



The Orff Echo

Quarterly Publication of the American Orff-Schulwerk Association

Music and Movement Education

Winter 2001

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The American Orff-Schulwerk Association is a non-profit professional organization of music and movement educators dedicated to the creative teaching approach developed by Carl Orff and Gunild Keetman. We are joined by our belief that learning about music – learning to sing and play, to hear and understand, to move and create – should be an active and joyful experience.

Our mission is:

- To demonstrate the value of Orff Schulwerk and promote its widespread use.
- To support the professional development of our members.
- To provide a forum for the continued growth and understanding of Orff Schulwerk that reflects the diversity in contemporary American society.

Editorial Office:
 3105 Lincoln Blvd,
 Cleveland, OH 44118
 Phone: (216)321-7573
 Fax: (216)321-1946
 E-mail: dmarchetti@gateway.net
 Writers guidelines are available from the Editorial Office

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On our cover: Winter scene by Lori M. Koehler, Parma Senior High School, Parma, Ohio, student of Jerry Devis.

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From the Editor

Last May I read an article in the Cleveland Plain Dealer about a local art teacher who teaches high school students with developmental disabilities. One of them had recently won an award — first place among over 400 entries from students in 14 high schools. There was no category for special education students; as far as the judges knew, the student was simply — like many of the other entrants — an exceptionally talented artist.

I contacted the teacher, Jerry Devis, and told him about *The Orff Echo* and our use of student art on our covers. I thought he might have a student whose work we could feature. Indeed he did, he told me, a young woman with a special gift.

He set to work with her and a few weeks later her painting was ready. Lori Koehler painted the winter scene you see on the cover of this issue. Lori is 22 years old. She has studied art with Mr. Devis for eight years. This is her last year at Parma Senior High School, and Mr. Devis hopes she will continue her artistic pursuits when she is no longer in his class. "She has a wonderful talent," says Mr. Devis, "and a style that is all her own."

Mr. Devis, who is the program director for Very Special Arts in the

Cleveland area, hopes to see the establishment of an art center for students with developmental disabilities. "Other kids have lots of choices for extra-curricular activities — sports and music lessons — it would be wonderful for these kids also to have a place."

I'd like to thank Mr. Devis for his dedication to these special students and to Lori for allowing *The Orff Echo* to showcase her artistic gift.

Our theme this issue is Body, Mind, Spirit, a topic that has long been of keen interest to Editorial Board members Judith Cole and Liz Gilpatrick. They have gathered a selection of articles on topics as diverse as Csikszentmihalyi's work with "flow" to the innermost mysteries of the human ear. As Judith mentioned to me, this collection of articles "barely scratches the surface" of such a far-reaching topic, but we hope they will open doors to new thoughts on the intertwining nature of these three facets of the human condition.

Best wishes to all of you in this New Year!

-Donna Marchetti

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President's Message

Linda Ahlstedt, AOSA President

A Universe of Possibilities

As we look back on 50 years of *Musik für Kinder* and step into the 21st century, we have the opportunity to step into a universe of possibilities. Did Carl Orff and Gunild Keetman envision the worldwide influence of the Schulwerk upon music education when they wrote those first volumes? In 1968, did our 10 founding members envision an association of almost 5,000 members, teacher training courses in graduate programs across the country, and 85 chapters in 50 states? Probably not. But I think they did have a sense of the magic of music for children and the passion to make it happen.

In all human affairs there are efforts and there are results, and the strength of the effort is the measure of the result. Chance is not. The vision that we collectively hold and the efforts we make to realize it for AOSA is what we will become.

At their September board meeting, the National Board of Trustees participated in leadership training for nonprofit boards with Bud Crouch, a consultant from Tecker Associates. He urged us to restructure the board by moving some of the committee work off the board to non-board members who would volunteer to be on a task force, or *ad hoc* or standing committee. We already have a model for this in our research committee with the Research Advisory Review Panel (RARP) and the Research Interest Group (RIG), who make recommendations to the NBT. Not only will this restructuring give more people the opportunity to actively serve AOSA, it will give the board the time to engage in visionary and strategic planning. I would like to share the universe of possibilities with you.

Membership growth through local and national unification

I recently received an e-mail inquiry that read:

Dear President,

There is a local chapter in my area. Should I join local or national? What are the pros and cons of each?

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This misconception that one must choose between the local or national association is prevalent. It actually puts local chapters into competition with AOSA, which exists to serve their needs. We currently have 4,595 national members. Of them 1,981 do not belong to a local chapter and 5,333 local chapter members do not belong to AOSA. Many actually assume that when they join their local chapter they automatically belong to AOSA. With the exception of a few chapters that require national membership, this is not the case.

We are a house divided. The universe of possibilities would greatly expand with unification. Please actively advocate for the *unity* of AOSA. Our future depends upon it.

Facilities support

We have long provided for scholarships and grants to give assistance to individual members. But we totally lacked a dedicated fund and sustained effort to provide for the financial security of the parent association itself. Now, through the dedicated efforts of B.J. Lahman and her committee, we will establish an Endowment Fund at The Cleveland Foundation. This will enable planning for future needs for personnel, office space and equipment to serve our growing organization.

Web site expansion

Upon your requests, we are exploring ways to enable you to register for conference, file annual reports, and

continued on page 6...

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International concerns

We have established the "Orff Corps": approved AOSA teacher trainer volunteers to serve one to two weeks in areas that demonstrate financial and educational needs. AOSA will become a leader in the worldwide spread of Orff Schulwerk. Our first sponsorship will be the 2001 International Summer Course in Slovakia, where Jacque Schrader will be the instructor.

Future conference leadership

As our national conferences have grown, increasing demands have been placed upon the national and local chairpersons and their committees. We hope to hire a conference facilitator who would make these very important positions more manageable.

Undergraduate music education reform

The AOSA survey *Reflections Upon Undergraduate Music Education*, developed by Timothy Brophy and Ann Kay, was distributed in the Summer 2000 issue of *Reverberations*. The results are in and the fascinating comments and models suggested will be discussed with deans at Overture 2000, our national conference in Rochester, N.Y. I will share their reactions and the survey results with you in my next message.

Now let's fast forward to 2020. Can we imagine this Universe of Possibilities?

- The active and joyful experience of Orff Schulwerk is found in every pre-school, elementary, junior high and high school general music classroom in America.
- Orff, Kodály and Dalcroze are a significant part of undergraduate classroom curricula. Many schools offer a fifth year internship with master Orff teachers.
- AOSA is an organization of 30,000 teachers, artists and performers

- AOSA fosters artistic, cultural and educational partnerships among students, teachers, artists and cultural institutions.
- AOSA provides teacher training courses for continued professional and artistic growth.
- An American Center for Orff Studies has been established in a beautiful part of the United States with easy access to a major airport. Students arrive from all parts of the world to study there. (This vision courtesy of Steve Calantropio and Barbara Potter)

"Where is the electric socket for possibility, the access to transformation? It's just there over the bar line, where the bird soars. We can join it by finding the tempo and lean our bodies to the music: dare to let go of the edges of ourselves... participate!"¹

¹ *The Art of Possibility: Transforming Professional and Personal Life* by Benjamin Zander and Rosamund Stone Zander. Harvard Business School Press, 2000; p.121.



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Body,

Carl Orff stated, "In all my work, my final concern is not with musical but with spiritual exposition." Thus begins the first chapter of Andreas Liess' 1966 biography of Orff.¹ No other composer's work expresses such elemental primitivism, naturalness, simplicity and spiritual vitality as Orff's. His search for basic life forces that reawaken the body, mind and spirit are evident in his adult theater works, as well as at the foundation of the Schulwerk. Later in his chapter titled "Spirit and Magic," Liess goes on to say:

"The elemental primitivism which sounds through the rhythmic power of Orff's writing for percussion orchestra is not merely a reference to historic or prehistoric sources, but a spiritual and, above all, a psychic attitude. Primitivism is the primal attitude of the spirit and the soul. It touches, at the same moment, the deepest, most secret centres both of the spirit and the senses. Orff, both as a musical and a dramatic artist, has found this secret point, where the physical and spiritual vibrations interact. He has found there his medium, his signs and symbols, the creative power to appeal directly to the listener's nervous centres. When Orff summons the vital powers by gesture, dance, word, image, and not least, the rhythm of urgently insistent repetition, he advances towards that centre of human experience where vital excitement arouses spiritual emotion. Thus his music appeals to the whole being." (p. 38)

Mind,

For the ancients, music held a more comprehensive scope than it does in today's world. Pythagoras and other medieval thinkers recognized music as the manifestation of basic laws of the cosmos and perceived the universe as a musical one. Music was at the core of nature and to participate in music-making was nothing short of aligning one's body, mind soul and emotions with a higher being. By looking back, Orff rediscovered the natural unity of music and movement which penetrates to a deeper source of power.



PHOTO: Pat Rex

In this issue, we open doorways between the invisible walls that artificially separate the mind, body and spirit. We focus on experiences that connect our kinesthetic, intellectual and inner spiritual nature, experiences which involve and synthesize all dimensions of the self and make us whole.

The role of the drum in the grand synthesis that is Orff Schulwerk is the topic of a two-part article by Steve and JoElla Hug. Steve Hug, for 10 years an ardent student of African drumming, tells of the unifying nature of the African drum ensemble in Missoula, Montana, that has become a force in his life. JoElla Hug recounts a partnership formed between that adult African drum group and her middle school students, an effort that generated so much excitement and joy that it is destined to become an annual event.

In his article describing the work of Mihaly Csikszentmihalyi, David Frego articulates the phenomenon of "flow," the transcendent state of consciousness entered into by both student and teacher when certain conditions are present. Many Orff Schulwerk teachers will recognize the state Dr. Frego describes and know that to reach it in accord with students in a music-making effort can be a sublime and unforgettable experience.

Don Campbell helps us enter our bodies through our ears, the critical organ of music-making. He reminds us of the multiple roles played by the auditory system, that hearing and listening are two distinctly different efforts, and that there are many variables that give each of us our own unique listening style. In a whimsical journey in the manner of Lewis Carroll, Don describes the anatomy and function of various parts of the ear.

Finally, three distinguished teachers and long-time members of AOSA share their own reflections of the Schulwerk. The enthusiasm and child-

like joy with which Grace Nash embraced the Schulwerk may jump right off the page and pull you along, as she shares memories of her first encounters and early studies.

Carolyn Tower writes of using myths, fairy tales, and modern stories written and illustrated by contemporary authors and illustrators "as the central core around which all the experiences of a rich Orff Schulwerk musical education could be accomplished." Readers who love using literature will especially enjoy Carolyn's reflections.

Mary Shamrock, whose thoroughly researched and scholarly writing on behalf of Orff Schulwerk never fails to inspire, reminds us that Orff took his own

Spirit

model for the Schulwerk from the belief of ancient Greeks that the education of a whole individual required a synthesis of the arts into an integrated expression. She notes that contemporary research in fields other than education is pointing to the truth of those ancient beliefs, putting the Schulwerk in the forefront of educational models.

We have especially enjoyed our partnership with authors for this issue, for the subject has given us all the opportunity to reflect on the profound effects of the Schulwerk in our lives. We hope you find enjoyment and inspiration in these pages.

-Judith Cole and Liz Gilpatrick

¹ *Carl Orff* by Andreas Liess. St. Martin's Press, 1966.

Drumming to Build Community

Steve Hug

The recent mention of drummers in the local newspaper reminded me of the power of rhythm. In an article referring to some local anti-police protests, the paper reported: "...self-described members of the Rainbow Family... pounded out a feverish protest beat on drums." "...the officers specifically tried to remove drummers from the downtown area Friday and Saturday evenings..." "Drummers also appeared to be inciting the... crowd during the anti-police protests." "[the police] said no drummers were ordered to stop playing, but they were told to play somewhere other than downtown."

Can drumming move people to action? How can it not! For me, playing drums is akin to dancing. Of course my hands are going, but I can't play well if the rest of my body isn't moving too. I play in an ensemble that specializes in West African drumming and dancing, and other members of the group say I am their metronome — that they can always

watch a leg, a foot or my head moving to the beat. I think that is why I love to stand while playing African drums — I can really move! The audience also feels the effect of the rhythm, as we can plainly see from up on stage. People naturally move to rhythm, and drumming is rhythm brought out into the open and made available to share with everyone. After all, rhythm *is* movement!

There are, indeed, African rhythms that can "incite" specific states of being; there are rhythms which inspire warriors to battle, and rhythms which, we are told, could cause a group of listeners to very quickly fall asleep. Our ensemble has witnessed the effect certain battle rhythms have on us during rehearsals — typically we find these make us argumentative and anxious. We have learned to recognize this and laugh at it now, but it reminds us just how these rhythms came to be — that they evolved to their present form because they worked. I would like to describe one such rhythm.

I was recently invited to teach an African rhythm to a local "full moon drumming" group. These are people who get together once a month to form a circle, grab a drum and join a common beat. Sometimes the result is chaotic, and other times a communal musical creation emerges with penetrating beauty. I taught them a rhythm from Guinea called "Yankadi." It is a dance of seduction played for the young men and women of the village, and serves the same purpose as what we might call a "mixer" in our culture. There is an immediate appeal to this rhythm because of its swifty, sexy feel. It is seductive! Members of our drumming ensemble first played the rhythm with all its parts so the full moon drummers could hear the song, and hear all parts working together.

The basic djembe part has bass (B), tone (T) and slap (S) sounds, but I taught it with just the bass sounds initially — in time to the beat, kind of a skeleton of the

continued on page 10...

Making the Connection

JoElla Hug

THE SCENE: Outside a typical middle school of 500+ students, grades six, seven, eight

THE LOCATION: Missoula, Montana

THE CHARACTERS:

Chris, a sixth grade boy (good athlete, student with multiple learning disabilities and delayed small motor development, low academic achiever, reluctant participant in singing activities)

Ms. Hug, choir teacher (well-seasoned, Orff Schulwerk die-hard, married to a man who loves to drum, especially African drumming)

THE TIME: An early morning in late May. The morning bell is about to ring. Ms. Hug: "Hey Chris, good morning."

Chris: "Are we going to play those drums again today? I really want to play those drums again today. So will we get

continued on page 11...



Focus on Body, Mind, Spirit Drumming to Build Community . . . continued

rhythm. I then added the other sounds one at a time, allowing the proper length for the musical phrase to complete so they could hear and feel that it was 16 counts long (four sets of four). So, at first they played:

Djembe Yankadi source: Mamady Keita

Slap
Tone
Bass

B B B B

and kept repeating that until they were confident. I then added one other sound, two slaps:

S
T
B

B S S B B B

Adding more complexity, I played two tones:

S
T
B

B S S B T T B B

The repetition of this pattern went on for some time, as it took progressively longer for people to add the other sound, and get the handing correct. I then added:

S
T
B

B S S B T T B S B

And, finally:

S
T
B

B S S B T T B S B T T

NOTE: stem UP means DOMINANT hand, stem DOWN means NON-DOMINANT hand

I feel one key to the success of their learning was the fact that our ensemble kept the dunun parts (the low, middle and high drums played with a stick) going throughout. This constantly kept the rhythm in the ears of the learners, while keeping the beat as well. The musical phrase created by the different pitches of the dunun reinforced the 16 count length of the pattern, so as they learned to hear the song of the dunun, they were also internalizing the length of the phrase. We wanted people making music, not counting!

There is real value to what the various drumming circles are doing. Just ask the participants, and you will get the sense that though it is intangible and difficult to define, it is important to them in some basic way. This "spiritual" aspect to drumming defies description by written language, but we all agree "it" is there.

If we can't talk about what "it" is, we can at least anecdotally relate what "it" does to us. For example, do I enter an altered state while drumming, carried to a



trance-like place few others can enter? No! Am I made more clearly aware of the universality of the human experience? Do I feel I am touching some fundamental force acting universally just beneath the surface of our conscious selves? Yes!

Drumming touches a power, and our awareness of that power and how it affects us forges a connection with everyone listening and moving to its sound. When we resonate with an underlying, universal rhythm, we feel linked with the generations of accumulated wisdom that went into its evolution. The rhythms seem to evoke the very essence of what they happen to "be about," be it seduction, marriage or preparation for war. When a drumming group is playing these rhythms well, they call up something fundamental about those ceremonies or specific events, even to players of another time or culture. When we tap into an a fundamental force, we are touched all the way to our foundations.

I think it was this connection that was made when this particular group learned a "real" rhythm from Africa. They were totally absorbed by the learning process, and after internalizing the rhythm, they didn't want to stop playing it. I understand their desire to keep playing, for it is the same connection I feel when our group plays the traditional West African rhythms. As my teachers have said to me, cultural differences are of no consequence, for rhythm underlies everything everywhere.

Steve Hug plays with the ensemble Les Etudiants de l'Afrique, a group that specializes in the music of West Africa, with an emphasis on the traditional drumming of Guinea as taught by master drummer Mamady Keita. Steve has studied African drumming in the United States and in Brussels, Belgium, where Mr. Keita has his school, Tam Tam Mandinique. Steve is also a piano tuner/technician in Missoula, Mont.

¹ I learned this rhythm from Mamady Keita, master drummer from Guinea.

PHOTOS: JoElla and Steve Hug



As the end of the school year approached, the inevitable field trip deluge took half of each sixth grade class out for a three-day field experience. With the smaller number of students to work with, the timing seemed perfect to give the remaining students a "leg-up" on creating a long term relationship with djembe drumming. It was amazing to watch as they responded to the teaching. I was learning along with them as my drummer husband took them through the steps of learning two distinct sounds — tones and basses. Those sounds were finally combined into an eight-count authentic rhythm; a second part was added long with other accompaniment parts.

By the third (and final) day, students were comfortable enough to hold the rhythm together while my husband performed solo variations over the top. We learned vocabulary and customs of African drumming cultures. We learned to respond to different "calls" from the lead drummer. My students gained access to a world in which each individual is a necessary part of the whole. Their ability to integrate themselves into the experience had given them a glimpse of where we hope to continue in the next school year. And Chris? I felt we finally had found common ground.

JoElla Hug teaches middle school choir in Missoula, Montana. She has served on the AOSA National Board of Trustees as representative from Region 1 and has presented at AOSA national conferences. JoElla will be a presenter at the All-Northwest Conference of MENC in Spokane this February.

Making the Connection . . . continued from page 9

to drum again today? I really had FUN yesterday. Is your husband coming today? I really love drums!" (all delivered in rapid fire manner, the most I've heard from Chris all year)

When I first introduced an African drumming unit into my curriculum for seventh grade choir students I *believed* my motivation was to quickly reawaken their response to beat and rhythm and get the school year off to a dynamic start. That was the fall of 1999, and I wanted to give the performing year a kick-start by coordinating a unit of authentic African rhythms and songs and uniting it with a guest performance from a Missoula-based African dance and drum ensemble. The University of Montana graciously allowed me to borrow eight djembe drums and various dunun (low, middle & high drums played with a stick) and I pulled together every drum of any kind in my classroom to put an instrument in every child's hands. The experience allowed my students to have two in-depth sessions with teachers who study with master drummer Mamady Keita, originally from Guinea.

The performance was a smush hit with students and parents — a jogger passing by couldn't resist and caught the last 30

minutes of the program, pulled into the space by the sound of the drums.

