

THE ORFF ECHO

Quarterly Journal of the American Orff-Schulwerk Association

Vol. 45, No. 2 • WINTER 2013



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Issue coordinator:

Chet-Yeng Loong,
Michelle Przybylowski, and
Christopher Tranberg

Cover art:

By Hannah Koval, a fourth grade
student at Cheltenham Elementary
in Elkins Park, PA. Art teacher:
Jodie Pellish White.

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American Orff-Schulwerk Association

Music and Movement Education, P.O. Box 391089, Cleveland, OH 44139-8089
 (440) 543-5366; FAX: (440) 543-2687; E-mail: info@aosa.org
 Web site: <http://www.aosa.org>
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Mission Statement

The American Orff-Schulwerk Association is a professional organization of educators dedicated to the creative music and movement approach developed by Carl Orff and Gunild Keetman.

Our mission is:

- To demonstrate the value of Orff Schulwerk and promote its widespread use;
- To support the professional development of our members; and
- To inspire and advocate for the creative potential of all learners.

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The Orff Echo Mission Statement

The Orff Echo is the national peer-reviewed quarterly journal and philosophical voice of the American Orff-Schulwerk Association.

Editorial Calendar

Issue	Topic	Coordinator(s)	Contributor's Deadline
Summer 2013	Open Submission	Nick Wild Patty Reed	Jan. 15, 2013
Fall 2013	TBD	TBD	March 15, 2013

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 those listed above 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.

For guidelines or other editorial queries, please contact: echoeditor@aosa.org. Articles published in *The Orff Echo* are the opinions of the authors and do not represent the official stance of AOSA.

Editorial Board



Carol McDowell
Focus on Research
mcdowellcarolj@gmail.com



Michelle Fella Przybylowski
musarch@aol.com



Donna Gallo
donnagallo78@gmail.com



Chet -Yeng Loong
cheteng@hawaii.edu



Patty Reed
Children's Book Reviews
pattyreedplmldr@aol.com



David Thaxton
Professional Book and Media Reviews
yotech@sbcglobal.net



Christopher Tranberg
Current Developments in Education
ctranberg@comcast.net



Nick Wild
Orff Schulwerk: Contemporary Applications
nick.wild@comcast.net



Editor-in-Chief
Laurie Sain
echoeditor@aosa.org

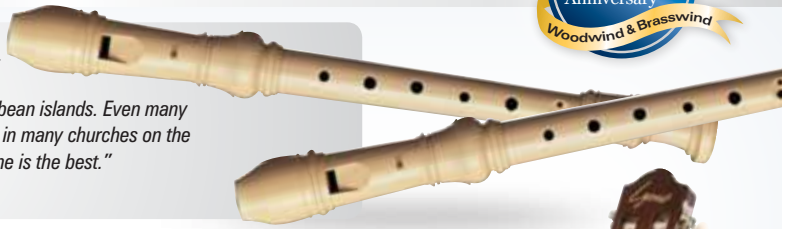
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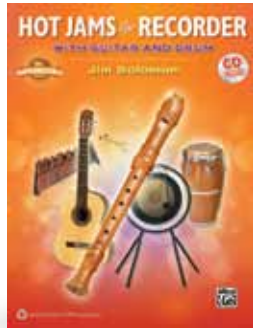
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We Teach People!



We teach people! It's not about what we teach, although that is very important. Really, it's about who we teach and how they

feel about music and dance when they leave us.

Several events during the past year have initiated my deeper personal reflection on Orff Schulwerk.

During the meeting of the Orff Forum in July 2012, Orff Schulwerk educators from around the world discussed and shared experiences about the humanistic and artistic aspects of our approach to teaching music.

A comparison among nations illustrated common threads. Humanistic strategies appear in varying amounts in many school music curriculums. Orff Schulwerk teacher education programs vary in how well they prepare educators to teach in a humanistic manner.

The artistic approach to teaching was defined vaguely, at first. As the forum groups pondered and explored, the meaning of "artistic" became characterized by originality, individual expression, and authenticity of the creator or performer, sometimes in unconventional forms. Both process and product are needed for children and adults to realize the integral essence of making music, whether or not for performance.

When we looked at humanistic and artistic education through the lens of school expectations and guidelines, we often found a disconnect. Criteria

Weaving humanistic and artistic experiences into the study of rhythm and melody is essential to form and prepare children for life.



and outcomes based only on skills and content knowledge leave little support for personal expression and aesthetic understanding. Weaving humanistic and artistic experiences into the study of rhythm and melody is essential to form and prepare children for life.

As an echo to this statement, I recently had the pleasure to hear a chapter workshop clinician share her personal teaching philosophy. She teaches children to be better human beings; the tools she uses just happen to be music and dance.

We are teaching people!

The AOSA Teacher Education Guidelines Review Steering Committee recently updated our former guidelines into the new AOSA Teacher Education Curriculum. Interwoven among skills and concepts is improvisation and the human need to create music. However, the committee also states that Orff Schulwerk goes far beyond musical skills and understanding. It affects intellect, socialization,

emotions, and aesthetic realizations in our students.

We teach people!

At the fall meeting of the AOSA Board of Trustees, we reflected on AOSA's image as we contemplated changing the association's name. As we worked to define our future potential, we had to think about what Orff Schulwerk means to us as individuals, to our current members, to those who will join us, and to policy makers in schools and government. All must know the amazing effectiveness of this way of learning, and the profound impact that Orff Schulwerk can have on education.

The passing of Frau Liselotte Orff brought us back to our roots and reminded us of the evolution that continues in the worldwide spread of Orff Schulwerk. As Judith Thomas shared upon hearing the news of Frau Orff's passing,

"She will be remembered as a stellar person of unwavering passion for continuing and promoting her husband's work, and eagerly lending a helping hand to those who had the willingness and drive to study Orff's Schulwerk."

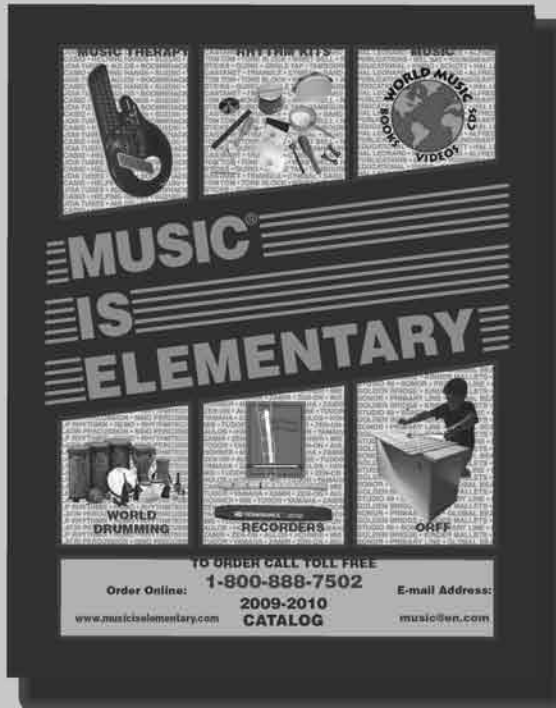
We speak and sing, play and dance, live and share, enrich and nurture those we have the privilege to serve. We teach people! ■

Karen Benson is the president of AOSA. She teaches pre-kindergarten through fifth grade in the Millard Public Schools, Omaha, Nebraska and serves as an AOSA clinician at numerous conferences and workshops.

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Complementary Approaches To Active Music-Making

Today, four common philosophies about active music-making as a teaching tool are applied in the United States: Dalcroze, Kodály, Orff Schulwerk, and Music Learning Theory (MLT). The first three originated in Europe; MLT was founded by an American music educator, Edwin Gordon. These and other similar approaches emerged around the turn of the twentieth century.

These philosophies all emphasize that children's psychological, social, and physical development are central to teaching music. Underlying each are fundamental beliefs:

- Music belongs to every child.
- Musical education must begin at an early age.
- Children learn best through active participation.
- Listening skills are essential for learning music.
- Music and movement go together.

In spite of these commonalities, music teachers sometimes wonder how they can use the best of each philosophy effectively. This issue of the *Orff Echo*, themed "Complementary Approaches to Active Music-Making," explores how these four approaches interrelate in philosophy, methods, and use.

We begin with Douglas Beam's exploration, "Complementing The Schulwerk." In this piece, he discusses three overarching questions that provide a perspective from which to understand all of the approaches. This unified view helps teachers evaluate each philosophy, and determine how to effectively integrate them in the classroom. Beam's article also helps us understand what the approaches have in common, which we can use as the basis of our curriculum designs.

All four active music-making philosophies emphasize that music educators need a thorough musical grounding to teach well, in addition to an understanding of each approach.



All four active music-making philosophies emphasize that music educators need a thorough musical grounding to teach well, in addition to an understanding of each approach. Judy Bond's article, "Preparing The Next Generation Of Music Teachers," discusses the importance of exposing future music teachers to the four approaches through integrated curricula. Her examples and analyses show how music-teacher education programs can extend the influence of active music-making approaches and provide a foundation for future work.

Both Dalcroze and Orff Schulwerk focus on improvising music through movement and instruments. In Nancy Lineburgh's article "Connecting To Dalcroze," she discusses how Dalcroze activities achieve these goals using basic rhythmic movement. From initial, simple interactions through advanced improvisations, she shows how Dalcroze's playfulness integrates learning with fun.

Diane Lange compares the Orff approach to Music Learning Theory (MLT) in her piece "Integrating Music Learning Theory With The Orff Approach." She details how the two approaches can complement each other to help children learn. She explores commonalities between Orff's "learn by doing" emphasis and MLT's immersion and sequence learning. Lange focuses on finding the strengths of each philosophy, and combining them logically into an effective curriculum.

While all four philosophies believe in "active" music-making as a teaching tool, Georgia Newlin's article redefines that core word. In "Active Music Making Without Moving Around The Room?" Newlin shows how teachers can guide seated students to listen and learn actively in a Kodály classroom. Whether a teacher's limitation is room size, a large number of children, or lack of free space in which to move, Newlin explores how engaged students can learn music even from their chairs.

Improvisation and composition are two pinnacles of music education. In her article "Improvisation In The Classroom," Daniela Heunis explores principles and exercises from Dalcroze, Kodály, and Orff that extend children's musical knowledge into successful improvisation.

We hope that the activities and materials included in these articles will inspire teachers to explore all of these philosophies. A combined understanding will expand the number of effective methods children actively learn and play in the music classroom. ■

Laurie Sain is the Editor-In-Chief of the Orff Echo. Issue coordinators Chet-Yeng Loong, Michelle Przybylowski, and Christopher Tranberg assisted with this piece. All three are active Orff teachers and enthusiasts.

Complementing the Schulwerk: Three Essential Questions

BY DOUGLAS BEAM

During my first year teaching at the American Embassy School in New Delhi, India, my spouse and I traveled to view the Taj Mahal in Agra. Together, we marveled at the beauty of its symmetry and the intricacy of its construction. Wanting to learn more, we hired a guide.

Sadly, our choice was less knowledgeable than we had hoped and not particularly helpful at revealing the monument's intricacies. At one point in the tour, he told us to stand facing the Taj at a distance. At his direction, we walked quickly towards the building while focusing on its contour. As we moved, he marveled aloud at how the structure appeared to get bigger. This focus on the trivial (and overtly obvious—yes, the Taj looks bigger from close up!) detracted from our otherwise meaningful and solemn experience.

Similarly, examining Orff Schulwerk for its essence is a difficult task. One could easily be baffled by the whole exercise and walk away from the experience feeling like nothing had been learned at all. In order to achieve the goal of determining which approaches are complementary, one has to step away from minute details—the bricks of the building—to see the wider purpose of the approach—the grand whole of the structure.

The value of the Orff Schulwerk approach as a whole is greater than the sum of its component parts. This makes determining approaches complementary to Orff Schulwerk's specific exercises nearly impossible. Even defining the small pedagogic building blocks that live within a Schulwerk-inspired classroom is a tedious task. Strictly speaking, the Schulwerk is not a methodology, but a collection of ideas. These ideas both bind the

The value of the Orff Schulwerk approach as a whole is greater than the sum of its component parts.



practitioner to a tradition and liberate the teacher and student to examine the discipline of music from a creative standpoint.¹

Rather than examining the pedagogical practices that are the individual “bricks and mortar” holding the Orff approach to music together, this article looks at the Schulwerk from a broad curricular perspective—determining what we are trying to teach, and what we want students to learn. This allows us to examine three overarching questions that guide the learning in an Orff-inspired classroom, and provides a broader perspective from which to understand other complementary approaches.

