Winter 2003 Volume XXXV Number 2

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Winter 2003 Volume XXXV No. 2

The Orff Echo

PUBLISHED BY THE AMERICAN ORFF-SCHULWERK ASSOCIATION

On our cover: **The Schoolhouse Quilt**
Made by Christine Wickert, age 62
Designed by Linda Halpin
Photo by Ginne Farnsworth

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The Orff Echo

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- To support professional development opportunities.
- To align applications of the Orff Schulwerk approach with the changing needs of American Society.

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FROM THE EDITOR

Cellist Pablo Casals remarked in his book, *Joys and Sorrows*, that he had begun every day for the past eighty years in the same manner—by playing two preludes and fugues of Bach on the piano. He described it as essential to his daily life. *It is a rediscovery of the world of which I have the joy of being a part. It fills me with awareness of the wonder of life, with a feeling of the incredible marvel of being a human being.*

Lifelong learners hold that awareness of the wonder of life. In this issue, our coordinating editor Timothy S. Brophy has gathered articles that take us on a musical voyage of learning. It is a voyage that starts at birth and still brings joy in our senior adult years. David F. Myers tells us that creating multiple entry points for music education across a lifespan is an important responsibility of our profession.

I am delighted to announce a new column, *One More Round*. Tossi Aaron, lifelong learner, former editor of *The Orff Echo*, and our newest recipient of the AOSA Distinguished Service Award, will feature a canon or round in each issue.

Christine Wickert, my friend and piano student, made the Schoolhouse Quilt on our cover from a design by Linda Halpin. (See her review of *Piano Lessons* by Noah Adams in this issue.) Christine is a remarkable example of a lifelong learner. A passionate lover of children's literature and the arts, she retired from her calling as first grade teacher seven years ago. The duties of her next career, as an employee of Young Audiences of Rochester, included linking musicians, artists and dramatic performers to area schools in over 5000 performances per year. She is a gourmet cook and baker extraordinaire, giving hundreds of Christmas cookies to her fortunate friends each year. She devotes much of her time to the creation of exquisite quilts like the one on our cover that she gave to AOSA member Jan Oaks upon her retirement. Now Chris has a new passion in her life. She began taking piano lessons with me last January and rapidly progressed from "Teaching Little Fingers to Play," to presenting an evening recital accompanying her 91 year old violinist father; her niece Eve, a professional violist; and duets with friends and her teacher. Her intimate companions are now Bach, Mozart and Beethoven.

Everyday holds a new adventure for Christine. Her Schoolhouse Quilt represents the important role you play in the learning process. You are the teachers who inspire the child to read the book, to paint the picture, to sing the song, and to dance the dance of life. When one person connects with another, great things can happen. Everyday, in ways large and small, you educate and enrich your students. Likewise, we learn from our students and continually renew ourselves in a rediscovery of the world in which we live.

It has been an honor for me to serve as the interim editor of *The Orff Echo*. In this my last issue, I join our authors in celebrating the community of lifelong learners in music. They offer us a vision of Music for Children leading to Music for All. *Round and round we turn, we hold each others' hands and weave ourselves in a circle. The time is gone…the dance goes on.* ("Round for the Nations" from *A Book of Rounds* by John Krumm.)

– Linda Ahlstedt

PRESIDENT'S MESSAGE

It's a Cooperative Effort

By AOSA President, Carol Huffman

During my years of teaching and being involved in the leadership of this organization, I have become strongly aware of the need for more qualified elementary music teachers in our country. Recruitment and retention of elementary music teachers is vital to our profession in this age of retiring baby boomers.

At the Las Vegas Conference, I was handed two papers giving chapters ideas making connections with the university community. The subject of the dual session of the President's Panel at the Las Vegas Conference dealt with this cooperative effort of connecting to our universities.

The first session was a presentation that would be given at the national assembly of the National Association of Schools of Music (NASM) in New Orleans, Louisiana in November. This organization is composed of university administrators of schools of music. They will bring back suggestions to their faculty to improve their schools of music that are closely aligned to the recommendations of the organization (NASM).

The presenters at the first session were Marilyn Davidson, past president of AOSA, author and chair of the Undergraduate Music Curriculum Committee; Dr. David Frego, past president of the Dalcroze Society and professor at The Ohio State University; Dr. Jill Trinka, past president of the Organization of American Kodály Educators and professor at St. Thomas University; and Dr. Sara Bidner, chair of Society for General Music of MENC and professor at Southeastern Louisiana University.

Dr. Jill Trinka began with an active music making activity that demonstrated developmental skills from kindergarten through fifth grade. Content areas addressed were beat, rhythm, form, melody and harmony. Skill development included movement and text improvisation, aural and visual rhythmic and melodic recognition, singing in tune, higher-lower, identifying rhythmic and melodic patterns, solfege, rhythm syllables, playing, reading and writing notation, identifying form, showing phrases, identifying tonic and dominant against melodic singing in parts, hearing and performing harmony, improvising with specific note groups and composing new phrases. This was all achieved in fifteen minutes. (Please don't try this at home.)

Marilyn Davidson followed this activity with a brief background of the project and a quick summary of the suggested undergraduate elementary music curriculum document, a "work in progress." This document has been developed over the past two years with cooperating effort from a committee whose members include Dalcroze, Kodály, Gordon, MENC and Orff proponents. Some general recommendations were made. There should be at least one dedicated elementary music education course specifically geared to elementary music education and it should contain basic experience with techniques and materials of Kodály, Orff, Dalcroze and Gordon approaches. There should be practical experience where students observe master teachers (if possible, with expertise in one or more active music making approaches) and have supervised experience in teaching in a classroom situation. Field experience beginning in the sophomore year is recommended.

Further general recommendations in three categories of student expertise were made: familiarity, understanding, and competency. Students should be familiar with child development literature, national and local music standards, and basic music education pedagogical resources. Students should understand a basic learning sequence (preparation, labeling, reinforcing, and mastery/assessment), curriculum design, instructional order for teaching musical elements and skills, current teaching approaches, and professional considerations. Students should be competent in personal musicianship, curriculum design, repertoire of materials and activities, organization, lesson planning, and assessment strategies.

Dr. David Frego has done extensive research at The Big Ten universities. He shared his findings about the status quo of music education in their curricula. Not all active music making approaches are included and they do not all require students to take elementary music methods courses. This is surprising, when in most cases, state certification covers Pre-K-12 music.

Dr. Sara Bidner summarized how this proposed curriculum might fit into the bigger picture of the Undergraduate Music Education Degree Program. This committee is well aware of the time and budgetary constraints put on professors and colleges to include everything in their program. The demands of dealing with all the state and national requirements are overwhelming. Sara recommends providing opportunities through-

Continued on page eight.

out the degree program. Students need to develop skills on classroom instruments, gain knowledge of the child's voice, arrange and orchestrate selections for children, learn skills in movement, develop strategies for small group teaching or micro-teaching, and implement teaching strategies for children prior to elementary methods. Each one of these experiences might be incorporated within the program through newly created courses or existing courses, such as choral pedagogy, choral methods, folk and classroom instruments, introduction to music education, music for children, and arranging/orchestration. These courses could offer ways to incorporate the main content of this suggested document without putting the total burden on the methods course instructor. Partnering with local school music teachers to deliver some of this content could also be considered.

Marilyn Davidson began the second session by offering suggested first steps for 21st Century Elementary Music Education Courses.

1. Provide choral workshop instruction in teaching children to sing in tune by teaching specific strategies they can use.
2. Provide field experience, beginning in the sophomore year.
3. Develop a repertoire of children's folk songs that teach to music concepts and are grade. and age appropriate. Develop a folk music bibliography. Work with folk music specialists.
4. Teach strategies for developing a curriculum with a scope and sequence for K.6 that teaches music concepts, music reading skills, musical styles, musical history, and multicultural connections.
5. Teach students to improvise on the piano to teach musical concepts related to movement.
6. Teach students how to use speech, singing, instruments, improvising and moving to teach musical concepts.
7. Show students how to apply Bloom's Taxonomy to teaching music.
8. Teach students classroom management strategies through working with local teachers, field experience, and mentor teachers, with emphasis on connecting with those who are trained in and use active music making approaches.
9. Teach students to orchestrate for classroom instruments in an elemental style and to present these orchestrations in a way that emphasizes the musical learning possible in the process.
10. Give students a repertoire of children's nursery rhythm and poetry. Provide children's literature workshops.
11. Emphasize the different needs of planning and classroom management in rural, urban and suburban school situations.
12. Provide a bibliography of collections of active music making materials and current textbooks that give specific help in teaching musical concepts and skills.
13. Create a website for your students to share ideas and experiences and to learn about workshops in the local and national area.
14. Encourage, or make it possible for methods teachers to attend workshops and/or a summer course on active music making designed with methods teachers in mind.

Dr. Carolynn Lindeman, past president of MENC and professor of music at San Francisco State University was to be a speaker, but due to a terrible storm that hit the Bay area, all planes were grounded. She sent her regrets and her notes. She suggests using accrediting and licensing requirements to initiate dialogue about curriculum change. She mentioned that a NASM review helped the music department get shared supervision of student teachers and that the new program standards of the California Commission on Teacher Credentialing helped make some needed changes in their undergraduate music education program. Every single course syllabus should be reviewed. At her university, a jazz ensemble was included in the program, a technology competency course was developed for all music education majors and improvisation was stressed in piano classes, general music classes and the jazz ensembles. Their ear training and sight singing classes incorporate the Kodály approach. Lindeman recommends that the various organizations develop enhanced videos for their websites to show live demonstrations of actual teaching and encourage college faculty to use them. A list of master teachers in the community is essential for quality field experience and visitation in the methods classes.

She noted that 11,000 music educators leave the workforce each year and colleges produce only about 5000. This leaves a deficit of 6000. She suggests utilizing outreach programs to enlist college music faculty in working with school groups for recruitment and for learning more about what goes on in the schools to become more knowledgeable about what is needed in teacher preparation.

Dr. Vincent Lawrence, current Vice President, Director of Marketing for music at Macmillan/McGraw Hill in New York City and former professor of music at Towsen State University in Maryland spoke in the second session. He was actively involved in changing the music education course requirements for a Masters Degree in Music Education at Towsen. At that time, Maryland did not require a master's degree for certification—only thirty credit hours, so teachers were seeking to find courses that would actually help them in the field. Systemic change was needed to connect music to real life experiences.

Dr. Lawrence and David Marchand realized they needed to create a master's program that was practically oriented versus philosophical. They set out to integrate music education throughout the entire music program. In many universities and colleges, music education majors, courses and faculty are looked down upon by the rest of the school. The first step was to get the music education faculty respected by the rest of the faculty. At Towsen, once they realized that music education would be the focus, change came easily. Theory and music history professors partnered with the music education faculty. Orff, Kodály and Dalcroze were integrated into Level I and II theory courses. Every undergraduate took recorder, guitar, world drumming and world music. A primary, intermediate and secondary core curriculum was established. They say a picture is worth 1000 words, so process teaching was demonstrated by the music education faculty in a laboratory school. Classroom management, literacy and active music making were

built into the program and the students could see it in action and work with children themselves. The students could reflect on something they had seen or experienced. They also hold workshops ("Dalcroze-Orff-Kodály Day") in which graduates of the Towsen program come back and model process teaching for the undergraduates and other teachers. Dr. Lawrence declared, "It is no longer acceptable to have one three-hour methods course to prepare the next generation of teachers. We must create a great variety of offerings at the undergraduate, graduate and post-graduate levels." To conclude these were the most important elements of change at Towsen:

- Music education fused throughout the entire music program
- Practical versus philosophical curriculum
- Music connected to real life experiences-active music making
- Theory, history, and studio teachers integrated with music education curriculum
- Laboratory school provides models for process teaching and opportunities for extensive field work

Dr. Lawrence congratulated the audience on the creation of this new curriculum that has been developed by teachers of the active music making approaches. He is very excited that our profession has become so empowered and actualized.

Following Dr. Lawrence's observations and comments the floor was open to audience participation. The following suggestions were made:

- Tackle one thing at a time and you can surreptitiously build an empire. Have a big plan in mind and lay it out stone by stone.
- Know someone who can guide you through the politics. Do lots of stretching within the required envelope.
- Develop an online portfolio project that students are required to take. In Florida assessment is tied to 12 accomplished practices—which students have to demonstrate in various ways. Beginning in their sophomore year they must collect, select and reflect on each practice and post it online. By doing web based work and learning technology skills—change is being driven by "What course can I take to learn this?" They have three years to complete the project that becomes part of their professional persona as they enter the job market. This portfolio project may be viewed online at portfolios.music.ufl.edu
- Let state standards drive change. Students at University of Louisville, KY were failing to meet the praxis requirements and the dean wanted a greater success rate. This outside push was needed to make a case to other faculty. Now an introduction to music education will be required for all music majors.
- Compare course loads. In 1979, at Capital University in Ohio, there was one six-week music methods course. All students were required to take brass, strings, woodwinds and percussion. Over time–choral, vocal pedagogy and diction were added. NASM cited the university for not having enough exposure to non-western music. Now all freshmen take world music for one year and no one wants to miss class. They are being taught by rote so their musical and aural skills are improving and they are actively making music.
- Advocate to other music faculty for our profession. In addition, advocate for the profession of music teaching among all undergraduate music students. We need to hook them early—as freshmen.
- Create a workshop experience with local music teachers in the field to help students realize what general music is all about. Most undergraduate students are not ready to know some of the things suggested in the proposed curriculum. They will reach various points of readiness throughout their years in the profession. Stress the value of life long learning. Provide opportunities to actually work with children within the teaching load. Administrators need to know how important this is.
- Let area schools put pressure on universities. Let them know, "We can't hire your students because you don't prepare them with this and this and this...."
- Ask the students to fast forward twenty years and ask themselves what they would have wanted in their undergraduate training that they did not receive. Take the suggestions of the students to the dean.

It was concluded that we couldn't learn all of this in college. We have to go out and seek professional development on our own and become lifelong learners. We must advocate for our profession with the 3 C's: cajole, coerce and convince.

Members of the Undergraduate Curriculum Committee, attending the Las Vegas Conference, met after the President's Panel concluded. The topic of discussion: where to go from here? Plans include offering a dual session for university methods teachers at the Louisville Conference; offering a course at St. Thomas using this curriculum for undergraduate music education majors; making the content more specific for a possible published text in the future; reaching out to research people; giving a presentation at the Mountain Lake Colloquium Forum; presenting further sessions at Regional MENC Conferences and the OAKE National Conference; providing excellent models of new ideas for field experience; entering the curriculum document on the AOSA website; looking for ideas from NASM, and most importantly communicating with the university community.

One of the most important legacies we can leave for future educators is a strong, viable profession and a population of discerning music consumers. AOSA must continue to initiate this objective so that music teachers maintain their grasp on the pulse of quality music our future generations might enjoy. Change is always slow. To complain and maintain the status quo does not contribute. Change is not easy, but change we must in order to recruit and retain elementary music educators to keep our profession healthy. "We owe it to our future teachers to send them out with the skills to make their teaching joyful and successful." (Dr. Sara Bidner) It must be a cooperative effort by all involved in the music education profession.

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Do not neglect your music. It will be a companion that will sweeten many hours of life.

–Thomas Jefferson

❖ ❖ ❖

Music is enough for a lifetime—but a lifetime is not enough for music.

–Sergei Rachmaninoff

One of the things that every music teacher learns relatively quickly is the importance of instilling in children a sense of appreciation for what music can do for life. We know that children see the value of music clearly, for they are unfettered by the constraints of adult responsibilities and concerns. The musical foundations we lay in the early years of a child's education provide a base from which future musical learning and involvement throughout life can emerge.

The central focus of this issue is lifelong learning in music, and how Orff Schulwerk can play a role in the lives of both children and adult musical learners. Orff Schulwerk provides an ideal vehicle for feeding the musical soul across the human lifespan—from preschool to old age.

