The Orff Echo

Quarterly Publication of the American Orff-Schulwerk Association
Music and Movement Education

Winter 2002 Volume XXXIV Number 2

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The Orff Echo

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American Orff-Schulwerk Association
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The American Orff-Schulwerk Association is a professional organization dedicated to the creative teaching approach developed by Carl Orff and Gunild Keetman. We are united by our belief that music and movement – to speak, sing and play; to listen and understand; to move and create – should be an active and joyful experience.
Our mission is:

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

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On our cover: Lady of the East. By Marissa Baker, fifth grade at Coal Creek Elementary School, Louisville, Colorado. Marissa is a student of Randy Cummings.

From the Editor

Effective advocacy demands personal commitment and personal contact, as was illustrated in this note I received from a member of the Treasure State Orff Chapter in Montana.

The chapter's fall workshop, promising a day filled with explorations of children's literature with Elaine Larson, drew a total of 112 participants, and included 21 classroom teachers and 35 university students. For a chapter in a rural state whose members often live hundreds of miles apart, these numbers are remarkable.

The huge turn-out was no accident. The chapter made an immense effort to plan, promote, and carry out this event to boost membership and to reach out to classroom teachers. "Our classroom teachers were desperate for help with integrated learning. We wondered why we were so slow to catch on!" my e-mail correspondent wrote.

Concerned that they were not seeing new faces, long-time chapter officers and members planned a big membership push for this year. With Montana's sparse population, my writer said, "The handwriting on the wall was clear: *either attract new people or watch the chapter run out of steam.*"

They created a plan to publicize to classroom teachers the Language Arts connection in the fall workshop. They called the few classroom teachers who had long been members of the chapter and asked them about their needs. They composed a fact sheet about the benefits of chapter membership, including professional in-service credit, state recertification credit, and university credit for attending all three functions. In August, chapter members in many of Montana's far-flung towns like Helena, Kalispell, Missoula, Great Falls, and Hamilton put copies of the flyer in teacher mailboxes at their schools. Then the board went to work "re-igniting fires under people who had stopped attending workshops, sprucing up the name tags, and finishing other bits and pieces."

They wrote promotional pieces for school district newsletters throughout Montana emphasizing credit opportunities. As is their policy, the chapter invited classroom teachers to attend their first workshop free of charge, and for this event provided a tasty lunch for a modest $3 donation. My writer explained that "having lunch together gave people who were joining us for the first time a sense of the 'family' that we have become." The board was committed to making every person at Saturday's presentation feel "welcomed and embraced."

The chapter will follow up with letters to participants who did not join that day, encouraging them to consider the benefits of membership. In addition, they will devote at least half of their chapter sharing day to the broader interests of their new members. My writer added, "The great interest in the language arts/music/ movement connections tells the whole story. I believe the folks attending their first workshop (especially experienced teachers) had a ball and knew intuitively how to apply what they learned to their own teaching. *I am more convinced than ever that our audience is there, but that we must redefine who our potential members may be.* More important, at least to me, was the chance to re-define who we are."

This issue of the *Echo* is filled with more powerful stories from members who advocate for Orff Schulwerk. The articles gathered by Judith Cole and Tim Brophy were submitted by colleagues from around the nation who have learned to be their own best advocates by making both a personal commitment to hard work and personal contacts with other people.

- Liz Gilpatrick

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President's Message

Carol Huffman, AOSA President

Orff Schulwerk: Now more Than Ever

When you read this, our AOSA National Conference in Cincinnati will be a memory. All the singing, dancing, and playing will have become inspirations for new lessons for your children, and the conversations with friends will have been stored for future recollection. As I reflected upon past conferences while writing this message, I realized I have always taken each experience I have had as a part of my belonging to American Orff-Schulwerk Association as a given. The years have passed by with a few historical bumps here and there. My days seem to have passed with nothing but the normal ups and downs of every day life. But this year has been different. When September 11th happened, my perspective of Orff Schulwerk became more numinous than ever. It has always been a part of my spirit, but on that day only Orff Schulwerk could possibly have provided me the energy I needed to continue on.

It was just after 11:05 a.m. on that fateful Tuesday that I heard from a first grade teacher a rumor about an attack on the World Trade Center. She didn't know much, but she asked if I had heard anything. "Heard what?", I said.

"The United States is being attacked. "An airplane crashed into the Pentagon," she said.

With that statement, she left her twenty-four first graders with me and closed the door. As you can imagine, I was devastated. There I stood with an obligation to teach these happy little ones whose smiles beamed up at me because they were in music class. All the students were eagerly awaiting the start of the first activity. Meanwhile, my brain was in turmoil because I had just heard the most horrible news imaginable. My first thought was to run out of the room, call my husband and my son and find out how they were.

I mustered up as much courage as I could, thought of the children's expectations of me and of their musical experiences each time they were with me - and began the lesson. Soon the children were playing and creating and being joyful. Their happiness, for a moment, was all that mattered. Their hearts reached out and touched mine, as they often do when they are engrossed in their music making. As I looked into their eyes and saw the future and felt the energy from each soul in my music room, I knew what really mattered. As horrible as those events were, they were erased by what was happening at that moment in my music room.

As the week passed and we all learned of the true horror, I grew almost depressed. I had a difficult time living with the fact that there were so many victims. My mother had just recently passed away, and I missed her terribly. I wanted to call her. My loved ones and dear friends helped me through this time, of course, but each day as I faced my music classes, it was the children and their joyful connection to my soul and to music making that helped me confront my sadness in a healthy way.

I feel blessed that Orff Schulwerk is in my life and in the lives of my school children. The freedom we Americans have to teach and encourage self-expression is a precious thing. Now more than ever, Orff Schulwerk can provide consolation and promote healing. I am grateful to be an Orff Schulwerk teacher, and I shall never forget the strength it has given me to bear the unbearable.

Editor's note: This message may be reprinted in Chapter newsletters without further permission.

Teacher-To-Teacher

Dear TTT:

This past autumn I took over an elementary music program that had no Orff Schulwerk. I can't find even a spark of enthusiasm for music in this school - among teachers, parents, and certainly not children. Students, especially the older ones, seem afraid to get up and move around and appear to be content sitting in chairs the entire class time.

When I earned my level II certificate last summer, I was on fire with enthusiasm for bringing lots of movement and dance into my new job. I never expected to encounter such apathy and it seems that nothing that I do makes a difference. I am considering moving on after only one year. I am knocking myself out preparing exciting movement and music lessons, but students sit like lumps!

Signed,

Exhausted

Dear Exhausted:

Whether or not you do move on after one year is up to you, but there may be a valuable lesson for you to learn before you leave. Here are some thoughts:

• Even if the former music teacher did not make a deep impression, there is often a little resentment for the new person - you - simply *because* you are new. Many an older teacher has experienced a similar reaction. Ignore it.

• Children may be reluctant to participate because they are uneasy about something they have little or no experience doing. Older grade school students often resent change because it represents unknown or potentially embarrassing situations. Respect their hesitation instead of taking it personally. Give them plenty of low-key opportunities to make music and dance in safety.

Here are some specific hints that may help:

• Older students often feel safer when seated and moving with objects in their hands. Lummi sticks, hula hoops, hand drums and other props can help them feel less self-conscious.("That's not *me* moving to the music; it's the rhythm sticks.")

• Find ways for students to create movement while seated. Adapt movement activities into partner games to play while seated, and let students choose their own partners.

• Allow the seating formations to change in response to the activities. Let the students create new room arrangements.

• As their confidence grows, so will students' willingness to abandon chairs. Invite them to do the same activities without chairs - when they are ready. What difference does it make if some choose to use chairs while others stand? When they are given choices, children take ownership. Ask their opinions; act on their suggestions.

• Ask students to teach family members a song with a simple hand-jive and ask them about their teaching the next time you see them. Invite them to make new verses and hand jives at home with parents or siblings.

• When children are learning about moving through space in movement activities, you may ask them to find a place *outside* of school where people have to move around carefully to avoid bumping into others. Ask them to practice their spatial skills in those new environments and give them a little time in class to reflect on the experience. Suggest some specific examples, like crowded supermarkets.

• Invite parents to an "informance". Let your students create and perform sound and movement settings of original poetry or invite parents to play or sing an ostinato figure while students play or sing a melody. Parent-child interaction can be a key component of a vital music program. Keep the event small, low-key, and use high-quality literary and musical materials.

• Invite classroom teachers in to witness any new triumph, no matter how small.

• Take a small group of children to sing and show original movement at a retirement home or some community gathering. Invite your principal to introduce them. Parents can chaperone and witness their children at their best.

• Pin inexpensive hand-made badges on children when they have accomplished something challenging. For example, recorder players who have played their first songs while walking to a beat can have a badge with a ribbon to wear home that says "Ask me about music class!" When parents inquire, children can speak with pride about their accomplishments.

• When a student demonstrates unusual talent or interest, call the parents and inform them. Parents are often unaware of special abilities or interests and hearing good news from school builds wonderful bridges. If the parents didn't think much about music and dance before your call, they will afterwards!

• When you enjoy a good day with a class, send them a note in care of their teacher. Tell them you had a good time and that you look forward to seeing them again.

•Be sure to read every article in this issue of the *Echo*. You'll find answers to questions you never thought about.

It is especially important that you meet your school community where they are and respect their experiences and opinions. Let go of negative thinking about the past. Begin small and don't be afraid to measure success by the inch. You will use your energy wisely and strengthen learning by inviting students into the decision-making process.

Good Luck!

- Liz Gilpatrick

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Advocating Orff Schulwerk

In this issue of The Orff Echo, you will find ideas for advocating music education, in general, and specifically Orff Schulwerk. You will find ideas for funding to support your music program. You will hear the voices of teachers and school administrators who have witnessed the benefits of participatory and active music-making. Perhaps most important are the voices of a few of the individual students whose lives have been changed because of dedicated teachers who brought experiential and creative Orff Schulwerk processes to their elementary music classrooms.

In this issue you will *not* find a "how to" guide for advocating music as a quick fix, or even a slow fix, for low achievement. Articles about how music instruction improves visual and spatial processing resulting in higher test scores in math and reading are omitted. Instead of focusing on evidence that links music and academic achievement, we have chosen to avoid articles which attempt to create enthusiasm for music on the basis of its benefit to the rest of the curriculum and feature those that illuminate the power of music in and of itself.

We are pleased to bring you a diverse set of authors and voices within these pages. Matthew Thibeault, a bright, young educator in Silicon Valley, outlines four ways he has effectively advocated for music in his school and community. He describes his strategies as "authentic," or "those in which the integrity of music is preserved."

Margaret Ware, who retired in June 2001 after a 38-year career as a teacher and administrator, writes about the role of the school principal in supporting the arts, as well as the value of Orff Schulwerk in children's lives. She was Principal at Grahamwood Elementary School in Memphis, Tennessee, which has had a strong tradition of Orff Schulwerk educators, including Timothy Brophy, Karen Medley, Carol King, and Susan Van Dyck. The district was one of the first in the nation whose Board of Education mandated Orff Schulwerk into its elementary music curriculum.

We spoke with dozens of educators about their successes raising money to support music program budgets and are convinced that funds are available for those who are willing to seek them. Two professors at Utah State University, Nicholas Morrison and Leslie Timmons, have raised over $600,000 to support arts education. They provide us with detailed information about funding sources, and about the projects they have created to promote music.

If you teach long enough, you will have the pleasure of seeing your young students grow to become productive adults in the community. We interviewed several of our former students, now adults, and selected a half dozen stories relating the value of their Orff Schulwerk experiences in their own words.

Finally, part two of the portrait of Barbara Grenoble provides a wonderful example of how one courageous and dedicated practitioner accepted the challenge of developing an Orff Schulwerk community that helped her create a more meaningful and fulfilling life not only for herself, but for thousands of students.

We hope these articles and stories deepen your understanding of the importance of music in the lives of children, inspire you to become articulate about the value of Orff Schulwerk, and assist you in your efforts to gain financial support for your programs.

Sincerely,
Judith Cole and Timothy Brophy

PHOTOS: Bill Geracci

Out of the Classroom: Towards Authentic Advocacy

by Matthew Thibeault

Lynda Barry prefaces her novel on music and adolescence, *The Good Times Are Killing Me*, with the following:

> "Do you ever wonder what is music? Who invented it and what for and all that? And why hearing a certain song can make a whole entire time of your life suddenly just rise up and stick in your brain?"[1]

I love those lines. They speak not only of wonder in music; they themselves sing. The sentences express musicality through their tempo and cadence, their short-short-long phrase or periodic structure, and their staccato rhythm. I love them because they remind me of my own countless adolescent hours spent lying in the dark, listening to cassette tapes with a radio on my chest. Listening to songs I felt I had "discovered" and songs that do indeed make an entire phase in my life rise up - intense feelings I'd like to have more often. Those lines remind me why I began teaching music.