- What do musicians do?
- Why is music important?
- What can we learn through music?

My premise is that any other approach that investigates these guiding questions can be called complementary, even if it answers them in a different way.

WHAT DO MUSICIANS DO?

The first question considers the authenticity of the Schulwerk in light of musical behaviors. One of the brilliant facets of Orff Schulwerk is how active the students remain throughout a Schulwerk-inspired class.

In my first observations of Orff Schulwerk as a music education student, I saw seven-year-old children singing and playing instruments using music written both for them and by them. “Since music is the subject,” Jane Frazee writes in her book *Orff Schulwerk Today*, “students in an Orff classroom behave like musicians.”²

In other words, active music making is fundamental to Orff Schulwerk. In 1994, the National Organization for Music Education (formerly MENC) published the standards for music education.³ These enumerated exactly what it is that musicians do and where music educators should focus their efforts. According to the standards, musicians sing, play instruments, improvise, compose, read, notate, analyze, and evaluate. Put differently, musicians perform, create, and respond to music.⁴

These skills are at the heart of an authentic music curriculum. They are easily recognizable in Orff-inspired classrooms. Frequently, though, I hear parents and colleagues express surprise that our students are learning to do the things musicians do.

These astonished remarks are an indictment of years of misplaced energy and effort teaching things now easily retrievable by any third-grade student who can use a web browser. Why focus on learning that Mozart was a prodigious improviser, when you could be learning how to improvise yourself?

Musicians are active, creative, and reflective beings. Music education that is inspired by Orff and his counterpart, Gunild Keetman reflects this reality. However, other approaches are not always complementary to the Schulwerk.

In her book, Frazee calls those authentic skills we as music educators try to develop “knowing how.”⁵ But, as I will discuss later, the skills needed to

become a competent musician do not create a fully educated musician.

The task for the musician/student is to solve increasingly complex musical problems through performing, creating, and/or responding to music. For example, educators might challenge students to create their own music using alternate pentatonics, rather than do-based ones.

Students can solve musical problems when they understand concepts (such as tonic and pre-tonic) and the relationship implied by different intervals, and manifest these ideas physically by playing on an instrument or singing. Alternatives to playing or singing include improvising a melody for a given text, or creating movement to accompany a story told through music.

These examples of knowing how to make music must be accompanied by a deeper understanding that is acquired in seeking to answer the second overarching question: why is music important?

WHY IS MUSIC IMPORTANT?

Music education philosopher David J. Elliott highlights music's importance by describing music as reflective of diversity and central to what makes us human. He states, "MUSIC (upper-case) is a diverse human practice consisting in [sic] many different musical practices, music-cultures, or Musics (upper-case M)."⁶

As an elementary music teacher at an international school, I clearly see how music represents my students' diversity. In spite of growing up outside their native countries' borders, my students' attachment to their countries' cultural artifacts remains strong. For example, on recognizing a piece of gamelan music, the eyes of Indonesian students widen and knowing smiles traverse their faces.

Why do these students relate to their own cultures' music? Music is inextricably linked to the culture that produces it. It is a culturally contextualized practice.

In his book, *Play, Sing & Dance*, Doug Goodkin notes the power of cultural context:

*"Listen to French accordion music and we're transported to the romance of an expatriate life in the sidewalks of cafes in Paris. A bit of bossa nova and we're walking the beach of Ipanema with a light breeze and summer in the air. Three notes of a shakuhachi flute and we're transported to an exquisite Japanese mountain landscape with a Zen monk passing silently through."*⁷

Beyond Goodkin's poetic rendering, music connotes more than a geographical relationship to its originating region. To understand music, musicians must understand its cultural context.

As the Orff Schulwerk approach has matured since its inception in Germany and Austria in the first half of the twentieth century, our practices as teachers have become increasingly globalized.



Music is important because of both its innate humanness and the challenge it poses to the student studying it. A complete study demands that the student increase his or her musicianship by learning how specific music is made and understanding the cultural context that makes the music significant.

As the Orff Schulwerk approach has matured since its inception in Germany and Austria in the first half of the twentieth century, our practices as teachers have become increasingly globalized. We sing music from different countries, take our students to international folk-dance festivals, and listen to songs that are as diverse as our students. If Orff

Schulwerk's original resource material was culturally monophonic at its debut, we are now experiencing a spectacular stereophonic sound of cultural inclusion.

Running parallel to the cultural component at music's core is the humanity embodied in music. In the preliminary materials to the *First Volume of Music for Children*, Walter Jellinek writes, "The exercise of rhythm, which belongs to all life, is beneficial to all children."⁸ Within this statement, one can read a sense of interconnectedness between all who would make music. No other living thing, however, organizes sound and silence with timbre and texture, pitch and rhythm, and intends for and understands the result to be music. Humans are alone in our capacity to create this phenomenon. In this sense, music is a diverse *human* practice.

Music education relies on the practice's humanness and the emotional outcome that results from becoming a competent musician. Orff's writings clearly show that his desire was to educate the whole child through music and movement.

Fraze states, "After almost half a century of involvement with the practice of Orff Schulwerk, I am convinced that the emotional growth that Orff sought as an effect of his approach results from participating in group efforts that are creative at their core."⁹ The creative core of music reveals a privilege we have as humans in music making.

WHAT CAN WE LEARN THROUGH MUSIC?

Our final question, whether or not music teachers recognize its central place in our curricula, deals with what we learn through music. Ideally, music teaches us about ourselves and the world around us. To deepen understanding, we challenge students with musical tasks that stretch their capacities for musicianship. Many of these are based in the nine national standards that provide a skill-based foundation to our music curriculum.

But a skill-based curriculum alone does not go far enough in achieving an understanding of one's self and one's place in the world. The skills imparted through experience, exploration, and

creation fostered by the Schulwerk serve as a medium for self-expression and self-understanding. They afford music students a chance to enter into what psychologists refer to as state of flow.

Elliott notes, “When there is a balance between a person’s musicianship and the challenges inherent in listening to and/or making musical works (as a composer, arranger, conductor, improviser, or performer), music makers and listeners achieve the fundamental values or ‘life values’ of self knowledge (or constructive knowledge), musical enjoyment (or flow), and self-esteem.”¹⁰

The flow that Elliott describes is a state of mind that has been extensively researched by psychologist Mihaly Csikszentmihalyi. According to him, the state of flow gives a person a sense of “exhilaration” derived from stretching the mind to the limit in order to achieve something of worth.¹¹

In the Schulwerk context, actively making music promotes this feeling of flow. Lori Custodero notes, “Music education is significant... because it generates self-knowledge, self-growth, and enjoyment in a manner unattainable in any other domain, artistic or otherwise. These are achieved through active music making.”¹²

In addition to providing these flow experiences, my students’ musical activities require collaboration and creativity. This prompts students to become more familiar with their individual needs and to develop the capacity to recognize the needs of their peers. While reflecting on a collaborative effort to create music following certain guidelines and explain the creative process, one of my students indicated this, saying, “We respected the needs of each other as well as ourselves.”

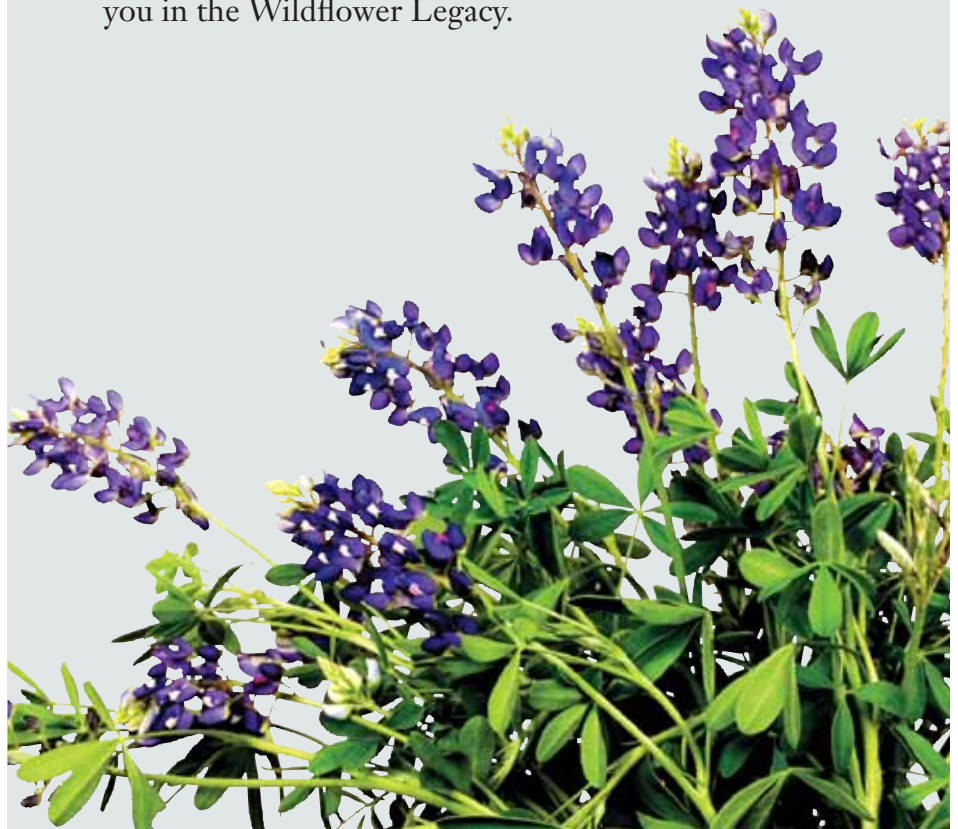
The path of music- and self-learning never ends for students and teachers. Music educators, guided by Keetman’s pedagogical example and inspired by Orff’s foundational work, continually seek to help students reach new and more profound levels of understanding. They are guided by curricula that are articulated to various degrees. Some are written out in extraordinary detail, while others remain intuitive.



The Wildflower Legacy recognizes and honors those who include AOSA in their estate plans. It gives us the opportunity to thank people who are planning for AOSA’s future with these thoughtful and generous gifts.

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.

AOSA is currently welcoming inaugural members of the Wildflower Legacy. All planned gifts qualify for membership. Please let us know if we should include you in the Wildflower Legacy.



Curricula guided by the three questions discussed in this article may help Schulwerk-inspired teachers strengthen the outcome of the teaching/learning process. Other educational approaches and perhaps even their pedagogical tools can also provide relevant insight and information to the quest for musical understanding.

No matter what approach a music

educator takes, skills and concepts are important but not always complete aspects of music learning. As reflective educators plan curricula, taking a step back to examine these three essential questions can enhance teaching and learning activities. It can help teachers determine a more full course of action and discover other approaches that might complement the Orff-Schulwerk approach. ■



Douglas Beam is the primary grades music teacher at the American Embassy School in New Delhi, India. He holds certifications in Kodály and Orff Schulwerk. His compositions and arrangements of choral music for children are available through Colla Voce music and Hal Leonard.

1. Doug Goodkin, *Play, Sing, and Dance*, (Mainz: Schott, 2002), 2.
2. Jane Frazee, *Orff Schulwerk Today*, (Mainz: Schott, 2006), 18.
3. "National Standards for Music Education," accessed September 14, 2012, <http://musiced.nafme.org/resources/national-standards-for-music-education/>.
4. "NAEP and Music: Framework, Field Test, and Assessment," accessed on September 14, 2012, <http://nces.ed.gov/pubs98/web/98529.asp>.
5. Frazee, *Orff Schulwerk Today*, 7.
6. David Elliott, "Putting Matters In Perspective: Reflections On A New Philosophy," *The Quarterly Journal of Music Teaching and Learning*, VII, nos. 2-4 (1997): 23.
7. Goodkin, *Play, Sing & Dance*, 7.
8. Walter Jellinek in Carl Orff and Gunild Keetman, *Music For Children, Vol. I*, Margaret Murray, arr. (Mainz: Schott, 1976), Orff and Keetman, Orff Schulwerk Music for Children: I Pentatonic, preliminary material.
9. Frazee, *Orff Schulwerk Today*, 22.
10. Elliott, "Putting Matters In Perspective: Reflections On A New Philosophy," 27.
11. Jeanne Nakamura and Mihaly Csikszentmihalyi, "The Concept of Flow," in *Handbook on Positive Psychology*, ed. C.R. Snyder and Shane Lopez (Oxford: Oxford University Press, 2002), 89.
12. Lori Custodero in Elliott, "Putting Matters In Perspective: Reflections On A New Philosophy," 23.



