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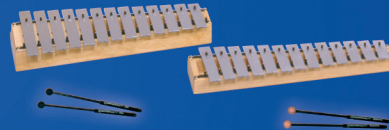
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The Orff Echo

Published by the American Orff-Schulwerk Association

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Orff Beyond the Classroom



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Our mission is:

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

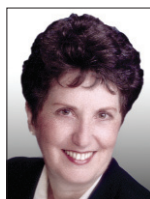
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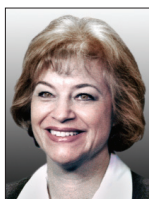
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Editorial Calendar *The Orff Echo*

ISSUE	COORDINATOR	TOPIC	CONTRIBUTOR'S DEADLINE
Winter 2010	Alan Spurgeon and Carol McDowell	Orff Media: Drama	July 1, 2009
Spring 2010	Carlos Abril and Pam Hetrick	The Brain	October 1, 2009
Summer 2010	TBD	Open Submission	February 1, 2010

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

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

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

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Remembering “Yesterday,” Envisioning Tomorrow

By AOSA President Jo Ella Hug



Jo Ella Hug

A friend and AOSA colleague recently remarked that his greatest fear was the possibility that we are teaching in music museums. With this statement, he was expressing his concern that we are preparing students to engage in active, creative music making, but the world in which we live no longer places value on music as a connecting fabric of society. That statement has been on re-dial for the past month—nag, nag, nag.

The various passions and questions of my life are often juxtaposed with curious lines that connect events. My eighth-grade students are bursting with the need to move beyond the constraints of middle school. We can find common ground with some tunes they want to sing and “Yesterday” by Paul McCartney is one of those songs. “Yesterday” was written during the same time that Orff Schulwerk was getting a toe-hold on music education in North America. According to biographers, McCartney composed the entire melody in a dream one night, but it took months for the lyrics to be finalized. The song was first recorded in June 1965 for the album *Help!* The rest is history.

Like the development of lyrics for Paul McCartney’s melody, Orff Schulwerk has taken its time and traveled many pathways to arrive at a place of leadership in the world of active approaches to music education. Nineteen sixty-five was a critical year. The first English-speaking course was offered at the Orff Institute in Salzburg and Ruth Hamm, Jacobeth Postl, and Joe Matthesius were in attendance. At the same time, Arnold Burkart was designing the first county-wide Orff project, a three-year endeavor in Madera, California. He was joined by Grace Nash; they collaboratively worked at developing a curriculum. Like stepping stones in a path to the present, projects began to unfold. From the Madera Project to the Bellflower Symposia to Ball State University, our founders forged this

organization to withstand the test of time. They did not, however, intend for Orff Schulwerk to become a museum to visit.

In this issue, you will find a timeline that has been compiled by Judith W. Cole. I recommend that you take the time to discover the history of AOSA that is revealed in this timeline, “Milestones in the History of Orff Schulwerk in the United States.” It chronicles the wonderful stew of events from 1956 to 1968 that led to the formation of our Association as well as the forty years afterward. The names of our founders—Arnold Burkart, Isabel McNeill Carley, Norman Goldberg, Ruth Pollock Hamm, Joachim (Joe) Matthesius, Elizabeth Nichols, Jacobeth Postl, Wilma Salzman, Jacques Schneider, and William Wakeland—will become more than entries in the archive of AOSA history as you read and make connections from the past to the present to the future.

What about the future? Each of us is placed to become an advocate for children and for their need to not only acquire a set of musical skills but learn to think in music. In her book, *Orff Schulwerk Today*, Jane Frazee makes the following statement:

You are encouraged to use Orff activities not as ends in themselves, but rather as means to address fundamental musical questions. Knowing *how* is the first step, knowing *about* enhances comprehension of the art of music.¹

I would add my own interpretation: knowing *about* music through the lens of Orff Schulwerk involves the communication and manipulation of musical elements. It not only enhances the comprehension of the art of music but also the art of life. While we wait for the pendulum of education to swing back toward the need to facilitate children’s ability to be expressive, we work, we advocate, and we hold steadfast to our commitment to teach in a life-giving way. We also analyze our own understanding and commit ourselves to learning more.

Are our students only engaging in activity or are they learning to articulate what and why? We can be captivated by the extensive resources and the engagement in activity, but the defense of our place in the school curriculum and by extension our culture, is our ability to teach people to think, to create new answers that no one has tried before, and to express that which escapes boxes and bells.

When Paul McCartney jokingly labeled his melody “Scrambled Eggs,” he had no way of knowing his song “Yesterday” would eventually be voted the best song of the twentieth century and be recognized as the most recorded song in the history of popular music. No one person in the history of Orff Schulwerk in America could have told you how the map would be drawn. But collaboratively and with great commitment, we have progressed to this point in the American Orff-Schulwerk Association. It now falls to each of us to continue the work. Should Orff Schulwerk become a museum of a movement that once was, an entry in the archives of music education experiments of the twentieth century, the loss to the children would be inestimable. Do it for the children.

Are you unsure about how to further the movement of Orff Schulwerk and support AOSA at the same time? Again, review the timeline on page 27. There is inspiration enough to catapult us to the recognition enjoyed by the song “Yesterday.” We know we have “the right stuff” and our founders and original Orff Schulwerk leaders have paved the way with the example of total commitment. How can we give anything less?

Endnote

¹ Jane Frazee, *Orff Schulwerk Today*. (New York: Schott Music Corp., 2006).

President’s Note: *It has been my honor to serve as your president. Our cherished organization will be well served by the leadership of Julie Scott and all the other members of the National Board of Trustees. Let us hold hands and step into the future.*



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Releasing the Dancer Within

By Greacian Goeke

Through teaching in the Orff Schulwerk approach, I found a creative path that awakened parts of me that had been silent for years.

I was in a T'ai Chi class, holding a standing posture, when the vision burst into my consciousness: "I am going to start a dance group for women over fifty." I was forty-six at the time, and I had recently finished my Orff Level III certification.

This statement bore the weight of a promise to myself, and I held to it with growing certainty. Through teaching in the Orff Schulwerk

approach, I found a creative path that awakened parts of me that had been silent for years. Dancing every day with my students I became my childhood self—spinning in the basement to Strauss waltzes on old seventy-eights in my mother's red satin skirt. I have been a dancer all my life, I realized. I wondered if there are others who would benefit from this same insight and opportunity?



Greacian Goeke

When I turned fifty, life was suddenly consumed with family responsibilities, and I put my vision aside. To begin healing from these stresses, I joined a class exploring women's sacred dances of Eastern Europe. As we grew to know one another, several members suggested I lead an adult "playground" for exploring music and movement. "Why should children be the only ones who play?" they quipped, eyeing my "Art of Play" T-shirt.

Our class launched last summer with a few members of the folk dance class meeting weekly for ninety minutes at the same senior center. Their ages ranged from sixties upward. Some participants danced as children but never had the opportunity to put their dance passion front and center. Others are lifelong dance teachers or are creative in other fields. Together we are reclaiming the art of creative movement as a powerful, necessary expression for older dancers.

A month or two after our first meeting, the members told me that they wanted to work toward sharing our work with a larger public such as at the senior center and elsewhere. I hesitantly revealed to them my long-held vision of older women creating dances together—something they were already amazingly bringing to life, without my prompting. Soon after this they decided that we needed a name, and *Impromptu No Tutu* spontaneously emerged. (The movement group is open to all at the Albany Senior Center although currently there are no men participating.)

Years of teaching in the Orff approach prepared me well to design and lead improvisational structures, to listen for where the energy is going, and to shift quickly to build on the group's interest. It is as if I have an entire parallel curriculum for adults ready in my mind. This is an exhilarating teaching experience. Since the group is still small, I also take part in the movement activities as often as possible.

Music and movement vocabulary and theory are woven into our warm-

up exercises and reflection process, and the class is becoming familiar with Dalcroze quick-response exercises, group and individual shape-sculpting, mirroring, shadowing, call and response, body and voice percussion, ostinato, sequencing, canon, and rondo. We play drums and un-pitched instruments to accompany ourselves, and eventually we hope to incorporate xylophones.

Members are astonished that they can move during class, as dancers, in ways that they are not usually able. Canes rest against the wall, people dare to get down on the floor and back up, aches and pains disappear for a magical hour and a half. If anyone

needs to sit down we always find a way to include them in our creative project for that day. Sometimes they can be a witness and reflect what they see from a large group improvisation; another time they might join the dancers on the floor in a wheeled office chair. Working with older adults is refreshing because they don't hesitate to communicate what they need. No one has time to waste.

We have collaboratively developed opening and closing rituals for our meetings. At the opening, we gather briefly in chairs (it's important to let older folk arrive and catch their breaths) so that we can shed whatever is weighing us down, using



Seniors in the movement group at the Albany Senior Center.

movement and voice. In closing, we stand in a small circle and silently perform four archetypal arm gestures created by the group. This sequence grew out of a discussion of gestures of worship in Orthodox Christianity in which we concluded that, for us, all dance is praise.

After nine months, the group has evolved organically into a core of six very committed participants who view themselves as a movement ensemble, not just a class. Many are well versed in literature and other art forms and we often take inspiration for movement projects from these media. Some of our recent springboards have been The Gee's Bend quilts, Elizabeth Alexander's Inaugural poem, "Praise Song for the Day," and Stravinsky's "Rite of Spring." One day, we unexpectedly created a complete mourning dance to the music of Arvo Pärt and discovered that each one of us is an instinctive choreographer. A deep trust has taken root.

This engaged and active group of older adults knows firsthand the benefits of movement and musical patterning to brain health and longevity. Foundational principles in the Orff and Dalcroze approaches, such as exploring through play and responding flexibly to change, are valuable skills to cultivate at any time, but particularly in later life. Impromptu No Tutu is a model for the joy and power of creative movement, music, and dance in community throughout older adulthood.



Greacian Goeke trained in modern dance with Peggy Lawler and Janice Kovar at Cornell University and in trapeze dance with Terry Sendgraff in Berkeley. She completed her Orff Certification in the Mills College summer course. She teaches children's classes in several Bay Area public and private schools, including Crowden Center for Music in the Community. She also works with frail elders through the Goldman Institute on Aging, San Francisco. E-mail: ggoeke@mac.com.



A playful moment

The Difference Orff Schulwerk Makes to Adults

These testimonials of how well the Orff Schulwerk approach works for adults as well as children reveal that it is something life-changing for all ages. As Orff Schulwerk practitioners, it gives us a reason to always think of ways to implement the Schulwerk beyond the traditional elementary school classroom.

Group members enthusiastically offered these comments:

- "I do a lot of hospice work. My friends ask me what I do for fun. I tell them, this class is my fun."
- "I come because dance and music activities promote relationships between us. There is total acceptance here."
- "I appreciate the nonjudgmental reflection when witnesses tell a story about movement they observe."
- "I enjoy sharing leadership in the class. It is very liberating to lead and do my own thing."
- "I am dancing around the house to music again, after years of not doing so."
- "I like reflecting both in movement and in language. It engages more parts of the brain."
- "This class is an antidote to depression."
- "This is a safe space where we have total freedom to explore."
- "I love that our work is spontaneous but always based in theory."
- "Have a sense of truly being seen."
- "Live alone. This is more physical contact than I get in a week."
- "When we improvise sometimes there is no sense of who is leading. We have simultaneous understanding. I think that's called compassion."
- "In this group we learn to see ourselves as beautiful. That is so hard for us."
- "Play inspires joy. Joy gives us courage."

The Adult Orff Ensemble Experience

By Nicholas Wild

In the spring of 2004, a group of friends from the New England chapter of AOSA, inspired by ensembles such as Schulfunk and Xephyr, formed our own adult Orff ensemble. We called ourselves Patschwerk, and most of our original members are still actively involved. At the time, none of us had a clear vision of where our collaboration would lead, which only added to the excitement of our first musical explorations. As our ensemble and goals have evolved over time, the experience of playing, working, and performing together has become exponentially more rewarding.

The benefits of participating in an adult Orff ensemble fall into two main categories: personal enrichment and professional development. By challenging ourselves as artist-musicians to extend our understanding of elemental music—primarily through exploration, improvisation, and composition—we also refine our goals as teachers and

develop new strategies and ideas to take back to our classrooms.

Personal Enrichment

As a classically trained musician, one of the things I appreciate most about Orff Schulwerk is how it changed the way I look at a page of printed music. Instead of seeing the notes as a goal to be reached, I now see them as a collection of musical ideas waiting for a creative mind to play with them. It is a liberating experience to get together with professional musicians and actually create music—to leave the chair, music stand, and printed page behind and *play* with the notes. Of course, this is also one of the great pleasures of teaching children through the Orff approach, but what makes the adult Orff ensemble experience different is the balance of play and professionalism. In theory, anything we have done in Patschwerk could also be done with

The benefits of participating in an adult Orff ensemble fall into two main categories: personal enrichment and professional development.



Patschwerk members after presenting an evening session at the 2006 AOSA National Conference in Omaha, Nebraska, (clockwise from top: Nick Wild, Gina DePaoli, Paul Barringer, Donna Nagle, Ada Snider, and Debbie Slade).

children (otherwise it wouldn't be elemental!), but naturally we move much faster and can take elemental music-making to levels most of us will never achieve with our students.

For me, therefore, Patschwork is a unique musical outlet that extends beyond the experience of attending workshops and conferences. While certification courses and master classes provide opportunities for extended musical development, they do so for only one or two weeks each summer. In contrast, participation in an adult Orff ensemble provides opportunities for joyful, satisfying, and professional elemental music-making throughout the school year.

Professional Development

In addition to the personal pleasures and benefits, participation in an adult Orff ensemble provides opportunities to improve one's teaching. For example, when planning new lessons for students, it is constructive to playfully explore music you've never tried before. Members of the ensemble are able to share, compare, and contrast different ways of developing the same materials. While we all understand the need to provide students with multiple entry points for developing skills and concepts, many of us still fall into the trap of sticking to familiar, comfortable interpretations of individual pieces. It never hurts to be reminded that there are other, equally valid and creative options. The paths that we choose, based on our own personal preferences, are not necessarily the best routes for every child in our classroom. While Orff Schulwerk is a naturally holistic approach, most of us still benefit from an occasional reminder of our individual inclinations.

Participation in an adult Orff ensemble also provides a welcome venue for consultation and for brainstorming lesson plans with a team of Orff teachers—a true luxury that helps keep the “isolation blues” away. Lessons, classroom management, performance requirements and logistics, schedules, budgets, materials, facilities, etc., are all common subjects for discussion and debate at Patschwork rehearsals. My favorite exchanges are the philo-

sophical debates, which sometimes become quite intense. Regardless of the topic, the outlet itself provides stress relief and a cathartic experience. Ultimately, Patschwork provides a continuous feedback loop for me. I take original ideas from Patschwork to my classroom, and I bring ideas from my classroom to Patschwork. Each informs the other and is improved as a result.

Elemental Materials Explored

Our primary goal in Patschwork is to stay true to the philosophy of Orff Schulwerk. This means not only approaching all music with a spirit of creativity and exploration but also choosing materials that are truly elemental. Many of the selections in *Music for Children* require advanced technical skills when performed as written and are clearly meant to be adapted when used with children. Adapted or not, this invaluable collection of high-quality models, left to us by Carl Orff and his collaborator Gunild Keetman, is an obvious source of elemental music for ensembles of any age. Simply playing these pieces as written is a satisfying musical experience. However, we rarely stick to the printed music for long, and each Patschwork reading session sparks new ideas for improvisation and composition.

In addition to original Schulwerk materials, Patschwork members often bring examples of elemental music from other genres and cultures to rehearsal. We seek music containing the characteristic traits of elemental style, such as simple forms and patterns, pentatonic and diatonic modal melodies, drone-based and ostinato accompaniments, and language-based (or language-friendly) rhythms. Oftentimes, this music is shared without preconceived ideas for its development by the group. Members also bring music from workshops, conference sessions, and summer courses, and often we present our original compositions and arrangements for the group to explore. However, members are aware that any composition brought to the ensemble will sound very different by the end of rehearsal—the rest of the group can be counted on to contribute

additional and unexpected creative suggestions. We also bring props, visual art, and poetry as inspiration for elemental improvisation and composition. Ultimately, our biggest challenge is to stretch the boundaries of elemental music without compromising or sacrificing its fundamental integrity.