I imagine most Orff teachers began and continue teaching for reasons other than to make students better at math. We teach so that music will live for our students. We teach out of a love for music and people. We teach with a faith that our students will inspire us as we inspire them. And we teach because we believe that the pleasures of music are magnified through educated perception. There are, of course, many more reasons, but these indicate something of the richer end of the spectrum.

Advocating Orff Schulwerk on a personal level

Presently, many groups are working to create support for music education programs through advocacy efforts at the national level. These groups include, among others, professional organizations, music television channels and other broadcasters, as well as prominent musical artists. These top-down efforts frequently include reference to supposed gains in academic achievements, other indicators of school success, and myriad uses of the "Mozart Effect" studies.

My own sense of advocacy differs in emphasis as well as scope from these national efforts. It is locally based and tied to the communities I work with and for. Whether directed towards teachers, administrators, parents, or other relevant communities, my sense of advocacy has to do with finding ways to share the complexity and beauty of music education that I aspire to in my teaching. It is about helping others to understand the positions I hold, the questions I pose, and the reasons for the decisions I make. This kind of advocacy, which begins and ends with the importance of a great music class on its own terms, is, to me, more "authentic." In other words, I believe that the most relevant and powerful advocates will always be strong teachers and their students.

Over the past three years, I feel I have been successful in just this kind of authentic advocacy. By finding ways to showcase the work my students were engaged in, I was able to shape expectations, secure funding, and pursue risky endeavors such as a year-long focus on composition. My program became an example in the school foundation brochure one year, and this past year my two-school district was one of two in California named to the "Best One Hundred Communities for Music Education in America."[2] What follows is an account of four strategies I found useful for advocating for my school's program's richness without jeopardizing the quality of the experiences I planned for my students.

Four Effective Authentic Advocacy Strategies

1. Present musical performances as celebrations of musical knowledge.

The idea that a musical exhibition can also be a celebratory concert, showcasing more than just polished performances, is a powerful one, particularly for Orff practitioners. When we help others to understand our musical and educational aims through demonstrations, we help them to know more fully why our programs are important and often unique in their children's lives. We stage concerts where attention is paid to movement, music, improvisation and even composition. Aesthetics also count, and these concerts frequently feature beautiful examples of children's artwork on exhibit or as sets or for staging. We display what we love and value in the broadest possible sense.

At my school, I also invited parents to participate in music making at each concert. I often included sing-along selections and demonstrations of folk games and dances that allowed adults to join us. At last year's kindergarten concert, children helped their parents play xylophones and percussion

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instruments for a rendition of Grace Nash's "On A Monday" - complete with parent solos. As they came off the stage, one father said to me "I didn't realize how hard it was to play those." Opportunities such as these invite parents to know by experience the joy and work this kind of music-making entails.

2. Communicate via a web presence

Teaching in Silicon Valley affords certain luxuries: nearly every home has a connection to the Internet. My own background led me to pursue the creation of a music web page for my school's program[3]. The site evolved to include links to student drawings and song recordings, curriculum information, concerts appropriate for parents and their children, youth music groups in which children could become involved , local private studio teachers, copies of articles from local papers and, of course, the school song. A web site allows parents to get information as they need it. It was a help to me as well, particularly in directing parent requests to the list of private piano teachers. Parents saw the site as another indicator that the program was exciting and up-to-date. Finally, it allowed me to create something of an online portfolio of the work the children did in music at school and to share that portfolio with other professionals. In this sense, it helped to foster a sense of community and connection between other teachers and myself.

3. Capture work through student recordings

That we can now record and present the often evanescent classroom work presents music educators with a world of new possibilities. I began recording my students' work two years ago, connecting a microphone to my computer. I got remarkable sound quality using a good stereo microphone and was able to share the music by editing these recordings into MP3 files or burning them onto a CD using a CD-write-able drive. The work of creating recordings culminated in the release of our school's own "Greatest Hits" CD last spring, featuring the work of a year's focus on student composition. What would have been a very costly endeavor just a few years ago cost around $3.00 per CD. Not every music teacher has the time and resources to create recordings, but I recommend it whenever possible. Many parents sent notes or e-mail messages to me testifying that they had memorized all 51 songs on the disc. My own favorite testimony to the impact of the CD was a group of students who performed an entire choreography with it — while in a swimming pool. They remembered all their motions and included a dunking bow at the end.

4. Share a program locally and nationally

In addition to the activities outlined above, I often contacted the community and arts editors of the local newspaper. These folks are often very happy to cover stories and it is exciting for the students and parents to "be in the news." Parents, teachers, and the local school board were always impressed and this coverage often sparked interesting dialogues.

Presenting at local and national conferences is probably the best way to share your program with your peers in music education. Conferences announce calls for papers and presentations, and there is an important place for teachers' voices at the regional and national level. Action research, where teachers formulate and investigate questions in their classroom, can be carried out to inform others' research and to act as a form of professional development. Teachers can and should think of themselves as scholars with views and ideas worth developing and sharing.[4] Sharing in this way is often difficult in terms of the time commitment, but it is always rewarding.

Towards Authentic Advocacy

It seems that, particularly for music, our professional community needs advocacy. Most of us teach in circumstances that isolate us from other music teachers. Many of us also cope with having too little time and too many schools. And with each sign of an economic downturn or budget cut, we wonder if our programs will survive. These are reasons enough to work towards better conditions for teaching music in our schools.

The possibilities for thoughtful and effective advocacy are nearly limitless. As a music teacher, I applaud attempts to forge a national climate of support for music education. Having said that, I do not subscribe to a "by any means necessary" philosophy for advocacy. At their most crass, many current advocacy documents are little more than hyperbolic claims extolling music education with little attention paid to music itself. They are often cloaked in jargon that overstates and misrepresents scientifically interesting but educationally trivial research claims.

I also believe that the local level is perhaps the most appropriate place for much of our advocacy effort, particularly since the decision to keep or cut a program is made there. I sympathize with those who hope that a link showing improved test scores or other extra-musical outcomes may cement music's place in the curriculum on the national level. But I believe that such tactics short-change our students and show a lack of faith in the power of music. Advocating for music programs for other means may be a tempting and appealing solution, and perhaps it might even work to create more music programs, but it seems more likely to lead teachers astray from the truly important reasons to teach music.[5]

My hope is that Orff teachers will continue their work to advocate for quality music programs through the many grass-roots methods available. Teachers, often the members of the music education community with the best sense of what really matters in a musical education, can and should contribute to the shaping of a national advocacy agenda. Ideally, there will always be aspirations to foster the kind of transforming musical experiences that Lynda Barry describes so wonderfully at the opening of this article.

Our challenge is to bring new understandings to those who don't

continued on page 14...

realize the importance of music education. Our aspiration is to make what counts to our eyes and ears visible and audible to others. Music teachers would do well to invest time and energy helping parents, politicians, and administrators to understand what it is they should want for their children's musical education. My mentor, Elliot Eisner, has said many times that education is a complex endeavor requiring much work. Those who want an easy career should perhaps consider medicine.

Matthew D. Thibeault taught at Ormondale Elementary in Portola Valley, CA, through last spring. He continues working with third graders at Green Oaks Academy in East Palo Alto while pursuing doctoral studies in education at Stanford University. He studied Orff Schulwerk with Grace Nash and is currently pursuing Dalcroze Certification at Carnegie Mellon University.

Notes

[1] Barry, Lynda (1988). *The Good Times Are Killing Me.* The Real Comet Press, Seattle, WA.

[2] I certainly do not believe this list to be a faultless indicator of quality, but it is nice to have one's hard work be noticed! For the results of the survey and to find out how you can enter your own district for consideration, visit: http://www.amc-music.com/

[3] For a more complete explanation of how you can use the Internet in your program, see my article in the August 2001 issue of *Teaching Music* entitled "Sharing Music Programs Through the Internet." A link to the music program site I created can be found a http://www.pvsd.net

[4] Those interested in action research are encouraged to consult Altrichter, Herbert, et. al. (1993). *Teachers Investigate their Work: an Introduction to the Methods of Action Research.* Routledge, New York.

[5] Not only are the claims for music's ancillary benefits dubious in terms of their advocacy value, they are increasingly coming under scrutiny by the scientific community often with unfavorable assessments. Interested parties are directed to the wonderful issue of the Journal of Aesthetic Education *Special Issue: The Arts and Academic Achievement: What the Evidence Shows.* (Fall 2000, vol. 3-4).

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– Marilyn Davidson, author/educator and past president, NDSA

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Dough $, Re, Mi: A, B, Cs of Educational Fundraising

By Nicholas Morrison and Leslie Timmons

In current times of tightening budgets in the arts, music educators must take an active role in finding support for their programs. Raising money has become part of the job description for the music teacher. Be it a car wash, a special concert, or the ubiquitous sales of pizza or candy, the results yield only short-term benefits. While these activities can have a significant impact on the budget of a specific project such as travel to a festival, they do not promote long-term investment in the music program. In fact, the energy expenditure can leave supporters, parents and students saying that they have "done their part" and now "it's up to someone else." Fortunately, other fund-raising options are available.

Government grants, foundation support and private donations are all sources for extramural funding for arts organizations. Each requires a unique approach but for all three categories, there are similar preliminary steps to take before actually soliciting funds.

Finding the right donor

The most important of these is to define the mission of your program. A concise mission statement will guide you in several ways. First, the very process of developing a mission statement makes one pause and consider the importance of various aspects of the program. Second, programs that are mission-driven are less likely to commit resources or time to activities that are not central to the goals. Last, even though a proposal may target one specific project rather than broad operating support, funding providers want to be assured that the projects they support reflect the mission of the overall program.

After developing a mission statement and deciding on a project or series of projects that support this mission, the next step in the fundraising process is research. Many cultural and academic organizations employ extensive research departments with large staffs and significant resources. Fortunately, there are sources of assistance for music educators interested in obtaining extramural funding for their programs. One of the best sources of information on government and foundation support is the state arts council. Many such councils offer programs to fund special projects and artist residencies. Grants are available for continuing education for teachers, and some arts councils offer seminars designed to help teachers write effective proposals. A map of the U. S. with links to arts councils for all states is available on the National Association of State Arts Agencies web site at: http://www.nasaa-arts.org/new/nasaa/aoxa/saaweb.shtml

In addition to guidelines and applications for programs that they administer, most arts council sites offer links to other potential sources of funding. If not, there is almost always a staff member at the arts council who can help identify foundations suited to particular projects. If there is a state arts council newsletter, be sure to subscribe to it, for reading news of successful projects and how they were funded may give you ideas for funding similar projects on your own. In addition to listing proposal deadlines for various arts council programs, such publications often provide lists of other grant deadlines.

Private foundations may also fund programs. When soliciting private foundations, the key is to find a foundation whose mission closely matches that of your program. Many foundations limit their giving to a specific institution or geographical area, based on the preferences of the benefactor who set up the foundation. "Shaking the Money Tree: Fund-Raising and Grants", by Carol Anne Jones, appeared in Teaching Music, vol. 8, no. 4 in Feb. 2001. This article includes information on fundraising and several web links for teachers, such as those available on the Music Educators National Conference web sitehttp://www.menc.org. The Foundation Center, a good source of information on foundations, is available at http://www.foundationcenter.org. In addition to general information on matching your goals to likely foundations, the Foundation Center web site offers an excellent short course in proposal writing.

Drafting your proposal

Once you have found a government program or foundation that seems to support programs such as yours, be sure to read the proposal guidelines carefully. Most foundations and government agencies have strict deadlines. Many require that proposals be submitted in a specific format, often on a specific form. Many foundations also ask for a letter of intent a month or more before the proposal deadline; some will allow a telephone or email inquiry and may even be willing to look at a draft proposal and provide feedback. Ask if this is the case and, if so, take advantage of the advice offered. Above all, be sure to apply for funding well in advance of your project, usually at least a year.