My original intent had been more than fulfilled. We reviewed beat/rhythm responses but something more took place in that brief period of focus on drumming. The experience proved to be a critical factor in instilling a sense of community within the seventh grade choir. Throughout the year, we seemed to maintain an ability to respond to each other — in spite of larger-than-normal numbers in both classes (37 in one class and 38 in the second).



Keeping the Spirit in Mind: The Experience of Flow in Orff Schulwerk

R. J. David Frego

We have all experienced it - the general music lesson where everything came together. The students were focused and challenged by the task. Everyone was engaged in the process of creating music that was both aesthetic and meaningful. Coordination of motor skills and concentration were at their peak. At some point in the lesson the participants achieved a state of "flow" - a groove where everyone got caught up in the challenge and where the effortless beauty of music making transcended the lesson.

But how do you know if the students in your class achieve flow? Often you don't know until you come out of it. Perhaps it is the moment when you realize that time ceased to function as clock time - 15 minutes seemed to have gone by in seconds, or conversely, a few seconds are remembered as minutes. Then there could be a heightened sense of spirit or a sense of self that you and the students felt at the end of the session. For some moments in time you and your students had found a place that carried you beyond the task of making music and into the realm of creating an unforgettable aesthetic experience. With it came a deep sense of enjoyment, a landmark for what life should be like.

Naturally we want to recreate these experiences, but may not know how. This article explains the theory of flow as it relates to us as music educators and to our students whose musical experiences we enhance by creating an environment where flow can be achieved. A portion of this article also provides some strategies for creating conditions conducive to flow.

Flow is the culmination of the positive aspects of human experience - joy, focus, creativity and the process of total involvement with life. This is an area that researcher and writer Mihaly Csikszentmihalyi has been studying for decades. Flow can occur while engaged in many physical activities that require full concentration: rock climbing, athletic endurance training, dance and music, to

name but a few. All of these activities require a goal, provide immediate feedback, and allow the participants to exercise control over their actions.

While the experience of flow appears to be effortless, it often requires physical exertion or intensely focused mental activity, both involving the application of skilled performance. Any lapse in concentration will erase it, but while it lasts, one's consciousness is alert, and each action melds seamlessly into the next. Think of the concentration that is required of an infant to stack building blocks. The child is completely engrossed in the task, aware of her goal, and how to achieve it. When the stack is complete, the infant expresses the spirit of joy in the accomplishment. She is now looking forward to the next challenge where the blocks can be higher.

The same is true for young musicians - the activity of making music is both physical and mental, and requires an awareness of the individual's contribution to the music making process and how it fits in with what fellow musicians are doing. If the young musician is truly involved with the task, all of the relevant skills are focused toward the challenges of the situation. Her attention is completely absorbed by the activity and there is no excess psychic energy available to process any information but what the activity offers. The young musician often emerges on the other side of the activity with more than just a feeling of accomplishment, but with a sense of wholeness - that the body and mind worked cooperatively and, in some way, enhanced the spirit.

In order for a flow to occur that will result in a deep sense of enjoyment, eight major prerequisites are necessary. Let us look at these prerequisites and how each one relates to the general music classroom:

1. The task must be within the person's ability to complete, yet challenging enough so as not to make it automatic. Constructive teaching processes include beginning a lesson

with an activity that everyone either knows or can do well, then adding challenges that can increase focus, musical skill and independence. If the layering of material is not challenging, the students may go off task because the activity quickly becomes repetitive and boring. However, if the activity is too challenging and beyond the reach of their capabilities, the students will become frustrated and eventually turn off. The Orff Schulwerk approach functions well in layering activities to children's musical experience by promoting challenges and by keeping the students within the optimum level of challenge.

2. The person must be able to concentrate on the task. The general music teacher is responsible for creating an environment conducive to uninterrupted focus. While extraneous noise can interrupt concentration, problem-solving activities often involve discussion and experimentation on instruments. Involving the students in the musical and educational process in the class activity helps make them responsible for their actions in the class.

3. The task has clear goals. Goals do not necessarily need to be as clear cut as winning a game of tennis. Musical goals may be deliberately vague and structured that way in order to find that element of surprise and creativity. Nonetheless, general music teachers must set specific educational goals as well as open musical goals. Set long-term goals for the grade and term, and short-term goals for the whole period and for the immediate moment. If all students know what they are to achieve in the mini-activities, they are then sharing in the process-based learning and can work cooperatively to attain those goals and feel the sense of accomplishment.

4. The task provides immediate feedback. Most feedback is enjoyable,

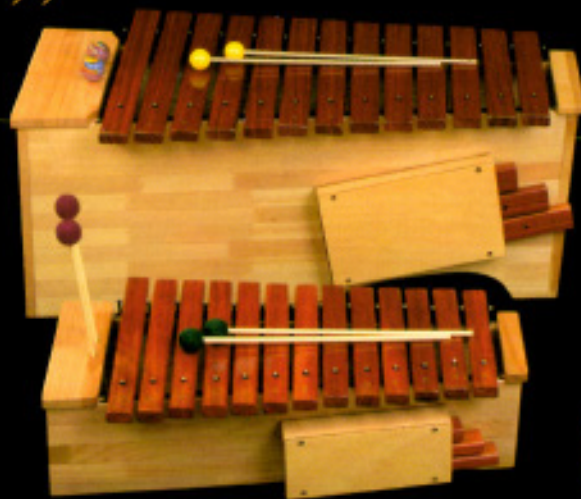
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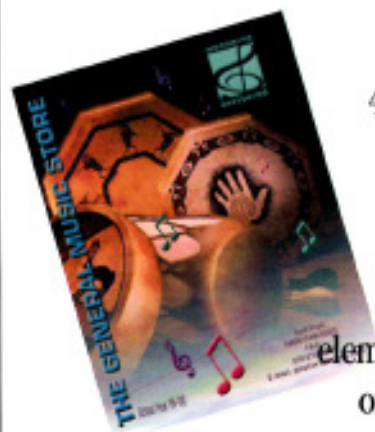
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provided it is related to the goals. Allow time for student and teacher feedback throughout the activity. While it may take time out of the lesson, the students need to know if they are achieving the goals of the class or if the goals need to be altered to achieve success. There may be cases where the goals are achieved too easily and the challenge needs to be increased — reset the goals with the students and begin again. Finally, self or group assessment does not always need to be verbal nor do they need to take an inordinate amount of time, but everyone needs to know if and how the goals have been met.

5. The person is able to work with a deep and effortless involvement that removes the person from concerns of every day life. Buddhists call this state of absorbed, selfless, absolute concentration *samadhi*. This occurs when the self-absorbed personality disappears and the person is left with the ability to be entranced and fully alert at the same time. A good solo musician once described the experience of performance,

"It is as if my memory has been put on hold. I can recall the last few seconds of what I played, and I can only perceive of what is coming up in the next few minutes." The window of time has been narrowed. The teacher has less control in removing the concerns of every day life from the student, but she can work to achieve that goal through the lesson and the environment. The student needs to be aware that events happening at home or on the playground need not come into your classroom. If an individual is able to abandon issues of self-esteem, past activities, and future plans temporarily, chances of achieving complete involvement in the present are enhanced.

6. The person feels that he or she is exercising control over his or her own actions. An Orff Schulwerk lesson often requires individuals to demonstrate independence in problem solving, music making and assessment. When a child knows that he is responsible for his own part, he will strive to achieve his personal goal and to fit his individual part into the whole. There is a subtle difference

Focus on Body, Mind, Spirit

between the sense of being in control and the sense of exercising control. There are too many variables present for the child to be absolutely in control of his actions — can anyone really know how precisely he or she will play? However, when there is a feeling of an uncertain outcome, and that child's actions can influence that outcome, then he can really know that he is exercising control.

7. Concern for the self disappears, yet reappears stronger and more confidently after the experience. When a child is working at an optimum level of concentration and physical activity, concern for the self often disappears, but reemerges with a stronger feeling of self-worth after the activity. Sometimes the disappearance of the self is accompanied by a feeling of union with the surroundings. This is most often the case in music and dance ensembles where the performer feels a stronger part of the whole system than of the self. The system is real in the sense that everyone conjoins to make it work, and the individual that is part of it expands the boundaries and becomes more complex than what he or she had been previously. The collective activity of creating music results in what Emile Durkheim refers to as "collective effervescence," or the sense that one belongs to a group with a unified goal. After the activity, when self-consciousness has a chance to resume, the self that the person reflects upon is not the same self that existed before the experience. That person has new skills and achievements, and consequently a stronger self-concept.

8. Time is altered during the action. Teachers must always be aware of time because they are controlling the outcome of the class. It's always a disappointment to children when they realize that they are out of time and won't be able to pull the mini-activities into a group performance that day. However, when the teacher allows the students to be deeply involved in the activities, the perception of time will be altered for them. An activity that is actually taking 10 minutes to complete may feel to the students as if it passed by in seconds. Conversely, a movement or musical activity that only

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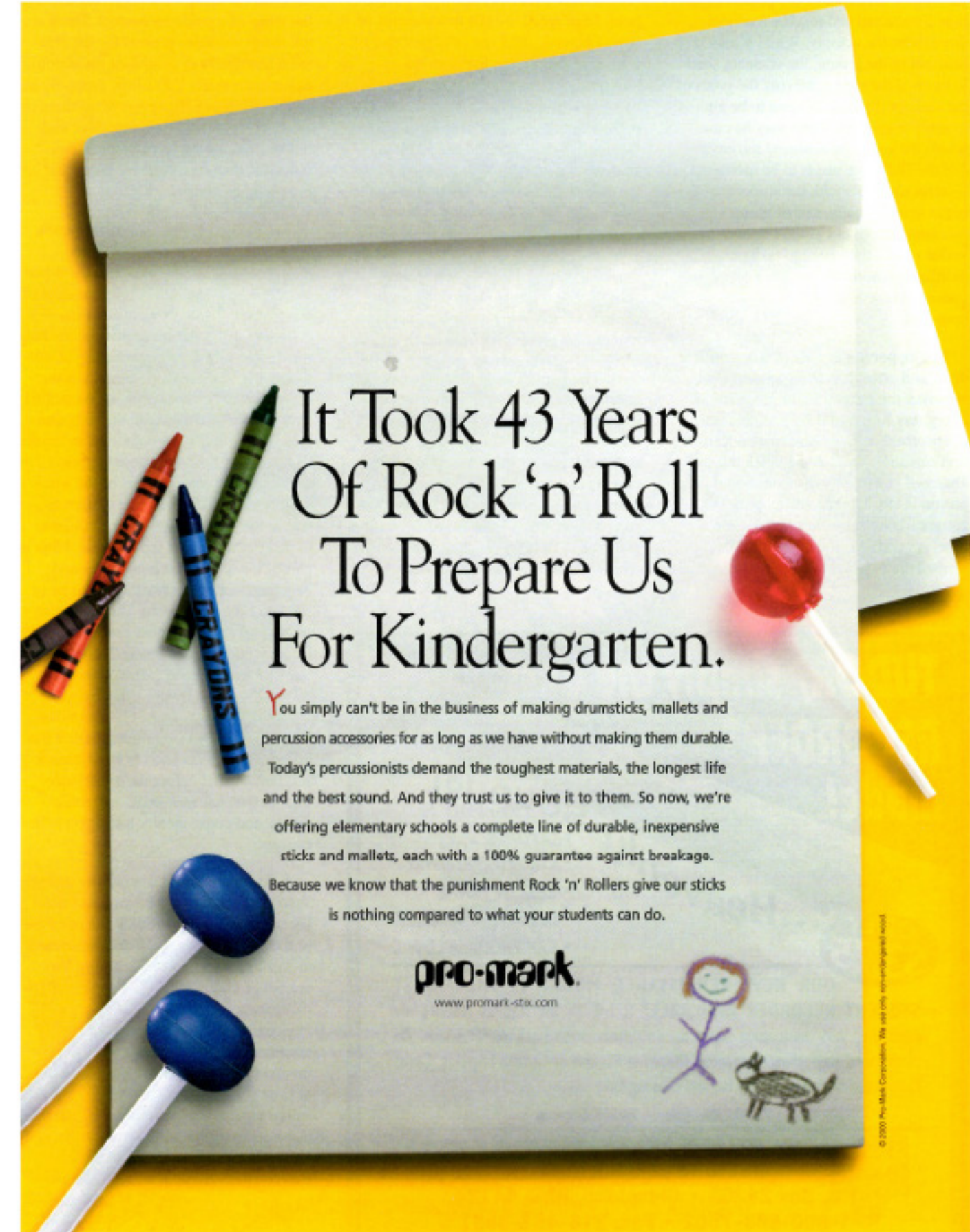
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lasts seconds may be stretched out in the child's mind to last much longer.

All of these elements work in various combinations of intensity to create a sense of flow in the individual and in the ensemble. The outcome of these combinations causes a strong sense of enjoyment so rewarding that people may feel the need to repeat the activity in order to recapture that sense of fulfillment. Some writers refer to the joy of flow as similar to a runner's high. True, similar to an athletic event, we have achieved clear goals and we have expended psychic and physical energy to achieve those goals. However, we have also experienced an aesthetic fulfillment when applied to the arts. We have shared in an event over time that has changed us and the way we perceive life.

A complete definition of the aesthetic outcome of flow is as elusive as the essence of the musical experience itself — the musical moment that cannot be recreated. We all experience the outcomes differently based on our schema, maturity and sensitivity to the moment. For the purpose of this article we may have to use the term "spiritual fulfillment." This spiritual fulfillment, then, is the outcome of an artistic endeavor that has challenged us to create or recreate art over time.

If we accept the idea that spiritual fulfillment is an outcome of flow, Orff Schulwerk may then show a stronger bond with flow than with other approaches to music education. When children are given conventional music instruction, emphasis is often placed on how they perform, and too little emphasis is placed on what they experience. Carl Orff used the word "funktionslust," which means the pleasure of doing, of producing an effect. This is much different from the product. The process of making music is intrinsically satisfying and the spiritual fulfillment in the outcome is its own reward.

What can we do as educators to encourage flow and the resulting spiritual fulfillment from the experience of making music? There is evidence in research indicating that the interactions between a child and his parents and teachers in the early years will have a lasting effect on the kind of person that

child grows up to be. Early childhood influences are also very likely factors in determining whether a person will or will not easily experience flow. To promote an optimal experience in music, the following five conditions to learning are suggested:

- **Clarity:** Children know what is expected from them - goals and feedback are clear.
- **Centering:** Children perceive that the teacher is interested in what they are doing at the present, not what they will become or achieve in the final product.
- **Choice:** Children feel that they have a variety of choices - even if a choice may be the wrong one - and that they are prepared to accept consequences for their choices.
- **Commitment:** Children experience trust between themselves and their teacher. This allows the shield of defense to drop and for the child to become completely involved in the task of making music.
- **Challenge:** Children are provided with increasingly complex opportunities for musical interactions with others.

The next time your students achieve that optimal experience in your general music class, take a few moments to reflect on what helped you achieve that flow and how you can recreate that experience with other classes. If children are allowed to experience the spiritual fulfillment of making music, chances are that they will mature to become stronger musicians and informed consumers of the arts.

R. J. David Frego holds a Ph.D. in Music Education and is on faculty at The Ohio State University in Columbus.

Suggested reading

Csikszentmihalyi, Mihaly (1990). *Flow: The Psychology of Optimal Experience*. New York: Harper & Row.

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Knowing the Ear

Don Campbell

Though we are musicians and music teachers, few of us were ever taught about the ear. We may know that there are semi-circular canals, and an outer appendage that is different on each creative child, and we may understand how the cochlea and the inner ear interact. But the ear is much more than just a device for hearing. This fact was brought to my attention by physician Alfred Tomatis over 20 years ago when he made an outrageous and yet curious statement: "It is the ear that grows the brain."

When we first met 20 years ago, I asked him about that statement. He said that if we look at the whole brain of language, speech, movement and our spatial ability to know up, down, left, right, and forward and backward, we realize that the ear itself is the gyroscope of developmental consciousness. It is the central organ for the integration of the vestibular, language and memory patterns.¹

I soon realized that Tomatis was talking about much more than simple hearing. He was talking about our ability to select or focus on certain sounds, to remember patterns and frequencies in the midst of a tremendous array of sounds, and to realize that all sound has musical components and a rhythmic element that is fundamental for movement. A great bridge between Orff Schulwerk, elemental music, brain development and essential listening was created for me at that time. It has been a foundation to all my work in music, education and health.

In the past 20 years I've realized that we as educators are still unfamiliar with the integrative functions of the parts of our brain, ear and body that make music essential for our linguistic, vestibular and emotional development. The "A-ha!" moment in my own understanding was when I realized that we do not necessarily focus on or listen to all the things we

hear; that most of what we hear goes in one ear and out the other. But, when we listen, when we focus, when we exercise the "muscles" of consciousness and attentiveness, we are able to maintain a linear, tonal, as well as emotional realm of awareness and order.

The ear is the very first sensory organ to develop in utero. Even though the unborn child hears nothing like what we hear (it is underwater; the frequencies are all different; the body patterns and the position of the ear all influence its hearing), there is still a curiosity and an ability to listen to and recognize certain musical sounds and patterns in the stories, the rhythms, the rhymes and the chant-like speech of the mother's voice.

I have always been curious at the multiple responses children and adults have to sound. Often in my many years of teaching, I was amazed at how many different ways a concert or a perfor-

concert that I did. Was this because of different musical tastes? Where people sat in the hall? How much food they had just eaten? Or the differences in the way each of their ears heard the frequencies produced by the instruments?

In every classroom, children have a variety of acoustical experiences. Their left and right ears may be as different as their left and right hands. Having the music class after lunch, after taking in carbohydrates, affects the whole listening and movement experience. Hyperactive children and children with Attention Deficit Disorder may very often have *hyperactivus*, a condition in which the hearing becomes supernormal. They are distracted and overstimulated by each and every sound. I have even met children who were "allergic" to certain instrument sounds — not by taste, but by auditory receptivity and perception.

As professional music educators, we must understand not only the anatomy

As music teachers, our future depends on being able not only to lay the foundation for fine musical experiences, but to encourage refined integration of the brain, the emotions and the body so that the child's human instrument may be orchestrated, adapted, and able to freely express itself throughout life for good health.

mance could be experienced. From boredom to jubilation, from high emotional content to being put off, the same performance reaches into the ears, the mind and the body of each individual in different ways. For five years I served as a music critic for major symphony concerts in Tokyo. I interviewed hundreds of people after concerts and I found that few people heard the same

of the ear, but the psychology of listening, for as musical experiences teach us our language, our ear balances and moves our bodies. As music teachers, our future depends on being able not only to lay the foundation for fine musical experiences, but to encourage refined integration of the brain, the emotions and the body so that the child's human instrument may

be orchestrated, adapted, and able to freely express itself throughout life for good health.

Every note we make and listen to can be experienced with a degree of enthusiasm. *Enthusiasios* comes from a Greek word meaning "to infuse with the divine spirit." Carl Orff represented this elemental ability to show us what a spirited life is about. Joy, love, intrigue, mystery — the power of music to bring meaning, expression and feeling — is not necessarily held within technique

alone. This spirited sense of breath, of life, whether interpreted in a religious context or in a secular environment, is that human manifestation of reaching out and listening to each other and sharing what we hear in a resonant capacity of joy.