Patschwork generally meets every other week for two hours during the school year, at a well-equipped private school where two of our members work. We have performed at elementary schools, professional workshops, and conferences. These performances sometimes provide the necessary motivation to prepare “finished” arrangements, but the true pleasures of participation come from our rehearsals, and I would eagerly participate even if we never performed publicly.

Taking the Next Step

The benefits and potential rewards of participating in an adult Orff ensemble are unique and make the effort worthwhile despite the logistical challenges. In addition to the joy of playing with like-minded musicians, the experience keeps your teaching fresh while contributing equally to your own musicianship. Because most music teachers have limited opportunities for professional collaboration within our subject area, it is especially important for us to actively seek and meet others who share our goals and philosophy. Adult Orff ensembles provide the perfect vehicle for balancing musical play, personal challenge, professional development, and spiritual enrichment. I urge you to take the initiative and experiment with a group of your own.



Nick Wild teaches K–5 general music and chorus at the Great Oak Elementary School in Danvers, Massachusetts. He has presented workshops at the local and national level and is a founding member of Patschwork. Nick received his bachelor's and master's degrees in English horn performance from The Juilliard School, and he teaches recorder for Orff certification levels I, II, and III. E-mail: nick.wild@comcast.net.

From the Classroom

Beyond K–12: Orff Pedagogy and Performance Applications at the University Level

By Natalie Sarrazin

Current research in effective college classroom teaching calls for more integrated approaches, hands-on learning, and the inclusion of diverse strategies for reaching different students.

For years, the teaching culture at the university level encouraged abstract lecture formats. Now, current research in effective college classroom teaching calls for more integrated approaches, hands-on learning, and the inclusion of diverse strategies for reach-

ing different students. This research has provided a pedagogical foundation upon which to incorporate the Orff Schulwerk process into the college classroom. The holistic nature of Orff Schulwerk includes improvisatory aspects, theatrical and dramatic aspects, linguistic



College students are introduced to the instrumentarium.

aspects, and use of classroom percussion, including the three families of barred instruments.

For us, the logical place to begin experimenting was in the world music class, a survey course covering six to seven different world music cultures. The book, *Flowing Waters: Orff-Schulwerk Ensemble & Javanese Gamelan*, by Franciscus Xaverium Widaryanto and Lillian Holtfreter provided inspiration to introduce gamelan music. We arranged the Orff instruments in a similar floor pattern to a gamelan ensemble. The class easily mastered several pieces from the book, and this success emboldened us to find additional Orff materials that would elucidate other world music concepts, such as the polyrhythmic pieces in the Orff supplement *African Songs and Rhythms for Children* by William Amoaku.

“Music and the Child” is the music methods course required of all students in the Arts for Children degree program. In this class, students learn about music, visual arts, dance, drama, and theories of arts integration, so the Orff approach is a natural fit for teaching it. Students create timbre pieces, speech poems, and write original songs with xylophone arrangements for in-class dramas.

Years ago, the music department at my college was dissolved due to budget constraints, and the college was just reinstating a music minor. Therefore, students had limited opportunities to perform music and had to choose from either the chorus or the gospel choir. Unfortunately, there were no instrumental groups. My colleague and I established an Orff xylophone ensemble and a recorder ensemble. The only requirement for students’ participation was that they be able to read music. This allowed vocalists, instrumentalists, and those without prior music performance background to join the instrumental ensembles. Because the note-reading and basic mallet technique are so easy, the Orff instrumentarium proved unsurpassed in its ability to provide accessibility and immediate success. The ensembles could focus on artistry, performance style, and tempo, achieving performance-ready pieces in a relatively short



World music comes alive through playing in ensembles.

period of time. Opportunities to perform began springing up all around the campus, giving the music minor program a boost and allowing exciting performing experiences for the students. After one semester, the increased student demand for the ensembles supported the creation of a second group, so we offered a beginner and an advanced ensemble.

Music is a participatory art, and playing music is an essential part of understanding it. Through its inherent learning techniques, Orff Schulwerk meets students at their current level of musical ability and nurtures their musicality without overwhelming or intimidating them. It engages students in music, regardless of their age or prior musical experience, and provides an excellent opportunity to grow in

musical experience and understanding. Based on these experiences, I believe Orff instruments and materials can successfully be implemented in unlimited ways at the university level.



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Summer Psalmody

A Creative Arts Church Camp

By Ruthanne Coggins

Our Creative Arts Camp is a wonderful way for our church to introduce children to concepts of faith and explore various art forms. Our goals are to teach biblical principles of faith and to help students learn about worship using different artistic expressions. Through active participation, campers learn how scripture can inspire the arts.

For the last several years, I've had the joy of teaching Orff instrumental classes in our summer Creative Arts Camp at church. Though our church has a small instrumentarium, I bring many instruments from my school so that each camper has an instrument to play. Each year has a different theme. For the past two years, inspiration for all our activities has been from the

Teachers, campers, and youth workers were amazed at what we experienced and accomplished in a few days.



A Summer Psalmody camper dances with sticks.



Campers give a final performance at the end of a week of composition and practice.

book of Psalms, hence the name, "Summer Psalmody."

Our Creative Arts Camp was first organized in the spring of 2000. Several adults decided to provide an opportunity for children to learn biblical principles while exploring and developing their own creativity. Each year, the talents and interests of the participating teachers determine which classes are offered. Campers attend four classes each day, with a mandatory choir/singing class and a visual art activity. First- and second-graders add a creative movement and an Orff percussion class. Older students choose two classes from a wider selection of drama/creative movement, puppetry, or instrumental classes, including Orff percussion, recorders, dulcimer, hand bells, guitar, or violin. This year, we offered a new media arts class for sixth-graders in which students photographed and videotaped classes to produce a news report of the week's events.

The camp is held for one week,

from 9:00 a.m. to 12:30 p.m. with a mid-morning snack break. We start each day in the chapel with a song and devotion. On Monday through Thursday, high school and college students direct campers from place to place as they rotate between 35-minute classes. We end the morning as a large group, reviewing songs learned in choir class and recognizing special "campers of the day." By the end of the week, everyone has been recognized as a "camper of the day."

Because classes are short, the experiences must be very concentrated; everyone finishes creating projects by the end of the fourth class. On Friday, we hold a rehearsal of all the activities campers learned during the week, and camp shirts are distributed. While students rehearse, the visual arts teacher arranges their artwork for display in the foyer. During Friday's final devotion hour, students are given the opportunity to request a follow-up visit to answer spiritual questions they may have. On Sunday evening, campers rehearse once again, enjoy a pizza din-

ner, and then share their performances and visual art testimonies with their parents and the congregation at large.

In 2007, Summer Psalmody drew inspiration from many different psalms. Children made life-size self-portraits as they learned "We are fearfully and wonderfully made" from studying Psalm 119:73. Drama classes created a movement interpretation to "Lord of the Dance," based on Psalm 149:3. Orff ensembles composed ostinati inspired by Psalms 62:1-2 and 120:1 on the theme "When I am Troubled" and on Psalm 133:1 about "Unity." Other musical selections included texts from Psalm 42, 89, 113:3-4, and Psalm 139. Not only did the campers create, but adults did as well. One music director composed our theme song, "I Will," based on Psalm 150. Our organist re-arranged an SATB anthem for a women's trio and children's choir and composed a hand bell accompaniment to a hymn.

In 2008, we focused our creative energies on Psalm 23, "The Shepherd's Psalm." Choral classes learned several different vocal arrangements of Psalm 23. Violin and dulcimer students learned "Mary had a Little Lamb" as teachers explained about the Lamb of God, Jesus. Campers sculpted lambs out of clay and placed them in dioramas of "green pastures and still waters." Students drew chalk still-life pictures of a fruit basket, candles and a cross. Older students created tableaus for the entire psalm.

The Table

SFBC First Grade

CL
P
ST

soup chick-cn soup
straw-ber-ries, blue-ber-ries, wat-cr-mel-on fruit
cake cake
root-beer! pine-ap-ple do-nuts cake

The Valley of the Shadow of Death

SFBC 2nd grade

$\text{♩} = 100$

Side Drum

Glockenspiel

Xylophone

Guiro

Contra Bass Bar

Detailed description: This musical score is for a 4/4 piece. The Side Drum part consists of a steady eighth-note pattern. The Glockenspiel part plays a melody of quarter notes. The Xylophone part plays a rhythmic accompaniment of eighth notes. The Guiro part has a few scattered notes. The Contra Bass Bar part has a few notes, including a triplet of eighth notes.

3

S. D.

Glock.

Xyl.

Gro.

C.B. Bar

Detailed description: This is a continuation of the previous score. The Side Drum (S. D.) part has a triplet of eighth notes. The Glockenspiel (Glock.) part continues its melody. The Xylophone (Xyl.) part continues its eighth-note accompaniment. The Guiro (Gro.) part has a few notes. The Contra Bass Bar (C.B. Bar) part has a few notes.

Heaven

SFBC 2nd grade

$\text{♩} = 100$

Glockenspiel

Alto Metallophone

Xylophone

Detailed description: This musical score is for a 4/4 piece. The Glockenspiel part has a melody of quarter notes. The Alto Metallophone part has a melody of quarter notes. The Xylophone part has a rhythmic accompaniment of eighth notes.

Our activity for first-grade students dealt with Psalm 23:5a, NIV: "You prepare a table before me in the presence of my enemies." First, we read the verse and discussed how God provides for our needs even in troubled times, and then, each camper shared a food they liked to have on their table. We explored the rhythms of their food vocabulary and played them on unpitched percussion. We organized them into patterns. That evening, I notated their food ostinati.

The next day, we reviewed our patterns, keeping a steady beat, assigned instrument groups for each ostinato, and created a form for the composition. Parts were assigned for the Sunday evening performance based on their choice and skill.

Second graders dealt with a different verse: "He leads me beside the quiet waters, ... through the valley of the shadow of death, ...and I will dwell in the house of the Lord forever." Psalm 23:2b, 4, 6.

After each verse was read, we discussed its meaning and application to life. Then we brainstormed musical characteristics for each. What kind of music would describe still waters? Calm, quiet, smooth. The valley of the shadow of death? Scary, slow, sad, maybe soft, maybe loud. Heaven? Happy, fast, jumpy, loud.

For "The Valley Of The Shadow of death," students improvised quarter-note melodies using step-wise melodic movement, with one rule: if they skipped a bar, they could only skip one bar between notes (thirds). After sharing their improvisations, they decided on D-E-F-A-F-E-D. Everyone liked the minor tonality of this melodic phrase and learned to play it. The students liked this sound on the glockenspiels, as if they were tiptoeing quietly through the valley. We added xylophones playing a drone bass on D as the ominous, woody walls of the valley.

After camp that day, I was so excited I could hardly wait for our next class. I headed off to school to borrow the sub-contra bass D and a

flexatone. The campers loved the resonance of the low D and the unique timbre of the flexatone.

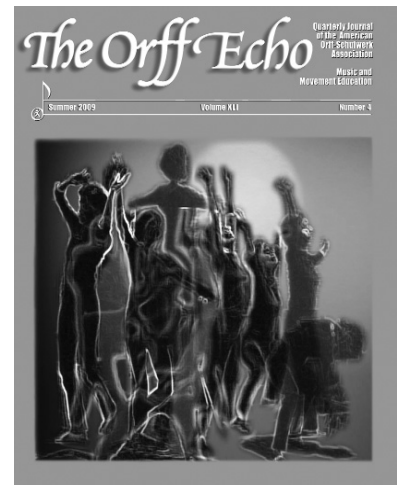
Next, we focused on verse six, "I shall dwell in the house of the Lord forever." Heaven! Following the same guidelines from the previous day, students improvised new, happy musical ideas, and wrote a C-D-E-G-A-B-C' ostinato for metallophones, to contrast with the previous day's arrangement. I suggested the glockenspiels play octave Cs on beat eight, and the campers chose an accompaniment of a steady beat bordun on C-G and a wind chime introduction. After reviewing both compositions, we assigned parts for the Sunday evening performance based on interest and skill mastery.

During camp staff meeting Wednesday afternoon, teachers met to develop the final form, combining the instrumental ensembles with the tableaux of the entire Psalm 23. Generally, the program followed the order of the verses in Psalm 23, with younger students performing before older students.

Teachers, campers, and youth workers were amazed at what we experienced and accomplished in a few days. Our work culminated with a final worship presentation. Parents and teachers alike talked about how meaningful the presentation was. One youth worker reflected, "I learned a lot about music and instruments in a church environment...I learned about God with the Bible verses and songs and how it's all incorporated in worship." As for me, I feel humbled and blessed to watch God move through the creative talents of so many adults and children.



Ruthanne Coggins has a master's degree in church music and holds two levels of Orff certification. She teaches second through fifth grade music in Simpsonville, South Carolina, and directs a chorus and recorder club. She is a frequent presenter at district workshops. She co-directs Creative Arts Camp at First Baptist in Simpsonville. She is active on the South Carolina Foothills Chapter of AOSA board.



*Consider writing for **The Orff Echo!** The editorial calendar, which lists the themes of upcoming issues is on page three. To inquire about writing an article for consideration for a particular issue, contact one of the Editorial Board members listed for that topic.*

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Orff-based Music Therapy in the Pediatric Hospital Setting

By Cynthia M. Colwell

The Orff approach to music education and the field of music therapy have many philosophical tenets in common.

Music therapy is the clinical and evidence-based use of music interventions to accomplish individualized goals within a therapeutic relationship by a credentialed professional who has completed an approved music therapy program. It is an established healthcare profession that uses music to address physical, emotional, cognitive, and social needs of individuals of all ages. Music therapy improves the quality of life for persons who are well and meets the needs of children and adults with disabilities or illnesses. Music therapy interventions can be designed to promote wellness, manage stress, alleviate pain, express feelings, enhance memory, improve communication, and promote physical rehabilitation.¹

In hospital settings, there are indications that music therapy is an effective treatment tool to ameliorate patient needs. These needs can include, but are not limited to, difficulty with respiration, chronic pain, rehabilitation outcomes, chronic health conditions, surgical implications, including anxiety, and a myriad of coping skills.² Medical music therapy is the use of music therapy interventions through a therapeutic relationship among patient, therapist, and family, in a family-centered care model.^{3, 4}

The Orff approach to music education and the field of music therapy have many of these philosophical tenets in common:

- Allow everyone to participate in music
- Apply developmentally appropriate strategies
- Use a multi-sensory approach
- Move from the experiential (sound) to the conceptual (symbol)
- Design experiences that are success-oriented
- Use culturally specific material
- Use rhythm as the underlying foundation of elemental music
- Focus on the process rather than the product^{5, 6}



A pediatric patient in isolation due to cystic fibrosis is accompanying her songwriting with the music therapist.

At the University of Kansas Medical Center (KUMC), an Orff-based approach to music therapy has been used to ameliorate the symptoms of chronic and acute illnesses by focusing primarily on the effect of music therapy on pain, anxiety, behavioral indicators of coping and the physiological measures of heart rate, blood pressure, and oxygen saturation level.⁷ In the pediatrics unit of KUMC, sessions are typically one-on-one bedside interventions that can include family, friends, or medical personnel as available. In addition to the full-time, board-certified music therapist employed by the unit, the University of Kansas Music Therapy Program maintains a clinical training practicum program for student music therapists.

A variety of non-musical goals are addressed through this clinical work and include the following:

- Non-pharmacological pain management
- Reduction of anxiety and stress
- Reduction of anxiety and perceived pain during procedures
- Increased expressive communication
- Promotion of self-efficacy

- Facilitation of movement for physical rehabilitation
- Improved motor control and increased endurance
- Increased engagement
- Supported age-appropriate social and educational development
- Elicitation of emotional expression
- Elevation of mood
- Increased perceived social support
- Elicitation of emotional intimacy with families and caregivers
- Provision of stress management training and emotional support for caregivers
- Increased positive interaction between patient and family and friends⁸

Therapeutic interventions using music to address these stated goals may include music-assisted relaxation, active music engagement, song-writing, lyric analysis, rhythmic cueing for gait training or upper/lower extremity endurance, and music listening.⁹ While music therapy can be demonstrated through multiple thera-

peutic interventions, an Orff-based approach to music therapy relies heavily on active music engagement as the primary therapeutic intervention. Very simple chants and orchestrations can be developed in a myriad of ways by patients of various ages who may be seen only once or very infrequently, depending upon the reason for hospitalization. Following are some typical music therapy interventions with corresponding therapeutic goals and objectives.