We are fortunate in this issue to hear from an excellent group of authors who are both experts in their fields and top practitioners. Donna Brink Fox begins our musical "life journey" with a look at how we can set the stage for lifelong learning in music in the early years. Debra Gordon Hedden continues our journey through the K-12 public school years, with a focus on building the musical skills needed for a lifetime of music making. David Myers then brings into focus the adult musical learner and their unique needs, and his ideas for teaching music to adults are timeless and universal. Our set of articles closes with descriptions of two music programs for senior adults. Mary Lou Richardson shares her story of an Orff program for seniors in St. Louis, Missouri, and Roy Ernst shares his work with the New Horizons Bands and Orchestras. Both authors provide a fresh look at music making in the later years of life.

What a joy it was to put together this issue of the Orff Echo. To borrow Thomas Jefferson's words, I hope that it sweetens many hours of your life—and gives you a new perspective on what it truly means to learn music for a lifetime.

– Timothy S. Brophy, Ph.D.

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My introduction to Orff Schulwerk was what you might call *love at first sight*. I was nervous my first day as a Level I student. Then, suddenly, my whole world changed. With our first activity I entered a world of delightful music. It wasn't the songs that excited me so much—what excited me most was taking each song and building it into an entire musical event. That was the key. We had the freedom to create and no one was told it was right or wrong. I knew then and there that I was going to be an Orff teacher. I fell in love with the creativity and musicality of the approach. I was impressed that we were always encouraged and negative words were never spoken. We could make our own choices. The freedom I experienced that first day will stay with me always.

After completing Level I, I went on to finish Levels II and III. My proudest moment occurred when the director of the Graduate Programs in Music Education took the time to talk to me and say, "You know Sophia, I am really proud of you. You worked hard." That was all I needed to hear. No textbook, written dissertation or research paper could ever replace those words. It was a special gift that I treasure, for the words of encouragement were genuine.

That is what teaching is all about, encouraging our students to feel good about themselves. It is a basic fundamental need, so necessary for our children, especially in today's society. The Orff approach promotes musicianship and creativity, but more importantly it fosters self-confidence in teachers and students. All the music in the world cannot replace that. You can have information, skills and knowledge, but it is useless without the self-confidence to succeed. That is the magic of Orff, and it is the reason I continued my studies. I was so inspired by the wisdom and knowledge of another special teacher of Orff Schulwerk that I decided to go for my Masters Degree. Although apprehensive at first, her words of support and advice assured me that she truly wanted me to succeed.

When I first started teaching, I was terribly lost. Now I have the confidence of knowing what to teach and how to direct my students in a joyful and productive way. I am so grateful for the guidance and constant encouragement of my teachers. Orff Schulwerk continues to lead me on a journey of *Lifelong Learning in Music.*

– Sophia Raniuk

Sophia Raniuk is a music teacher in Brighton and Allston, Massachusetts.

Chelsea Venable, 5th Grade, Kay Carl E.S., Las Vegas, Nevada

"The unity of movement and music is quite natural to a child".

Carl Orff

Congratulations to Tossi Aaron

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Music in Early Childhood: Setting a Sturdy Stage

By Donna Brink Fox

What happens during the first months and years of life matters a lot, not because this period of development provides an indelible blueprint for adult well-being, but because it sets either a sturdy or fragile stage for what follows (Shonkoff & Phillips, 2002, p. 5).

Recent media attention has focused on the importance of early experiences in the overall development of young children, accelerating the demand for improved educational and child care programs. Research on early learning is beginning to identify successful strategies for classroom teaching practice, hoping to define the ways in which children can learn best. What is emerging from all this reporting and study is an expanded view of young children's competence, acknowledging that infants, toddlers and preschoolers are capable of far more than we may have imagined.

In response to this perspective on children's capacities, early childhood educators have proposed curriculum principles and models which address the interests, skills and relationships that develop during the years from birth through age 6 years (Bredekamp and Rosegrant, 1992; Goffin and Wilson, 2001). In a complementary manner, educators who design music instruction for these young children have much to learn from the field of early childhood education. Our task to "set the sturdy stage" for a lifetime of musical learning can be informed by current research and thinking on child development.

According to a recent national report by the National Research Council and Institute of Medicine, young children seek out challenge and "are active participants in their own development, reflecting the intrinsic human drive to explore and master one's environment (Shonkoff & Phillips, 2000, p. 4)."

I first experienced this preschooler exploration and desire for mastery early in my career as a music educator, when I was offered the opportunity to teach music to three-to five-year-old children in a university-based child care center. Armed with my carefully outlined lesson and a collection of materials and equipment for implementing the plan, I appeared at their classroom for "music class." Imagine my surprise when my arrival was generally ignored by the children, who were already completely engaged in a wide variety of play experiences in their classroom. From the water table to the block corner to the dress-up area, they were active participants in their own learning—but for me, there was a missing piece. There seemed to be no place or space for music in this environment. Where could music, and music instruction, fit into their lives?

In order to answer that question, it's important to understand how young children learn, and how instruction can be organized to help "set the sturdy stage" for lifelong learning in music. The National Association for the Education of Young Children (NAEYC) has published guidelines for curriculum and assessment in early childhood which can direct our thoughts on these questions (Bredekamp and Rosegrant, 1992); I've selected three of these ideas to consider as pillars for this "sturdy stage:"

1. Children learn through play.
2. Children construct knowledge.
3. Children learn through social interactions with adults and other children.

Children learn through play.

There are many ways to think about a playful approach to learning. One useful strategy for me has been to identify music as a play behavior, a way that children examine and explore their world. Children begin with sensory musical experiences as they are rocked, stroked and sung to by parents and caregivers. As they grow, children develop more skills in a variety of movements because of increasing control over their bodies; they expand their vocal repertoire to include dynamics, environmental sounds, animal sounds; and they explore the timbres and physical properties of classroom instruments.

These sensory and exploratory types of play dominate the first two years of life, but they are also typical behavior for adults who are encountering something for the first time. Think about that new car you just bought...the way you smelled the interior, felt the upholstery, fiddled with the radio dials and heating controls. After acquiring a new tool, a new technology toy, a new appliance, an adult generally encounters a "trying it out" period, just as children spend time

exploring the potential of their voices, their bodies, and other sound sources in their environment. Learning through play starts with opportunities to explore and "try out" music.

Children construct knowledge.

Children who have had these preparatory experiences are ready to include more construction play in their musical activities. Construction play is evident in children when they show interest both in building and in taking things apart. When we hear that "children construct knowledge," we realize that this play behavior is actually a powerful strategy for teaching and learning during the early childhood years. Construction play in music includes both creative and re-creative activities.

In *re-creative* activities, children are learning to imitate existing musical constructions, to replicate existing melodic and rhythm patterns, the building blocks of music. They are learning the forms and shapes and templates of musical composition, just as they learn that circles and lines are used in combinations to form letters and numbers.

Children are also very interested in building things that are completely their own…not intended to replicate or to reproduce any existing item, idea or concept. These creative opportunities can include existing frames for musical construction, e.g., using four beats for a new rhythm idea, singing Mi-Re-Do in an ending motive, or "borrowing" the rhythm from a speech rhyme to play on an instrument. Construction play in music also includes a chance to create new, more free-form, through-composed examples. This is an exciting time for musical creativity to emerge, as children sing new songs of their own invention, often because they now have enough language and have learned the concept of storytelling. Many children prefer personal and private musical creation, accompanying themselves during play or during quiet, solitary times.

Children learn through social interaction with peers and adults.

While children often engage in musical play as a solitary activity, it's also important for them to have small group and large group music-making opportunities, because of the social nature of learning at this age. One developmental task of early childhood is for children to learn to get along with each other (Bowman et al), and music class can help facilitate this in positive ways. Observing others and working with a partner can help even the shy child to enter the community of music makers. The educator/psychologist Vygotsky's idea of developmental readiness "encompasses the skills or ideas that children have not yet come to on their own, but which they can acquire from the example of peers or adults (Mooney, p. 86)."

Very young children seek out these social interactions. Studies of communication behaviors in infants clearly demonstrate that musical behaviors are at the core of the social and emotional connections formed between parents and children. According to Colwyn Trevarthen, eminent Scottish psychologist, "Infants are musical actors, not just listeners. They are performers, not just a receptive audience…The participation of a child in a shared musicality proves that the forms and feelings of music are consequences of the inherent motives of human vitality (Trevarthen, 2002, p. 11)."

We know it's true that music in early childhood can make a difference in children's lives. But it's also important to understand that early music experience can affect people for years to come.

What do we know about other musical behaviors children demonstrate during these years of early childhood? Thorough answers are provided in the recently published *Handbook of Research in Music Teaching and Learning* (2002), which includes a chapter by early childhood music educators and researchers Joyce Jordan-DeCarbo and JoAnn Nelson, reviewing the research on musical abilities. Jordan DeCarbo and Nelson include summaries on auditory discrimination, vocal abilities, song acquisition, movement, rhythmic skills, music literacy, and conceptual development (p. 220).

Orff-Schulwerk teaching and early childhood music.

If we have as the foundation for our sturdy stage these three ideas of play, constructing knowledge and the importance of social interactions, how should teaching be done in preschools? There has sometimes been a controversy between those who advocate child-initiated activities versus teacher-initiated activites. What's important here is to recognize that both types of experiences are appropriate, and that we need to strike a balance that's right for the children:

Research indicates that many teaching strategies can work. Good teachers acknowledge and encourage children's efforts, model and demonstrate, create challenges and support children in extending their capabilities, and provide specific directions or instruction. All of these teaching strategies can be used in the context of play and structured activities. Effective teachers also organize the classroom environment and plan ways to pursue educational goals for each child as opportunities arise in child-initiated activities and in activities planned and initiated by the teacher...Good teachers help support the child's learning in both types of activities (Bowman et al, pp. 10-11).

What is the role of the early childhood music teacher? The teacher is the engineer, the architect, the designer, who creates this varied learning environment for children's musical discovery and curiosity. Music teachers who are trained in Orff Schulwerk are particularly well equipped to plan experiences appropriate to young children's readiness for learning for these reasons:

- Teachers trained in Orff Schulwerk, who are skilled in designing incremental musical experiences, can create lessons that build from simple to more complex in the presentation of musical material—because children construct their knowledge.
- Teachers trained in Orff Schulwerk, who are aware of the importance of improvisatory musical experiences, can provide the musical "frame" within which young children can create their own personal musical expres-

sions—because children construct knowledge.

- Teachers trained in Orff-Schulwerk, who are keen observers and thoughtful listeners, gauge the need for individual interventions and independent challenges and adjust their teaching—because children learn from the social and musical interactions with peers and adults.
- Teachers trained in Orff Schulwerk, who provide opportunities for large group, small group, and individual music-making, plan their lessons to include singing games, circle songs, instrument play and movement experiences—because children learn through social and musical interactions with peers and adults.
- The music teacher who is trained in Orff Schulwerk recognizes the importance of shaping the musical instruction to articulate with the developmental concerns presented above, particularly the balance between child-initiated and teacher-initiated musical activities, the balance between structured and improvised experiences—because children construct knowledge and learn through play.
- Above all, teachers trained in Orff Schulwerk who are playful and spontaneous, incorporate the joy and wonder of musical expression in their teaching—because children learn through play, and through social interactions with peers and adults.

We know it's true that music in early childhood can make a difference in children's lives. But it's also important to understand that early music experience can affect people for years to come. Researchers who have investigated the "strong memories" associated with musical experiences indicate the powerful role that music plays in the early stages of life (Gabrielsson, 2001). Orff Schulwerk pedagogy and early childhood learning are natural partners in this music education initiative, where teachers and children engaged in Schulwerk-oriented music experiences are building relationships and constructing knowledge through playful encounters with music…thus setting a sturdy stage for a lifetime of musical learning.

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The K-12 Years: Building Musical Skills

By Debra Gordon Hedden

INTRODUCTION

Each of us in music education has been influenced by one or more of our teachers and, perhaps, "groomed" by someone who recognized our abilities as a musician, a future teacher, or both. If we take a moment to recall the particular ways those influences occurred, we are reminded of the impact one or a small number of teachers can have on an individual. In this article, we will explore some of the ways that impact can occur in terms of music learning.

The elementary general music teacher has a significant impact on students, because in most situations, s/he teaches every student, teaches a required class for students, and capitalizes on a great amount of exposure to music through successive years of instruction. In general music, musical skills are built through learning experiences that include singing, moving, listening, creating, reading/writing, and performing.

The musical skills and attitudes acquired in the K-12 years are a primary contributor to lifelong learning in music.

At the secondary level, students typically acquire more specific skills in the performing area. These are founded upon the skills developed at the elementary level. Over the course of the K-12 years, life-long skills accrue that can be quite extensive, promoting independent musicians and providing impetus for continued musical participation.

Musical skills are learned as a result of well-organized, comprehensive curricula that are coupled with optimal learning experiences. The most critical component of effective skill acquisition is the teacher's approach to the particular elements of these experiences. The musical skills and attitudes acquired in the K-12 years are a primary contributor to lifelong learning in music. In this article I review the elements that effective teachers employ to develop lifelong learning skills in their students.

Curriculum and Learners

Effective learning is not accidental, but rather a result of a well-planned, comprehensive curriculum that is driven by a well articulated philosophy of music education. Philosophy shapes the curriculum so that the end result is balanced, complete, and multi-dimensional. Sequential, consistent planning builds upon skills learned in each successive year that contribute to life-long learning.

The effective teacher has a keen sense of timing and knows the necessary ingredients for maximizing learning. S/he understands that attention span can roughly be equated with the students' ages, i.e., for each year old the students are, an equal number of minutes can be appropriated to an activity in order to maintain their focus and attention. Hence, five-year-olds can typically be expected to focus on a movement activity for five minutes before both verbal and nonverbal indicators communicate a need to change activities.

The effective teacher also understands the need for quick pacing in order to maintain the students' focus and recognizes the moment that a transition to other activities is necessary to continue that focus. S/he creates a positive environment in which interaction is open and frequent, respectful, and takes place within a stimulating environment that promotes musical, intellectual, and emotional growth. Effective teachers also create an environment in which students are well managed and, when necessary, delivers discipline that is swift, appropriate, and non-intrusive of the flow of the class.

The teacher's knowledge of the variety of learning styles is also essential. Learning can be maximized by (a) **actively** involving students in participatory/physical activities, (b) presenting learning that is **visual or iconic** so that concepts are readily grasped by visual learners, and (c) reading/writing in order that learners begin to connect physical and visual learning with the **symbols** that represent music. Students need to see, hear, and physically feel before deep learning evolves. It is important to remember that cognition does not occur through superficial presentation, but rather through strategic delivery that is **multi-sensory** to accommodate the learners' needs. Students of all ages require a variety of instructional delivery modes in order to achieve the essential musical understandings that facilitate the application of conceptual learning.

A final component that is important to the teacher's knowledge of learners is finding key ways to motivate students to learn. The effective teacher possesses a variety of strategies that will motivate even the most reluctant students. Often the motivational tactics are obvious to the teacher as s/he notes the preferred manner in which students learn, typically through careful attention to the clues they share verbally and observation of the elements that prompt immediate motivation. Sometimes, however, these strategies can be more difficult to determine with quieter and less verbally-oriented students. The potential is there for the teacher to tap.

Content

The typical kindergarten curriculum is comprised of the basic concepts of musical aural discrimination–high and low pitch, fast and slow tempo, even and uneven rhythm, loud and soft dynamics, and same and different form. By the time students graduate from high school, they should possess a comprehensive knowledge of and be able to apply concepts related

to melody, harmony, rhythm, and form as independent musicians. The content delivered within the K-12 curriculum should be comprehensive in scope and sequentially organized to ensure optimal learning.

Effective curricula also include a variety of activities, including (a) opportunities to **create** original sounds/music as well as **recreate** sounds/music through written symbols. Singing, moving, listening, performing, creating, and reading/writing activities that are strategically planned for each learning experience foster learning that encompasses recognition, understanding, and application of that learning. The most effective learning occurs as **one concept** is explored for an entire lesson through a variety of classroom activities that include singing, moving, listening, performing, reading/writing, and creating music.