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Preparing the Next Generation of Music Teachers: Active Music Making

BY JUDY BOND

Are you curious about a general music approach you haven't studied in depth? How much do you know about the active music-making approaches that are the foundation of the Alliance for Active Music Making? Are you curious and ready to explore new possibilities? What have you learned from enthusiasts of one of these approaches? What can we learn from each other that will enrich and enliven our own work? These questions inform this article's overview of current educational collaborations among proponents of four active music-making approaches: Dalcroze, Gordon, Kodály, and Orff.

Educating the next generation of music teachers is vital to enriching society through the art of music. This responsibility is shared by university professors and practicing teachers who mentor undergraduates during their student teaching. When both the professor and the mentor embrace one or more active music-making approaches, their unique collaboration prepares student teachers for success.

Imagine an undergraduate music-teacher education program where future music and classroom teachers discover and experience Dalcroze Eurhythmics, Gordon's Music Learning Theory, Kodály-inspired teaching, and Orff Schulwerk through active music-making. Then imagine that practice designing and presenting lessons follows, which demonstrates an understanding of each approach's unique elements and philosophy.

Is such a program possible? Is it desirable? Even in the best of circumstances, time available in any college methods class is limited. It seems there is never enough time for the last, important step: challenging pre-service student teachers that have participated



FIGURE 1: Jane Santora, North Central Wisconsin Orff chapter member, left, with University of Wisconsin Stevens Point music education major Nathan McReynolds, at a Saturday workshop.

in the experience to design and present their own lessons.

Because of these time limitations, acceptance of active music-making approaches as a vital part of undergraduate music-teacher preparation has been a slow process. The good news is that there has been steady growth.

As more and more practicing music teachers receive post-graduate training in what some leading music educators originally referred to as “European methods” or dismissed as “a cult,” the philosophies and approaches of Dalcroze, Gordon, Kodály, and Orff have become recognized for their contributions to general music education. Today, organizations, conferences, post-graduate courses, and research studies support each approach.

Lois Choksy and her co-authors

wrote the 1986 pioneering book, *Teaching Music In The Twentieth Century*, “to provide an authoritative comparison among the four most commonly practiced methods found in the music classrooms.”¹¹ (The four approaches discussed in Choksy's work are Dalcroze, Kodály, Orff, and Comprehensive Musicianship. In this article, because of its success, Edwin Gordon's Music Learning Theory will replace Comprehensive Musicianship as an accepted fourth approach.) Choksy, et al's second edition, *Teaching Music In the Twenty-First Century*, adds new material recognizing the importance of “the exponential development of technology” and “a definitive set of National Standards for the Arts in Education.”²² Choksy's books are valuable resources that should be part of every music

teacher's library. They are especially relevant for those who wish to explore and compare the philosophies of Dalcroze, Kodály, and Orff.

At the end of her books, Choksy provides a note of caution, which must be kept in mind as we include active music-making approaches in undergraduate music education. She states, "It is not possible to combine the approaches ... in any but the most superficial manner."³ In many ways this is true. Certainly, superficiality must be avoided.

However, methods teachers must encourage their students to "dis-

cover everything!" as Johan Pestalozzi prescribed.⁴ To help undergraduate students "discover everything," we need to be aware of how acceptance of the four approaches in general music education evolved.

A major factor has been dedicated music teachers. They sought advanced education, took summer courses in the approaches, and found their work rejuvenated, with new techniques and processes that made teaching more exciting, fun, creative, and rewarding. As these teachers continued their involvement, with summer courses, Saturday workshops, and participation in active-

music organizations,⁵ they encouraged the next generation of music teachers to become involved.

The growth and contribution of these approaches through their respective organizations has been truly phenomenal. General music education now includes active music-making because of grass-roots efforts led by practicing teachers, rather than by the existing music education establishment.

In 1998, Linda Ahlstedt, then president of the American Orff-Schulwerk Association (AOSA), was one of these teachers. As a K-6 music teacher mentoring student teachers, Linda was concerned about her protégés' ignorance of and inability to use Orff Schulwerk and other active music-making approaches. Her vision began to emerge—a vision with new possibilities for an undergraduate music education. It would include more in-depth experience with active music making.

The vision became a reality through Ahlstedt's role as AOSA President. After several years of research and discussion with active music-making enthusiasts, Ahlstedt clarified her vision of what should be included in an active-music making methods class for student teachers.

With the vision in place, AOSA past-president Marilyn Davidson designed a curriculum based on these ideas. Although it was a daunting task, Davidson did a masterful job. She used ideas from more than twenty different teachers, framed them using the nine National Standards for Music Education,⁶ and delineated three levels of student knowledge and skill.

1. Familiarity
2. Understanding
3. Competence

The resulting curriculum, still a work in progress, was highly acclaimed when it was first presented in 2002 at a conference of the National Association of Schools of Music (NASM). The content continued to be discussed at conferences of AOSA, the Organization of American Kodály Educators (OAKE), and the Society for Music Teacher Education (SMTE).⁷ Today, the curriculum is a useful resource for



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those designing teacher education that includes emphasis on active music-making approaches.

The curriculum collaboration fostered another idea. Educators realized that teachers committed to one of the four approaches could communicate meaningfully with those who espoused another approach. Although this seemed obvious, and the need and benefits were clear, there was no formal mechanism for organizing such communication and collaboration. Responding to this need, the Alliance for Active Music Making (AAMM) was formed in 2004 to foster continuing communication and collaboration. The AAMM is “dedicated to study and promotion of active music-making approaches as foundational to the teaching of undergraduate courses for students preparing for licensure in general music.”⁸

As undergraduate music-education teacher preparation evolved, sessions at conferences of key organizations were presented to show commonalities and differences among the four approaches. The first of these presentations, at the 2004 AOSA Conference in Louisville, KY, involved four presenters. Each showed a sample lesson that demonstrated the materials, techniques, and process typical of one of the approaches.⁹

Similar sessions at national conferences of OAKE and the Music Educators National Conference (MENC), and state and regional conferences often adopted the same format. The collaborative presentations “confirmed the need for continued efforts to expand opportunities for undergraduate students to experience these approaches in greater depth, and to develop practical skills as well as theoretical knowledge of the four approaches.”¹⁰ Presenters of these and subsequent sessions have found the collaborative work to be a source of personal growth in teaching and learning.

All of these presenters took Choksy’s caution about superficiality to heart. The AAMM sessions did not suggest combining obvious elements from each approach. Instead, they presented deeper explorations of each approach’s

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essential qualities, as seen through the work of a teacher recognized as an authority of that approach.

The defining principle is that any of these approaches can provide a pathway to artistic music-teaching. The goal is to provide enough familiarity with the unique aspects of each approach to enable present and future teachers to see both differences and commonalities. It is also to provide examples that may lead teachers to choose one approach for continued exploration and study. Essential study elements include reading, course work, selected workshops, and collaboration with other teachers.

Fundamentally, the basic questions remain about how to include these approaches in undergraduate music-teacher education. Which approaches should be included? When and how should the approaches be introduced? What are the objectives? How will the future music teachers be assessed?

One example is the music teacher education program at the University of Wisconsin Stevens Point (UWSP).¹¹ In an introductory course, music education students begin a process of observation, active participation, and reflection. They participate in brief lessons based on elements from each of the approaches, read and examine written lesson plans from master teachers, and observe lessons taught by teachers in the public schools. The students' understanding is assessed through written reflections and class discussions.

Another course dedicated to general music methods is required for students seeking general-music certification. In this course, students experience the four approaches in greater depth, based on their previous work. The class includes both peer teaching and practicum experience with students in public schools.

As the undergraduate students create and present lessons, they are challenged to consider aspects of the different approaches. In their final assessment before student teaching, students must demonstrate their abilities to create, teach, analyze, and reflect, both individually and in collaboration with other students. Each teaching



FIGURE 2: North Central Wisconsin Orff chapter members Bruce Clawson (far left) and Amy Heitzman (far right), with University of Wisconsin Stevens Point (UWSP) music education students Jimmy Anderson (second from left) and April Schwab, work during a UWSP Orff summer course.

The defining principle is that any of these approaches can provide a pathway to artistic music-teaching.



demonstration incorporates selected aspects of the four active music-making approaches.

In addition, students attend Saturday workshops presented by the local North Central Wisconsin Orff chapter (NCWO), which was organized by graduates of the program. Leaders of this chapter serve as mentors for student teachers. They have committed to in-depth study of all four approaches. Part of this study is a yearly series of professional-development workshops, which include representative presenters from each approach.

Both teachers and undergraduate students who share these experiences are encouraged to enroll in summer

courses, where they can continue studying an active music-making approach. These classes emphasize the value of pursuing one approach in depth.

The UWSP program example presents one possible scenario for including active music-making approaches in undergraduate music education. For such a program to be effective, university professors and student teacher mentors must collaborate. The AAMM vision for the future encourages this collaboration.

Data collected from teachers attending OAKE and AOSA conferences show that many undergraduates still lack knowledge and understanding of active music-making approaches. Current educational trends promise increasing recognition of the value of active music making. The number of methods-class teachers who have pursued advanced study and certification in one or more of the approaches has also increased. Communication and collaboration among approach proponents has also enriched music-teacher education.

Undergraduate students preparing to enter music education need and deserve the opportunity to become familiar with a variety of successful approaches.

This will enable them to make informed decisions appropriate to their personal strengths and preferences. As each student pursues a personal pathway to a life in music education, success emerges from each individual's musicality, passion, and creativity. Success also depends on each teacher's ability to communicate with students.

Through the AAMM vision of in-depth understanding and collaboration between approaches, rather than competition, future music teachers have the opportunity to play a part in the continuing evolution and growth of music education. The active music making approaches of Dalcroze, Gordon, Kodály, and Orff will continue to inspire music teaching and learning for generations to come. ■

Postscript: The goals of the Alliance for Active Music Making are consistent with the four C's of twenty-first century education: critical thinking, communication, collaboration, and creativity.¹² The author invites and encourages readers to share additional examples of undergraduate music-teacher programs where active music-making approaches are emphasized. If you are interested in supporting the vision, or if you have questions or comments, please check the AAMM website at www.allianceamm.org, or contact the author at jbond@uwsp.edu.

For Further Reading:

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Aronoff, Frances Webber. *Move With the Music: Songs and Activities for Young Children*. New York, NY: Turning Wheel Press, 1982.

Mead, Virginia Hoge. *Dalcroze Eurhythmics in Today's Classroom*. Mainz, Germany: Schott Music, 1994.

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Valerio, Wendy, et al. *Music Play: The Early Child Curriculum*. Chicago, IL: GIA Publications, 1998.

Kodály:

Choksy, Lois. *The Kodály Method I: Comprehensive Music Education (3rd Edition)*. Upper Saddle River, NJ: Pearson Education, 1999.

Houlahan, Michael and Philip Tacka. *Kodály Today: A Cognitive Approach to Elementary Music Education*. New York, NY: Oxford University Press, 2008.

Orff Schulwerk:

Fraze, Jane. *Orff Schulwerk Today: Nurturing Musical Expression and Understanding*. Mainz, Germany: Schott Music, 2007.

Warner, Brigitte. *Orff-Schulwerk: Applications for the Classroom*. Upper Saddle River, NJ: Pearson Education, 1990.



Judy Bond is Professor of Music, Coordinator of Music Education, and Conductor of the Women's Choir at the University of Wisconsin Stevens Point. She is a past-president of the American Orff-Schulwerk Association, and current chair of the

AOSA/Alliance for Active Music Making Committee. Bond has presented sessions and courses internationally and at many national and state conferences, as well as at universities across the United States. She is an author of two K-8 textbook series, *Share The Music* and *Spotlight On Music*, both published by Macmillan/McGraw-Hill.

1. Lois Choksy, Robert M. Abramson, Avon E. Gillespie, and David Woods, *Teaching Music In The Twentieth Century* (Englewood Cliffs, NJ: Prentice-Hall, 1986). ix.

2. Lois Choksy, Robert M. Abramson, Avon E. Gillespie, David Woods, and Frank York, *Teaching Music In The Twenty-First Century* (Upper Saddle River, NJ: Pearson Education, 2001), x.

3. *Ibid.*, 341

4. *Ibid.*, 334. Choksy opens the final chapter of her book with these words.

5. Important associations include the Dalcroze Society of America (DSA), the Gordon Institute for Music Learning (GIML), the Organization of American Kodály Educators (OAKE), and the American Orff-Schulwerk Association (AOSA).

