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of the American
Orff-Schulwerk
Association

Music and
Movement Education

Winter 2004

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Number 2





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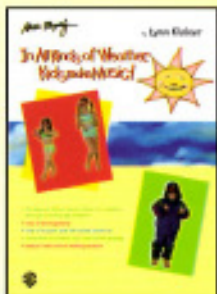
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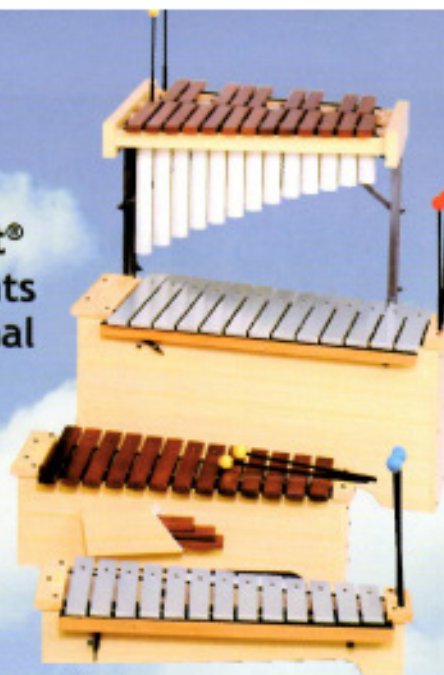
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The Orff Echo

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Features

Focus for this issue: Music,
movement and the visual arts

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NOTE: The Fall, 2003
issue was coordinated by
Doug Goodkin

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

Our mission is:

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

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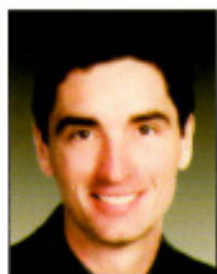
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The President's page

Music that moves the soul

by Judith Cole, AOSA President



Judith Cole

Throughout your career as an Orff practitioner, you will be asked to explain what Orff Schulwerk is all about to people whose curiosity is aroused by its

unique name. How will you capture the essence of Orff Schulwerk in easily understood language for those who are unfamiliar with its practices and philosophy? What words will you choose to describe it?

Imagine yourself stepping onto an elevator going for a 30-second ride to the 32nd floor. A fellow passenger notices your conference badge and asks, "What is Orff Schulwerk?" As the elevator ascends, you must give a clear and concise explanation. Members of the National Board of Trustees recently participated in this exercise, as described in Bob Boylan's book, *Get Everyone in Your Boat Rowing in the Same Direction*. It provided an opportunity for Trustees to develop strong, clear statements about the Orff approach.

Many words and phrases rich with meaning immediately came to mind - elemental music, active music-making, creative teaching and learning process, exploration of musical elements, experiential learning, imitation, improvisation, and use of the voice, body and instruments.

However, even the experts were challenged to find just the right words to offer a complete, yet concise description. It seems that being able to articulate what it is, why it is important, and how it is different from other educational models is not a simple task. And words themselves do not always seem adequate to convey the kaleidoscopic nature of the

schulwerk or its powerful life-altering effects.

One board member gave this response: "Orff Schulwerk is an approach created by Carl Orff that brings music education to life." Another added, "Orff Schulwerk brings music to life through singing, chanting, dancing, and playing instruments." Another touched on the emotional side as she explained, "Orff Schulwerk offers learners of all ages a joyous and creative way to explore the elements of music."

To further explore their ability to zero in on the essence of Orff Schulwerk and AOSA's mission, board members were asked to design a billboard. This activity, too, is described in Bob Boylan's book. Because a passerby must be able to read a billboard's verbal content within seconds, it is essential to find six or eight of the most evocative words, as well as one central visual image, to accompany those words. One of their billboard designs stated, "AOSA -we nurture creative potential through active musical expression." Another said, "Explore - Create - Discover the joy of making music with AOSA." A third example was a series of three billboards (in "Burma Shave" fashion) with the messages, "Discover Joy," "Discover Yourself," "Discover the Musician Inside." The images associated with this series began with a smile, expanded to show a smiling face, and further expanded to show smiling faces of dancing children. A fourth example described the Orff process as "Unlocking imagination through music and movement."

Indeed, a picture is worth a thousand words. The photo of a boy at the bass xylophone, smiling ear to ear and holding mallets up to his cheeks, is a familiar one which appears on the front of AOSA's brochure, "What is

Orff Schulwerk? Why is it important in music education?" Looking at the child's expression, one can easily see his joy and hope that his experience is being shared by children in classrooms across the country. Just looking at this photo makes me want to embrace the practices that caused such positive emotions to jump right off the printed page and into my heart!

Many of you have seen the advertisement that AOSA publishes in other music education journals. Its verbal message, "Music that moves the body ... taught in a way that moves the soul..." was created over a decade ago by an advertising professional outside our association's membership. After visiting an Orff classroom, the outsider captured the essence of Orff Schulwerk and conveyed its significance in a brief yet powerful way.

Not too many years ago, one would have hesitated using such emotional language as "moves the soul" to advertise or describe a model for teaching. One might have focused on more clinical language emphasizing skill-building or acquisition of measurable knowledge. Knowledge and skills seem to go hand-in-hand in our world of easily assessable knowledge.

However, we now live in a spiritual renaissance where people freely speak of their personal journeys to bring deeper meaning to their day-to-day lives. It is a perfect time in America to illuminate the spiritual connections so deeply rooted in elemental music making and to emphasize the emotional side of Orff Schulwerk.

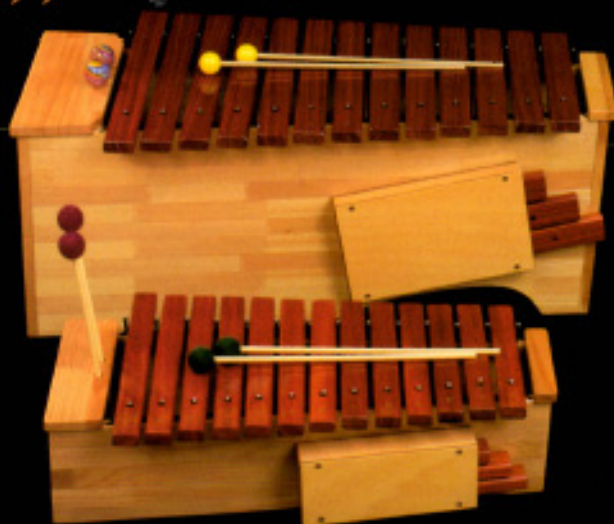
The next time I am asked, "What is Orff Schulwerk?" I think I will choose a few richly evocative words to describe the awakening of the senses and personal transformations that occur through joyful and spontaneous participation in making music together.



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Canon corner



by Tossi Aaron

A particular one-octave canon appears in school music books both here and in Europe. Originally called "Lachen," German for *laughing*, it usually includes a gleeful "ha ha ha" that is quite droll when heard in parts. In English, the lyric personifies the joy of the sun as it rises over the hill. Here are new words written for the winter season.

Preparation

Teach by rote and sing in unison. Then show the score and ask students to locate the octave scale. "Do you see another 'step-wise' pattern in the notation? Can you find some measures with matching rhythm patterns? Are there identical pairs anywhere else? Are some measures different than the rest? Which note is held the longest?" This type of basic analysis can introduce an awareness of music's structure. Finally, entering at

the third measure, sing in four parts, requesting an unaccented, quiet "ha ha ha."

Suggestions

Write only the abstracted rhythm pattern on the board as a framework for new lyrics. These may follow the original structure with related subjects, or describe a topic that relates to laughing. Try to retain the simplicity and directness of the original form. To initiate choreography for the canon, sing in unison as all move lightly, freely and imaginatively on the beat. Four small groups then develop their ideas of how dancing snowflakes might move as they fall. Would weather or wind affect their direction and style? Each group shows its creation, then enters in turn, singing and moving to form a visible four part canon. At a later time, try eight parts, entering at the second measure.

Extensions:

Excite students with the fact that no two snowflakes, like people, are ever the same. Project photos from a

Snowflakes

book on snowflakes and note their perfectly six-sided, ice crystal framework. Drawing snowflakes on black paper with chalk may well delight children that rarely see snow! An art class project of folding and cutting tissue paper squares into six-sided snowflake shapes can present a real challenge. Hang cut examples over head, using long and shorter threads, and watch them dance with the breath of the singers.

Note: One German version translates into English as:

Laughing, laughing, laughing, laughing, comes Aurora, over the hill,

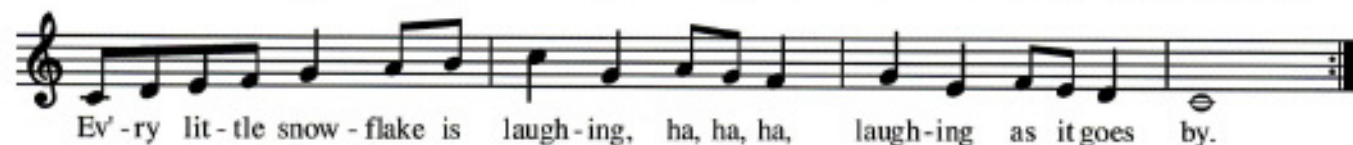
Over the hill comes Aurora, ha ha ha, laughing over the hill.

(Aurora is the Roman name for the dawn. Customize the lyric by changing this to "the summer," "the spring-time" or someone's name with the same rhythm pattern.)