When drafting a proposal, be sure to use layman's language, not musical or educational jargon. State your goal clearly for the particular project and show how this project supports or reflects your overall mission. Be clear about your financial needs and list matching contributions. Although you may not be able to list a cash match, list such things as use of facilities and equipment as an in-kind match. Most school systems and organizations have a standard rate for which they rent space to outside groups. If your district does not, find a comparable one in your community and use their figures. If you are devoting time to the project without extra compensation, it may be appropriate for you to list part of your salary as a match. Be sure to document your time with a memo from your

continued on page 18...

administrator, and be certain that he or she has a copy of your proposal. It is not unusual for the administrator to be contacted in reference to a grant proposal. Remember that foundation trustees and arts council boards, like your students, learn in different ways. Pictures or recordings can strengthen your proposal. Be sure to include a section on evaluation. How will you know if the project was a success? And, if it is, will you plan on requesting continuing funding in the future? Above all, make sure that all of your needs, goals, and methods fit within your mission. If you find yourself having to alter the project to fit grant guidelines, it is wise to look for another funding source. The only thing worse than having a worthwhile proposal turned down is receiving funding for a project that you would rather not do!

Even with a very good match between your mission and the goals of a particular foundation or agency, being turned down, especially on a first proposal, is not unusual. Most professional proposal writers consider a 90% rejection rate fairly common. The key is to call or write and request feedback, revise your proposal based on the feedback you receive and resubmit in the next granting cycle. In cases where the foundation advises against resubmission, your efforts are not lost as the same proposal can be submitted to another foundation with minor alterations, based on feedback received from the rejecting foundation.

A key factor: good communication

If you are successful, remember the next grant. Foundations and donors give money to grant-seekers with a successful track record. Make sure yours is documented through audio or video recording, rating forms, letters from students and teachers, etc. Keep in touch with foundation boards and officers so that they know what you are doing and invite them to any public events. They may not attend, but they will appreciate being included. Be certain to ask permission if you make any changes in the allocation of funds from the original proposal. This will avoid misunderstandings that could jeopardize continuing support, or in extreme cases, require repayment of the grant. If your project is successful, be sure to submit another proposal for continuing funding, unless the original grant was designated as seed money only. Foundations and agencies are rightfully proud of their successes and want to help them continue, as seen in the following narrative:

Logan Canyon Winds, the faculty quintet at Utah State University of which the authors are founding members, was formed in 1991 following an unsuccessful proposal to the Marie Eccles Caine Foundation. It is unclear whether this initial proposal was denied on its merits (it was a page and a half long, included unclear goals, no budget, and was hand-delivered late in the evening of the deadline date to the personal home mailbox of one of the trustees), or on procedural grounds. We've never asked.

After the proposal was denied, we were able to convince the department head to allocate a small sum of money to pay three adjunct members of our faculty (only the authors are full-time faculty) to perform the debut concert of the faculty quintet. Following this performance to which the trustees of the foundation were invited, we submitted a better-developed proposal that included clear statements of needs, goals, methods, evaluation procedures and a budget, to take the quintet into the schools for children's performances. This proposal was funded and the foundation has continued to support the quintet since 1993, with annual funding of around $10,000. Our success with this foundation has helped us to broaden our base of support from other sources, allowing us to leverage around $5000 per year in matching funds from the music department in the form of travel reimbursements and small rehearsal stipends for the adjunct members of the quintet. The support provided by the Marie Eccles Caine Foundation has also allowed us to expand our programming to include a faculty duo, *–AirFare–*, which has obtained funding from the Utah Arts Council, the United States State Department and the Target Corporation.

Clearly, our success with this first proposal has given us the confidence and credibility to venture into other areas of funding. Last year, when the authors submitted a proposal to the Caine Foundation for a commissioned work, our request was denied because the trustees found that funding commission fees was not within their charter. Later that same month, one of the trustees sent a personal contribution that will fund the commission and asked us to submit a proposal to the foundation to bring the composer to campus for a residency surrounding the premiere. For both ensembles, support from individual donations has become an increasingly large part of our funding base.

Know your audience

While grants from foundations, government sources, and corporations are attractive due to defined proposal processes and the availability of funding for particular projects of interest to the foundation, educational and cultural organizations across the nation generally obtain a higher percentage of their budgets from private contributions of individual donors. In a music organization that shares the products of its work in public performances as we all do, the key to private philanthropy is building your audience. Not often, but sometimes, they introduce themselves, as in the following story:

> One evening one of the authors was supervising a student wind quintet in a background music performance for a university function. A gentleman came up and introduced himself as an alumnus who had played the flute in a quintet while a student at Utah State University. He said that he had recently moved back to Logan and had been following our work in woodwinds and would like to help and asked that I give him a call. As a follow-up, we sent an invitation to our faculty wind quintet concert along with a pair of tickets. Backstage after the performance he said, "I know you are busy right now, but please give me a call next week. I'd like to help." When the call was made, he

asked if we could put together a proposal that might make use of $5000 to help the quintet program.

On the way to the 1998 AOSA Conference in Tampa, we brainstormed ideas with our colleagues in the quintet. We determined that commissioning works to involve students in active music making with the quintet (a project directly in line with our mission as an outreach ensemble at a land-grant university) was one direction to pursue that would give us a unique niche in the quintet world. We did some research into commission fees and scheduled a meeting with the prospective donor, taking with us a proposal that included options from $1500 to $13,500 over three years. After we arrived at his home and fumbled for words in his living room for a few minutes, he asked if it would ease our nerves to know that the previous day he had asked his bank to transfer $5000 into our quintet account at the university. Later that evening after reading our complete proposal, he called me at home to let me know that we could count on $15,000 contributed over 3 years because, he said, "you are sure to have some unexpected expenses associated with the premieres."

The donor, Wilford R. Gardner, is former Dean of the College of Natural Resources at the University of California-Berkeley and now chairs the Advancement Council for Utah State's College of Humanities, Arts and Social Sciences. The woodwind quintet that *Logan Canyon Winds* will premiere at the 2001 AOSA Conference in Cincinnati, composed by Libby Larsen, is a further result of Wilford and Marjorie Gardner's support.

This narrative does involve a large measure of luck, but also demonstrates several principles of fundraising through seeking donations:

1) The donor must be connected with your organization. (Gardner was an alumnus who had played in a similar group while a student.)

2) Building a relationship with the potential donor is very important. (We followed up on his request for a phone call and proposal.)

3) Your mission and specific project must reflect common goals with potential donors. (The creation of a particular niche for *Logan Canyon Winds* through well-developed planning was important to the donor.)

4) The financial means of the donor must match the project funding needs. (A proposal for $15,000 in a single year would likely have been turned down, but phasing it over three years made sense from the donor's point of view and from Ms. Larsen's commission schedule.)

In contrast to grants and government programs that can provide significant amounts of funding for particular projects in a relatively short time frame, fundraising through private donations does not often provide an immediate financial payoff. For a teacher, in terms of direct monetary gain for investment of time, private sources may not make the most sense in some cases. Private donation seeking for the music teacher is best looked at not as fundraising but as "friendraising." With few exceptions the steps one might take in seeking donors are the same that one takes in fostering good relationships with constituents and in building audiences. While it may be difficult for a school teacher to devote the time necessary for donor cultivation, it is possible to use aspects of your curricular activities to build relationships with your community of supporters.

- Invite influential community members such as school board members, your principal, city and county council members and the mayor to concerts.
- Build an event around a guest narrator or reader. If the mayor or another local political figure or celebrity has a great speaking voice, invite him or her to introduce your concert or a special guest. (AOSA Conferences use this technique to get school administrators involved in conferences, and it is very effective in reputation building.)
- Don't forget parents of students and former students in your programs. A simple newsletter that informs these folks about your activities and concerts will be appreciated and will help to build audiences and supporters.
- If your school district has a foundation, get to know the administrators responsible for it, (with your principal's approval, of course.) Invite them to concerts and keep them informed of programs that you would like to initiate in future years.

Most importantly, once you have established a connection with a parent or school board member, follow up. Thank them for providing lemonade after a rehearsal or attending the concert or for a donation to your program. And, as in the narrative about Wilford Gardner above, return your phone calls and requests for information. Most will be suggestions; a few will be complaints; but some will be offers of help, and a little help can make a big difference in your program and the lives of your students.

Nicholas Morrison is Associate Dean for Development of the College of Humanities, Arts and Social Sciences and Associate Professor of Music at Utah State University in Logan, Utah, where he has raised over $600,000 in government, corporate, foundation and private gifts for arts programs and facilities. In addition to his responsibilities in administration, he maintains a full teaching schedule and performs as clarinetist with Logan Canyon Winds and ~AirFare~.

Leslie Timmons is Assistant Professor in the Music Department at Utah State University with responsibilities in elementary music education and applied flute, performing with Logan Canyon Winds and ~AirFare~. She has served on the Artist-in-Education Grants review panel for the Utah Arts Council, and, as a member of the staff of the Cache Children's Choir, she has garnered government and foundation support for special projects in elementary music at the local and state levels.

This Is Why I Am An Orff Teacher

Marilyn Gunn

It was Thursday, so the little girl in white go-go boots and fishnet stockings got in line and walked quietly, single file, to the music class. The room was tiny and cramped by rows of folding chairs that pinched her fingers and left splinters in her bottom. From the front of the room, the music teacher with her beehive hairdo and Mary Tyler Moore dress would ask "two strong boys" to pass out the books.

"Turn to page forty-two.", the beehive would announce, and then turning on her stiletto heels, she would place herself behind the piano. The little girl would open her book, its corners no longer sharp since the grayed cloth frayed around the blunted cardboard edges. The rag pages were soft and limp and smelled vaguely of mold. "Now turn to page twelve." And on and on for thirty minutes.

Before each major holiday there was a break in the pattern and the girl was treated to the special humiliation of 'request day.' For three years, pinched-faced little Mike Brooks would request *Paper of Pins*. When the song got to the "Will you marry me, me, me?" part, he would turn and bat his eyes at the little girl, while the beehive pumped out I's, IV's, and V's at the piano, unaware.

The little girl grew up and went to college to prepare for a career in teaching. Though brought up in a musical family and accomplished at voice, piano, and guitar, music was the last thing she ever planned to teach. She hadn't the heart to inflict such misery on the young and innocent.

But one day, she walked into a music room in a new school in a new town in a new state. The room was filled with the most beautiful and inviting array of instruments she could imagine. She was now a substitute teacher, and as she glanced over the lesson plans, she saw music unlike any she had ever seen. The children sighed heavily when they realized an ignorant soul had arrived in their classroom that day, but they accepted their burden with grace and proceeded to show her how to play the instruments.

These were not children who spat back what was poured into them like so many tape recording machines. These were real musicians. They moved about the music room with the same ease and confidence that they used on the playground. As in every class, some children were more accomplished than others, but the substitute was surprised and delighted to note these children patiently assisting those who struggled. And those strugglers were tenacious in their efforts to conquer their own parts. The students worked especially hard, and it was clear they were having a ball. The sound they created was beautiful.

The substitute was transformed. She applied for certification in music as fast as she could and began teaching music in an elementary school. Of course, if you are very bright, you have figured out that 'she' is me. Since that day, it has been my heart's desire to see every child transformed as I was; to see every child grow from observer to participator to creator, and to become a whole artistic self. This is why I am an Orff-Schulwerk teacher.

- Marilyn Gunn serves on the AOSA Editorial Board.

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From Childhood to Adulthood: Our Legacy Speaks

by Judith Cole and Tim Brophy

One of the great rewards of teaching for many years is watching former students develop into young adults who move more confidently into adulthood as a result of their Orff Schulwerk experiences. Because most students leave the elementary school and never return to share their growing lives, we are rarely afforded the opportunity to know the extent of our influence.

What follows is a rare exception to the norm—interviews with six young adults who are former students of Orff Schulwerk. In their own words, they speak to us of the lasting influence Orff Schulwerk has had on their lives. First, we will hear from four of Judith Cole's former students—Javier, Laura, Michael, and Lesley. These students were all in Judith's elementary music program at East Elementary School, Calallen Independent School District, in Corpus Christi, Texas. She interviewed them in 1996 when they reappeared in her courses at Texas A&M-Kingsville. The fourth voice belongs to Christi Brown, a former student of Fran Smartt Addicott and Susan Kelley Van Dyck at Vollintine and Snowden Elementary Schools in the Memphis City Schools. The fifth voice belongs to Liz Matthews, an Orff-Schulwerk teacher and former student of her mother, Carol Erion. Tim Brophy interviewed Christi at her home in Florida, and Liz at her home in Virginia.

Javier

Javier graduated in 1997 from Texas A&M University-Kingsville with a Bachelor of Music degree in music education. He is currently enrolled in the Master of Music program at University of North Texas where he is studying percussion and jazz.

Q: What do you remember about your elementary music experience?

A: I remember everything! All the games and songs and rhythmic exercises. I remember playing every percussion instrument—timpani, mallet instruments, auxiliary. I can even remember the specific patterns I played for various songs. *(Javier demonstrated the motor pattern for playing a four-measure walking bass ostinato that was included in the accompaniment for a spiritual.)*

Q: Do you recall a favorite activity or experience in music class?