-Transcribed and edited from an interview with Don Campbell, recorded May 2000.

Don Campbell has been a pioneer in Mind/Body music for 25 years, author of

Focus on Body, Mind, Spirit

nine books, hundreds of articles and the recently published book, The Mozart Effect® for Children (William Morrow).

"Dr. Tomatis' visionary work on the ear is well-represented in an amazing article written by physician Bradford S. Weeks entitled "The Physician, the Ear, and Sacred Music" in *Music: Physician For Times to Come* by Don Campbell (Quest Books, 1992).

The Anatomy of Sound

To avoid a dry, textbook description of the ear and its workings, we might compare the auditory process to a miniature Alice in Wonderland traveling through an intricate sonic labyrinth.

On the way from the outer ear, she passes down a long tunnel (the ear canal), encountering many strange and wondrous beings along the way. First there is the elegant Tympanus (the eardrum), whose smooth drum-like head and body resonate with pulsating sound. Continuing to surf the sound wave, she meets the Three Ossicles (the tiny hammer, anvil and stirrup bones), scrawny but strong laborers who are always vibrating in unison and lead her into the Middle Kingdom. Just when Alice becomes lost and is about to scream, the Basilar Membrane appears, shining on her delicate countenance, and turning the harshest noise into pleasant sensations.

Nothing astonishes Alice more on her adventure than the March Hair, the hair cells of corti (cilia), a fantastic multitude of nearly 25,000 musical enthusiasts marching in locked step to the music, and decked out in a wide array of hairdos. Some sport duck tails, others mop-tops, while still others exhibit Jamaican,

punk, and powdered wigs a la Mozart, depending on their individual taste.

At the end of the third realm, flanked by majestic reflecting pools (the semi-circular canals), the Snail (the spiral-shaped cochlea) — a gentle, plodding being as old and wise as the EARTH — helps her into an ultra-light dendrite-and-axonic spaceship. Faster than the speed of sound, the neural vehicle (the auditory nerve) wings her to Capital City, a realm of ascending ridged and contoured palaces divided into a right sphere governed by the Queen and a left sphere governed by the King. A department of 30,000 messengers and scribes (auditory neurons in the inner ear) communicate with 80,000 to 90,000 other heralds (neurons in the auditory reception center in the medulla), creating a myriad and complex network of winged messages flying back and forth.

A clever serpent (the reptilian brain, and yes — humans have this. It's very old, from an evolutionary standpoint.) guards the lowest region of the spiral-shaped mountain stronghold, while various beasts of desire and sorrow inhabit the middle realm (the midbrain or limbic system). At the top, Alice

arrives at a fully orchestrated sphere of human beings living together in peace and harmony (the prefrontal lobes). Some of them seem to be listening to the music of angels in even loftier heights.

This animated, Steven Spielberg-like tour of the ear may bring to mind the epic themes and journeys of some of the world's great myths and literature. From a logical left-brain perspective, the process can be summarized very simply: sound is converted by the ear from an air wave to a fluid wave and then to an electrical impulse and sent to the brain. For our initial survey of the ear and hearing, it is important to recognize that it is the excitation of the hair cells in the inner ear that is most crucial to music, speech or language recognition and development. The hair cells respond to different frequencies and, like keys on a piano, lie on a flat plane and vibrate to high frequencies at one end and low frequencies at the other. Interestingly, about two-thirds of the hair cells only resonate at the higher "musical" frequencies (3000 to 20,000 hertz), suggesting that human beings are primarily orchestrated to communicate with song or tone.

-Don Campbell

Nurturing the Child's Body, Mind and Spirit Through Orff Schulwerk

Grace C. Nash, Carolyn Tower and Mary Shamrock

In ancient times, music served a greater and more comprehensive role than it does today. Music was at the very heart and essence of nature. It functioned as a catalyst for integrating the physical, psychological and spiritual aspects of being. Carl Orff recognized this and the Schulwerk emerged from his understanding of the power of music to align one's body, mind and soul with the laws of nature and higher consciousness. In the following triad of articles, three wise and experienced teachers reflect on what attracted them to the Schulwerk and express their views about how the Schulwerk nurtures the child's body, mind and spirit.

—Judith Cole

Grace C. Nash

That Saturday morning there was a blizzard in Toronto. It was February 1960. With no taxis running, we plowed through snow drifts to attend a special presentation of "Orff Schulwerk with Children" by Doreen Hall at the Conference of the International Guild of Community Music Schools. Guild President Dr. Herbert Zipper had urged me to attend.

Dr. Zipper had heard of Orff Schulwerk in Vienna before World War II, but his imprisonment at Dachau and Buchenwald had cut off contact. After a miracle escape, he went to the Philippines, where the position of conductor for the Manila Symphony was waiting. My husband and I welcomed the Zippers in Manila. A remarkable musician, Dr. Zipper became mentor to his orchestra and to me, the orchestra's assistant concertmaster and music critic for the Manila Daily Bulletin. Ten years later, after World War II, we welcomed the Zippers again, but this time in Winnetka, Ill.; he, as director of the Music Center of the North Shore, and his wife, Trudl, as the center's dance instructor. I served as the center's assistant director, and taught violin and theory.

Dr. Zipper, now a nationally known leader, had organized a professional orchestra for in-school concerts. Serving 12 communities, the orchestra played as many as 150 concerts per season for children in kindergarten through eighth grade. Dr. Zipper was also the newly elected President of the International Guild of Community Music Schools,

whose conference we were attending. I followed him to balcony seats. I was not expecting much after the cut-and-dried presentations at state and national meetings. However, this demonstration in Toronto changed my life!

A class of eight- to ten-year-olds began *expressing* music with their hands and feet, their voices and bodies! Beginning in speech ensembles with stamp-clap patterns, scarcely pausing, they transferred the patterns to rhythm instruments. With mallets, they accompanied their songs on tonal percussion. I watched and listened in awe to glorious

ensembles. A second, older group followed the younger one with more advanced ensembles, showing elegance in their diction and pitch accuracy. It was my long-awaited answer to classroom music as it could be, as it *must* be taught!

Inspired, Dr. Zipper and I returned to the Music Center two days later, ready to meet with the center's trustees. The Board voted to send two teachers to Toronto for study with Doreen Hall. I had no thought of myself as a teacher of Orff Schulwerk. At age 51, I was too old and uncoordinated. But Dr. Zipper recommended me, along with Louise Burge. We were both state accredited teachers. Louise was younger than I, a fine flautist and recorder artist. She also played tennis and had good coordination.

The course was one week long, six hours daily with Volume I of Orff-Schulwerk *Music for Children* by Carl Orff and Gunild Keetman and one hour daily of recorder instruction. I learned the new and unlearned the old, but not easily. In my excitement, I already wanted to take it to teachers, to classrooms, and to



Grace Nash

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make it contagious even to universities! Orff instruments were ordered from Europe. They arrived in time for two pilot classes to start in September 1960. With rhythms and rhymes still whirling in our heads, Louise and I had content material but lacked the process to teach it. With Dr. Zipper as our mentor, we questioned, considered, then determined our goals.

The children's goal was soon evident: they wanted to get to the instruments. But our main objective was to get them to use their voices joyously in speech and song. The children soon taught us how to combine their goal with ours.

We started with 30 children in a class and one set of instruments. Rotating in teams of 10 at the instruments, the children ruled that if a player did not have the words, a classmate could step forward and politely ask for that player's mallets. Eureka! Words clarified the rhythm and rhythm clarified the words. Diction became clearer in speech and song and it was being achieved through the children's goal of getting to the instruments.

Orff Schulwerk emphasizes doing two different things at the same time. For example, children play a shorter, repeating ostinato part as accompaniment for a longer, solo line. Echo-clapping sharpened their listening skills. Choosing songs with easy intervals of the pentatonic scale was important. With the children, we made two- and three-tone (*sol-mi*, *sol-mi-la*) melodies for nursery rhymes, changing pitch only on the beat. I believe memory of a tonal pattern affects all five senses and that each sense has a feeling connected to it!

An important component of the Orff process is encouraging students to extend from the known material to develop something new. My "good morning" (*sol-mi-sol*) person-to-person greeting in the hallways became a song when one child answered my greeting with the question, "How are you?" (*sol-mi-sol*) I sang, "I'm fine" (*sol-mi-sol*).

In each class we added a phrase: "It's good to sing together" (*sol-la-sol-mi-re-mi-sol*), "in any kind of weather" (*sol-la-sol-mi-re-mi-sol*), "to start the day along" (*sol-la-sol-mi-re-mi*), "in song" (*re-mi*), "together" (*re-mi-sol*). Each tonal pattern was repeated until we had a theme song

in the pentatonic! Where rhythm begins with the beat of your heart, melody sounds all around, starting with "yoo-hoo" (*sol-mi*).

After-school sessions for teachers on Orff Schulwerk developed into half-day Saturday workshops. "Bring your problems," I suggested. As a former classroom teacher, I found that Orff Schulwerk gave me solutions to learning problems in the academic curriculum. Children's problems in performing motor skills while speaking led me into behavioral science and brain research. I needed to find out how children learn and about their biological growth and development. Persistent study of related areas consumed my days and nights, and everything I learned seemed to fit with Orff Schulwerk.

We brought Doreen Hall to Winnetka. As a daily part of her workshop, she taught a small class of beginners. How carefully she established a foundation of listening awareness! Later, I attended the Kodály Choral Symposium at Stanford University led by Madame Erzsébet Szönyi from Hungary. There, I experienced her excellent ability to produce listening awareness in us, her students.

In addition to all of the above, I found inspiration in the work of Dr. Alfred A. Tomatis of Paris, France, and his Electronic Ear. The ear is fully developed at birth; it is the chief organ of human development, and "the voice can speak only what the ear can hear," says Dr. Tomatis. He shows how and why music, especially Mozart's, is important for the newborn infant, for children and for adults. To experience Tomatis' Electronic Ear machine with its vast potential for healing was another life-changing experience for me.

Phyllis Weikart's sessions on movement and folk dance were a valued part of the two- and three-week courses I directed. Also, a book by Rachel Percival and Vera Gray on Rudolf Laban's Science of Movement in elementary schools in England inspired a trip to London where I met Vera Gray and observed her established BBC program. Laban's specifics, eight basic efforts with language, with opposites in space, time and effort, inspired my two books, *Verses & Movement* and *More Verses & Movement*. To use one of Laban's strong

Focus on Body, Mind, Spirit

efforts (punch, slash or press) on the problem letter(s) while practicing spelling words, brings joy and a perfect score to a young student. It allows their learning to be a physical experience. This enabled me to show children how to teach themselves, as they do in natural play.

In June 1962, an International Symposium on Orff Schulwerk was held in Toronto with Carl Orff, Gunild Keetman and their staff from the Mozarteum, including Wilhelm Keller, Barbara Haselbach and Lotta Flack. After the first weekend's program of lectures, they (except for Orff, who had other obligations) became our teachers for the following two weeks. Imagine having two hours a day with Gunild Keetman!

In the fall of 1962, Orff Schulwerk was set into the Primary Curriculum of Northfield Public Schools in Illinois with three or more sections of each grade level. Inspired anew, I felt almost at home with Orff Schulwerk. During those first days of implementation, I remember hearing "I don't sing" and "I hate music" spoken by a few children from each class as they passed by me, and how careful they were not to take part. The instruments were off to one side, not directly in sight, when we started with "One, two, tie my shoe" with a fist-on-fist beat in a say-and-do rhyme. When the verse was learned, I said, "We're just about ready for the instruments." Hands flew up, especially those of the children who had not participated. "Those who have the words, raise your hands," I said. Slowly, certain hands went down. By the third session, those same children were saying, "I know the words," or "I like to sing," as they passed by me, anxious to make music.

With my husband's retirement, our move to Arizona brought a burst of enthusiasm for workshops. My related studies blended and synthesized with Orff Schulwerk. I included "why" and "how-to" knowledge about children. I explained how to learn a song quickly with hand signs expressed on the beat, not in rhythm, and how to simplify a perky rhythm pattern in body percussion.

From behavioral science one can recognize and remedy certain motor perceptual problems in a class of 30

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Focus on Body, Mind, Spirit

children. All of this is *inside* Orff Schulwerk as I have come to know it.

How fortunate to have had my husband's encouragement and assistance, musical mentors like Dr. Zipper, the children, great teachers, beloved colleagues and Orff Schulwerk to lead the way. What more could I want? But I do want more. I want teachers to have more than Level I in Orff Schulwerk — to go on to Levels II and III and to rediscover, as Carl Orff said, "the elemental is timeless" and "every phase of Schulwerk will provide stimulation for new independent growth." Building blocks of human expression come alive in rhythm, melody, movement and language. They nurture the child's body, mind and spirit through Orff Schulwerk. From my heart I say, we must have Orff Schulwerk music for children throughout the nations and relish other approaches, as well.

Grace C. Nash is author, publisher, pioneer of Orff Schulwerk in the United States, recipient of distinguished service and achievement awards from AOSA, Hiram College and Ohio Wesleyan

University. She holds the Bachelor of Arts from Ohio Wesleyan University, Master of Music from Chicago Musical College and honorary Doctor of Humane Letters from Canaan College. She is a POW survivor.

Carolyn Tower

In his most enticing book, *The Power of Myth*, Joseph Campbell responded to the question "Why myths? What do they have to do with my life?"

"One of our problems today," he wrote, "is that we are not well acquainted with the literature of the spirit... It used to be that these stories were in the minds of people. When the story is in your mind, then you see its relevance to something happening in your own life. It gives you perspective on what's happening to you."¹

Many years ago during my early teaching at Brookside School,

Cranbrook, in Bloomfield Hills, Mich., I became totally captured by the idea of using myths, fairy tales, and even modern stories written and illustrated by contemporary authors and illustrators as the central core around which all the experiences of a rich Orff Schulwerk musical education could be accomplished.

Greek myths such as the story of Daedalus and Icarus (as it appears in two modern, beautifully illustrated versions: *Sunflight*² and *Wings*³) provided weeks of ongoing pursuit just as a class project in both second and third grade. We explored and mastered many musical concepts in the telling and retelling of these stories: playing B A G on soprano recorder; understanding 3/4 meter; accompanying and improvising on the barred instruments; dancing one of the many patterns in "Ikariotikos," a Greek Island dance; solving a word maze puzzle; adding sounds to enhance the unfolding of the maze; and so on.

A more modern but wonderful story, *I Wish I Were A Butterfly*,⁴ served as the



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vehicle for the second grade's dramatic and musical presentation for the year and was repeated many years later by another second grade. In addition to experiencing a script, singing and accompanying songs in many moods, dancing as butterflies, playing cricket clusters with three mallets on xylophones, being introduced to the violin and cello (played by a classmate!), the students had endless discussion of what it is like to wish to be something you are not — a very relevant emotion in today's uncertain and rapidly changing times.

In *Crow and Weasel*, author Barry Lopez provides a very dramatic illustration of just how meaningful stories can be: "Remember only this one thing," said Badger. "The stories people tell have a way of taking care of them. If stories come to you, care for them. And learn to give them away where they are needed. Sometimes a person needs a story more than food to stay alive. That is why we put these stories in each other's memory. This is how people care for themselves."⁵

*The Great Kapok Tree*⁶ by Lynne Cherry is just such a contribution to life and to building a sense of ecological morality. From a musical standpoint, this story also contains a wealth of possibilities for exploring syncopation. The beautiful classic Cuban song "Guantanamera" speaks of sincerity, humility and the longing of man to express the poetry of his soul. All sorts of rhythmic and speech opportunities exist in this wonderful tale.

For pursuing an awareness and appreciation of environment, I can think of no more inspirational a tale than *I'm in Charge of Celebrations*⁷ by Byrd Baylor. What child (or adult, for that matter!) wouldn't be intrigued by the possibility of 108 celebrations besides the ones they close school for in a given year!? Movement possibilities for celebrating Dust Devil Day (Whirlwinds) or Rainbow Celebration Day in the southwestern desert are endless. An opportunity for using some of the many exquisite instrumental pieces from the Orff/Keetman Schulwerk volumes exists on almost every page (celebration) in this enchanting story, but perhaps most especially for the New Year's Celebration which comes most appropriately in the spring of the year (around the end of April.)

The Orff Echo – Winter 2001



Carolyn Tower with author/illustrator Lynne Cherry.

Spring makes us think of another most wonderful and intriguing subject: the seasons and how they came to be. My personal favorite explanation is found in the Greek myth about Persephone and Demeter. I have used this myth as a starting point for the study of the Greek modes, Phrygian in particular. Gerald McDermott, in his *Daughter of the Earth*,⁸ did an especially beautiful illustrated retelling of this tale. Students have come back years later as adults to recall about how that story has stayed with them, almost hauntingly, along with all the musical exploration that occurred in conjunction with the retelling and dramatization.

In his introduction to *The Random House Book of Fairy Tales*, the late Bruno Bettelheim writes: "It is the subtle balance between good and bad powers that is finally tapped in favor of the victory of virtue which gives the child the hope that in real life, his misfortunes will not only be limited in time, but will completely disappear, to be replaced by his elevation to a higher plane of existence where he will be secure for the rest of his life. While in reality there is not always a happy ending to our travails, it is the hope that there might be which sustains us, while without it we may fall into despair."⁹

Two classic stories illustrate this hope particularly well and therefore contain

the power to soothe and comfort a young reader who perhaps is experiencing serious illness or even impending death. These are *The Velveteen Rabbit*¹⁰ by Margery Williams and *The Emperor and the Nightingale*¹¹ by Hans C. Anderson. The musical possibilities within each of these stories are endless. This same cathartic quality can be found in the messages of two recent tales: *Jeremy — The Tale of an Honest Bunny*¹² by Jan Karon and *The Very Lonely Firefly*¹³ by Eric Carle.

The universal appeal and amazing relevance of these classic and ancient myths and fairy tales are apparent today with the recent success of Disney's "Hercules." Thus lies the connection between the stories of old and the popularity and appeal of our newest hero, Harry Potter, whose signature scar is the reincarnated thunderbolt of Zeus, king of the ancient Greek gods.

Working within these stories to teach musical concepts as well as life values gives the Orff teacher a rare and privileged opportunity to make a difference in the life of a child. Bruno Bettelheim's conclusion to his introduction to *The Random House Book of Fairy Tales* contains the recipe for the millennium: "It is the lessons learned from fairy tales

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Focus on Body, Mind, Spirit



The Great Kapok Tree.



The Great Kapok Tree.
Shelby Steinhouse as the Snake.

and the hopes they nourish which help the child to carry on well and undaunted not only in imagined, but in real adversity. This is the beauty of fairy tales — the way they work their magic for all to enjoy.”¹⁴

Carolyn Tower holds a B.M. and M.M. in piano performance from Northwestern University. She is a recently retired Orff specialist at Cranbrook Schools, Brookside, in Bloomfield Hills, Mich., where she taught for 36 years. Carolyn has been a frequent presenter at AOSA chapter workshops and national conferences; is a past president and honorary member of AOSA, as well as the Detroit Chapter; and served as 1988 national conference co-chair. Carolyn recently completed her sixth year of teaching in the Webster University Orff Schulwerk Teacher Training Course in St. Louis, Mo.