Names

Domain: Motor

Goal: To improve motor control and endurance post-surgery

Objective: Patient will maintain a bilateral motor movement for duration of the application

Possible Procedure: Using the chant, "Names," as the A section of a rondo, patients, family, medical personnel, and music therapist could supply the B section using their own names, chanted in a chain with four beats separating each name. A C section could be added using the rhythm of the chant as the basis for pentatonic improvisation with barred percussion.

Names ©2004 Colwell

The musical score is presented in two systems. The first system includes a Soprano Chant line and a Bass Xylophone accompaniment line. The Soprano Chant line has a treble clef and a common time signature. The lyrics are: "Names, names, we all have names. Short ones, long ones ma-ny in be-tween." The Bass Xylophone line has a treble clef and a common time signature, with notes corresponding to the lyrics. The second system includes a Soprano Chant line and a Xylophone accompaniment line. The Soprano Chant line has a treble clef and a common time signature. The lyrics are: "Names, names, we all have names. Can you play the rhy - thm of your name?" The Xylophone line has a treble clef and a common time signature, with notes corresponding to the lyrics.

The Way I Feel

Domain: Emotional

Goal: To increase non-verbal and verbal emotional expression

Objective: Patient will use non-verbal and verbal forms of expression to relay current emotional status as related to hospitalization

Possible Procedure: The therapist reads excerpts from Janan Cain's book, *The Way I Feel*, to introduce the thirteen different emotions expressed in the book. After introducing and teaching the basic chant, the therapist invites the patient to work with family to create a movement that demonstrates this text. They may create a body percussion ostinato. They are then given a group of emotion cards (different pages from the text). The family chooses two to three that

they will use as verses. They are encouraged to pick emotions that they have experienced due to the hospitalization and to practice reading their section expressively. They may create a sound orchestration using body, voice, movement, or classroom percussion instruments. After a discussion of the emotions and hospital experiences, the larger group creates a rondo, using the basic chant as the A section and the family-created verses as other sections.

The Way I Feel Adapted by Cynthia Colwell

The musical score is divided into two systems. The first system includes four staves: Voice 1, Voice 2, Claves, and Bass Xylophone. The second system includes four staves: Voice 1, Voice 2, Clv. (Claves), and BX (Bass Xylophone). The lyrics for the first system are: "Feel - ings come and feel - ings go. I ne - ver know what they'll be." for Voice 1; "Feel - ings Feel - ings Oh, I've got feel - ings." for Voice 2; and "Feel - ings Feel - ings Oh, I've got feel - ings." for Claves and BX. The lyrics for the second system are: "Sil - ly or an - gry, hap - py or sad, They're all a part of me!" for Voice 1; "Feel - ings Feel - ings Oh, I've got feel - ings." for Voice 2; and "Feel - ings Feel - ings Oh, I've got feel - ings." for Claves and BX. The score uses treble clefs for voices and bass clefs for percussion, with a common time signature (C).

Hospital Fun

Domain: Communication

Goal: To increase expressive communication

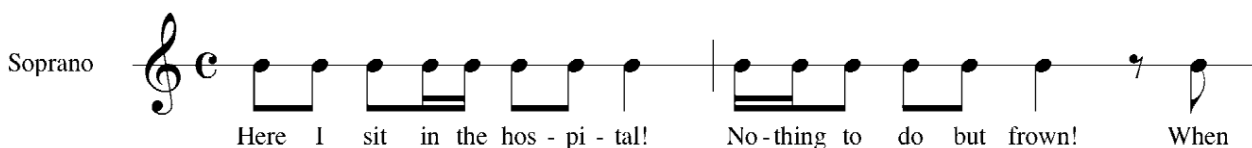
Objective: Patient will choose and verbally recount three experiences from the session

Possible Procedure: This application is a closure activity used to summarize the session. The therapist encourages patients to give suggestions for the last line in lieu of "She helped me make a special song list to sing and pass the time away!" Examples could include: "She helped me

write a song today that was all about me!" or "We played lots of instruments really loud and talked about my pain." Additionally, a variety of layers (speech, body, melodic, or percussion ostinati) can be added to this base chant, which provides opportunities for choice and creativity.

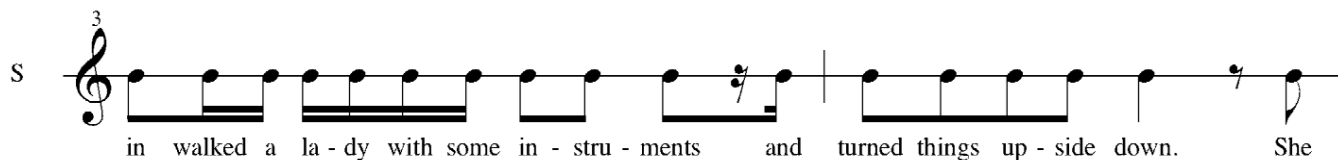
Hospital Fun ©2001 Colwell

Soprano



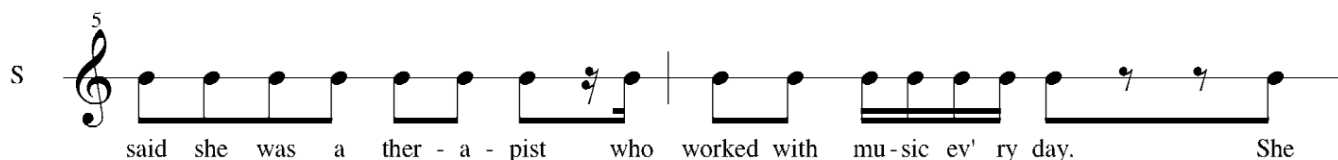
Here I sit in the hos - pi - tal! No - thing to do but frown! When

S



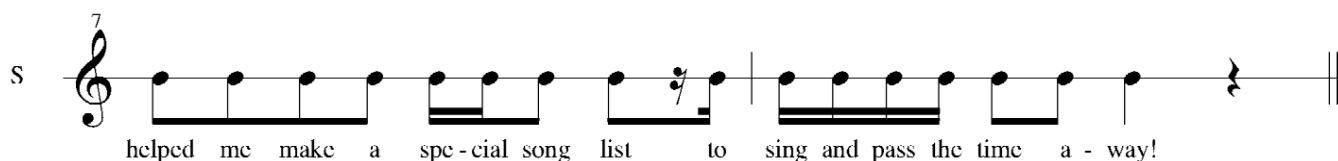
in walked a la - dy with some in - stru - ments and turned things up - side down. She

S



said she was a ther - a - pist who worked with mu - sic ev' ry day. She

S



helped me make a spe - cial song list to sing and pass the time a - way!

In the hospital, providing opportunities for choice is an integral part of therapeutic intervention, due to the loss of control that patient's experience. Through Orff-based music therapy applications, patients and their families are allowed and encouraged to explore the hospital experience and healing process in a more conscious way. In addition to the goals expressed with each application, the result is improved coping skills, enhanced interaction between patient and family, and increased engagement.

Endnotes

¹ American Music Therapy Association (AMTA) (2009a, January 15). "What Is Music Therapy?" [Online]. Available: <http://www.musictherapy.org>.

² American Music Therapy Association (AMTA) (2009b, January 15). *Music Therapy and Medicine Fact Sheet*. [Online]. Available: <http://www.musictherapy.org>.

³ Cheryl, Dileo, "Introduction to Music Therapy and Medicine: Definitions, Theoretical Orientations and Levels of Practice," *Music Therapy and Medicine: Theoretical and Clinical Applications* (Silver Spring, MD: American Music Therapy Association, 1999), 3-10.

⁴ Deanna Hanson-Abromeit and Cynthia Colwell, ed., *AMTA Monograph Series: Effective Clinical Practice in Music Therapy. Music Therapy for Pediatrics in Hospital Settings* (Silver Spring, MD: AMTA, Inc, 2008).

⁵ Cynthia, Colwell, "The Orff Approach to Music Therapy," *The Orff Echo*, 38 (2005): 19-21.

⁶ Cynthia Colwell et al., "The Orff Approach to Music Therapy" in *Introduction to Methodologies in Music Therapy*, ed. Alice Ann Darrow, 2nd ed. (Silver Spring, MD: American Music Therapy Association, 2008.)

⁷ Cynthia Colwell, R. Williams and K. Brees, (in review). "Impact of Music

Therapy Interventions (Listening, Composition, Orff-based) on the Physiological and Psychosocial Behaviors of Hospitalized Children." *Journal of Music Therapy*.

⁸ Cynthia Colwell, Anita Gadberry, Claire Ghetti, Emily Hernandez, and Elizabeth Losson, personal communication.

⁹ Ibid.



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Orff Schulwerk: Process, Not Method

By Liz Gilpatrick

“Process,” Grace Nash quietly corrected the interviewer. “Orff Schulwerk isn’t a method, it’s a process.” As I recall, she corrected her questioner three or four times during a videotaped session that took place more than thirty years ago.

I am grateful to have studied the Schulwerk with Grace, who never allowed the phrase “Orff *method*” to go unchallenged. To her, Orff Schulwerk was definitively not a method, but a process. Not “*the process*,” but a *process*.

Do As I Say: Imitation/Replication

Through the years, I have witnessed many fine examples of process teaching that I believe were misapplications of Orff process. When a process breaks down and goes astray, it is often because teachers have an incomplete understanding of the word itself. By definition, the word “process” implies stages or steps in moving forward. Some misapply a process by taking the first step and staying there. What happens next is predictable. Let’s see why:

If my goal is to produce an end product, I may employ a process that resembles this one:

1. Pour two packages of dried yeast into one-half cup of lukewarm water. Add a pinch of sugar to proof the yeast.
2. While the yeast is proofing, scald two cups of milk in a saucepan. Pour scalded milk into a large mixing bowl, add two tbs. oil or butter, and allow it to cool to lukewarm.

There is more, but you get the drift: Follow these steps and you’ll get bread. Recipes describe processes that, when carefully replicated, yield luscious and nutritious results. But don’t be seduced; it’s not a whole meal—it’s still only bread.

The process-as-recipe model is useful in a limited way when it is transferred to the world of learning. I say limited because children are neither cups of flour nor pats of butter. Like yeast, they grow and thrive under the right conditions. Yeast, though, can’t sing a song, improvise in Dorian on the recorder, or inspire listeners with a moving performance of original music, dance, and drama. A recipe-like process is useful when replicating an original idea, but keep in mind that it amounts to little more than repeating one step in a learning process over and over. That step is called *imitation*, and *replication* is the desired outcome. When teachers help children memorize the words to a song or poem, imitation is an efficient process to employ. For fun, hand out the un-pitched percussion to accompany, but unless you take children through a full creative process, you’ll still have imitation.

For years, students in music classes suffered from this diet of process-as-recipe educational formulas. Some teachers believe they are meant to follow these recipes to be regarded as competent and “creative” teachers. We adopt such attitudes after years of our own educational conditioning. We are sometimes conditioned to encourage learning choices from a source *outside* the learner as in, “First, do as I tell you to do, and then you can do exactly as I just did.” The problem arises when educators mistake imitative rote-learning-skill-building-through-drill exercises and *adult* creativity with a complete educational process. Each year, thousands of grade-school children amaze their parents by presenting polished exhibitions of their ability to memorize and to mimic with skill and precision. We cluck our tongues and shake our heads in wonder at the “creativity” of children who have just spent three months learning to imitate someone else’s work. Don’t be seduced. The costumes may be

slick, *but it’s still imitation*. Imitative learning is a useful and necessary first step to acquire new knowledge. *But imitation is not, and never can be, evidence of creativity*. The imitative stage of learning rewards cleverness and obedience, but does little to foster true creativity.

Do As You Say: Explore and Create

To lead students beyond mere replication, teachers invite children to leap from *imitation* to *exploration*. We initiate a process whereby the locus of control over making choices moves from the child’s external source—the *teacher*—to an internal source: *the self*. After students have learned a poem or song, teachers guide children to examine it from every angle to discover possibilities for change. Those tantalizing possibilities remain undefined to spur the *child’s* creativity. This part of process can be called *exploration*, and the teacher becomes the guide. He uses his questioning skills to help children negotiate their way through this forest of ideas. This role change can be a bit frightening, for during exploration, teachers relax control over the pace and direction of student learning.

Let Transformation Begin

During the exploration phase we challenge, coax, coach, assist, suggest, laugh, mediate, encourage, and ask question after question until we run out of time or ideas. When we sense students have exhausted the immediate, transformative possibilities of the material presented, we guide them to clean up the happy wreckage of their play, help them verbally sum up what they have discovered, and then let go of the outcomes. Exploration is messy, literally and figuratively. Orally summarizing helps students articulate and remember what they learned, and presents opportunities to share ideas with classmates while receiving suggestions. I emphasize *oral* communica-

tion at this stage because the power of transferring thought to written language can prematurely fix thinking into finished product, and once “finished,” that product resists change. Ideas take time to incubate, grow, and change. When the teacher has encouraged the beginning of this powerful learning process, he can let go and trust that process to work its magic.

The teacher now asks questions designed to help students explore the text:

- Is it highly alliterative? Invite students to compose their own alliterative phrases.
- Does it contain onomatopoeia?
- Does it suggest a particular mood? How might that mood be expressed in movement?

The teacher keeps these assignments short and flexible to help students move forward in ways they fully comprehend. They are not meant to be final products; instead they are little created stops along the way to help children understand and show what they have learned. When they have exhausted immediate possibilities, they move on to a creating phase, secure in the knowledge that they have enough specific understanding to create a sound-scape to accompany the rhyme, to set it to a melody, or to make a dance to complement the text. As students generate new ideas, their wise teacher resists labeling those ideas as either good or bad.

Learning to Let Go

Now, students are ready to create something new to complement or supplant the originally learned material. The teacher may present a few models to help children understand what they are aiming for, but he or she emphasizes that they are only models. Through the teacher’s willingness to elicit and incorporate student-suggested changes to his or her demonstration models, the teacher shows his willingness to accept change without clinging to ego-driven ideas. If a suggested change is not appropriate to the task, the instructor explains, clearly and simply, why not.

When that first student experiences giving up his or her original idea for someone else’s without upset or embarrassment, the teacher quietly acknowledges that piece of personal growth, for it signals an enormous accomplishment. The teacher acknowledges it quietly and privately so the impetus to accept change stays pliable: “Letting John change those words you made up was pretty grown-up, Cindy.” To make a public spectacle of this tiny event would be counter-productive. It would cease to be acceptance of change for the sake of growth and become just another way of pleasing the teacher. As a result, Cindy begins to build the courage that allows her to welcome changes to her work without taking suggestions as personal criticisms. Our willingness to encourage, welcome, and *be* change with children is a profound act in education—and in life.

This process takes place in classrooms where children feel safe to experiment and change their minds. Safe classrooms are those in which competing and comparing (concepts that grow out of locating standards outside of the self) are not used inappropriately to gauge performance. They are places where children are free to express themselves without fear of ridicule and where they are encouraged to take the time they need to show what they know. They are spaces where each child’s creative expression is respected and where suggestions for changes are just that—suggestions. Change and transformation naturally unfold in such places. When children are expected to check inside themselves for their insight and understanding, they begin to grow greater self-confidence and self-respect. Teachers are not outside of this process, but firmly in the center of it, making their own changes. If our goal is to encourage our students to make changes that serve their creative needs, our idea of process demands this deeper understanding and involvement.