A: I liked playing the percussion instruments. We all got to try every single part. I can remember playing one part while listening to everybody else's parts and thinking that I wanted to try out theirs. Then, it would happen. We would swap parts and I would get to do the other ones.

Q: What instrument did you enjoy playing the most?

A: Mallet instruments.

Q: Did you ever have a desire to learn how to play other instruments?

A: No. My brother played trumpet and my sister played flute. I never wanted to play anything except percussion. I remember thinking that there was something about the other instruments that wasn't real. I did not appreciate the recorder. I couldn't see the sounds. But percussion is real.

Q: Can you describe this "real" sensation you experience when you play percussion?

(Javier's arms and hands started moving through the air as if he were holding mallets and playing xylophone.)

A: You can see what makes the sound and you can feel it all over your entire body.

Q: When did you know that you would train to become a percussionist?

A: I suppose it was right there in the elementary music class. When I went to middle school, I knew that the only thing I was going to play in band was percussion. I never considered anything else. Mr. Fugitt came when I was in seventh grade and he really inspired me.

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Laura

Laura graduated in 1997 from Texas A&M University-Kingsville and is now a classroom teacher at an elementary school.

Q: What do you remember about your elementary music experience?

A: I remember playing recorder, singing, and playing all those xylophones.

Q: Do you remember a favorite activity or experience?

A: I remember playing the instruments. Everybody played something different and yet it all fit together and sounded nice. I really enjoyed that.

Q: What was it about that experience that was so enjoyable?

A: Each one of us was responsible for playing our part—for playing a part of the whole. We had to do our part. Others were counting on us.

Q: How did knowing that others were counting on you to do your part make you feel?

A: Responsible. It felt good to contribute my part to the whole. I couldn't let the others down by not doing my part well. I remember being a little fearful that I might not do well and that I would let the others down. I'm sure it helped me learn responsibility, but also confidence because each time I did my part correctly, I grew more confident about my abilities and myself. I'm not at all afraid to stand before a group of people to do things today.

Q: Did you have an opportunity to continue music study after elementary school?

A: Yes. I was really proud to have learned how to play the recorder and read music. My parents let me take piano lessons after that. And I sang in choir in middle school. But then I got interested in athletics and played basketball throughout high school. I had to choose whether to be in athletics or choir and I chose athletics. I wish kids didn't have to choose. Athletics, too, taught me confidence and responsibility."

Q: Do you think these experiences might have an effect on what kind of teacher you will become?

A: Oh, yes. I'm going to make sure that my students get to work cooperatively.

Lesley

Lesley Hedlund is currently an occupational therapist specializing in hand therapy.

Q: What do you remember about your elementary music classes?

A: It was the very best part of every single day at school.

Q: What made it the best part of everyday?

A: We got to work together creatively.

Q: Tell me more about how you worked together creatively?

A: We got to construct and play patterns, which fit together. The patterns worked together. So everyone worked together in a deeper way.

Q: Do you remember a favorite activity or experience?

A: Yes. Dancing.

Q: Folk dancing?

A: Not just folk dancing, but also I loved interpreting the music that we played on Orff instruments.

Q: So movement was your favorite experience?

A: Yes. Also gamelan.

Q: What did you like about gamelan?

A: Well, you know, it's the original Orff music, isn't it? Everyone was transported to a dream world.

Q: Did you experience this dream world through other activities in music class?

A: When we played the instruments and sang and danced. When everybody was involved in doing everything. Sometimes it happened then. It was as if time stood still. But this was strongest with gamelan. It also happened at ballet.

- Tim Brophy is a member of the AOSA Editorial Board. Current AOSA Vice-President Judith Cole is a former member of the AOSA Editorial Board.

Michael

Michael is a firefighter with the City of Corpus Christi, where the citizens are in the good hands of a very creative thinker. Judith remarks, "It's not unusual for me to answer the phone or door and find Michael, always with an apology for breaking my instrument."

Q: What do you remember about your elementary music class?

A: I remember breaking one of your instruments. I'm really sorry about that.

Q: Do you remember which instrument you broke?

A: It had only one string on it, and I broke the peg that tightened the string. I must have tightened it too much. (The instrument was a mouth bow that Michael played in a jug band.)

Q: Do you remember anything else about music class?

A: I just know that it was the only place where I was allowed to be creative and to use my mind. You let us work out our own music. We had to figure out what patterns sounded right together. And we could move around. We didn't have to sit in desks. I can remember scooting backward across the floor on my bottom while we sang some song.

Q: Do you recall the song?

A: No. But maybe it had to do with a crab and the ocean. Music class was the only bright spot in the day.

Q: I remember once in fourth grade when you came to the music room and played a song you had composed on the xylophone.

A: I made up a lot of songs—usually while I mowed the yard. The sound of the lawn mower would drown out all the distracting noises.

Christi

Christi Brown is now an Orff-Schulwerk specialist in the Polk County Schools, Florida, and teaches at Berkley Elementary in Auburndale. Voted Teacher of the Year in June 2001, she became certified as an Orff-Schulwerk Levels instructor in the summer of 2001.

Q: What do you remember about your elementary music classes?

A: I remember in kindergarten getting to go to a special room for music class. I remember looking at the instruments, playing with the beanbags and the yarn balls, and sitting in a circle. I remember being so excited that I wasn't able to wait to go to music class, and that the teacher would add more and more to the lesson.

Q: Do you remember a favorite activity or experience?

A: I remember being in the chorus in 3rd grade, and preparing for a program and to take a trip to perform at a nursing home. I was so excited to be playing the timpani on "Big Elephant" in Konnie Saliba's Safari that I couldn't wait to tell my mom about it. In 4th, 5th and 6th grades I remember Fran Smartt Addicott's programs and getting to wear costumes and dance, and all of the decorations on the stage.

Q: So singing and moving were your favorite musical activities?

A: Yes.

Q: I imagine that your current students do a lot of singing and moving in music class.

A: Yes, they do.

Liz

Liz Matthews attended the Montessori School of Northern Virginia, where her mother, Carol Erion, was her music teacher from preschool to sixth grade. She is now an Orff Schulwerk specialist in Arlington, County, VA, where she has been teaching five years. Liz has just completed all three levels of Orff Schulwerk.

Q: What do you remember about your elementary music experience?

A: I have really positive memories of music being a big part of my years in school. I remember the Orff instruments, movement activities, programs, and playing the recorder. My mother was pretty inventive, making music very enjoyable.

Q: Do you remember a favorite activity or experience?

A: I remember playing recorder as a favorite activity.

Q: What was it about that experience that was so enjoyable?

A: I felt successful. It was neat to play a "real" instrument; I remember playing "Skin and Bones" at Halloween. I went on to study recorder in college.

Q: Now that you're a teacher, how has your elementary Orff Schulwerk experience influenced your teaching?

A: This was the way I came to learn music—so it is the only way I know to teach music. I wonder what other music teachers do who do not teach Orff Schulwerk. It keeps my students really engaged, and it teaches the whole child. It reaches every learning style—visual, kinesthetic, and aural—and it creates an active learning environment. As a child, the joy of the experience is what I remember. Now, teaching my own students, I hope to impart to them a similarly enjoyable experience so that they are able to carry a love of music with them throughout their lives, as I have.

Orff Schulwerk in an Elementary School: an Administrator's Point of View

By Margaret Ware

At nearly the same time that the Orff Schulwerk began to develop in Europe, plans were underway for the construction of Grahamwood Elementary School in Memphis, Tennessee. As a part of the Memphis City Schools, Grahamwood School has embraced Orff Schulwerk for over 30 of its 52 years of existence. As a former teacher and principal at Grahamwood School, I have had the opportunity to witness the impact that Orff Schulwerk has had on our students during the past thirty years.

With an established reputation for academic excellence, Grahamwood strives to provide a well-balanced curriculum. Our school has adopted an instructional model based on Howard Gardner's "Theory of Multiple Intelligences," as described in his books *Frames of Mind, Multiple Intelligences: The Theory in Practice*, and *Intelligences Reframed.*

One important aspect of the school's curriculum framework is the integration of fine arts. We address our students' Musical-Rhythmic and Visual-Spatial intelligences to expand their avenues for both learning and demonstrating understanding. Through Orff Schulwerk, children learn music by hearing and making music, and later learn to read and write music.

Our visual arts teacher says, "Art feeds the soul." The same is true of music. I have personally observed the blossoming of withdrawn, depressed children in response to music. Occasionally we enroll students from other countries who speak no English. Music serves as a common language for these students, giving them a means of communication and belonging. Music is a unifying element, drawing together children from many different academic levels and socio-economic backgrounds.

As I reflect upon Grahamwood's music program, directed through the years by outstanding Orff Schulwerk teachers such as Susan Van Dyke, Karen Medley, Carol King, and Dr. Tim Brophy, it is easy to see the value this program has for all children. Most school administrators with similar experiences would echo this appreciation for Orff Schulwerk. How then, can administrators translate this appreciation into strong support that is both concrete and effective?

In my experience, open communication between the administration and the music specialist is of utmost importance. A comfortable working relationship with an open-door policy provides an environment in which educators can deflect any roadblocks and work toward successful solutions. In this way, school leaders are able to clearly communicate their expectations for student progress, as well as for general school procedures and responsibilities. Furthermore, the teacher is afforded the opportunity to alert the administrator about any special needs or concerns that should be addressed. All of this purposeful communicating contributes to the smooth operation of an effective classroom.

All teachers share the common need for administrative support. However, due to the nature of the Orff Schulwerk based music program, opportunities to ensure its success are both plentiful and unique. I have discovered that there are three primary areas in which a school principal can have an invaluable influence. These areas involve schedules, finances, and the community.

An important factor in any performing arts classroom is the proper scheduling of classes, practices, and performances. It is the responsibility of the administrator to plan for basic instructional time. It is necessary that this time be protected from common disruptions and conflicts, while also allowing for flexible scheduling to accommodate special practices and performances. When music teachers are in close communication with classroom teachers, they can easily work cooperatively to integrate the curriculum in a way that is most beneficial to children. Educators need not look far into the latest brain research to find that music both stimulates the memory and enhances the learning process. Administrators can play a vital role in facilitating open communication among teachers as well as in the organization of the task of scheduling classes.

Proper financial support of an Orff Schulwerk based music program releases the constraints of a typical school setting and allows the instructor the freedom to flourish. Just as the purchase of textbooks and computers aids the educational process in a typical classroom, prompt acquisition of musical equipment is essential for optimum success in an Orff Schulwerk classroom.

The state of Tennessee and our city school system provide minimal funding for teachers' salaries, basic equipment, and some professional development. At the school level we seek supplemental financing from several different areas. The simplest source for music-related instructional materials is the allocation of funds from the site-based budget. As principal, I authorize the purchases of keyboards, CD players, microphones, and similar items as much as possible with the limited funds of the site-based budget. A second source of funding comes in the form of educational grants. Teachers should be strongly encouraged to apply for grants and should be given both the knowledge and the tools to succeed in the grant-writing process. In Memphis, the Rotary Club supplies educators across the city with thousands of dollars each year through its Teacher Initiative Grants. Rotary grants have provided the addition of a bass recorder for Carol King's performing recorder ensemble and have funded the studio-recorded tapes of students' original radio music skits. With a large research grant, Orff teacher Tim Brophy was able to purchase

some high quality technical equipment for the school. It should be noted that most grants require that the school handle the administration of the money. However, most principals consider the grant money to be well worth the time spent in extra bookkeeping. A final resource unique to Grahamwood is the financial and in-kind assistance from the school's corporate sponsor, Federal Express. Federal Express generously helps to provide bus transportation for Grahamwood students who are performing off-campus or are attending arts performances in the city. This sponsorship not only allows for the facilitation of Orff music performances, but it also allows students access to community resources.

Community exposure through the fine arts programming has a positive result for any school. Media coverage in the newspapers and on local television has a strong effect on public opinion as to the quality of the school system, the school itself, and its specialized music education program. In our experience, positive publicity about music classes and performances has led to many inquiries from parents of prospective students as well as more opportunities for our students.

Quality music performances in the community also help to strengthen support for the music program and public school funding in general. Grahamwood students have performed at a wide variety of locations in the Memphis area, including a museum crafts fair, civic clubs, retirement homes, and in the theater production of "The Nutcracker" by Ballet Memphis. Our students have also had the opportunity to perform with the Memphis Symphony Orchestra on more than one occasion, including the premiere of Wuytack's "Modalaics of May" at the 1996 Memphis conference of the American Orff-Schulwerk Association.