Notes

¹ Campbell, Joseph. (1988). *The Power of Myth*. New York: Doubleday.

² McDermott, Gerald. (1980). *Starflight*. New York: Four Winds Press.

³ Yolen, Jane; Dennis Nolan (illustrator). (1991). *Wings*. San Diego, CA: Harcourt Brace Jovanovich.

⁴ Howe, James; Ed Young (illustrator). (1987). *I Wish I Were a Butterfly*. San Diego, CA: Gulliver/Harcourt Brace Jovanovich.

⁵ Lopez, Barry; Tom Pohrt (illustrator). (1990). *Crow and Weasel*. San Francisco, CA: North Point Press.

⁶ Cherry, Lynne. (1990). *The Great Kapok Tree*. San Diego, CA: Gulliver/Harcourt Brace Jovanovich.

⁷ Baylor, Byrd; Peter Parnall (illustrator). (1986). *I'm in Charge of Celebrations*. New York: Charles Scribner's Sons.

⁸ McDermott, Gerald. (1984). *Daughter of the Earth: A Roman Myth*. New York: Delacorte Press.

⁹ Ehrlich, Amy; Diane Goode (illustrator). (1984). *The Random House Book of Fairy Tales*. New York: Random House.

¹⁰ Williams, Margery; Allen Atkinson (illustrator). (1983). *The Velveteen Rabbit*. New York: Alfred Knopf.

¹¹ Anderson, Hans Christian; Demi (illustrator) (1985). *The Nightingale*. San Diego, CA: Harcourt Brace Jovanovich

¹² Karon, Jan; Teri Weidner (illustrator). (2000). *Jeremy: The Tale of an Honest Bunny*. New York: Viking.

¹³ Carle, Eric. (1995). *The Very Lonely Firefly*. New York: Philomel Books

¹⁴ Bettelheim, Bruno. (1975 - 76). *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*. New York: Vintage/Random House

Mary Shamrock

Carl Orff was fascinated by the mythology and language of ancient Greece. Many of his stage works draw both inspiration and content from these classical sources; in addition they combine the art forms that comprised ancient Greek theater — speech, music and dance. This synthesis of arts was part of the contemporary educational philosophy as well, with intent to develop the whole individual. Zouzou Nicoloudi, currently choreographer and director of the Athenian dance theater company XOPIKA, comments as follows:

“...in antiquity, our wise ancestors would have never imagined that this kind of expression might be achieved by means of speech, or song, or dance separately. That is why education was meant to cultivate the soul and the body along with the mind.”¹

That the Schulwerk in musical style and content is “cut from the same cloth” as Orff’s stage works is well known; it is only consistent that the pedagogical goals of the Schulwerk also derive impetus from Greek roots. Schulwerk begins in the natural play patterns of children because they hold inherent the realms of body, mind and spirit. Ideally it expands to a blooming of expressive capability, by the group and by individuals, that embraces and explores the combined art forms. Thus the artistic trilogy provides the developmental medium for facilitating growth of the human being, both separately and together.

CONTRIBUTION

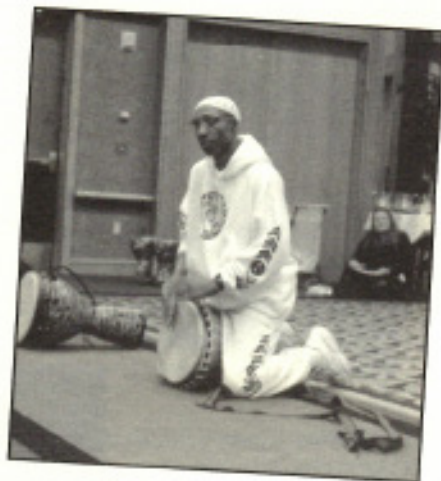
Overture 2000!

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Focus on the Future
November 8 - 12, 2000**



School without music? ... Well, I don't even want to go there. Music teaches you every subject you learn in school, from history to math. With music, you don't need to have the best voice, as long as you enjoy it. Fads may come and go, but music, its past, present and future, will never die.

—Dianne Verdi, Grade 6, Webster, New York



Newsletter
of the
American
Orff-Schulwerk
Association

WINTER 2001



OVERTURE

*Reflections of the Past,
Focus on the Future*



The Children Love Music

There is a woman
Who teaches at my school
With a devoted heart and a talented mind
Her students think of her as "cool".

The children love music.

Her forever energetic attitude
Is filled with fun
And I swear if angels were on earth,
She'd be one.

The children love music.

A new idea every day,
A jam session!
A stomp act!
A play!
I give her my ideas,
And, as strange as it may seem,
Teacher and student,
Make a dynamite team.

The children love music.

She has a special way
Of making sure everyone
Learns something when they are at play.

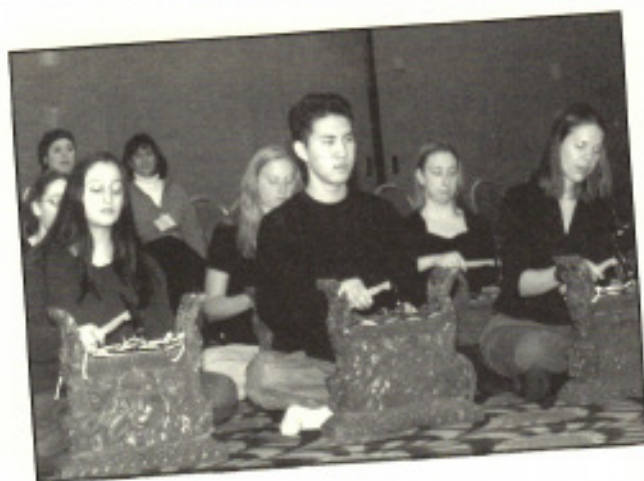
The children love music.

This woman is a friend of mine,
Who cares about me clearly.
No other music teacher that I have met
Has come close to her, not nearly.
This woman loves me.

The children love music.

—Elizabeth Owerbach, age 10, Penfield, New York





Nancy Ferguson Presented with Distinguished Service Award



Nancy Ferguson was awarded the AOSA Distinguished Service Award at the Rochester National Conference last November. Carla Soll praised "Nancy's years of experience and dedication to teaching the Orff process [which] has touched many lives throughout the years. Her involvement began when Doreen Hall brought Orff Schulwerk to Canada and the United States. Ever since those early days, Nancy has been involved with AOSA on a local, regional, national and international level."

Nancy has influenced many teachers, undergraduate and graduate students and children of all ages throughout the country. She has taught many Orff Schulwerk teacher training courses at Memphis State University, University of

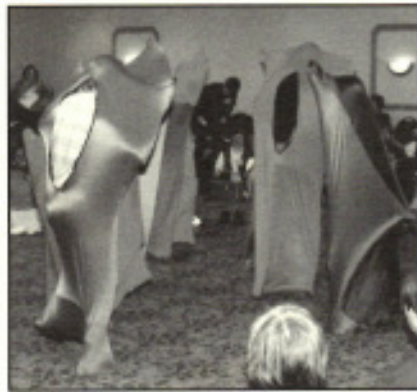
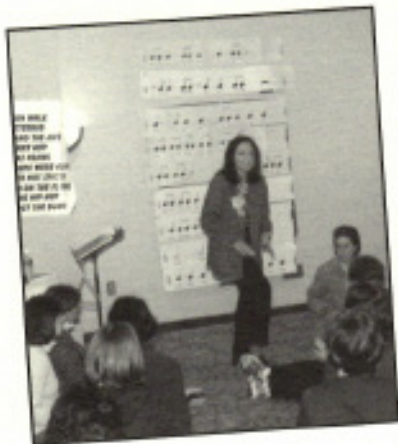
Arizona, Arizona State University and many other colleges and universities. Nancy's impact on the Memphis City Schools Orff Program was substantial, as she nurtured and guided the teachers in the system. Carol King states, "Nancy was the single most important influence on my teaching and on my dedication to the practice and philosophy of the Orff approach, and there are dozens of other teachers who would say the same is true for them."

Nancy was a founder and charter member of the Memphis chapter of AOSA and helped to maintain the close ties between the Memphis City Schools Orff Program and the chapter. Developed under her guidance, the Orff-based curriculum of the Memphis City Schools and the format of the annual Memphis City Schools Orff All-City concerts have been used as models by a number of school systems in other states, including several in Louisiana, Nevada, Texas and Virginia.

She served as AOSA President from 1977-1978 and in 1976, was National Co-Chair of the Los Angeles National Conference. She was a key member of the Guidelines Task Force, and, says Karen Medley, "her frank and forthright comments engendered the respect of a diverse panel of AOSA teachers."

Nancy has presented workshops for chapters all over the United States and at numerous state and national conferences, including AOSA, MENC and NAJE (National Association of Jazz Educators). As an editor for Macmillan's *Music and You* series, Nancy's creative efforts were instrumental in introducing Orff Schulwerk to countless music teachers across the country.

Concludes Carla, "In her teaching, [Nancy] challenged me to grow musically, encouraged me to get involved with AOSA locally and nationally, and to continue to grow in music education. Because she bestowed in all of her students the Orff Schulwerk philosophy, we have impacted our students' lives musically."



My music classes at school are great! I love singing and playing instruments. My favorite music classes are when we move and do things with classical music. My Grandma lives in a nursing home. I played the piano at her 80th birthday party. My four year-old sister danced and joined in with the drum and recorder. I love to make people happy with music!
 — Melissa Mashner, Grade 2,
 Brighton, New York



OVERTURE
 2000
*Reflections of the Past,
 Vision of the Future*



Sylvia Perry Recognized with Industry Service Award



AOSA honored Sylvia Perry, Executive Director of Peripole-Bergerault® with the Industry Service Award this past November. She holds a bachelors and masters degree in music and has taught in the New York City Public Schools and at Brooklyn College. She has appeared as a clinician at national and state education conventions and at countless in-service and workshop courses. In her dual role as manufacturer and educator, she has personally created, designed and developed most Peripole products. She listens to the requests and concerns of music teachers, and is constantly redesigning her instruments to meet their needs. Middle school teacher Brent Holl praises, "She has been important in the development of the tube resonator instruments so popular now in middle schools. These instruments especially are the leading edge in the area of new instrument development and are at the forefront of the current expansion in middle school Orff Schulwerk programs." And equally important, Mary Shamrock adds, "She runs [her business] in a 'traditional' manner, with clients turning into friends and 'extended family.'"

Konnie Saliba, who, with Cak Marshall, presented the award to Sylvia, said that she "has a strong, caring personality and she has equally strong commitments to the goals and needs of teachers of Orff Schulwerk. ... Sylvia has a life-long commitment to teachers, to the American Orff-Schulwerk Association, and to the education of children."



Once I had a solo in choir and I was so scared before we did it, but after the song began and I started singing, I started LOVING it and I didn't want it to be over. ... Music means my whole life to me! I love singing so much that I really HAVE to sing every single day. Singing makes me feel good about myself. My heart gets so full of feeling when I am singing.

—Tri Tran, Grade 5,
Rochester, New York



Three Renowned Artists Named to Advocacy Council

The AOSA National Advocacy Council, formed in 1999, consists of an elite group of nationally known artists and personalities who are willing to endorse AOSA's mission and to serve as public spokespersons for AOSA and Orff Schulwerk. Three artists were inducted at the AOSA national conference in Rochester: Paul Winter, Glen Velez and Rafe Martin.

Winner of four Grammy Awards, Paul Winter, saxophonist and composer, is the leader of the Paul Winter Consort and explorer of world musics. He has received the Award of Excellence from the United Nations Environment Program, the Joseph Wood Crutch Medal for Service to Animals from the United States Humane Society and the Peach Abbey's Courage of Conscience Award, among others. He has performed over 2000 concerts in major concert halls of the Americas, Europe and Asia. His concert travels and recording expeditions have taken him to thirty-seven countries and to wilderness areas on six continents.



Paul Winter



Rafe Martin



Glen Velez

Glen Velez is an internationally recognized frame drummer, composer, scholar and teacher. He has created his own musical style inspired by both Western percussion and frame drum performance styles from around the world. A member of the Paul Winter Consort from 1983-1998 and a performer with Steve Reich and Musicians from 1972-1987, his music was recently featured on National Public Radio's *All Things Considered*, John Schaefer's *New Sounds*, and in feature articles in the *New York Times*, *The Village Voice*, *The Christian Science Monitor* and *Down Beat*.

Rafe Martin is an internationally known, award-winning author and storyteller. His books and tapes have received national and regional acclaim including the American Library Association's Children's Book Distinction, the Parent's Choice Gold Awards, The Anne Izard Storytellers Choice Award and Honor Book for the 1994 Texas Bluebonnet Award. His work has been featured in *Time*, *Newsweek*, *USA Today* and on television on PBS. Rafe Martin's stories, which include *The Eagle's Gift*, *The Rough-Face Girl* and *Foolish Rabbit's Big Mistake*, draw upon the world's traditions of tales as well as his own original stories.

AOSA is proud to have these three distinguished gentlemen join Gerald McDermott as members of the AOSA National Advocacy Council.

The Evolution of One Human Being Continues . . .



Workshop with Ulrike Jungmair

The year 2000 has brought many milestones for people all over the world. One such milestone was the international celebration of the 50 years of Orff Schulwerk's Margaret Murray edition of *Musik für Kinder (Music for Children)*. Four international symposia, each unique in focus, were scheduled to honor this musical legacy.

The first international Orff Schulwerk Symposium celebrating

this milestone was held in Orivesi, Finland, from March 24-26, 2000. Hosted by JaSeSoi ry, the Finnish Orff society, *Expression in Music and Dance Education* was attended by participants from sixteen countries representing five continents. The JaSeSoi Team 2000 is to be commended for their enthusiasm and professionalism in the organization and implementation of this special event. Perhaps they even provided the ice and snow of late winter/early spring, giving a picture perfect postcard look to the entire music scene!

Symposium participants attended lectures, workshops, and performances presented by an international faculty. The



Opening Session: Drumming - Mousse Ndiaye (from Senegal) and Finnish participants

lectures and workshops were a mixture of theory and practice in the use of music and movement in education. Each speaker, each performance (especially the student performances) touched my heart and soul differently, giving me, as an individual human being, the opportunity to learn and grow. Hearing their words and participating in their workshops helped me to gain new insight not only into the world around me, but also deep into myself.

The international flavor of this particular symposium provided for a unique exchange of music, ideas, cultures and, of course, e-mail addresses! With our fast paced "globalization" of the world today, this personal contact of nations sharing themselves through music brought a "humanization" into my life. We all read news reports of events happening around the world, giving us snapshot views of people everywhere. These snapshots can be misleading, for until we share personal experiences one on one with people of other countries and cultures, we truly do not know them.

But in a way, we DO know them, for human beings are the same everywhere on this earth. The music that comes from deep inside each of us, though it may have different words, rhythms, melodies, movements, is the link — the fire, the passion — bringing all of us together in a very human way.

—Karen Foley, Naperville, IL



Children participating in musical activities with Liisa Tiitinen and Risto Järvenpää

Chapter News

KANSAS

The **Kansas chapter** has a new feature as part of their Web site. It is an electronic chat option. Those who go to www.kansasorffchapter.eboard.com can choose to enter the chat and answer the posed question. There is a link from there to the eboard site where other chapters may choose to set up their own chat. Check it out!

KENTUCKY

The **Kentucky chapter** has an interesting fundraising idea. They asked teachers to make a second visual, kit, teaching aid or craft when they prepare items for their classroom to be auctioned off at the January chapter sharing workshop.

NEW YORK

The **Northern Lights chapter** is off to a busy start this year. Many members attended their first national conference. **Jo El Miano**, a professor at SUNY Plattsburgh, brought great news and several students to the first workshop. The college is going to offer one graduate credit for full attendance to the Northern Lights chapter workshops. The college has been extremely supportive and this continued support brought with it a very positive response. Education students with a music concentration are now taking advantage of what Northern Lights has to offer.

OHIO

Last May, the Northeast Ohio Orff Schulwerk Honors Ensemble presented *The Other Side of Carl Orff* as a pre-concert demonstration at Cleveland State University. The twenty children were students of **Greater Cleveland chapter** members **Lynn Provance**, **Phyllis Graves**, **Barbara Lang**, **Beth Hepburn** and **Alan Purdum**. **Carol Huffman**, AOSA Vice President, welcomed the audience and presented a short introduction to Carl Orff and the Schulwerk. The children presented three pieces from the Margaret Murray edition of *Music for Children, Volume I*. Barbara Lang directed a sound gesture piece using her own original text and Phyllis Graves used her own text for a piece from Murray, Volume II. **Roger Sams** included the audience, teachers and children in the "music-making" with a performance of *Rhythmic Rondo No. 1* as a conclusion to this pre-concert event. Other chapter members participating in this event were **Elaine Brophy** and **Linda Hill**. Medieval Days integrated the study of the Middle Ages in History and English for seventh graders at Hathaway Brown School where **Deborah Southard** of the **Greater Cleveland chapter** teaches music. While students were becoming thoroughly immersed in the literature and lore of the period, some were also learning the music and dances in their music classes. It all came together on the last day of school last spring to celebrate a Medieval Fayre. *The Early Music Ensemble*, which is a group of seventeen seventh grade musicians, presented a concert of authentic music in full recorder consort. After playing *estampie* music of the



Deborah Southard and Hathaway Brown School Early Music Ensemble

peasants and stately *pavanes* of the court, the ensemble led the school in songs from the period and taught some dances, both in the peasant and courtly traditions.

OREGON

One of the **Portland chapter's** goals this year is to make solid efforts to expose teachers and administrators to the Orff process and music and movement for children. They have offered an opportunity for an administrator or classroom teacher to accompany a chapter member without charge to a workshop. It is hoped that effective change can come from this direct experience.

SOUTH DAKOTA

Congratulations to the **Black Hills chapter** who celebrated their 15th anniversary last September with festivities that included inviting retired members and enjoying a celebratory cake. Chapter members shared their favorite lessons and a President's Forum of past chapter presidents spoke about AOSA and what it has to offer to members. They ended the busy morning by watching the advocacy video which had been distributed to all chapter presidents at the Phoenix National Conference.

Reverberations is the quarterly newsletter of the American Orff-Schulwerk Association, PO Box 391089, Cleveland, OH 44139-8089. Please send news, photographs, press releases and other materials to Jessie Vance, Editor, *Reverberations*, 107 Alder Lane, Cary, North Carolina 27511. Telephone (919) 858-9750; Fax (919) 858-5406. e-mail address: reverberations@aol.com.

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Submission deadlines are as follows:

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

Mention of products and events is intended to provide information and does not imply endorsement.