Snowflakes

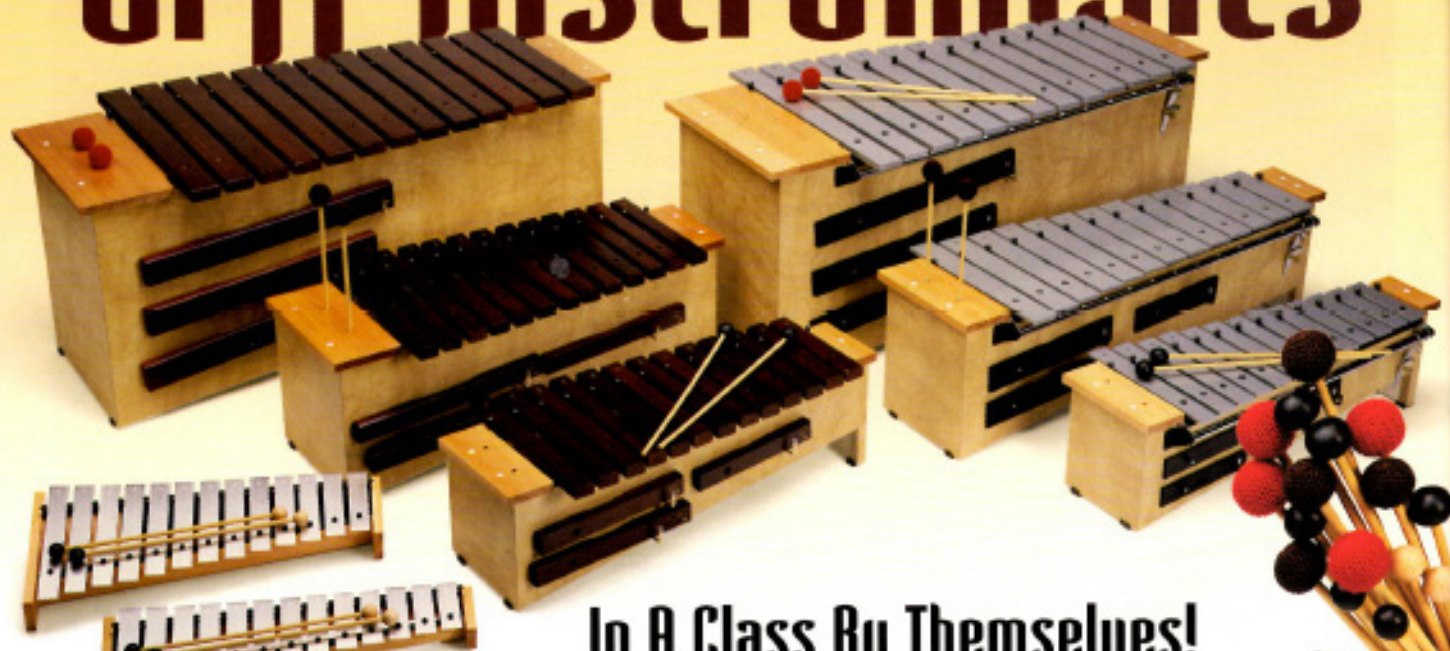
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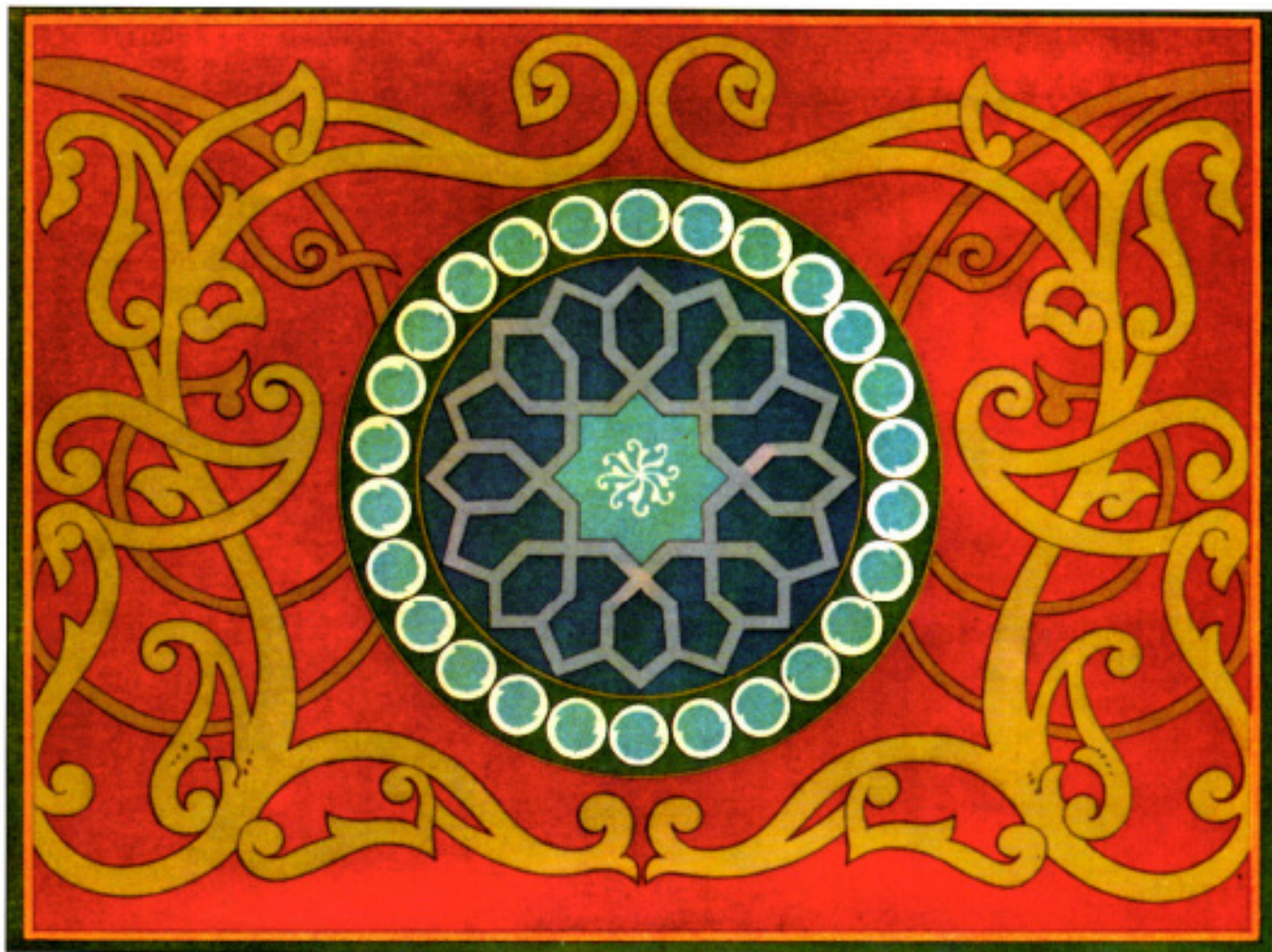
If someone had asked me, as recently as a year ago, what Islamic art patterns might offer to an Orff Schulwerk movement lesson, I would have been hard pressed to reply. At that time, I didn't know anything about the repetitive hexagons, interlocking rectangles and limitless designs-within-designs which are so much a part of the style. But if

you asked me now, you would get quite a different response!

In the spring of 2002, the fourth-grade teachers at my school applied for a grant from The National Geographic Society. If awarded, the grant would support the children's study of a man named Ibn Battuta, a 14th-century explorer who set off on a pilgrimage from Tangiers to Mecca

over the course of 29 years. The three fourth-grade teachers imagined an interdisciplinary study to include geography, history, mathematics, arts and crafts, poetry, literature, and, of course, music!

At the time, the idea sounded great to me. I was thrilled to co-create something visionary with these teachers. However, once the grant was



When a traveler named Simakoff came upon Bukhara along the East's famed Silk Route, the city was already more than 1,500 years old. In an effort to preserve some of the fantastic designs he saw on the monuments, he painted them in great detail. Color plates of those images were Schrader's inspiration for bringing 21st-century, American children to a closer appreciation of Islamic culture through music and movement. Photo from Islamic Designs in Color by N. Simakoff, courtesy of Dover Publications.

actually awarded, a feeling of panic set in. I knew that my music colleagues and I were about to sail into uncharted waters. We knew very little about the cultures they would be studying, much less about the music or dance from the cities of Tangiers, Alexandria, Cairo, Mecca, Baghdad and Damascus. Where would we begin?

With the help of Orff Schulwerk colleagues both near and far, I ordered instruments: *dunbeks*, *riqs*, and *tars* from Egypt and Turkey, *khanjiras* and a *mirdangam* from India. I ordered videos, CDs and books. I visited with experts and parents knowledgeable about those regions. The process had begun.

In one of my meetings with the fourth-grade homeroom teachers, they shared with me the book, *Islamic Designs in Color*. The photos in it caught my attention and I knew in a heartbeat that it held within its

beautiful pages the creative movement lessons that were just waiting to unfold in an Orff Schulwerk classroom. Browsing through the pages – each lovelier than the next – the rich images nearly jumped off the page. There were photos of silk and velvet textiles, of carpet designs and paintings. There were gentle pastels, brilliant jewel tones and intense earth tones. Some were organized geometric patterns, while others were curving, spiraling arabesques. Panic was subsiding. I knew I had found the connection.

To prepare for working with the intricate designs found in this book, my first task was to help my fourth-graders experience simpler images through movement. I drew a red swirl, a green spiral, two side-by-side circles, intersecting lines of blue and purple and guided their movement by asking questions like these:

“How could you show this pathway with your hand ... your arm ... your shoulders ... your whole body?”

“Can you make the design bigger ... smaller?”

“Can you paint the design in the air?”

“Can you move this design across the floor?”

The children responded with a multitude of creative ideas.

“What if we tried this one backwards?”

“What if we skipped through the room instead of walked?”

“What if I draw a design for my partner to move?” asked one child, and that’s when I knew she had led me to what would come next. I stood in awe as they worked in partners to develop a movement vocabulary inspired by these simple visual images.

Then it was time for me to do some homework. I learned that Islamic designs typically found on

(continues on page 14)



Fourth-grade students in Schrader’s class created this movement piece, a dynamic interpretation of the palmette, one of the intricate, ancient Islamic designs they studied as part of a multi-disciplinary program at Maryland’s Key School. The program, funded by the National Geographic Society, widened the world view of students by introducing them to the ideas, culture, geography and history of the Near East.

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(continued from page 12)

ancient pottery, metalwork, architecture and rugs frequently contain two common design elements. The first is geometry. Influenced by ancient Greeks who used it to measure land and construct buildings, geometry became important in the Islamic world as early as the eighth century.

Designs consisting of triangles, squares, hexagons and stars could be repeated, enlarged and reduced using a grid. Appearing highly complex, many are truly simple.

The second element is the leaf scroll motif, or *palmette*. These spiraling, undulating designs are based on two petals growing from one central lobe. This motif can be traced back to ancient Egypt. The leaf scroll motif is frequently combined with interlaced borders and knots. The more I read the more intrigued I became. The designs were so appealing!

A few weeks into the preparation, I brought to class the book, *Islamic Designs in Color*. The children's enthusiasm spilled over as we talked about each page:

"I love the colors in that one!"

"Look at the way the pattern repeats."

"This one has symmetrical curves."

"This one has angles and corners."

Working within small groups, the children eagerly approached these more sophisticated designs. I listened their interactions:

"We could change levels to show this part."

"We could begin back to back ... you could go forward and I could go backward."

I tried to ask thoughtful questions as they worked.

"What if you started moving from the center of the design out to the edge?"

"How could you show that this design repeats?"

"Can you move silently?"

In no time they were immersed in explorations that both challenged and excited them.

One child created an arch with his body while lying on the floor. At the same time, his partner interpreted the circles while swirling above him. Two children ran forward to represent parallel lines, while another spun and did small leaps in the center.

They organized their formations. One group chose a *palmetto*: a green

vine with flowers nestled along the way. They moved in a follow-the-leader, curving pathway, interpreting the flowers in the design by simply opening and closing their hands with a small gesture. One design featured many small circles within a circle. This group began lying down with toes pointing in. As they slowly sat up, they rested their hands on one another's shoulders.

As the days unfolded, each group shared its creation with the class, who offered feedback. I found it fascinating to see how new class leaders emerged, how discussions developed, and how fresh ideas were invented based on ones already experienced. Stepping back and acting as merely a facilitator, I was amazed at the maturity, the creative abilities and the artistry of these 10- and 11-year-old students. My panic subsided, replaced by cautious delight.

The culmination of the unit was a "Middle Eastern Bazaar," complete with a map of Ibn Battuta's travels.

The fourth-graders talked about things he would have seen along the way. They displayed the silk scarves they had painted with ornamental

(continues on page 16)



Students closely studied the Islamic designs, noting the repeating patterns and the interplay of lines. Each small group then interpreted the images into choreographed movements of their own design. One group "moved in a follow-the-leader, curving pathway, interpreting the flowers in the design by simply opening and closing their hands with a small gesture," Schrader explained. Photo from *Islamic Designs in Color* by N. Simakoff, courtesy of Dover Publications.



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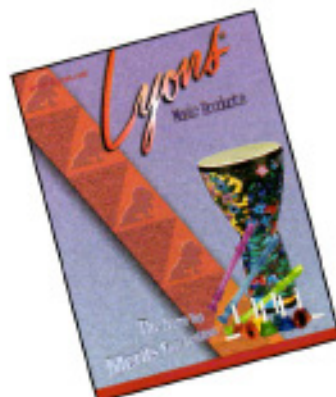
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(continued from page 14)

designs, the metal etchings and ceramic tiles they had made. They recited poetry from Syria. They displayed glossaries of Islamic words they had learned. They drummed *batedi* rhythms from Turkey, and played Arabic melodies on their recorders. Fragrant spices were displayed; *falafel*, *tahini* and *baklava* were tasted. The audience became travelers immersed in this ancient and distant culture.

Finally, with the images from *Islamic Designs in Color* displayed on a large screen as a backdrop, each group performed the movement they had so carefully choreographed. The audience was mesmerized. To see the images, large and in full color, as the children moved in front of them, was like witnessing a moving kaleidoscope. As impressed as the audience was with the children's performance, I was even more proud of the process.

I learned and witnessed that beautiful art can inspire beautiful movement. But on a larger level, as Orff Schulwerk teachers know so well, what we do every day helps children to develop trust, respect, tolerance and compassion, both in and outside the classroom. This project, for me, was one more vehicle for accomplishing that goal. I hope that we helped the children, parents and wider community to develop an understanding of a culture and a part of the world that is so prominent and yet so little understood at this time.

One of the fourth-graders reflected on the process:

"There were so many people watching us. I knew how to move, and where to go. But when I saw the big design up on the wall, it looked really pretty, but I got scared inside. Then it seemed like I was doing it for the first time and it was sort of like a dream. At the end I held my breath and then everyone was clapping. I loved it."