Events such as these do not just happen. They require a great deal of planning and extra work by both Orff teachers and other school personnel. However, they are wonderfully affirming experiences for students, their Orff Schulwerk teachers, and the administrators who support their work.

Because of the value of Orff Schulwerk to children, efforts made to provide appropriate support at the school level are essential and absolutely worthwhile. With another school year underway, Orff Schulwerk classrooms are filled with the sounds of xylophones, glockenspiels, and children's voices lifted in song. It is my hope that program support continues to grow so that more and more children can benefit from the enriching experiences provided by Orff Schulwerk.

Margaret Ware served as an educator in Mississippi and Tennessee schools for more than 38 years. A teacher and administrator, she retired in June 2001 after six years as principal at Grahamwood Elementary School in Memphis, Tennessee.

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Into Different Worlds: What Improvising and Composing Can Mean to Children

Pamela Burnard

Some of the earliest encouragement of children's musical invention came with the development of Carl Orff's Schulwerk. It is now the norm for general music teachers to apply approaches which closely integrate development of skill and creativity built into the process of musical learning. However, despite the centrality of improvising and composing in music curricula, in both the USA and the UK there is surprisingly little clarity as to how children ascribe meaning to their own creative work in music.

The question of what distinguishes children's improvisation from composition has produced contradictory claims in the literature that extend from the existence of different musical processes (Kratus, 1989); distinct creative skills (Webster, 1996); separate aptitudes (Gordon, 1989); and indistinguishable processes (Swanwick and Tillman, 1986). While Webster (1996) focuses on improvisation and composition as separate measures of creative potential, Kratus (1989) considers improvisation to be the initial stage of composition, which he describes as a process of "exploration" or "trying one new musical idea after another." Kratus characterizes composition as a process of "development" where sounds are worked in ways that are "similar to, yet different from music played earlier through." (p. 17) In contrast, Swanwick and Tillman (1986) see no such distinction, using the broadest possible definition of composition "to include the briefest utterances as well as more worked out and sustained invention." (p. 311) Although improvisation and composition are integrated into classroom music practice, teachers often have little or no understanding of how these two phenomena might be differentiated. (Bunting, 1999).

While there is no marked absence of research on how children engage in creative activities, what children mean by improvising and composing remains less clearly understood. The lack of emphasis on what is specific to children's musical experience does little to acknowledge the diversity of musical worlds that characterize our classrooms.

Purpose and Research Questions

The two main aims guiding the present study were to describe the ways children participate in and consider the relationship between improvisation and composition. It is the latter question to which this article addresses.

Research Context

The study took place in a multi-ethnic, comprehensive Middle School set in West London, England. Eighteen self-selected 12-year-old children participated in 21 weekly music-making sessions. Of the eighteen children, 12 were girls and 6 boys. Fourteen children had received instrumental tuition and five had completed graded examinations; four had received no formal instrumental training. Only one child had no musical instrument at home. Fourteen were of British descent, two were Afro-Caribbean and two Asian.

The ethnographic strategies of observation, interviewing, and the examination of 200 video-recorded performances occurred during the 21-week fieldwork period. The fieldwork was divided into three phases referred to as the Early, Middle and Late Phase. Each child was given two individual interviews, which framed the Early and Late Phases. At the conclusion of the Late Phase, the final interview provided the children with an opportunity to reflect upon their experiences of improvisation and composition across the six-month term of the study. An image-based, draw-and-talk technique (Prosser, 1998), based on respondent verification of the varied forms of representing relationships between improvisation and composition, was used. The children were asked to draw an image or pictorial representation to convey some aspect (or aspects) of what it was to improvise and compose. Then, they were invited to explain in detail how these pictures related to their own experiences. This produced data for analysis, which was informed by grounded theory procedures (as described by Strauss and Corbin, 1990). Specific details on the elicitation tools and analysis procedures developed in this study have been reported elsewhere (see Burnard, 1999, 2000 a/b/c).

In the role of participant observer, I spent six months with a group of keen music creators who, each Friday at lunchtime, converged on the music room for an hour's child-directed music making. As members of the "Soundings Club," they all knew each other and most had performed with one another in various groups such as the school orchestra, band, choir or general music classes. As a "peripheral" member of the group (Adler, and Adler, 1994), my role was that of listener and inquirer rather than as a teacher or assessor who set task parameters.

For the purpose of clarification, improvisation came to be considered as a spontaneous, single event performance of music made on the spot, while composition referred to a revised piece, created over time.

Findings

It was found that children experience improvising and composing differently according to the context (i.e. how the music was played and the characteristics of the activity setting) and their intention (i.e. as activity directed by their own decision-making). What follows is one conceptual slice of the findings.

Children Reflecting on the Immediacy of Improvisation

When improvising, the children conveyed an experience of "being on a roller-coaster," and "having no time to think" as a kind of pre-reflective impulse which felt like "you had to dive," "play as you feel" or "just follow your fingers." The flow of the impulse seemed to rely upon relinquishing the opportunity to stop, think, and plan but rather, to musically respond "as it comes."

The instruments selected were user friendly (of the 120 improvisations recorded, 83% were performed on tuned and/or untuned percussion). Because "when you play it as it comes" the way of playing becomes of secondary importance to what you play. One child spoke of the temporal world of "immediacy" in this way, "You're not waiting on other people or listening to what everyone else is playing. You're in your own time." The consequence of the felt immediacy was to "dive" into multi-sensorial ways of being responsive, reactive and interactive at each musical moment.

The children also spoke of points in the temporal journey of group improvisations at which "getting in," "carrying on" and "stopping" occurred. "Getting in" was the point of entry or

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starting point evident in all improvisations. In many group improvisations, the direction of the play was set by the leader who played a group beat which functioned as a firm metric foundation for others to attune to and metrically align with ("fit" or "follow"). "Carrying on" seemed to refer to the way in which time was lived through and responded to. The felt immediacy, in which the sequence of time past ("getting in"), time present ("carrying on") and time future ("we were looking for a place to stop"), seemed to be an essential condition of improvised musical engagement.

Children Reflecting on the Recursive World of Composing

For many of the children, composing meant taking time to reconcile what the body musically knows, remembers and relives over time. Composing meant "finding," "focusing" and "fixing ideas," "putting it together," like "bits of a puzzle," "lots of play-throughs" and "thinking back over ideas." Most compositions became time-tested pieces in which certain ideas recurred, as in repeated borrowings from a previously known piece, or as if "remembering it" was assigned by regular practice and the "revisiting" of ideas formed the boundaries of the piece.

How they made use of time was generated within a context specific to the objective of composing ("making a piece I play"). "Having time to think" allowed for the setting of goals ("to think what the piece is") and expectations ("worrying what people might think"). The personal investment of time taken in the making of a time-tested piece was, for many children, about showing what they could make and what they envisaged as an endpoint or musical outcome.

Personally known instruments were preferred in 75% of recorded compositions. In this way, composing seemed to be characterized by prior knowledge and past experiences lived and relived in a recursive temporal world.

Conclusions

We need to encourage children's natural capacity and thirst for creating music in ways that are authentic and risky, unrepeatable and unpredictable as well as the repeatable and predictable. Teachers should allow pupils to invent their own ways of improvising and composing. As teachers, we need to be willing to take risks and to nurture the creativity which exists in us all. Thus, in the contemporary application of Orff's approach, the possibilities of creating music in a multitude of ways are paramount.

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Biographical Note

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It Was Meant to Be - A Portrait of Barbara Grenoble - Part Two

Liz Gilpatrick

(The first part of this appeared in the Fall 2001 issue of *The Orff Echo.*)

The Grenoble Studio of Musical Arts at 3085 South Pennsylvania St. in Englewood, Colorado, first opened its doors in the summer of 1980. The light brick building is neat and trim, and boasts a tidy, inviting yard. Save for a modest commemorative plaque mounted near the front entrance, little evidence remains of the 78 year-old structure's former existence as a Mormon stake house.

Barbara was laughing as she recalled adventures that lead up to opening her private Orff studio well over two decades ago. "People always ask me 'How did you do this? How did you ever take an Orff program into the private sector?' My answer is 'Well, it didn't happen all at once.'"

The building had been empty nearly two years and vandalism was beginning to take its toll on the historic gathering place. During her travels from one teaching location to another, Barbara often drove by the building and, noticing its "L" shape, wondered if it might be a suitable space for a private Orff music studio.

After contacting the realtor, she toured the building and discovered there were two large potential teaching studios. Each had plenty of natural light, a small stage, and about 2,000 square feet of hardwood floor space. Walls would need to be torn out in one of the prospective studios and in the church basement, but the task didn't seem insurmountable.

"If I had known then what was really ahead of me with this building," she chuckled, "I might not have had the courage to go through with it. I remember it was on a New Year's Eve that we flooded the place. It was the first time we turned on the water here and the pipes burst!"

But she did go through with it, selling her own Littleton home to raise needed capital. By now Peggy McCreary was a collaborator in teaching Orff classes, and she joined Barbara in the task of rehabilitating the building. They believed that two determined women with strong hands and a common vision could turn the old church into the perfect place for teaching Orff Schulwerk to children.

"Peggy took a class in remodeling basements. We have done nearly all the work on this building ourselves, save for the plumbing and the electrical work. We contracted that work out to professionals so we could meet the building codes."

With one studio ready for classes, she and Peggy turned their attention to transforming the second space into a teaching studio. They saved until last the adventure of turning the old basement Sunday school rooms into what is now a comfortable apartment.

"The open space of the second studio had been divided into four classrooms, so the first big job was knocking down walls. When we removed the partitions in the second studio, the ceilings began to fall down. Because of the way the walls had been added in the first place, we couldn't remove them without removing the ceiling, too."

"I can laugh *-now*," she says. "When I went to purchase the drywall for the ceiling, the man at the building supply store said, 'Lady, you better go home and ask your husband to measure that again 'cause I don't think you need this much drywall. That's enough for a house!' That made me angry and I said to him, 'I know exactly how much drywall I need!' He said, 'But that's 2,000 square feet!' and I answered him: 'And that's exactly how much I need!'"

In addition to the physical labor, zoning problems threatened to snarl the project. Soon after the required zoning change sign was posted, an irate neighbor charged across the street and let it be known that he would not permit the building to be turned into a music school. Having decided he had heard enough live music when the building housed an active church, he was determined to stop the studio. But Barbara's dream had come too far to be blocked by an angry neighbor. She calmly walked back across the street, knocked on the neighbor's door, and introduced herself. She reminded the neighbor that she had been his son's music teacher in public schools. "He said to me, 'Just a minute; let me go get my wife.' He brought his wife to the door and said to her, 'Do you know who this is? It's the kids' music teacher from Washington School.' "

According to Barbara, the wife retreated into the house and produced pictures taken at school. Sure enough - it was indeed Ms.Grenoble at the door. Barbara explained her plans to those neighbors and they relented. The man warned her she had better look in on another neighbor, a family that also opposed the studio. When Barbara went to see the second neighbor, she discovered that, "Lo and behold - I had had their children in school, too! After I told the woman who came to the door what we were planning, she asked me, 'Are you going to do that Maypole dance out in the yard?' and I answered that we probably would. She said to me, 'Oh, good! Let us know when so we can watch.' Those same neighbors came and supported us when the actual zoning hearing was held."

At long last, the building was ready for final inspection and Peggy and Barbara hoped to begin classes. However, the building inspector dashed their hopes for an immediate opening by ordering the removal of what had been an old coal-burning furnace that had been converted to gas. Not one, but three new furnaces were required, and new

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duct work had to be installed throughout the entire building. Once again they went to work, this time unbolting the old furnace from its ancient moorings, cutting it apart, and lugging it upstairs piece by piece to be sold for scrap. Barbara recalls, "As one problem lead to another, I said to Peggy 'Surely we won't be doing this forever!'" But, they didn't need to "do it forever." The Grenoble Studio was soon open for Orff classes.

Before she ever had the idea of opening her own private studio, Barbara taught twelve rewarding years in the Englewood Public Schools. She recalls, "I was very happy in the Englewood Public Schools. The administration there was wonderful to me. I learned a lot while I was there." But she had begun to feel the need for change. The limits of the public school schedule, the large classes, and the need to move the district's only instrumentarium in and out of each school frustrated her. After twelve years she was, she says, "getting antsy."

The assistant concert master of an orchestra Barbara played in happened to be the head of the rehabilitation department at National Jewish Hospital, an institution renowned for research and clinical work on behalf of people suffering from respiratory ailments. He knew that Orff Schulwerk employed speech and movement to teach music, and that severely asthmatic children tried to avoid both activities. At the same time, he knew that the children needed that exercise to improve their health and strength. He prevailed upon Barbara to come and present classes to the children on Wednesday evenings and all day Saturday. The results were so encouraging that National Jewish adopted Orff Schulwerk as a full-time program. The Eight and Forty, a group of women who sponsored charitable works on behalf of children, raised funds for an instrumentarium and sponsored the program.