When the student is immersed in learning a concept while participating and discovering through lesson activities, the concept is heard, felt, sung, performed, and applied. Essentially, the student has been approached from several musical perspectives so that learning is a powerful, positive experience. A concerted effort to present a concept through a variety of musical experiences will foster deep learning that evolves as a result of hearing, feeling, singing, performing, and applying the concept. It is the teacher's responsibility to develop lessons that provide these multiple musical experiences. For example, a lesson that focuses on the concept of beat might present activities that involve students in the manipulation and identification of beat through the media of performing, listening, moving, reading/writing, creating, and singing. In a third grade lesson where the 2-beat conducting pattern is the focus, students might do some or all if the following: (a) conduct a 2/4 pattern with a Sousa march, (b) march to the beat with an emphasis on the downbeats, (c) sing a song in 2/4, (d) read the rhythm of the song, (e) create ostinati in 2/4 to complement the song, (f) perform the song in 2/4, and subsequently adapt its rhythm and metrical stresses to 3/4 meter on classroom instruments in order to discover whether or not it is still "marchable."

When teachers deliver instruction that approaches learning from multiple perspectives through a variety of musical experiences, skills are built that provide for life-long learning and musical participation. This should be a goal for every music educator.

Effective Instructional Delivery

While careful planning and rehearsal of the lesson is essential to provide the optimal conditions for quality learning, enthusiasm for learning is clearly communicated through the manner of delivery. The teacher's enthusiasm (or lack thereof) can quickly ignite (or stifle) a student's motivation to learn. A recent study by Hamann, Baker, McAllister, and Bauer, (2000) suggests that music teachers' enthusiasm and delivery style are more important contributors to learning than their knowledge of content, although content expertise is not to be minimized.

Another factor that affects instructional delivery is the teacher's classroom expectations. Those teachers who clearly communicate that they expect students to listen, be respectful, learn, and self-manage usually reap very positive results. While a variety of studies suggest that the nonverbal messages speak more overtly than the verbal ones, clear verbal instruction, thorough modeling for students, and proactive classroom management are essential to quality learning. Students need to see, hear, and practice what to do in order to enhance musical skills from the very beginning, whether positioning themselves behind the Orff instruments in the classroom, or placing their mallets in playing position prior to performing on the barred instruments. Holding students accountable for their own learning is a primary means of facilitating effective learning, and contributes to further motivation when successful learning is achieved.

Finally, effective instructional delivery consists of multiple ways of learning concepts through a variety of styles and genres of music. Musical variety offers opportunities for all students to enhance their musical knowledge as well as their verbal, listening, and analytical skills through discussion and critical thinking. Across the grade levels, these discussions and critical thinking experiences encompass all levels of Bloom's Taxonomy (Bloom, 1964)—knowledge, comprehension, application, analysis, synthesis, and evaluation. When teachers deliver instruction that approaches learning from multiple perspectives through a variety of musical experiences, skills are built that provide for life-long learning and musical participation. This should be a goal for every music educator.

Conclusion

Life-long learning is cultivated by the concerted efforts of the music educator. Nearly all behaviors are learned, and the care that music educators give to curriculum development and application, instructional delivery, and student learning styles and preferences are important contributors to continued learning. Attitudes regarding continued musical learning and participation are greatly influenced by the quality of learning provided during the formative K-12 years. Daily musical experiences influence our students in terms of motivation and curiosity to learn and to participate tomorrow, next month, and years down the road.

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Musicians and Composers as Mentors

By Theodore Wiprud

Early in 1972, the trumpet player Jon Faddis walked into a high school band room in Penfield, New York, with his horn and his chops. He had been invited to spend an hour with the jazz ensemble led by a teacher named Ned Corman. Faddis was only a few years older than the seniors, but he was already recognized as one of the hottest players in New York.

A promising young trumpeter named Steven Gates was watching closely. Chuck Mangione and Doc Severinson had already been in to play with the ensemble, an almost embarrassing succession of talent. A light bulb was beginning to take shape just over Gates' young head.

Gates recently recalled his train of thought the day Faddis came in. "I realized Mangione's and Severinson's influences were Dizzy Gillespie, Miles Davis, and Freddie Hubbard. But then when Jon Faddis came, a guy almost our age, a monster player who was out there doing it—all of us were knocked out. And to find out that Dizzy Gillespie was his mentor!"

By his testimony, Gates' life changed that day. Faddis' youth made an opening, but what delivered the blow was the lineage of mentors. The very font of bebop was being channeled in that high school band room, from generation to generation.

Music, with all its centuries of literature and venerable schools of instruction, is nevertheless supremely reliant on oral tradition. Without living, breathing mentors, few indeed would be the geniuses able to contribute to the ongoing traditions. People inspire people, as we all know in music, but not on any clock of human devising. Out of all proportion to clock time spent together, a student can carry away from an encounter with

a master the seeds of an individual career.

Steven Gates went on to become an enlightened leader in the music industry, managing Max Roach, heading up artists and repertory for RCA Victor, and then running a division of Columbia Artists Management. Others from those hotbed years in Penfield have made careers as players, like Andrés Patrick Forero, a prominent percussionist, and Channing Philbrick, a trumpeter with the Chicago Lyric Opera; still others continue as devoted amateur players while pursuing other careers. The high percentage of alumni devoted to music coming out of Corman's years at Penfield testifies not only to good teaching, but to the value of the celebrity parade that amounted to well over 100 players and composers in 26 years. But that was only the start, because on retiring from the school district in 1997, Corman founded The Commission Project to take his refreshingly unoriginal idea national—the idea that students are inspired by models.

The composers may be the most potent models of all, because they inspire more than a zeal to practice and excel, more than a sense of artistic lineage. Kids who get inside a composer's creative process discover the possibility of creation, the logic of creation, and their own impulse toward creation. A nice by-product is a growing catalog of works guaranteed to be effective for student groups—because they were tailor made for real-live groups, often built of authentic student-made ideas.

Case in point: Composer Billy Freiberg created "A Fax from Max" (a tribute to Max Roach) with an elementary school Orff Ensemble in Penfield. With support from The Commission Project, Freiberg worked with students who offered their own musical ideas. The result was an extraordinary rondo with a rousing rhythmic A section, a hand drum with movement B section and a wacky Boomwacker C section.

The idea of students shaping their own musical ideas out of fundamental building blocks is not news to Orff teachers. The good news is that it happens in all kinds of ensembles and classes. In the role of composer/teaching artist, I use a similar approach in a curricular setting. In preparing elementary students to attend an opera like *Cosi Fan Tutte*, I teach them to sing highlights of arias, exploring the nuance of Mozart's melodies and coming to savor their simplicity and their richness. But the next step is the magical one: making and performing a new aria with some of those same qualities. Students write aria texts patterned after text from *Cosi*. Then, just as Mozart did, the class and I seek the music in the words, exaggerate it a bit, and begin to make contours and rhythms. The hammiest

student in the class proposes a phrase; others disagree and propose others. I play and sing them back. We settle on the best choice and I stitch them together into a contiuous form with full accompaniment. In a few sessions, we have a complete aria the class can sing with gusto—because the musical ideas came from their own mouths.

Results can be even better with choruses, bands, and orchestras because of their learned repertory of musical phrases and gestures. Composer Antonio Garcia has described his process with bands: students draw simple shapes to symbolize feelings or impulses. Then they play the shapes on their instruments as simple melodic contours. Garcia takes down their phrases and brings back to them sixteen bars of music, in parts, for them to play and comment on. They debate the settings and where it should go next. Which gestures in which order? Garcia brings more the next time. They begin to hear a form taking shape. They consider instrumentation. Before long they are making advanced compositional decisions.

Garcia looks to the long-term effect of these experiences. "When I ask children, 'When we play this piece, would you think more trumpets or more clarinets?' their eyes get quite big because they never really imagined somebody playing their own music; it's a quantum leap past meeting a composer in front of their ensemble. They begin to really consider what the possibilities are. It's not an issue how many of them will go on to perform professionally. The kids who have a deeper understanding of music and how it affects their young lives are the ones who are going to continue to support music in their community as the future CEOs and nuclear physicists that they are going to be."

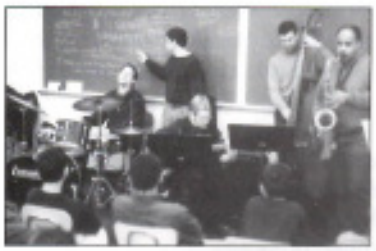
Even when a composer writes music for a group without their direct input, the impact can be tremendous. Students sense how much higher the stakes are, rehearsing with and performing for the composer. Very often they comment that they worked harder on that piece than any other, having come to understand the new work more deeply. After learning a piece composed for them by Paul Smoker, one student at inner-city East High School in Rochester wrote, "At first, I thought *Convergence* was just a bunch of ruckus. A song where the composer said, 'let me see if I can make a song that doesn't have parts that match.' But then as we practiced with Mr. Smoker and became better I began to see how all the parts started to fit together, and the song started to sound better... Now I will not be so quick to judge a song without playing it all the way through."

In all these cases, composers function as composers in the classroom, finding ways to expose their process but not pulling their musical punches. Students find the magic of creation taking place around them, with them, and in them. If this magic is conjured by a guest artist, it can create problems for the ongoing music teacher—himself a master and a mentor. But no one can be the ideal model for every student; it was Faddis, not Severinson, who lit the light bulb over young Gates' head. A variety of faces with a variety of gifts can spread the inspiration all around.

Michael Rotello was for many years the beloved instrumental music teacher at Manhattan East Center for Arts and Academics in East Harlem, New York. Rotello found a way to make the partnership work with resident composer Mike Holober. "It's like a single teacher in the classroom, with two parts. Skills in middle school teaching are not Mike Holober's strength—but his musical knowledge is way above mine. He lets kids know, this is the way a professional works. It opens a whole new door."

Do teachers see little light bulbs go on all over the room when musicians and composers open these doors? A few may light up on the spot, and there is no more exciting sight in the classroom or anywhere else. But mostly the phenomenon has a longer arc, as part of the complex process of growing up. Priscilla Todd Brown of Rochester's East High School sensed this. "While my students may not fully appreciate what they were given an opportunity to do now," she wrote, "in their later years of wisdom they will be most impressed."

Composer Holober doubtless learned about classroom management during his five years of residencies at Manhattan East, lessons he could apply the next day. But how much was learned by the students who helped Holober shape their simple musical ideas into snappy, effective middle-school band charts, and who sat in with professional musicians Holober brought into the classroom? We will not fully know until we see the shapes of their careers and the creativity with which they approach their personal and professional lives.



The people-to-people learning that orients lives can take a long time. Or it can be instantaneous. Such change is not kept by clocks.

Theodore Wiprud is known as a composer and a leader in music education and community engagement. He has created a wide variety of residency programs, and currently directs education programs of the Brooklyn Philharmonic and American Composers Orchestra in New York.

Photos left to right: *Jon Faddis savors the JD Award for Outstanding Service in Music in New York City Schools, presented by The Commission Project in recognition of his work inspiring the next generation; Funk trombone great Fred Wesley turns kids on at one of The Commission Project's Swing'n'Jazz Workshops; Composer Paul Smoker shows students at Nathaniel Rochester Community School how it's done; Composer Mike Holober, at the blackboard, takes students at Manhattan East Middle School inside the form, as players from City College do it in real time.*

Building Music Learning Communities: The Adult Years

By David E. Myers

In a moving book entitled *Piano Lessons* (1996), public radio host Noah Adams recounts how at age 52 he fulfilled a lifelong dream of learning to play the piano. In the last chapter, Adams tells the story of a Christmas gift he gave his wife: dressed in a tuxedo, seated at a grand piano, with candles lighting the room, Adams performed Schumann's "Träumerei." He describes the ending of his performance this way: "I play the chord, and I know Neenah is crying. What surprises me is that I'm crying too (p.243)." In the afterword, Adams suggests that even "easy" music can be a source of musical satisfaction and human bonding: "Sit down next to me here on the piano bench, and we can play a little 'Heart and Soul' together... This is my kind of piano playing. Sounds good and it's fun and it is *real* (p. 245)."

Historically, music educators have demonstrated ongoing concern for adults' continuing education in music. The American singing school—the forerunner of public school music in the United States—offers evidence of this fact, as does the longstanding active role of music educators in community musical life. MENC: The National Association for Music Education has repeatedly attempted to heighten professional awareness of adult music education.[1] Several years ago, MENC established a Special Research Interest Group in Adult and Continuing Music Education, in recognition of the profession's increased systematic efforts to understand adult learning and to develop effective instructional approaches. Recently published, *The New Handbook of Research on Music Teaching and Learning* (2002) includes a chapter by Professor Don Coffman of the University of Iowa on adult music education.

Research suggests that adults frequently desire either beginning or continuing music education. However, adults may lack the musical self-efficacy to pursue classes and lessons, or they may become discouraged when instruction fails to match their learning needs. In some cases, adults find that their readiness levels are insufficient for the teaching levels, or that instruction is inconsistent with their personal goals (e.g., Noah Adams's desire to play a particular piece). They may feel that teachers trained as performers or historians are unskilled in effectively sequencing instruction, or that the strategies of trained music educators are too child-based and inconsistent with the kind of teacher-pupil interactions adults prefer. As with all age levels, teaching adults requires a twofold approach: 1) maintaining musical authenticity in content and methods; and 2) matching teaching strategies to the learning needs and interests of students.

The primary learning differences between adults and children are the contexts of learning (i.e., voluntary vs. imposed), the effects of prior learning on skill and concept formation, and the influence of accumulated life experience on goals and acquisition of understanding.

Are adult learners different from children?

Many researchers have attempted to build theories of adult learning around characteristics that differentiate adults from children. Examples of typical principles derived from this research include the following: 1) learning is a lifelong endeavor that involves both formal and informal pursuit of knowledge; 2) adults have multiple roles and responsibilities, and thus tend to be goal-oriented, trying to make the best of their time and financial investment; 3) the phases of adulthood affect adults' education choices, e.g., advancing career, raising children, seeking meaningful leisure; 4) life experience and prior education tend to make adults more problem-centered than children, and to lead them to take more individual responsibility for learning; and 5) increasing age does not necessarily impede learning (the appearance of a slower rate of learning is sometimes due either to compensation for physical declines or to deeper conceptual processing).

Brookfield (1987) pointed out that research attempting to build unique theories of adult learning is often based on studies within Western culture and among relatively well-educated individuals. Taking a broader perspective, he outlined six factors teachers of adults might keep in mind: 1) adult learning is largely voluntary; 2) building mutual respect among participants is essential; 3) learning should be collaborative, and teachers and learners should mutually set goals and solve problems; 4) praxis, involving cognition and skill development, reflection, analysis, and new activities, is fundamental; 5) critical reflection helps expand adults' self-awareness of their own knowledge and understanding; and 6) the aim of adult education is to nurture self-directed, empowered adults. The primary learning differences between adults and children are the contexts of learning (i.e., voluntary vs. imposed), the effects of prior learning on skill and concept formation, and the influence of accumulated life experience on goals and acquisition of understanding.

Music education in adulthood

Education is frequently characterized

by a view that learning from early childhood through the collegiate years is "preparation" for adulthood. A more holistic view is that the traditional years of formal education are really the beginning of a lifelong learning continuum, and that their primary function is to establish sufficient confidence and skills for people to learn effectively throughout their lives. Like school music programs, adult music education ought to emphasize "how to learn," instilling confidence, tools, and understanding for ongoing and independent musical growth. This approach equips the adult to choose the kinds of musical experiences he or she will find meaningful—individual, small-group, large-group, performance-based, listening, etc. Though preference-scale assessments sometimes indicate that adults would rather "listen to" than "make" music, these findings are probably influenced by a self-perceived lack of musical ability and a Western cultural disassociation between performer and audience. Both research and anecdotal evidence suggest that adults' learning interests reflect three fundamental facets of musical involvement: 1) learning to sing or play; 2) learning to "read" music; and 3) understanding "how music works."