6. See the National Standards for Arts Education, © 1994, Music Educators National Conference (MENC).

7. Copies of the curriculum are available through the AAMM website at www.allianceamm.org. The website includes a detailed history of the AAMM, articles about each approach, videos of conference sessions, and links to each of the organizations.

8. *Ibid.*

9. Videos from this presentation are available on the AAMM website. A number of teachers have found them helpful for methods classes as an introduction to the four approaches.

10. *Ibid.*

11. The description that follows includes only the aspects of the program that relate directly to how the active music making approaches are incorporated.

12. See the Partnership for 21st Century Skills (P21) at www.p21.org. This national organization advocates for twenty-first century readiness for every student. P21 and its members provide tools and resources to help the U.S. education system fuse the traditional 3Rs and the partnership's 4Cs (Critical thinking, Communication, Collaboration, and Creativity).

Connecting to Dalcroze: Active Music Making Through Basic Rhythmic Movement

BY NANCY LINEBURGH

While teaching harmony and solfege at the Geneva Conservatory in the early nineteenth hundreds, Emile Jaques-Dalcroze discovered movement as an effective means of teaching musical concepts and musicality. He developed an expansive music-teaching pedagogy based on active music-making through movement, solfege, and improvisation.¹

This article will focus on one aspect of the Dalcroze approach, “basic rhythmic movement.” These movements include walking, running, long step (or “l-o-n-g,” and sometimes called big-step, giant step, or swim), skipping (called “skip-ty”), and gallop. These natural locomotor movements are at the core of Dalcroze rhythmic training. They are related to note values as follows:

MOVEMENT	NOTE VALUES
Walk	Quarter note
Run	Eighth note
L-o-n-g	Half note
Skip-ty	Quarter-eighth triplet
Gallop	Quarter-eighth triplet

This article will explain the following aspects of basic rhythmic movement:

- preparing students for basic rhythmic movement
- teaching each of the movements
- improvising for the movements
- relating the movements to rhythm patterns
- using the movements in traditional Dalcroze games

PREPARING STUDENTS

Before introducing basic rhythmic movements, teach students to move comfortably and safely in the available space. Start by teaching the “ready position”: stand with the weight on one foot so the other foot is ready to step. Next, establish traffic patterns. The two most common patterns are (1) moving in a circle, with or without permission to pass, and (2) moving freely in the space without bumping.

In school classrooms with limited space and many children, choose a few students to demonstrate the chosen traffic pattern first. Then gradually add additional students.

Create a story as a way to engage the children with this preparation. You could suggest a party where a few children arrive, then more and more come, or refer to a book such as *Millions of Cats* by Wanda Gag,² where cats are chosen one by one.

As children learn to manage the space, they must also learn to stop and go on a signal or command. The command might be the teacher saying, “Go!” and “Stop!” Alternative signals include a sound from an instrument, or asking students to move when the teacher moves and stop when the teacher stops.

Students can also lead. A great game to play is “Who’s the Leader?” While one child faces away from the class, the teacher chooses another child to lead a movement, including “stop” and “go.” When the first child turns around, he or she must identify the leader.

LEARNING THE MOVEMENTS: WALK, RUN, L-O-N-G, SKIP-TY, AND GALLOP

Once students can manage the space and follow “stop” and “go” commands, they are ready to learn to “walk” to-

gether. Start students in the ready position. Then ask them to walk and stop with the teacher. Challenge them to step and stop in unison. Older students can find a group tempo by synchronizing their walk with their classmates.

Ask children to explore different ways of walking. For example, the children might choose to walk like a penguin or walk backward. The teacher or students can create stories that incorporate different ways of walking.³ Individuals, pairs, or small groups can also invent walks to share with the class.

Introduce the other basic rhythmic movements one at a time.

- Start with the run. The basic Dalcroze run is light and uplifted, using small, “tiptoe” steps.
- The l-o-n-g is heavier and requires big steps. Encourage students to use their arms for the l-o-n-g so they are showing the full length of the half note.
- The skip-ty is lighter: a step-hop on alternating feet.
- The gallop puts a dominant foot forward.

The walk, run, and l-o-n-g, in their natural forms, use different amounts of space and energy. The run uses light energy and small space. The l-o-n-g requires heavy energy and large space. The walk falls somewhere in between. Skip-ty and gallop, likewise, reflect different energies, even though the rhythms are the same. Some children may need help executing these movements.

IMPROVISING FOR THE MOVEMENTS

Create aural improvisation to support basic rhythmic movement on the piano or instruments such as drums, barred instruments, small percussion instruments, or any instrument played. Dur-

ing improvisation, search for sounds that will fit each movement's feeling.

With a drum, for example, use the drum's head to play for the walk and l-o-n-g, and the rim to support run, skip-ty, and gallop. Encourage students to improvise for movement activities.

With every instrument, match the sound to the movement's relationships of time (length of the note value), space (natural space needed to move the note value), and energy (dynamics needed to support the movement). For example, play firmer for l-o-n-g and gallop, and lighter for run and skip-ty. Begin by playing melody instruments in a high register for run, in the middle for walk and skip/gallop, and low for l-o-n-g. Craft movement improvisations on a keyboard or barred instrument from pentatonic scales or "white key modes." On a keyboard, play melodies on the black keys, or create clusters using the whole hand and the sustain pedal. Set up barred instruments in C, G, or F pentatonic, and play melodies or two-note chords.

To play white-key modal improvisations, design melodies on the white keys within an entire octave, for example, G to G. Play question-and-answer phrases, centering the melody around G. Be sure to play the F (the lowered seventh), so the music sounds mixolydian.

Other white-key modes that work well for movement improvisation are the following:

- C to C, Ionian, major
- D to D, Dorian, minor with a raised sixth
- E to E, Phrygian, minor with the lowered second
- F to F, Lydian, major with a raised fourth; and
- A to A, Aeolian, natural minor

Rhythmically, improvisations for walk, run, skip-ty, and gallop must match the rhythm for the movement. The walk can have a few eighths, the run a few quarters, and the skip-ty or gallop a few triplets and quarters. The improvisation can be single notes or parallel thirds. If possible, play an ostinato using the movement note value in the left hand on 1-5-6-5 of the chosen octave.

For l-o-n-g, use more energy and a thicker texture. Use mostly half notes with a few quarters for the rhythm. With white key modes, play parallel triads starting and stopping at the tonic. Play black-key clusters for pentatonic improvisations. If possible, add a left-hand ostinato in all half notes to play a two-note chord created from 1-5 followed by 5-6 of the chosen scale. This works well with both white-key and pentatonic modes.

With a keyboard, always use the sustain pedal when playing for l-o-n-g. With a barred instrument, use four

mallets to create a thicker texture to support the l-o-n-g's sustained motion.

RELATING BASIC RHYTHMIC MOVEMENTS TO RHYTHM READING

When playing for basic rhythmic movements, it is imperative to relate all movements to the same beat. Students can read and step rhythm patterns using the movement words "walk," "run," "l-o-n-g," "skip-ty," and "gallop." Your goal is to teach the relationship of the quarter (walk) to the eighth (run) to the half-note (l-o-n-g)

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to the quarter-eighth triplet (skip-ty or gallop). All music improvised for these basic rhythmic movements must relate rhythmically to the beat of the walk. You can use stories, songs, and chants for basic movement practice.

Using Stories

For young children, stories such as “The Three Little Pigs” and “The Three Bears”⁴ are excellent vehicles to practice basic rhythmic movement. As the teacher tells the stories, the students act them out.

For example, in “The Three Little Pigs,” the pigs walk as they are leaving their homes. The wolf moves in l-o-n-g steps. After the wolf blows the houses down, the pigs run. The teacher improvises accompaniment for walk, l-o-n-g, and run as these movements arise in the story.

Additional improvisations are needed for different events in the story. Specific movements and sounds accompany the pigs’ building the houses (clusters moving up). Others indicate the wolf blowing the houses down (clusters played soft to loud), and going down the chimney (clusters moving down). A final improvisation can indicate the wolf running away (low running music).

Voices for the wolf and pigs are also important to the story. The wolf says in a low voice, “Little pig, little pig, let me come in!” The pigs reply in a high voice, “Not by the hair of my chinny, chin, chin!”

Similarly, the story “The Three Bears” provides multiple opportunities for movement and sound. Baby bear runs. Mama bear walks. Papa bear does the l-o-n-g step. Goldilocks skips or gallops. Students can play barred and other small percussion instruments for these stories’ movements, and for stories they create.

Using Songs and Chants

Songs and chants can also be used to accompany movement practice. For example, try “Starlight, Starbright” for walk, “We Are Dancing in the Forest” for run, “Fee-Fi-Fo-Fum” for l-o-n-g, “Jack Be Nimble” for skip-ty, and “Humpty Dumpty” for gallop.

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Remember to relate all of the note values to the same beat.

INTEGRATING DALCROZE GAMES

We use four types of games to practice basic rhythmic movement: quick reaction, replacement, follows, and movement canons.⁵

Quick-Reaction Games

There are two types of quick-reaction games: multiple response and signal. In a multiple-response quick-reaction game, students perform walk, run, l-o-n-g, and skip-ty or gallop in a continuous stream without stopping between the movements. Students change movements as the teacher's improvised music changes.

As a variation, students do a different movement from the one being played. For example, when the teacher plays for walk, students run. Students can also be instructed to listen as the teacher plays, and move what they heard when the music stops.

A signal quick-reaction game develops concentration. It can also train ears to hear high and low sounds. When the teacher plays a high sound, students turn and go the other way. When the teacher plays a low sound, students stop. When the teacher plays low again, students move again.

Replacement Games

Replacement games require knowledge of meter, and are best done while conducting. Students step quarter notes while conducting in four. For example, when the teacher calls a number from one to four, the students step two eighth-notes on the beat that corresponds to the number called. They

The basic rhythmic movements of Dalcroze games provide a kinesthetic way for students to experience rhythm and gain control over their bodies.



continue this pattern until the teacher calls another number.

Follow Games

In follow games, students respond to constant changes in the music. This type of game can be used to help students learn to step rhythm patterns.

For a rhythm pattern "follow," the teacher improvises the same pattern over and over for the students to step. When students are comfortable, the teacher plays the same pattern while changing the dynamics, articulation, or tempo. Students follow and adjust their movements based on the teacher's improvisations.

Movement Canons

More advanced rhythm pattern-stepping uses interrupted and continuous canons.

For an interrupted canon, the teacher improvises a four-beat pattern, followed by four beats of rest. During the rests, the students step the pattern.

For continuous canons, the teacher plays a series of four beat patterns. Stu-

dents step the patterns four beats later. To make the continuous canon easier, every other rhythm pattern can be the same. To improve precision, students can also conduct for the canons.

CONCLUSION

Dalcroze saw the need for students to be physically involved in learning music when the prevailing attitude was to confine students to their desks.

The basic rhythmic movements of Dalcroze games provide a kinesthetic way for students to experience rhythm and gain control over their bodies.

The games heighten aural senses and concentration. Improvisation solidifies learning and provides a tangible way for students to demonstrate what they have learned.

Movement, games and improvisation actively involve students in their own learning, fully engaging their minds and bodies. The Dalcroze approach provides a playful way to bring active music-making into any music teaching setting.⁶ ■



Nancy Lineburgh, PhD, trained at The Dalcroze School of Music in New York City where she was awarded a Dalcroze Certificate. She also studied Dalcroze at The

Institut Jaques-Dalcroze in Geneva, Switzerland, Carnegie-Melon University, Pittsburgh, PA, and Kent State University, Kent, OH. She holds a Master's Degree in Kodály and certification in Orff Levels I, II, and III. Lineburgh has written articles for various music education publications, and presented workshops at local and national conferences. She currently teaches K-4 general music for The Nordonia Hills City Schools in Northfield, OH.

1. This pedagogy has been the subject of many books and articles and inspired training programs throughout the world. For a current list of materials and training programs and a summary of the Dalcroze teaching philosophy, go to the *Dalcroze Society of America* website at <http://www.dalcrozeusa.org>.

2. Wanda Gag, *Millions of Cats* (New York: Penguin Putnam Books, 1928).

3. Virginia Hoge Mead, *Dalcroze Eurhythmics In Today's Music Classroom* (New York: Schott, 1994), 33-35.

4. Elsa Findlay, *Rhythm and Movement, Applications of Dalcroze Eurhythmics* (Evanston, IL: Summy-Birchard, 1971), 17

5. Adapted from Lois Choksy, Robert M. Abramson, Avon E. Gillespie, and David Woods, *Teaching Music in the Twentieth Century* (Engle Cliffs, NJ: Prentice-Hall, Inc., 1986), 123-125.

