The Orff Echo

Quarterly Journal of the American Orff-Schulwerk Association

Music and Movement Education

Winter 2006 Volume XXXVIII Number 2


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Coordinators:
Carolyn Beckie
Carol Erion

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Cover Art:
Olivia Ricks wrote a tale about a dragon and then created the sculpture that serves as its cover and binding. Veronica Perez is her art teacher at the Arlington Traditional School. The Arlington, Va. school and public schools in Albuquerque, N. M. participated in the project through the Museum of Women in the Arts. It was funded by a grant from the U.S. Department of Education.

American Orff-Schulwerk Association

Music and Movement Education P.O. Box 391089, Cleveland, OH 44139-8089 (440) 543-5366; FAX: (440) 543-2687; e-mail: **info@aosa.org**; Web site: http://www.aosa.org Affiliate of MENC: The National Association for Music Education

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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Carlos Abril


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Carlos Abril: c-abril@northwestern.edu • Carolyn Beckie: CarolynBeckie@aol.com • Carol Erion: cerion@arlingtonk12.va.us
Pam Hetrick: pamh@pop.interchange.ubc.ca • Martha O'Hehir: Mawfra@aol.com • Alan Spurgeon: aspurgeon1@bellsouth.net
David Thaxton: yoteech@sbcglobal.net • Marjie Van Gunten: marjievg@mindspring.com

Caprice Lawless, editor • 368 S. McCaslin #102, Louisville, CO 80027; Caprice@CapriceLawless.com • Writer's guidelines available through the editorial office • Graphics by Glen Feldman

The Orff Echo Editorial Calendar

ISSUE	COORDINATOR	TOPIC	CONTRIBUTOR'S DEADLINE
Summer 2006	Marjie Van Gunten and Martha O'Hehir	*Artful lesson by design*	Feb. 1, 2006
Fall 2006	Alan Spurgeon and Carol Erion	*The challenge of teaching today*	May 1, 2006
Winter 2007	Pam Hetrick and Carlos Abril	*International voices*	Aug. 1, 2006
Spring 2007	Carolyn Beckie and Marjie Van Gunten	*The young child's musical world*	Oct. 1, 2006
Summer 2007	Pam Hetrick and Carlos Abril	*Music cultures of the children we teach*	Feb 1, 2007

We seek articles on these topics as they relate to Orff Schulwerk or to broader areas of teaching and learning. Editing and production is in process for some articles one year ahead of the publication date. If one of these topics appeals to you, please contact the appropriate Editorial Coordinator soon.

Also, articles on topics other than the above-listed may be considered at any time.

Before submitting manuscripts, please contact the editor for a copy of editorial guidelines. We cannot guarantee the publication of any submitted material.

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For guidelines or other editorial queries, please contact:

Caprice Lawless, Editor in chief
368 S. McCaslin #102
Louisville, CO 80027
(303) 604-2768
caprice@capricelawless.com

The President's page

Many Voices ~ One Spirit
An Orff Schulwerk community

by AOSA President Sue Mueller

Sue Mueller

At the recent AOSA conference in Birmingham Ala., it was exhilarating to see the many faces representing different voices that comprise the one spirit we love and share: the spirit of the Schulwerk. This spirit shines through all those that make up the community of AOSA, whether at a national conference, local chapter meeting, in schools making music with children or in the communities in which we live.

What joy it is to know that the Schulwerk is actively becoming a part of our culture. As the Schulwerk evolves, day by day we recognize and support the contributions of one another. Our ability to bond and network reflects the joy we are eager to share. The mutual responsibility we hold for the well-being and survival of the Schulwerk is a primary concern to us.

Although our world views differ, we do share the spirited vision that to respect and promote the Schulwerk is important.

This fall, you might have watched a flock of geese heading south for the winter, flying along in the "V" formation. You may have heard this analogy before, but it bears repeating, as it applies to AOSA.

It has been observed that as each goose flaps its wings, it creates an uplifting current of air for the bird immediately following. By flying in a "V" formation, the whole flock moves with startling efficiency, adding a flying range 71 percent greater than a goose flying alone.

People on a team share a common direction. Similarly, the Schulwerk community shares a common purpose and direction. Whenever we travel together on the trust of one another we move more quickly, and more easily.

Whenever a goose falls out of formation, it suddenly feels the drag and resistance of trying to go through it alone and so quickly gets back into formation to take advantage of the power of the flock.