For further reading:

Simakoff, N. *Islamic Designs in Color*. New York: Dover Publications, 1993.



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Schulwerk Levels courses for the past 17 years, and has led courses for teachers in Taiwan and Czechoslovakia. Jacque served on the AOSA Board of Trustees from 1995 to 2000.

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— Kahlil Gibran,
The Prophet

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Curriculum integration:

A quality approach

By Dianne Falkner

I was preparing to write this article at the same time I was preparing my classroom for the upcoming school year. As I pulled a gong out of the storage closet, I discovered it had yellow paint on it! I was perplexed, because I am very particular with our instruments. I thought to myself, "How on earth did yellow paint get on the gong?"

Then I remembered that Marjorie Selvidge, the art teacher at Oxford Elementary School, had borrowed some instruments to create a still life scene for the students to paint with tempera paints. The children were fascinated, painting the instruments they love to play in the music class. Some of this student fascination resulted in the yellow paint on the gong: evidence that the arts curriculum is well-integrated.

Rationale

The topic of curriculum integration has received attention for several decades, yet music educators have been reluctant to embrace the concept. Perhaps this reluctance is because music educators value teaching music because of the intrinsic value of a quality music education for each student. "Music education is not merely desirable, according to author David Elliot, "but essential to the full development of every student because the primary values of music and music education overlap the essential life values that most individuals and societies pursue for the good of each and all: personal growth, differentiation, complexity, enjoyment, self-esteem and happiness."¹

Bennett Reimer agrees with Elliot about the value of music education. "Music and the other arts are basic ways that humans know themselves and their world; they are basic modes

of cognition," he argues.²

When the Performance Standards for Music were established by MENC, the National Association for Music Education, leaders in the field of music education obviously valued some type of curricular connections because they included standards 8 and 9. [Standard 8 requires] "Understanding the relationships between music, the other arts, and disciplines outside the arts; [while standard 9 requires] understanding music in relation to history and culture."³

Music educators should find ways to make these interdisciplinary connections without sacrificing their goal of a quality music education for every student. Children's understanding can be deepened when different forms of expression - including words, art and music - are used to represent the same ideas.⁴

Experience

Teachers of visual arts and music teachers can collaborate at the elementary level, creating quality lessons for students with multiple experiences that integrate the arts. In the music class at Oxford Elementary School, fourth-grade students had multiple experiences using Orff instruments and unpitched percussion instruments in Orff-process lessons. Students explored the timbre of each instrument, becoming familiar with the names of the Orff instruments and the characteristic sound of each one. Because they were familiar with the names and sounds of unpitched instruments, and were accustomed to the wood, metal and membrane classifications, they were comfortable creating music with them. Improvisation was central to their active involvement in the music-making process.

The art teacher reinforced the chil-

dren's prior musical interaction with instruments through visual arts experiences using the instruments. In art class, the students established a visual vocabulary, drawing upon it to create artwork relating to their prior interaction with the instruments. They explored the actual texture and physical composition of the instrument, as well as its visual texture and appearance.

Visual texture was explored in many ways. They described the instruments as smooth, rough or shiny and discussed how light affects their appearance. They painted a still life of musical instruments using tempera paint. They made connections between what they saw and what they heard with "hands-on" activities in both areas. Kuznair describes this type of lesson as "eyes-on" and "ears-on."⁵ By the time the students had played the instruments, listened to the instruments, and painted the instruments, they had "eyes, ears, and hands-on" experiences.

Rationale

Whole-language elementary classrooms are fertile grounds for curriculum integration connecting music, language, math and the visual arts. The whole-language approach to teaching reading exploded onto the educational scene in the late 1980s. Many teachers embraced the approach that involved teaching language as a whole, while connected to the communicative process. The whole-language approach is based on a philosophy that refers to "meaningful, real and relevant teaching and learning," according to author Regie Routman. It respects the idea that all the language processes, "listening, speaking, reading and writing" are learned naturally and in meaningful context as a whole, not in little parts.⁶ Whole language

integrates oral and written language, and it integrates development in both with learning across the curriculum.⁷ Inductive learning is a cornerstone of the whole language approach. The approach also recommends the use of literature as the best vehicle for developing, enhancing and enriching lifelong, active literacy.

Similarities can be found in the whole-language approach to language and the Orff approach to music. The Orff approach is based on the idea that music, movement and speech are inseparable, forming a unity called elemental music that is intensely personal, based on communicative performance.⁸ In the Orff approach, experience precedes conceptualization and learning is inductive.⁹ Both approaches place emphasis on the "process" as integral to the learning experience. Some music educators have suggested that whole-language principles could enhance the development of musicianship since they are so closely aligned with teaching philosophies and practices that many music educators value.¹⁰ Whole-language also emphasizes learning across the curriculum. What better place could Orff educators find to integrate music into the general curriculum than in a whole language classroom?

Experience

At Oxford Elementary School, second-grade students in the classroom of Anna Purvis and Mary Lou Hale explore fairy tales through an exten-



Children painted still life compositions of the instruments, relating to their prior interactions with the instruments in a "hands-on" and "ears-on" lesson.

sive integrated, thematic unit. The big unit culminated in a visit to two second-grade classrooms in a neighboring school district, and there the Oxford Elementary students shared what they had learned. The Oxford students had studied 10 fairy tales:

Cinderella (American), *A Cinderella Story* (from China), *Little Red Riding Hood* (American), *Lon Po Po* (version from China), *Jack and the Beanstalk*, *Three Billy Goats Gruff*, *Snow White and the Seven Dwarfs*, *Gingerbread Boy*, *Robin Hood*, and *Rapunzel*.

In literature and reading, students participated in webbing activities and completed a story map of events in each fairy tale. Language arts concepts included comprehension, sequencing, recalling details, comparing and contrasting, fluency and reflections. Writing skills were included in the unit. Students wrote to distinguish between the real and the imaginary, wrote endings to fairy tales, and recorded responses regarding the feelings of characters. Language usage lessons focused on capitalization and punctuation and writing in paragraph format. Vocabulary and spelling words were selected from various selections.

In math, map-reading skills were taught using a fairy-tale map. Measurement was taught using a game about "the prince's travels." Graphing skills were mastered by creating a fairy-tale graph of their favorite fairy tales. Students were involved in problem-solving activities using fairy-tale characters.

In art class, the children created a fairy-tale banner to be displayed in the classroom. They imagined what they would look like in their costumes and created life size figures of themselves dressed in them. At home, art projects were prepared with parental support.

In music class, the students helped create a sound palette, sound effects, speech ensembles, and a pentatonic melody and Orff orchestration for *Three Billy Goats Gruff*. Costumes and some dramatization rounded out the presentation of the fairy tale.

On the appointed day, students cheerfully dressed in costumes and traveled to the neighboring school district to share what they had learned with other second-graders. Parents joined the children and teachers for the trip, and it was a positive and uplifting experience for all involved. Pictures abound, attesting to the success of the share time.

Conclusion

Quality musical experiences for children can coexist with curriculum integration. Yes, "music for music's sake" is a valid belief that should be

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held by all music teachers. The key to successful, appropriate curriculum integration is to uphold the standard of the musical experience during the process of curriculum integration. The use of quality musical literature, either folk or composed, must not be sacrificed for the sake of integration. Singing trivial songs about topics of study is not an acceptable way to integrate music into the classroom curriculum. Enriching the curriculum through quality experiences with literature, art, and music leads students to that deeper understanding of human emotion that, in turn, leads to a lifetime of greater understanding.

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- 3 *National Association for Music Education, Performance Standards for Music Education* (Reston, VA: MENC, 1996), p. 54-55.
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- 5 Mary Kuznair, "Finding Music in Art," *Teaching Music* 7, No. 3 (December 1999), p. 44-47.
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Dianne Falkner, Ph.D., is the music teacher at Oxford Elementary School and is an adjunct instructor at the University of

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Integrating the arts through body experience

by Barbara Haselbach

We visited recently the education and research department of a well-known museum of Asiatic art, looking for dance and music documents. The lady in charge explained to us, "Sorry, we have only one video about music and dance. You see, we are an art museum!"

This experience showed once again the disturbing tendency to split up all phenomena more and more into details, forgetting the whole. Are not music and dance art forms too? What happens in public art is repeated in the schools, and there especially, in the area of aesthetic education. This article discusses the need for an integrated art education in the schools.

What does integrating the arts mean?

There is only one need of expression, one deep urge to create something, but there are various ways and media to do so. The medium we use depends on our personal gifts and skills, on our upbringing, the influence of teachers, together with the encouragement and/or rejection from our social environment. Every human being is conditioned to sing and play, to dance and draw, to model and to act.

Integrating the arts can mean:

- using one given idea to teach and to inspire different creative actions in one of the art forms (e.g., a sentence may lead to singing or finding a dramatic expression or sketching the meaning in a drawing);
- starting with a simple rhythm, moving to it, inventing a melody and a complementary rhythm,



"There is only one need of expression, one deep urge to create something, but there are various ways and media to do so," Haselbach argues.

- discovering the rhythm in an existing picture or painting a picture yourself, writing a poem about how it feels to practice the rhythm by dancing, singing, and playing, and discovering rhythms all over and around us;
- giving a child the freedom to select

his or her own favorite art medium for creative expression, and learning together with others in a way he or she may never have chosen before; and

- bringing into the creative works of children the classical as well as contemporary art of all styles.

Why not integrate the arts?

Human perception almost always results from multi-channeled and simultaneous impressions. All our senses – the visual, auditory, tactile, olfactory, taste and kinesthetic sense – work together. With different effect and to a different extent, each sense provides us with the impressions or the raw material from which our dreams, fantasies, ideas, deeds, artistic creations, understanding of life and knowledge of the world arise. They participate in forming the kind of personality we are to be, and they help produce a multifaceted, whole personality.

These impressions – *the input* – we receive, consist of a simultaneous mixture of colors, movements, shapes, sounds, lines, forms, scents, musical pitches, sound colors, muscular tensions, weight, temperature and tastes. Why then, must the encounter with various art forms at school and the resultant creative expression – *the output* – be artificially reduced to one single channel, organized according to the timetable of the school?

Our school systems still believe that it is right to divide children into segments. In this way, at a certain hour of the day, only that part of them is trained which is concerned with visual perception, reproduction and (we can only hope) with creative activities – all of which is called an art class. At another time, their aural abilities will be developed and it's called a music class. If they are lucky, there is also some time when they are allowed to feel and use their bodies; this will be called a dance, movement or physical education class.

But at what time is the whole child, with all his or her abilities and concepts, addressed in art education? Is not this way of separation and segmentation still the norm in the majority of our schools?

There is another convincing reason for integrating the arts which has to be mentioned. All the different talents, skills and interests of a group of people (children or adults) can be equally accepted and appreciated through working on a theme from different angles. In a "normal" music

class, those who are inventive painters or skillful dancers may nevertheless be poor musicians. Their weaknesses are noticeable, and therefore their motivations will decline and their frustrations will grow.

It is totally different in an integrated art project. What counts in that setting are the strengths of the student, not the testing and proving of weaknesses. Whatever his or her special gift, whichever of the multiple intelligences is outstanding, makes the most welcomed contribution to the work of the whole group. Thus, we teachers will notice suddenly that student A is not a disinterested dance student, but rather enthusiastic and gifted in sculpture. We notice that what is striking in student B is not her bad intonation but her wonderful way to put experiences into a poem.

One might question whether students will work only in those areas where they feel strong and not improve in those where they are weak. But that is not so. They are daily confronted with what happens around them. They observe and learn



According to Haselbach, dance and acting – the body arts – may be called four-dimensional arts because they add time to the three space dimensions.



Haselbach advises that integrating the arts can include exercises wherein students learn to "memorize" the work by observing it with careful concentration for a while. Then, they close their eyes and try to recall exactly what they have seen. The process is repeated several times until everybody can describe the work with closed eyes.

from the strengths of their friends. It is a different social climate giving students self-confidence and the spirit to try out new things.

Why the arts?