6. See the *Dalcroze Society of America* website for information regarding Dalcroze workshops and training (www.dalcrozeusa.org).

Integrating Music Learning Theory With The Orff Approach

BY DIANE LANGE

Music Learning Theory (MLT) is an approach to active music making that can be complementary to Orff Schulwerk. Developed by Edwin Gordon, MLT is a theory of how we learn music. By combining the sequencing of MLT and the teaching techniques of Orff Schulwerk, teachers can help students becoming independent learners.

This article addresses the philosophy of MLT and the commonalities and possibilities for blending MLT and Orff Schulwerk.

PHILOSOPHY OF MUSIC LEARNING THEORY

The primary goal of MLT is audiation.¹ Gordon defines audiation as “the process of assimilating and comprehending (not simply rehearsing) music momentarily heard performed or heard sometime in the past. We also audiate when we assimilate and comprehend in our minds music we may or may not have heard, but are composing, improvising, or reading in notation.”²

A student’s audiation potential is a product of his or her aptitude and environment. The goal of MLT teachers is to create a rich musical environment to cultivate students’ audiation.

Music is learned the same way as a spoken language. Similar to language, it builds upon five learning vocabularies:

- Listening
- Singing and chanting
- Audiation
- Reading
- Writing

Individuals who have large speaking vocabularies typically have large listening vocabularies, learned in a rich language environment. The same is true in music.

The first vocabulary we as humans

develop is the listening vocabulary, followed by singing and chanting. The larger the musical listening environment, the larger these vocabularies grow. They begin, however, as a “babble” stage, just as infants babble their native tongue before learning how to speak it fluently.

We stay in the babble stage of music for several years. During this time, we experiment and explore different tonal and rhythmic musical sounds. While exploring singing and chanting vocabularies, we develop our audiation vocabulary, just as our thinking vocabulary is developed as we build our speaking vocabulary.

The next vocabulary that develops in both language and music is the reading vocabulary, followed by a writing vocabulary.

Since most children enter kindergarten without a sufficient music listening vocabulary, their first teachers must develop a rich musical environment where they can listen, sing, and chant in a wide variety of tonalities and meters. Developing a listening vocabulary allows children to begin to make comparisons, such as the difference between major and minor tonalities. To

strengthen major and minor tonalities, the MLT teacher will also sing in other tonalities,³ such as dorian, phrygian, lydian, mixolydian, and locrian.

This method of learning through immersion complements the “learn by doing” approach in Orff Schulwerk. Orff teachers use imitation to teach melodic direction. By combining Orff Schulwerk and MLT, this imitation can be sequenced, which is a crucial step toward audiation. For example, when having students’ echo-sing, teachers can start with a neutral syllable. Later, when they add solfege, they can label the sound, which is important for the students’ musical understanding.

TONAL UNDERSTANDING

In MLT, students should be taught songs in a wide variety of tonalities. These tonalities fall into two families: major and minor.

The major family includes major,⁴ lydian, and mixolydian. All three of these tonalities share a major tonic triad.

The minor family includes aeolian, dorian, and phrygian. These tonalities share a minor tonic triad.

Locrian is sometimes called “the

FIGURE 1: Tonalities with characteristic tones.⁶

MAJOR FAMILY	MINOR FAMILY
Lydian (fa to fa) ● Raised fourth when compared to major tonality	Dorian (re to re) ● Raised sixth when compared to minor tonality
Mixolydian (sol to sol) ● Lowered seventh when compared to major tonality	Phrygian (mi to mi) ● Lowered second when compared to minor tonality
BLACK SHEEP OF THE FAMILY	
Locrian (ti to ti) ● Cannot be compared to either major or minor tonality	

black sheep of the family.” It belongs to neither the major nor the minor families.⁵ The differences between the families are characteristic tones, which identify the tonalities as unique entities (see Figure 1 on page 22).

Teaching songs in a wide variety of tonalities enables students to begin making comparisons within their audiation. Because of the sequencing within MLT, it is important that these tonalities be taught using a neutral syllable prior to using solfege.⁷

To reinforce audiation, teach students to sing the resting tone, or tonic, of each tonality. This will give them a better understanding when they encounter major and minor tonalities.

Combining Orff Schulwerk and MLT gives students a stronger tonal understanding. Orff Schulwerk teachers use the pentatonic scale as well as bi-tonic, tri-tonic, folkloric, and diatonic in major and minor scales (see Figure 2). In the pentatonic-based tonalities, Orff teachers may instruct students to take off the appropriate bars to set up in a pentatonic scale.

Gordon believes “audiation of tonality is usually imposed on pentatonic by listeners and performers as a result of their familiarity with major and harmonic minor tonalities.”⁸ Teaching all of these tonalities is a perfect blending of Orff Schulwerk and MLT.

RHYTHMIC UNDERSTANDING

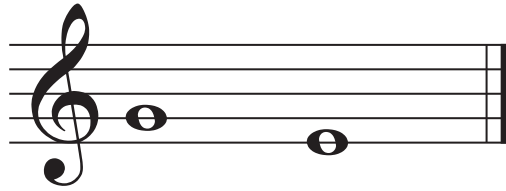
Gordon believes that “rhythm is best understood through body movement and audiation of body movement.”⁹ In other words, beat and meter should be identified by how the listener audiates and feels the rhythm or beat, not through notation. MLT uses the terms “macrobeat” and “microbeat” to describe beats. Macrobeats are strong beats and microbeats are sub-divisions of those strong beats.

Gordon organized meters into two categories, usual and unusual, to describe the relationship between the meter and the beats (See Figure 3).

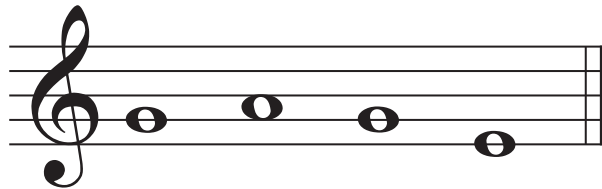
As seen in Figure 4 on page 24, meter is based on how the listener feels the beat. The rhythm syllables used to teach audiation are based on this listener-music experience.

FIGURE 2. Scales used in Orff Schulwerk.

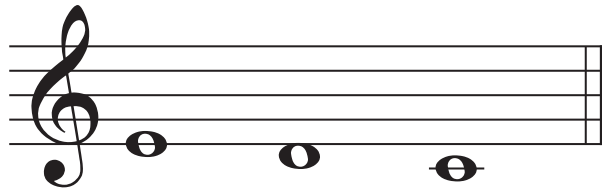
Bi-tonic (sol, mi)



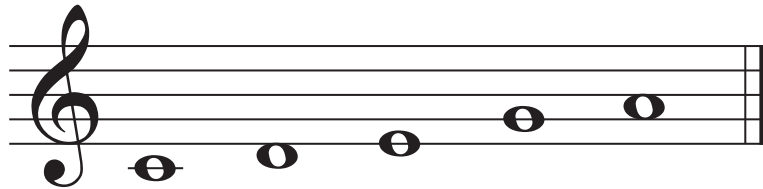
Tri-tonic (sol, la, mi)



Folkloric (mi, re, do)



Pentatonic (do, re, mi, sol, la)



Diatonic (do, re, mi, fa, sol, la, ti, do)

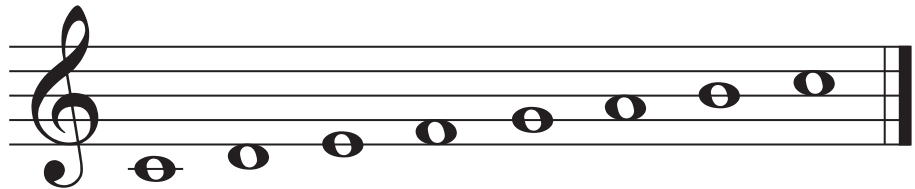
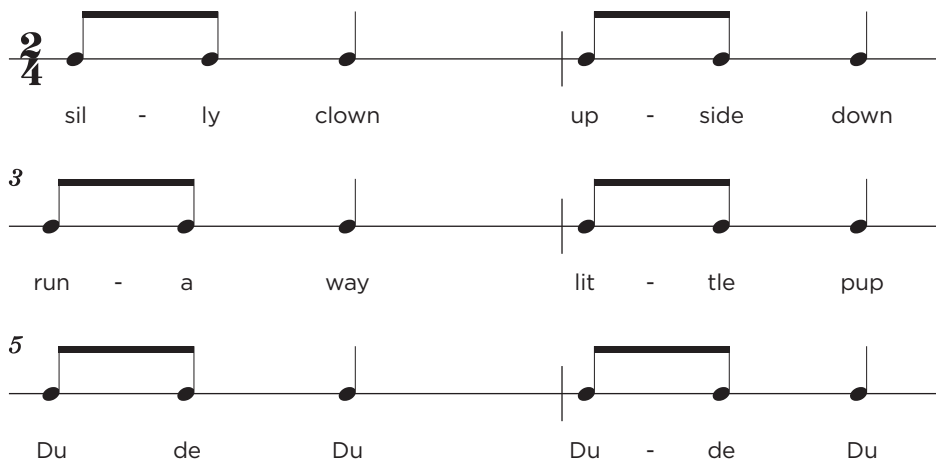


FIGURE 3: Comparing usual and unusual meter categories.

METER	BEATS
Usual duple	Two microbeats for every macrobeat
Usual triple	Two microbeats for every macrobeat
Usual combined	Combines duple and triple meter beats
Unusual paired (5/8)	Two macrobeats of equal length
Unusual unpaired (7/8)	Three macrobeats of equal length

FIGURE 5: Examples of rhythm patterns.



synthesis-analysis-synthesis) is a common way in education to organize students' experiences with content.¹¹ The whole-part-whole approach is not unique to MLT; it is also used in Orff Schulwerk. Since MLT consists of two parts—classroom activities and learning-sequence activities, or LSAs—the whole-part-whole approach is a vital

component of individualized instruction.

Classroom activities (the “whole”) consist of teaching musical activities. This may include tonal, rhythmic, and movement elements. Learning-sequence activities (the “part”), which are unique to MLT, teach tonal and rhythm vocabulary.

LSAs are tonal and rhythm patterns that Gordon researched and put in hierarchical order to teach audiation. They should last approximately five to seven minutes per class period. These activities introduce new skills, such as identifying dominant patterns in major tonality. This gives subsequent classroom activities (the second “whole”) more meaning. This instruction can be individualized because students are asked to sing or chant patterns based on their music aptitude. As a result, all students are more successful.

To combine Orff Schulwerk and MLT using the whole-part-whole approach, Orff teachers could add pattern instruction during the “part” portion, followed by creative movement or playing instruments. After the final performance, they could then teach another song or chant with similar content. This builds a greater understanding of the parts. Combining Orff Schulwerk and MLT strengthens the whole-part-whole approach and, ultimately, students' musicianship.

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FIGURE 6: Levels and sublevels of the discrimination skill-learning sequence.¹²

DISCRIMINATION LEARNING

- Aural/Oral
- Verbal Association
- Partial Synthesis
- Symbolic Association
- Reading - Writing
- Composite Synthesis
- Reading - Writing

SKILL-LEARNING SEQUENCE

MLT's skill-learning sequence aligns with how humans learn music. Discrimination and inference learning are the heart of this theory. Combined, they enable students to learn musical skills based on both students' individual experience and guidance from the music teacher.

Discrimination Learning

Discrimination learning or rote learning consists of five levels (See Figure

6). It begins with aural/oral, where students hear and perform music using neutral syllables (such as "bah" for rhythm and "bum" for tonal). At this level, students listen to songs and chants in a wide variety of tonalities and meters, and imitate tonal and rhythm patterns on a neutral syllable. The goal is to expand the listening vocabulary and begin the development of tonal and rhythm pattern vocabularies.

The second level, verbal association, adds a label to the sounds heard and performed in aural/oral. For example, students associate rhythm syllables and tonal solfege to the patterns they heard in aural/oral. They begin naming them accurately as macrobeat, tonic, duple, or minor.¹³

The next level in discrimination learning is partial synthesis. At this level, patterns are grouped together so students can synthesize tonality and meter. Gordon says, "the significance of partial synthesis cannot be overestimated, because achievement at this level is the best way for students

to expand their vocabularies of tonal patterns and rhythm patterns, particularly as they are recalling series of patterns in audiation within a tonality or meter."¹⁴

The last two levels consist of students reading and writing familiar patterns. These patterns have been identified in earlier levels and performed in solo. In symbolic association, students read and write individual patterns; in composite synthesis, they do the same with series of familiar patterns.