The power of the whole in AOSA is built on knowing that we can share information, ideas, fears and joys and that this sharing is embraced despite our different approaches. We are heading in the same direction and our mission supports the education and development of the whole.

When the leading goose tires, he moves to the back of the formation, and another goose takes over. If a goose is wounded, grows ill, or falls out for whatever reason from the formation, two geese fall out as well, following the injured bird down, to lend help and protection. They stay with him until he is once again able to fly or until he dies. Then the two guardians launch out with another passing formation to catch up with their group.

I am reminded of how AOSA members have come to the aid of displaced teachers and students affected by the hurricanes this year. That impulse of care and concern is vital to the existence of any organization or community.

The geese honk from behind to encourage those up front to keep their speed.

Words of support and inspiration help energize those on the front line, helping them to keep pace in spite of day-to-day pressures and fatigue. If we stand by each other in good times and bad, we build the sense of community that keeps us growing stronger and more united, allowing us to accept change and transitions more easily. It is prudent to share leadership and to take turns doing hard jobs. Consider for a moment how many in our nationwide organization have taken their turns, and dedicated their time and energy, to the Schulwerk community over the past decades.

We should be very proud of the community we have built. Like the "V" formation of migrating geese, ours is a body moving to an inner sense of movement and direction. With vigilant caretaking of one another, we will continue to move and grow. We are, truly, one spirit with many voices. Let us continue to hear the many voices speaking, to share that spirit with others and build the community we love.

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A glossary of literacy terms

This issue of The Orff Echo *focuses on the relationships that exist between Orff Schulwerk teaching processes and the processes of learning to read. Music teachers unfamiliar with terminology used in teaching reading may find the short glossary below helpful in understanding some of the articles in this issue.*

Those new to Orff Schulwerk reading this article, such as administrators or reading/literacy teachers, may be unfamiliar with the term. Orff Schulwerk is a way to teach music and movement, named for Carl Orff, a Bavarian composer and pedagogue. For more information about the Schulwerk, visit the AOSA Web site at:

www.aosa.org, and select "About Us."

A phoneme is the smallest functional unit of sound. For example, the word "cat" contains three distinctly different sounds, or phonemes. There are 44 phonemes in the English language, including letter combinations such as *th*.

Phonemic awareness is the ability to notice, think about and manipulate individual sounds of the spoken word.

Phonological awareness is a general appreciation of the sounds of speech as distinct from their meaning. The concept includes the idea of phonemic awareness but is a more global idea.

Phonics is a method for decoding written language that associates letters and letter combinations with their sound values.

Fluency is the ability to read a text accurately, smoothly, quickly, and when reading aloud, also with expression. Fluency is a bridge from word recognition to comprehension.

Comprehension in reading is the ability to understand and construct in your mind meaning and usefulness from a text.

Vocabulary is the collection of words known to a reader and represents essential background knowledge for comprehension.

Prosody refers to the patterns of stress and intonation in a language; the elements of spoken language that have parallels in music

Phonemic awareness *The skills involved in phonemic awareness are listed below in developmental order from beginning awareness to emergent literacy:*

Awareness of rhyming words refers to the ability to identify sets of words that rhyme and sets of words that do not rhyme.

Awareness of syllables describes the ability to clap or count the syllables in a word.

Awareness of onsets and rimes An onset is the beginning phoneme in a word or syllable (the *c* in "cat"); a rime is the vowel sound (the *a* in "cat").

Sound isolation - awareness of beginning, middle and ending sounds is the ability to identify the beginning sound in "check," the ending sound in "mouse," and the middle sound in "pan."

Phonemic blending is the ability to blend phonemes into a word. For example, after hearing "*p i g*" in a stretched pronunciation, the child says "pig."

Phoneme segmentation is the ability to identify or count the sounds in a word. For example, the child can correctly answer "How many sounds do you hear in 'dog'?" and "What sounds do you hear in 'soft'?"

Phoneme manipulation is the ability to omit or substitute phonemes to form new words. Examples: the child is able to substitute *s* for *c* in "cat" and form "sat"; the child is able to omit the *t* in "stick" and form "sick."

Orff Schulwerk and literacy follow parallel paths

by Marjie Van Gunten

As teachers of Orff Schulwerk, it is important for us to know how to talk about music-to-literacy connections so that our non-music-teaching colleagues and administrators understand the complementary and parallel processes that occur daily in our classrooms.