Many colleges and arts organizations offer music appreciation classes and ensembles that serve the adult community. Frequently, such experiences meet the needs of adults who have participated in high school or collegiate music programs, or who have studied privately. By contrast, those adults with limited backgrounds, or those seeking first-time music learning opportunities, may feel intimidated when they encounter terminology, symbols, and expectations that seem to thwart their basic desire to understand and make music.

In a study I conducted several years ago, an adult learner commented that many students had dropped out of her beginning guitar class. When I asked her perception of the reasons, she explained that students had become frustrated with the "exercises" and the expectation to gain reading skill as a prerequisite to playing songs. "I think they wanted to make music," she said. When asked why she persevered, she replied, "I wanted to play so badly I just made up my mind to stick it out."

A similar situation occurred in an adult beginning piano class. Entering the class with high levels of motivation, many students became discouraged when after several weeks they still had nothing to "take home" and play for their families. Confused by the rapid pace of the course and an emphasis on notation, several students indicated that the class had reinforced their childhood failures with piano and their self-perceptions that they lacked talent. Though reluctant to criticize the instructor, students revealed in a focus-group interview that they had expected a more sequential system and had hoped that they would learn to play "something" in the first class. One student questioned why the instructor had not taken time to ascertain the goals of the students at the outset. "What I wanted" he said, "was to learn to play a few simple duets with my daughter." His goal went unfulfilled in part because the class bogged down over lengthy theoretical explanations of key signatures and notation.

Though preference-scale assessments sometimes indicate that adults would rather "listen to" than "make" music, these findings are probably influenced by a self-perceived lack of musical ability and a Western cultural disassociation between performer and audience.

As suggested by Brookfield's principles, mutual goal-setting, a problem-centered instructional orientation, and respect for one another are important elements for adult learners. The fact that musical goals and strategies can be mutual among learners, as well as between learners and the teacher, implies that the teacher is both a leader and a co-learner with the students. A further responsibility of the music educator of adults, however, is to frame these strategies within a context of musical integrity. It is the desire to learn music that intrigues the learner, hence the fundamental content and inherent processes of music must pervade the learning experience. Regardless of the particular topic, the dynamic relationships among rhythm, pitch, texture, expression, and structure must be explored through personal and active performing, listening, and creating.

Teaching adult music learners

By combining knowledge of adult learners with our understanding of music content and process, we can formulate a number of ideas that are useful for those teaching the adult music student. Several are suggested below.

Strive to instill a sense of musical self-efficacy. Self-efficacy, as opposed to self-confidence, is the belief one holds that he or she can accomplish a given task. Self-efficacy generally arises from a series of successful achievements that are intrinsically motivating. Though drawn to music, many adults fear that they cannot be successful in tasks such as matching pitch, reading notation, or discriminating aurally. Fear may manifest itself as reluctance; thus, it is important to provide a low-risk environment that offers sequential skill development and frequent reinforcement of success. Because adults may be more self-critical than children, it is important to be honest and specific regarding success and strategies for continuing improvement. As with all ages, successful music making, combined with developing tools for independent learning and performance, provides a growing sense of self-efficacy.

Consider the importance of students' personal goals with music. Understanding the personal goals of adults relative to music is an important part of teaching. In addition to their own desire to make and understand music successfully, adults may be seeking closer relationships to children or partners through music. Adults are often motivated by the desire to achieve a level of understanding that permits them to discuss a symphony performance with others, to listen more intelligently, or to appreciate a broader variety of musical styles and genres. Some may want nothing more than to relax by playing simple songs on the piano or guitar at the end of a workday. Still others may have ambitious goals, such as solo performance, that may not be consistent with their abilities. Working with students to establish realistic goals that en-

sure a sense of musical accomplishment is an important task for the teacher.

Maintain a focus on musical experience. Surprisingly, teachers of adults can sometimes assume that an intellectual approach is more appropriate for adult learners. As with all ages, unnecessary verbal explanations or teaching theory prior to direct musical experience tend to discourage students. Applying the national standards to adult learners is a good way to consider the range of experiences appropriate for adult learners. Whatever the focus of a particular class, learners should have opportunities to improvise, compose, read music, sing and play, analyze music, and connect music with other aspects of human experience.

Choose worthy performance and listening repertoire. Like children, adults are generally open to a wide range of repertoire if the music is presented in intriguing and authentic ways. Music of intrinsic worth is essential, as is recognition that stereotypical children's songs are not appropriate. It is also important not to stereotype adults as being interested primarily in hymns or big band music or 1960s rock. Providing a wealth of rich musical experiences representing a variety of styles, genres, and cultures is a good way to think about musical choices.

Remember that simple and musical are not mutually exclusive terms. Accessible, sequential music making and music listening experiences that at first can be achieved primarily through aural imitation and discrimination provide a firm foundation for subsequent or concurrent music learning. Part of adults' interest in music learning has to do with the fundamental connection all humans feel with music, and the yearning for aesthetically satisfying experiences. Regardless of the level of performance achievement or ability, or the focus of the class or lessons, performance must be guided to be as musically satisfying as possible. In addition, providing simple ways to make satisfying music encourages students to practice independently, to share their music with others, and to continue their quest for musical understanding.

Connect present learning with real-world musical experiences and prior learning. Adults who regularly attend musical events will be eager to see how their learning relates to the concerts they attend. Others may need to be encouraged to attend concerts or purchase recordings. Prior music learning may have been positive or negative, and may or may not have been based on valid approaches. It is important to help adult learners incorporate new learning into already developed conceptual frameworks, and to assist them in understanding how current learning may differ from something they learned previously (e.g., a quarter note always receives one beat).

Developing Adult Music Education Programs

Anyone who visits a music store on a week-end will witness the fascination adults have with music. While many individuals in the early and middle phases of adulthood may necessarily emphasize career education, many also seek creative outlets in the arts. Through public school community education programs, church-sponsored programs, college and university continuing education, or free-standing community music schools, music educators may offer a wealth of opportunities for adult learners. Classes that invite adult students as beginners and provide fundamental, well-sequenced instruction through creative music making are especially needed.

"What I wanted" he said, "was to learn to play a few simple duets with my daughter." His goal went unfulfilled in part because the class bogged down over lengthy theoretical explanations of key signatures and notation.

Some music educators have been successful in engaging parents and other adults in their school programs by providing short-term classes to teach adults the same concepts and skills that children are learning. A natural extension of this approach is multi-age, or intergenerational, instruction that offers music as a meaningful tool for positive interpersonal relationships. Similarly, programs that unite people of different cultures and help them understand one another's music could be an important avenue of overcoming distrust and discrimination in a community.

Creating multiple entry points for music education across the lifespan is an important responsibility of our profession.

Creating multiple entry points for music education across the lifespan is an important responsibility of our profession. Music education professionals might begin to think of building a "music learning community" in which the lifelong learning continuum becomes an important element of how we plan instruction and programs for learners of all ages. The benefits of such a vision would not only advance music education for people of all ages, but would also engender support for school music as adults increasingly discover the value of music in their own lives.

Footnotes

[1] (Sources include the 1931 *Yearbook* of MSNC; the 1955 MENC *Source Book Number Two*; the 1968 *Documentary Report of the Tanglewood Symposium*; MENC's position paper on adult and continuing music education (*Music Educators Journal*, November 1974); an all-day session by Charles Leonhard at the 1981 MENC convention in Minneapolis; the December 1992 *Music Educators Journal*; and *Vision 2020*, the report of the 2000 *Housewright Symposium on the Future of Music Education*).

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ORFF SCHULWERK FOR SENIOR ADULTS

By Roy Ernst

Orff teachers have a unique and important opportunity to provide music education for senior adults. My thoughts are based on twelve years of teaching music to senior adults in the context of New Horizons Bands and Orchestras. My experience with senior adults is limited to the well elderly—people who can get around on their own. This may also be the part of the senior population that is most underserved by music education. From that perspective—and with no expertise in Orff Schulwerk—I present some questions for Orff teachers and offer a few thoughts.

Should Orff teachers increase music education for senior adults?

If so, how and why should they do it? Thinking about the following subjects may be a good way to start answering those questions.

...music making in a group setting can increase feelings of well being, decrease depression, and even have measurable effects on the immune system.

THE SENIOR ADULT POPULATION

We know that senior adults are the fastest growing part of the population, and with the baby boomers just now reaching retirement age, that reality will become increasingly apparent. The number of senior adult music makers is potentially larger than the number of K-12 music makers. In general, new retirees look forward to many years of good health and activities. Those of us who were teaching in the 50s and 60s may remember that one of the reform banners of MENC—The National Association for Music Education was that less than 20 percent of all high school students nationally were involved in high school music. This suggests that today almost all senior adults need a comfortable entry point in order to become active music makers. Of those who did participate in high school music, most put their music making aside during the years of raising families and having careers.

From teaching retirees in the New Horizons programs, I know that music making can become one of the most highly valued aspects of life for many people. The intrinsic qualities of creating music bring great satisfaction and are valued in a way that comes only from the perspective of having lived many years. I recently conducted a band of 100 New Horizons musicians from all around the United States in a piece by J.S. Bach. Their feeling for the piece after just two readings was extraordinary and there were many teary eyes when we finished. I said, "I can't imagine children ever being able to do what you just did—they just don't have enough life experience."

The high value that New Horizons musicians place on music making is indicated by how they choose to use their time. Many spend 4-6 hours a week in rehearsals and sectionals with the New Horizons. They also play one or more hours a week with chamber music groups and/or the dance band, play in one or more community bands or orchestras, and practice at least 3 hours a week. The total time per week spent music making is often 20-30 hours.

There is abundant evidence that music making can support good physical and mental health. Information about the Music and Wellness project, available from the National Association of Music Merchants (www.namm.com), provides medical research indicating that music making in a group setting can increase feelings of well being, decrease depression, and even have measurable effects on the immune system.

We regularly see stories on national TV about research that stresses the importance of a stimulating intellectual life for good brain function in old age. Senior adults enjoy the constant mental challenge of music and the sense of accomplishment it brings. Music making is a pleasant workout for the brain.

Making new friends with common interests and goals in a musical group is an ideal form of socialization—an important factor for good health. That's why most senior adults want group instruction in music that is very similar to music education provided in K-12 schools. For most of them, unfortunately, the last entry point for this kind of instruction was in elementary school. When appropriate group instruction is offered for senior adults, a strong response can be expected. Fletcher Music stores in Florida offer group keyboard classes and they have thousands of retirees attending. Before classes begin, students gather to chat and have a cup of coffee together. Group instruction is also an essential aspect of New Horizons programs. Even though studio lessons had been offered to any adult in the Rochester community by the Eastman Community Education Division since Eastman's earliest days, the number of senior adults enrolled in the Eastman Community Education program immediately increased by many times when the New Horizons program began.

Fortunately, group instruction is a strong specialty of music education. Music educators develop skills for working with groups that other musicians usually do not have. Our specialty is highly valued and respected by senior adults. Shouldn't that make us want to respond by offering them new opportunities?

The Orff tradition has a long and proud history of being inventive—starting with the inventive genius of Carl Orff himself. It may now be time for leaders to look for ways to build on that history to serve senior adults in new ways. From my experience, many senior adults want to include music making in their lives and will treasure the opportunity to do so.

ORFF FOR SENIOR ADULTS

Most senior adults would benefit greatly from Orff instruction because it would provide a way to experience a broad range of music making and creativity without the need to immediately focus on the technical challenges of learning a band or orchestra instrument. As we all know, the musical rewards for a beginning instrumentalist can be pretty meager for weeks or longer. In contrast, the beautiful sounds of the Orff instruments are enjoyed immediately.

In most groups of senior adults, there will likely be some participants who can already play an instrument, but want to learn new things in a group setting. If the existing musical resources of the participants are incorporated into some of the music making, the rich tonal pallet could lead to some wonderfully unique music.

If offered, many senior adults would choose to continue Orff instruction indefinitely, so a long-range curriculum would need to be developed. Some would use Orff as a gateway to other music making, exploring and then moving on to special areas that they found most satisfying in their Orff classes. Of those moving on to other areas such as band or orchestra instruments, many would also continue to play with their Orff ensembles. New Horizons musicians usually add on musical activities instead of dropping one to move to another. When they begin playing with community bands, for example, they nearly always continue to play in their New Horizons Band. Many continue to play with the beginning band after they move on to the advanced band.

CURRICULUM AND PEDAGOGY

Although Orff classes for retirees might be successful by simply providing traditional but slightly modified Orff instruction intended for children, it would be much better to take on the challenge of reinventing the method to serve the special abilities of senior adults. That would be very much in the inventive spirit of Carl Orff.

Senior adults have a lifetime of music in their memories, and when that is used in instruction the progress is very fast. Revising curricula to include lots of familiar music will greatly increase learning and satisfaction.

Adult Orff musicians will want to practice at home. Recordings and books that facilitate that will be needed. Practice classes on community and national television also have potential.

Senior adults will want to own their own instruments to use at home. They will need to know which to buy first, second, and so on. One important characteristic of senior adults in New Horizons ensembles is that they quickly upgrade to expensive, professional level instruments. Music brings them a great deal of joy and they know they will enjoy it even more with a very good instrument. Instruments in the $1,000 range are very common and some people spend far more than that. I can easily imagine people wanting to own a large array of Orff instruments, and bringing one or more of their own instruments to class. One of the many things about New Horizons that makes me smile is the ways people invent to get their instruments around. I see trombones on golf carts, all kinds of things in folding shopping carts, and still other things designed from the wheels up.

Senior adults will be proud to have their instruments on display at home and will use them alone and with recordings.

They will even want some strategies for including visitors to their home in music making: "You play this, you play that, and I'll play this." Imagine the joy of intergenerational music making at home led by grandma or grandpa.

SETTINGS

Orff classes for senior adults could be offered in schools, churches, community music schools, synagogues, community centers, senior centers, and retirement communities. College campuses are also a possibility, but the usual difficulty of finding parking space can be a serious problem. Most senior adults don't want to spend a lot of time searching for a parking place and carrying an instrument several blocks. In addition to free and convenient parking, it's important to have a location that is aesthetically pleasing. Having some refreshments together helps the important social aspects of group music making, so the setting should also make that possible.

LEADERSHIP

Adequately serving the needs of senior adults will require a monumental effort from music educators. New curricula and approaches are needed. More research is needed so we can better understand the musical potential of senior adults and evaluate the effectiveness of music education offered to them. New publications and new instruments will be needed.

The example of New Horizons musicians indicates that once senior adults get started in music they want to branch out into many areas. They want theory classes, composition, improvisation, chamber music, music history, and private lessons. They begin attending all kinds of local and national music events. I know of one New Horizons musician—a very good clarinetist—who attended an Orff event and got hooked.

She started taking Orff classes, completed level one certification, and now teaches Orff classes part-time at a school that would otherwise not have music classes. She loves it. Many others would probably be interested in taking classes that would enable them to assist Orff teachers and also participate in musical activities with their own grandchildren.