Process is synonymous with change, and change can be downright terrifying. Ask anyone who has contemplated giving up smoking or some other physi-

cal addiction. Change demands hard work, for old habits of thought and reaction die hard. In the short-run, it may *feel* easier to go on as we have been, ignoring the signals that old solutions are no longer working. Don’t be seduced: resistance to the imperative for change is futile. Change will come whether we welcome it or not.

Unfolding from Within

Knowing that repetition of old ways may *feel* safe, are you willing to go beyond that imitation step for yourself? Ask yourself a few sample questions to get started:

- What old habits or beliefs do I have about my classroom that no longer serve me or my students (i.e., do I really need to teach folk dance and recorder as separate units of study?) How can I integrate them into everyday work?
- Whom can I ask for help?
- What will I do if the idea bombs?
- What if I fail?

When teachers are willing to meet the challenge of change with grace and equanimity, they give children permission to release fear of *not doing “it” right* and enter that flowing stream of open process with us. As we gain experience, we’ll find we can enter that stream at almost any point along its way, depending on our level of skill. If we discover we’re in over our heads, we have the good sense to climb out, dry off, and begin again. When we encourage children to embrace change and give them tools to meet it, we prepare them to accept the ceaseless process of change fearlessly as a gift for living a joyful and satisfying life, instead of a fearful “*What do I do now?*” existence.

Some may find it an exaggeration to think our little music room efforts could so profoundly affect the lives of our students. As a former Orff Schulwerk teacher of children and adults, and now a Gestalt therapist, I believe this to be true: when teachers routinely go no further than the imitation step in teaching process, they help create in children the impression that their own

thoughts and perceptions don't matter. All that is worthy in this world comes from someone else. When we adopt the belief that someone or something outside of the self makes our decisions, we give children the impression that they need not be responsible for their choices because their choices have already been made for them. Most teachers don't intend for this to happen, but without the opportunity to make choices, children eventually grow up thinking they must please some outer boss, and are uneasy about making decisions based on their own perceptions. The sort of process Orff classrooms can foster is paramount to helping students become the confident responsible citizens needed to maintain a free society. Here are some of the ways Orff teachers do this and more every day:

- When we teach children to invent little introductions, interludes, or codas, and to change them as they see fit, we let them know that the world is a fluid place, and that yesterday's mistake can be today's learning.
- When we encourage them to author their own dialogue for an original play, we teach them that what they choose to say and how they say it is valued and important.
- When we ask, "What do you like about this orchestration you made?" We teach them to honor their efforts.
- When we ask, "Is there anything you'd like to change about your dance, or are you happy with it as it is right now?" We help them trust their perceptions.
- When we invite them to listen critically for transparency in an accompaniment, and then foster discussion about what they heard, we teach them to welcome, not fear, debate and disagreement.

In short, we prepare students for life in a multi-faceted democratic society.

In our classrooms, students learn to accept that their original pieces need

not be polished to a high gloss. They expect to tinker with introductions, add interludes, and discover how to construct coherent codas. In collaborative groups, children eagerly invent their own melodies or variations on a theme while exercising the skills needed to disagree and negotiate without anger. They welcome debates: Is there too much soprano glock? Is that loud bass xylo part obscuring our singing voices? Constant assessment leads to the understanding that the final version is greater than the sum of its parts. Decisions are made not by the application of power over others, but power *from within the self*. Children present their projects in an appropriate forum, applaud one another's efforts, integrate their new learning, discover what to do differently next time, let their old creations dissolve into happy memories, and move on. Can you see how this process, writ large, exemplifies the most cherished principles of American civic life?

This way of work requires the courage to let go of rigid beliefs when letting go is clearly necessary. Change is the essence of process and, I believe, the essence of Orff Schulwerk. Here is process that nourishes the body, the mind, and the spirit. Here is the meaning of the Latin verb *educare*: to unfold from within. In the words of my venerable teacher, "It's not a method, it's a process."



Liz Gilpatrick taught the Schulwerk in elementary and college classrooms for nearly thirty years, served nine years on the

The Orff Echo Editorial Board, and composed five volumes of song materials for elementary children. She now practices psychotherapy in Louisville, Colorado. Liz is the founder and primary arranger for Now&Then, an early music quintet that quite literally plays music of then and now.

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Milestones in the History of Orff Schulwerk in the United States

Compiled by Judith W. Cole

- 1953** Arnold Walter, director of the faculty of music, University of Toronto, attends an international conference for music school directors at the Mozarteum Academy, Salzburg, at which Gunild Keetman and her students present a demonstration of *Das Schulwerk*.
- 1954** Arnold Walter selects Doreen Hall, a Royal Conservatory of Music graduate, to receive a donation of \$2,000 for her year-long study in Salzburg and Munich with Gunild Keetman and Carl Orff.
- Mary Tolbert begins presenting Orff Schulwerk ideas in her music education courses at The Ohio State University
- 1955** Doreen Hall completes her English adaptation of Volume I with Carl Orff's approval and returns to Toronto to begin teaching pre-instrumental classes at the Royal Conservatory of Music using the Orff Schulwerk approach with children ages six to twelve years. She begins addressing audiences of parents, teachers, and school administrators and begins giving demonstrations with children.
- Brigitte Warner relocates to America from Munich after having used Orff Schulwerk for several years in her teaching.
- 1956** Doreen Hall and Arnold Walter's adaptation of *Orff-Schulwerk Music for Children* Volume I is published by Schott. The volume appears in the St. Louis MENC Conference exhibits. The publication of subsequent volumes follows in 1960-1961. The MENC conference features its first sessions introducing Orff Schulwerk to its members. Those sessions are presented by Arnold Walter and Egon Kraus.
- 1957** The first course for teachers in Carl Orff's *Music for Children* given on the North American continent is held at the Royal Conservatory of Music in Toronto with Doreen Hall as the presenter.
- 1958** The first Orff Schulwerk course for teachers in the United States is held at The Ohio State University. Mary Tolbert is the sponsor and Doreen Hall is the presenter.
- 1959** Doreen Hall presents a session and demonstration with children titled "The Pedagogical Value of Carl Orff's Approach" at the MENC Eastern Division conference in Buffalo.
- 1960** Herbert Zipper, director of the Music Center of the North Shore at Winnetka, Illinois, and president of the National Guild of Community Music Schools, arranges for Doreen Hall to conduct a demonstration with children at the Guild conference in Toronto in February. Music Center Assistant Director Grace Nash and faculty member Louise Burge are in attendance. Grace Nash returns to Toronto to attend the summer course led by Doreen Hall and begins to implement Orff Schulwerk in classes at the Music Center, as well as the Northfield Public Schools.
- 1961** Grace Nash sponsors a one-week course led by Doreen Hall at the Music Center of the North Shore. Sixteen participants from seven states attend, including Ruth Hamm, Jacobeth Postl, and Lillian Yaross.
- 1962** The historic Orff Schulwerk course and conference is held at the University of Toronto after which there is a pronounced enthusiasm for the approach's use across North America. The faculty includes Carl Orff, Gunild Keetman, Barbara Haselbach, Lotte Flach, Wilhelm Keller, and Hugh Orr. Fifty-four Americans attend the course, including Grace Nash, Ruth Hamm, Isabel Carley, Miriam Samuelson, Barbara Grenoble, Lillian Yaross, Jacobeth Postl, Joe Matthesius, Candace Crawford, and Sarah Goldstein.
- The MENC conference in Chicago features a session presented by Doreen Hall with Grace Nash's students from the Music Center of the North Shore as the demonstration group. Norman Goldberg is in attendance and considers this to be a life-changing event.
- 1963** Martha Maybury Wampler is introduced to Orff Schulwerk in a course on comparative music education taught by John Keith at Claremont Graduate School. She attends the year-long course at the Orff Institute in Salzburg. Also in attendance are Wilma Salzman, Isabel Carley, and Candace Crawford.
- John Keith presents a session titled "Using the *Orff Schulwerk Music for Children*" at the MENC Western Division conference.
- Candace Crawford, Ball State University lab school instructor, initiates the first Orff Schulwerk workshop at Ball State with Lotte Flach on the faculty and ninety people in attendance, including Elizabeth Nichols.

Thirty-three Americans including Arnold Burkart, Ruth Hamm, Jacobeth Postl, and Wilma Salzman attend the teachers course at Toronto led by Polyxene Mathey and Dagmar Bautz.

- 1964** Grace Nash, Ruth Hamm, and Wilma Salzman attend the teachers course at Toronto.

William Wakeland joins the Ball State University faculty, attends the summer Orff course there and accepts administration of the program. Lotte Flach and Dagmar Bautz are on the faculty at Ball State, as well as at Mount Mercy College in Pittsburgh.

The Hartt School of Music hires Doreen Hall to present a workshop.

The Cleveland Institute of Music and Case Western Reserve offer a course titled "Innovations in Music Teaching" featuring Orff Schulwerk.

Wilma Salzman replaces Grace Nash at the Music Center of the North Shore.

Workshops are conducted across the country by Nash, Hamm, Carley, Salzman, Postl, and Nichols.

- 1965** The first English-speaking course is offered at the Orff Institute led by Margaret Murray. Ruth Hamm, Jacobeth Postl, and Joe Matthesius attend the summer course in Salzburg.

Arnold Burkart designs and proposes the first county-wide Orff project, a three-year project at Madera County Schools in Madera, California (ESEA Title III grant). Grace Nash joins the program staff to develop curriculum.

- 1966** Norman Goldberg begins importing Studio 49 instruments.

The teachers course at Toronto begins offering introductory and intermediate certificates.

Workshops and courses are offered at Dana School of Music, Peabody Institute, Eastman School of Music, the Berkshire Country Day School, and Case Western Reserve by Nash, Warner, Hamm, Salzman and Carley, respectively.

"Orff Schulwerk: Design for Creativity" project is developed for Bellflower, California schools (ESEA Title III grant) with Martha Maybury Wampler, Gertrud Orff, and Margit Cronmueller Smith as teachers.

- 1967** The MENC Western Division conference features sessions on the use of Orff Schulwerk in the Madera project led by Grace Nash and James Kenward and the Bellflower project led by Frau Gertrud Orff and Margit Cronmueller Smith.

The first of four proposed annual symposia on Orff Schulwerk is held at Bellflower, California. A unanimous vote from the floor leads to the development of a newsletter with Wampler as the editor.

Arnold Burkart leaves Madera to join the Ball State University faculty.

- 1968** The second Bellflower Symposium is held at which some informal discussion about forming an association occurs.

Memphis and Shelby County Schools initiate an ESEA Title III grant project to improve the music program with Nancy Ferguson as Coordinator of Staff and Curriculum Development. Ruth Hamm presents a two-week workshop for teachers to initiate the program. Rida Davis serves as a resource person and master teacher.

Arnold Burkart writes a letter to key Midwesterners interested in Orff Schulwerk inviting them to meet at his residence in Muncie, Indiana, on May 11 to discuss the potential for a regional convocation. In attendance are his Ball State University colleagues Elizabeth Nichols and William Wakeland plus Jacobeth Postl, Wilma Salzman, and Jacques Schneider from Illinois, Joe Matthesius from Michigan, and Norman Goldberg from Missouri. Before the meeting is adjourned, this convocation steering committee not only began preparation for a conference on Orff Schulwerk, but also decided to form the Orff Schulwerk Association. Two additional members of the steering committee, Ruth Hamm and Isabel Carley, are not in attendance. Arnold Burkart is elected president. The constitution and bylaws are adopted in October. A four-page bulletin, *The Orff Echo*, first appears in November with Isabel Carley as its editor.

- 1969** The first annual OSA conference is held at Ball State University, Muncie, Indiana, with Joachim Matthesius, vice president and conference chair, delivering the keynote address. Session presenters included Doreen Hall and association founders. Arnold Walter is guest speaker at the banquet. Approximately 170 participants attend from 21 states and Canada. Membership grows from 10 founding members to 332 during the first year.

The Third International Symposium on Orff Schulwerk in the United States (Bellflower) is held at UCLA with Margaret Murray, Gertrud Orff, and Margit Cronmiller Smith as presenters.

- 1970** Arnold Burkart is appointed executive secretary of OSA. Local chapters receive charters including Cleveland #1, Detroit #2, Rochester #3, Chicago #4, Delaware Valley #5, St. Louis #6, and Cincinnati #7.

The second annual conference of OSA is held in Cincinnati featuring international guest presenter Jos Wuytack and with 230 participants. The registration fee is \$3.00 for members and \$5.00 for

non-members. Banquet tickets costs \$4.00 each. The association grows to 439 members. The Board votes to change the name to the American Orff-Schulwerk Association.

- 1971** The third annual conference of AOSA is held at Memphis headlining Daniel Hellden of Sweden. Participants are able to select from simultaneous sessions. The executive board and the advisory board hold a joint meeting prior to the conference with twenty members present. Seven additional chapters receive charters.
- 1974** *The Orff Echo* reports a membership of 1,500 representing, for the first time, every state.
- The first program providing Orff certification through a state department of education is launched at Denver University with Barbara Grenoble as director. Sixty-seven students from nine states and Australia complete Level I.
- Arnold Burkart resigns and Ruth Hamm is named executive secretary.
- 1976** The Gunild Keetman Assistance Fund is established and donations are solicited.
- The *Guidelines for Level I Certification* are published with Levels II and III in preparation.
- The first service award is presented to Herbert Zipper.
- 1977** AOSA publishes its first book, *Orff Re-Echoes*, a collection of articles and supplements from the first eight years edited by Isabel Carley and available for \$4.50.
- Music for Children: American Edition* Volume 2 is coordinated by Hermann Regner and is published by Schott.
- 1978** *The Orff Echo* changes from a bulletin to magazine format.
- Membership grows to 2,976 by the tenth year. Regular member dues are \$15.00. There are fifty affiliated chapters.
- 1979** Tossi Aaron updates her original AOSA logo design and it is officially registered.
- The first recipients of the Gunild Keetman Assistance Fund are announced including Joyce Auchincloss, Rebecca Ellis, Carol Erion, Barbara Potter and Karen Tinkham.
- The world premiere of AOSA-produced film, *Orff Schulwerk: American Odyssey*, is held at the national conference in Phoenix. Carolyn Tower serves as the film project coordinator.
- Volume 3 of the *Music for Children: American Edition* is published by Schott.

- 1980** Ruth Hamm completes her term, and Cindi Wobig is named executive secretary.
- Guidelines for Teacher Training Courses Levels I-III* is published.
- Orff-Schulwerk: American Odyssey* is selected for the finals in the 22nd Annual American Film Festival held in New York City.
- 1982** AOSA begins making available a list of certification courses that meet the published guidelines.
- Carl Orff (1895–1982) is remembered.
- 1983** The 25th anniversary is celebrated at the Indianapolis national conference.
- A Portrait of AOSA* video presentation is premiered at the national conference.
- 1985** *Re-Echoes II* is published, edited by Isabel Carley.
- The Guest Educator Program is initiated for administrators to attend AOSA national conferences.
- The Isabel McNeill Carley Research Library is established at Case Western Reserve University in Cleveland, Ohio, with Janet Robbins as librarian.
- 1986** The Research Grant Program is initiated.
- The Harriet Evans Shields Scholarship is established.
- 1987** The Isabel McNeill Carley Research Library moves to the University of Arizona.
- The AV Library begins making available videotapes to members.
- 1988** The Distinguished Service Award is established.
- Life Membership is awarded to fifteen past presidents of AOSA and Avon Gillespie for outstanding service to Orff Schulwerk and AOSA.
- For the first time, session proposals are accepted for national conference presentations.
- 1989** The first recipient of the Distinguished Service Award is Grace Nash.
- 1990** Avon Evans Gillespie (1938–1989) is remembered.
- The Orff Zentrum is established in Munich, Germany.
- AOSA becomes affiliated with the Orff-Schulwerk Forum, Salzburg.
- Gunild Keetman (1903–1990) is remembered.
- The first Research Poster Session is held at the national conference.
- The Research Interest Group is formed.