One of the greatest benefits of Orff-Schulwerk is how it reminds us that the arts of movement, music and language share the same inner core. When we work with one of them, the other two are so close we cannot avoid including them. Each art is different. There are time-bound forms of art like music, dance, drama and recitation. There are space-bound arts like two-dimensional painting and drawing. Sculpture and architecture are three-dimensional arts. Finally, dance and acting – the body arts – may be called four-dimensional arts because they add time to the three space dimensions.

We can find the idea of storytelling (narration) and describing something concrete (description) in poetry,

drama, the "fine arts" and sometimes also in music and dance.

Abstract ideas can be met in painting as well as in sculpture, dance and music. How interesting it might be for children to discover how a story can be told in a painting, in a fairy tale or fable and even in music! Works of famous artists can be taken as an inspiration, or children can tell their own stories in the artistic medium they choose.

The same happens with abstract forms. We can compare forms found in nature – like waves, spirals, crossed lines or shapes – with works of abstract painters. Also, we can invent and perform our own ideas, accompany them with music, record them, photograph them, or write a poem about them.

Nevertheless, we have to be aware that there are two rather distinctive ways to treat the homogeneous qualities of these arts. The first has an additive character and merely puts

pieces of songs, dance steps or words together, so that finally it seems like an integrated whole. The other one begins with a single idea, and from it grow different branches, interweaving the respective art forms during the whole process. It goes without saying that the real art of teaching in an integrated way is concerned with the second one.

What role does the body play?

Each of us has a more-or-less developed sensitivity to perceive what is happening internally as well externally. Each of us has an inborn urge for expression and a desire to communicate to others what is important for us. To share these perceptions and expressions, we use first the instrument of self; our body, our senses, voice, language, gestures, mimic and movement. By nature we choose the body before any other tool, instrument or technical medium. The body is the fundamental instrument of per

ception of art and it is the primary medium of expression and communication. All learning and all creating starts from here.

Learning through *integration of the arts*, therefore, includes learning through three steps of experience: body awareness, encounter with a work of art, and the creative interpretation process.

Body awareness

The body is a master teacher, helping us gain knowledge through non-verbal, psycho-physical experiences. It also stores these discoveries in the admirable archive of our memory, ready to be brought to consciousness when needed.

An example for teaching body awareness to third- and fourth-graders might be as follows.

Plan to work with a specific sculpture which realizes a certain idea, for instance "balance" (even if its title may suggest something else). Let children experience the very essence of the idea physically by first playing around with the weight of the body. The children might explore how to support its weight on both feet, on one foot or only on the toes, risking losing balance and falling, then discovering different ways of gaining it again. They might invent ways to support another child by offering a hand or a shoulder or other parts of the body to help to maintain balance. They might establish a balanced movement between a group of two or three children in a risky position, but nevertheless constantly in motion.

Learning through the body also means the child reflects on what has happened, to remember his or her emotions. The child needs to observe another child's struggle with equilibrium, to analyze what makes a body stable and to know which movement leads into a dance of fall and recovery. Their own individual experiences become the subject of verbalization.

During the discussion about their balance experiences, children might find a piece of paper and a pen near them. Invite them to write down how

they felt in an exciting moment. It might be necessary to give a little help to start with. Say, "Write only three short lines," or "What did you do, and what happened?" or "How did it feel to you?" In no time there will be a number of impressive and very individual little poems.

It goes without saying that you will appreciate them reassuringly, and will not criticize these first attempts, if you ever want to go on with creative writing!!! The poems may be collected and pinned on the wall.

Encountering a work of art

The first step is to become familiar with a work of art (it might be a piece of music, a poem, a picture or sculpture) in a very subjective way. The process begins by gathering information about the artist, about his life and the exemplary work. Also, the student will need time to become *involved* in the work. A personal contact is necessary to receive the work with as many senses as possible. Therefore, working with an original is always more helpful and interesting than with a photo because students can see it from different angles, feel it and touch it. (Unfortunately, many museums are not very pleased with this kind of "hands-on" encounter!)

In the everyday school situation we typically have to be content with a photo of a sculpture. Students learn to "memorize" the work by observing it with careful concentration for a while. Then, they close their eyes and try to recall exactly what they have seen. The process is repeated several times until everybody can describe the work with closed eyes.

Start to discuss impressions. Try to distinguish between what exactly it is we can see and what we think it could be. The first should be a matter-of-fact description, the second an inventive interpretation full of individual fantasy. "What does it mean for you?" "How does it feel as a whole, and how does it feel in parts?"

Now the experiences of the first part of the class are revealed, as students realize that sculpture can be experi-

enced physically as well as visually. "Is it light or heavy, open or closed, in balance or not?" "Can you imagine the sculpture is alive? How would it move starting from the position we see?" Questions like this help the student consider the work more consciously.

Creative interpretation process

Depending on the social abilities of the group, students might choose to work in pairs or little groups. They will discuss and decide in which medium and how they would like to *interpret* the idea of "balance" in their own way. Some prefer to write their thoughts about the sculpture, while others start to dance with feet fixed on the floor, risking their balance by movements of the upper body. A few decide to paint and still others choose to improvise music for *equilibrio* (risk-fall). The teacher's role is to be ready to help, but, for as long as possible, not to interfere. If time allows the results are shared and discussed in a neutral and encouraging way.

What has happened?

In a most natural way, children have passed from one art form to another, observing and feeling their qualities and characters, reflecting and discussing their individual impressions and finally creating their own visions of the subject. They were *integrating the arts*.



Barbara Haselbach has taught at the Orff-Institute in Salzburg for 40 years. She is university professor for Dance Didactics, and directs the postgraduate university course "Advanced Studies in Music and Dance Education-Orff-Schulwerk." She edits the biannual German magazine, Orff-Schulwerk Informationen, has published several books and numerous articles, and has lectured and conducted workshops around the world.

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Portrait Series

Ausgezeichnet! Isabel McNeill Carley's legacy

By Marilyn Humphreys

Two students in a Level II class move in a mirror image to each other while playing recorder and finger cymbals. "Ausgezeichnet!" exclaims the teacher as she watches the improvised movement, gracefully reflecting the melody. Music and movement have come together as one, and a magical moment has occurred.

Ausgezeichnet, German for "outstanding" or "marvelous," can be aptly used to describe the life, career and work of Isabel Carley, one of the founders of AOSA. Carley came naturally to teaching, bringing to it her humor, insight and a logical mind.

She was born in Chicago while her father was completing his doctorate in church history at the University of Chicago. Later, the family moved to

Toronto. There, she enjoyed music classes, piano lessons and books; their parents read aloud to the three McNeills every night through high school.

McNeill taught at Queens University and at the University of Toronto. In 1929 he returned to the University of Chicago, and so Isabel attended the University of Chicago Lab Schools. She entered Queens at the age of 16 and majored in German, philosophy and the classics. She continued to study piano, took music appreciation classes and sang in the university choir.

When Carley was 17 years old, she became acquainted with recorders. Her family had

invited a German graduate student to Sunday dinner. Carl Gustav Anton played both soprano and alto recorder for them, and Carley accompanied him on the piano. She asked how to buy her own. He agreed to order a soprano and an alto, along with an instruction book in German. This was the beginning of her lifelong love of recorder playing and teaching.

To London in 1939

Following graduation in 1939 she sailed to England to study at the Royal College of Music. The war intervened, however. John F. Kennedy (the future U.S. president) worked at the American Embassy in London at the time. He arranged for her passage back to the states. She

was assigned to a small freighter carrying a load of whiskey from Edinburgh to New York.

She reached home just in time to register for graduate work at the University of Chicago. Displaying her energy and organizational bent early on, she formed a recorder group there. Later, she was delighted to discover that recorder playing was an integral part of the Orff curriculum.

A friend brought two of the Orff-Keetman *Music for Children* volumes from Germany well before they were available in English, and before Orff and Keetman came to Toronto in 1962. The same friends had also brought back an alto xylophone and a metallophone. Carley thoroughly enjoyed experimenting with the



Carley continues to write books and compose music.

instruments, already thinking of their possibilities for use with her children's classes.

So, when she received a flyer for the Orff course in Toronto in the summer of 1962, she registered immediately. She was particularly captivated by the possibilities in improvisation, in ensemble, in speech play and in movement. She ordered her first bar instruments to use in her children's classes.

Returning to Toronto in 1962

"I had a wonderful time in Toronto," said Carley. "I had lived there for six years as a child. It was good to be back.

"Hugh Orr, the recorder teacher, did a strange thing in our first class: he handed out an ensemble piece that hardly anyone could play! Then the few of us who could play it were sent off to play recorder trios and quartets.

"There were five of us: I was with Mimi Samuelson, Isabel Schack, Arnie Grayson and a fine recorder player from Montreal whose name escapes

me. We had a glorious time. That was a special treat!

"The class with Wilhelm Keller was stimulating. He was a very good teacher of composition, and he took us through a lot of repertoire in *Books III and IV of Music for Children* – quite an advanced introduction to the *Schulwerk!* This is where I met Barbara Grenoble and Joe Matthesius.

"I enjoyed the movement classes with Gunild Keetman, but I remember particularly the final session, when she invited the entire group of 300 to improvise in *C pentatonic* while she improvised on her soprano recorder. In those days, such improvisation was unheard of, and musicians were expected to play only what was in print. Keetman's playing was magical. Her emphasis on improvisation attracted me to the Orff approach then – and it still does.

"The other thing that most impressed me also happened in that final session of the Toronto course. It was Orff's reading of 'Astutuli,' his

folk play written in the Bavarian dialect. I would guess that no one in that assemblage understood the Bavarian dialect, but Orff read with such wonderful vocal play that everyone seemed to enjoy his performance without understanding a single word," she concluded.

Off to Salzburg

Isabel and Jim Carley had married in 1943. Jim, a professor of church music and director of choirs at Christian Theological Seminary, encouraged her continued musical training. He agreed to spend his sabbatical year in Salzburg so that she could attend the first course offered by the newly organized Orff Institute. The curriculum – although strangely disorganized in the beginning – immersed her in theory, movement, harpsichord playing, composition, recorder and improvisation. Carley graduated with honors and was the only American graduate that year. She concluded, though, that Carl Orff



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himself was not a born teacher, and that although the Orff-Schulwerk training at the Institute encouraged and challenged the adults, it did not begin to provide adequate training for working with children. She then began to collect her own American rhymes, stories, and simple folk songs to fulfill this need as she wrote her first Orff book in Salzburg.

The writer

"Metallophones are slow moving creatures."

"A rest is a great invention."

"Keep the carpet of sound intact across the phrase-breaks of the tune - no holes in your carpet, please."

Although she has greatly influenced the American Orff-Schulwerk movement through her teaching and 15-year stint as editor of the *Echo*, Carley feels her greatest contribution has come from her writing, which is validated by the time she spent in private composition studies with Carl Orff during her year in Salzburg. She is still writing books.

Her set of four *My Recorder* readers begins at the very beginning, with two- and three-note songs and pieces for the youngest students. The books take them gradually through the stages of imitation, exploration, improvisation and reading. The books progress from the most simple pentatonic folk songs to increasingly demanding major, minor and modal folk melodies in the later books, along with some original pieces to fill the gaps.

For adults in Orff training classes, her *Recorder Improvisation and Technique I, II, and III* provide an organized progression in learning soprano and alto recorder with materials that relate to the basic curriculum of the three Orff-Schulwerk training levels. The books were specifically developed for use in the three-week courses at the University of Denver in Colorado, organized by Barbara Grenoble.

"It was the best situation in which I ever taught, both because we had a longer course and because we planned for very careful development from one year to the next," said Carley. "The students we attracted to Denver were very serious about their

Orff studies, and were among the finest I ever had."

Continuing her quest for providing appropriate repertoire, Carley has written a wealth of materials. Publications include *Recorders with Orff Instruments*, *Recorders Plus* and the more recent *Medieval and Renaissance Dances*. In *The Magic Circle* she offers delightful early childhood songs, games and play parties in developmental progression, with movement and suggestions for instrumental accompaniments. A session on drumming with Gunild Keetman at the Orff Institute introduced her to the great possibilities of hand drum playing. Her book, *For Hand Drums and Recorders* introduces many different playing techniques and a wide repertoire of delightful melodies from the 12th to the 20th century - including a few original pieces - accompanied by hand drums and, occasionally, other percussion instruments. There are several more demanding pieces for two or three drums in the last section of the book.