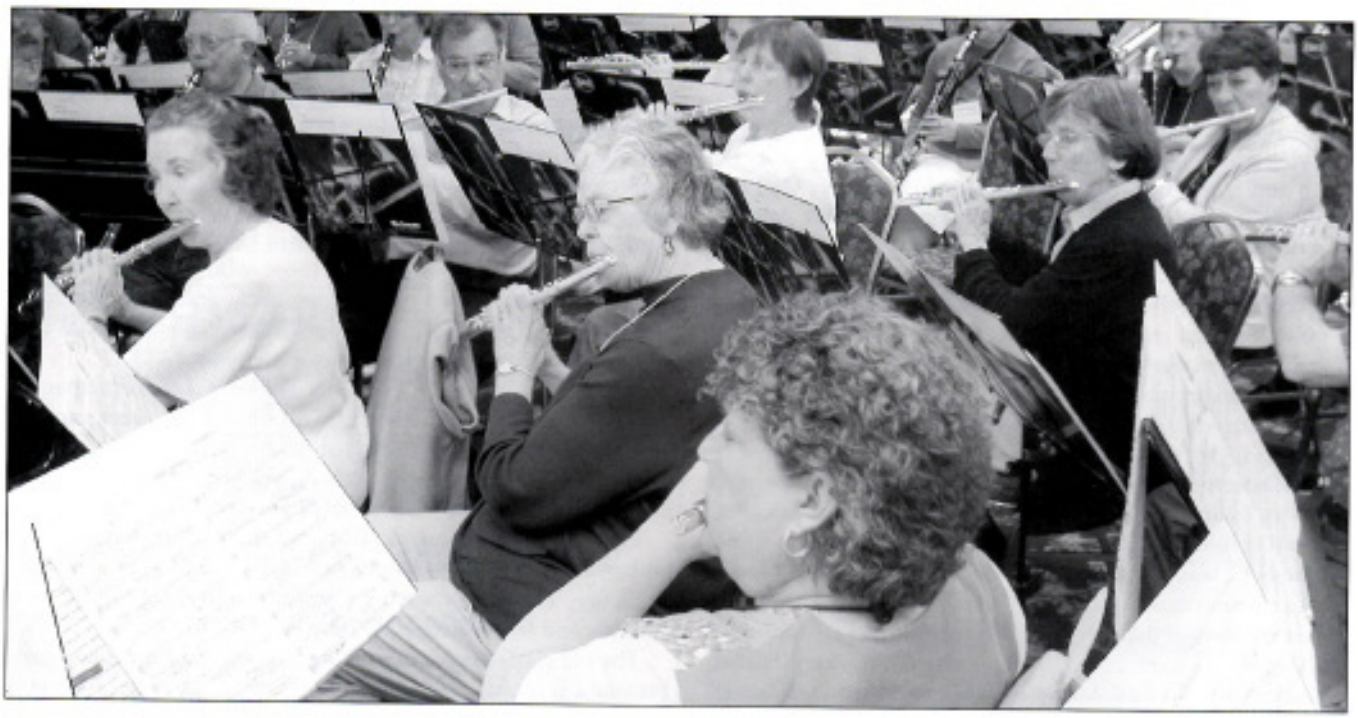
Creative teachers will be needed to develop new models and present them at conferences. I believe that the most effective way to influence widespread change is by creating successful models and giving them visibility. The New Horizons program, started in 1991, was intended to be a model that could be adapted for other locations. There are now more than 60 New Horizons programs in the United States and Canada.

I think that a special name for adult Orff instruction should also be found—one that recognizes the Orff tradition but also indicates a new form of Orff instruction designed especially for adults. A good name to put on the banner will make a big difference in the chance for success.

THE ORFF SPIRIT

The Orff tradition has a long and proud history of being inventive—starting with the inventive genius of Carl Orff himself. It may now be time for leaders to look for ways to build on that history to serve senior adults in new ways. From my experience, many senior adults want to include music making in their lives and will treasure the opportunity to do so. I look forward to the day when thousands of senior adults will become active music makers because of creative new programs provided by Orff teachers.

Roy Ernst, Ph. D., is a professor emeritus of the Eastman School of Music and the director of the National New Horizons Music Project.



IN THE MOOD

An Orff Program for Adults

By Mary Lou Richardson

Beginnings

Adult Orff classes began in St. Louis in the fall of 1998, due largely to the vision and efforts of Norm Goldberg of MMB Music. Norm convinced his friend Marylen Mann, founder of the OASIS Institute, to create a Center for Music and to include Orff for Adults among its offerings. (OASIS is a national education program designed to enhance the lives of mature, high-functioning adults by offering challenging programs in the arts, humanities, wellness and volunteer services.)

A Whitaker Foundation grant provided funds not only to purchase instruments and hire staff, but also to collect and analyze data on the effects of music participation on the mental and physical health of participants as well as their increase in musical knowledge.

Challenges

Each session consisted of ten one-hour weekly classes. Recruiting participants was done through class descriptions in the OASIS spring, summer, or fall catalogs. Writing these class descriptions and titling the classes proved to be more difficult than anticipated. Initial class descriptions touted the use of the Orff method—mentioning the use of chanting, movement and "teaching basic music skill through the natural rhythm of speech and play." Class titles included: Music Circle, Orff for Adults, Orff–A Music and Movement Experience for Adults, and Learning Music a New Way.

The teaching technique used was similar to that used with children in a school setting. Musical goals (reacting to a musical pulse, echoing rhythm patterns, reading rhythm notation, using correct mallet technique, etc) were established by the teacher and materials were chosen to achieve those goals. Enrollment ranged from four to seven participants per session.

However, Orff and/or his teaching pedagogy were unfamiliar to prospective class participants. Words such as "chanting" and "play," which accurately describe Orff teaching strategies, seemed to evoke memories of childhood days. The very word "movement" was threatening to adults' inhibitions and fears of embarrassment, as well as their possible decreased mobility. Titles used, though descriptive of the courses, lacked appeal in a catalog where over 200 offerings compete for enrollment. Small class size limited full ensemble experience and made players afraid to make mistakes. And, most importantly, the teaching strategy was entirely misdirected.

Realizations

The salvaging of Orff for Adults in St. Louis began at the "Music as Lifelong Learning Symposium" which preceded the AOSA 2000 conference in Rochester. Karl T. Bruhn, who is known as the father of music education and wellness, was the keynote speaker. Two of his statements became the touchstone for the new and improved version of Orff classes. Bruhn stated that:

86% of adult education students take classes for personal and social reasons.

Adults stop taking classes when they feel that the class expects more of them than they are willing to give.

Revisions

It was obvious that changes were needed. Class sessions were subdivided. Instead of enrolling for ten weeks at a time, participants enrolled for a five-week period, which was followed immediately by another five-week session. This arrangement suited those who were uncertain as to whether or not they would enjoy the class.

A new title and class description reflected the philosophical differences. "In the Mood" became the title as well as the theme song for the session beginning in February of 2001. The class description was directed to those who "love music and would like to join others in an ensemble . . . playing tunes like 'In the Mood' and 'Boogie Woogie Bugle Boy' on special instruments that require no previous experience."

Class began with a five-minute **Wellness Tip.** Participants were encouraged to practice this tip during the week and it was discussed at the beginning of the next class. Wellness tips and handouts were well-researched, welcomed by participants and got class members talking on a personal level.

Presenting Orff musical ideas and skills to adults without embarrassing them or minimizing the content was a major challenge. The role of teacher transitioned to that of music facilitator and fellow group member.

The old goals and objectives were abandoned and planning became a reversal of what had been done. *First*, songs and ma-

terials such as swing, blues, jazz or boogie, were chosen for their appeal to class participants. *Then,* Orff arrangements and techniques were created to complement these songs. Frequently, tunes had several accompaniment patterns varying in difficulty. Instead of a prescribed orchestration, participants played the pattern with which they felt most comfortable.

The mantra that "mistakes are impossible" was repeated often. Errant notes were merely improvisation—which was good and musically acceptable. Concert audiences were warned that if, perchance, they thought they did hear a mistake, a trip to the audiologist might be in order.

The three C's of coffee, conversation and calories became the finale of every class. This social component has helped to create not just an ensemble but also a caring community of music makers who now meet monthly even when classes are not in session.

Using Bruhn's suggestions and acting upon them in re-formatting classes had a dramatic effect. The purpose of Orff for Adults became clear and easily stated:

The goal of all classes is making music together successfully and joyfully.

Results

Pretests given on the first day of classes showed that participants universally expected to: enjoy class, play in ensemble and improve their musical skills. The results of a test in recognizing musical symbols (N = 21) were as follows: 58% knew all the symbols at both pre- and post-testing, 24% improved in symbol recognition, 4% pre-and post-tested the same, and 14% declined in symbol recognition.

All participants reported enjoying both the classes and the ensemble playing. Re-enrollment in classes appeared to be the best indicator in meeting those expectations Prior to the class changes, re-enrollment was 42.8% and the average class size was six participants. Since the revisions in class philosophy and format, re-enrollment is 72.2% and the average class size has doubled to twelve participants.

Media publicity has played a factor in drawing new participants. A reporter from the St. Louis Post-Dispatch attended several classes and wrote a feature article about Orff for Adults. KETC, the local PBS television station, produced a 90-second spot explaining the Orff approach and showing class members in action. The summer OASIS catalog devoted an entire page to the "one of a kind" adventure that is Orff for Adults.

The most important results, however, have been within individuals. The once timid individuals who met at that spring of 2001 have become a cohesive unit as well as friends. They enjoy making music as an ensemble and rejoice in their own and others musical contributions. The inhibitions that prompted one participant to report having "no talent" are disappearing, making her "feel free to experiment and have fun." Another participant now "looks forward to Orff experiences and is doing new things with her mind and hands." She comments that her health continues to be good and states that "perhaps learning something new is responsible." Another class member has "become more confident in music making abilities and in other endeavors."

It is the belief of this author that Orff for Adults is the Schulwerk's new frontier.

Experiences with this program in St. Louis have shown its efficacy. Funding is not a new problem–classroom teachers were also admonished that the Orff program was too expensive. But the benefits of the Orff approach should not be restricted to children alone. It is time to help adults get "In the Mood."

Mary Lou Richardson received a BA in Music, a Masters in Music Education and completed Orff Levels I, II, III and Master Class. She retired after 33 years of elementary music teaching and has been working in the OASIS Adult Orff program since the fall of 1999.

A Gift: Lois Birkenshaw-Fleming

By Marilyn A. Gunn

Why is it that at this point in our professional lives we have chosen to read the latest issue of *The Orff Echo*? Why did we choose to read about the life of a music teacher whom we may not know? Perhaps it is because we have found a musical approach that has filled our teaching with passion, and has given us a sense of mission and a deep responsibility. Our lives have been so touched that we search eagerly for kindred spirits and join in the excitement of meeting, in print, a teacher whose story will help us keep that passion alive.

In 1962, a petite red-head registered for the first North American Conference of the Orff Schulwerk in Toronto, Canada. Lois had been home raising children for more than a decade. Although her teaching had been in the private studio during these years, she kept her eye on the public school system while searching for an approach to music education that included more student involvement. When asked how she learned about the Schulwerk she replied, "No one could be in Toronto in 1962 and not know that Carl Orff was coming."

Embracing the First Conference

Lois attended that first conference and signed up for the Schulwerk course that followed. She spent three weeks under the direction of Doreen Hall, Gunild Keetman, Barbara Haselbach, Lotte Flache and Wilhelm Keller. The experience and skill of the students and teachers were breathtaking. She knew she had found the answer to her concerns for music education as she watched Doreen's demonstrations with children. Lois had found the compass that would guide her through more than three decades of teaching. The camaraderie she enjoyed at this event would also last a lifetime. There is a wonderful expression for that one person who is meant to be your lifelong companion—a soul mate. If there is an equivalent in friendship, perhaps it is a soul-friend. Soul-friends are what Lois found at that conference. She recalls with delight the skill of Lotta Flache who could put a drum between her knees and play a two-part canon with herself. Isabel Carley, Joe Matthesius, Lillian Yaross, Barbara Grenoble, Ruth Hamm, Jacobeth Postl and Grace Nash, to name but a few, all became connected by the soul at that first course. All embraced the mission of bringing the Schulwerk to children and to other educators.

One of Lois' former high school teachers, Harvey Perrin, was present for the conference and the course that followed. As the Director of Music for the Toronto Board of Education, he liked what he saw and asked Lois and four other participants in the course to accept teaching positions in the Toronto Public Schools. Thus began her school career in music education.

Bringing Orff Schulwerk to the Toronto Schools

Armed with one teacher training course in the Schulwerk, it was Lois' task to help introduce Orff instruction in the Toronto schools. Lois and the others had to create the curriculum from scratch and do so while traveling from school to school. There were some general music specialists in Toronto in 1962, but music instruction was generally left up to the classroom teacher. The Orff specialists did see students as much as possible, but for the most part, their job was to assist classroom teachers to integrate music into the curriculum.

Every month these friends and teachers got together to develop the Toronto Orff program. Sequenced material was fused with an existing curriculum, and it took three years to ready the final document. Music in the Toronto schools has never been mandated by law (today classroom teachers are still responsible for teaching music). Initially, Lois saw classrooms once a week. Then budget cuts narrowed it to once a week for only half the year. Harvey Perrin, Toronto director of music, encouraged the program and kept it going over the years, as did his successors.

"We won everyone over—finally!," Lois said. This year, the Orff program in Toronto will celebrate its 40th birthday.

Bringing Orff to Students With Special Needs

Lois took the level two course the next year, also at the Faculty of Music, University of Toronto. It was another large course, and many of the same people who attended had attended level one the previous year. She was inspired by the work of Madam Polyxene Mathey. It was here that Lois' life

was again changed and she embraced a new challenge. Mathey introduced to her to the writings of Wilhelm Keller who worked with deaf children. Lois began working with profoundly deaf children using the Orff approach to teach speech and language through rhythm, movement and listening. The instruments were vital to the effort because their clear tones could be picked up through the amplification worn by the students and through tactile vibrations. A group of these students gave a demonstration at the Orff Schulwerk course in 1964.

The Schulwerk then spread to the rest of Toronto's special education programs. Toronto had well-developed programs for children with special emotional, physical, developmental needs. Lois instituted programs to bring music education to them all. Lois worked at the Clarke Institute where educational services were delivered under the umbrella of the Toronto Board of Education. Most of the children there had severe behavioral problems. Lois recalled that "Some students were chair throwers, but not in music—they were very responsive to music." The impact of music on the lives of these children was profound. The memory of one young man's transformation is particularly poignant. An elective mute, the boy hadn't spoken for two years. When Lois encouraged him to participate, the other children cried, "He won't do it!" But Lois continued to gently nudge him every day. He began singing about halfway through Lois' first year at Clarke, and was speaking by the end of the year. After that first breakthrough, he was mute for a while longer, then began speaking again. She reflected, "I'm not a music therapist and didn't approach my job as a therapist, but there were often wonderful therapeutic results."

We cannot continue to put all our focus on standardized tests that seldom include the arts. Some kids respond best to the arts. Music training should be part of every child's upbringing—even before starting school. All schools would be happier places of learning if this were so.

Spreading the Word

Lois became the director of the Orff teacher training courses in Toronto in the early 80s. Her passion for teaching children never diminished, but she found another mission in life- developing a new crop of music educators. She was tired of rewriting the same materials for students and, wanting to share her knowledge with others, she decided to write a book. *Music for Fun, Music for Learning*, published by MMB Music was the result. But one book was not enough to satisfy Lois' sense of obligation to music education. Many more books followed: *Come on Everybody, Let's Sing*, published by Warner Brothers, *Music for All* (a book for special education) and a compilation of Canadian music entitled *An Orff Mosaic From Canada* or *Orff au Canada une mosaãque*, published by Schott, which she edited. Royalties from sales of this book go toward sending children's performing groups to national conferences—another powerful example to Lois' compelling sense of responsibility for nurturing the growth and development of others.

She has taught teacher-training courses all over the globe. Her most memorable courses were in South Africa in 1983. "I taught one month throughout South Africa," she remembers. "One place was at a teachers college in Soweto, built by DeBeeres, the diamond company. It was there that a choir of the most beautiful voices sang for me—madrigals, Mozart, and most memorably, their traditional music. Any of the bass singers in that choir could join the Met!"

She also visited a ghetto school in Pietermaritzburg. The three-year-olds came marching in, moving in perfect unison, singing in perfect unison. The teachers said, "How can you help us?" Lois replied, "I can't—you are obviously doing everything right already." "Where else in the world," she remarked, " would sixty three-year-olds be singing in tune and performing the movements to a song perfectly in time?"

Lois has taught workshops in every state except Hawaii, "I'm still willing to go there!" she says with a grin. She has also taught workshops across Canada, and in England, France, and Finland.

Lois' philosophy of teaching is an old one: "Get every child to go as far as they can. In every lesson, something has to be successful for every child—that's the key."

Her best advice to new teachers is, "Go slowly. Plan carefully. Management is essential."