- 1991** Harriet Evans Shields Scholarship is renamed the Shields-Gillespie Scholarship Fund.
- 1992** The Teacher Apprenticeship Program is implemented during summer courses.
- 1993** Frau Lisselotte Orff presents AOSA with gift of an original manuscript by Carl Orff.
Joachim Matthesius receives the Carl Orff Foundation's Pro Merito Award as one who stands for all those who had the vision and foresight to found the AOSA.
- 1994** Joachim Matthesius (d. 1994) is remembered.
- 1995** The centenary of Carl Orff's birth is celebrated at the Dallas national conference with a performance of AOSA-commissioned "Song Dances to the Light" by Libby Larsen. Also featured at the conference is the traveling Orff exhibition "Orff: It's Imagination."
AOSA establishes its Web site.
AOSA publishes a monograph of Mary Shamrock's *Orff Schulwerk: Brief History, Description, and Issues in Global Dispersal*.
The newsletter *Reverberations* begins publication within *The Orff Echo*.
- 1996** The Industry Service Award is established.
The Training and Projects Fund is established.
- 1997** Jane Frazee is awarded the Carl Orff Foundation's Pro Merito Award.
Herbert Zipper (1900–1997) is remembered.
Orff Schulwerk: A Simple Gift to Music Education video project featuring master teacher Judith Thomas is completed.
- 1998** Brigitte Warner (1928–1998) is remembered.
- 1999** Gerald McDermott is named charter member of the National Advocacy Council.
Norman Goldberg is the first recipient of the Industry Service Award.
- 2000** AOSA holds the symposium titled "Orff Schulwerk in Life-long Learning" prior to the Rochester conference.
AOSA headquarters moves to its new office suite.
Gertrud Orff (1915–2000) is remembered.
Doug Goodkin is awarded the Carl Orff Foundation's Pro Merito Award.
- 2001** *Reverberations* and *The Orff Echo* continue as separate publications.
AOSA launches its endowment fund.
Nancy Ferguson (1933–2001) is remembered.
- 2002** The Isabel McNeill Carley Research Library moves

to Eastman School of Music's Sibley Library.
The International Outreach Fund is established with Jacque Schrader as its first recipient.

- 2003** Barbara Potter (1941–2003) is remembered.
The Winning Way video is produced by AOSA.
- 2005** Cindi Wobig is honored for twenty-five years of service as executive director.
- 2006** Millie Burnett (d. 2006) is remembered.
- 2007** Katharine Johnson begins her tenure as executive director.
- 2008** 2008 Doreen Hall is recognized with the first North American Alliance Recognition Award (from AOSA/Carl Orff Canada).
The Barbara Potter Scholarship is initiated.
- 2009** AOSA has 100 affiliated chapters, and 4,775 members.

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Lollipops Concerts: Interactive or Inactive?

By Carolyn Beckie

Doors of a large community room in the public library squeak open. Volunteers move chairs to the edges of the room and place a basket of lollipops by the door. The reader, a young drama professional, reviews the featured story. Fast articulations indicate warm-ups by a woodwind trio from the local symphony orchestra. At 10:00 a.m., parents and children, ages three to seven, seat themselves on the carpet, eager in anticipation of the morning event. A Lollipops concert is about to begin.

Many orchestras offer this type of educational outreach to their communities. A typical mission statement reads as follows:

Lollipops concerts introduce children to classical music and the instruments of the orchestra through interactive concerts presented by members of the orchestra. During each concert, chamber ensembles perform while a storybook about music is read. And of course, audience members receive a lollipop at the end of each performance!¹

With a sincere goal of introducing classical music to young children, an orchestra lays a foundation for their future audience. Parents value the free concerts for their intimate, informal setting. The artistic quality of the performers is very high because most are first-chair players who are paid for their Saturday morning travel and performance. The venue is comfortable and free of charge, and an educational director from the symphony designs a well-organized, themed program.

In an effort to strengthen the effectiveness of our local concerts in Greenville, South Carolina, a committee of symphony board members, Guild educational officers, and the educational director met for several years. One concern was the lack of interaction between audience and presenters. After studying the *Guide-*



Families gather for a Lollipops Concert performed by members of the Greenville South Carolina Symphony.

lines for Orchestra Self-Evaluation Regarding Community Engagement, the committee focused on two guiding principles: (1) The program reflects and advances the mission of the orchestra in relation to its particular community context and (2) The program demonstrates both creativity and integrity in balancing the orchestra's mission with community needs and characteristics. Because these goals were broad in scope, we developed a more specific observation form to focus on the quality of the relationship between audience and performers rather than on the musicians themselves.²

Although the event was promoted to the community as an "interactive concert," the informal assessments revealed mostly verbal explanations from the musicians demonstrating their instruments, which included a few questions from children in the audience. Clapping a steady beat was the most common rhythmic response. A charming exception was the children's physical response to a very slow, soft selection: they all curled up on the floor or in their mothers' laps and pretended to sleep.

As a result of these observations, I believe that an Orff perspective, with such an integral relationship between music and movement, offers multiple ways of active engagement. We asked ourselves, "Can we be more creative

in meeting the learning styles of this young age group?" We asked ourselves: "Can we engage our youngest listeners in age-appropriate movement in a concert setting? Can we trigger the playful spirit of Orff music-making when forty children and their parents are seated on the floor? Can the young listeners have a hand in arranging the musical materials?" Of course!

For most of the following strategies, a leader is needed in addition to the musicians. It could be the storyteller, a music/movement teacher, or the educational director. A storybook has become a most effective platform for engaging the young audience, especially when delivered dramatically. However, we found that if the musicians played at the same time as the storyteller spoke, either the music was obscured or the reader could not be heard effectively. When music was interspersed within the story, alternating with text, there was much greater musical clarity and much less straining to hear all of the words.

Real integration between music and story can occur when a storyteller adds mime to engage the listeners because it can influence listening in so many ways without disturbing musical integrity. The mime might encourage the audience to copy facial expressions of intensity or delight as the musicians play, or lead

the audience in gently tapping the beat, changing position at the beginning of each new phrase. Miming can be very engaging when the music exaggerates a long pause, a gradual accelerando, or sudden change of tempo. Mime interactions with the musicians can help draw humorous attention to the performers: the mime could feign adoration during a luscious violin solo, or imitate an embouchure. The mime might encourage the audience to copy her facial expression or stop and hold a position reflecting rising tension.

There should be plenty of eye contact between the mime and the players. The Chicago Symphony Childrens' Concerts are wonderful examples of this kind of interaction. At a recent concert, the audience was enchanted by watching the mime imitate the players, make mischief, and direct the audience in movements to the music.

The unique timbre of each instrument is always a planned focal point for the performance. Listeners can be encouraged to ask the players to try out different timbres or ranges to suit a character in the story. Vocabulary should be developed—clear, breathy or fuzzy, tinny, mellow, woody, bright, dark. A natural, but often missed, opportunity occurs when the performers introduce their instruments and explain how their tone is produced. Children are wonderful mimics and can physically imitate pucker, buzz, blow steadily, bow, pluck, and so on. They can also be coached in pretending to hold the instrument that is being demonstrated.

Young listeners can be arrangers, too. Using two familiar tunes, the musicians can enlist the audience's help in building a small form. Individual children can take part in what should be repeated, which instruments should play, and if an introduction or an ending is needed. Ideas that don't work can be discarded. Isn't this how a composer works? Shifting the power to the children allows for wonderfully unexpected results and gives them permission to take ownership of the music. Of course, this rearranging of musical

materials takes time, but it is an important excursion.

Many of the stories invite a rhythmic speech pattern that is repeated often enough for the children to anticipate and join in with body percussion. This is especially effective if the musical guests are in the percussion family. A good resource is word-rich *Tanka Tanka Skunk* by Steve Webb.

Pure delight also occurs when several names are chosen for improvisation. The leader can assist working out the name order and amount of repetition in speech first, giving the musicians a few minutes to think about their contribution and decide on a key. The idea is then turned over for the players to realize. Can the audience recognize the name rhythm set to a melody? Can the musicians fool them with a version that doesn't match the name? Children would like nothing better than to catch the grownups in a musical mistake. For many professionals, improvisation might not be a part of their regular musical practice. Watching the musicians create in a new and unrehearsed role is refreshing for everyone.

Some stories contain a clear invitation to dance, for instance *The Hippo Hop* by Christine Loomis. Even though they will need to dance in place, if the movement is led by the person they have been following throughout the concert, the audience will follow cues when the music stops. And what if there is a parade at the end of a story? How exciting to be invited to parade around the room!

A listening game called *What's Missing?* is designed to engage young ears in a playful way. Useful with a small ensemble of contrasting instruments, players perform a very short piece with independent melodic lines, such as a round that has independent melodic lines. The second time it is played, the audience tries to identify the missing instrument as one player "goofs off" in an obvious way. The next time, the performer of the missing instrument makes it more difficult to see that he is not playing, so the audience must listen

harder. The process continues with each version becoming more difficult as the children close their eyes or the players turn their backs. Each repetition provides greater incentives for children to focus their listening and pay attention to individual timbres. The game also provides a reason to remember the instrument's name or describe its appearance.

There are boundless opportunities to use Orff-inspired strategies in a Lollipops concert setting. The performers will need a leader of considerable musical and dramatic expertise to maximize learning and involvement at the concert. There are some large orchestras whose Lollipops performers have become so inspired with audience interaction possibilities that they have taken additional training to extend their skills. Orff Schulwerk workshops and levels could contribute to these skills. Many compliments await presenters who try new strategies for an increasingly interactive approach. The rewards will surely include Lollipops listeners with a "sweet tooth" for music.

Endnotes

¹ Greenville Symphony Orchestra, South Carolina

² *Suggested Guidelines for Orchestra Self-Evaluation Regarding Community Engagement*, League of American Orchestras National Conference, 2007.



Carolyn Beckie earned a master's degree in music education from Indiana University. She taught music in Pennsylvania, Texas, and California for thirty-three years and received Orff Level III in Virginia. She served on the writing team for Pennsylvania's Arts in Education Curriculum and was a member of The Orff Echo Editorial Board. She currently is teaching music to Early Headstart students and supporting the educational mission of the Greenville Symphony. E-mail: carolynbeckie@aol.com.

Movement Beyond the Classroom

By Laura Morris

Orff teachers recognize that movement is an essential part of developing fine musicianship. But what about the teacher who is uncomfortable dancing? Can she find a place for it in her life? Can a teacher who is old enough to be a grandmother change her mind and let her toes tap and her body sway?

The approach of a sixtieth birthday can trigger much reflection and raise many questions. What have I accomplished? Has my life had meaning? What do I want to accomplish before my years are gone? In recent years, all these questions have crossed my mind.

The last question was brought to my attention some years ago by Randy Bolton, a professor at the University of Montana who founded and headed the Creative Pulse, a master's degree program designed to promote arts in education. The question perplexed me for some time, until I came up against a wall almost every time I took a workshop on movement. Heated embarrassment ran through my veins because of my awkwardness, yet I was fascinated by the Orff and Dalcroze philosophies that music would be better felt and better understood if movement were part of the process in learning. As a child, I had been teased by family members about my klutziness, and dance lessons had been out of the question. As an adult, I had not outgrown the resulting self-consciousness. I needed very much to do so.

At the University of Montana, I found a very patient dance instructor. Karen Kaufmann runs an excellent dance program at the university, but she also works with a lot of teachers in the Creative Pulse program who have not had much dance experience. She also reaches out to the public schools to work with young children—not necessarily to make great dancers out of people but to allow them to experience the joy of dance. With her inspiration, I found my way to devel-

oping projects on movement in the classroom. At the same time, I experienced great personal growth.

Back at home in a small eastern Montana town, six hundred miles from the university and a great many miles from any dance studio, I faced the need to continue to explore movement. I began to compile a library of movement and dance materials for use in my classroom as well as for my own personal development. Wanting to include drumming in my classroom, I decided, in the fall of 2007, to personally explore African dance. (Thank goodness for dance videos!) I chose Debra Bono's *African Grace: A West African Dance for Cardio Fitness*. In the privacy of my living room I stumbled greatly, but I never gave up. Some weeks later, the knots of self-doubt and confusion that entangled my mind and kept my body from flowing began to loosen, and I could move on from the warm-ups to the dance instruction segments that followed. Little by little, I began to grasp the movements, until by spring I could follow the whole dance and commit it to memory. A broken toe the following autumn kept me from my video explorations, and I was afraid I was getting out of shape. During Christmas break, my toe finally healed, I turned on *African Grace* from the beginning and sailed through the entire warm-up and about three-fourths of the first segment of dance instruction before I began to tire—a far cry from the few minutes fraction of the warm-up my confused mind and body could handle when I first began. To realize such progress brought a happy sense of triumph—not bad for a sixty-year-old grandmother!

Beside my bed are piles of books by movement experts, including Kaufmann, Phyllis Weikart, Anne Green Gilbert, and Paul and Gail Dennison. In my living room, I have

videos and DVDs that include the work of Gilbert, Keith Terry, Debra Bono, Henry Leck with David Frego, and Debbie and Carlos Rosas. As I have explored these materials in addition to the dance classes at the university, I have found not only great usefulness for my students, but great personal growth as well. My total shyness about dance is changing to extroversion as I constantly share my findings with my students. My body is healthier and my mind seems more alert. My awareness of the structure of individual compositions is far more solid as I listen for musical cues to signal choreographic patterns. As a pianist, I believe my technique has improved greatly with the self-assurance gained in muscular control. It seems I sight-read better than ever.

As for tapping toes and letting the body sway, I can hardly sit these days through a concert or listen to a recording without the feeling that at least a foot or finger or something-or-other wants to move with the music. Once upon a time, the music stirred my mind to visualize ballets I wished I could dance. Today, it offers a different kind of feeling—one that embodies body, mind, and soul; one of being more complete, more whole. Today, I find peace of mind and feel much gratitude for having found the means to embark on such a great and satisfying journey.



Laura Morris lives in Baker, Montana, where she teaches K-6 general music in the public schools and piano lessons in a private studio. She also serves as choral accompanist for junior high, high school, and church choirs. She is currently working on a master's degree in arts education at the University of Montana in Missoula. E-mail: morrisl@midrivers.com.

My Musical Journey With Dyslexia

By Judith Ritchie

As far back as I can remember, I have always thought outside the box, but I tried to color inside the lines. In elementary school, I couldn't bounce a ball to the beat of a march or carry a tune in a bucket. The music teacher asked me to sit in the "Bluebird Section" and mouth the words while the "Redbirds" sang because I was so far off pitch and so loud, I was throwing everyone else off. Devastated, I ran, screaming and crying, home to my mother who began helping me match pitches, her voice to mine. In junior high, I had the great fortune of having a music teacher who took extra time to help me sing not only on pitch, but also musically.

My family desperately wanted me to earn a college degree, and in spite of pronounced dyslexia, I managed to earn a bachelor's degree in vocal performance and a master's degree in music education. Soon afterward, I was teaching music privately and later, on the college level, ultimately enjoying a forty-year singing and teaching career.

My enlightened life and teaching began when I attended a workshop given by Grace Nash at the 1977 Colorado Music Educators' National Conference. I gained enough information there to completely rewrite the rest of the semester of my college course for teachers working with pre-school children. I was hooked and attended Grace's summer Orff Levels classes in Payson and Flagstaff, Arizona. That first summer, it was as if Grace took me by the heels, turned me upside down, shook out all the pieces, and told me to put them back together in a way that made sense to me. Her teaching and the Orff process, with rhythm clapping, word chains, singing games, solfege, and pentatonic work, finally made musical and intellectual sense to me. The cobwebs began to clear from my brain! Before that, I had been floating in a sea of information that had no meaning, regurgitating it, and teaching my students to do the same.

As I worked with the ideas of Orff, Kodaly, Dalcroze, and Laban, I learned to make sense out of the music I was hearing and experiencing. An exciting world began to open to me. I had a private voice studio and was teaching in college at the time. When I began to apply the Orff-Kodaly-Laban principles to the adult setting, it worked like magic. My students came to class "alive" and ready to learn, bringing with them their own ideas, working on those ideas as a group, and looking forward to the next class. They actually had fun in class, moving, singing, chanting, and playing. My private voice students all learned to "feel" the music and to move with it instead of just standing motionless, with one hand on the piano. My students became interested in researching the history of their songs, experimenting with appropriate movement for that style of music, and bringing their songs to life in performance.