Literacy is a changeable concept in a changing world. Narrowing the definition of literacy to the skills of reading and writing taught in schools does not really clarify what is meant by the term. Nevertheless, educators agree that literacy is a critical skill for children to master. Students leave school after 12 years with literacy skills that range from grappling with shopping lists to grasping literary allusions in Shelley and Shakespeare. Current debate focuses on how to ensure that all children progress as far along that spectrum of skills as possible. The goal of this article is to address the role of Orff Schulwerk in the emerging literacy of our students.

To refresh my thinking on this topic, I recently interviewed reading specialists at my school to determine what they considered to be the characteristics of students who were most likely to become good readers. Their statements about what leads to literacy were thought-provoking:

"The child has experienced oral language prior to learning a concept of written language: 3,000 hours of *lap time* [cozy time very young children spend with an adult who recites rhymes and reads picture books] is a minimum."

"The child can learn through her ears: listening comprehension comes before reading comprehension. The child can hear rhyme, hear the sounds of phonemes and discriminate between different sounds."

"The child reads with fluency. This is exemplified through expression and phrasing."

"The child reads with a natural rhythm."

"The child has good problem-solving skills. 'Word calling' (breaking the code) does not equal comprehension."

"The child has the ability to predict. Reading is about teaching thinking. Reading is about making meaning."

"The child has background knowledge in order to understand the context of the words on the page."

"The child has a rich vocabulary in order to precisely describe people, places and things. For example, there are many words for water: brook, river, lake, puddle, etc."

Some of the words from their statements jumped out at me: "oral language … learns through her ears … discriminate between different sounds … expression and phrasing … natural rhythm … problem solving … background knowledge … rich vocabulary." These characteristics of good readers also describe skills that are taught in an Orff-based curriculum. Oral tradition is at the core of the material we recreate with our students and use as the basis for further creative problem solving. Children in Orff-process classes learn through their ears and create meaning with their bodies as they personally interpret what they hear. The natural rhythm of language is the basis for the study of musical rhythm. Expression and phrasing are part of creative movement, improvisation, playing instruments and singing.

Complementary and parallel processes

What specific activities take place in Orff Schulwerk lessons that support the development of literacy, not only in music, but in written language? To answer this question it is useful to consider two distinct learning modes through which learning across disciplines is processed:

- Complementary processes use learning in one discipline as reinforcement for learning in other disciplines.
- Parallel processes are those paths

of learning that use similar modes of perception to discover, describe, examine, compare, analyze, evaluate, interpret, apply and create new meaning across disciplines.

Examples of complementary process are common in Orff Schulwerk lessons. Playing with spoken language through music is more than play; it is literacy readiness. Consider the many possibilities in a nursery rhyme like "Wee Willie Winkie." While children repeat this rhyme, the sound of the letter *w* is reinforced through alliteration. Children expand their background knowledge as they discover that people in Willie's day lived differently than we do today. He is a male character who wears a nightgown. To communicate, people don't use cell phones, but rather rap and windows or cry at locks. And there is the opportunity to review many different verbs when the children create movements as Willie slides on the ice, leaps over the puddles, slithers through wet grass or squishes in gooey mud. Here, even as we enjoy the sounds of the rhyme itself and exploit its musical potential, we reinforce phonemic awareness and vocabulary development, critical to emergent literacy.

Traditional folk songs are full of opportunities for complementary learning processes. A wonderful example is found in "Mr. Frog Went a-Courtin'." The historical background of this song is fascinating. One version, "A Most Strange Wedding of the Frogge and the Mouse," was licensed in London in 1580. It is believed to be the story of the failed romance between Elizabeth I of England and one of the Medici princes (the son of Charles IX of France and Catherine de Medici). There are many picture book versions of "Mr. Frog Went a-Courtin'" and children love to compare the differences between the characters, rhyme schemes and refrains. They can read/sing a version in small groups and decide which verse to sing for the class, or they can join in a class discussion of similarities and differences found in several versions. The song's many variations remind children of the role of oral tradition and

"In an Orff classroom, re-creation of music is used as a model, not as an end goal," Van Gunten writes. "Re-creation becomes a means of discovery which allows the student to describe, examine, compare, analyze and evaluate. The learning does not stop with the performance of a work as it already exists on paper."

"Through Orff Schulwerk, with its union of music and movement, a child connects to a place deep within that awakens his spiritual core," explains Van Gunten.

regional differences, while introducing rich vocabulary.