The gift of Orff Schulwerk

Presently, Lois is still writing and collaborating on a book and CD with lesson plans designed to help children with cochlear implants learn to talk. In addition, she is teaching teachers at the Royal Conservatory of Music and serving on the board of the Coalition for Music Education in Canada.

Her next mission in music education may very well be as political activist. She believes the number one need for the future of music education is for politicians to realize the importance of the arts. "Learning across the curriculum improves with education in the arts. We cannot afford to lose teachers of the arts and library sciences. We cannot continue to put all our focus on standardized tests that seldom include the arts. Some kids respond best to the arts. Music training should be part of every child's upbringing—even before starting school. All schools would be happier places of learning if this were so."

The major focus of Lois' life over the past several years may have been in training fine music educators, but her heart has always been with the children. Her most often repeated words are simple: "Everything must start with the child." Looking at her life, one is touched by her passion and her mission. It appears that she has given more than her share in support of the Schulwerk. Lois, however, does not see it that way at all. "Orff totally changed my life. I worked hard at it, but it has been a gift. It has been a joy."

And, Lois: you have been a gift to us!

Marilyn A. Gunn has taught thirteen years at Blackburn Elementary School in Independence, Missouri. She currently serves on the AOSA editorial board.

John Blacking for Teachers of Music to Children

By Patricia Shehan Campbell

I had known of the work of British anthropologist John Blacking since my days as a graduate student, having read his classic work, *How Musical is Man?* (1973). I returned to it often to ponder its eloquent statements of belief in the musical capacities of all children to sing, dance, and play. He spoke truths that were relevant to music-making and teaching—truths that had been shaped by his own piano performance studies and his fieldwork among the Venda of South Africa.

John Blacking passed on in early 1990, and his colleagues and students have paid tribute upon tribute to him. His legacy lives on in much of the emergent work on songs and musical utterances of children, in support for the development of world musics in education, and in provisions within the curriculum for music-and-movement education.

The Blacking Project

In Dublin, Ireland in November of 1996, I met a gentlemen-scholar of music, Sir Frank Callaway. He had just come from Belfast where he had been visiting with the family of John Blacking, and was pleased to mention that Zureena Desai, his widow, had offered him Blacking's archives for a collection at the University of Western Australia. Sir Frank invited me to Perth to make a preliminary survey of the materials that would arrive in a few months' time. In March of 1997 I watched the arrival of 16 cartloads of books, fieldnotes journals, reel-to-reel and cassette recordings, 35-mm films, class notes, lectures, correspondences, news clippings, unpublished papers, photographs, and even a few small Venda instruments. What treasures to behold! For a week, I lived from morning until night in a storage closet on the edge of the university campus, seeing very little of Perth but opening a world to South Africa. As I examined photos and fieldnotes from Blacking's first research ventures in the Vendalands in 1956-58, and listened to the songs of the Venda children, I recognized that these artifacts and impressions of South Africa were behind the principles of which Blacking had written. These principles were beyond time and place. They were ideas for all time that clarified and fortified the practices of teaching music to children (and even adolescents and adults).

In 1997 and 1998, I traveled to South Africa on two occasions, once to serve as a consultant to a committee of music teachers in the midst of curricular reform in their post-apartheid period, and a second time for the conference of the International Society for Music Education. I had the great fortune of meeting several Venda musicians, one of whom had been a child during the time of Blacking's research in the 1950s. I interviewed these musicians and gained a clearer image of music-making, musical instruments, and movement and dance, among children and adults in the Vendalands. The contents of the cartloads of archived materials were made more meaningful through my encounters with the Venda musicians.

My second visit to the University of Western Australia in July of 1999 was partially funded by AOSA. I re-visited those materials that centered on Blacking's fieldwork with the Venda children and their musical culture. I sorted through journal entries and unpublished papers that would illuminate ideas on musical enculturation, music transmission and teaching practices, movement and dance as integral to music-making, and curricular formation that might encompass these topics. I culled relevant materials and photographs that could be copied, and tapes and films that could be duplicated and edited. As I watched films of that different place and time—Venda people of the mid-century who sang, played reed pipes, and danced the music of their rural South African community—I came away more deeply aware of the riches of Blacking's work and ideas.

Spin-Offs on Blacking's Words

The following are quotes gathered from Blacking's published and unpublished works that may be relevant to teachers of music to children. My explanatory comments are intended to develop the strands of their greater relevance, and to fit them into the schemas of thought that frame the actions of music teachers.

The true musician listens to music more for what it is than what it stands for.
(Blacking, 1959, notes in a notebook)

What music may symbolize (a composer's impression of a military battle, for example, or a mountain's majesty) is always interesting, but may be less the point than what its sonic structures and functions are. Those who perform for pleasure, for the rigor of it, or even as their principal income, are concerned with the content of the music itself. Those musicians who listen carefully to musical content, and how the music is structured and is developed, are listening at a deeper level than those who look for impressionistic sound-paintings of ideas. In our teaching of music to children, we can hope to get far beyond

impressions and into children's understanding of features that "make the music go," and why it goes the way it does. Blacking encourages deep listening, and we know that children have that capacity to do so when guided.

You can't make the right sound unless you feel and hear the culture and the spirit behind it.
(Blacking, 1957, notes in a notebook)

How true! I remember spending a full summer trying to get the proper sound out of a Japanese ko-tsuzumi drum. One day my sensei (teacher) advised me to read, meditate, and think deeply about the Zen Buddhist tenets which framed the sound of the instrument, and that my sound would then "come along." By following his advice, I made some progress on the quality of the tone. As we teach the music of an historical period or culture, we do what we can to connect to culture-bearers (who may be staff-members, parents or grandparents of the children we teach) to appear with their stories, artifacts, and rich experiences. We attempt to facilitate the connections our students can have with the people—the music-makers—and thus the spirit of the musical culture. Such human interactions can help "the right sound" as they sing and play with greater understanding of the essence that is the music.

The study of musical change is not only interesting because music reflects the deeper sources and meanings of social and cultural continuity and change; it is of vital concern to the future of individuals and societies because it may reveal not only how people have changed their music, but also how, through the medium of music, people can change themselves in unexpected ways.
(Blacking, 1977, p. 23)

No musical culture remains the same, but instead is in a constant state of flux, development, and evolution. Many times we are led to believe that one song or piece should "stand for" a culture, and that we should teach that song every time as the sole musical representation of that culture. For example, think South Africa, and the song *Mbube* (also known as *The Lion Sleeps Tonight)* appears on our radar screen as the South African song to sing and play. But which rendering do we serve up? The 1931 original (recorded by Loma Linda), Pete Seeger and the Weaver's rendition of 1951, the version popularized by The Tokens in 1964, or the Nylons' arrangement in the late 1980s? As a song travels from people to people, it changes, and people themselves are altered by the experience of creative renewal and the re-shaping of the song. Not even a national anthem is sacred, as our own, *The Star-Spangled Banner,* has gone from straight to dotted rhythms (in the mid-19th century), and from march quality to the free expression of a Jimi Hendrix, a Whitney Houston, and singers from the local communities in which it is sung. We should not be afraid of musical change, but see it as a natural process which reflects who we are and who our students may be.

It is just as I feared when we spoke on the phone! Although I have the greatest respect for (name withheld) and his work, he has completely distorted the Venda songs. I have no objection to the even spacing of notes according to pulse, but I have great objection to his re-organization of bar-lines, imposition of Western time signatures. It makes Tshibwililu unsingable for a start.
(Blacking, 1988, private correspondence to a publisher of a prospective volume on Venda music)

Western staff notation is a musical technology that has evolved over a millennium or more, an important aid for the transmission and preservation of music. However, it is also delimiting and unnatural in some circumstances. To stuff certain musical traditions onto a staff with pitch placement and barlines may bring inaccurate renderings of it by music-readers who do not know the traditions well. The songs we learned as children—lullabies from our mothers and grandmothers, or hand-clapping songs and singing-games-in-the-round—are instances of fresh music expressions which do not all fit easily to staff notation. As we listen carefully to songs from oral cultures, including children's culture, we find ourselves tuning to the manner in which they may flow in a flexible, semi-metrical manner (or with sliding pitches) that do not fit well on staves or within barlines. We should balance ear training with eye training, blending learning-by-listening with exercises in music reading. In particular, songs of oral cultures throughout the world should be learned in our classrooms as they are learned in those cultures: by ear, in order to grow the aural skills of children (Campbell, 2002).

How might Western concert performance be changed, and made more participatory?
(Blacking, 1984, notes in notebook at the Wesleyan Conference)

There was Blacking, pondering something that David McAllester had said in his conference presentation concerning the musical events of the Navajo and the Hopi. What a marvelous image to hold, that some music—pulsive, driving, deeply emotional—could be open to audience participation! Some traditions are participatory. In the drumming ensembles of the Ashanti of Ghana, the listeners dance or add body percussion as they listen. In North Indian Hindustani concerts, it is totally appropriate for children to move in the aisles and for all to keep tala and to nod their heads in ap-

proval. Participatory concerts of Western music may be worthy of consideration, as Blacking suggests: How might little ones or older children be allowed to break the tradition of staid and still concert behavior (at a young people's concert) to conduct the metric pattern while seated in the hall, or to show the rise and fall of a symphonic theme with their hands? Even further, what is the potential for commissioning orchestral and chamber music compositions that engage audience members in a participatory manner: singing at appropriate times, chanting rhythms, playing instruments (from woodblocks to recorders, to bonafide violins and clarinets) with the masters in concert? Is this a sacrilegious thought or a refreshing spin on Western concert music that might make it more meaningful to children?

As a result of my fieldwork and coming to know the Venda, I have come to understand my own society more clearly and I have learned to appreciate my own music better.
(Blacking, 1973, *How Musical Is Man?*, p. 35)

This is my favorite "John Blacking statement." Through the "world music movement," we experience multicultural musical expressions. Global pathways have been made to the world's musics. More than ever before, we are collectively seeking out occasions for learning to perform in Trinidadian steel drum bands, African-American gospel choirs, Shona-style (Zimbabwean) marimba groups, and Filipino gong ensembles. We are enriched by the experiences, and totally engaged in the music we can make. Yet what is ironic (and exciting) is how these performance experiences bend our ears and shift our thinking, so when we return to a Bach invention, a Schumann lied, a Mozart sonata, or an Anglo-American ballad, we enjoy and understand them more fully. Our deep listening and engagement in another manner of musical thought, helps us to compare and to be sensitized to one music through the study of another—which would seem a critically important thought as we prepare lessons in more than one musical tradition for our young students.

The Blacking Project continues to evolve. I published an article in the *Journal of Research in Music Education* that underscores some of the highlights of the research trips to the archives at Perth, in "How Musical We Are: John Blacking on Music, Education, and Cultural Understanding" (2000). The University of Western Australia has announced a Symposium on the Works and Ideas of John Blacking, scheduled for July 2003, at which I will deliver the keynote address. It is my hope to continue to share his insights, and to further them by allowing them to shape teaching projects and the teaching of teachers. The ideas of John Blacking are a beacon of bright light for a music teacher's thought and action.

Patricia Shehan Campbell is Donald E. Peterson Professor of Music at the University of Washington. She is author of Songs in Their Heads, Lessons from the World, *and co-editor of a series soon to be published by Oxford University Press called* Global Musics: Experiencing Music, Expressing Culture.

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Matters of the Heart ♥
Sound Gesture and Speech Canon for February

Pick an idiom, a phrase, a proverb or a psalm. Sing an aria from an opera or a song from a Broadway show. From folk song or country western to rock, you'll certainly find references to the heart, its agonies or pleasures. Perhaps it's because its steady beat is the sign of health and life itself.

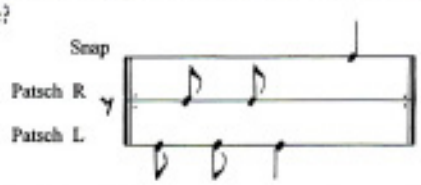
Its traditional shape is easy to draw or cut from red folded paper. Add sweet words and paper doily. Or try this: touch the tips of your thumbs together at eye level. Curl the fingers of both hands until the nails touch and move them away from the thumbs. Now rotate your hands toward you until the thumbs are pointed to the floor. Look at the space. Voila! A heart!

Valentine's Day has lost its religious connection and become a festive day—especially in elementary school classrooms. In 1980, this began as a speech and sound gesture piece, but when I discovered it worked as a canon, it took off, especially with 4th graders. But beware, it's contagious.

- Placing two or three fingertips on the opposite wrist just below the thumb will allow students to feel their own or another's pulse. Who can say the words that fit the sound?
- If a stethoscope is available, suggest students listen to their own and a partner's heartbeat. A plastic cup, open end against the chest and another's ear against the base will work to an extent. Imitate sounds.
- Explore ways to read the words, trying various dynamics. Speak it freely and metrically. Try whispers or different pitches, or add silent pauses. Which imitates a heart sound most accurately? Ask one or two students to conduct.
- Settle into strict quarter note metrical reading, particularly on "a." This should be a soft "a" as in AH.
- Speak in canon, entering at the asterisk*. Try two parts at first so that each can hear the other part's overlap.
- Teach body percussion via mirroring and echoing of phrases. The open palm hits the chest with a satisfying thump. Attend to the accent on the first beat of each measure.
- When secure, perform in canon, then develop into a simple rondo.

- Transfer the words to unpitched percussion. Which instruments should play the words? Which the *thumps*? How to show contrast?
- Help students shape the piece with form: Introduction, coda, ABACA.

Possible ostinato to play *without* canon. Can they make a simpler one?



Eventually, this might progress to an improvised instrumental piece. How can the curve of the melody match the accented words? Can the setting start with an open do-sol bordun (broken) on BX and ostinato parts extrapolated from new, improvised sound gestures? Students can try ideas, tape a few, listen and choose. Will this become a longer rondo, a complete performance piece? It's a matter of the heart. ♥

Teacher-to-Teacher

Dear TTT:

There are few substitute teachers in my school district with any musical background. Last school year I found myself at school teaching on days when it would have been wiser for me to stay at home. I was there because I knew the students in my classes would be spending their music time watching videos or playing games unrelated to their learning. There are certainly times when I know in advance that I will be gone for a day or two and can plan ahead, but I'd love some ideas for those mornings when I wake up to discover I am too ill to teach. Help!

Signed,
Under-the-Weather

Dear Under:

You may have asked the one question that every music teacher in America has fretted over at one time or another—I know I have! I can suggest one answer—not a simple one—particularly useful for elementary teachers. It requires plenty of preparation, but if you do your home work carefully the results can serve you for some time to come. Use technology to bring your own teaching to the classroom when you can't be there.

Videotape yourself and your students playing some traditional singing games or folk dances that are easy to teach in one classroom session. Show your teaching sequence, as well as the finished game being played. Carefully calibrate the tape counter numbers that signal the beginning of each activity so you can coordinate it with written explanations that help the sub find the right spot on the tape. Be sure you announce the name of the game or dance both verbally and visually on the tape (or series of tapes, if you get ambitious). Lots of children would enjoy helping you make the tapes and if you prepare them carefully, you'll use them for some years. Don't feel you have to get it exactly right the first time. Try making one tape and learn from your mistakes. And of course, consult the best teachers you have—your students! Chances are once the substitute has learned the material by working with one class, he or she can turn off the machines and get on with the real business of working directly with children.

Similarly, use video or audio tapes to help you prepare lessons for various age levels that involve classroom singing or even learning a piece on Orff instruments or hand drums. At the end of the instruction, provide an assignment to involve students in creating. Editorial board member and music teacher Marilyn Gunn has used this technique effectively. (She told me she even knew when one child in a particular class was due to begin cutting up and included some personalized cautions on the tape!)

Enlist a colleague or two and you can help one another make the first tapes. Perhaps members of your AOSA chapter could take the project on as a benefit to members. Chances are the people who teach in your geographical area have the same problems and can collaborate to help one another.