The Orff process also taught me to be innovative in other settings; I found that I could convince administrators that "their idea," to implement the Schulwerk, was wonderful and necessary for continued support of the rest of the curriculum. Since 1977, I have continued to attend conferences and collect the complete instrumentarium along with various hand-percussion pieces. I didn't understand why until four years ago, after I retired from full-time singing. I will soon use most of the instrumentarium in group work at the hospital for cancer patients and survivors and their caregivers. In addition to surrounding them in their own musical sound bath, it will start their creative juices flowing, shifting the focus to future possibilities rather than staying stuck in the bleak present.

In 2003, I began taking classes in the Music for Healing and Transition Program (MHTP) to become a Certified Music Practitioner® (CMP) who plays and sings at bedsides in hospitals, nursing homes, and hospice settings.

For this work, I initially used Taos drums, and my voice, later adding the ocean drum, Tibetan singing bowls, and Native American flute, all of which bring comfort, a sense of peacefulness, and deep relaxation to my patients. I sometimes share treatments with one or more of the occupational therapists at the hospital while they give massages, centering prayer and meditation, or do Shibashi exercises with the patients.

In MHTP classes and in Orff Schulwerk levels, we are taught to improvise in the modes. Now, as a CMP, I improvise in different modes to meet vastly varying needs from birthing mothers to cancer patients receiving bone marrow transplants to the person who is transitioning. I also use modal toning and chanting with the singing bowls for spiritual and meditation retreats.

A hospice organization recently asked me to give two-hour-and-a-half workshop sessions on the effects of music on dementia and Alzheimer's patients. Both sessions were scheduled in the afternoon, after hospice case workers and administrators had already worked a full day. My Orff background helped me to pace the workshops, using echo clapping and other Laban movement exercises to keep the audience awake and engaged, while also describing the amazing impact of music on these patients. Typically, when offered a forty-five-minute concert/sing-along using songs from their teen era, the patients become present to the moment, respond appropriately, cease disruptive behavior, and enthusiastically join in singing, with clear voices, knowing every word. The nursing staff reports that these patients remain lucid and happy for approximately two hours.

These days, my dyslexia is only an occasional nuisance that I can laugh off. Looking back, my life is a testament to the fact that music education and the principles of Orff, Kodaly, Dalcroze, and Laban are not just cute,

fun little exercises to do with pre-school and elementary school children. They can serve us well in secondary schools, private studios, college classrooms, hospices, hospitals, retreats, and lecture halls, as we serve humanity by means of our music.



Judith Ritchie is a Certified Music Practitioner® (CMP), licensed minister, and director of Bel Canto Studios, specializing in vocal methods combining Bel Canto techniques with Orff, Kodaly, and Laban concepts and well known for teaching those with cognitive, hearing and vocal difficulties. She completed Level III Orff at Northern Arizona University and a CMP® certification from the Music for Healing and Transition Program. She is a co-author of Music in Human Adaptation. E-mail: belcantto@peoplepc.com.

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Orff Schulwerk: A Naturalized Garden

By Sally Rogers

Before becoming a general music teacher, I spent a good deal of my time as a master teaching artist for the Connecticut Commission on the Arts.¹ I worked in the regular education classroom, teaching children to collect oral histories from their elders and then to write song lyrics based on the stories they were told. I also created song-writing residencies in science, social studies, and language arts classrooms, teaching children to play with words until they have honed stories to their essence. The songs they wrote were often used to assess their understanding of a particular unit of study.

In 1994, I happened to be in Philadelphia at the same time the AOSA National Conference was taking place. Several of my friends were performing that year, so I decided to come. The conference was a life-changing experience for me. I took the ubiquitous "Introduction to Schulwerk" course and left committed to owning my own instrumentarium. I wanted my residencies to have "that sound" to play with and creative movement to transform the classrooms that I visited.

You might say that I became committed to a "naturalized" approach to the Schulwerk. Just as daffodils and wildflowers escape the boundaries of a neatly tended garden to find a naturalized refuge in the woods and weeds beyond our fences and flower boxes, the Schulwerk can find a home beyond the music classroom. Any activity that requires the conjunction of words and rhythm, song, dance, or drama can be enriched with the elemental approach that Orff, Gunther, and Keetman developed.

After attending the Orff conference and purchasing my instrumentarium, my residencies began to change and grow. Soon my students were not only writing songs, but also using movement to explain the water cycle, the circulatory system and simple machines. They created soundscapes for their movement in addition to their songs.

As a result, their learning deepened.

My favorite experience was having students interpret (through movement) a song I composed called "Water Over the Dam." It is about water power and the many mills that were historically driven by the local rivers. The chorus is a round and the verses, often student composed and in spoken rhyme, describe the work done by various types of mills. Students worked in small groups to interpret, through movement, the work of the various mills: grist-, saw-, thread-, carding- and weaving mills. Each group observed the creative movement pieces of the others and had to determine which mills were being activated. Each mill group had to show water turning a wheel to create energy, and show how the energy was transferred to the machines that did the work of the mill. I was always amazed at the focus and hard work that went into the making of these short pieces and how students could accurately explain exactly what each person's role was meant to be.

In another school residency, we studied the systems of the human body. Groups of students demonstrated, through sound and creative movement, the workings of the circulatory system. It was immediately clear that not everyone in the group knew exactly what the path of the blood through the heart and lungs was. But they had the opportunity to research it, and then figure out how to demonstrate it with their group movement composition. Some turned the lungs into a car wash. Others made the veins and arteries run like trains through the heart's chambers and in and out of the lungs. Everyone eventually discovered that they needed a steady beat to drive the movement of the blood through the heart. Then we wrote words describing the workings of the circulatory system. I suspect these students' bodies as well as their minds will remember this bit of knowledge for a good long time.

In my current teaching position, I

frequently work with classroom teachers to integrate a topic in their curriculum with my own. Recently, third-grade students studying the oceans created cinquain poetry in their classroom. We brought the poems to the music room where we added soundscapes, exploring levels, positive and negative space, and opposing motions. We were able to celebrate their writing by expanding its meaning through improvisation and movement.

My work with the Schulwerk has convinced me that it has a life outside the music room. All classroom teachers should be exposed to Orff strategies so they can enrich the learning of their students by addressing their multiple intelligences. Why is the kind of work we do with our students using the Schulwerk relevant in today's society? In Daniel H. Pink's best-selling book, *A Whole New Mind: Why Right-Brainers Will Rule the Future*, Pink outlines the "six senses" he deems as critical to developing the minds of the twenty-first century, or "The Conceptual Age," as he has calls it.² They include design, story, symphony (synthesizing pieces into a new whole), empathy, play, and meaning. If Pink's description of the needs of the twenty-first century workforce are accurate, how would schools best address achieving these new benchmarks which are significantly different from those we have been addressing for decades? With no difficulty whatsoever, one could argue that Orff Schulwerk, with its philosophy, elemental nature, and strategies, leads students to the development of every one of Pink's "senses." They learn to take the puzzle pieces of music and dance composition and play with them. From there, they design new music and movement pieces, often telling or interpreting stories, old and new (design, play, story, symphony). Through the art of the Schulwerk, students discover new meaning through the act of creating, often empathetically working with others (empathy, meaning).

All of these skills are critical to the success of our students in this modern world. It is not that we are creating dancers and musicians through the Schulwerk (although that might be a delightful outcome). We are building creative critical thinkers who are able to work well with others to come to the solution of a problem. We, as Schulwerk followers, plant the seeds in the educational garden, that when watered, grow into precisely the kind of learners that Pink describes as crucial to the success of our society. I have seen this kind of growth in my own classroom as I'm sure you have in yours. I encourage all of us to take these learning strategies to our classroom teachers and help lure them into the wonders and creativity of the Schulwerk. Take them to a chapter workshop or to the national conference Orff Schulwerk is a gift that needs to be shared beyond our music classroom doors. Time to sow some more seeds!

Endnotes

¹ This organization is now called The Connecticut Commission on Culture and Tourism. See <http://www.cultureandtourism.org/cct/cwp/view.asp?a=2212&q=315096>

² Daniel Pink, *A Whole New Mind: Why Right-Brainers Will Rule the World*, (New York: Penguin, 2006), 61.



Sally Rogers teaches music in grades PK-4 at Pomfret Community School in Pomfret, Connecticut. She has

completed Orff Levels 1 and 2 and is a master teaching artist with the Connecticut Commission on Culture and Tourism. She is also a songwriter and recording artist with fourteen albums to her name. She has a master's degree in integrated curriculum through the arts from Lesley University. E-mail: sally@sallyrogers.com.



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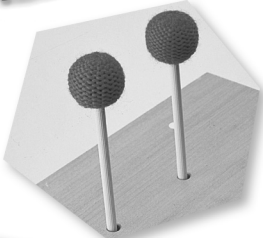
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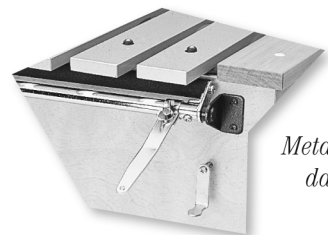
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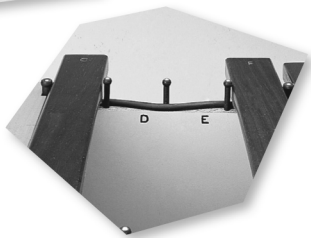
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Rediscovering the Elemental Source

Experiencing Spirit through the Schulwerk

By BethAnn Hepburn and Roger Sams

Many of us remember the moment when we first realized there was something more going on in the Schulwerk than just becoming a better teacher. There was that “a-ha!” moment when we realized that some part of the experience was bigger than pedagogy and that it nourished you to the core. But what was *it*? “It” might have occurred at your first AOSA conference when you stayed up folk dancing or drumming into the wee hours of the morning and then fell into your bed, filled with bliss. Or “it” might have taken place at a chapter workshop when you were playing a barred piece with others, and you hit the zone and your music making became effortless. Maybe you first experienced “it” with your fifth graders when one of the students contributed a great idea that pulled the class together and created a beautiful moment when *they* knew they really hit “it.”

As teacher-artists, we come into contact with the inner landscape of our soul through actively creating. Through movement, speech, song, and instruments, we express our immediate feelings and sometimes gain access to a piece of ourselves that transcends language and cognition. Could it be that what we discover through this process is what Carl Orff had intended as “primal-elemental” experience? In a speech given at the first National Conference for Carl Orff Canada, Herman Regner said:

It would not be right to wish to define elemental music as music made of elements. I believe it to be wrong to consider the two-note call, the simple repetitive melodies, the drone bass or simple rhythmic patterns as elements. Musical object is transformed through the creative process that allows it, in its simplicity, to become an elemental experience for the actively involved human being.¹

Could “it” be the experience and expression of the soul and our shared humanity and connection to the divine? And in those magic moments, are we living an *elemental experience*?

For Roger Sams, the first transcendent experience of this kind happened during a Level II movement class. His teacher, Nancy Miller, had masterfully set up exploration through mirroring, taking the class from alternating leadership to shared spontaneous creation. He recalls:

She warned us in advance that the final exercise was going to last a long time. My partner and I passed through various stages of discomfort within ourselves and in the room. Then something happened. I had no language for it, but the boundary between the two of us vanished in time and space. For an infinite moment, *we* were moving effortlessly as one. No thought, no effort, just oneness.

When one commits to the process of creating improvisational art, or improvisational teaching such as Orff Schulwerk, one commits to an ongoing process of self-awareness. In a compilation of German articles on the subject, Mary Stringham translated “The Sources of the Schulwerk” by Heinz Zirnbauer in which he states:

Orff strives here much more away from the Germanic realm of thought into the southern sensual and phenomenalistic and commits himself therewith, like Stravinsky, to an ontological, a “being” world. From it springs that vital, rhythmic, physical feeling of a new person that springs so directly from Orff’s total work and that also places his Schulwerk on such a completely different plane. It is understandable that many pedagogues standing on familiar ground will find this change of position strange. This new idea

cannot be measured with previous music-pedagogical measuring sticks. This idea must remain incomprehensible to whomever has not felt it in his own body and understood it because he simply has not been gripped by it.”²

From the perspective of one who embraces meditative spiritual practice, the greater the focus and the longer the period of time committed to the process of art-making, the greater the possibility for profound experience and moments of liberation from the bondage that keeps us from our innate brilliance. When those transcendent moments occur, they can be life-changing.

So, why is it that this improvisational process can be so transformative? We propose that the elemental nature of the material we work with and the organic wisdom of the co-creative process is the core of the answer. The simplicity of elemental sounds, movements, and forms allows us to get lost in the music-making. Andreas Leiss, in his biography of Carl Orff, spoke of this when he said, “The return of primitive sources is for Orff no more than a return to a deeper self; it is an intuitive grasping of the creative opportunities to expose the spiritual core of our time.”³

The skilled Schulwerk artist-teacher has the capacity to enter that place of flow that allows us to experience ourselves as bigger than our story about ourselves as it is connected to all of life and to the creator of all life: “Orff’s concern is with the immediate—the here and now—the core of being, which, stripped of its historical associations, remains the same at all times.”⁴

Sams observes that his life has been one of constant growth and incremental movement toward an

awareness of the divine within and without. He adds:

In my personal journey as an Orff Schulwerk teacher-trainer, I found that after a decade of teaching Levels courses, I became more interested in watching the teachers experience their own transformation and paradigm shifts than about passing on the skills and concepts on the course outline. It is not that I didn't consider the curriculum important. On the contrary, I observed that if I elevated my vantage point, the curriculum could be a vehicle for fierce attention and gaining mastery over the self through the artistry of creative process.⁵

It is in those transcendent moments that we come full circle to the origins of the Schulwerk and Carl Orff's ideal of finding the elemental music counterpoint to the elemental movement that he witnessed in the dance of Mary Wigman. At the turn of the twentieth century, mystic spirituality permeated the fabric of Munich's Nietzschean artistic climate, and there was a significant cultural trend for movement education. Important and innovative instructors of movement such as Mary Wigman, Bess Mensendieck, Mary Steiner, Rudolf Laban, and Emile Jacques-Dalcroze brought forth their new insights regarding the human body, movement, and dance. Carl Orff expressed his desire to relate music to the elemental movement of the time when discussing the expressive dance of Mary Wigman: "She could make music with her body and transform music into corporeality. I felt her dancing was elemental. I, too, was searching for the elemental, for elemental music."⁶ She was able to take the abstract notion of music and make it tangible. Furthermore, the common thread that links these pioneers is the goal of connecting to the individual's inner landscape, his "Innerer Klang," and using art to create an outward expression of the human spirit. Wassily Kandinsky, an artist and Bauhaus instructor contemporary with Wigman and Orff, described this phenomenon in his treatise, *The Art of Spiritual*

Harmony, the "Innerer Klang" is the inner sounding of an individual; it is an unmediated mystical vision of a higher spiritual reality. Leiss described it this way:

Schulwerk aims at re-awakening in man, the spiritual artist, the feeling of inwardness and inner fullness. Orff's teaching method makes it quite clear that his return to primal origins is no historical exercise, but an expression of living experience.⁷

Leiss also wrote about how "elemental primitivism" of the Schulwerk has a deeply primal and spiritual quality:

The elemental primitivism which sounds through the rhythmic power of Orff's writing for percussion orchestra is not merely a reference to historic or pre-historic sources, but a spiritual and, above all, a psychic attitude. Primitivism is the primal attitude of the spirit and the soul. It touches, at the same moment, the deepest, most secret centres (sic) both of the spirit and senses."⁸

As Schulwerk teachers, we provide opportunities to experience music and dance on this deeper, inner level and make it conscious. In fact, since its inception, Orff Schulwerk was considered a means to this end. Dorothee Günther, founder of the Günthershule and collaborator with Orff, has noted:

In order to give the child possibilities suitable to him and so desperately needed for spiritual growth, definitely the original indivisibility should again be the goal in children's dance and music making which for all humans in the elemental sense was once a fact.¹⁰

She referred to more ancient times and to more primal cultures where dance movement was a daily activity of the entire community and was imbued with purpose and meaning.