At the same time, two women, Lois Sollenberger and Barbara Hill, who had established a local private piano studio, invited Barbara to bring Orff Schulwerk to their younger students to help prepare their rhythmic skills. In addition, she made her teaching services available to a couple of pre-schools. Soon Barbara was teaching completely in the private sector, buzzing from pre-schools to churches and hospitals in a Winnebago packed with her personal Orff instruments - and passing that little building at 3085 South Pennsylvania almost daily. She never returned to public school teaching.

"People often say to me 'It must be wonderful to be your own boss,' and I answer that it is also wonderful to be your own janitor, bookkeeper, secretary, gardener, and on and on. Some parents have asked us to open branches either in the southern or northern suburbs. That has never been an interest of mine because then I would have to become an administrator - and that is just not me. I don't like that sort of work and don't want to do it. I love teaching."

Anyone interested in establishing their own studio may appreciate some advice from Barbara. She suggests, "An important thing for people to remember is that you need to have these things already in place: a place to teach, your own instruments, an established clientele, and plenty of insurance to protect yourself and the children. You have to build that base slowly and carefully. Our parents have done a great job of promoting the program because they tell their friends who they think will appreciate Orff. We advertised once and all it did was create problems. We spent all our time explaining what Orff is and disappointing people who were only interested in piano lessons."

"Our schedule is filled with Orff Schulwerk classes, pre-school through middle school, plus the private lessons we teach on flute and oboe. We have also had parents classes and classes for couples here. When we first began, we had mother's classes during the day. They came because they wanted to learn something specific, like recorder, but we got them involved in other aspects of the Schulwerk. They liked playing the instruments and loved playing pieces from the volumes. We'd love to do it again, but we don't have the time. There are so many children's classes. If the number of those classes eased, I would love to do something for seniors, even though we would have to change the building by adding ramps for access. I know they would love it. The times when we have done such classes, we have had wonderful response. I would also like to add some Saturday workshops for moms with little ones, showing them some simple, but important things they can do with their children."

Parent lessons are an important part of the on-going communication between teachers and parents and are held at the end of every term. They are never presented as performances, but as opportunities for parents to see what and how children are learning. They are often interactive, with adults dancing, singing, or playing along with their children. Barbara and Peggy take time to make spoken comments during the lesson, and often provide short written statements to help illuminate educational processes. "Colleagues, administrators, and parents need and deserve to know more about what's going on than just a good time. It needn't be a big speech, but it does need to be carefully considered. When they tell me they have a hard time explaining Orff to their friends, I tell them not to worry; that it takes a lifetime to be able to do that."

"The Schulwerk gives children (or students of any age) a community in which they can truly learn. I think the community they build within the class is very important. It isn't a child and a page from a book and it isn't children evaluated against their peers. But it is a creative community: they sing with others, play games with others, and they move and share ideas. They know that they are welcomed to give any idea that pops into their heads and that it will be acknowledged and perhaps acted on now or held onto for later. But, they always know it is worth speaking the idea; that it is regarded, considered, and perhaps developed - even if it is later modified. Then there is all that sound coming together: the instruments, the speaking, and the singing."

"You don't have to go into an Orff class with all the answers, but you must be prepared , enthusiastic, and receptive to students' ideas. The children need us as adult guides, but not as answering machines. Music programs are often pressed to deadlines and there is a temptation to come to the answers too quickly. Or even worse, to come in with the answers already decided and

completely prescribed. Of course, you have to model - improvisation starts with modeling. You have to throw out seeds and open it up and give ideas time to grow. That's the heart of the Schulwerk."

"In addition to providing the opportunity for creative expression and the development of fundamental music skills and knowledge, I think the building of community is one of the most important outcomes of the Schulwerk. It applies to children who have a lot of talent and to those with lesser talent. It is a strong community for those living with handicaps. They know there is a place for them in the ensemble and they want to be a part of it. I don't know of another subject matter that can build the strong, positive social structures that an Orff program can build, while still giving the children the tools they need to be creative individuals both as musicians and in their daily lives."

"A former student told me about a college class she was taking in which all the students were required to stand and deliver an oral presentation. She related that most of the other students were flying around upset about their presentations, but because she had stood in front of everyone in her Orff classes and was used to speaking her opinion, conducting, and improvising, it didn't feel unusual to her; she felt prepared and confident."

"One of the most memorable statements of the effect of the Schulwerk came from a principal when I was still in the public schools. He insisted he was not a judge of music and that he knew little of what I was doing with the children. But he watched us occasionally in class and often saw us playing for parents. He said to me, 'I judge your program by the fact that it's the only time I see children who dislike each other working together and creating something beautiful. Now if that can be done, it's worth supporting the program.' He was a better judge than he thought he was."

"We have been very fortunate and our parents have been supportive and appreciative of the classes themselves and all the little extras we provide. Our teaching here has been enough to sustain us. I love this work. Life is simple, but very busy and fulfilling." Barbara's smile lit up the room when she said, "If I had it to do over - I *would* do it again - I guess it was meant to be!"

- Liz Gilpatrick is Interim Editor of The Orff Echo

Grenoble studio

Barbara Grenoble, Peggy McCreary and furry friends right before class

. . . Kids arrive

Making sure the room is in order before kids arrive

Kids come into the studio

Kids and parents at puppet theatre

PHOTOS: Liz Gilpatrick

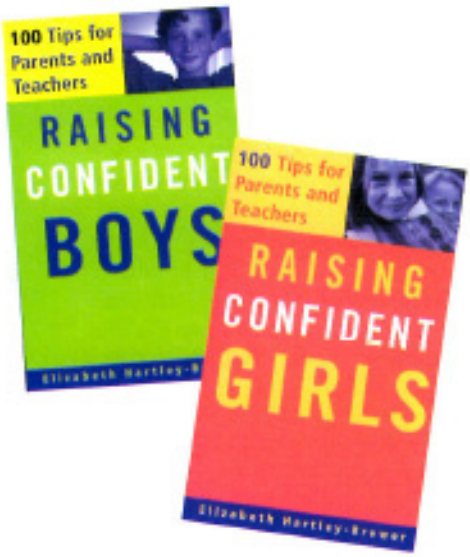
Waiting for kids. . . .

Kids and parents in movement class

Reviews

Judith Cole and Marjie Van Gunten, Editors

The opinions stated are those of the reviewer and not of the editors or the American Orff-Schulwerk Association. The editors wish to thank those publishers and members of industry who graciously donate copies of books and material for review.



RAISING CONFIDENT BOYS: 100 Tips for Parents and Teachers

RAISING CONFIDENT GIRLS: 100 Tips for Parents and Teachers

Hartley-Brewer, Elizabeth.

Cambridge, MA: Fisher Books, 2001.

$12.50 each

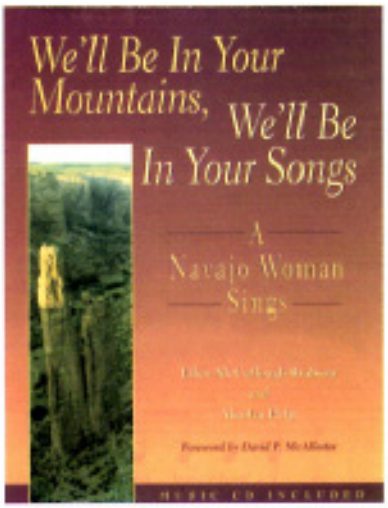
As teachers today we feel responsible not only for our students' academic development but for their moral, psychological, and emotional development as well. As music teachers, we understand that our discipline offers a unique means for self-expression, risk taking, problem solving, and confidence building. It would seem natural, then, that we would look for ways to nurture that sense of self-assurance in our music classrooms, places where we already build important life skills through the music that we teach. In many respects these two texts by Elizabeth Hartley-Brewer validate the ways we work in Orff classrooms, but they also offer new insights and fresh approaches to this important aspect of our teaching.

Ms. Hartley-Brewer discusses 100 topics related to self-confidence as they apply specifically, and differently, to boys and girls. She organizes the topics, such as "Encourage Responsibility and Safe Risk-Taking" and "Make it Safe to Make Mistakes," into neat, succinct packages. Each topic includes a short explanation on one page face, and a list of 2-5 suggestions regarding that topic on the other. For the most part the author addresses these books to parents, and frames many of her discussions with this point of view. However, she also acknowledges the teacher's place as a caregiver, addressing a full column of suggestions to us for each topic, with insightful, practical advice on building self-confidence in educational situations.

The topics that Hartley-Brewer outlines fall within nine broader categories, identical in both texts. Such categories include "Deepening His/Her Self Knowledge" and "Self-Awareness and Encouraging Confidence and Independence." When examining the books side by side, general (not absolute) distinctions between the development of boys and girls become apparent. Boys are more active in their play, girls are better at make-believe; boys are more likely to take risks, girls are less likely to do so, and so on. These distinctions come to bear for us as teachers in approaching the differing educational and emotional needs of the two genders. These texts paint a clear picture of how to be sensitive to these needs, how to encourage self-reliance, and how to discipline in a positive way while recognizing emotional differences. In contrast, some of the author's themes remain constant between boys and girls, such as providing discipline that is clear, firm, fair, consistent, and also flexible.

Throughout both books, Harley-Brewer stresses the importance of building up inner strength as a foundation for strong and resilient children.

-Karlie Carter



WE'LL BE IN YOUR MOUNTAINS, WE'LL BE IN YOUR SONGS: A Navajo Woman Sings

Ellen McCullough-Brabson and Marilyn Help

University of New Mexico Press, $24.95 Book with CD

There is almost a reverence one feels for a book that can portray the spirit of a place, its people, its culture, its history, and its music, and do it with utmost respect and sheer beauty. This is such a book. It is a collaborative project by a university professor and a Navajo teacher, and it is quickly apparent that this collaboration has been done so artfully it will surely stand as a model for other collaborators that wish to preserve, interpret, and celebrate a culture for future generations. Words spoken by Navajo gods form the first half of the title and tell the Navajo people - the DinÈ - they are responsible for passing on their traditions and music:

We'll be in your mountains,
we'll be in your songs . . .

that's how you will remember us and our teachings

so that you may have a good life.

(unnumbered page between frontispiece and contents)

The book contains the musical notation for twelve Navajo social songs, along with a recording of Marilyn Help singing the songs so that one can hear the appropriate vocal style. Each song is placed in its cultural context. They are the songs that Help teaches Navajo school children and their teachers. None of the songs is sacred, which makes them accessible to non-Navajos, but each song has its own cultural meaning and performance strictures which the reader is asked to honor. The audience for this book is "people of all ages and in all walks of life who want to celebrate Navajo music and culture." (preface: xv)

Each of the book's twelve chapters, organized around the songs, deal with some aspect of the Navajo culture. The chapter titles range from spiritual ideas that guide Navajo life, such as

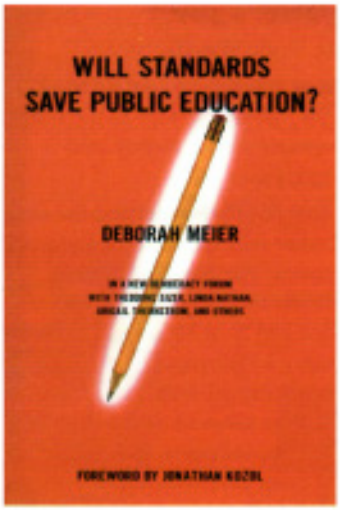
"Roads of Beauty and Happiness," "The Navajo Creation Story," and "Hozho - Beauty in Navajo Ceremonies and Culture," to the practical things, also spiritual, such as "The Meaning of Corn," "Hogans" (which contains a charming song about a dog), and "Livestock." Each collaborator tells her story with regard to the chapter's title. While Help describes the song's meaning, McCullough-Brabson interprets the context for the non-Navajo reader. The songs come at the end of each chapter and are accompanied by both interlinear and poetic translations.

The appendices are not really supplemental; they contain material critical to one's understanding of the songs. The appendix on the Navajo language gives not only a pronunciation guide, but describes its tonal aspects, its place as one of the gifts of the Navajo gods, and its history as secret code during World War II.

Other appendices contain hand motions and dance steps to the songs, a bibliography, videography, and discography.