In years past I have found it helpful to contact substitutes after their appearances in my classroom and to mine helpful hints from them. If you speak directly to the substitutes you will discover who is comfortable working with technology and you can forge an on-going relationship with him or her. Children learn better with a substitute they know personally and that you know (even if it's only from a phone call), so it makes sense to invite a good person back to your classroom, even if their music skills are not as strong as you'd like. You'll be astonished at the difference it makes if you follow up a substitute visit with a friendly "thank you" call!

What can we do to make the "sub" day a good learning day for all? Begin from the premise that a substitute is a guest. Wise teachers prepare students for the presence of substitutes by spelling out their behavioral expectations. Make the experience positive for all by urging each class to decide who will be the official greeter(s) and helper(s) and change those assignments during the year so many students get the opportunity to contribute to the class community. (I have been a music substitute and know that a friendly greeting from a class nearly always ensures a good learning day, regardless of the lesson content.) Some teachers have built successful mentoring programs in which older students learn to assist in their kindergarten or first grade classes. The help those young mentors can provide can be invaluable. And, you never know when a substitute has a remarkable skill to share with children, so be sure you leave the door open for spontaneous fun to develop.

In *Educational Leadership* Robert Sylwester, author of books and articles on the effect of emotion on learning, has written that emotionally rich classrooms provide students with the stimulation they crave to become involved with their learning at a deeper level. In the article "How Emotions Affect Learning" he said, "We know emotion is important in education—it drives attention, which in turn drives learning and memory." Any teaching material that is personalized for a particular school will have a far greater emotional impact. Students will be more deeply engaged when they see their own teachers and friends on the screen or hear their friends singing a song they are learning. And after a few repetitions, no one needs the video anymore!

Hard work? Initially, yes. But such lessons can provide a useful and satisfying tool for learning that you can use for some years.

Good luck!
Liz Gilpatrick

book

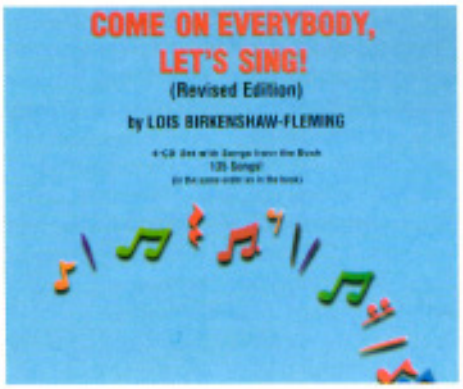
COME ON EVERYBODY, LET'S SING!

Lois Birkenshaw-Fleming

(Revised Edition, 2000, Warner Bros. Publications)

Lois Birkenshaw-Fleming, former head of the Orff Music program for the Toronto Board of Education, has prepared this excellent book to be "a useful and practical resource for teachers, parents and leaders of all children." The collection of music activities clearly reflects Birkenshaw-Fleming's philosophy: *Music is for all. Everyone can participate in music activities on his or her own level and can achieve success on this level.*

A glance through the table of contents reveals songs for "welcoming" and "goodbye," as well as thematic songs particularly accessible for primary students. Categories include holidays, science, action and singing games, self-awareness (from feelings to daily routines), movement, and more. Many selections are well known folk songs reflecting interesting regional differences. Teaching strategies accompany each selection, and numerous songs have extension activities to aid in developing language, math, and reading skills. For those without a background in music, an entire chapter ("Help!") is devoted to basic musical concepts and how to teach them.



The four companion CDs are of good quality. Some selections are sung by an excellent children's chorus, others by adults. These CDs are helpful for non-music teachers or those who wish to have another vocal model for their students. Accompaniments of several recorded songs are elaborate. The songs might better serve their purpose if performed unaccompanied.

A major thrust of Birkenshaw-Fleming's work is using music with special needs students. She has devoted considerable space to describing a variety of behavioral, mental and physical disabilities and "Hints for Working With Special Children." In the section on mainstreaming she offers many workable ways to solve commonly occurring problems like "how to find a partner." (Her solution: give each child a yarn necklace with a shape on it. When the activity requires a partner, children find someone wearing the same shape and VOILA! No one is chosen last or left out.) Other examples deal with modifying lessons to integrate special needs children in the activities of their classmates who are not dealing with the same challenges.

Supplemental materials, ranging from additional songs to poetry and recordings, are listed throughout the book. An entire chapter is devoted to videos and recordings, another to other resource books. Indices and appendices make the location of specific information in the book easily accessible.

Come On Everybody, Let's Sing! may be used in elementary classes as a reference book to aid in planning creative lessons for the needs of all students. The companion CDs include most of the songs in the book, which are notated in single-line melody with chord symbols above the staff. A French translation/adaptation by Marcelle Corneille, CND *(Épanouissons-Nous par la Musique)* is also available.

Experienced music teachers may find other versions of some content more useful for their needs, and other recordings of some of the songs may be more idiomatic or more to their liking. As in any "smorgasbord" with dozens of dishes, the wise diner will be selective, and choose that which fits their taste. Newer teachers, however, will be hard-pressed to find a more practical resource, and one well worth the price.

– Patty and Dick Reed

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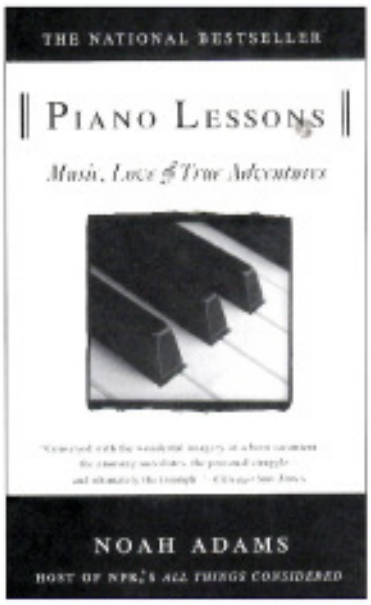
PIANO LESSONS: MUSIC, LOVE & TRUE ADVENTURES

by Noah Adams
Delacorte Press 1996

For the past 30 years or so, whenever my family asked me what I wanted for Christmas, I invariably intoned, "All I want for Christmas is a baby grand." It never did appear under the tree. So this past November I took the bull by the horn and bought one, a used one, from a friend who could not fit it in the new home she was moving into. The deal was done, over the phone, sight unseen. Baby arrived within the week. It reigns in my living room with regal splendor, dwarfing my sofa and other furniture. When I told my friends what I had acquired, every one of them immediately asked, "Where did you put it?" Next on the agenda was learning to play it. The solution to that problem literally fell into my lap. When Linda Ahlstedt heard about my need, she immediately said, "I'll teach you! Free of charge! Just feed me dinner!" She arrived every Wednesday evening, was poured a glass of wine, I got my lesson, and I have joyously practiced every day since. My life has changed yet again at age 62.



In *Piano Lessons,* Noah Adams, age 51, describes a similar scenario of purchasing a piano and looking for lessons. His passionate pursuit of what he called, "looking into the piano," is the subject of a year long journey taken by the host of *All Things Considered.* January finds the author buying (also over the phone, but he had checked it out previously) a Steinway upright for $11,375. Upon its arrival at his home in Maryland in February, he is faced with the challenge of fitting learning to play into an already impossibly crowded schedule. During the remaining months of the year he moves from his first teacher, a computerized program called the "Miracle Piano Teaching System," to a long distance piano course called the "David Sudnow Method," to a long piano camp in Vermont called the "Autumn Sonata." Along the way he talks about pianists, composers, the piano, piano tuners, piano teachers, playing jazz, the blues, bee bop, and the importance of listening.

Did you know that Charles Osgood (CBS), Susan Stamberg (NPR) and John Hockenberry (ABC) are pianists? That Glenn Gould could memorize at a glance? That Arthur Rubenstein felt his playing didn't satisfy him until he was close to 80 years old? Noah Adams tells the story about Einstein taking violin lessons. He only learned after becoming entranced by Mozart's sonatas and said that love is a better teacher than a sense of duty.

Adams loved Schumann's "Träumerei" and desperately wanted to learn to play it. After months of secretive practice, on Christmas eve he put on a tux and performed it for his wife Neenah. Both of them were in tears. Me, too.

– Christine Wickert

Cover Art: Permission granted by Dell Publishing, a division of Random House, Inc.

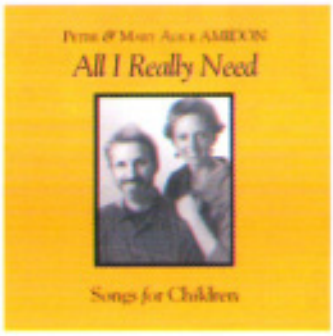
CD review

ALL I REALLY NEED: Songs for Children (CD)

By Peter and Mary Alice Amidon

In their 1992 CD *All I Really Need: Songs for Children,* Peter and Mary Alice Amidon provide us with an excellent collection of music to enhance our teaching. The Amidon's recorded the album when they were both teaching K-6 general music in Battleboro, Vermont. In addition to their daily music classes they led a weekly all-school sing and most of the songs on *All I Really Need* are favorites from those all-school sings. They have presented several sessions at national music education conferences and are attuned to the fact that music teachers want quality pieces and performances for their children. Peter and Mary Alice sing the songs in a straightforward manner influenced by the folk music style. The Amidon's accompany the songs with guitar, accordion, banjo, piano and dulcimer.

The CD contains nineteen selections ranging from traditional British Isles folk songs to "Summertime" from *Porgy and Bess* by George Gershwin. It begins with the familiar children's song that many of us learned as "Sally Down the Alley." They call it "Zodiac," but by any title it's an excellent performance. The CD would be useful as accompaniment for performing the traditional movements associated with the song. Others that I especially like are "Harriet Tubman," which tells the story of the Underground Railroad, "Whose Woods" a setting of a Robert Frost poem by Peter Amidon, and "Forever Young" by Bob Dylan.



Some songs tell stories about times past when most children lived in small towns and on farms, and life was much simpler than today. Others, such as "Martin Luther King" and "Harriet Tubman," speak about our national heroes. Some are from the western European-American tradition while others are from the African-American tradition. My favorite is "More Wood," a great song about cutting firewood in the winter. It even discusses which types of wood burn best. It's accompanied by accordion only.

As with most things *All I Really Need* isn't perfect. There are no liner notes. The songs are listed on the back and there is a picture on the front—that's it. But the music is excellent. Some teachers may not like the Amidon's style or their voices but they sing in a manner that is appropriate to the music they have chosen. Most children will enjoy listening to them sing and play. Mary Alice's voice is especially lovely.

So it comes down to this, why would music teachers want to buy yet another CD of songs for children? The answer is easy *All I Really Need* is high quality music that is performed authentically. It's worth the money.

– Marjie Van Gunten

CD/video

JAZZ FOR YOUNG PEOPLE™ CURRICULUM

Written and narrated by Wynton Marsalis
Produced by Jazz at Lincoln Center
10-CD Set, VHS Video, Teaching Guide, and 30 Student Guides

www.jazzatlincolncenter.org
curriculum@jazzatlincolncenter.org

Jazz at Lincoln Center's new jazz series is a very worthwhile addition to the all-too-limited resources available in the field of jazz education. It's ironic, but teachers who have wanted to teach their students to understand and enjoy jazz, our truly American musical creation, have been pretty much on their own. Now, thanks to Jazz at Lincoln Center and Scholastic, Inc., an exciting new resource is available. Careful planning and production, brilliant musical performances, and a witty, sophisticated script written and narrated by renowned trumpeter and composer Wynton Marsalis, combine to make *Jazz for Young People* a curriculum that even teachers with limited knowledge of music can use to present a fine introductory course in jazz.

This is a multimedia package designed by Jazz at Lincoln Center for students in grades 4 through 9. Its strongest resonance will be with grades 6-12, and could even be used with college or adult education students. The curriculum can be covered in a 9-week term if needed, and could also be spread over an entire academic year as a component of a jazz band, jazz orchestra or jazz choir performance class. Another great application would be as one strand in an integrated American studies curriculum that combines art, music, language arts and social studies elements. The various lesson elements in this package are keyed to the National Music Education Standards.

From the large, glossy package to the substantial price ($299 list), this is a serious product. The box includes a set of 10 CDs, including a data CD with printable transcripts of the script for each lesson. There is a VHS video containing illustrations of some of the concepts that are easier to understand visually. The package also contains a teacher's guide and 30 copies of the well designed and well-laid out student guide.

Students and teachers will be hooked from the beginning as Marsalis guides them through the world of jazz from 1900 to (almost) the present day. He has enlisted the virtuoso musicians of the Jazz at Lincoln Center Orchestra to help him illustrate his story. Each of the musicians not only plays, but occasionally talks, sings, growls, scats (and laughs) to help Marsalis tell the story. And Marsalis himself runs the entire show with style and grace. He combines the knowledge of a scholar with the easy-going style of a relaxed and confident teacher. It takes a lot of talking to explain the music, but Marsalis breaks the lectures into small chunks surrounded by lots of listening and student participation. His presentation is substantive but humorous, presented in a manner that jazz musicians would refer to as "hip." Students should be able to relate well to him.

The teacher's guide includes lesson planning guides, lesson extensions, enrichment activities, suggested resources for independent study, and reproducible listening guides.

The student guide has a bright, appealing visual design. The pages are laid out with plenty of white space and tied together with a variety of graphic elements. This starts right at the beginning, with an illustrated table of contents that organizes jazz history according to three themes: the evolution of styles, key figures, and musical elements into 17 sections. Each of the 17 lessons includes a listening activity tied to the CD and graphically represented on the page. Separate sections introduce students to the historical timeline of jazz, beginning with turn-of-the-century New Orleans. The evolution of styles follows: Blues, Swing, hot, Bebop, cool jazz and the introduction of Latin and Afro-Cuban elements. Key figures include Jelly Roll Morton, Louis Armstrong, Duke Ellington, Dizzy Gillespie, and Thelonious Monk. Musical elements include the concept and methods of improvisation, the big band phenomenon, and the important role of the arranger. All of this is followed by an extensive glossary of jazz terms.

A broad cross-section of students should feel at home with this curriculum thanks to its support for a variety of learning styles: visual, aural and graphic elements combine with text and self-assessments to engage students in different ways. Students can listen, clap and stamp, discuss, write, and complete prepared puzzles and quizzes and conduct their own research. Highly motivated students can even conduct their own research guided by the list of additional resources and the enrichment activities provided in the teacher's guide for each of the 17 lessons.

If you have the price of admission (discounts may be available—shop the catalogs online) and if you have been looking for a way to bring an engaging, relevant experience with jazz to your students, *Jazz for Young People* may be just what you need.

– David R. Roric

book/CD

WHITE MOUNTAIN REEL

Book and Music CD of Eleven Dances
by Jacqueline Laufman and Dudley Laufman

A Two Fiddles Production

With a "yippee" and "yee-haw" my students had a lot of fun dancing these traditional folk dances. *White Mountain Reel* is a resource that aims for a flexible number of dancers with a no-experience-necessary mentality. Along with the book of melodies and directions comes a CD with music and caller. The written music is suitable for an intermediate level violinist and is notated with chords.

The dances are varied in origin, from French Canadian to Georgian. They include contra dances, circle dances and line dances. The recorded music features fiddles plus piano, harmonica, and limberjack. There is a called version of each dance as well as a version with music alone.

The book is full of information above and beyond the directions for the dances. There is a brief history of American folk dancing along with information about each piece of music. You will also find a glossary of folk dance terms and a list of resources.

This collection of dances is accessible to a wide variety of ages and numbers of dancers. The directions are very clear. In my classroom, after practicing the necessary figures (do-si-do, sashay, etc.) my 4th and 5th graders could figure out the dances for themselves.

The recorded instrumental music, although it contains a clear beat and good phrasing, is less than polished. However, my students liked the music. They thought it sounded "real" and especially appreciated knowing there were children among the fiddlers.

Dance is a terrific medium for our students to experience many musical concepts, such as beat and phrase length. This is a good source of material for the classroom teacher. Because the book and music are so clear *White Mountain Reel* would be a good resource for a substitute as well.

– *Susan Patterson*

video preview

When you love children and you love music, how can you not be a part of all of this (AOSA).