BethAnn Hepburn observed this type of collective experience, as a fifth-grade boy explained how he felt after dancing with other students in class. He was moved as an individual, and connected to the others with whom he shared the dance experience. Regarding the group dynamic,

he shared, "I am not sure how to explain it, but it's like my group hugged my heart." This transcendent experience occurred in a public-school classroom where there are tremendous restrictions against discussing a child's aesthetic or spiritual experiences.

What possibilities emerge when we apply these ideas with spiritual intention? For the last decade, Sams has been using Orff Schulwerk media and structures when working with adults who are interested in personal and spiritual growth. They do not embrace this process to become better musicians or dancers. They come because they are interested in having a transformative experience through the arts. Sams' current practice is similar to the philosophy of Rudolf Laban, who believed "absolute dance is the art of movement of the body and soul."¹¹ Sams adds, "It would be natural for adults to encounter spiritual moments throughout this work, because the focused attention to spontaneous creative process produces a heightened state of awareness much like meditation or contemplative prayer." He recalls how he naively thought he had discovered something new when he realized he could craft sacred and transformative space for spiritual seekers using Schulwerk process, when he was actually tapping into the core wisdom that gave birth to the work we call Schulwerk. Heinz Zirnbauer has noted the following about the spiritual aspect of the Schulwerk:

Orff's work flowed from a trinity of strong, continually streaming fountains without whose "water of life" nothing may thrive, that may raise claim to contributing something essential to the becoming of a new being. The three are: the tradition of the occidental spirit, the body-soul substance of an immortal folk realm, and that new natural feeling of body-rhythmic vitality which, as Orff himself once pointed out as the goal of his efforts, "in magic transformation grows into the mastery of spirit." That is Orff's direction, the spiritual-corporal basis of his creation."¹²

Sams explains, "That transcendent peak experience you once had was not an accident. It was woven into the design of this process. It is in the fiber of our beings to seek the Divine through music and movement. What I learned through leading retreats and personal growth workshops is that by using Orff Schulwerk structures and processes with a different focus, adults come to know themselves better, live life more effectively, and create stronger relationships with others and their God."

There are three basic types of experiences utilized when working with adults, much the same as in the music classroom: lessons designed to introduce a new idea, lessons designed to explore and practice working the idea or building our skills, and lessons with culminating experiences where we cement our learning. In school work, these are significant creative projects where we end with a performance piece or other satisfying ending point. In work with spiritual seekers, these culminating experiences often become rituals; we take the tools and skills and use them for the purpose of creative prayer.

Sams's leadership echoes the philosophy of movement of Rudolf Laban: "Ritual in various religions plays a part as a form of participatory theater through which fundamental meanings can be felt, the movement and music provides access to those meanings which are in any case non-verbal."¹³

In the traditional Orff Schulwerk classroom, the stated goal is to cultivate musical skills and understandings while generating satisfying works of art. Orff once said, "We cannot contract out of humanity. If we want to be humanly sound, therefore, we must penetrate deeper into humanity"¹⁴ With adults, we cultivate self-awareness in service of maximizing our effectiveness in life. We work to experience ourselves in vibrant, loving relationship with ourselves, others, and our God. In both venues, the tools are similar and the result is an improved capacity to make the best choices in the crafting of art and life.

Endnotes

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BethAnn Hepburn teaches fourth through sixth graders at Henry Defer Intermediate School in Streetsboro, Ohio. She teaches movement at Trinity University levels course, and Level I at Villanova University. She is also on the AOSA National Board of Trustees representing Region VI. E-mail: hepburn4music@aol.com.



Roger Sams has been a presenter at state, regional, and national conferences, an instructor of Orff Schulwerk teacher training courses and a member of the National Board of Trustees of AOSA. He studied Gestalt theory at the Gestalt Institute of Cleveland. He is spiritual director of the Sacred Arts Holistic Center and the founder of Dancing Paradox: Transformation through the Arts. E-mail: rogersams@mac.com.



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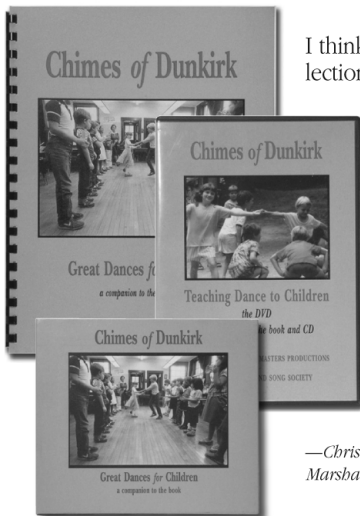
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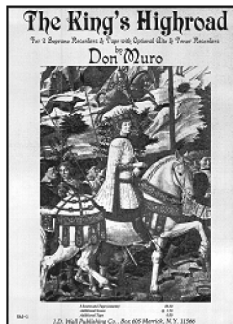


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Joint Attention and the Orff Process

By Anita Gadberry

Imagine a child who does not like to be picked up, held, or even touched. This child does not look at you, even when called by name. This child does not speak, does not acknowledge siblings, has no friends, and does not verbally identify his or her “Mommy” or “Daddy.” This is a child with autism.

Autism is a disorder that manifests itself before age three. It is marked by impairments in both social interaction and communication as well as repetitive behaviors.¹ Characteristically, children with autism do not engage in reciprocal interactions, and they may even be unaware of others in their presence. Children with autism tend to prefer objects over people. Objects are predictable—people are not.

These issues can make children with autism appear locked in their own world—a world without human interaction. It is the parents, teachers, and therapists who must attempt to find a way into the child’s world, to make a connection, and to establish a means for interaction. As Gertrud Orff has stated:

A lock is the given condition, we bring the key to it and unlock it, but we keep the key with us. Only rarely do we find a lock and its key together. Furthermore, there are plenty of keys but only one for a particular lock, the one that was made for it.²

In many instances, music can be the key to unlocking the isolated world of children with autism.

The lack of a viable communication system for interacting with others increases isolation and often leads to a referral for music therapy services. Though language and communication are significant goals, the inability to acknowledge and attend to another’s actions is the first hurdle to cross in the quest for meaningful communication. The process of sharing attention with another person is called “joint attention.” Behaviors included in joint

attention are alternating eye gaze, following one’s eye gaze or pointing, and directing another’s attention to an object or situation.³ Researchers determined that joint attention is “the best predictor of concurrent language ability.”⁴ Thus, joint attention is a goal for many children with autism because they need an effective means of communicating and interacting with others.

How does one begin the process of developing joint attention? Music-making is an excellent tool to develop joint attention. The process of recognizing another’s pulse, heeding to it, and joining in the communal music experience requires various forms of attention. In music therapy sessions, the Orff process is an ideal means to facilitate joint attention due to its focus on rhythm, use of ostinati, and multi-sensory experiences. Rhythm is an innate human quality and has direct access to the affective domain.⁵ It is therefore able to affect a response without a person having to perform complex cognitive processes.⁶ Rhythm arouses the child and can create an affect shift that is necessary for behavioral change.⁷ The desired behavioral change in this case is the development of joint attention.

Yet arousal, affect shift, and behavioral change will not be possible if the child feels threatened. Children with autism often react adversely to changes in their schedule, especially new experiences. These children seek consistent, predictable events in their lives. The Orff process lends assistance in this area through the use of ostinati to create a safe, non-threatening environment. Ostinati provide a foundation upon which novel stimuli can be safely introduced. The learning process and development of joint attention can then proceed.

Once engaged, the Orff process is a rewarding multi-sensory experience for children. Children with autism often have unregulated sensory sys-

tems and either require additional sensory input or combat certain sensory experiences. The stimulation of the visual, tactile, and aural senses when engaged in the Orff process provides an enriched sensory environment for a person with hypo-sensitivities. The flexibility of the Orff process for those with hypersensitivities allows sensory layers to be removed, until desensitization to multiple layers of sound can be accomplished. Children who at one time screamed in reaction to certain instruments may be able to tolerate the sounds of those instruments, if they are introduced gradually into the environment, as is done through layered orchestrations.

Children with autism can easily experience success in the Orff process due to its malleability and room for the individual within the group. Success builds motivation, and motivation facilitates continued exposure to learning processes. Furthermore, the combination of rhythm and ostinati in a multi-sensory experience captures the attention of children with autism. Once engaged in this experience, the child will augment his or her joint attention skills, building the foundation for competent communication and enhanced quality of life.

Endnotes

¹ American Psychiatric Association. (2000). *Diagnostic and statistical manual of mental disorders* (4th ed., text revision). Washington, DC: Author.

² Gertrude, Orff, *Key Concepts in the Orff Music Therapy* (London: Schott, 1989): 8.

³ Geraldine Dawson, Karen Toth, Robert Abbott, Julie Osterling, Jeffrey Munson, Annette Estes, and Jane Liaw. “Early Social Attention Impairments in Autism: Social Orienting, Joint Attention, and Attention to Distress,” *Developmental Psychology*, 40 (2004): 271–283.

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AOSA AV Library Video Preview

From Sea to Shining Sea: American Patriotic Music

Presenter: **Susan Ramsay** • AOSA AV Library: **163SR**



*Reviewed by
Beth Iafigliola*

T rue confessions of a master music teacher sets the tone for the session when Susan Ramsay reveals that creativity was set aside and rote learning took charge when her administrator gave her short notice about a closing program. Having survived that concert with courage and ingenuity, Ramsay decided to rethink her patriotic song materials during the summer break and explore interesting ways to teach the music so central to American history and identity.

The four songs from the 2008 AOSA National Conference session presented in Charlotte are “Yankee Doodle,” “America,” “America the Beautiful,” and “The Star-Spangled Banner.”

The first verse of “Yankee Doodle” often brings to a child’s mind a comic image of wet noodles sliding off the hat of a patriot, jokes Ramsay. By using a picture book by Richard Shackburg, the context for the word “macaroni” changes and the history of George Washington’s colonial army comes alive.

After Ramsay carefully explains the nuances of selected words, the participants become part of the action when Ramsay models an eight-beat rhythmic accompaniment that will be added to the refrain. For six beats the participants imitate a steady pat on their legs, and then as highlighted in the conference theme, explore a “Patschwerk of Possibilities.” Ramsay makes a change on the final two beats. This “ti-ti ta” anomaly becomes the point of fun when Ramsay asks the participants to practice this change in pattern by making a change in their sound source.

The game is set. The participants patiently listen to Ramsay explain and sing each verse, and eagerly join the recurring refrain with new explorations of rhythmic movement. The level of learning once again moves ahead when Ramsay asks participants to transfer the rhythmic pattern to rhythm sticks and create a way to play the pattern with a partner and then quartet. This kindergarten or first grade lesson uses the elements of Orff Schulwerk process while making cross-curriculum connections that should please even the most discerning minds interested in educational standards.

The splendor of the three remaining songs used in the session lends itself to deeper levels of exploration. The historic settings, rich word images, expressions of phrase and harmonic nuance give the participants, with encouragement from the presenter, opportunities to enjoy adding their own level of musical training to the process, revealing to the viewer a venue of possibilities for using patriotic songs with all ages.

Ramsay makes transitions from one activity to the next flow by posing a problem. Each person ponders the division of phrases in “America” while singing the song and putting away the sticks from the previous activity. This moment for individual thought allows learners to discern an individual answer, creating a chance for the teacher to divide the class into groups based on complementary decisions rather than on other criteria. Ramsay strengthens these democratic ideals by adding props, such as a parachute, scarves, or paper plates, giving each group distinction and direction as they express their newly discovered phrases. The final performance is truly a creative expression of the community formed through individual choice.

Another strength found in the American experiment is the rich tapestry of world cultures found in America’s populace. Ramsay highlights one strand by borrowing a rock passing game from Ghana to teach “The Star-Spangled Banner.” In the discussion after the session, which is not on the DVD, Ramsay adds that this presentation shows a pedagogical process. In the classroom, the activity would be followed by a discussion about performance customs, such as standing with respect when the song is performed.

After viewing this session, the viewer will probably agree that patriotic songs taught through a creative pedagogical process prepare students for a more powerful performance that includes a possession of historic perception and pride.

Beth Iafigliola teaches music (K-4) in the North Royalton School District, with past experience in strings, choir, private piano, and preschool music and has been promoting the AOSA AV Library since 1995.

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Joint Attention and the Orff Process

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Attention to Distress," *Developmental Psychology*, 40 (2004): 271-283.

⁴ Ibid, page 271.

⁵ Mithen, Steven J. *The Singing Neanderthals: The Origins of Music, Language, Mind, and Body*. 2006

⁶ Kate E. Gfeller, "The Function of Aesthetic Stimuli in the Therapeutic Process," in *Music Therapy in the Treatment of Adults with Mental Disorders*, ed. Robert F. Unkefer and Michael H. Thaut (St. Louis, MO: MMB Music, 2002), 68-84

⁷ Michael H. Thaut, "Neuropsychological Processes in Music Perception and their Relevance in Music Therapy" in *Music Therapy in the Treatment of Adults with Mental Disorders*, ed. Robert F. Unkefer and Michael H. Thaut (St. Louis, MO: MMB Music, 2002), 2-32



Anita Gadberry is currently pursuing a Ph.D. in music education, music therapy emphasis at The University of

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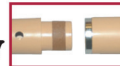
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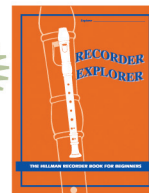
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An Artist Leaps Out of the Box

An Interview with Catherine Ross

By Kerri Lynn Nichols

Catherine Ross is a thirty-two year veteran of teaching visual art in the North Thurston Public Schools, kindergarten through high school, in Washington state. She has taught as an adjunct at Evergreen State College, St. Martin's University and City University. She has been recognized by the Washington Art Education Association and the National Art Education Association as an art education leader in 2000, 2002, and 2006. Currently retired from teaching, she is pursuing a studio practice in painting where she resides in Olympia, the state capital.



Catherine "Cathy" Ross and I met in 1991 when we worked together in Creative Theater Experience, a local nonprofit summer arts program for youth. My perception of her then is the same as it is today: gifted, delightful, childlike, creative, and soulful. We taught in the same school district for years; Cathy taught visual arts, and I taught music. By the summer of 2007, I had retired and Cathy is in her final year of teaching. I am thumbing through the applicants for our Level One summer course and to my surprise, come across a name I know well: Cathy Ross! I have been following her adventures ever since, and though our paths have diverged, we recently grabbed a few moments from our busy schedules to reflect on her odyssey with Orff Schulwerk.

Kerri Lynn Nichols: What compelled you to take a Level One training course in your final year of teaching with virtually no formal music background?

Cathy Ross: Fear. I accepted a fifth/sixth grade position in music and art where there was a need in our district. I didn't want the kids to be cheated, and I wanted them to be able to walk away with something of their own. I had to be able to teach music to the kids in a way that I could do it. I knew with Orff, movement would be a piece of it and I'm a dancer at heart. I had to think outside of the box of what music typically is and knew that the Orff approach could speak to that.

Kerri Lynn Nichols: What elements of Orff Schulwerk did you personally most connect with?

Cathy Ross: The piece that was the most exciting to me was when we played the barred instruments using the pentatonic scale and no matter what we did, it sounded good. That was miraculous! It was an opening to me for understanding that I could not fail. If I felt successful doing it, I knew kids would, too.

Kerri Lynn Nichols: Going into your final year, you had an idea

to connect your work with the students to the Procession of the Species. How would you describe this event to someone who has never experienced it?

Cathy Ross: It is an arts-based community carnival that moves down the street, celebrating the environment: like Mardi Gras except there is no drunkenness. It is colorful and includes every element of the arts: visual, dance, and music. It reaches deep down into your soul and people celebrate being alive. The Procession is an experience aimed at shifting the paradigm of the environment. You have to be in it to really get it. It takes place in conjunction with Earth Day.

Kerri Lynn Nichols: In your Level One course, you made a clay puppet of a fairytale character. How did this spark a project with your students?

Cathy Ross: I used my puppet to present an idea for the year's theme leading toward the students participating in the Procession of the Species. My goal was to make huge puppets with the students. With my colleague, Amada, we brainstormed ideas around the fifth and sixth grade curricula and came up with endangered species, recycling and giant globes, which fit nicely with the Procession.