Carley's facility in language and her insistence on clarity and style are evident in her many editorials written during the 15 years she served as editor of *The Orff Echo*. When AOSA was organized in 1968, she was in England. A letter from Betty Nichols informed her that she had been appointed editor.

The *Echo* soon grew from its original eight pages to a sizable, professional journal. *Re-Echoes I and II*, two more of her projects, preserve the best articles from the first 15 years of publication.

The teacher

"No one improvises beyond his own abilities."

"It can be solved with movement." "Improvisation should be a part of every lesson, every workshop."

"How can this piece be used? Traveling music in a story?"

Because she graduated from the first Salzburg course with honors, Carley has found herself in great demand as a workshop leader and teacher. It began with one- or two-

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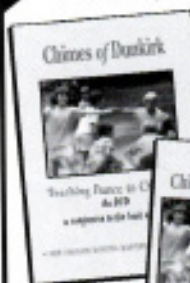
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week courses offered during the 1960s. Throughout the next three decades, she taught many Orff courses at numerous locations, including Ball State University, the University of Cincinnati, Newark State University, Florida Atlantic University, Florida State University, Westchester University and University of California at Hayward. She also taught in Puerto Rico and Taiwan, has conducted numerous workshops in the Midwest and many sessions at AOSA national conferences.

The nurturer

The Carleys' mutual love of music surrounded and influenced their three children. Their youngest daughter, Anne, was in the children's class at the Orff Institute in 1962-1963. Each of their children sings well, and together they formed the Carley Consort. This group later included recorder and other instrumental players, usually students of Carley and her husband, Jim. Among their many performances was one special family concert for the first AOSA national conference in 1969.

Some reflections on contemporary schulwerk practice

"I think improvisation is an essential part of the approach that is too often neglected," explained Carley. "I suspect teachers themselves are inhibited about it. We can't, after all, expect a masterpiece – just that people play with the materials at their level of ability. They have to start off with plenty of imitation, of course, before they can do anything else.

"I start off my little ones in ensemble by asking them to play only one note. They begin on the xylophone alternating hands, but using only one bar. We add another, and then a third, so the student immediately learns the crossover. Then 'name' songs and simple *sol-mi* and *sol-la-mi* tunes can be set to rhymes and accompanied by open fifth borduns and a drum. Children learn basic techniques quickly without having to worry about extraneous things like reading music or handling too many bars. We go on from there, using a wider range and adding simple accompanying patterns

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with pitched and unpitched percussion when they're ready.

"The emphasis on speech play also led me to the Orff approach. The play with language really appealed to me because I grew up in a family for



Jim Carley and Isabel McNeill Carley

whom language was important. Mother read to us every night of our childhood until we were through high school, except for Sundays when Dad read poetry to us. And, of course, we did a lot of reading on our own. Orff's insistence that 'all song must come from speech' delighted and impressed me.

"I am particularly concerned about speech play because I believe common American speech is degenerating seriously today. Our language is contaminated with meaningless interjections and other careless habits. I think it's extremely important for Orff professionals to pave the way because we seem to be among the few who are aware of the problem. Teachers must remember that it may take some hunting to find speech materials that are worth consideration. I am convinced we should never teach anything that we wouldn't teach to our own children and grandchildren. Speech play is doubly important because it leads to melody. Orff's remark that 'all song must come from speech' should be our motto.

"I had always realized that making music together was the goal of music education, and recognized the profound importance of the Schulwerk approach from the moment I first saw

it demonstrated in Toronto. How lucky our students are that Orff and Keetman developed this approach that makes possible such magical music even from the simplest beginnings with these bar instruments,

which can be instantly adjusted to the age and stage of the player. I fell in love with the ensemble from the beginning. And it's not just for children. We can make this wonderful music at any age," Carley said.

Contributor's note: Orff Schulwerk is a process whereby students explore and discover the mysteries and delights of making music with speech, singing, instruments, and movement. This voyage of discovery and delight is not for the faint of heart. It must be led by someone of insight and understanding. Thanks to those who have paved the way through their writings, their teachings and the giving of themselves and their energies to Orff Schulwerk. Thank you, Isabel McNeill Carley. Ausgezeichnet!



Marilyn Humphreys has been the Lower School music specialist at Pace Academy in Atlanta for more than 20 years. She developed the Orff

training in the Atlanta area, is a Level I and Level II instructor, and has presented numerous Orff workshops, including presentations at two national conferences.

Write Humphreys at mhumphreys@paceacademy.org

Preparing to teach:

Essential experiences in music and movement

By Dale Misenhelter

As music teachers, we are well aware of the possibilities of sharing the joys of music in all classrooms. We recognize there are some classroom teachers who embrace music and movement activities, who seek our advice, and who ask for assistance in bringing disciplines together through music. But we also know the unique challenges of planning and leading these activities successfully, and of the focus required of students and teacher.

Movement to music in elementary classrooms, led by non-music specialist teachers, would seem to be among the most accessible music-related classroom activities. While traveling to area schools to work with student teachers, I often have the opportunity to watch elementary school classes. I recently observed elementary students who, under the supervision of a physical education teacher, were "moving" (haphazardly bouncing up and down) to videotaped background music. There was little guidance as to what the students might be listening for, or how they might appropriately respond. This scenario is neither particularly desirable nor uncommon. Non-music teachers often have awkward perceptions of what constitutes appropriate musical activities, a problem we might logically trace to well-

intended but ambiguous methods courses in their college training.

It's a good thing that music methods courses for elementary teachers (non-music specialists) are common at most universities. The content of these classes varies by institution, but typically includes considerable teaching and testing on elements of music: rhythm, pitch, form and structure, and the ubiquitous staff, clef, time and key signature memorization. While musicians recognize this elemental content as helpful to building literacy and higher levels of understanding, non-musicians see

the same content through suspicious and barely comprehending eyes. It is easy to forget that our own musical training took place over many years or perhaps decades.



The required courses for elementary education majors typically occur in a 12- to 16-week semester (two semesters in exceptionally fortunate cases). To expect the elementary classroom teacher to "teach" music with any degree of depth and authority is, of course, unrealistic.

Nonetheless, some credit is due the teacher in the example cited above. It is due for all the well-intended movement activities led by non-music specialists. Many other classroom teachers choose not to engage in musical activities altogether, because they feel inadequately prepared for the subject matter.

Research focusing on elementary classroom teaching in Australia, Great Britain and the United States suggests that anxiety experienced by general elementary teachers using music with their students may indicate that their pre-service training has not adequately prepared them for the task. According to researcher Nita Temmerman, factors contributing to this unfortunate situation, teachers claim, include: lack of preparation time, lack of resources and support by music teachers, the relatively low priority given to music in elementary schools compared with other curriculum areas, the lack of confidence and perceived inability to teach music. Temmerman also surveyed universities in which undergraduate music education is taught. The least emphasized stated goals were in regard to

the literature of music education (5 percent); familiarization with music from various cultures (10 percent); nurturing an enjoyment of music (10 percent); and demonstrating proficiency in movement (15 percent).¹

In another study of preschool classroom teachers' perceptions of useful music strategies and abilities found that the teacher skills and understandings most useful were those providing students with *direct musical experiences*. Training in the skill of an art like music is still thought of by many as specialized learning that should be provided only to those with special gifts or training.² But there are pedagogical methods – many Orff-based movement activities, for example – which demonstrate the possibility of developing adequate skill within the time constraints of typical education programs and workshops.

For pre-service and musically inexperienced teachers a focus on leading movement activities may provide a worthwhile alternative to a “fundamentals of music” approach. Actively engaging musical elements or concepts through movement would seem to reinforce verbal or visual information delivered in more traditional classroom and lecture formats. With our colleagues, a similar question faces us: What do we choose to share with these non-music teachers, given their inexperience (and assuming their willingness)? It is a quandary of choosing between the task of teaching “with and about” music (sharing appropriate activities) versus the common objective in university methods courses of trying to teach the intricacies of music, with resultant frustration, anxiety and eventual resentment. Unique challenges may lie in communicating enduring academic value and the need for careful planning and procedures.

Practical preparation and suggestions for materials and activities in classrooms will provide a necessary first step. We know that early experi-

ences in movement will help children develop kinesthetic abilities and confidence. Classroom teachers also need to personally experience comfort with movement, space awareness, beat, meter, basic timing and creative movement in order to convey these same opportunities to their students. While most college methods courses may occasionally present movement lesson examples, the typical emphasis on fundamentals means students don't have sufficient time (repetition) to be really comfortable teaching. While they may enjoy the social aspect of the activities, they often lack coordination and the rhythmic competency needed to succeed in leading and teaching. Phyllis Weikart tellingly points out that “children who have experienced repeated failures may be

difficult students, and so may be adults who have had similar experiences.”³

Another part of the process that we may take for granted is the setup of the classroom for movement activities. Obviously, a safe, open space is required for movement, and unlike the case in our music

rooms, desks may present a problem in other classes.

Activities that develop a *process* for creating open space in the classroom are well worth the investment of time, and that experience may be uncharted territory for other teachers. (“*Desks will be carefully moved to their appointed positions just before the end of the first verse of our work song.*”)

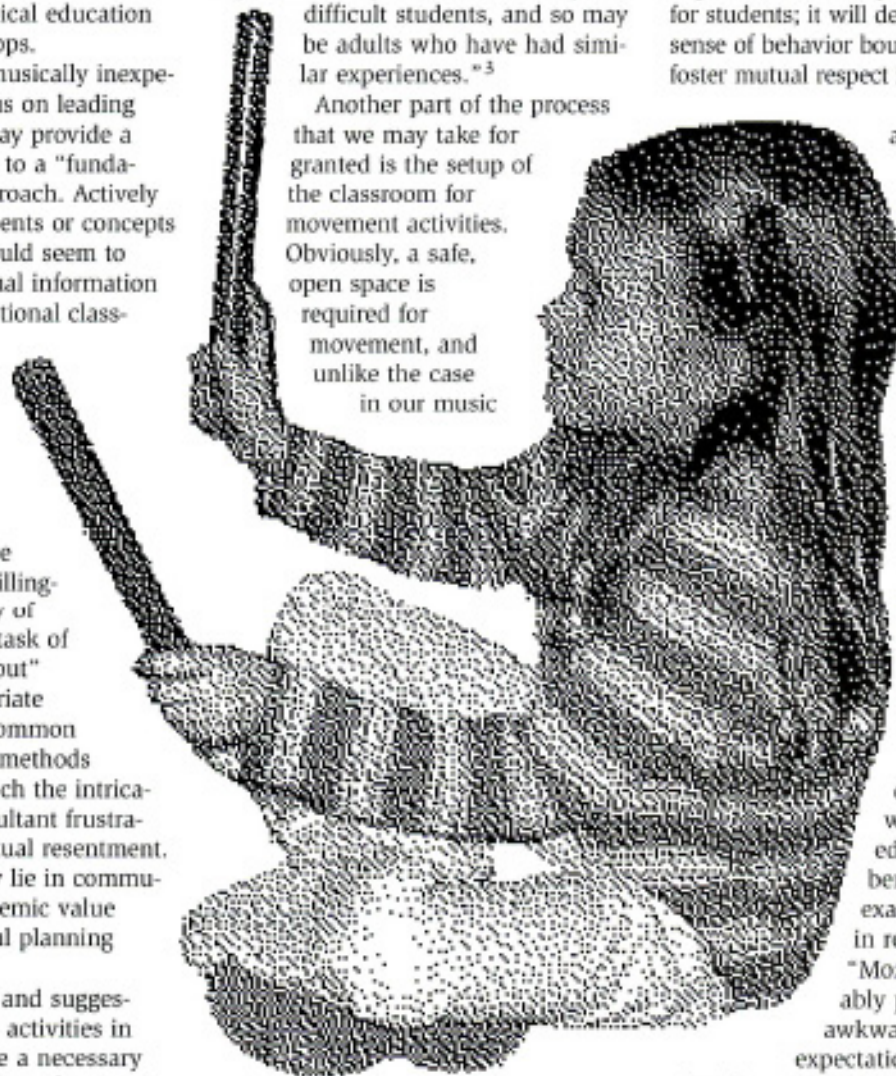
Students making their own special space in a way they can remember can be a fun challenge. (“*My spot for our circle dance is under the clock.*”)

Try activities they can do within their spaces that can take them away, and find their way back again, while respecting the spaces of others. (“*I go 16 small steps with the beat away, and have another 16 to get back.*”)

Exploration of self-space is reassuring for students; it will develop a discerning sense of behavior boundaries, and will foster mutual respect in classrooms.