Inference Learning

During inference learning, the teacher guides students to the right answer. Gordon writes, "as a result of their experience with familiar patterns at various levels of discrimination learning, students are able to identify, create with, and improvise unfamiliar patterns in inference learning."¹⁵ Inference learning is similar to reading a book for the first time: most of the words are familiar, some are unfamiliar, and all appear in familiar and unfamiliar or-

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Martha Shaw

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Ellen Voth

Friday Late Night Jazz
Saxophonist Mike Cohen and his trio

FIGURE 7. Levels and sublevels of the inference learning sequence.¹⁶

INFERENCE LEARNING	
● Generalization	Aural/Oral – Verbal – Symbolic Reading-Writing
● Creativity/Improvisation	Aural/Oral – Symbolic Reading – Writing
● Theoretical Understanding	Aural/Oral – Verbal – Symbolic Reading-Writing

ders. Figure 7 describes the three levels of this learning method.

During generalization, the first level, students associate what they know with new experiences and ideas. This level of learning helps children to be independent musicians.

Playing musical games during generalization is appropriate. For example, teachers may ask students to “comb their audiation”¹⁷ to identify songs that have a major tonic triad (do mi sol) and list them on the board (e.g., *On Top of Old Smokey*, *Star Spangled Banner*, *Love Somebody*).

Creativity/improvisation follows generalization. Gordon maintains there is a key difference between creativity and improvisation.

- In creativity, restrictions come from within; the student imposes his or her own restrictions.

- In improvisation, the teacher or environment imposes restrictions. For instance, during creativity a student gives the teacher a musical response; during improvisation, students sing a dominant pattern after the teacher sings a tonic pattern in minor tonality. To improvise successfully, students need experience of a wealth of tonal and rhythm patterns.

The last level in inference learning, theoretical understanding, teaches music theory from an aural rather than a visual perspective. Gordon maintains, “it must be emphasized that it is harmful for students to be exposed to notation and music theory without first achieving skill in audiation.”¹⁸ Effective theoretical understanding adds music labels to what students already know via their audiation.

The skill-learning sequence is important for teachers to follow if musical independence is the goal. The levels within discrimination and inference learning guide teachers to sequence the teaching of appropriate skills so students can audiate with understanding. Use MLT to guide what you teach and when you should teach it. At the same time, incorporate the experiential teaching process of Orff Schulwerk.

CONCLUSION

Philosophically, teaching audiation with both immersion and the researched learning sequences found in MLT complements Orff Schulwerk’s

“learn by doing” approach and clear teaching process. Rhythmically, Orff Schulwerk and MLT believe movement is fundamental to beat competency. Combining the beat-function syllable system with body percussion and speech pieces can strengthen students’ rhythmic accuracy.

There are myriad ways Orff Schulwerk and MLT can be blended to complement each other. The key is to implement the strengths of both and combine them into a logical curriculum. ■



Dr. Diane Lange is Associate Professor of Music Education at The University of Texas at Arlington. Her books include *Together in Harmony: Combining*

Orff Schulwerk and Music Learning Theory and Together Again in Harmony: Combining Orff Schulwerk and Music Learning Theory, both published by GIA Publications. She has also written a chapter on combining Music Learning Theory and Orff Schulwerk that appeared in *Music Learning Theory: Theory in Practice*, several articles in *General Music Today*, and is co-author of *Jump Right In: The Music Curriculum for grades K and 5*. Dr. Lange, a former president of the North Texas chapter of AOSA, is president of the Gordon Institute for Music Learning.

1. Audiation is a term coined by Edwin Gordon.
2. Edwin E. Gordon, *Learning Sequences in Music: A Contemporary Music Learning Theory* (Chicago: GIA Publications, 2012), 3.
3. Gordon calls the modes tonalities. For purposes of this article, the word tonality will be used instead of modality.
4. Gordon does not identify major tonality as ionian.
5. Diane Lange, *Together in Harmony: Combining Orff Schulwerk And Music Learning Theory* (Chicago: GIA Publications, 2005), 23.
6. *Ibid.*, 3.
7. The sequencing of music learning will be discussed later in the “Skill-Learning Sequence” section.
8. Gordon, *Learning Sequences in Music*, 164.
9. *Ibid.*, 74.
10. Lange, *Together in Harmony*, 35.
11. The Gordon Institute for Music Learning, accessed at <http://giml.org>.
12. *Ibid.*, 98
13. Gordon, *Learning Sequences in Music*.
14. *Ibid.*, 116.
15. The Gordon Institute for Music Learning, accessed at <http://www.giml.org>.
16. Gordon, *Learning Sequences in Music*, 95.
17. “Comb your audiation” is a term used by Dr. Cynthia Taggart to describe generalization activities.
18. Gordon, *Learning Sequences in Music*, 143.

FIGURE 2: Student worksheet with questions corresponding to the nine sections of “Sabre Dance.”

1. _____ The introduction is played by drums and other instruments.
_____ There is no introduction.
2. _____ The A theme is played by xylophone, flutes, trombones.
_____ The A theme is played by bassoons.
3. _____ The A section repeats.
_____ The A section repeats, but with higher notes.
4. _____ There is a new melody called the B theme.
_____ The A section repeats.
5. _____ The A section comes back.
_____ The B section repeats.
6. _____ There is a part in the music which is not A or B called a bridge.
_____ The B section repeats.
7. _____ The A section comes back.
_____ The A section returns, but is interrupted by cymbals and other instruments.
8. _____ The A section repeats.
_____ The A section repeats, but with higher notes.
9. _____ The notes of the coda descend (go down) then ascend (go up).
_____ The notes of the coda ascend (go up) then descend (go down).

quent lessons, redistribute the worksheets and allow the children to listen to the same piece again. Ask them to make changes on their worksheets if they like, based on what they hear each time.

Even as adults, we don’t learn music from the first hearing but through repeated hearings. Give your students that same courtesy. In this way, listening lessons aren’t a burden insisting that students hear everything right the first time, but a joyful musical journey to know a piece of music intimately.⁸

Fifth-grade students enjoy intellectually difficult tasks when challenged to identify musical content in listening lessons. For example, “Berceuse” from *Eight Russian Folk Songs* by Anatol Liadov⁹ offers them the opportunity to identify the tonality change between the minor-centered A section and the major-centered B section.

While they listen, instruct students to display hand-signs for A and B and conduct the beat during the bridge while reading the chart. After the bridge section, the students must determine whether the melody of the A or B section returns by showing the correct hand-signs (a truncated A section returns with the end of the last line played in augmentation). Figure 3 shows one way to present the information visually, either on the board or through a worksheet.

ACTIVE MELODIC AND RHYTHMIC LESSONS

Activities that employ the active musical mind can occur directly after the energetic game *Dance Josie*.¹⁰ Invite fourth-grade students to walk back to their seats, singing the melody in solfège. Once seated, they turn towards a partner: one student sings

FIGURE 3: This worksheet helps older students identify the tonality change between major and minor in Anatol Liadov’s “Berceuse,” and poses an open question while students listen.

Introduction	
A	l, d t, d t, l, t, l, d l, d t, d t, l, t, l, d l, d t, d t, l, t, l, d l, d t, d t, l, t, l, d
B	d m r m r d r d m d m r m r d r d m d m r m r t, d t, m
Bridge	(conduct the beat)
__ ?	_____ ? _____ ?
Coda	

solfège with hand-signs (delineating the vertical relationships between the pitches) as the other checks for correct coordination between the voice and the hands. Once corrections have been made and practiced, the assessor becomes the performer and pairs repeat the task.

First-grade students happily meet the challenge of reading rhythmic notation. Reading flash cards presented by the teacher, students stay actively involved verbally and physically by saying and clapping the rhythms.

For a deeper challenge, ask half the class to keep the beat in their heels while the other half patsch (German for “smack” or “slap”) the beat division on their legs. In this way, students are challenged to read the rhythm syllables from flashcards while performing one additional skill but within the context of a multiple part-work setting.

Older students can stimulate strong activation in the cerebellum¹¹ by doing this activity with more difficult rhythms while keeping both the beat and beat division individually. In addition, the class can perform the flashcards in two-part canon without stopping between the cards.

Unfortunately, by using certain types of lessons considered “active” but not actually based on direct and immediate interaction with recorded or sung music, teachers can delude themselves into believing that children have “learned” music along with the music’s history. For example, my youngest daughter, when in first grade, came home from school with a maze she had completed in music class. On the outside of the circular labyrinth was a drawing of a pair of seventeenth century shoes; at the center was a drawing of a pipe organ. I asked what was happening in class as she traversed her pencil from shoes to pipe organ.

“I don’t know,” she replied.

“Was there music playing?” I asked.

“Umm, I think so,” she said.

Surmising that the puzzle was based on the story that twenty-year-old J. S. Bach walked 250 miles from Arnstadt to Lübeck to hear the *Abendmusik* organ concerts put on by Dieterich Buxtehude, I asked my daughter if she knew whether the music was by Bach or Buxtehude. She didn’t know.

After later speaking with my child’s music teacher, I found out the music of J. S. Bach was playing while the

To get the most out of a music lesson, the students’ minds must actively focus on the music itself, rather than “about” the music.



children completed the maze. Unfortunately, the point of the lesson, engaging with the music of Bach, was not directly tied to the rhythmic, melodic, formal, or expressive elements of the musical content. The musical learning was lost.

To get the most out of a music lesson, the students’ minds must actively focus on the music itself, rather than “about” the music. The term “active music-making” requires the learner to engage in active musical behaviors for major periods of instructional time throughout the musical experience.¹²

With thoughtful lesson planning, students can be fully engaged in music, whether moving about the room or seated in their chairs. To succeed, these lessons must lead students to actively engage with elements of the music directly. ■



Georgia A. Newlin, DMA is Director of Music Education at Adelphi University (AU), Garden City, NY, and founder and director of the AU

Vocal Ensemble. She is a past president of the Organization of American Kodály Educators (OAKE) and a member of The VoiceCare Network (www.voicecarenetwork.org). She teaches summer Kodály workshops at Indiana University, Bloomington, IN, James Madison University, Harrisonburg, VA (including VocalArts Camp), and the University of Hawai’i, Manoa. Georgia’s research interest is in developing part-singing skills in young singers. She also writes about traditional children’s game songs, dances, folk music, and fairy tales. She has two daughters, Eliza and Sylvie, both named after American folk-song characters.

1. Apple, Inc. (2005-2009), *Dictionary*, Version 2.1.3 (80.4).
2. Howard Gardner, *Frames of Mind: The Theory of Multiple Intelligences* (New York: Basic Books, 1983).
3. Jill Trinka, “The Kodály Approach,” *The Alliance for Active Music Making*. Accessed online August 27, 2012) at http://www.allianceamm.org/resources_elem_Kodaly.html.
4. Micheál Houlihan and Philip Tacka, *Kodály Today: A Cognitive Approach to Elementary Music Education* (NY: Oxford University Press, 2008).
5. Ibid.
6. Adam Fischer and the Hungarian State Orchestra, “Sabre Dance,” *Classics for Kids* (Vancouver, BC, Canada: Cobra Entertainment, 2009). Also available on iTunes.
7. Zoltán Kodály, “Who Is A Good Musician,” *The Selected Writings of Zoltán Kodály* (NY: Boosey & Hawkes, 1974).
8. Based on the quote, “Teach music and singing at school in such a way that it is not a torture but a joy for the pupil; instill a thirst for finer music in him, a thirst which will last for a lifetime...” Zoltán Kodály, *The Selected Writings*, 120.
9. Anatol Liadov, “Eight Russian Folk Songs for Orchestra, Op. 58. Lullaby,” *A. Liadov: Orchestral Works*, Veronika Dudarova and the Symphony Orchestra of Russia (Olympia: Mezhdunarodnaya Kniga Musica, 2006). Also available on iTunes.
10. Micheál Houlihan and Philip Tacka in *Kodály Today: A Cognitive Approach to Elementary Music Education* (NY: Oxford University Press, 2008).
11. “The Brain in Music,” *Children’s Music Workshop Presents Music Education On-line*. Accessed online July 13, 2012 at <http://www.childrensmusicworkshop.com/advocacy/brain.html>
12. Janet L. S. Moore, “Philosophy of the Alliance for Active Music Making,” *The Alliance for Active Music Making*. Accessed online July 13, 2012 at <http://www.allianceamm.org/philosophy.htm>.