Kerri Lynn Nichols: What resources and support were you able to access for this year-long project?

Cathy Ross: I wrote a grant from the North Thurston Education Foundation. I knew how important the drumming piece was and I only had \$150 budget so I had to figure out another way of getting to the music part of the project.



Shown are puppets made in Level One: Gretel, Little Red Riding Hood (Cathy's), Carl Orff (being channeled by Albert Einstein), Goldilocks, Jack Be Nimble, and Snow White.

I brought in a drummer named Michael Clark from Dramatic Innovation to bring the whole school together for a massive drumming experience. Part of the grant also helped to build instruments for all of the kids. I wanted to get the kids excited about music and to look at it differently besides traditional band or orchestra.

Kerri Lynn Nichols: *What challenges did you face?*

Cathy Ross: Many times, I'd walk in and say, "I don't know how to get there," and I'd poll the kids. Many management issues with the instruments surfaced. They broke things. I'm used to managing art, but this was trial by fire! I learned about when to put instruments out, how many, when to play and that kind of thing, because I had never done this before. How do you manage curiosity and discovery without squelching creativity? I videotaped them in the beginning and later on in the year for my own understanding to see if they had grown and it was like night and day. It was as much an assessment of my teaching as anything.

Kerri Lynn Nichols: *What surprised you during the process?*

Cathy Ross: One day the kids worked in pairs making up a rhythmic sequence outside using dowels and anything they could find. They were electrified by how exciting and cool it was. The Procession was kind of anti-climactic to the learning process we had. I remember walking through the lunch room, seeing kids tapping out body percussion sequences, and stomping their feet and being amazed by what they

could do. The biggest surprise was that I was actually successful! I think the kids walked out at the end of the year not having suffered because they didn't have a "music person" teaching class. They were so enthusiastic. I now own my own drums and musical instruments.

Kerri Lynn Nichols: *What was the day of the Procession of the Species like?*

Cathy Ross: All the children in the school were involved in the year-long project. They all learned the dances, drumming parts, and participated in the preparation. Then those who chose to, about fifty of them, were involved in the actual event. It took three students to work each puppet. While we were in the streets, others were actually drawn into the energy of our group and joined us from the crowds which line the sidewalks. The kids that actually went to the Procession walked differently afterwards. We were out there. They had a sense of accomplishment I could have never given them. It was the performance piece they had to give to themselves. Never having done anything like this before, they realized they were important to a communal experience, which is different than a stage performance where you are separated from your audience.

Kerri Lynn Nichols: *Where do you go from here?*

Cathy Ross: I am now an artist. I say that with not as much hesitation as I did in September. After thirty-two years of teaching, I am doing what I've taught all these years. I'm volunteering at Evergreen Vista, which is a low-income after



The Procession of the Species

school program. My husband and I are also drumming with a group in town on Wednesday nights. The Orff course for me was a door that opened, and I had to find places to give myself more experiences for practice.

Kerri Lynn Nichols: *What has Orff Schulwerk brought into your life that was not there before?*

Cathy Ross: I think every teacher should take Level One Orff. It's a success-driven style of music that's not about eighth notes and quarter notes. I took piano lessons as a child and nearly had a nervous breakdown because of the left-brain correctness of it. There is an experience in Orff music that is very different from traditional music training. It gives you a feeling of success instead of one of frustration. Orff Schulwerk gave me a way of looking at music that is successful for someone who is not a musician. I am so out of my comfort level doing music, and yet, it enabled me to take fifty kids to the Procession of the Species with instruments and giant puppets we created, dancing, and drumming our way down the streets of Olympia with joy and confidence. Something happened deep down in our core that will go with us for the rest of our lives.

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More candid shots of the Procession of the Species



AMERICAN ORFF-SCHULWERK ASSOCIATION 40 YEARS OF ACTIVE, JOYFUL MUSIC MAKING

Our Association: AOSA

When the eight founding members of AOSA first met in the home of Arnold Burkart in 1968, they dared to dream of an association that would grow and prosper in its service to active, joyful music making through the Schulwerk. It has been 40 years, and we proudly carry the torch that our founders handed to us.

Our founding members and those that followed through the years made many sacrifices and gave selflessly to make this vision a reality. That vision became AOSA as we know it today: an association dedicated to active, joyful music making; a place where they can connect with other professionals who share their passion; a facilitator of spontaneity and musical discovery for adults. We are all the heirs to the legacy of those who created AOSA.

What is the Wildflower Legacy?

The Wildflower Legacy is a campaign to educate our members about ways that they can include AOSA in their estate plans. We hope that we can encourage two people each year to become Inaugural Members of the Wildflower Legacy. If we meet this goal, we will be able to celebrate our fiftieth year with 20 members who have planned for AOSA to bear the torch of their legacy.

We ask that gifts to the Wildflower Legacy be designated to the AOSA Endowment. The endowment provides AOSA with both flexibility and stability by providing for AOSA's long-term financial health. Our needs in forty years will be different from our needs today, and an unrestricted endowment provides for today's priorities while allowing us to successfully realize new priorities in the future.

Any donor may designate a specific endowed fund or other project for his or her planned gift if he or she so chooses. For any gift that AOSA accepts, we will honor the donor's wishes.

What Will We Accomplish?

Our goal is simple but ambitious. We plan to create an endowment that will ensure that AOSA can weather any financial crisis into perpetuity, to create a world where there is no doubt that AOSA will be able to meet the evolving needs of our members. This will assure active, joyful music making for generations of children well into a future beyond our imagining.

Is This Campaign Necessary?

Yes. In order for AOSA to continue its role as the leader for active, joyful music education, we must plan now for a future that will last forever.

Can We Do It?

Absolutely. Including AOSA in our estate plans is a call that any music and movement educator can answer. This is the work to which we have dedicated our lives. There are three easy ways, any of which we can use, to include AOSA in our wills.

- By designating that a specific amount of money or asset be left to AOSA
- By designating that a percentage of your estate benefit AOSA
- By designating that the remainder of your estate be distributed to AOSA after your named beneficiaries have received specific parts of your estate

This is an amazing undertaking. As we look back at our 40 year history, we remember the gifts and the sacrifices of those who came before us, those who have made this time and place in AOSA's history a reality. As we stand on the shoulders of giants, let their work become the building stones of inspiration for our future.

Join Us!

Let it Shine: Three Favorite Spirituals

By Ashley Bryan
2007, Atheneum Books for Young Readers



Reviewed by
Enicia Fisher

Ashley Bryan, a Coretta Scott King Award winner, offers another colorful addition to the music lover's library with *Let it Shine: Three Favorite Spirituals*.

Bryan, who "grew up to the sound of his mother singing from morning to night," shares his love for song and the cultural tradition of gospel music with children through his multi-layered, multi-colored illustrations that suggest a vision of a joyful, harmonious multi-cultural society.

The fiesta of color begins with "This Little Light of Mine," followed by "Oh, When the Saints Go Marching In," and "He's Got the Whole World in His Hands." Bryan renders each verse with a two-page spread, the text consistently laid out on the bottom of each page. Vibrant scenes flow freely across the pages with a riot of color reminiscent of African textiles or crazy quilts.

The final pages of the book include simple musical scores for each song (melody line only), along with a note from the illustrator. He explains the roots of these songs—the "Negro Spiritual" tradition with its rich oral history created by African American slaves who were forbidden to read or write but freely sang with a spirit that could not be oppressed. Bryan ends his note with an invocation, "May the spirit move you to make them your own."

While the biblical text may preclude many classroom teachers from using the book, the folk song tradition invites individuals to adapt the text according to students' own interests. For example, "Don't Let Satan Blow It Out" could easily be adapted to "Don't

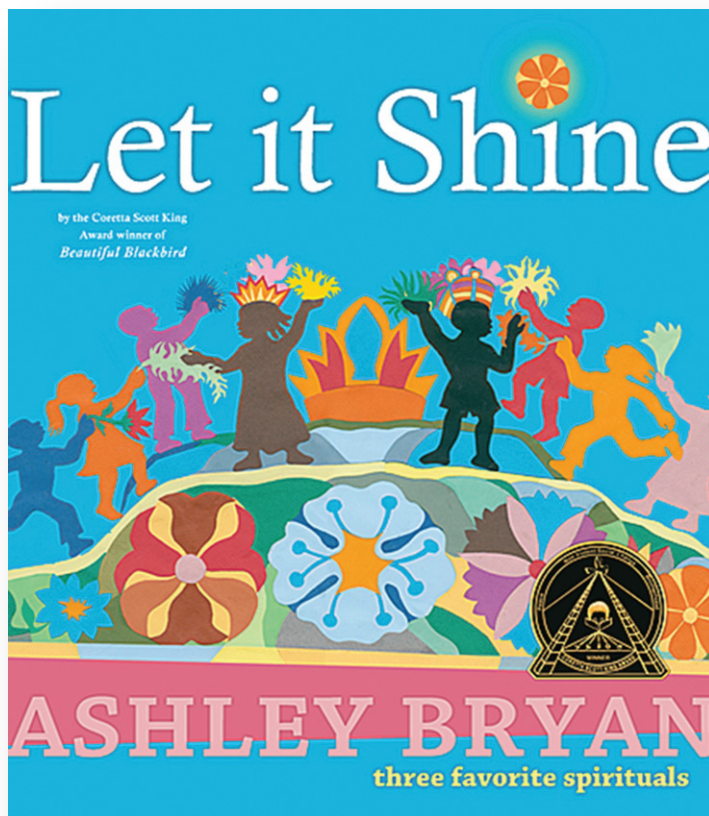
Let Anyone Blow It Out" for a non-religious yet spirited song.

It may be more difficult to remove biblical references from "Oh, When the Saints Go Marching In," but with a little bit of imagination and creativity, "He's Got the Whole World in His Hands" could become a "think globally, act locally" theme song by altering the text to "We've got the whole world in our hands." This adaptation fits nicely with the illustrations for this song, which convey different types of housing from around the world and lots of natural and wildlife imagery promoting an environmental theme.

Layered construction paper collage work, while intricately rendered by Bryan, could inspire many young

artists to get out the scissors and glue. Possible classroom projects include a collaborative book based on a chosen song; its many pages could be illustrated individually by each student, using a construction paper collage to give it a consistent visual style. The book would easily serve as a springboard for cultural or history lessons, but at the same time it calls for readers to let the spirit sing out in the simplicity of raising a variety of voices in united songs of freedom and joy.

Enicia Fisher has a master's degree in music education from the University of Kansas and writes book reviews for national publications.



Creating Artistry Through Movement, Dalcroze Eurhythmics in the Choral Setting

"The best way kids learn is when they don't know they're learning."
— Henry Leck

With Henry Leck and R.J. David Frego
DVD Hal Leonard, \$34.95



Reviewed by
Lisa Reimer

As a choral director working with youthful energy (especially that of young boys), I am enthralled with how the kinesthetic learning of musical concepts impacts the choral rehearsal and the music class. Using ideas from Dalcroze eurhythmics, in this DVD, David Frego and Henry Leck explore the musical concepts of pulse, anticipation, time, space, and energy with fourth-grade singers in the Indianapolis Children's Choir, young adults in the youth choir, and adult music teachers. In the hour-long journey of this DVD, students build unique connections with each other through their music making. We can feel students gaining a sense of belonging in the group as Frego and Leck let them develop their artistic, humanistic connection.

Frego leads children, youth, and adults through a series of lessons, games, and exercises to help students achieve better musicianship through full-body movement. Students play with moving to the changing tempo of a pianist. They enjoy adjusting to each new tempo and anticipating change. Gone is the tension of following a conducting pattern; students enjoy the playfulness of the pianist, and they enjoy the freedom of moving creatively to his tempos. Every child in the group is giggling and having fun, yet is completely focused and stretching his or her skill levels.

Students learn motions to represent different note values, without being concerned with iconic symbols or note-names. In partners, they show different note values at the same time: partner A demonstrates the motion of a half note, while partner B shows

eighth notes. Students feel ratio and subdivision of the beat; they relate this to their learning of fractions in math class.

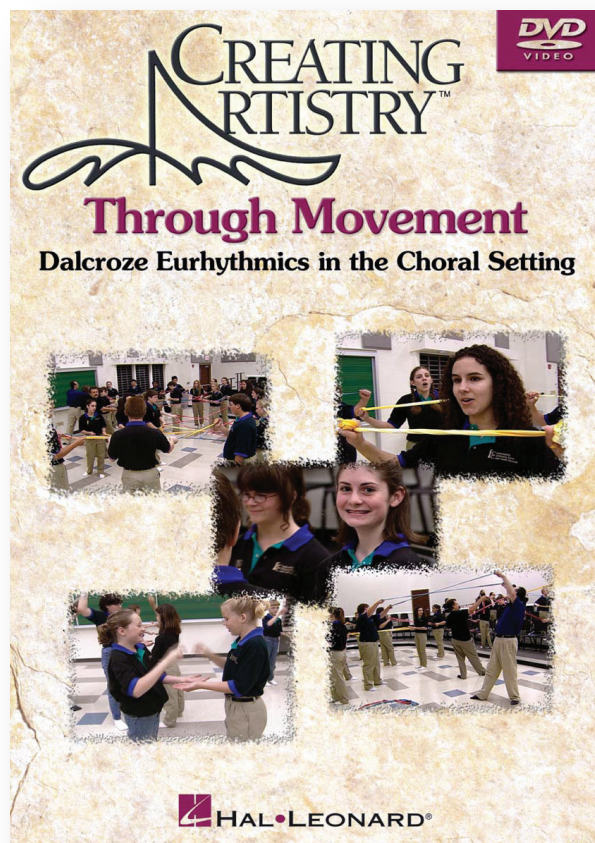
The youth choir explores the connections of time, space, and energy. Students feel and see music on a horizontal plane rather than vertical through the simple activity of rolling a ball, representing a phrase, to each other on the floor. They see the anacrusis and the metacrusis; they anticipate the tension and release. Stretching large elastics in partners and small groups to music, students enjoy the sense of connection to each other and involve their whole bodies in making phrases. Frego explains that during these highly focused kinesthetic activities, learners have the opportunity to reach the "flow zone," where the enjoyment of the learning comes from the satisfaction of doing the activity well. During a successful choral performance, when a singer feels completely engaged in creating beautiful music, the reward becomes internal rather than depending on the audience reaction.

Leck understands that many teachers feel they don't have the time to "roll balls and stretch elastics" during their rehearsals (or teach sight-singing), but he explains how much students will benefit from the investment in motor-movement early on. In addition, he explains how whole-body learning is a most enjoyable and effective way to connect to the voice. As teachers of an instrument that we can't

see, we seek ideas to help our singers connect the breath to the body to the voice. We can help our singers feel a phrase when we give them a ball to roll or an elastic to stretch.

The twenty-seven Dalcroze eurhythmics activities in the DVD are valuable for music teachers and choral directors alike. Whether this DVD is used as a focus warm-up, a "get-to-know-you" activity, or a teaching aid for a particular song, they will develop rhythmic skills and sensitivity in young musicians. For all of our students, this DVD is an excellent resource for developing musicality through movement.

Lisa Reimer is artistic director of Zing! Children's Choir in Vancouver, Canada.





coda

Scarves

*All in one day,
our scarves were veils and capes,
and we, the lucky knights and princesses
paraded in a huge kingdom
until every servant had paid
their proper homage. . .
when
suddenly!
a new tune drove us
up and away
high above the fields and farms below
on our magic carpets
made of silky threads.
We landed safely and explored the new land.
We made friends
with woodland creatures
and coaxed them out of their lairs
until it was time to go.
Whoosh!
Like rockets,
we sped into the air
zapping to and fro,
dashing across the sky
like so many shooting stars.
We floated back to earth
under our colorful parachutes
and had a war
with our bandanas tied round
foreheads, arms, waists, and legs.
We punched and stabbed
until we all lay stricken
on the field.
Quite satisfied.
We took off our armor
And played a folding game.
We reverently placed
our little color-squares
into a special chest.
When will we fly like that again?
Any day now.
Any day.
Now!*

By Martha M. O'Hehir

Written to commemorate a fantasy
trip we took in kindergarten music class one day.
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