It should also be said that the design and layout will add much to the reader's enjoyment. The book's scale and dimension reflect the geography of Arizona and New Mexico. The size of the page - a little more generous than one might expect – and the amount of white space allowed on the page adds to the physical sensation of being in a place that is open and visible. There are many photographs that help put the reader in the place. The book's careful layout is evident even in the musical notation. Buy this book for its authenticity, its classroom applications, its soul and its heart – and as a bonus you'll get a piece of art.

- *Carol Erion*



WILL STANDARDS SAVE PUBLIC EDUCATION?

By Deborah Meier

Beacon Press. $25

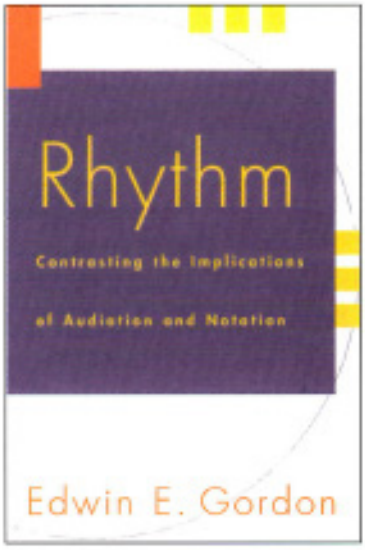
This little book may jump out of your hands as the words wrestle with each other to address the title question. Part of the New Democracy Forum, a series of paperbacks which explores creative solutions to some of our nation's most urgent issues, this volume contains thoughtful essays by authors who position themselves on both sides of the standards reform movement. There are no answers here, but an introduction by Jonathan Kozol, essays by Deborah Meier, and responses by seven other leading educators raise questions worth the attention of thoughtful educators.

In her opening essay, Meier makes a case against standardization while advocating a model of educational standards based on her teaching experience. This creates some confusion between the terms "standards" and "standardization." Once the reader understands that the two are not the same thing, it becomes easier to identify the perspectives of the writers. Perhaps it has been a similar confusion of these two terms by the media that has led the public to a polarization of perspectives on this issue. Meier sums up the argument within these pages when she says, "We are not debating the value of standards, but how to raise them and who should decide them." (p. 84)

Deborah Meier begins with a set of assumptions that represent the "dark side of the standards-based reform movement." (p.4) According to Meier, "standardization" assumes that a single definition of "well-educated" can be defined by experts operating within a political system. The use of that term also implies that objective tests will allow for uniform comparison of students, that centrally imposed sanctions should be instituted to punish poor performance, that educational equity can be imposed through testing, and that rewards and punishments will serve as motivation for success.

Meier rejects these assumptions and proposes her own which emphasize a plurality of definitions of "well-educated," local control of educational decisions, multiple sources of evidence of academic progress, a fairer distribution of resources, and the replacement of rewards and punishments with improved relationships between all parties in the learning community. She describes a model, based upon her experience at Mission Hill School in Boston, where the standards "are intended to deepen and broaden young people's habits of mind, their craftsmanship, and their work habits." (p. 21) "Standards, yes. Absolutely." But these standards should be "held by real people who matter in the lives of our young." (p. 23) The opinions of the authors responding to Meier's essay range from "Schools that taxpayers fund must meet the standards that those taxpayers and their representatives set." (Abigail Thernstrom p. 38) to "Simply, the detailed contours of culture—and, willy-nilly, schools are crucibles of culture—are too important to be given to central authorities to define and then to impose." (Theodore Sizer p. 73) There is a lot of difference of opinion in this book but constructive dialogue about differences is at the core of a democratic society. Most of us are dealing with the implications of the standards movement in our teaching positions. This book offers insights into the opposing voices and will help you to articulate your own response to the title question.

- *Marjie Van Gunten*



RHYTHM:
Contrasting the Implications of Audiation and Notation.

By Edwin E. Gordon

Book with CD

GIA Publications, Inc. 2000

$32.50

We as teachers create vocabulary, pictures, and experiences for our students so that they will internalize and think for themselves. In this book Dr. Gordon creates a unique vocabulary to describe rhythm. To understand this text, one must put aside preconceived ideas and labels for rhythm and take in a new vocabulary for musical thought, rhythm components, classifications of rhythm, and rhythm solfege for rhythmic patterns.

The book provides a detailed historical context of written notation and existing rhythm syllable systems to support the need for a new rhythm vocabulary. Current rhythm vocabulary is based on the theoretical ideas of dividing and counting beats as derived from the study of notation. In order to describe rhythm outside of notation, the book sets out a detailed new vocabulary and taxonomy of rhythm patterns.

Key vocabulary words for Dr. Gordon include audiation, macrobeats, and microbeats. The term "audiation" is

continued on page 38...

compared to thought. Audiation is more than simple memory or hearing. Audiation in its stages and types is the ability to manipulate musical thought internally to reflect, compare, and synthesize musical sound without physical sound. Macrobeats are the fundamental beats in a rhythm pattern, while microbeats are equal divisions of the macrobeat.

Dr. Gordon believes that rhythm learning begins with movement. The concepts of weight, flow, space, and time lay the foundation for feeling rhythm. Once we feel rhythm and represent these feelings with sound, we are ready to audiate rhythm and can give meaning to notation.

Orff process begins rhythm education with movement and speech. The teaching of steady beat is roughly comparable to the concept of macrobeat. The use of speech is roughly comparable to helping students feel microbeats. Rhythm patterns are learned from speech patterns that arise naturally in children and are grouped together to teach meter and notation. Here Orff Schulwerk practitioners may agree with Dr. Gordon's assertion that "Perhaps the easiest notation to audiate is that in which the macrobeats, microbeats, and rhythm patterns parallel the rhythm patterns found in one's own language." (p. 134)

However, Dr. Gordon differs from Orff in use of text. He writes that songs and chants used for young children should be performed without words so that they focus only on the musical sound. (p. 138)

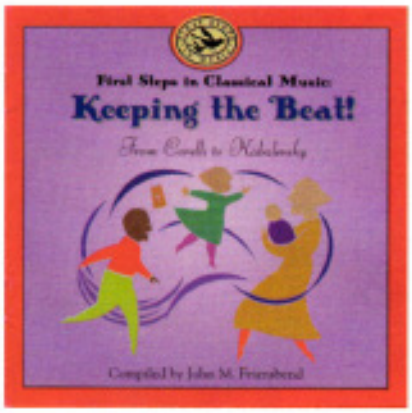
To present ideas about rhythm and movement in a text presents a great challenge. Ample notational examples of rhythm patterns illustrate the concepts. However, Dr. Gordon admits that using notation is inconsistent with a movement approach to learning rhythm. He encourages the reader to breathe and move with the included CD recording of the notational examples. The CD examples, however, only include chanted patterns on neutral syllables by the author. While this recording represents a positive step in employing new technology to illustrate rhythm, perhaps in further editions, Dr. Gordon could include a CD ROM with video clip examples of people moving, breathing, and demonstrating these rhythm patterns. Seeing people perform these patterns might help the reader better understand these concepts.

Dr. Gordon challenges music teachers to not rely on notation to teach rhythmic concepts. He writes, "It has been said that religious institutions are an excuse for not experiencing God. May I say that relying on rhythm notation and common practice music theory are excuses for not experiencing audiation." (pp.157-158)

"We must continue," Gordon says, to use movement, weight, time, flow, and space to feel and think musical concepts. Once students can move, feel, and audiate rhythm patterns, then we as teachers should teach them to give musical meaning to notation."

While Orff teachers may find both large and small differences between the Orff Schulwerk approach and Gordon's Learning Theory in regard to rhythm, they will also discover many common practices. His book gives us much to think about.

-Christopher Michaud



FIRST STEPS IN CLASSICAL MUSIC: KEEPING THE BEAT! From Corelli to Kabelevsky (CD)

Compiled by John M. Feierabend Under license from Naxos of America

2001 GIA Publications, Inc.

John Feierabend is a professor and chair of the Music Education Department at the Hartt School of Music, University of Hartford, in Connecticut. In one of his sessions at the 2000 AOSA National Conference, he used a selection from this CD as background for a simple movement exercise, and I found it refreshing. It seemed to me that a compilation of short selections from classical music could be a very handy resource for a busy music teacher.

On the CD are 36 short pieces from the classical music repertoire. They range in duration from 1'20" to 2'55"and they have a quick pulse, making them appropriate for young children. Dr. Feierabend has catalogued each track by length, tonality, meter, and tempo. The pieces are arranged chronologically, giving a snapshot view of Western musical development from the late 1700's to the middle 1900's.

The relentless pulse of much Baroque era music lends itself to rhythmic activities, and half of the pieces selected

continued on page 40...


It Took 43 Years
Of Rock 'n' Roll
To Prepare Us
For Kindergarten.
You simply can't be in the business of making drumsticks, mallets and percussion accessories for as long as we have without making them durable. Today's percussionists demand the toughest materials, the longest life and the best sound. And they trust us to give it to them. So now, we're offering elementary schools a complete line of durable, inexpensive sticks and mallets, each with a 100% guarantee against breakage. Because we know that the punishment Rock 'n' Rollers give our sticks is nothing compared to what your students can do.
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are from that period. The Romantic and Modern pieces are largely from dance suites and ballet music and so inspire movement.

In the accompanying booklet, Dr. Feierabend suggests movement activities for four different age groups: "Infants"(rhythmic activities for parents or caregivers who are holding the baby), "Toddlers,"(simple movement ideas for the teacher or parent to lead, while the child follows), "Preschool to Early Elementary" (body percussion patterns that show the meter, the addition of rhythm instruments), and"Mid to Upper Elementary,"(movement and conducting games to demonstrate musical form.) Although I have not tested all the ideas, they appear to be clear and worthwhile.

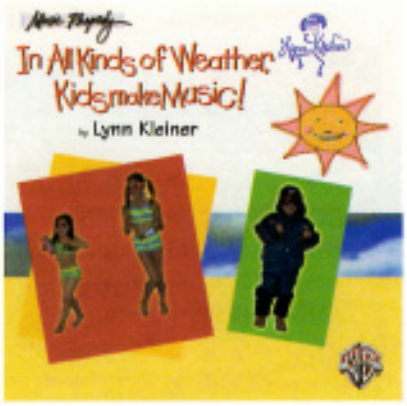
I have used some of the excerpts as a background for rhythm stick games in the parent and child classes that I teach. Parents enjoyed the Baroque music, often inquiring about the composer and the piece. However, teachers should keep in mind the phrasing complexities of Baroque music. With some phrases extended by melodic sequence and others overlapping the beginning of the following phrase, it was not easy to anticipate where a phrase would end and where a new stick pattern should begin. This quality of unpredictability is part of the appeal of classical music and sets it apart from folk song and folk dance tunes.

I do have a few reservations about the CD. The credits fail to list the orchestras and solo performers, who, I believe, always deserve credit. I was curious to know who was singing so beautifully Bach's "Et Exultavit" and who was the agile flutist in the Bach suites. In addition, the quality of sound was uneven, with some of the selections sounding muddy and others clear.

There are only two examples of vocal music on the CD and both have sacred texts: an excerpt from Vivaldi's *Gloria* and the Bach solo "Et Exultavit." Surely there are choral works with secular texts that would be appropriate for rhythmic activities.

As I listened to the CD and followed the chart listing the tonalities and meters, I was struck by the vast differences between selections from the same historical period that shared the same tonality, meter and tempo. The transparent vocal line of the "Et Exultavit" could not be more different from the heavy brass and percussion texture of Handel's *Fireworks Music*, yet both are from the Baroque era, are in a major key and in triple meter. It is this wonderful richness of possibilities that keeps us listening, responding and moving to music.

- Jean Young



IN ALL KINDS OF WEATHER, KIDS MAKE MUSIC!

Lynn Kleiner
Book $16.95
CD $14.95

Early Childhood music specialist Lynn Kleiner has added a theme book and CD about the elements of weather to her *Kids Make Music* series of videos, CDs, and music books. It is a commendable addition. The set is a collection of classic and traditional English language songs and rhymes, along with a few songs written by Ms. Kleiner. For each of the 34 pieces, she gives suggestions for simple movement, easy instrument playing, delightful dramatic play, and even puppet and felt board activities.

For example, her suggestions for "Five Little Leaves" include playing instruments, using a parachute, dancing with colorful scarves, or using felt leaf visuals. Thus, a preschool teacher can choose what works best for his/her particular setting and students. Ms. Kleiner's ideas encourage both the teacher and the students to create on their own, from changing the words to exploring movement concepts. This is not a formula book, for the ideas can extend and stimulate the teacher's creative approach to singing and playing these traditional songs.

The accompanying CD is a good resource for preschool teachers who do not read music and want to learn the tunes. The arrangements are simple and thematically appropriate, the vocals clear and the words easily understood. I would not recommend playing the CD as a sing-a-long during circle time, but I might play it in the background during quiet activity times.