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Lesson Ideas: Some Places to Start

Connections to Other Cultures: Focus on Egypt

1. *Zane Nil Abedeem*, folksong from Cairo, Egypt. *Songs of the Middle East*, Dr. Sally Monsour, Warner Bros. Publications, 1995. Hijaz Mode/scale. Translation: "Zane from Abedeem, you are my best friend."
2. *The Story of Dr. Joha*, a traditional Arabic folktale, *Musica Arabia*, Alice Olsen Publishing.
3. *Go Down Moses*, traditional spiritual
4. *King Tut*, Steve Martin
5. *Arabic Numbers Chant*, *Musica Arabia*, Alice Olsen Publishing

—Donna Poppe, Washington

Composition by Design

1. Choose a text
2. Write the logical rhythm suggested by the text
3. Apply the same pitch to all like words of the text (eg. wood)
4. What is the logical precedent to the last pitch? (eg. low So on chuck)
5. Apply the So to all the like words (eg. chuck)
6. What is a logical pitch to precede other tonic notes that has not been used (eg. leading tone, Ti)
7. Here is a sample of a possible conclusion to the process.



—Martha O'Hehir, Maryland

Consider Composition with LEGO® Bricks

1. **FORM:** The bricks come in different colors: red, yellow, green, blue, white and black. Use the colors to indicate ABA or rondo form, or melodic form within a section or a whole piece
2. **PHRASE LENGTH:** The bricks have different lengths, determined by the number of "bumps" on their surfaces. For example, four bumps could represent four measures and one phrase.
3. **METER:** Bumps on bricks come in sets of one, two, three, four, five, etc.
4. **STEADY BEAT:** Use a different color for each body percussion sound and a one-bump brick for the steady beat. You can make all sorts of accompaniment patterns.
5. Use the larger bricks for teacher demonstration and the smaller bricks for the students to manipulate.

—Renee Harris, North Carolina



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RHYMES

SAYINGS

PROVERBS

Never Trouble Trouble

arr. Kathy Paine North Carolina

Barbara Potter and Pat Riello compiled this material from Chapter Newsletters. Have ideas? Send to Barbara A. Potter, 83 Parkview Drive, Plantsville, CT 06479, or e-mail, bpottermus@aol.com.

International Symposium in Rochester, New York: Orff Schulwerk in Lifelong Learning

Orff Schulwerk in Lifelong Learning was the focus of the International Orff Schulwerk symposium, which took place in Rochester, New York, on November 7th and 8th. The Symposium was co-sponsored by AOSA, the Carl Orff-Foundation, Munich, and the Orff-Schulwerk Forum, Salzburg.

Participants from eight countries joined together in song, laughter, discussion, and the sharing of thoughts and experiences. From the keynote speech delivered by Karl Bruhn to the closing remarks made by Mary Shamrock, the message was clear — the time is right to bring Orff Schulwerk to populations beyond the elementary school. Jo Ella Hug moderated an enthusiastic panel discussion of experiences with Orff Schulwerk in the junior high and high school. Models of successful programs for adult amateur music makers were examined in another panel moderated by Gin Ebinger. There were many smiles as David Darling helped us to experience the joy and fun of involving ourselves in music. Michel Widmer shared his experience of music making with juveniles, adults and families having members with special needs. Christoph Maubach told us of his use of Orff Schulwerk techniques with Rosanna A Capella, an adult group of amateur singers in Australia. Both he and the New England Dancing Masters led us in song in our general sessions, and the New England Dancing Masters discussed their involvement in community music making. The New Horizons Band, a group of players from varied professional backgrounds, lifted our spirits and inspired some of us to dance. The Now and Then Quartet, a group of recorder players who make music "because we must," delighted us with their presentation at the luncheon.

As co-chairs of the symposium, Carolee Stewart and I were excited to see groups of people congregating and



Christoph Maubach
leads singing

discussing experiences and ideas. The enthusiasm grew throughout the symposium. It is our hope that the positive energy generated will continue to grow, and that new applications of Orff Schulwerk will be developed.

Catarina Carsten, Austrian poet and wife of Dr. Hermann Regner, said so eloquently in her poem, which she graciously allowed us to use, "... *Trust one, just one more dream. Perhaps the decisive one.*"

— Vivian Murray, Symposium Co-Chair



Jo Ella Hug and Viv Murray,
Symposium Co-Chair



Conducting Mozart, David Darling



Carolee Stewart,
Symposium Co-Chair



Frau Orff and AOSA President Linda Ahlstedt



Norm Goldberg
and Sue Mueller
dance to Dan
Kodeweis Trio



New Horizons Band

Nominations Sought for AOSA Industry Award

AOSA is seeking nominations for the AOSA Industry Award. The purpose of this award is to "recognize and honor individual members of AOSA, who are employed by industry members of AOSA; who, above and beyond the requirements of business, have given exemplary service to AOSA and/or its members; and who have contributed to the growth of Orff Schulwerk in the United States."

This honor bestows lifetime honorary membership in AOSA and a certification of recognition. Applications are available from AOSA Headquarters, PO Box 391089, Cleveland, OH 44139-8089.

Nominations Open for Distinguished Service Award

Those wishing to nominate a member to receive AOSA's Distinguished Service Award should apply now to AOSA Headquarters for the necessary forms. Nominees can be members who have given exemplary service to the Association, but who are not presently members of the National Board of Trustees.

These are some factors to consider when making a nomination:

- Nature and extent of active participation and service to AOSA
- Length and quality of involvement in the Orff Schulwerk movement
- Impact of service on the community, state and nation
- Impact on the growth and acceptance of AOSA aims and objectives

Completed forms and letters of recommendation will be kept on file for consideration before each conference. Write to AOSA Executive Headquarters, PO Box 398089, Cleveland, OH 44139-8089, for the necessary forms.

Nominations Sought for National Board of Trustees

AOSA is seeking nominations for Regional Representatives for Regions I, II, III and VI. These representatives will serve a three-year term that will begin on July 1, 2002 and conclude June 30, 2005. Nominations for these positions should be submitted to the Nominating Committee by August 1, 2001. Contact AOSA Headquarters for further information.

MEETING OF THE MINDS: Orff Schulwerk in Undergraduate Education in the United States

The Meeting of the Minds panel at the AOSA National Conference in Rochester, New York, posed the following questions of its distinguished panel, Rob Amchin, University of Louisville, David Connors, California State University, Los Angeles, Kate Greishaber, Pacific Lutheran University, Carolee Stewart, Peabody Conservatory, and Judy Bond, University of Wisconsin.

- *What undergraduate music education courses are offered at your university which incorporate the Schulwerk philosophy?*

Judy Bond explained that she incorporates Orff Schulwerk in her general music and secondary methods courses as well as when presenting to larger groups and, specifically, groups of classroom teachers. When she arrived at the University of Wisconsin, the faculty was unfamiliar with the Schulwerk. In the six years she has been there, she has tried to incorporate Orff Schulwerk in any way she can to demonstrate how important this holistic teaching is. She feels she is making inroads by taking every opportunity to lead musical activities for faculty and students. She hopes that people perceive Orff Schulwerk through these activities as not just something for little children, but as a comprehensive approach.

Carolee Stewart teaches Introduction to Music Education, Techniques for Teaching Elementary General Music, Techniques for Teaching Secondary General/Vocal Music, Music and Language, and Music and the Special Student at Peabody Conservatory. Incorporating Orff Schulwerk into all of these courses is important to her. Practicum and "real schools" observations further demonstrate to her students the importance of the Orff Schulwerk techniques. She believes that you cannot force the Schulwerk into other areas. "You can't ask someone who is not trained in the Schulwerk to teach it, i.e. instrumental teachers." Although she provides her students with a solid background in the Schulwerk, she also exposes them to the many Kodály trained teachers in the area and is not concerned with labels.

Kate Greishaber said that the music education core at Pacific Lutheran University incorporates Orff Schulwerk across the curriculum. She has been at the university since 1982 and her music department has supported continuous curriculum innovation. In addition to the core courses, students are required to attend music workshops or conferences. The university has a unique jury assessment process which requires all sophomores to demonstrate competence in teaching a music concept to children. Composition and improvisation are included in music appreciation courses, as well.

At California State University, Los Angeles, David Connors explained that courses for music majors include Introduction to Music in Schools, and Elementary/Secondary General Music Techniques. For non-music majors, Development of Perception in Music (a general music methods course) and Introduction to Orff Schulwerk, which can be taken as an elective, are also offered. California is unique because pedagogy is studied after completion of a bachelors degree. This revision was made to accommodate the teacher shortage in the Los Angeles schools. Presently there are 26 music positions available. "If you have played piano for six months and can read and write at an eighth grade level, you are hired."

Rob Amchin teaches at the University of Louisville where most of the students are performance majors. The students consider teaching as their back-up career. Richard Spalding spent years building an Orff Schulwerk program at the university, but since his retirement twelve years ago, part-time teachers have filled the space, coming and going until they hired Rob. The transition to being Chair of Music Education has been difficult. They do have a jazz improvisation class, but no introduction to music education. Courses offered are Introduction to Orff Schulwerk (summer only), Elementary General Methods (all music education majors), Secondary General Methods, Seminar during student teaching, Capstone Seminar (final course of the program), and workshops, (encouraged, but not required). Locally, half of the 96 elementary schools do not have music education because of site-based management which gives each school the decision making power to eliminate programs such as music in order to spend their money elsewhere. Some high schools are magnet schools of the arts that produce students whose focus is on performance. "They are taught to play the dots and are weak in pedagogy."

- *How can you see the Schulwerk philosophy being applied to other music courses such as theory, history, and music appreciation? What qualifications would you envision in this faculty member to teach this course?*

Judy teaches instrumental teachers in the summer courses. They comment, "Why didn't they tell us this? I know how to teach band now!" Kate's undergraduates want to know how to teach a song. Rob's undergraduates, who are performance focused, are not ready for Orff and Kodály because they have not yet made the commitment to teaching. They are indecisive as to their future. "It's like Maslow's hierarchy of needs," said Carolee, "They need to know how to

be musically fed. They want to be a performer and I support that because Peabody is a conservatory and expectations should be the same throughout the U.S. for this." Students need to know the basics of child development. Most students perceive that when you sing it is Kodály, when you play instruments, it is Orff and when you move, it is Dalcroze. David expressed that good teaching is good teaching, regardless of the labels. Rob wants his students to determine their strengths and temperament before they decide whether to teach Orff Schulwerk. "My job is to show my students the doors."

• *How can guest educators from AOSA/Orff chapters support and enhance undergraduate music education?*

- ✓ Make the workshops free to university students.

Kate has a three-hour minimum requirement, but said that once her students attend, they are hooked. Judy Bond requires a reflection paper after her students attend local workshops. The bond of community between teachers and students is very important. Practicing teachers should offer their time to share with students in methods classes. A crucial component, David feels, is to observe real children in real situations. It is not the same when a presenter is working with adults. Chapters should strive to have more demonstrations with children and invite university students to attend

• *Share your vision of an ideal music education undergraduate program.*

Carolee warned AOSA to use caution when trying to influence undergraduate music education. Universities are being bombarded from all directions about what needs to be included in the curriculum. Adding to the music education course syllabus might lengthen the stay of the undergraduate which means economic considerations. She feels happy with her academic freedom at Peabody. Judy Bond stated that her goal for undergraduates is to be the best musicians and teachers they can and the way to do that is through broad-based holistic ideas of music education which must be a life-long learning quest. Kate said that due to budget considerations, graduate students often teach undergraduate courses with little supervision. At Cal State, the situation is more positive. David reported that students have quite an extensive Orff Schulwerk experience. Rob cautioned that we must reflect on the approach rather than to be concerned with labels. He read a portion of one of his student's papers to the panel who observed that "Orff Schulwerk is holistic teaching." Rob is realistic, however, and knows that students cannot know the Schulwerk in only four years, and that his job is to present a palette which will expand over a lifetime. Kate shared that her students had the opportunity to

participate in the Seattle AOSA National Conference last year and made some astute observations afterward. In summary, Carolee hoped that at the end of the student's degree, he or she will want to study and know more about all these different approaches.

• *Audience Questions and Comments*

OAKE past-president Ann Kay asked, "But the nation is not you! How can Orff, Kodály, Gordon and Dalcroze become the mainstream? Are we willing to wait another thirty years?"

Judy Bond responded that her students may come to Orff Schulwerk teacher training courses with no fee while still undergraduates. Three students participated in level I teacher training last summer. Kate offers grants to students to attend certified courses. David believes it is a life-long learning process. Nancy Ferguson, who teaches at the University of Arizona, said, "There are not enough of us to influence at the university level, but we must continue to teach in lab schools and not label." Music education is a demanding career at the university level and needs more well trained teachers. Dr. Kitty Jarjisian from Baldwin-Wallace College said she is concerned with the secondary level. Years ago, the data showed only eight per cent of students were taking music in high school. She is certain this percentage is lower today. Orff Schulwerk needs to be in high schools as well.

Finally, a Ph.D. candidate who said that she used half her income to attend this conference suggested that AOSA consider offering scholarships to students to attend future national conferences. Judy Bond agreed. This would offer a great opportunity for university students to get involved in Orff Schulwerk.

These panelists are outstanding role models for other teachers at universities who teach teachers, but we need to make sure that all of our country's universities are turning out quality music teachers who can teach with the holistic approach in mind. If your local university is falling short of this result, then it is your turn to visit the professor and offer your teaching talents by volunteering to share the Schulwerk with the classes there. Invite the university students to your music classroom to observe and participate in a lesson, and invite all of them to your next chapter workshop FREE. We need to foster young people to believe in Orff Schulwerk. Invite high school students to attend local workshops. As Judy Bond said, "invite young people to come to the workshops, and once they come, they will come back again and again." Thank you to our distinguished panelists. AOSA gains each time great minds collectively talk together.

—Carol Huffman, AOSA Vice President, Meeting of the Minds Scribe

IN MEMORIAM

Dr. Merrill Staton who, with his wife Barbara, was senior author of *Music and You* and seventh and eighth grade author of *Share the Music*, passed away after a long illness on October 14th at his residence in Alpine, New Jersey. Dr. Staton was a nationally known figure in music education for many years and his wife was a member of AOSA. His efforts did much to spread the word about Orff Schulwerk through these textbooks.

CORRECTION: Nevada's Desert Valley Chapter Workshops

This year's calendar should read:

Sept. 9th	Chapter sharing - holiday activities
October 7th	Janet Mattke
January 20th	Rob Amchin
April 21st	Lynn Kleiner

Call for Papers

American Orff-Schulwerk Association
NATIONAL CONFERENCE
Cincinnati, Ohio
November 14-18, 2001

The American Orff-Schulwerk Association will sponsor a research poster session at its national conference in Cincinnati, Ohio, November 14-18, 2001. Research reports dealing with any aspect of music learning through movement, speech, playing instruments, singing, improvisation, or composition in general music or music therapy settings are particularly appropriate.

A poster presentation format will be used. The author(s) of each paper accepted must be present at the conference poster session to discuss the research project with interested music educators. The author(s) must also furnish 100 copies of a report abstract or a summary of 2 pages or less, as well as 10 copies of the completed report.

The following guidelines will be in effect for the paper selection process:

1. Submit five copies of a 500-word research summary to:

Timothy S. Brophy
School of Music University of Florida
Box 117900 Gainesville, FL 32611-7900
USA

2. The author's name, institutional affiliation, and address (including e-mail) should appear only on a separate cover page.
3. Papers submitted for the conference must comply with the "Code of Ethics" published in each issue of the *Journal of Research in Music Education*.
4. Submissions must be postmarked by May 15, 2001.
5. A qualified panel of reviewers will read the abstracts submitted. Notification will be mailed by July 1, 2001. Abstracts will not be returned.

What's New

New from Nikola Clay is the **Primitive Percussion Kit**, a hands-on teaching tool for developing rhythm skills. Each kit includes one rectangular mat (similar in quality to a thick computer mouse pad) with four squares printed with quarter note rests, four stones, a quarter note printed on one side and two eighth notes on the other side, one unprinted stone for tapping out rhythms and one instructional handbook. Children create various rhythm patterns by arranging some or all of the printed stones on the mat. The stones make a pleasant sound as rhythms are played with the tapping stone. The children tap the mat for rests. The handbook includes a variety of suggestions for using the kit. Complete kits sell for \$12. There is a discount for teachers who wish to collect their own rocks and order mats only in quantity. Kits may be ordered by writing Nikola Clay, 966 Passiflora Avenue, Encinitas, CA 92024, 760-942-9927 or via e-mail, guineefare@home.com.

Cherry Lane Magazines announced the launch of a new music magazine entitled John Jacobson's *Music Express!*TM for elementary school music teachers and their students.

Published six times a year, each issue of *Music Express!*TM consists of four different components: two editions of full-color student magazines (30 copies designed for Grades K-2 and 30 copies for Grades 3-6, each with separate content, a Teacher's Resource Magazine, a compact disc containing four to five songs by John Jacobson and other composer/arrangers in a variety of styles, each with vocal performance and instrumental accompaniment tracks and listening selections corresponding to magazine features. The 56-page Teacher's Magazine includes reproducible songs, keyboard accompaniments and lyric sheets, Orff arrangements, recorder parts, skill-based activities, curriculum and cultural connections, and articles on educational issues and trends. *Music Express!*TM incorporates the National Standards for Music Education in each detailed lesson plan. The package is available to AOSA members at the charter subscription rate of \$160 which includes shipping and handling by mentioning *Code Orff* when you order. To order, or request your complimentary introductory copy, contact Cherry Lane Magazines, PO Box 53063, Boulder, CO 80322, 800-766-1976 or visit their Web site, <http://www.musicexpressmagazine.com>.

New Teacher Trainers

Congratulations to the eight teachers who apprenticed in the AOSA Teacher Training Program this past summer. These apprentices followed the criteria recommended by the AOSA Teacher Training Guidelines and now may teach a Level I Course.

Here is a list of the apprentices and their mentor teachers:

Karen Benson	Cindy Hall	Lisa Sullivan	Cindy Hall
James Harding	David Connors	Kathleen Turner	Shirley McRae
Matthew McCoy	Donna Fleetwood	Gretchen Walhberg	Randy Delles/Jeff Kriske
Carla Soll	Susan Kujawski	Baruch J. Whitehead	Pat Hamill

REVERBERATIONS Seeks Editors

Beginning July 15, 2001, there will be three editorial openings on the *Reverberations* staff. Duties for this renewable appointment include soliciting, writing and reviewing articles. Applications must be received by April 15, 2001. For an application form please contact Jessie Vance, editor of *Reverberations*, 107 Alder Lane, Cary, NC, 919-858-9750, fax 919-858-5406, or via e-mail, reverberations@aol.com.

Financial Assistance Fund Recipients Say Thank You

A very special thank you to the Financial Assistance for your generous award. As a recipient of a Gunild Keetman Assistance Fund scholarship, I was able to attend Orff Level II teacher training at Seattle Pacific University this past summer. Your support has meant everything to me, and I hope, in return, will mean a great deal to my students.

The entire faculty was great. It was a talent filled crew with David Asplund, Ari Natalie Con, Susie Green, Jan Hall and Shelley Nordlund. David Asplund, our primary instructor offered practical solutions and plans that made our Orff education meaningful. His interest and sincere care in our personal growth and development was tremendously appreciated.

This summer brought me much closer to the works in several of the volumes of *Music for Children* as adapted by Margaret Murray. It was a great education to see the many innovative ways the instructors sequentially developed lessons based upon these works. Suddenly, many of the pages that seemed impractical were now not only possible, but generated new excitement about potential lessons that were of my own creation.

