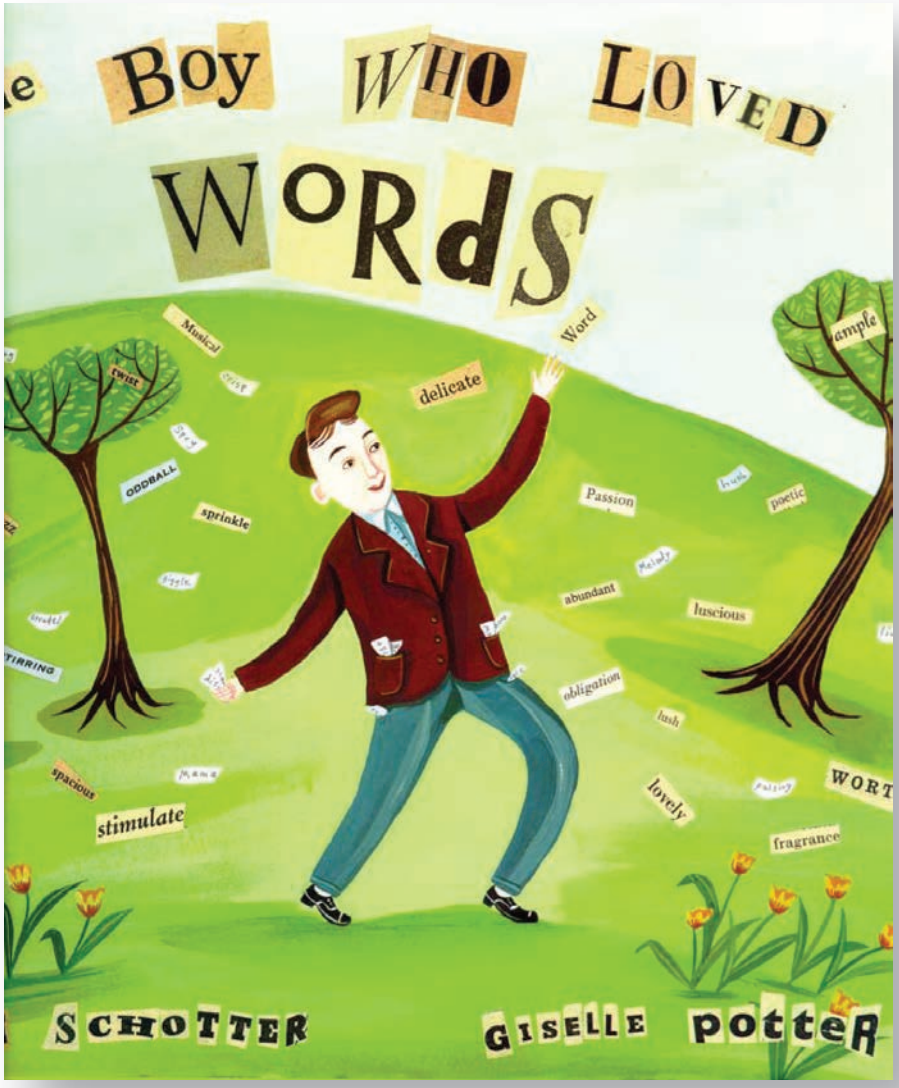
Selig, the boy who loved words, is the hero of this book. Indeed, he was a hoarder of words. While other children busied themselves with bats and balls, he stuffed his pockets—and his socks and his sleeves—with words. "Macaroon" and "mellifluous" melted in his mouth. "Tintinnabulating" and "tremulously" tantalized him. He "loved everything about words…the sound of them…the taste of them on his tongue…the thought of them…and most especially, the feel of them when they moved his heart…" His collection of words was "luscious," "abundant," and occasionally, "oddball."

Selig lived on the "periphery" feeling "eccentric" and "alone" until a genie in a dream persuaded him that his "predilection" for words was only lacking a purpose. As he followed his "passion," he met a poet who was delighted to share Selig's word wealth. Wordsworth, as he came to be known, found his days were filled with meaning as he proceeded to "sprinkle," "disburse," and "broadcast" his word power wherever there was a need. What could be a more fitting end to the story than for our hero to meet and fall in love with melody? As they live happily ever after, I found myself mesmerized by the possibilities of the music of language.

Throughout the book, words appear as scraps that flutter through Potter's folk-art illustrations. It is impossible to read the story without pausing to ponder the little slips and savor the sound of the syllables. In fact, during my first reading, I found the story to be secondary to the illustrations. At the end of the book is a glossary of Wordsworth's favorite words, but it hints only at the "legions" that fill the pages.

After reading *The Boy Who Loved Words*, your students will want to start snipping a collection of words just for the "scrumptious" sound of the syllables. Using the speech pieces from *Music for Children, Vol. 1* as models for word play, there are many ways to use their new word collections. Discover natural rhythm patterns and arrange them in rhythmic phrases. Let the delicious flavor of the words dictate the expressive quality of the performance. What can be done with contrasting word qualities? What movements might arise from repetitions of words? What timbre qualities are suggested by words? What if words combine to create poetry? Could melody add as much happiness to your words as melody brought to Selig?

"Resolve" to "amble," "toddle," or "swagger" to your favorite bookstore to read this book and "satisfy" your "voracious" hunger for "morsels" of "vibrant" but not "vernacular" vocabulary.



Mocking Birdies

By Annette Simon • **Simply Read Books, 2005**

Reviewed by Marilyn Gunn

To sum up Mocking Birdies in a single word, it would have to be "elemental." The illustrations are elemental with simple circles, triangles, and straight lines. The colors are elemental: red, yellow, blue, orange, green, and purple, but the book seldom has more than two colors per page. The language is elemental. The form is elemental with echo and question and answer phrases. Readers can experience the complete Orff process through this simple, yet elegant, picture book.

Imitate: Read the story out loud. Where the text echoes, through gesture, you can invite the children to echo. Use a different voice with each repetition. One page has the word "you" echoed four times. How many ways can you say "you?" Say it high. Say it low. Say it fast. Say it slow. Sing it. Whisper it. Shout it.

Explore: Now it is the children's turn to make decisions about how the story should be expressed. They can explore all their many voices. Let them search for instrumental timbres that capture the essence of a conversation among birds and cats.

Read: The birds have their little dialogue on the wires of a power line. It is no coincidence that there are five wires on this line. Vocal pitch can correspond to the placement of the birds on the wire. These simple birds could easily be replicated to be placed on a staff for solfège reading. Speech patterns from the text may be rhythmically notated.

Improvise: Often the best place for young children to begin improvisation is through movement. Students could pantomime the action as the story is told. Let the children become mocking birdies, with a leader improvising movements, sounds, or words while the others imitate. Where the echo form of the beginning of the book is ideal for imitation, the call and response form that appears later is excellent fodder for improvisation. Children may create their own responses to each statement. The teacher may play a call on a classroom instrument for students to answer. What if this story was about dogs instead of birds?

Music classes for young children are nests of mocking birdies. This lovely book can inspire a classroom culture of elemental, that is to say, essential music-making. Speak it. Sing it! Whisper it. Shout it! Above all, don't forget to add *Mocking Birdies* to your classroom library of inspired books.

coda

There's music in the sighing of a reed;
There's music in the gushing of a rill;
There's music in all things, if men had ears:
Their earth is but an echo of the spheres.

—Lord Byron

PHOTO DAVID THAXTON