Suggestions for appropriate materials would also be helpful, since there is no shortage of audio and audio/video tapes and CDs. In fact, the greater challenge for the less-experienced teacher is to sift through the plethora of books and CDs with an eye for musical and academic quality. Catalogs and Web sites of quality vendors we take for granted are genuinely beneficial. (For example, materials in reference to the “Mozart effect” probably present more awkward academic expectations than any

other in our field in recent memory,



but we can easily observe that nearly all pre-service and non-music teachers have heard of them. Some guidance is a good thing.)

Some may suggest that we are uniquely qualified to teach musical activities, and that non-music specialists ought not to be trying to "do" music in their own classrooms. Most states and university curricular agencies apparently disagree with this position, as the requirement for music methods courses continues. A common scenario finds those responsible for curriculum calling for more specific and extended instruction in preparing teachers (not only in music). Yet casual and anecdotal observation in the area of music instruction suggests that placing too much of an emphasis on the minutiae of musical elements deters, rather than encourages, an eagerness to discover more about music.

A growing list of graduation requirements and increasing emphasis on testing present "time for music" problems. This, together with the minimal music preparation of most non-specialist teachers continues to seriously challenge the profession. Colleagues in elementary schools may appreciate our helpful hints, both in selecting those activities that are accessible, and in offering suggestions for basic, accurate procedures to lead them.

Footnotes

¹ Nita Temmerman, "Undergraduate elementary teacher education music curricula in Australia," *Journal of Music Teacher Education*, 7, 2, (1998) p.14-21.

² Steven Kelly, "Preschool classroom teachers' perceptions of useful music skills and understandings," *Journal of Research in Music Education*, 46, 2 (1998), p. 374-383.

³ Phyllis Weikart, *Teaching movement and dance: A sequential approach to rhythmic movement*. (Ypsilanti: High Scope Press), 2001, p. 6.

Additional Reference

Sue Snyder, *Total literacy: Music and movement in the literacy classroom* (Norwalk: Inventive Designs for Education and the Arts), 1999.



Dale Misenhelter is coordinator of music education at the University of Arkansas. He is a contributing editor for *Reverberations*, and is an editorial board member of the *Southern Journal of Music Education*.

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matter most are
the children.
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—proverb, Lakota Sioux



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From the classroom

A Cultural Playground: A performance to celebrate diversity

Created by Donna Deiningner and Meg Worth

During the 2001-2002 school year, the fourth and fifth graders at Coal Creek Elementary School in Louisville, Colo., embarked on a multicultural journey. It culminated with an outdoor festival that will be remembered for years to come by both students and audience. The colorful event involved seven fourth- and fifth-grade classes, which performed almost entirely independent of teacher assistance, rotating to all seven "stages" around our playground/soccer area.

Beginning with the first day of school, we taught our theme song, "Treasure Chest"; a beautiful song by Minnie O'Leary that celebrates each person's unique characteristics. We then embarked on our excursion across the regions of the world. The detailed planning, sequencing and organization, in outline form below, provided the basis not only for the festival, but also for a productive and educational year.

Prior to the beginning of the school year, create master calendar:

- Each continent/region receives roughly the same amount of time (approximately 10 class periods, or one month).
- Determine what type of activity to teach from each region; select performance pieces keeping in mind National Standards and variety/type of equipment needed.
- Contract multi-cultural performers for assemblies.

- Reserve multicultural materials from the district.

At the start of the school year:

- Teach theme song, "Treasure Chest."
- Explain festival.

From August to March:

- Obtain and display artifacts for each unit in class and in school showcase.
- Teach a variety of activities: songs, dances, and instrumental pieces.
- Rehearse the performance piece for that unit; select student leaders/directors (two for each station).
- Include related material: video clips, listening, stories/short books.
- Invite family members to visit and share their cultures/backgrounds.

From March to April:

- Rehearse and polish each performance piece with student leaders.
- Organize equipment moving and assign each class a task.
- Demonstrate proper instrument moving techniques and emphasize cooperation and teamwork.
- Each class randomly selects "team" colors to wear. (Explain how they are to wear this color and/or multi-cultural clothing).
- Establish official "line up" order.

Practice lining up quickly and quietly.

- Each class makes a large sign to identify their first station.
- Teachers decide location of each station.
- Send letters to parents with instructions. Include map, rain date and details of the performance.
- Reserve outdoor MIC system from district.

In May:

- Practice moving equipment (one class period).
- Practice festival segments (three class periods).
- Dress rehearsal (90 minutes including moving equipment).
- Performance (timed to end at dusk).
- Watch video (student self-assessment).

A Cultural Playground: The Performance

The evening performance had three distinct segments:

- All students entered in a procession, gathering on the field, where they sang several songs together.
- Each class then moved (to the drum - played by Meg - which remained in the middle of the field throughout the performance) to their first station. Student leaders directed each ensemble or dance. As each group

finished, they lined up and awaited the drum signal. When heard, they moved quickly to the next station. While students prepared, their families followed.

- After the final station, students made an enormous circle to perform several dances for the grand finale. A portable stereo was necessary, as was an outdoor microphone.

The final performance far exceeded our expectations. The timing, although purely coincidental (we were just beginning our journey when the 9/11 tragedy occurred), attached grave importance to this theme, making parents extremely appreciative of our efforts. The energy and music wafting through the air truly captured the spirit of a multicultural street festival. It was, however, the enormous amount of responsibility accepted by the students that impressed us the most.

We all learned on this journey. We learned about responsibility, respect, compassion, and of course, how the beauty and excitement of music and dance affect people all over the world. We learned to look for the "Treasure Chest" that dwells within people everywhere. We experienced the power that music has to bring people together and that we can deliver important messages through the arts. This journey helped us find beauty within ourselves.

Sources:

Our materials were selected from a wide variety of sources. The performance pieces and their instrumentation were as follows:

Gamelan Arrangement by Judith Cole: all glockenspiels, metallophones and other ring instruments.

Zimbabwe style marimba, (Walt Hampton, *Hot Marimba!*); all xylophones, two African shakers.

African style drumming: (Lynne Jessup, *Afro Ensemble*); congas and miscellaneous African small percussion.

American folk: various folk songs on mountain dulcimer with student created dances.

European: North Skelton Sword Dance, (Paul Kerlee, *Wake Up the Earth!*); wooden swords.

Middle East: Frame drumming: (Glen Velez, *The Fantastic World of Frame Drums* video); all hand drums, chairs.

Mexico: *Los Machetes* (Sanna Longden); short swords and boom box.



Donna Deitinger is a graduate of Ithaca College School of Music. She has 11 years of experience teaching K-5 music in New York and

Colorado. She received Orff Certification Level 1 from the University of Northern Colorado.



Meg Worth is in her 26th year of teaching K-5 music in Colorado. This is her fifth year of full-time work at Coal Creek Elementary in the

Boulder Valley School District. She received Orff Certification Levels I-III.

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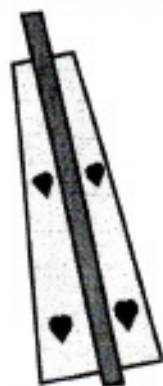
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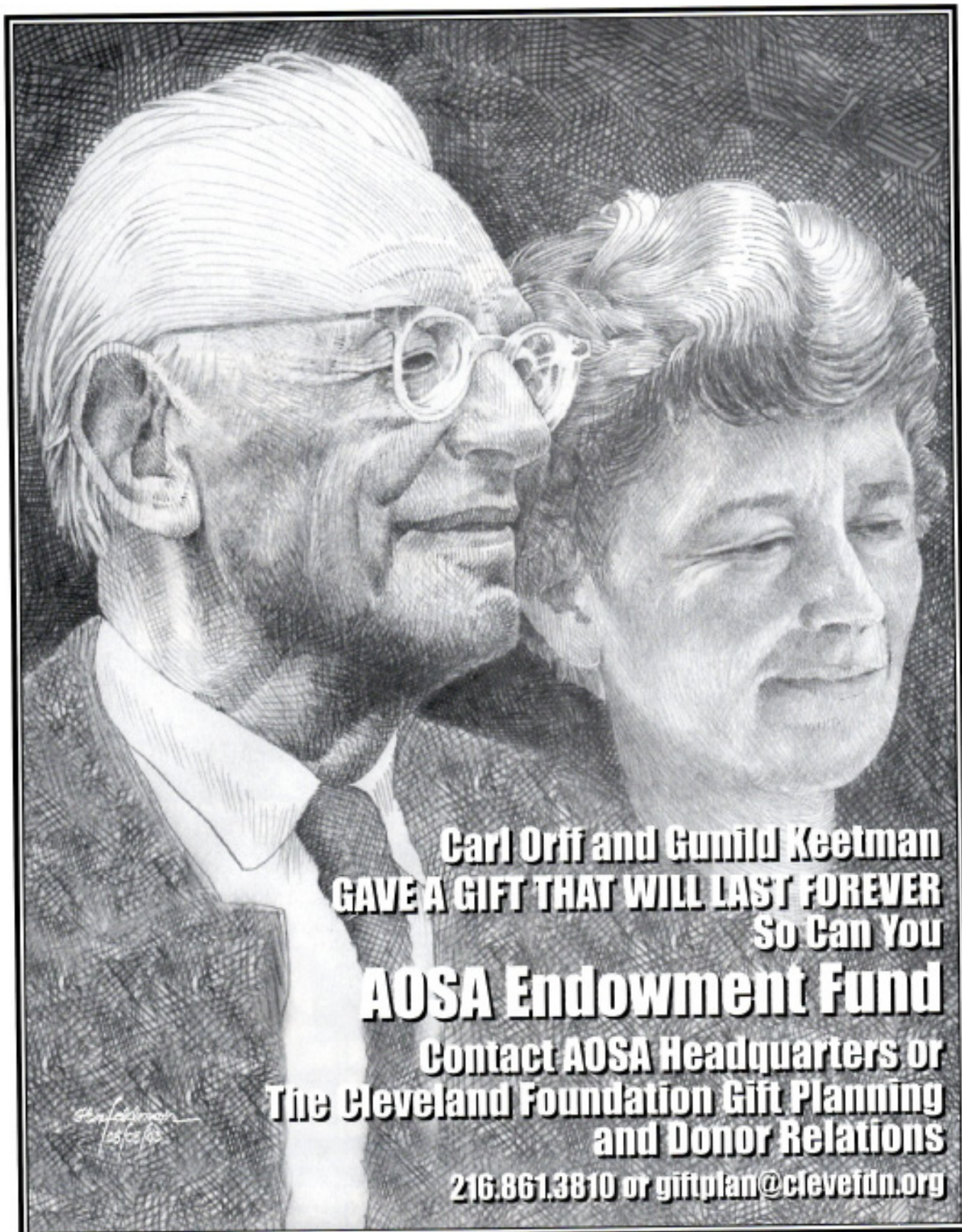
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From the AOSA video library

Let's Make a Dance

121LM by Maggie Hoffee



Reviewed by
Beth Lafigliola

Chinese calligraphy becomes the form for the dance as each person moves scarves, hands, arms and even the whole body in the open-air canvas of space before them. What started as an elementary exercise in copying Chinese characters becomes an expression of universal emotions through the motion, direction and the release of dance.

Maggie Hoffee presents a kaleidoscope of movement ideas using the Laban effort actions as a guide. The eight codified movements identified by Laban are slash, press, glide, wring, flick, float, dab and thrust. When used within the frame of weight, time and space, these movements become the basis for exploration and creativity in this 2003 AOSA Conference videotape from Las Vegas.