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Active Improvisation In The Classroom: Dalcroze, Kodály, And Orff

BY DANIELA HEUNIS

“Music is an active, growing, vital experience. The success of the [improvisation] programme depends on our use of logical, meaningful connections and sequences that incorporate information to be transmitted and the child’s developing musical [improvisation] sensitivity.”

—Tossi Aaron¹

Improvisation and composition constitute the highest level of thinking processes in music.² Improvisation can be regarded as musical imagination. It stimulates new musical thought during performance. It is active music-making that happens in the moment, without planning specific musical elements. Composition, on the other hand, entails patient rethinking and improving musical elements of a piece of music. Both are unlike routine performance, which emerges from pre-thinking and planning a specific interpretation of a work’s musical elements and composition.

Improvisation specifically develops the musician’s aural memory, pitch perception, and sensitivity for phrase and form. These culminate in playing with a musical ensemble. Improvisation focuses on the freedom of the improviser to display his/her mastery of specific musical skills. Through this, the improviser experiences a sense of achievement.

This article focuses on how improvisation manifested in the musical educational methods of Emile Jaques-Dalcroze, Zoltán Kodály, and Carl Orff. All three music educators identified the strengths and weaknesses in the music education of their times. By adapting musical and educational principles, each identified suitable outcomes and developed an individual strategy to achieve them.

EMILE JAQUES-DALCROZE

b. Vienna, Austria: 1865- d. Geneva, Switzerland: 1950

The interaction of rhythmic bodily movement with aural perception and improvisation form the basis of the Dalcroze approach. Dalcroze labeled his method “eurhythmics.” He defined three branches of the method, as reflected in the title of his 1914 article, “Rhythmic Movement, Solfège, and Improvisation.”³

- Rhythmic movement communicating between the mind and the body is Dalcroze’s primary outcome.
- Solfège highlights ear training.
- Improvisation refers specifically to the teacher’s keyboard improvisation stimulating students’ movement improvisation.

Improvisation by the teacher creates musical cues through which students can actively explore different musical concepts using physical and vocal improvisation. Dalcroze defined it as sound-based communication between teacher (as keyboard improviser) and class (as movement and/or vocal improvisers).

In the Dalcroze classroom, one of the basic concepts is listening to the beat while reacting to musical cues through active participation. For example, this exercise might entail students passing among themselves any fairly light object (such as a tennis ball or a sturdy seed pod) clockwise on the beat, while the teacher improvises.

When the music communicates a change, students pass the ball in the opposite direction. Musical changes may include an ascending melody descending, or a register changing from treble to bass clef. As students improve, the improviser can vary the tempo and/or add another ball, which can be

passed around in the same or opposite direction.

Another exercise can use movement and/or vocal improvisation in binary (AB) or ternary (ABA) form. It can also easily be extended to rondo form (ABACA...DAEA) by adding one or more improvised contrasting sections. Students move on the beat while listening for the musical change (A section), and then improvise a movement that reflects the musical change (B section).

Several writers have described positive outcomes achieved through improvisation using the Dalcroze approach. Bachman explains, “[Dalcroze improvisation] teaches the pupils to hear and mentally envisage melodies and all sorts of melodic combinations, to identify and vocally improvise them, to notate and compose them.”⁴ Landis and Carter explain that students invented melodies or fragments of melodies to improve interval comprehension through singing and listening. They were gradually “introduced to keyboard improvisation as a means of becoming more familiar with the harmonic structure of music.”⁵ They also improvised by singing “their own choice of chords and chord progressions, eventually fitting these into specific form...Dance forms, scherzos, rondos, even moods were suggested.”⁶

Students can improvise by singing different chords in the rondo form, with the tonic chord as the recurring A section. They can also improvise different movements to indicate various chords while listening to the changes occurring in the piano improvisation.

Rhythmic exercises using the basic movement patterns (walk, run, skip, and gallop) can successfully build students’ improvising skills while strengthening an inexperienced teacher’s confidence as keyboard improviser.

Using a slow walking beat, the teacher can play freely in the treble clef, at first using separate hands. Then the teacher can alternate between two hands, and finally use both hands.

Once the player feels comfortable changing between and combining the hands using the beat, one hand can add eight notes for running patterns or skipping rhythms. Next, the player can add four-bar phrases, again alternating between hands. The player can add tempo and dynamical variation next, using the rhythmic patterns to practice basic movements.

ZOLTÁN KODÁLY

b. Kecskemét, Hungary: 1882 -
d. Budapest, Hungary: 1967

Kodály educators see singing and music literacy as core outcomes. They emphasize the development of inner hearing and musical memory.⁷ The key to active improvisation in this approach means developing the inner hearing and establishing rhythmic and melodic patterns to create a musical memory bank.

Kodály practitioners use games, songs, and exercises to achieve these goals. Improvisation includes creating different rhythms when singing scales and primary chords. Rhythmic, melodic, and harmonic patterns are improvised as accompaniment or for the endings of songs.

In one popular Kodály approach, students create four-beat melodic patterns, individually or in groups. They then present their patterns to the class. The large group selects a few patterns to be used as the ostinato for the song.

The same procedure can be used to improvise rhythmic and melodic endings to songs. Students begin with one-bar improvisations. Gradually, they progress to two- and four-bar improvisations.

To create harmonic improvisations, students begin with a rhythmic pattern as drone accompaniment, using the root note of suitable chords. They then create a one- or two-bar melodic ostinato pattern on the tonic chord. This can be transposed to the dominant and subdominant chords.

To improve the inner hearing, the teacher can interrupt the singing of a song by improvising on any vocal syllable, such as du, zu, na, etc. Students continue to think through the song silently, and continue together aloud when the teacher resumes the singing.

The Kodály approach stresses sound before symbol. It emphasizes aural outcomes of music before proceeding to reading and writing. Once students have been taught the tonic-sol-fa syllables so-mi, they can start improvising using these two pitches in conversation with the teacher or in groups.

Any theme can be used (such as what students had for breakfast or where they went on holiday) for this call-and-response practice (teacher asks and students answer). The learning process continues adding la, do, and re. Similar improvisation exercises can then be used to reinforce learning.

The melodic teaching sequence (so, mi, la, re, do) culminates in using the five tones of a pentatonic scale in both song repertoire and melodic improvisation. Eliminating the two semitones

of the major scale unlocks the tonal sound of the pentatonic scale, enabling students to improvise at ease using the five tones C, D, E, G, and A in C major.

Once students have mastered the major pentatonic scale (do, re, mi, so, la), introduce the minor pentatonic scale (la, do, re, mi, so) for improvisation. Extend the learning sequence at the middle- or high-school level by adding flattened fifth “blues” notes between re and mi to improvisations.

CARL ORFF

b. Munich, Germany: 1895 -
d. Munich, Germany: 1982

The Orff approach encourages active participation through creating, listening, and performing using speech, movement, song, and instruments. It emphasizes aural development with active listening experiences using basic principles:

- Aural before visual
- Sound before symbol
- Hands and feet (gross motor coordination) before the fingers (finer muscle coordination).

This approach provides an ideal group activity that stimulates creativity while simultaneously involving students in musical experiences using rhythm and pitch. Starting with body and rhythmic percussion, combine rhythms with word associations using names, objects, sentences, and proverbs. Once a rhythmic concept has been mastered, learners improvise through call-and-response exercises. These can focus on a given outcome, such as using body percussion to



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improvise a four-beat bar using only quarter notes and eight notes.

In the Orff approach, body percussion rhythms can be created on a wide array of non-pitched rhythmic percussion instruments, such as triangles, wood blocks, rhythm sticks, tambourines, and hand drums. The rhythms are then transferred to melodic percussion instruments such as the glockenspiel, xylophone, and metallophone. These instruments are tuned in C major with bars that can be transposed to F and G major.

Similarly to Kodály, Orff introduces pitch and melody starting with the falling minor third of a pentatonic scale. Since the combination of any of the five tones pleases the ear tonally, it provides complete melodic and harmonic freedom to the improviser. Later, the student can venture into the diatonic scale.

Use people's names that naturally lean towards more than one possibility in rhythm and pitch for improvisation. For example, how many different pronunciations can you create using the name "Daniela"? Some students will

pronounce it with three and others with four syllables. The stress changes from the first to the second or even the third syllable (in a four-syllable version).

A student can create a body-percussion sound for his or her version of the name. For the novice improviser, add vocal pitch starting with so-mi or "G" and "E" in C major on the melodic instruments.

As in the Kodály approach, the length of the improvisation can start with one bar and gradually increase in length. Sing the different patterns first, and then change to melodic Orff instruments. To keep students absorbed in the learning process, ask each student individually to sing his or her own name and add a classmate's name. This can be repeated until all students have had a turn.

Initially, operate this game in a circle formation, with each person adding the name of his or her neighbor. Make it more demanding by giving each student the freedom to use any classmate's name as the second name. Repeat the game using melodic instruments, specifying notes on which to improvise.

Teaching activities such as echo play and call-and-response (question and answer) are useful improvisation tools. They build tonal and rhythmic vocabularies, introduce new material, and help assess student progress.

Call-and-response especially builds understanding of a piece of music's rhythmic flow, phrase lengths, phrase balance between parts, and repetition and contrast. This exercise can be easily extended into ternary (ABA) and rondo form (ABACA). Using a short two- or four-bar class name pattern as the recurring phrase, individual members or groups may improvise extending the name patterns they have created.

The following creative activity—useful for ten- to twelve-year-old students—starts by listening to the distinctive local bird calls of a specific region. For this example, we use four distinctive calls of the South African Eastern Cape region:

- The hadeda's low-pitched "o-we..." (a big bird and a member of the ibis family)

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- The red-collared barbet's repeated do'-so pattern
- The green-spotted dove's repeated one-pitched call with a short descending ending
- The piet-my-vrou's descending three-pitched arpeggio call (the red-chested cuckoo, whose name in English translates into "Piet-my-wife").

Ask students, in groups of four, to create an ABA form, with the A section using the rhythmic patterns of the names and the B section improvising on individual bird sounds. Older students may listen to the bird sounds and learn to imitate the distinctive musical elements in each birdcall.

During the exercise, ask basic questions such as:

- Is the rhythm easily identifiable?
- Can you make an iconic representation of the pitch?
- Is it high?
- Can you use one pitch only?

Ask students to describe the direction of the pitch as ascending, descending, or a combination, and then draw it. They might also identify the tempo and the dynamics occurring in the call. If the call repeats several times, ask students to count repetitions.

Since it is almost impossible to replicate calls exactly, ask students to choose a combination of the individual characteristics to improvise on the pitched Orff instruments. For example, both the red-collared barbet and the piet-my-vrou have short, repetitive, descending calls. The barbet uses a do'-so sounding pattern. The piet-my-vrou follows a distinct so-mi-do arpeggio pattern.

Scale structure and knowledge of primary chords—I, IV, and V—form

the basis of improvisation. Students must be able to fluently sing and play them, using the sol-fa and pitch names, before venturing into diatonic improvisation.

As in the Kodály approach, rhythmic improvisation exercises on individual pitches of the primary triads are the starting point. In the Orff classroom, students freely move between singing and playing the Orff instruments. Passing notes can be added to the triads: add re between do and mi, and fa between mi and so in the tonic (I) triad. Divide students into two groups: one playing the chordal structure, and the other melodically improvising on chords with added passing notes. Under the Orff approach, students learn to improvise on pentatonic scale, gradually progressing to major, minor, and modal scales.

CONCLUSION

The Dalcroze and Orff approaches share as a major outcome their emphasis on improvisation. Twenty-first century education focused on creativity has necessitated that the Kodály approach follow suit.

Reversing Piaget's saying, "to understand is to invent," Kodály scholar Lois Choksy rephrased it as "to invent is to understand."⁸ Teachers conduct Dalcroze lessons using improvised music, while students actively participate through movement improvisation and singing, using the fixed do solfège⁹ system. In the Kodály classroom, students actively improvise singing and movement. Folk songs, singing games, and applied exercises using the movable do tonic-sol-fa¹⁰ system form the basis of the improvisation repertoire.

The Orff classroom combines improvisation with the movable do tonic-sol-fa system, through singing, movement, body percussion, and rhythmic and melodic percussion instruments. This approach adds instrumental group teaching and a sequential process to teach instrumental improvisation.