Great friendships are what it's all about. One of the benefits of continuing my teacher training at Seattle Pacific University was the rekindling of friendships that were made

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Financial Assistance Fund Recipients Say Thank You

one summer earlier. As an added bonus, new friendships were established with some gifted caring with people. It was a wonderful blend of extraordinary folks. Talent and creativity had no bounds with this summer's group. Best of all, there was a sense of support that helped all of us succeed through the struggles of peer teaching, recorder playing, movement and improvisation.

I cannot express how thankful I am to AOSA and the Evergreen Orff Chapter of Washington State. As a relatively recent recruit into the elementary general music ranks, I have been blessed with the support of many. Most of the support I have received has come directly from AOSA and members of my local chapter. The benefits of your continued sponsorship of AOSA members cannot easily be measured. Your support has enriched and continues to enrich not only the scholarship recipients, but has enriched millions of children as a direct result of your investments. Thank you again for your generosity.

— Phillip A. Onishi, Marysville, WA

I wish to express my thanks to the Gunild Keetman Assistance Fund for enabling me to continue my Orff teacher training at the University of St. Thomas this past summer.

At the beginning of our course, my level II classmates and I were bursting with excitement and anticipation. Would level II be like level I? After all, we left St. Thomas last summer wondering, "How could they top that?" We soon found out.

Roger Sams, our instructor, had us exploring improvisation in all of its possibilities: duple, triple and mixed meters, and in a variety of modes. We improvised on anything and everything - mallet instruments and untuned percussion, recorder and voice, with and without text or on solfege. We gave our improvisations form - AABA, ABAB, AABB, etc. We studied and played lots of the "gems" from *Music for Children*. He challenged us to create with what was deep inside of ourselves. Sometimes we stepped beyond what was comfortable, but we always came away surprised and delighted at having made a new discovery along the way.

Movement class with Jacque Schrader was pure delight. We felt like children again, sometimes working hard to get the steps of a folk dance just right, sometimes making up group movements to fit with a poem, or with a song, — our own dance! Sometimes we created visual art as a response to

our own music and dance. What a novel idea! - And we thought we were *playing!*

We were fortunate to have not one, but two, recorder instructors. Jo Ella Hug and Julie Scott were wonderful; ever patient, always encouraging, and absolutely passionate about including as much recorder as possible in any Orff Schulwerk curriculum. Both shared lots of practical ideas for teaching children, but we also practiced and played authentic pieces from the recorder repertoire. I felt like a child in a beginner's band (well, maybe middle school) as I switched back and forth between soprano and alto instruments, fumbling with my fingers and trying to remember which note was which.

Each day, before lunch, students and teachers of all levels gathered for a thirty minute chorus rehearsal with Angela Broecker. One tenet of the St. Thomas course is to include singing in every lesson. That, in itself, is wonderful, but under Angie's phenomenal direction it was truly a gift. I wonder if her students know how blessed *they* are?

Jane Frazee shared highlights of her recent presentation to the International Society for Music Education at Edmonton, Alberta. She talked about how the Orff process and media incorporate, very naturally and completely, the nine National Standards for Music Education. It is possible to teach to all the standards through Orff Schulwerk.

For those who were interested in knowing more about the continuing influence of the music of Carl Orff in our society, Dr. Luke Howard, UMKC Conservatory of Music, talked about and played excerpts of the numerous recordings of *O Fortuna*, from *Carmina Burana*, in all genres of music and in film.

In her closing remarks, Arvida Steen summed it up, beaming all the while, about how glad she was that we had come, and how proud she was of all of us. She assured us that our hard work and dedication to the Schulwerk would indeed pay off in the classroom and in the lives of our students upon our return home. She continued her remarks with how especially proud she was of the staff. Everyone rose to their feet when she commended the instructors, saying that all of the teacher training courses at UST are now being taught by second generation Master Teachers.

Thank you very much for allowing me the opportunity to continue my Orff Schulwerk teacher training at the University of St. Thomas. It was a wonderful two weeks that will impact my teaching for a lifetime.

— Peggy Schaaf, Mandan, North Dakota

Don't forget! If you would like to apply for financial assistance, your completed application form for the Gunild Keetman Assistance Fund, the Shields-Gillespie Scholarship or the TAP Fund is due at AOSA Executive Headquarters by January 15, 2002.

The relationship of the Schulwerk to body, mind and spirit can indeed be discussed separately, but when doing so we need to maintain an underlying awareness that there is considerable overlap. Medical science and other healing therapies recognize that imbalances in body chemistry can produce imbalances of mind, and maladies of the body may well reflect maladies of mind. Some approaches to psychological therapy utilize the principle that the body "remembers" experiences the mind may suppress; efforts are made to recover these memories in the body so that the mind can consider and integrate them. And what of "spirit"? Memory, reasoning and sequential thinking we easily attribute to "mind," hopefully also imagining and fantasizing. We seem to bring "spirit" into play primarily when the realm of feeling is involved, with observable evidence beyond the "functional" aspects of either body or mind. It's one of those "picture is worth a thousand words" items. We recognize the human spirit when it is present, and respond with our own.

A discussion of Schulwerk's effects should also be clear about two dimensions of context: are we speaking of how Schulwerk learning experiences contribute to body/mind/spirit growth *within the realm of musical development*, or how they contribute to the general development of the individual? The recent acceleration of research on "the musical brain" have us all waiting impatiently for findings that provide support for particular directions in music education, both for learning music and for supporting development in other areas. The tip of the iceberg currently visible is enticing. Donna Brink Fox observes in her recent MEJ article:

"Both brain research and current childhood education indicate the type of music experiences that impact brain development. These two sources have shown that active engagement, not passive response, is what changes brain development. Any changes in brain structure that have been reported in adult musicians appear to be related to the level of usage, with the active making of music as the defining factor."²

Endorsement of the active learning modality that predominates in the

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UNIVERSITY of NORTHERN COLORADO

- JUNE 11-12: Adults Experiencing the Orff Schulwerk with Liz Gilpatrick
 JUNE 13-14: Movement Sequencing in Game, Dance and Song with Judith Cole
 JUNE 14-15: Exploring the Mozart Effect: Nourishing the Musical Heart with Don G. Campbell, author of The Mozart Effect
 JUNE 18-29: Orff Schulwerk Training Program, Levels I, II, and III with Judith Cole, David Frego, Liz Gilpatrick, Leslie Timmons
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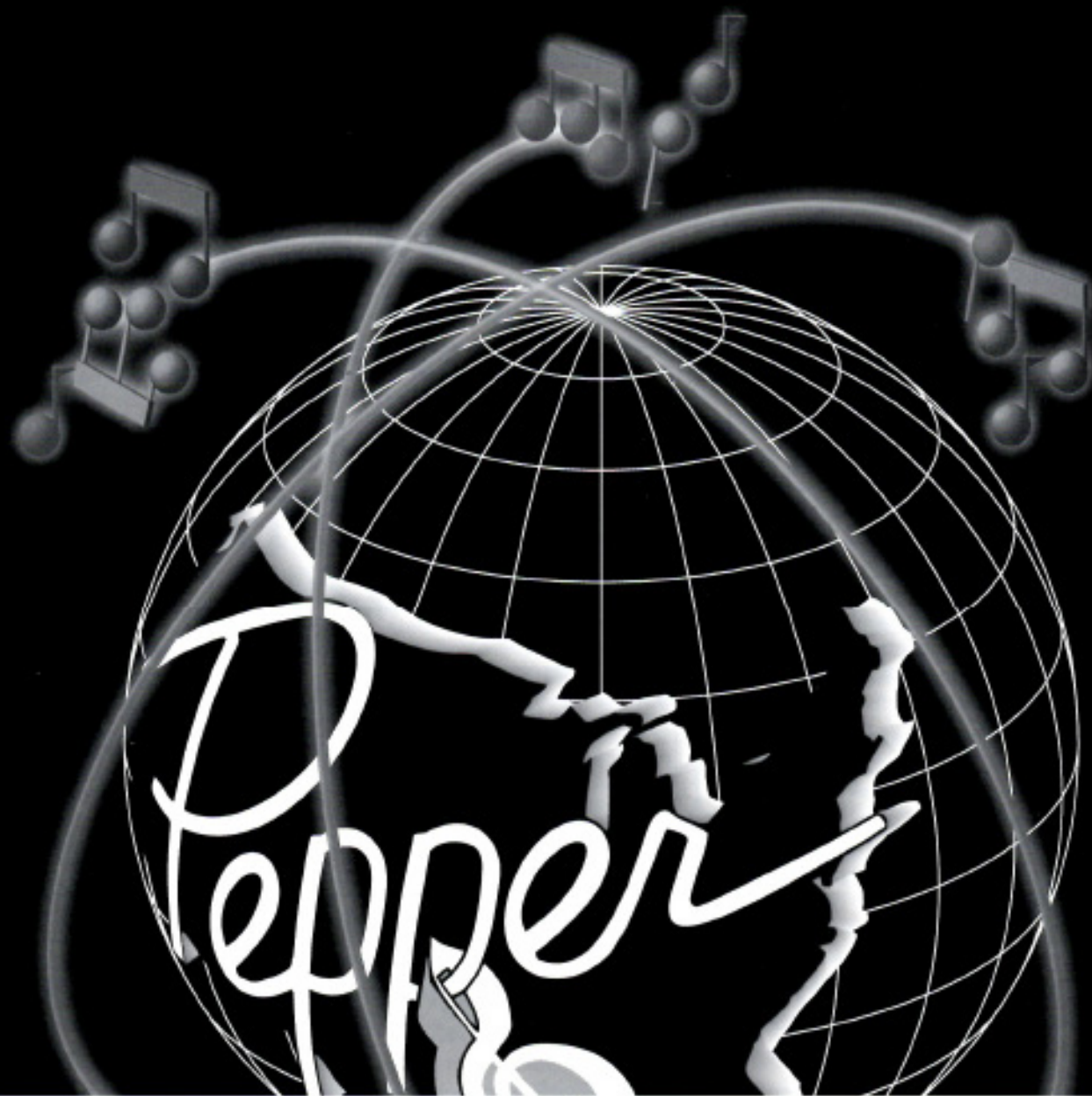
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Schulwerk springs immediately to mind. We look forward eagerly to further discoveries in these areas to confirm and guide our sense of pedagogical direction.

In their 1997 study of Dalcroze Eurhythmics,³ Julia Schnebly-Black and Stephen Moore address many body/mind/spirit issues that can be applied to the Schulwerk as well; it is valuable reading for serious students of the Schulwerk. For example, the following comments address how the total kinesthetic experience supports the learning process:

"The addition of body movement to music training increases the amount of sensory information forming musical perceptions. When the whole body is used, the nervous system draws information from many networks: not just the hands, but the arms, shoulders, rib cage and hips. The eyes and ears, as well, join in a blending of sensory systems that reinforce each other in receiving and analyzing musical information." (p. 43)

These observations on improvisation illuminate the development of mind:

"Imagination is composed of the sensations the mind has had the privilege, opportunity, or misfortune to collect." (p. 79)

"Improvising requires initiating action rather than responding to someone else's command; it is an activity that confirms our individuality." (p. 81)

"The success of improvisation depends upon the strength and flexibility of the imagination — its capacity to hold and rearrange impressions from memory. If the memories can be recalled with considerable detail, the improviser can make choices and shape the results with continuity and skill." (p. 82)

The spiritual dimension is also acknowledged, with anecdotal documentation:

"In tandem with physical and mental growth, many experience a spiritual awakening within themselves. This often involves conquering fears about their own worth as human beings and their life purpose." (p. 98)

Teachers of Schulwerk have their own stories — about themselves, their peers, and the students they have taught — that witness amply to the growth in spirit that has been generated. The significance of the individual as member of a group also deserves mention. Research in learning

theory supports the positive effects of social interaction, developing yet another facet of human intellectual capacity (see Howard Gardner's theory of multiple intelligences). Schnebly-Black and Moore comment as follows:

Focus on Body, Mind, Spirit

"The social effort of harmonizing into a single expression brings people out of themselves into a dynamic relationship with the others in the class and with the music." (p. 95).

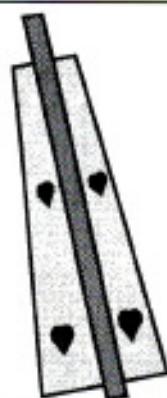
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Focus on Body, Mind, Spirit

Though each individual must do his or her own learning, conscious or unconscious, the instinct and skill of a fine teacher is often critical for structuring experiences that develop body, mind and spirit, and for motivating students to accept the risks necessary for growth. Becoming such a teacher is another level and another growth process. Jaques-Dalcroze had this to say:

"A true pedagogue should be at once psychologist, physiologist, and artist. The complete citizen should leave school capable not only of living normally, but of feeling life. He should be in a position both to create and to respond to the creations of others." (p. 106)

With its balance of structure, flexibility, and creativity, the Schulwerk pedagogical model offers great potential to the teacher taking up this challenge.

Mary Shamrock has served AOSA in many capacities and is the most recent recipient of its Distinguished Service Award. She was for many years Professor of Music at California State University, Northridge, and currently serves there as Associate Dean in the College of Health



Mary Shamrock (left, kneeling) works with students in Xian, China.

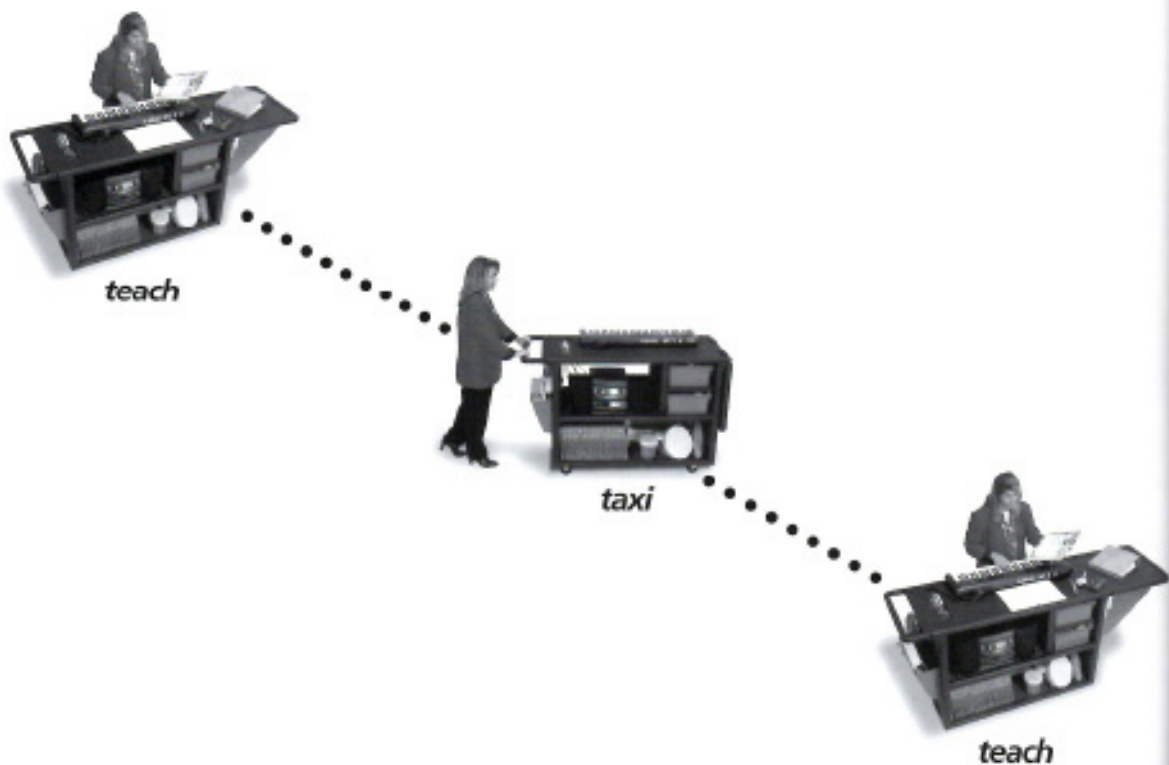
and Human Development. She was recently appointed to the Editorial Board of the Music Educators' Journal.

Notes

¹ Birthday Letters for the 50th Anniversary of Orff Schulwerk, *Orff-Schulwerk Informationen*, 64 (Summer 2000), 36-37.

² Donna Brink Fox, "Music and the Baby's Brain: Early Experiences," *Music Educators' Journal*, September 2000, 23-27.

³ Julia Schnebly-Black and Stephen Moore, *The Rhythm Inside: Connecting Body, Mind, and Spirit Through Music*. Portland: Rudra Press, 1997.



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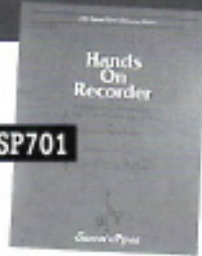


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From the Classroom

Marilyn Gunn, Editor

Chris' Story

Chris was a round-faced, bright-eyed, blond first-grader with a disposition as sweet as they come. When handed a pair of mallets he would act as though he was afraid they might bite, but he was eager to please his teacher and managed to overcome his natural shyness to do as he was asked. As the weeks passed he seemed more and more at ease with school life.

One day he went home from school feeling a little sick. His mom thought it was a touch of the flu, so she gave him something for his fever and sent him to bed. The next morning, she could not wake her son. Paramedics were called and when Chris arrived at the hospital he was near death.

Chris hovered between life and death for days. When at last he began to show signs of improvement, it was unclear how much damage encephalomyelitis had done to his brain. Chris could neither walk nor talk. He was like a 40-pound newborn baby. Therapy began in earnest. After several months, Chris would come to school for short periods each morning in a wheelchair.

A new year began. Chris walked into the building unassisted. If you paid close attention, you might notice that he was somewhat awkward, but there was no clear sign of the ordeal he had gone through except for the way he carried his hands. They curved in at the wrist and his fingers curled toward his palms.

In less than a year, Chris had learned to walk and talk. He had learned to dress and feed himself. He had even recovered some of the academic learning he had lost. But his hands made it difficult to grasp anything. Fine motor movements were out of the question. In the music class, Chris always got the fat mallets. He was successful at larger barred instruments, and proud to be king of the contra-bass bars.

For the next couple of years Chris attended weekly sessions with a physical therapist. The work on his hands was painful and tedious. His usually sunny



Chris and Lars

personality became cloudy on therapy day. He began to resist this aid more and more. Finally, in frustration, his parents allowed him to quit receiving this help.

When Chris was in sixth grade his school received 25 new guitars as part of a grant. Fifth and sixth grade students would be learning to play guitar in music class. One look at his guitar, and Chris was in love.

The first day with the guitar was a day of naming. Students nominated names for the guitars, then voted. There were Al and Kramer and even High Ho Silver. Each student was assigned a guitar to play for that year. When Chris talked about his guitar, he called it by name — Lars — and you would swear he was speaking of a person. With his right hand he discovered that he preferred his fingers over a pick, and he could manage a basic strum quite well. The left hand proved more difficult.

When it became apparent that the standard chord positions would be next to impossible, Chris was given alternate chord fingerings. He refused them with a look of contempt — "That's not what the others are doing." When shown a picture of a guitar adapter device from a music catalog, his reaction was even firmer: "No! I want to play like Garth Brooks."

Chris struggled along, thwarting his teacher's determination to assist him with his own determination to do it himself.

This went on for weeks. Chris showed no signs of letting up.