As any movement teacher will begin, Hoffee's session starts with an inviting warm-up exercise. She demonstrates walking eight steps, then stretches in place, and encourages participants to warm up the entire body. Even "at-home" participants will find the musical repertoire so appealing they won't be able to remain seated.

Vary the movement of different body parts and levels, she suggests, and she encourages participants to reach high, reach out, and bend low using arms, legs and even elbows. To add more interest to the dance, she asks participants to partner with another person and use question-answer patterned movement.

The next variation comes from the music itself. The recording changes into a contrasting duet of bouncy,

bongo drum rhythms and flowing flute phrases. She encourages participants to explore different partner facings – side to side and back to back – as they contrast the two instrumental parts in their dancing duet.

True to Orff Schulwerk style, participants weave the "found sound" of an unexpected fire drill tone into the tapestry of the session. A fire alarm suddenly interrupts the session, and the fully energized participants harmonize with the tone, eager to turn this pause in activity into an opportunity for vocal exploration.

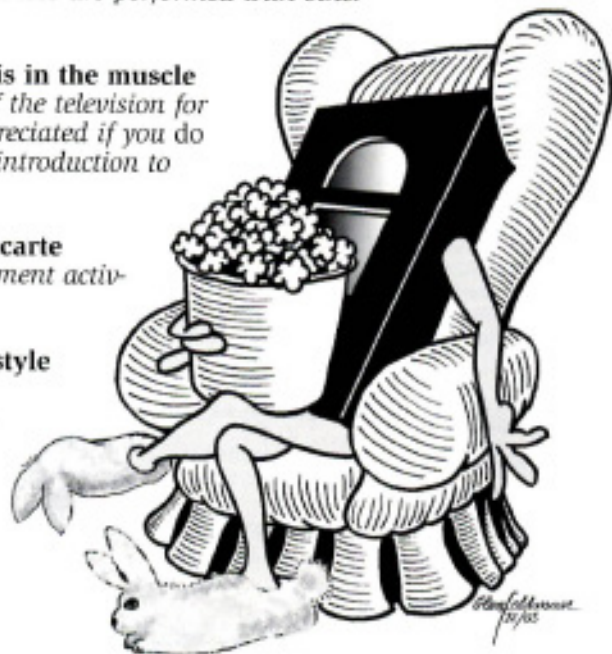
After a few such interruptions, Hoffee encourages the group to press onward, bypassing step-by-step instructions to show the adult musicians how to incorporate different groupings and facings into a composer's musical form. The participants are able to incorporate mirroring, group shadowing, question-answer duets, and final group shapes into the form of Bernstein's "Chicester Psalms." Each step would need to be developed individually with children, she adds.

Musical form again dictates the movement. Hoffee demonstrates moving freely through the open space for eight counts, then waiting for eight counts with a hand resting on another participant's shoulder. The group scatters in bursts of energy, forming pulsing bridges on the pausing periods in the design. These contrasting phrases become an introduction to an exploration of ABA form. Hoffee gives the group "travel choices" for the contrasting B section, but warns early on in the session to "know your children" when planning safe and productive movement ideas.

Other presenters explore movement theme

The AOSA A/V Library has many more videotape selections with a focus of creative movement, dance and drama. Here is a sample of those available; see page 40 for a complete list.

- 41MD **Danai Gagné:** *Moving with the drum, drumming with the movement*
This session offers a variety of activities using drums, drumming techniques, and ideas for improvisation. The drum is used as a visual prop as well as an instrument.
- 83PD **Sharon Grady:** *Playing it out: process drama in music and art education*
Expressive movement exercises introduce musical concepts or mood.
- 94DA **Anne Green-Gilbert:** *Creative dance for children ages 8 to 15*
Beginning with the concept of energy, students explore movements, develop skills and create choreography. A detailed list of other dance concepts and music resources is included.
- 50MC **Barbara Haselbach:** *Master Class*
This is an exploration of the many aspects of movement.
- 50SD **Barbara Haselbach:** *Poetry from Song-Dances to the Light*
Suggestive imagery and creative interpretation of the poetry of Libby Larsen guides individual and group movement experiences.
- 75JD **Marie Louise Hatt-Arnold:** *Introduction to the Jacques Dalcroze method*
Arnold presents practical exercises and philosophical ideas of the Dalcroze method.
- 66ML **Maja Lex:** *Vintage dance tape*
This video features the dancing of Maja Lex, including some highlights of performances filmed circa 1935-1945. Solo dances and ensemble dances are performed with other members of the Guntherschule.
- 70PS **Peter Sparling:** *Dance as music: the sound is in the muscle*
Be sure to clear out plenty of space in front of the television for this one. This is a video that can only be appreciated if you do as well as watch. It is a clear, imagery-laden introduction to modern dance.
- 113JT **Judith Thompson-Barthwell:** *Movement à la carte*
For those classrooms with limited space, movement activities for Grades K-8 are adapted.
- 93MD **Manuela Widmer:** *Music drama, elemental style*
- 36ML **Richard Layton:** *Bring the music to life: dramatic experiences for middle school*



Video Tapes

HISTORICAL SIGNIFICANCE

- 59TA Tossi Aaron DSA
 AA-AO AOSA American Odyssey
 59 IMC Isabel McNeill Carley DSA
 231MC 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 Matthesius, Grace Nash
 11GK Gunild Keetman
 59BL Betty Jane Lahman DSA
 66ML Maja Lex
 59GN Grace Nash DSA
 59JP/LY Jacobeth Postl & Lillian Yaross DSA
 59MS Mary Shamrock DSA
 59AS Arvida Steen DSA
 59TA Tossi Aaron DSA

MULTICULTURAL/ETHNIC

- 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
 10 BR 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 SusanVanDyck
 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
 40AC 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 Otto
 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
 12SR Helen Kemp
 12BM Helen Kemp
 99US Sevilla Morse
 104SN Silvia Nakkach
 90CE Marilyn Wood
 120MW Marilyn Wood

MOVEMENT

- 107TA Tossi Aaron
 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 Yaross

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 Kunzman

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 (Hanukkah Operetta)
 34MC Dr. Dee Joy Coulter (Music and the Mind)
 23MC Merryl Goldberg (Assessment)
 84FF Sarah Guterman (Integrated Learning)
 26AA Pat Hamill (Integrated Learning)
 75JD Marie Louise Hatt-Arnold (Dalcroze)
 64LL Libby Larsen (Composition)
 64CP Libby Larsen (Composition)
 92MM Jon Madin (Building Marimbas)
 14CC 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 Yaross (Using Props)
 109CONF AOSA (Opening Session 2000)

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

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CD Reviews

Bessie Jones: Put Your Hand on Your Hip, and Let Your Backbone Slip: Songs and Games from the Georgia Sea Islands



Doug Goodkin

Music teachers rejoice! The long-awaited CD version of *Step It Down* has finally arrived – but you might not know it by the title! *Bessie Jones: Put Your*

Hand on Your Hip, and Let Your Backbone Slip: Songs and Games from the Georgia Sea Islands not only takes the prize for one of the longest titles of a recording, but is one of the most useful resources I've encountered for American music teachers.

A combination of two previously issued vinyl recordings by Rounder Records (*So Glad I'm Here* (1975) and *Step It Down* (1979)), this CD is the necessary companion to the book *Step It Down* by Bessie Jones and Bess Lomax Hawes. Those already familiar with this book will need no encouragement to get the recording, but for those who do not know it, a little background is in order.

Step It Down is a collection of "Games, Plays, Songs and Stories from the African-American Heritage" from the Georgia Sea Islands and is the definitive work in its genre. Bess Lomax Hawes collaborated with Bessie Jones to put this rich body of material in a book, but quickly discovered the difficulties of setting an oral tradition in print. How to notate the swoops, slides and bent notes? How to account for the variations each time the song is sung? How to capture the rhythmic vitality?

This recording is one answer. Once the reader hears Jones' expressive voice, the energizing tambourine playing and the power of the group singing, the notes start to come off

the page. All of the selections are performed a *cappella* with hand clapping and tambourine – just as they should be in the classroom. All of this takes us one step closer to the oral tradition, but one might hope for an eventual DVD (Rounder, take note!) to get the full effect – to see the clapping style, the tambourine technique and the accompanying movements.

Of the 31 selections, 17 are from *Step It Down*, including such favorites as "Little Johnny Brown," "Soup, Soup, Juba, Hambone" and "Way Down Yonder in the Brickyard." A few games (like "Down in the Valley") are on the CD that are not in the book, and many songs from the adult community ("So Glad I'm Here," "Amazing Grace," "Oh Death") are included as well. As if all of this were not enough, there are 92 pages of liner notes that give words

to all songs, page reference numbers to the *Step It Down* book and relevant commentary.

Why is this material so important? Not only are the games fun for children of all ages, not only do they build necessary social skills, not only do they affirm a vital strand of American folk music, but they also serve as the doorway into American jazz and other African-American musical forms. These games contain in seed form the genetic blueprint for the flowering that blossomed into jazz. Those wondering how to introduce this great American art form to our children would do well to begin here and lead the children from Bessie Jones to Elvin Jones, from "Johnny Brown" to John Coltrane.

Thank you, Rounder Records, for finally reissuing this material on CD. Now about that DVD...

Reviewed by Doug Goodkin



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Videos

The Boy's Changing Voice: Take the High Road

Henry Leck, Hal Leonard Corp. US \$29.95

Reviewed by Martha O'Hehir

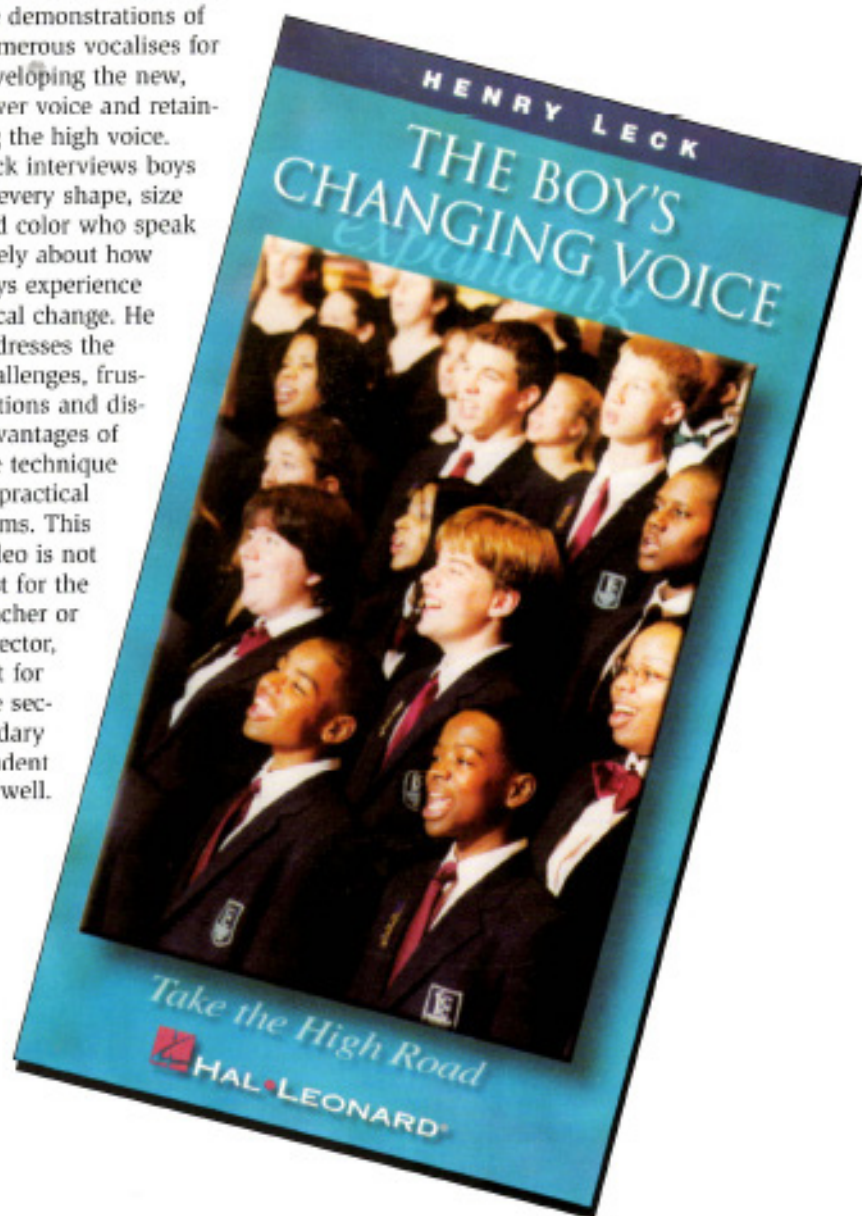


Martha O'Hehir

The changing adolescent voice is a perennial challenge, and though many choral experts have contributed insights, exercises and recommendations for how to successfully guide male singers through the vocal change, its mysterious challenge persists. This video presents the views and methods of Henry Leck, an internationally recognized choral director and director of choral activities at Butler University.