The format of the book is well-organized and easy to use. The thematic concept of weather is organized not by season, but by elements of different kinds of weather. Instead of winter songs, for example, there are categories for stormy, wet and rainy, and cold and snowy. There is even a fog category, so appropriate for people who live near the ocean.

The Introduction includes an excellent bulleted list of ideas for successful music classes. These practical ideas focus on teacher behaviors, the classroom setting, props and songs, and include a list of basic music-making manners. At the back of the book are sample puppets and visuals for felt boards, always helpful to the busy preschool teacher. Directions for making a rain stick, an ocean drum, and wind chimes follow.

Overall, this book and CD set is a welcome addition to a preschool teacher's collection of songs and rhymes, and a useful resource for the early childhood music specialist.

-Joan Bell Cowan

The *Orff Echo* remembers,

Nancy Ferguson

February 20, 1933 — November 20, 2001

Required National Membership: One Member's View

Jo Ella Hug

Dear AOSA Friends:

I am gravely concerned with the ramifications of requiring membership in AOSA as a prerequisite to membership in an affiliate Orff chapter. As I moved about the country this fall spending time in Montana, South Dakota and West Virginia, I discussed this possibility with chapter presidents and board members. The immediate responses were the same. The first was surprise and disbelief that this topic was on the national agenda. The second response remains my primary concern: requiring national membership may kill many small chapters in rural areas.

Having served on the National Board of Trustees as a regional representative, I am well aware of the financial constraints that have been part of the overall picture of AOSA for a long number of years. I remember sitting around the table at the fall meeting of the NBT as we analyzed membership in chapters and recognized how many people enjoy the benefits from our organization without being part of the support structure. However, there are inherent problems with requiring national membership. It will disproportionately affect small chapters, especially those that serve large, but sparsely populated geographic areas.

Attending an Orff workshop in a rural locale is expensive in time and dollars. It is not unusual for members to drive two or more hours to the site of the workshop. Many people drive in on Friday, spending the night in a motel to be mentally alert and ready to engage in learning at 9:00 on Saturday morning. An Orff workshop is not a five hour obligation, but requires committing most of a weekend. A member of Treasure State Orff in Montana may be driving from Kalispell, Bozeman, Helena or Great Falls to get to Missoula. The names of the towns vary from Western Colorado to Alaska to South Dakota to West Virginia but the issue is the same. I fear many chapter participants will drop their membership rather than add an additional $60 to the annual cost of belonging.

If an Orff chapter with 150 members loses 40% of its members because they choose not to support the national organization financially, they will still have 90 members. If a chapter with 30 members loses 40%, the number is reduced to 18 active members to carry on. Of the 18 remaining, it is probable that fewer than half will make the commitment to serve on the advisory board. At that point, maintaining the work of the chapter is too much.

I have no "magic bullet" answers for achieving financial security for the organization, but I think we might begin thinking about a broader definition of a typical member. Can we shed the assumption that our membership is limited to elementary music educators plus a few individuals who are personally drawn to the Schulwerk? Have we really listened to the needs of classroom teachers who love the multiple intelligence nature of the work? Are we able to accept that their application of the material will be different than ours? How might Orff Schulwerk fit into the fabric of a retirement community? What would our future as an organization look like if we opened the outer edges and created auxiliary groups for college students and/or senior citizens?

When my school district develops, refines, redefines, and revisits crafting mission statements for the district and for each individual school, my reaction is sometimes less than reverent. But when I read the mission statement of AOSA, I am moved. Our mission is:

- To demonstrate and promote the value of Orff Schulwerk

- To support professional development opportunities

- To align applications of the Orff Schulwerk approach with the changing needs of American society.

I am proud to be a member of AOSA and I feel the grassroots nature of the organization ministers to the needs of people throughout the USA. Increasingly, AOSA is being studied by organizations of Orff educators from around the world. What is it they see that is worth their study? I believe it is the very nature of who we are and our commitment to serving children. And it is the children who will be affected when Orff chapters fold. Why did the founders of AOSA begin this work in the first place? I believe they were committed to changing the face of music and movement education in this country — *and they did!* What a shame it would be if, in our attempt to attain financial security, we lost sight of our mission.

I served on the National Board of Trustees and on various committees at the national level because I believe in our mission. I believe we would be at odds with it if we deny Orff chapters the right to exist without required national membership. I urge the leadership of AOSA to proceed cautiously. In a quest for financial security, we may lose our soul as an organization.

Respectfully,

JoElla Hug

JoElla Hug teaches middle school music in Missoula, Montana.

Do you have an experience or opinion you'd like to share with readers of *The Orff Echo*? Send your essay, no longer than 1,000 words, to the editorial office at the address listed in the front of this issue.

Video Preview from the AOSA A/V Library

Movement a la Cart

Judith Thompson-Barthwell

The classroom is filled with desks, the students have had little experience in movement, and to make matters worse, the bookcase by the door makes the entrance by the music cart a challenge. Judith Thompson-Barthwell gives hope by offering vignettes of movement activities in this Rochester 2000 AOSA Conference session.

Beginning with the most basic concepts, Ms. Thompson-Barthwell defines the parameters of classroom movement through an atmosphere of play. The game is called, "Ready, Freeze!" The teacher introduces the game by tapping the rhythm of those key words on a small hand drum. The participants mimic the anticipatory introduction and intense conclusion of the short phrase while patting the pattern on their hands. In the style of mime, Ms. Thompson-Barthwell defines the word "freeze," not as a mere pausing of purposeful movement, but as a concentrated stop that turns her into a living mannequin, much to the entertainment of the participants.

With this playful beginning, Ms. Thompson-Barthwell explains the rest of the classroom rules through specific examples and demonstrations of movement. The rules are clear: no bumping, no touching, no talking, and if you fall down, you are out. The game highlights the use of personal space and the introduction of dance elements. A wall chart and the session notes define dance elements as "body actions that take place in space and time with a certain amount of energy." The session notes give examples of space, time, energy, and body action that add endless variety to the game.

The participants begin the "Ready, Freeze" game and walk to the steady drumbeat, pretending to be Halloween creatures, or for upper elementary classes, a model or rap star. The game ends with a cue to return to their seats. Ms. Thompson-Barthwell sings descending scale numbers while the participants move in slow motion to their seats. She playfully delays the last few pitches as the participants struggle to time the completion of their movement to the conclusion of her scale pattern.

Another activity that reinforces the underlying pulse and is suitable for all ages is the use of a sound montage. Ms. Thompson-Barthwell recorded examples of solo vocal and choral music onto one cassette tape. The examples present contrasting vocal qualities, tempos, and styles. While the tape plays, the teacher models expressive movements that reflect the style and emotion of the piece. Next, several participants bring up their chairs and form a performance line. Each leader creates a movement that coordinates with the vocal sample and the class simultaneously mimics the movements. When the music changes, a new leader takes over the movement leadership role. Ms. Thompson-Barthwell states that this gives her an opportunity to do individual assessment. Ear training and hand clapping patterns used with a traditional song, such as "Head and Shoulders," add another dimension to movement. Ms. Thompson-Barthwell states that the music teacher can introduce hand-clapping patterns in the music room that make such traditional playground games acceptable to both boys and girls. Often times these games have been forgotten, and the music experience enriches and renews these activities in the school.

For upper elementary classes, individual mannerisms and postures, including sitting on a chair, become a creative outlet in "chair dancing." Ms. Thompson-Barthwell asks participants to find a way to sit in their chairs, then numbers this posture 'shape one.' The second posture must contrast with the first. 'Shape three' and 'shape four' must be unusual. Ms. Thompson-Barthwell gives a gentle warning about the creative aspects of this step as she demonstrates the suggestions that students have used in her class. Participants eagerly adapt these new ideas and lean away, sit backwards, and balance on the edge of their chairs. Ms. Thompson-Barthwell plays with form and adds transitions by

Tape(s) requested _____

Dates: 1st choice _____ 2nd choice _____

Name _____

Address _____

City _____ State _____ Zip _____

Credit card # (MC or Visa; $12 minimum) _____

Signature _____ Expiration date: _____

Membership number _____

- Limit 3 tapes per order. Loan time 2 weeks from date mailed. Order tapes by number; give alternate dates. Use form provided above or photocopy. All tapes are VHS format.
- Handling fees are as follows: 1 tape per order - $10; 2 tapes per order - $12; 3 tapes per order - $15. Non member rate is $15 per tape. Make check payable to AOSA. Visa or Mastercard $12 minimum.
- All tapes are the property of the American Orff-Schulwerk Association. No tape may be reproduced for any reason. We regret that tapes cannot be shipped outside the U.S.
- Order from
AOSA Executive Headquarters,
PO Box 391089
Cleveland, OH 44139 - 8089

varying the sequence of these "chair dancing" shapes, and suggests ways to move from one shape into the next. For example, the participants shake a body part as they transform, explode into another shape, or melt into the next phase. The participants create 'airpaths,' or ways to leave the chair and return in time for the next shape. "These opportunities to experiment with order, form, and transitions make the dance interesting," states Ms. Thompson-Barthwell.

The session continues with suggestions for activities using mirroring, folk dance lines, and hand clapping patterns. Though designed for a limited space, music and movement teachers in all settings will find a variety of activities that will enrich their teaching experiences.

(AOSA AV Library:113JT)

Video Tapes

AA-AO *American Odyssey*

Steve Calantropio
4 II *Intermediate Improvisation*
4 RE *Rhythm and Elemental Music*

Jane Frazee
6 GC *The Gift and Challenge of Carl Orff*

Danai Gagne and Judy Thomas
7 CI *Developing African Materials*

Richard Gill
8 IC *I Can Make Music*

Doug Goodkin
9 MF *A Multi-Faceted, Multi-Cultural Experience for Upper Elementary Students*
9 NB *Orff Schulwerk for Preschool*

Gunild Keetman
Films from German TV
11 GK1 — 11GK16 (incomplete)

Helen Kemp
12 SR *Sing and Rejoice: Guiding Young Singers*
12 BM *Body, Mind, Spirit, Voice: Developing the Young Singer*

Peggy McCreary
14 CO *Caring for Your Orff Instruments*

Konnie Saliba
16 SP *Singing, Playing, and Moving: Theory, Activity, Creativity*
16 PL *A Process Lesson*

Marcelyn Smale
17 YL *Young Learner, Active Learner*
17 LS *Developing Listening Skills in Preschool*

Jim Solomon
18 LA *Latin and African Rhythm Ensemble for the Elementary School*
18 SB *South of the Border*

Jos Wuytack
20OS **20 CC** **20 TO**

Lillian Yaross
21 PD *Prop Up the Day*
21 NB *Near the Beginning*

Ruth Hamm,
23 RH *Founders Interview*

Norman Goldberg,
23 NG *Founders Interview*

Margaret duGard
24 AF *Afro-American Culture*

Sue Snyder
28 AE *Educating Administrators*

Grace Nash
29 WH *Winter Holidays*

Bob deFrece
30 FS *From Song to Movement*
30 HB *Handbells: Another Voice for the Instrumentarium*

Lois Birkenshaw-Fleming
33 LS *Everybody, Let's Sing*
33 MB *Mainstreaming: Babysitting or True Integration?*

Nancy Ferguson
35 JJ *Jewels for Juveniles*

Rick Layton
36 BE *Beginnings to End*
36 ML *Bring the Music to Life: Dramatic Experiences for Middle School*

Ursula Rempel and Carolyn Kunzman
37 FP *For Our Pastance, We Play and Dance*

Mary Shamrock
38 MB *Report from China*

Katharine Smithrim
39 OT *Once Upon a Time for Preschool*

Avon Gillespie
40 AG *Possibility Teaching*

Danai Gagne
41 MD *Moving with the Drum, Drumming with the Movement*

Barbara Grenoble
43 VS *Visualizing Sound*
43 BG *Orff's Wildflowers in America*

Dr. Rene Boyer-White
44 BA *Folksong Treasure of Black America*

Marion O'Connell
45 GS *Musically Gifted Children*

Brigitte Warner
46 MP *Musica Poetica*

Isabel Carley
48 MW **48 SS** **48 SP**

Barbara Haselbach
50 MC Master Class
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This is a partial list of videos available from the AOSA A/V Library. In addition to other tapes of interest for the classroom, the library contains many tapes of historical value. For a complete list contact ASOA, P O Box 391089, Cleveland, OH 44139-8089; e-mail: AOSAhdq@email.msn.com

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Spring 2003	Body, Mind, and Spirit Revisited	December 1, 2002

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