For Betty Jane (B.J.) Lahman, the 2001 recipient of the Distinguished Service Award, this statement frames the motivation that leads members to continuous, life-long involvement and advancement of Orff Schulwerk. This AOSA archival videotape contains the 2001 Cincinnati AOSA Conference presentation of the award as well as an interview, conducted by Cindi Wobig.

The Distinguished Service Award is an honor given in recognition of exemplary service to AOSA and the promotion of Orff Schulwerk in the United States. The AOSA AV Library contains interviews with DSA recipients, recorded moments with Founding Members, film footage of Maja Lex, a panel discussion about the development of AOSA, and examples of Gunild Keetman's presentations for German television. *The Orff Echo* lists these videotapes under "Historical Significance" in the AOSA AV Library listing. These hidden treasures of history confirm for the viewer the foundations for thought, and the motivation to continue in the stewardship of the gift in Orff Schulwerk.

In the DSA interviews, each person tells about how the Orff Schulwerk process became real in their lives. For B.J. Lahman, curiosity was first peaked through journals, conversations with colleagues, and a group experience at Ball State. The participants of that meeting came away with excitement and a mutual need to share ideas and gain support for the teaching style. In Cincinnati, on April 26, 1970, the structure of AOSA took shape through the formation of seven founding chapters located in Cleveland, Detroit, Rochester, Chicago, Philadelphia, St. Louis, and Cincinnati.

B.J. states that local chapters are the birthing place for new Orff teachers. This is the place where new teachers "try their wings." In the presentation of the DSA Award, Cindi Wobig confides that Mrs. Lahman has a unique talent to convince people to volunteer for "just this one thing," creating a feeling that everybody helps in their own small way. This process of nurturing the fragile exploration into the AOSA organization on a local level begins with the personal touch. Mrs. Lahman recalls a past local and national membership drive where the slogan was "one on one." Each member reaches out to someone else and encourages exploration and participation. B.J. ends with a cautionary comment on the national membership debate that should not be missed. From the first chapter "sharings," to the Introduction to Orff Schulwerk sessions at national conferences, B. J. Lahman's heart is in nurturing the new member.

The key to life-long membership is the joy of service. B.J. says, "It's all about giving. From day one, Orff people have been very special—always very giving of their time, spirit, and money." B.J. Lahman's current interest is the Endowment Fund. Charitable giving and annuity plans are part of the opportunities afforded by the esteemed Cleveland Foundation. The establishment of these restricted funds will provide support for future projects and growth, states Mrs. Lahman.

In the final words of the interview, B.J. quotes the words of a passing student: "I just have to say that I thank you for your stewardship." The future of the organization depends so much on the mirroring of continuous commitment modeled by our DSA Award recipients. As B.J. ends the interview, she optimistically looks to new members as the future of AOSA.

As AOSA members, we say "thank you" by appreciating our "roots" as we grow new "shoots." Consider viewing the videotapes of "Historical Significance" found in the AOSA AV Library.

– Beth Iafigliola

video tapes

A complete list of videos available from the AOSA A/V Library may be found on our website: http://www.aosa.org. The list includes session titles and brief descriptions. In addition to tapes of interest for the classroom, the library contains many tapes of historical value. To order tapes contact AOSA, PO Box 391089, Cleveland, OH 44139-8089 (440) 543-5366 or e-mail info@aosa.org

HISTORICAL SIGNIFICANCE

AA-AO	AOSA American Odyssey
59 IMC	Isabel McNeill Carley DSA
23IMC	Isabel McNeill Carley
59NF	Nancy Ferguson DSA
23FD	Founder's Day Panel
59JF	Jane Frazee DSA
23NG	Norman Goldberg
43BG	Barbara Grenoble
59BG	Barbara Grenoble DSA
23RH	Ruth Pollack Hamm
23RR	Doreen Hall, Joe Mattheisus, Grace Nash
11GK	Gunild Keetman
59BL	Betty Jane Lahman DSA
66ML	Maja Lex
59GN	Grace Nash DSA
59JF/LY	Jaudrith Pusl & Lillian Yarcss DSA
59MS	Mary Shamrock DSA
59AS	Arvida Steen DSA

MULTICULTURAL/ETHNIC

107TA	Tossi Aaron
102BB	Barbara Baker
44BA	Dr. René Boyer-(Alexander) White
57AR	Elizabeth Brennan
76BB	Bryan Burton
52 FC	Judith Cook Tucker
24AF	Margaret DuGard
7CI	Danai Gagné & Judith Thomas
9MF	Doug Goodkin
110WH	Walt Hampton
53IM	Pam Hetrick
42JH	David Holt
10BR	Lynne Jessup
10PM	Lynne Jessup
112IK	Idit Kubitsky
91HA	John Lake
69PM	Portia Maultsby
79MB	Ellen McCullough-Brabson
98AS	MENC
98AF	MENC
98AI	MENC
98HA	MENC
67SC	Rosalyn Payne
31PP	Polynesia
38MB	Mary Shamrock
56AL	Ben Snowball
18LA	Jim Solomon
18SB	Jim Solomon
77GW	Graeme Webster
55CS	Ramon Williams
54TY	Teruko Yaginuma

ORFF PROCESS

108A+VD	Fran Addicott and Susan VanDyck
68PP	Jay Broeker
72TV	Millie Burnett
4II	Steve Calantropio
4RE	Steve Calantropio
48MW	Isabel Carley
48	Isabel Carley
48SP	Isabel Carley
73AC	Marilyn Davidson
30FS	Bob deFrece
30HB	Bob deFrece
35JJ	Nancy Ferguson
71GC	Virginia Ebinger
97FO	Gloria Fuoco-Lawson
40AG	Avon Gillespie
49AC	Elizabeth Gilpatrick
43VS	Barbara Grenoble
105WH	Wolfgang Hartmann
78PP	Carol King
36BE	Richard Layton
36ML	Richard Layton
117KM	Karen Medley
15IS1	Beth Miller
15IS2	Beth Miller
15IS3	Beth Miller
118SM	Sue Mueller
29WH	Grace Nash
29MC	Grace Nash
51JZ	Jack Neill
96MS	Donna Orm
16SP	Konnie Saliba
16PL	Konnie Saliba
63PS	Peter Sidaway
63WW	Peter Sidaway
113JT	Judith Thompson-Barthwell
46MP	Brigitte Warner
93MD	Manuela Widmer
20OS	Jos Wuytack
20CC	Jos Wuytack
20TO	Jos Wuytack

VOCAL

33LS	Lois Birkenshaw-Fleming
111AK	Ann Kay
125R	Helen Kemp
12BM	Helen Kemp
99US	Sevilla Morse
104SN	Silvia Nakkach
90CE	Marilyn Wood
120MW	Marilyn Wood

MOVEMENT

41MD	Danai Gagné
83PD	Sharon Grady
94DA	Anne Green-Gilbert
50MC	Barbara Haselbach
50SD	Barbara Haselbach
106GK	Gary King
74CM	Clyde Morgan
81BH	Martha Riley
25SH	Shenanigans
70PS	Peter Sparling

RECORDER

80IR	Jo Ella Hug
119JS	Julie Scott

EARLY CHILDHOOD

65FS	John Feierabend
65JF	John Feierabend
9NB	Doug Goodkin
43LI	Barbara Grenoble
86SS	Lynn Kleiner
100PS	Shirley Salmon
95CM	Rita Shotwell
17YL	Marcelyn Smale
17LS	Marcelyn Smale
39OT	Katharine Smithrim
21NB	Lillian Yarcss

CHILDREN'S DEMONSTRATIONS

5MM	Freda Ensign
27JF	Dr. John Fines
6GC	Jane Frazee
8IC	Richard Gill
62DJ	David Jorlett
88SS	Roger Sams
220S	Margot Schneider

Honors Orff Ensemble (3 tapes – 1998)

101HO1	
101HO2	
101HO3	

EARLY MUSIC

82TT	Linda Ahlstedt
60ED	Cynthia Campbell
13RD1	John Langstaff
13RD2	John Langstaff
37FP	Ursula Rempel & Carolyn Kuxhouse

SPECIAL INTERESTS

115MA	Mary Adamek (Classroom Strategies)
2HD	John Bergamo (Hand Drums)
85HD	Chris Judah-Lauder (Hand Drums)
103JB	Joy Berger (Music Therapy)
33MB	Lois Birkenshaw-Fleming (Mainstreaming)
3PS	Dr. Edith Bondi (Hanukah Operetta)
34MG	Dr. Dee Joy Coulter (Music and the Mind)
23MG	Merryl Goldberg (Assessment)
84FF	Sarah Guterman (Integrated Learning)
26AA	Pat Hamil (Integrated Learning)
75JD	Marie Louise Hatt-Arnold (Dalcroze)
64LL	Libby Larsen (Composition)
64CP	Libby Larsen (Composition)
92MM	Jon Modin (Building Marimbas)
14CG	Peggy McCreary (Instrument Repair)
14RR	Peggy McCreary (Instrument Repair)
116VM	Virginia Mead (Dalcroze and Orff)
87OB	Vivian Murray (Integrated Learning)
45GS	Marion O'Connell (Musically Gifted)
114JS	Judy Sills (Assessment)
28EA	Dr. Sue Snyder (Educating Administrators)
89CM	Anne Troutman (Classroom Management)
61PW	Paul Winter (Improvisation)
21PD	Lillian Yarcss (Using Props)
109CONF	AOSA (Opening Session 2000)

Tape(s) requested (maximum 3 at one time) _____

_____

Dates: 1st choice _____

2nd choice _____

Name _____

Address _____

City _____

_____

State _____

_____

Zip _____

Credit card # (MC Visa AMEX; minimum charge $12)

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Expiration Date _____

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- 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

Membership Form

☐ Check if label is correct. If necessary, cross out and make corrections.
☐ Check if you do not want your name sold to music industry/institutions
☐ Check if name is not to be listed in the Directory
☐ Check if you do not wish e-mail address listed in the member listing on the website

Date _____

Name _____

Mailing Address _____

City _____ State _____ Zip _____

e-mail _____ Phone ____ / _____
(area code)

PLEASE COMPLETE:

__ Renewal

__ Intermittent (held past membership)

Check as applicable:

__ Music Specialist

__ Private

__ General Classroom Teacher

__ University Professor

__ Church Musician

__ Music Therapist

Student at: _____

Other _____

__ Check here if you do not want phone number listed in directory

CURRENT CHAPTER AFFILIATION (if any)

_____

Method of payment:

__ Check enclosed payable to AOSA

__ MasterCard __ Visa Exp. Date _____

____:____:____:____

Charge this order to my account as indicated, to be paid according to the current terms of that account.

Signature: _____
Authorized Charge Card Signature

American Orff-Schulwerk Association

Associate Member of the Music Educators National Conference
July 1, 2003-June 30, 2004

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Institution/Library Subscription
One-year subscription of *The Orff Echo,* No voting or membership privileges included.
☐ One copy $42.00 ☐ Two copies $63.00 ☐ Three copies $84.00 _____

Additional charge for mailing outside U.S.A.
☐ Surface $10.00 ☐ Airmail $25.00 _____
U.S.A. members add $3.00 for mailing back issues if joining after Nov. 15th _____

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

Mail to: AOSA, PO Box 391089, Cleveland, OH 44139-8089

International Outreach: AOSA Establishes Orff Corps

The American Orff-Schulwerk Association is pleased to announce the establishment of an international fund designed to assist approved AOSA teacher trainers to serve one or two weeks in countries demonstrating educational and financial need. The Orff Corps is a group of highly skilled certified teacher trainers of Orff Schulwerk pedagogy. In applying for assistance from the Orff Corps, the following guidelines should be considered:

- The funds provided by AOSA will be applied to travel expenses only. All other expenses will be borne by the host location.
- The application must illustrate how the course will demonstrate the value of Orff Schulwerk and promote its widespread use.
- Applications must be received by February 15, 2003.
- Applications will be reviewed by the International Outreach Committee.
- Applications will remain on file for three years. If the course is approved, AOSA will select the instructor from the Orff Corps.

International Teacher Training Course Application

Coordinator contact person for the course:
(Please note that the coordinator is responsible for the general welfare of the guest teacher, including accommodations and meals. The coordinator will also meet the needs of those attending the course. This might include having snacks and water available, facilitating the delivery of notes and/or other printed materials, accepting record-keeping responsibility and seeing that the course runs smoothly.)

Name: _____

Address: _____

_____

Phone: _____

E-mail: _____

Proposed course location: _____

Course sponsor: _____

Course length: (Suggested minimum is 15 hours of contact time.) _____

Number of participants: (Suggested number is 25-30) _____

Teachers expected to attend course: (Examples: early childhood, general music, classroom, special needs, music therapy, etc.)

_____

Please answer the following questions on a separate sheet of paper and submit with application.

1. What is the purpose of the course you are proposing and how will it demonstrate the value of Orff Schulwerk and the advancement of music education in your location?
2. Explain your need for support and why you are seeking assistance from the American Orff-Schulwerk Association.

It will be the responsibility of the coordinator to complete a written evaluation of the course and return it to AOSA Headquarters within three weeks of the close of the course. AOSA also requests that an article, with photos, be written for the AOSA newsletter, ***Reverberations,*** at the close of the course.

An Open Letter to Orff Schulwerk Teacher Trainers:

Below is a questionnaire regarding the American Orff Corps. It is exciting to note that requests for teacher trainers have already been received from Indonesia, Taiwan, China, South Africa, Poland, Greece and Slovakia.

The following preliminary guidelines have been established by AOSA:

- The American Orff-Schulwerk Association will sponsor an AOSA approved instructor of basic pedagogy for an International Teacher Training course.
- AOSA will partially fund travel expenses.
- The proposed course for which assistance is being requested must demonstrate the value of Orff Schulwerk and promote its widespread use.

We ask that you complete the questionnaire below and return it to AOSA Headquarters. By knowing more about you and what preferences you may have, we will be better able to make appropriate matches between teacher and course. Completed questionnaires will go on file for three years at which time applicants must re-apply. All applicants shall be notified by e-mail when teaching opportunities occur.

Thank you for your interest in this exciting new adventure!

— Marilyn Regan, Chairperson
ad hoc Committee, AOSA International Outreach

International Orff Schulwerk TEACHER TRAINING Questionnaire

It is assumed that you are currently on the approved list of AOSA Teacher Trainers.
Submit survey answers via mail, e-mail or fax to AOSA Executive Headquarters.

1. Where would you be willing to teach?
2. Are there areas or countries that you would prefer over others?
3. Are there places you do not want to go?
4. Do you speak a foreign language?
5. Have you traveled, or do you have life experiences which would help you in this type of teaching experience?
6. Do you prefer traveling during the school year or in the summer?
7. Are you willing to stay in a home, or do you need private housing?
8. Are you willing to work for free, or do you have a minimum per day?
9. Do you have areas of expertise that should be considered?
10. Please provide a brief statement as to why you would like to be a part of the Orff Corps and what special qualifications you have to offer.
11. AOSA will partially fund traveling expenses. How much are you willing to assume?
12. Please provide name, address, fax, phone, e-mail address and AOSA membership number.

The Orff Echo Editorial Calendar

Issue	Focus	Submission Deadline
Spring 2003	Body, Mind, and Spirit Revisited	December 1, 2002
Summer 2003	Orff Schulwerk and the Classroom Teacher	March 1, 2003
Fall 2003	The Aesthetics of Orff Schulwerk	June 1, 2003
Winter 2004	Music, Movement and Visual Arts	September 1, 2003

We are seeking articles on these topics as they relate to Orff Schulwerk or to broader areas of teaching and learning. Writers should note that we work as much as a year ahead and we suggest authors inquire no less than three months in advance of the submission deadline date. We welcome articles on topics other than the above focus areas at any time.

Before submitting manuscripts, please contact us for a copy of our writer's guidelines. We cannot guarantee the publication of any submitted material. For guidelines and other information please write, phone, or e-mail *The Orff Echo*, dolin1@mindspring.com

Interim Editor Linda Ahlstedt
41 Atlantic Ave. Apt. 3
Rochester, NY 14607
585-473-5515

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