The subtitle gives us a clue to his philosophy and mission: *Take the High Road*. In a concise overview, Leck documents past and present practices, setting the stage for his unique approach. Where others leave the falsetto out of the final range, Leck includes it. He recommends *adding to the child voice* as the new, lower voice grows. He also recommends that boys sing in the higher register while the lower voice is changing, taking plenty of rests, but using the vocal technique familiar from childhood days. The result of his method is a singer with a large (sometimes huge) range of comfortably sung notes from the higher notes of the former-child voice blended all the way down to his lowest adult notes. A phenomenal demonstration of his high school boys' choir singing Bach's "Bist du Bei Mir" in unison treble and then three completely different arrangements of Faure's "Cantique de Jean Racine," in SSA, SATB, and TTBB is evidence of the efficacy of his technique.

Included in the video are demonstrations of numerous vocalises for developing the new, lower voice and retaining the high voice. Leck interviews boys of every shape, size and color who speak freely about how boys experience vocal change. He addresses the challenges, frustrations and disadvantages of the technique in practical terms. This video is not just for the teacher or director, but for the secondary student as well.



Books

Four in All

By Nina Payne, illustrated by Adam Payne

Front Street Press

Reviewed by Marjie Van Gunten



Marjie Van Gunten

The simple poetry of this lovely book evokes images of humble things that become eloquent through the presentation. Well-crafted word chains and elegantly executed collages combine to create

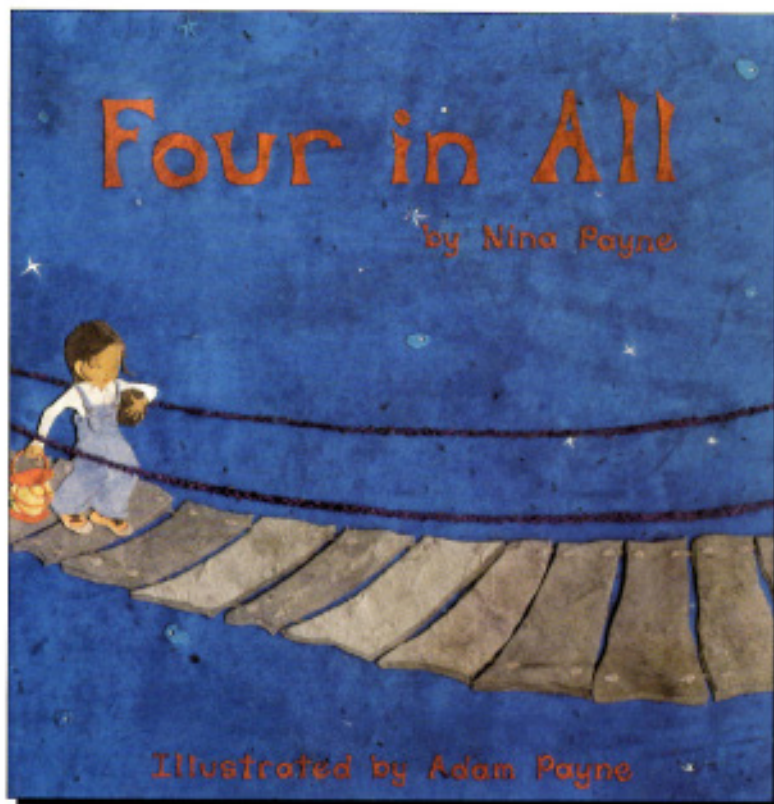
texture in sound and sight that invites the reader to linger on each double-page spread.

The four-beat word chains are paired to create rhyming, question-and-answer phrases that conjure images from a child's world and celebrate humble things. "Fork, plate, knife, spoon" is followed by "morning, evening, midnight, noon" and "earth, air, fire, water" joins "mother, father, son, daughter." Orff Schulwerk teachers will immediately start creating rhyming pairs of their own and the possibilities for rhythm exploration are abundant. The opportunity to make beauty from such sturdy language invites us to encourage our students to try this for themselves.

The book is illustrated with beautifully detailed cut-paper collages using a palette of muted purples and blues, greens and reds. The combination of simple words and earthy scenes creates a calm mood that appears understated, yet is rich with meaning. A single child reappears in each scene, connecting the word chains with a story line while standing at a crossroads, crossing a bridge in the sky or dancing on the

roof. There is also a delightful cast of animals and a collection of musical instruments: a fish plays a double bass and a snake balances a tambourine. The small size of the book (8" x 8") contributes to the sense of quietness and makes it enticing to young readers.

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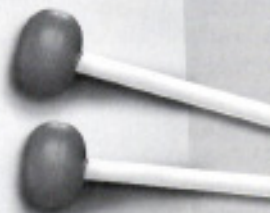


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Thinking outside the box

A whimsical approach to contemporary music

By Meg Worth

When it comes to teaching composition, Orff Schulwerk teachers engage students in a beautifully sequenced process. It begins with movement and speech, and then flows through improvisation to compositional greatness in a few short classes. They can create question-and-answer phrases of appropriate length and know the correct note on which to end the piece. It is a process that inspires extraordinarily musical results from children.

In the fall of 1999, the fourth- and fifth-grade students at Coal Creek Elementary had been composing for some time, and we were all ready for a change; something radically different, exciting and experimental was needed. As the end of the millennium approached, it seemed an appropriate time to explore the music of the 20th century that had not become part of the mainstream: avant-garde.

A few years earlier at our school, we had experienced several remarkably aesthetic experiences such as "Living Paintings."¹ The activities were inspired by Pat Hamill's workshop, "Living Paintings," and by a workshop of Marilyn Davidson's called "Experiencing Classical Music through Movement." Consequently, rather than teaching students about the techniques established by contemporary composers, I thought we should experiment and discover our own techniques, through the inspiration of abstract, visual art.

I began the unit deliberately avoiding teaching students about 20th century composing styles, as I had planned to do a follow-up study at the end. As it turned out, we did not have time for that study. It is definitely

helpful, however, for the teacher to have a repertoire of vocabulary to guide students.

One of my personal goals was to provide *less* structure, while providing *enough* of a framework to accomplish purposeful work and to avoid complete chaos. The following outlines the steps that we took toward composing, creating and thinking "outside the box."

Creative movement is a marvelously effective way to get people into a creative frame of mind. With Laban's Basic Efforts providing a foundation for movement ideas, in each class period students warmed up to selections from George Crumb's "Quest for Guitar and Chamber Music."² To help the older students who had suddenly become painfully shy, I turned off the lights. Also, the use of "mood lighting" – various colored spotlights – enhanced the experience.

Listening to and describing diverse selections demanded new vocabulary and eventually forced us to establish our own definition of "music," by which we could measure and evaluate compositions. I regret now that I did not save that definition, but it clearly reflected their experiences in music class. Vocabulary they had learned over the years surfaced: melody, rhythm and tempo.

Works by John Cage³ provided abundant stimulus for discussion and challenged us to refine our definition. Despite the fact that each selection included some of the elements in our definition, the general feeling was that the elements missing could determine the status of a work. For example, Cage's "Four" has harmony, but no rhythm or melody. Therefore, some

students declared that it was not music. Others disagreed of course, which was an important part of the lesson: not everyone agrees on what is or is not music.

Analyzing and describing abstract, visual art sparked enormous interest. Students were more accepting of visual art than they were of the music. With the fluorescent lights off, and incandescent lights directed on the print, students were captivated. We began with two works by textile artist Laurie Fields: "Olympia" and "Choroka." The pieces were created with various materials, giving a textured effect which appeared to be almost three-dimensional.

Selecting music in a similar style drew the two media together. Students compared the similarities between "Olympia" and two works by Phillip Glass: "Contrary Motion" and "Music in Similar Motion."⁴ They quickly noticed the repeated ascending/descending melodic pattern reflected the shapes that dominate "Olympia." George Crumb's "Devil Music"⁵ (which I referred to as "The Crumb Piece" to avoid any misconception about contentious issues) had the bold and striking sounds that students thought best captured "Choroka."

Choosing instruments to compose their own pieces revealed the ability of students to think truly "outside the box." Students were randomly divided into two groups: one for "Olympia," and the other for "Choroka." The sole requirement was that they had to say what they were representing, thus eliminating the problem of each one attempting to grab the biggest drums from the collection. Some students chose visual



Four students rhythmically lift long banners of blue satin to music, creating the effect of a rippling stream in the foreground, in their own interpretation of Laurie Fields' highly textural, avant-garde image, "Choroka." In the background, other students wave billowing scarves of filmy fabric, representing clouds passing before and behind mountaintops. They chose the music of George Crumb for accompaniment.

similarities, such as the bumpy *guitro* to represent a bumpy part of the print. Others chose more symbolically, such as the student who chose a triangle to represent a flash of light. Students who think abstractly chose instruments reflecting that ability. For example, one chose a ratchet because, to her mind, the sound it creates best represents the chaos of life.

Almost nothing was off-limits. I encouraged the playing of non-traditional instruments in non-traditional ways. The students also made use of found sounds, environmental sounds, neglected autoharps and an old, broken guitar.

Arranging the work was the next step. Students could have one director or none. They could start at the top of the painting, the bottom, the sides, the center, or each student could play whenever he or she felt the urge. When the pieces had been rehearsed several times, they were recorded for use in the next step: movement.

Creating movement with props felt like a circle being completed, coming back to the visual *with* the music. By using large pieces of cloth, scarves and streamers, each group choreographed a movement piece that represented the print, accompanied by the taped music.

Performance and critique provided the two groups with the opportunity to enjoy and analyze one another's work. While these could have been performed for an audience, I was anxious to move ahead to an activity requiring less teacher involvement. This lesson served as the teaching model for the next adventure.

On their own, in small, randomly chosen groups, students used images of Kandinsky (clipped from calendars) to create music and movement compositions. Images by Kandinsky work well because the interesting geometric shapes are stimulating and

inspiring. Rothko's paintings are good for tone/timbre studies. (Note: calendars are small and inexpensive, so that each group can have a different example and go to different places in the room or building. There is a tremendous amount of artwork available that would be excellent for similar reasons.)

Extension: Our art teacher, Randy Cummings, was enthusiastic about collaborating on this project. In the interest of trying something unique for myself, I asked him to select an artist and surprise me. He selected the works of Piet Mondrian and had students create their own artwork in his bold, rectangular style. Randy made slides of the works so we could project them as large as we needed them. Once again, students created music to go with each colored rectangle, but instead of choreographing movement, they wrote a short poem describing what that color reminded them of or how the color made them feel. Each was a multimedia event with the projection of the slide, the reading of the poetry and the playing of music.

Reflection

It was an interesting and unusual year, benefiting the students and myself. We explored several of the national standards for music, visual arts and dance. We took new steps to cultivate the ability to look, listen and think in new and diverse ways. In so doing, we had learned to "think outside the box."

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Meg Worth has been teaching K-5 music at Coal Creek Elementary in Boulder, Colo., for five years. She is in her 26th year of teaching. A past president of the Rocky Mountain Chapter of AOSA, she has completed Orff Certification Level I, II and III.

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The image of a small, brightly lit cloud was interpreted with the wave of a hand – and the elfin expression – of one of the youngest students.

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