A combination of the Orff and Kodály approaches using the moveable do tonic-sol-fa system to improvise can be useful for schools without access to Orff instruments. Dalcroze's dual application can foster an improvisation challenge for both the teacher (as the piano improviser) and students (who, through movement improvisation, internalize the musical concepts improvised by the teacher). The teacher can investigate the three different approaches and combine ideas from each to devise a personal improvisation strategy for active music making. ■



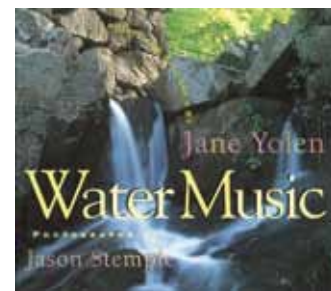
Daniela Heunis is Senior Lecturer specializing in Flute and Music Education at the Department of Music & Musicology, Rhodes University, Grahamstown, South Africa.

She graduated from Stellenbosch University with a BA (Flute Performance) and a BMus Hons (Music Education), and from Rhodes University with a MMus (Musicology) degree. She holds licentiates from the University of South Africa in flute performance and teaching. She has adjudicated eisteddfods and competitions, and has delivered academic papers in South Africa, Canada, Australia, USA, and UK. During 2004, she participated in a six-month teaching exchange at Queen's University, Kingston, Canada.

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 9. In the fixed do solfège system, the pitch C always remains do.
 10. In the movable do tonic-sol-fa system, do is movable and changes to the tonic note of the major scale.

Water Music: Poems For Children

By Jane Yolen
Photographs by Jason Stemple
Honesdale, PA: Boyds Mills Press, 1995



Inspired by the clarity and beauty of Jason Stemple's photography, *Water Music* by Jane Yolen explores, in verse, the character, sound, movement, and playfulness of water in its various forms and settings. The book begins with the scientific definition for water, followed by the poems. The seventeen poems, with their stunning photographs, describe water in forms from icicles to crashing waves, pristine mountain streams to pond scum.

The first poem, "Reflection," describes the dull, gray sky mirrored in a still pond. The reflection of a partially submerged branch, highlighted in the cropped section of the picture around the page number, resembles a dark kite or flying bird.

Winter continues in the next poem, "Icicle." The title travels vertically down the side of the poem, echoing the icicle images. Each word is written on a separate line. Reading the poem aloud creates a slower, disconnected pace reminiscent of an icicle.

"The Rock Cries Out" tells of nowhere to hide from the crashing waves. The white spray of the ocean hitting and overwhelming the rock illustrates the need to escape to safety.

After the subdued grays and blues of the first few poems, the green of the photograph for "Water Jewels" pops from the page. The poem compares sparkling dewdrops balanced in straight rows on each ovate leaf to jewels created by rain. In a similar vein, droplets of water glimmer on the rich purple of the iris in the picture accompanying "Observation." The deep blue sky contrasts the lavender of the page, just as the poem contrasts the clear sky with evidence of the previous rain.

"Waterfall" is an anticipation, then sudden descent as the letters on the ends of the phrases curve down in imitation of a waterfall. The words rush faster and faster to end in stillness.

Three of the poems are pond scenes. White flowers and green leaves float upon dark water to illustrate "Water Lily." The poem describes the lilies waking and opening to the sun. In "Wet Eden," a goldfish swims in the murky water beneath shiny lily pads, a spot of orange among the green. What is heaven to a fish? In contrast, the slimy, green ooze pictured for "Algae" is unpleasant enough to appeal to boys. This brief, five-line poem suggests life.

"Embroidery" compares the patterns of white ocean foam to lace. In the photograph, the crest of the wave delineates the pure green of the sea and threadlike, random designs created by the bubbles. "Tangles" also describes natural patterns on the water, textile-like knots of plant stems and leaves on a glassy surface. The defined wheat curls of dried grass contrast with the muted, green, underwater blades.

Two poems delve into bubbles: "Washing the Dog: A Haiku" and "Bath." A poof of bubbles in the grass illustrates what's left after washing the dog, a short poem for a short event. "Bath" compares the sounds and senses of a bubble bath with an old woman relaxing and remembering. The photograph of a yellow rubber ducky gazing pensively across a field of bubbles conveys the reflective nature of the poem.

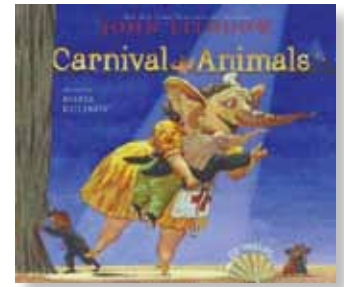
"Washed Away: A Double Haiku," "Two Stones, One River," and "Water Music" each convey the intensity and sound of flowing, moving water. "One Hundred Percent" reflects on taking

away. The stark shades of black, white, and gray add to the abandoned feel of the footprints in the snow.

The words and images naturally lend themselves to interpretation in sound and movement. With these poems of just the right length, children can explore with movement the different ways water flows and is still. Silver, white, blue, and green scarves, fabric, or ribbons add more possibilities to represent each line of a poem in motion. The children can then create a coherent choreography for a poem, choosing a non-pitched percussion instrument sound to accompany each phrase or motion. The children may also compose music for the words, adding a *bordun* or *ostinato* accompaniment on Orff instruments.

Songs related to water may be interspersed between the poems. Possibilities include the folk songs "Shenandoah," "Sweet Water Rolling," or "The Water Is Wide" to reflect the nature of the poetry describing flowing rivers. Poems about pond life could include songs about frogs, crawdads, or fish. Raindrops bring to mind the numerous rain songs. The poems and photographs of Jane Yolen's *Water Music* offer many creative opportunities for the music classroom. This book is a welcome addition to an Orff teacher's library. ■

Karen Williams teaches pre-kindergarten to grade 5 music at Oveta Culp Hobby Elementary School in Fort Hood, Texas. Karen is certified in Dalcroze Eurhythmic and Orff Level III. She is treasurer for the Heart of Texas Chapter of AOSA. In her 27 years in education, Mrs. Williams has taught middle school band, fourth grade, remedial writing to grades 2-5, and elementary school music.



Carnival Of The Animals

By John Lithgow
Illustrated by Boris Kulikov
New York, NY: Simon & Schuster, 2004

*“But oh, what a fabulous night he had had,
When his world was turned into a zoo.”*
—from the book
“Carnival Of The Animals”

After wandering away from a school field trip, mischievous lad Oliver Pendleton Percy The Third falls asleep in New York’s Natural History Museum. John Lithgow’s literary interpretation of Camille Saint-Saëns’s musical suite *Carnival Of The Animals* tells the story of Oliver’s dream, in which his classmates, family, and friends are transformed into the creatures from the music. Illustrator Boris Kulikov brings the animals to life, and takes the reader on an overnight journey through the museum.

Oliver’s dream begins when the stuffed animals in the room where he is sleeping come alive. First he sees his teacher, Professor McByrd, as a lion, and the parents of all the kids on his block as hens and cocks. Continuing his tour through the museum, he sees his two neighbors as dancing tortoises, his school nurse as a dancing elephant, and his school librarian as a kangaroo,

while all the freckled girls in his class comprise a flock of birds.

As Oliver continues, he sees the boys on the wrestling team as jackasses (who show off to the birds), and his music teacher as a singing baboon. Oliver finally wanders upon a cuckoo sitting in an empty nest, worried about her missing young chick. But Oliver realizes that the cuckoo is actually his mother, worried about him. A night watchman then discovers the sleeping Oliver and sends him home to his parents.

Lithgow created this rhyming narration as a text for a New York City Ballet *Carnival of the Animals* performance, set to Saint-Saëns’s music with this book as narration, which debuted in 2003. Each book comes with a CD of the story being read aloud by the author, accompanied by the Saint-Saëns piece as performed by Chamber Music Los Angeles.

Camille Saint-Saëns’s *Carnival of the Animals* is a set of fourteen orchestral character pieces, each of which is meant to describe a particular animal, usually by mimicking the sounds it makes or characterizing the way it

moves or carries itself. What a wonderful way to introduce the instrument families to children! This book and music could also introduce a student field trip to a symphony concert, or lead to a discussion of how sounds are produced on instruments. As a creative activity, students might also invent a “new” orchestral instrument or write a different story using classroom instruments (woods, metals, skins, shakers). *Carnival Of The Animals* is a fine, creative marriage of story, pictures, and music that an Orff teacher could use as the basis of numerous music lessons. ■

Dr. Carol McDowell has been a practicing Orff-Schulwerk educator as a university professor, instrumental music teacher, and preschool music program lead. She is certified as an instructor at various levels in Kodály, Music Theory, and Orff Schulwerk. McDowell earned her doctorate at Florida State University, and has completed numerous research projects as well as performances, presentations, and published articles. Presently, she is a member of the Orff Echo Editorial Board.

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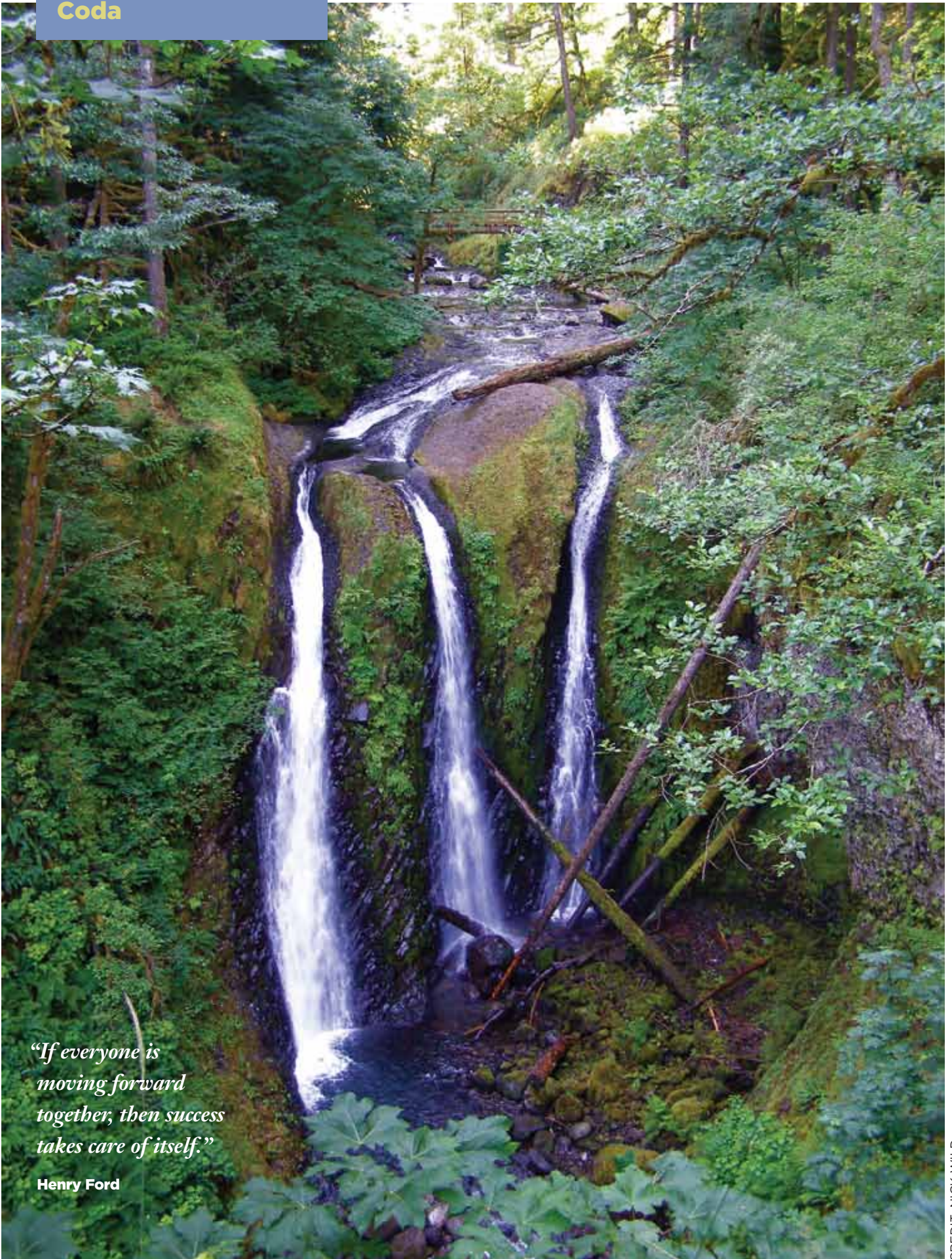
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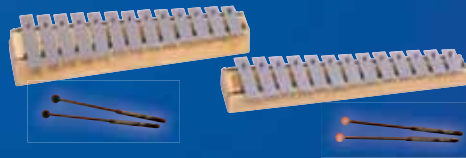
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