About two months into the school year, Chris walked into music class with a big grin on his face. "I get to start therapy again this week. I told my parents I wanted to play guitar and asked if I could go to therapy again. They said, 'Yes!'"

By the end of the school term, Chris could play the same six guitar chords that the rest of his class played. He required slower tempi, but it was obvious that this would only be a temporary set-back.

Last spring Chris — now 16 — happened to run into his elementary music teacher. "I have my own guitar. I like to play country music. How is Lars?"

You may have found this story touching, but wondered how it relates to your classroom. Take a closer look, for there are many lessons to be learned here:

- Sometimes the need to make music is a more compelling force than the need to avoid pain or ridicule.
- Sometimes we want to rush in and make learning as painless as possible, but now and then, life's lessons will hurt. Don't take away the opportunity to let children learn how to cope with pain.
- Sometimes our students are wiser about what is best for them than we are. Trust your students to make judgments about their personal needs and give them time and space to solve their own problems.
- Sometimes we need to allow our children to "lag behind." It isn't always a failure.

Perhaps you've witnessed a story as dramatic as Chris'. Perhaps you never will. But most assuredly, every day that you teach is filled with many small triumphs, though they may remain unseen, unheard. Over the span of a career, these small victories of the spirit add up and have a powerful impact on the wellness of the human race.

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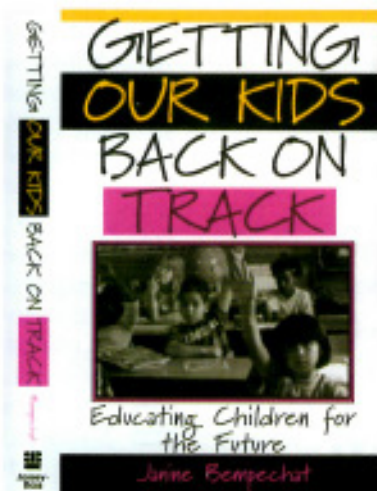


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Reviews

Judith Cole and Marina Gorny, Editors

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GETTING OUR KIDS BACK ON TRACK

Educating Children for the Future
By Janine Bempechat
Jossey-Bass, 2000. \$25.

"Beginning with kindergarten," says author Janine Bempechat, "all children need to have appropriately challenging homework to do after school." She goes on: "Homework is critical because it is the training ground for the development of qualities that we all want so much to see in our children: responsibility, diligence, persistence, and the ability to delay gratification."

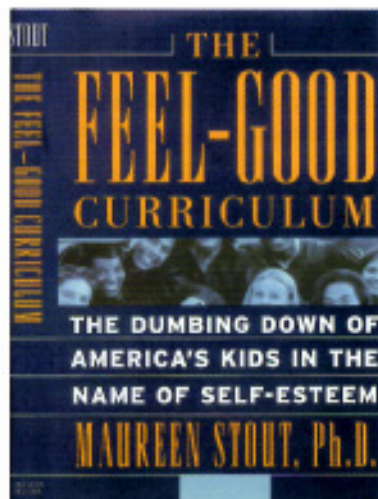
This book is about homework — academic homework. The author feels that the "collective hysteria over well-roundedness," that is, encouraging children to develop artistic, athletic or social skills, can undermine children's progress in school. According to her, the only reasons parents might choose to involve children in dance, music or other extra-curricular activities are to improve the children's self-esteem or to make them look better on their college admissions applications. (There is no acknowledgement that practicing a musical instrument develops responsibility, diligence and persistence.) She warns that this plan to improve self-esteem

through extra-curricular activities often backfires when the child's grades fall.

Chapter 1 is an argument for placing academic achievement at the top of every family's list of priorities. In Chapter 2, the author tells parents to encourage their children to toughen up, work hard, and not give up in the face of disappointments or difficulties. "That's life — deal with it" is the general tone of her advice. Chapters 3 and 4 discuss the home environment and the amount of assistance parents should give children with their homework. The author refutes several popular beliefs, such as "Myth 3: Homework intrudes on family and leisure time." Other chapters address peer pressure and relationships with teachers. My favorite part of the book is the Appendix, which includes some helpful questions parents can ask themselves and their child's teacher about how the child is approaching learning.

Sources for the many quotes and references to research studies are not clearly identified. The endnotes are confusing. There is no bibliography of sources, though there is a suggested reading list. In spite of the author's strong bias in favor of academic homework as the cure for the problems of American education to the exclusion of any other possible route, she does provide a few good suggestions. The author's advice for establishing and maintaining effective relationships with teachers given in the Appendix and throughout the book would be helpful for any parent.

—Martha Riley



THE FEEL-GOOD CURRICULUM The Dumbing Down of America's Kids in the Name of Self-Esteem

By Maureen Stout
Perseus Books, 2000. \$26.

Have you ever felt while reading a book that you were in a company of a good friend? That's how I felt reading *The Feel-Good Curriculum*. The book is a well-written, provocative, thoroughly researched analysis of the American educational system that sheds light on issues I have been grappling with for many years: What is school for? How has it happened that school has been transformed into a therapeutic clinic and teachers into counselors? What are the solutions to the negative qualities that the seemingly well-meaning self-esteem movement has fostered in our students?

Author Maureen Stout, who teaches at the California State University, tracks down what has caused the American school to slip from the era of liberal arts education, with its ideas of developing intellect and character, to promoting self-esteem as the end goal of the process. How and when did we lose the assumption that "self-esteem should be a consequence of hard work, achievement, learning from one's mistakes, giving to

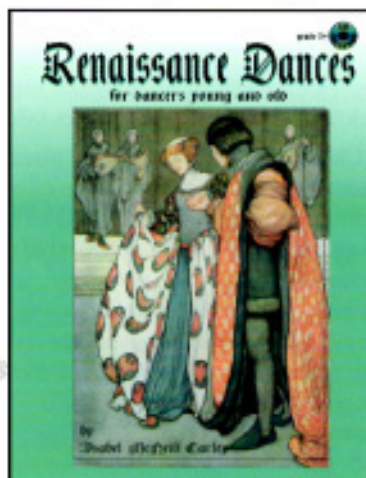
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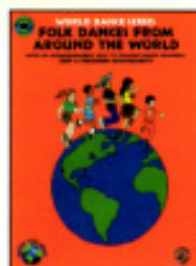
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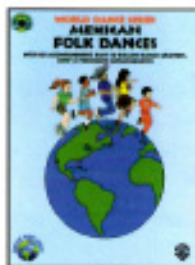
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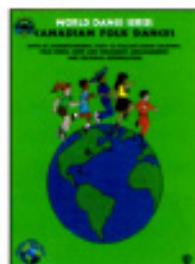
A wonderful collection of Canadian songs and dances that are useful for Grades 2-7. Dances include: The Maple Leaf Stomp • Carding the Wool • The Prairie Circle and more. Folk songs include: Alouette • O Canada • En Roulant Ma Boule • The Raftsmen and many more. *Edited by Eileen Reid.*



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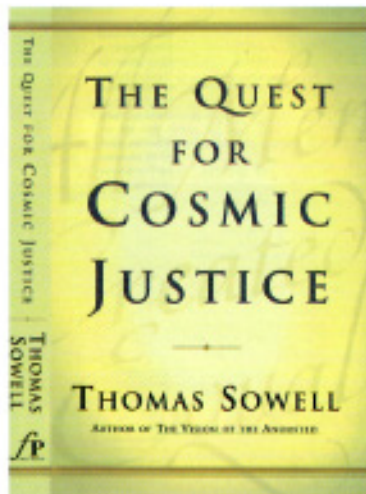
others, trying to be a better person" and replaced it with the idea that we can bypass all that and feel entitled to everything, just by existing and being special?

In the name of the self-esteem movement expectations have been lowered, the word "competition" has acquired a bad connotation, and at least two generations of children have been damaged. A sad irony of it is that those who were meant to benefit from it have been cheated out of the opportunity to develop their full potential and real self-esteem.

Stout is passionate about the importance of expecting great things of all kids and helping them achieve their goals. She reviews different trends of American education and describes our current addiction to self-esteem as a legacy of the increasing influence of the therapy movement in school and society over the last 75 years.

Do children need to feel good about themselves? Yes, but what we are promoting in public schools today is "feeling good for no good reason." By lowering our standards to the point where no student can fail we have made failing shameful. Grade inflation leads to a situation where we postpone the blow: high school graduates cannot feel good about themselves because they either cannot get into the college of their choice or need to take remedial courses to make up for what they were supposed to learn in high school. There is no research to support the self-esteem movement, but the movement continues, partly by inertia. Is there a way out of this situation? The author advocates bringing back integrity and honesty to education and showing how much we believe in our kids by expecting them to do well.

-Marina Gorny



THE QUEST FOR COSMIC JUSTICE
By Thomas Sowell
Free Press, 1999. \$25.

This book presents the ideas of Dr. Thomas Sowell, a writer of broad intellectual stature, on current themes of cosmic, social and traditional justice, and what he feels the dangers may be to the community and the individual citizen if the present trend continues. The text includes his vision of our educational enigmas, the reasons for the misunderstandings of educational problems, and proposed changes.

He defines cosmic justice as the pursuit of those who strive "to reintroduce theories of moral responsibility and justice into the cosmos, seeking to rectify misfortunes, ... [including physical, mental and birth defects] ... through collective action in the name of *social justice*." He states, "Cosmic justice is not a higher degree of justice, it is fundamentally a different concept. It focuses on one segment of the population and disregards the interest of others." There are times when certain *social justices* impinge on others or even affect the entire citizenry.

Sowell thinks our courts of law are set to dispense traditional justice in a proper setting, while cosmic justice assumes a far greater degree of complicity. He continues, "There is no 'standard' history that everyone has or would have had, 'but for' peculiar circumstances whose situations can be 'corrected', to conform to some norm." Trying to fathom this jumble of innumerable considerations for

cosmic justice is a tangle beyond imagination.

In the field of education, Sowell finds most unacceptable the mind-set held by college students who, under entitlements, develop an attitude of complacency, rather than serious study, thinking job preference will occur nonetheless because society "owes" them compensation. In the unfortunate atmosphere of some inner city schools, he deplores the sorry situation when African-American students who wish to improve their skills often are ridiculed and held back by intimidation and envy of their peers.

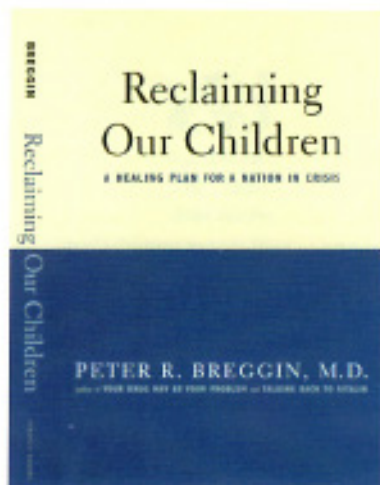
He sees lower standards in public schools as a cover for many flaws and failures. (Sowell resigned from a prestigious university when asked to lower his grading system.) He supports school vouchers. On mainstreaming he stresses, "Just as some students suffer handicaps through no fault of their own, so can other children suffer from mainstreaming through no fault of their own." He favors some type of "honors" classes.

Sowell has little regard for the United States Department of Education because it controls subsidies to local schools. (Yet repeated studies determine money spent per pupil has little effect on quality.) He feels the government's action is nothing short of buying up people's freedom. He disparages "whole language," a failed approach, as one example of parents' lack of choice in how their children are instructed.

If we accept equality in precedence of freedom both will be lost. A final quote on Sowell's conviction: "the quest for cosmic justice is incompatible with the fundamental principles of the American Revolution — the rule of law, individual freedom and democratic government."

-Ruth Hamm

continued on page 36...



RECLAIMING OUR CHILDREN

A Healing Solution for a Nation in Crisis

By Peter R. Breggin, M.D.
Perseus Books, 2000. \$24.

In the wake of the spring 1999 high school shooting tragedies in Littleton, Colorado, and Conyers, Georgia, the first White House Conference on Mental Health was convened in Washington, D.C., in June 1999. The school shootings were repeatedly mentioned by the conference speakers as they recommended increased psychiatric drug treatment for the emotional and behavioral problems of children. The director of the National Institute of Mental Health informed the conference that two million children have depression, and that this, as well as other diseases of the brain, should be treated like general medical illness, with drugs.

Author Peter Breggin is outraged that personal suffering and misconduct by children is being increasingly attributed to genetics and brain disease without any consideration of environmental effects. He believes that the widespread drug therapy we are seeing for children is a mistake. "Instead of focusing on how to 'fix' our children, we will have to transform ourselves," he says (emphasis his). "We must begin immediately as individuals to transform our personal relationships with the children in our lives by making them a higher priority and especially by creating meaningful relationships with them."

Breggin goes on to discuss what he believes are environmental stressors for children, including the lack of a mean-

ingful parent-child relationship, divorce, domestic violence, abuse, isolation caused by technology, violent entertainment, peer abuse, racism, sexism, religious persecution, poverty, drugs, the availability of guns, and children's perceived lack of meaning in life. He continues with case studies from his private practice as a psychiatrist which show time after time that "a child's behavior will improve within a short period of time if the parents take responsibility for learning better ways of parenting."

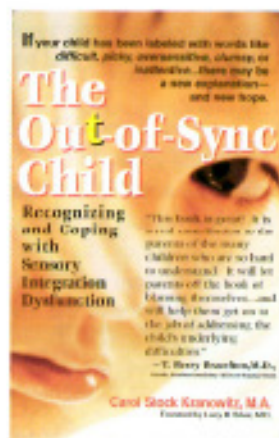
Several chapters are devoted to problems children face in school, such as "school slavery" (too much homework) and social ostracism. An interesting chapter is the one in which the author describes several successful alternative schools, including a Quaker high school, a Jewish Yeshiva, and the "Phoenix" schools in Maryland which offer a Twelve-Step Alcoholics Anonymous approach to help children recover from drugs and alcohol.

One unsettling aspect of this book is the numerous graphic descriptions of school shootings and profiles of the shooters. The author makes the argument that drugs commonly prescribed for problem children, such as Ritalin and Luvox, did nothing to prevent the teenagers from committing these violent acts, and in fact, probably contributed to their propensity to do so. In a chapter titled "Are Psychiatric Drugs Making Our Children Psychotic and Violent?" he states that there are absolutely no good reasons to prescribe these drugs for children: "The drugging of our most energetic and rebellious individuals not only crushes them with drugs, it sends a frightening message to all school children. It warns, 'If you do not quietly conform, you're in danger of getting diagnosed and drugged, so sit down and shut up.'"

No doubt drugs are frequently prescribed as a quick fix for troubled children when parents are unwilling to change their own behavior in order to improve relationships and environment for the child. However, the author's main point is that drugs are always the wrong choice. This seems extreme, since the quality of life is improved dramatically for many children when an appropriate diagnosis is made and the prescription is

the right one. The author does make a compelling argument that in order to "reclaim our children," parents must make the needs of their children the highest priority, even if it means a sacrifice of time, desires, relationships, or career goals, and he gives many good suggestions for beginning this process.

—Martha Riley



THE OUT-OF-SYNC CHILD
Recognizing and Coping with Sensory Integration Dysfunction
By Carol Stock Kranowitz
Perigee Books, 1998. \$14.

Because we Orff teachers often take cues from the responses of our students' bodies as well as their minds, we witness an array of behaviors that others may not notice during a normal day. Often we take note of a movement that may seem a trifle clumsy, a facial expression hinting at confusion, or too strong a response to a seemingly insignificant touch or remark. All students have odd moments, but as teachers we pay special attention when inappropriate or slightly off-the-mark behaviors occur in repeated patterns. We write notes to ourselves or consult with a classroom teacher or parents for enlightenment, often to find they are as perplexed as we are.

A key to understanding these behaviors is found in *The Out-of-Sync Child* by Carol Stock Kranowitz, a book that every teacher and parent will want to read and keep on hand to consult frequently over the years. The subtitle, *Recognizing and Coping with Sensory Integration Dysfunction*, may seem daunting for some, but the book was carefully written with

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the lay person in mind.

In her introduction, Kranowitz confesses that years ago when a sprinkling of young children in her music classes did not respond to her teaching in ways she expected, she was "annoyed" by them:

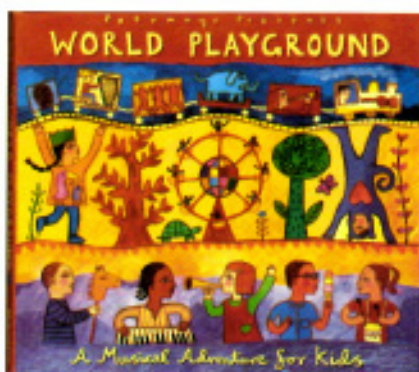
"At first, these children annoyed me. They made me feel like a bad teacher. They also made me feel like a bad person when their inattention or disruptive behavior caused me to react negatively. Indeed, on one regrettable occasion, I told a child that turning away and covering his ears when I played the guitar was 'just plain rude.' That day I went home and wept."

But Kranowitz, determined to do more for those children, went to work learning to understand sensory integration dysfunction. Knowing that every teacher and parent could benefit from the same understanding, she wrote this handbook.

Throughout Part I, she describes in clear, precise language the symptomatic behaviors exhibited by children afflicted with various sensory integration problems. She tells the reader what smoothly functioning tactile, vestibular and proprioceptive systems look like and describes characteristics of each when they are dysfunctional. Part II is devoted to strategies for coping with sensory integration dysfunction at home and at school. She includes a section on various therapies and the professional resources available. Since many in the medical community are unfamiliar with sensory integration dysfunction, this section is particularly useful for parents and teachers.

Teachers who recognize the frustration evident in the quotation above will want to read and discuss this book with colleagues and parents.

-Liz Gilpatrick



WORLD PLAYGROUND
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www.putumayo.com
Curriculum Kit, \$29.95 (starter kit),
\$69.95 (full kit); CD only, \$15.95;
cassette only, \$9.95.

"World Playground," the first children's CD/cassette from Putumayo World Music, reaped much critical acclaim last year. One need only play a track or two to start stepping and dancing. It's music that will make you "feel good," as the company's founder affirms.

Each of the 12 selections is an introduction to the heartbeat and timbres of a different world culture featuring highly qualified native artists: Buckwheat Zydeco from the United States in "Mardi Gras Mambo," the Colibri group playing the Bolivian morenada "La Mariposa," and Touré Kunda from Senegal singing about elephants and giraffes in "Fatou Yo."

Some excerpts have truly meshed several musical traditions. For example, "Zichronot M' Africa" ("Memories of Africa"), is sung in Hebrew by Ethiopian-Israeli children using a five-tone Ethiopian scale. "Bonjour Pra Você" from Brazil's Amazon River basin, using a native Indian drum, a Brazilian chocalho tube, and an African caxixi basket, is sung in a mix of Portuguese and Patuá. Australia's "Waltzing Matilda," renamed "Nyanpi Matilda," is heard in Pitjantjatjara, an original aboriginal language! Other countries represented are Greece, Jamaica, eastern Canada, France and Congo.

"World Playground" is an excellent resource for introducing elementary children to musical styles and instruments

from other cultures. Most songs could be compared to songs already familiar to a class, such as Cedella Marley Booker's and Taj Mahal's reggae-inspired "Three Little Birds" from Jamaica, which is similar to the work song "Day-O." The CD also opens up myriad opportunities for designing one's own movement explorations or creating structured forms with any age children.

There are over 50 different teaching ideas in Putumayo's Multicultural Curriculum Kit designed for kindergarten through sixth grade students. A starter kit contains the CD/cassette, a teacher's guide with song lyrics, maps, and two student "passports" — mini-workbooks. A larger kit with 25 passports is also available. While I found that most lessons in the kit were more suitable for upper-elementary grades, there are also many good ideas for primary children. This kit could be used as a detailed resource of lesson plans for a substitute music teacher.

There are many more CD/cassettes available from Putumayo World Music, which donates a portion of its proceeds to support arts and multicultural education programs in schools. Putumayo also supports many non-profit organizations in the countries where the music originates. Do consider adding "World Playground" to your school music library.

-Veronika Schultz



AMERIKASPEL (CD)
Loretta Kelly.
Azalea City Recordings
PO Box 5441 Takoma Park, MD 20913
www.azeleacityrecordings.com \$15.

Loretta Kelly is an American who plays the traditional fiddle of Norway, the hardingfele (Hardanger fiddle). This instrument differs from the ordinary

violin by having six sympathetic strings running under the fingerboard, as well as a flatter bridge and fingerboard. It is usually decorated in a very ornate manner. The hardingfele tradition dates back to the mid-1600s and was on the verge of extinction 20 years ago, but a recent explosion of interest in both the music and the dances among Norwegian-Americans and others has brought this art back into modern life.

Listening to the sound of this instrument, with its constant droning, gives one a new appreciation for the harmonies and tone colors used by Edvard Grieg and other Norwegian composers. The origins of "Anitra's Dance" from the Peer Gynt Suite, for instance, are quite evident to the careful listener.

The music on this CD consists mostly of dances called springar, gangar, telespringar, teleganger and valdresspringar. Most of these seem to be played in variations of three beats (with various groupings within the six eighth-notes) and are accompanied only by foot-tapping. There is a brief mention that some of these dances involve improvisation, but

otherwise there is no indication of how the dances are performed or how they function in the community from which they have sprung. This information would be useful in fully appreciating the music heard here.

Of the 20 tunes on the recording, 15 are performed by solo hardingfele, unaccompanied except for the tapping foot. To most American ears this music sounds quite foreign. In the classroom, children might be led to improvise (or imitate) dance steps, but they would be unlikely to appreciate these sounds in a purely listening situation. More accessible are the two waltzes accompanied by piano, and the vossarull (couple dance), which includes accordion. Two songs sung by Anita Anderson are gorgeous, but students would have to be prepared to appreciate the Norwegian text (English translation is provided).

This recording is an important step in the preservation and restoration of a rich tradition. It may be appreciated in small amounts by children for its unfamiliarity, and by teachers for its historical value.

-Alan Pardum

New from a member of *The Orff Echo* Editorial Board

Assessing the Developing Child Musician: A Guide for General Music Teachers by Timothy S. Brophy, Ph.D., (GIA Publications, \$44.95) is designed to help classroom music specialists develop their own personal style of assessing students while working within the guidelines of local district standards and curriculum, state and national standards, varying educational philosophies, and the school's adopted music series. The book contains numerous student examples, assessment practice exercises, and includes one student's three-year music portfolio as an appendix. It is available from the publisher or your favorite music dealer.

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Musical Literacy: Product or Process?

Joan McCusker

How music educators choose to promote musical literacy has a tremendous impact on whether children grow up able only to decode musical notes on the printed page or whether they grow up to be musical thinkers. In current music education programs, facility in reading standard notation is an important curricular objective. Most formal music instruction focuses on the mastery of skills for reading music as the student progresses toward musical literacy. This view of music literacy stresses the *product* of literacy (reading and writing) over the evolutionary *processes* of literacy. Considering literacy as an evolutionary process offers music educators a broader perspective from which to explore how our students learn and accounts for the diversity of young children's early literacy behaviors.

The foundation of musical literacy must be built on multiple acts of music making — singing, playing, creating, listening and responding to music. Through direct involvement in such music making, young children learn to comprehend music and begin to think musically. Engaging them in authentic, developmentally appropriate musical tasks offers educators the opportunity to observe the strategies children naturally use to solve musical problems. Knowledge of how young children process musical information, as well as the various stages of children's cognitive development, is essential for designing appropriate early childhood music education programs. We need to recognize the spontaneous musical behaviors and musical understanding children already possess as powerful evidence of emerging musical literacy.

Four years ago I became a teacher of Clef Club, the fourth level of the early childhood music program sponsored by the Eastman School's Community Education Division (Rochester, N.Y.). Clef Club classes, designed for children ages five to seven, met in 10-week sessions during the fall, winter and spring. Through my work with these

children and prior teaching experience, I became interested in young children's musical behaviors and the developmental processes by which they learn to think about and think in music. In winter 2000, I conducted a qualitative study with children enrolled in this session of Clef Club. Specifically, I set out to investigate children's musical problem-solving through their invented notations. Each 30-minute class session was videotaped and provided observational data. In addition, a researcher-designed parental questionnaire was used to gather information on children's musical behaviors at home. Data emerging from this study provided rich insights into children's musical thinking, what I refer to in this study as children's emerging musical literacy.

Paralleling research on emergent writing and the role of unconventional (invented) spelling in beginning reading, music researchers have explored children's interpretations of musical events through the use of unconventional (invented) notation. Bamberger (1991) defines invented notations as iconic mappings of a particular musical event, with the invented signs depicting aspects of the music not evident in standard notation. Invented notations, sometimes called graphic or figural representations, provide concrete evidence of how a child interprets a particular musical experience. Separate studies by Bamberger (1980), Uptis (1987) and Gromko (1994) investigated multiple ways of musical thinking and knowing as revealed by children's graphic, invented notations. By examining invented notations, researchers can determine what the child considers to be musically salient features (for example, rhythm or melody) at a particular point in time (Davidson & Scripp, 1988). Other studies of invented notations have also explored children's use of manipulatives (Poorman, 1996), and attempts at verbal reflection-in-action (Hair, 1977). Studies exploring such invented notations offer a wealth of information about children's cognitive

development and musical thinking.

Previous research into children's invented notations indicates age as a strong influence on how children perceive and choose to represent both familiar and unfamiliar music. I expected a similar outcome in my own study. What I found, however, led me to consider a much broader picture of young children's musical understanding. While some musical responses could be explained by age-related changes, I concluded that musical thinking was not dependent upon age only. Nor was age the strongest influence on musical behaviors exhibited by these children. Other contributing factors became evident throughout the study.

The most exciting discovery for me was to find that these young children in Clef Club were capable of far more sophisticated music making than I had initially expected. Child-initiated responses revealed real-life musical behaviors such as musical analysis and improvisation. The following short profiles illustrate these behaviors as evidenced by two of the 11 children who participated in the study.

Penny, age 5.0, was the second youngest child in the study. During class activities she listened when the others joined in. She could perform simple rhythm patterns with my direct help, yet frequently chose her own ways to play. She would smile broadly, sometimes even squealing with delight, clearly caught up in the pleasure of the sounds she was creating. Moments of actual participation in music making were fleeting, and her graphic representations were decipherable only to her, yet her verbal comments reflected an ability to analyze (and categorize) musical sounds and styles according to what she already knew about music. The parental questionnaire indicated that she attended many music shows and concerts with her mother. From these personal experiences Penny could aurally identify a variety of musical styles.

Early in the session I introduced a singing game about names. The melody used a descending minor third interval and a one-measure rhythm pattern. Each child was given a resonator bell. When played together these bells made up C-pentatonic (C - D - E - G - A). Children took turns singing their names (meas. 1) and lightly tapping out the rhythm pattern on their bell (meas. 2). We performed it according to the score in Example 1.

After we had gone around the circle several times, the group was able to sing each child's name in turn and play the pattern as an ensemble. We came to the

choosing various rhythm instruments to bring back to their places in the circle. Penny had already returned to her place with the wooden sticks and, while waiting for the others, was playing with happy abandon. Rapid-fire tapping on the sticks provided a wild accompaniment as she threw back her head and loudly sang out (see Example 2).

At the time I thought I should really show her the triangle because according to my way of thinking her activity belonged on the triangle, not the sticks. When I reviewed these moments on videotape, I was able to return to the

Cocking his head to one side, he would listen intently to the music, close his eyes for a moment, and then begin creating his own rhythmic improvisations as accompaniments to the class song. On one occasion he created an improvisation to "Hot Cross Buns" (see Example 3).

Although he exhibited a high level of musicianship during active music making, there was an appearance of immaturity in his invented notations. Because of problems with fine motor skills he usually scribbled with a crayon across the page. Therefore, the product — his invented notations on paper —

Example 1

Voice 

My name is (Pen - ny) [each child playing one bell in chord]

Example 2

Voice 

Tin - ga lin - ga clang - clang Time for din - ner! Din - ner!

Example 3

Percussion 

Hot cross buns, hot cross buns. One a - penny two a - penny.

Perc. 

Hot cross buns. One a - penny, two a - penny. Hot cross buns.

(low = floor; middle = knees; high = clap)

end of the activity and Penny commented: "That's just like the music they play in China... for lullabies." When I prompted her by asking why, she replied: "Because it's [and then she paused mid-sentence, leaned closer and whispered] ...quiet." I could have missed her comment. Yet it struck me that this child had thought about the musical sounds and associated them, correctly so, with something very different from the activity at hand. She applied this activity to prior knowledge — of China (the pentatonic), of dynamics (softly playing bells), of lullabies.

Several classes later, Penny was participating more frequently and a very different musical scenario occurred during transition time between activities. Children were moving around the room,

specific activity and see how this young child was beginning to make sense of the music according to her own resources. Although Penny did not choose to play the triangle, she already knew about it. Her lyrics reflected her knowledge of this instrument's metallic sound and the rapid tap-tapping on wooden sticks imitated the triangle's trill associated with the call to dinner.

Eddie, age 5.10, was the second oldest child included in the study. He actively participated in all music activities with self-confidence. Eddie could sing on pitch and perform a variety of rhythm patterns (even the more complex, syncopated patterns) flawlessly. Both parents were professional musicians and Eddie was studying piano at home. Rhythmic patterns fascinated him.

was not an accurate portrayal of how Eddie processed the music, made it his own, and then created his own improvisation to accompany the original class song.

Many times young children exhibit music-making behaviors beyond what adults may decide to acknowledge as musical and, consequently, important music moments are missed. Both of these children revealed their unique musical selves during the course of this study, yet there were moments where I could have missed the richness of their music making because of concern for my own agenda as a teacher.

Children need many varied opportunities for exploration and self-expression through music before the more abstract

continued on page 42...

Musical Literacy: Product or Process? . . . continued from page 41

skills involved in formal note reading are introduced. Many of these informal musical moments occur in short bursts, during transition times, or as extensions beyond the formal class activity.

What then is the appropriate definition for musical literacy within the early childhood music setting? In my dissertation I introduced the term "emerging musical literacy" to describe young children's musical development before the onset of formal instruction. The cognitive processes underlying emerging musical literacy encompass active music making (*thinking in music*) and the musical understanding (*thinking about music*) that comes from experiential knowledge.

Traditionally, the underlying philosophy of music education programs has been music as aesthetic education. This tenet focuses on the musical product, that is, on one's internal responsiveness and aesthetic experience of a particular

musical work. In his book *Music Matters* (1995), Elliott proposes a new philosophy of music education that challenges the profession to rethink how we teach music to the students in our classrooms. He defines music as a diverse human practice in which musical understanding is exhibited not by words but by the actions of music making. For Elliott, it is critical that "all music students be engaged in rich and challenging music-making projects in classroom situations that are deliberately organized as close parallels to true musical practices" (Elliott, 1995, p. 261).

At the center of Elliott's praxial philosophy is the challenge for educators to induct students into musical practices through active music making. Engaging children in aprztic musical experiences is also reinforced by current practices in early childhood education (NAEYC, 1990). Rather than recognizing only what children can become as musicians, my

theory of emerging musical literacy offers a framework from which to celebrate what children already are as musicians. Music education programs should be concerned with developing children's skills and knowledge as music practitioners. In this way we offer children an insider's view of the essence of music by engaging them in the real-life processes of active music making.

Joan McCusker, IHM, is currently Assistant Professor at Marywood University in Scranton, Penn., and a Ph.D. candidate in music education at the Eastman School of Music, Rochester, N.Y. This article is based on her dissertation on children's musical cognition and emerging musical literacy. Joan has presented her research at the ISME 2000 Early Childhood Conference in Canada and recently at the AOSA 2000 National Conference in Rochester, N.Y.

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Teacher to Teacher

Liz Gilpatrick, Editor

Dear TTT:

I received a wonderful piece of news when I returned to school this fall: a parent organization at my school had awarded a grant of \$1,200 to be spent on equipment for the general music classroom! This past summer I finished my level I training and I am excited to begin next school year with the promise of some wonderful new instruments for children to use. But, as I pore through catalogs trying to decide how best to spend that money, I realize it won't go far. Can you help me figure out what to begin purchasing?

Perplexed

Dear Perplexed:

I solicited the opinions of nine experienced Orff teachers from around the United States and received lists as varied as the people who wrote them! Five people said they would choose an alto xylophone first, while two headed their lists with bass xylophones. Two others put hand drums and other high-quality small percussion at the top of their lists. Those who wanted tonebars also listed an alto or soprano glockenspiel, as well as a metallophone or another small xylophone. A few wanted recorders, too. My personal list would

The Orff Echo – Winter 2001

include an alto xylophone, an alto glockenspiel, an alto metallophone, enough 10- or 12-inch hand drums for half a class, and small percussion. As you've noticed, there is no consensus within this group of Orff teachers who, by the way, have approximately 200 years of teaching experience among them! What to do? Consider your curricular goals for children: what skills would you like to help them attain in the next few years? What musical experiences do you want them to have? What are your own strengths? What musical experiences filled you with the greatest

joy during your level I training? Teaching from your own strengths, from your passion and expertise in certain areas, will have a profound influence on the children you teach. Fortunately are the students who find themselves in the presence of a teacher who is not afraid to let her passion shine through. Consider the answer to your question as much with your intuition as your intellect — you'll be glad you did!

Do you have a question to pose to Teacher to Teacher? Send by e-mail to Liz Gilpatrick at oh4tuna67@aol.com

Barbara Baker: "Singing Black Gospel — You Can Do It, Too!"

Beth lafigliola

The choir sways expressively, articulating the text and "jack-hammering" the syncopated rhythms. The director fills in the sound with rich piano chords, staccato rhythms and flourishing arpeggios. Black gospel music fills the room, and if you closed your eyes, you could imagine the setting was a stage or church choir loft.

On opening your eyes, though, you see a "choir" consisting of music educators eager to learn about a vocal style that may or may not be part of their own musical tradition. The pianist is the international conductor, educator and 1998 "Maryland Distinguished Woman in the Arts" award recipient, Dr. Barbara Baker. All are welcome in the eyes and ears of Dr. Baker, presenter at this 1999 AOSA Conference in Phoenix.

Dr. Baker encourages music educators to include black gospel music in the school choir repertoire. At Eleanor Roosevelt High School in Maryland, where she teaches five choirs, each choir specializes in a distinct style of music or performance level. All come together, though, in a mass choir concert and share a few common anthems. One is usually in the gospel style.

Although the style of music, musicianship level or setting may be different for each choir, Dr. Baker first expects every choir member to use appropriate vocal technique and develop musicianship skills. Dr. Baker states that if you expect students to give their best at all times, this value will not only transfer to all musical styles, but to everything else in life as well.

The session begins with vocal warm-ups that Dr. Baker uses with every choir. These focus on diction, rhythm, intonation and phrasing, invigorating the singer's lips, teeth, tongue and shoulders just as an athlete warms the body for an athletic event. Good vocal technique is necessary regardless of the singing style, states Dr. Baker.

Through Dr. Baker's clear direction and modeling, the viewer will understand the key stylistic points of black gospel music.

The first point is articulation. Gospel is percussive. Vibrato and a legato phrase line give way to short, detached exclamations. The rhythm is often highly syncopated, depending on pure vowels rather than the full diphthong. The arranger or composer of each anthem has carefully notated the rhythms and accents needed for each word and phrase. The singer must follow these markings in order to stay true to the style of performance.

A second stylistic point is the use of religious texts. Dr. Baker states that the choir must honor the text. This means that the director must give attention to the emphasis of the words, rather than give the significance or explanation of the religious meaning. Musical phrasing must convey the feeling of "Good News," using dynamics to give attention to the melodic direction and phrasing.

Another stylistic area is creative interpretation. Often there is a lack of lack of printed music, recordings or instrumentalists. In such an expressive style of music as black gospel, imitation is not flattery, states Dr. Baker. Directors should use their musicianship and creativity to fit the music to their own choirs. Vocal parts, for instance, should match the experience and membership of the choir. If your choir does not include changed men's voices, then sing the bass part in another vocal range. If you have trouble performing the piano accompaniment, hire an accompanist, states Dr. Baker.

Throughout the session, Dr. Baker allows the group to experience the phrase before she gives specific advice and correction. One example is the technique needed to finish the long, sustained pitch at the end of a song. The group gives the correct rhythm, but Dr. Baker expands on this, demonstrating "warming up the note" by singing it with a straight tone then ending with vibrato. This holistic

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approach exposes the group to a particular anthem, yet awakens the group to the techniques and musicianship required for singing in this style. The group begins to grasp the challenges as well as success of the genre. The multi-layered arrangements and teaching approach used in this session connect to the Orff Schulwerk approach familiar to most of the participants.

The session notes list sources for repertoire, as well important information needed to identify each anthem used in the session. (The participants used donated materials in the conference session; however, copyright restrictions do not permit the AOSA A/V Library to loan these materials to its patrons.)

This new addition to the AOSA AV Library adds strength to the list of choral videos already listed in the Annotated Bibliography. In addition, it is a welcome introduction to a style of repertoire not always considered for the public school curriculum. (AOSA AV Library:102BB)



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Spring 2002	Using <i>Music for Children</i>	December 1, 2001

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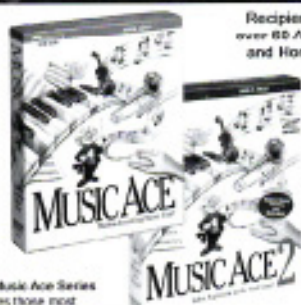
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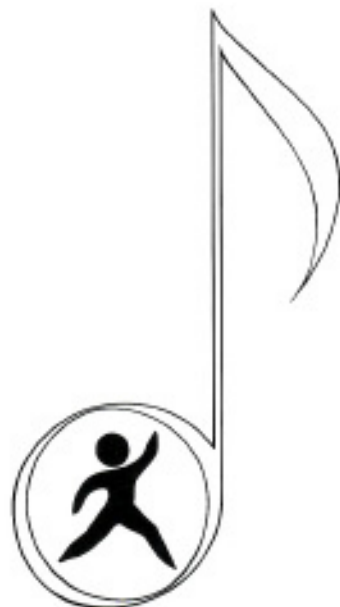
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