The rhymes in "Mr. Frog" offer an overview of the spelling surprises that abound in the English language: "a little flea to dance a jig with the bumblebee" and "Dr. Fly said Mr. Tick would surely die." Children love to make up new verses, providing an opportunity for solo singing as well as stretching their word wealth. There are endless possibilities in the rhythm patterns created by the many wedding guests ("fried mosquito," "lily-white duck," "Madame Butterfly," and even more invited guests invented by the children). The pattern of lyrics encourages children to use descriptive language as they name new wedding guests, and this literary extension begs for further interpretation through creative movement. While the students create body percussion and instrumental ostinati from names of the wedding guests, they are practicing the skills of syllabification and word accent.

As teachers of music and movement, we do not use these complementary processes for the purpose of teaching children to read and write, yet language development and phonemic awareness are part of our lessons naturally. Regardless of our job titles, we don't teach music – we teach children. And children come to us with the natural ability and inclination to integrate what they know with new things they experience. Many schools seem to make this natural integration impossible by unnaturally compartmentalizing learning: Reading from 9-9:45 a.m.; Math from 9:45-10:30 a.m.; Recess; Music from 10:45-11:15 a.m. (on Tuesday); and so on. We integrate across disciplines because it is the natural way children learn – when they are excited and happy to be learning – as they are when actively engaged in music and movement.

The complementary learning processes I have described are important links in the way children retain and retrieve knowledge. Parallel processes function at a deeper level and have more to do with how children learn than what they learn. The list of learning pathways that characterize parallel processes (discover, describe, examine, compare, analyze, evaluate, interpret, apply and create) resembles Bloom's taxonomy. It also looks very much like an Orff classroom where the learning takes place through the creative process as well as by re-creating music composed by others. This sets Orff Schulwerk apart from other music education approaches that focus on the performance of works composed by someone other than the students themselves.

Focused listening

In an Orff classroom, re-creation

of music is used as a model, not as an end goal. Re-creation becomes a means of discovery that allows the student to describe, examine, compare, analyze and evaluate. The learning does not stop with the performance of a work as it already exists on paper. The student has the opportunity to use what has been learned in a new way, interpreting and applying the knowledge to create a new work of art. Problem solving is constantly at play during improvisation. The child experienced in problem solving can apply this skill with confidence in new arenas.

Focused listening is critical in learning to read and write. Listening is also at the heart of Orff Schulwerk. Students in Orff music classes have learned to listen so well that they are full of thoughtful interruptions, eager to describe what they hear each time a new piece of music is introduced. Children listen and interpret through whole body expression. They listen and echo. They listen and create question-and-answer phrases by analyzing building blocks of rhythm and melody and adding to what they hear. As they use these patterns in remembered sequences – or rearrange them into new musical phrases, textures, or extended forms – children master skills far beyond hearing. The child who exercises listening skills in this way becomes accomplished in the art of listening through the application of aural memory, analysis and synthesis. These skills are essential in the development of reading comprehension and written expression.

In Orff music classrooms, children do not begin their study of music with the dots on the page. They dance to the dots long before they learn to reassemble them into a graphic representation of a musical moment. Expression does not exist in letters and phonemes any more than it exists in the black dots and symbols on a music staff. The child who uses his whole body as an instrument builds a vocabulary of expression that can be used in music as well as dance, poetry, literature and drama.

A rich vocabulary is fundamental to developing literacy. In addition, children must master many modes of expression, or languages, to become fully literate. For example, some ideas are best expressed through the language of numerical equations. Other ideas only exist as images best expressed through the language of visual art. Written words have different meanings when used in essays, stories or poetry. Music has a complex language of its own and adds a new dimension through which children express meaning. Children who are fluent in multiple languages are gifted with the ability to describe, examine, compare, analyze, evaluate, interpret, apply and create anew from the discoveries they find in the world around them.

Beyond complementary and parallel processes, other aspects of learning music through Orff Schulwerk promote the development of literacy. Spatial awareness plays an important role in interpreting visual symbols. Some children have difficulty with the right/left orientation required to distinguish symbols such as *b* and *d* or *p* and *q*. As children work with mallets, they physically engage both sides of their bodies. The sensory integration of matching pitches by playing with alternating hands on the bars helps children gain experience in using the non-preferred sides of their bodies. Crossover borduns offer physical practice in crossing the midline. Children who experience visual confusion during body percussion preparation for playing an ostinato learn to coordinate right/left hands by using a multi-sensory process: aural, visual and kinesthetic. The specialists who accompany special needs children to my classroom tell me that these musical experiences in spatial awareness are invaluable.

Happy learners

While spatial awareness and complementary and parallel processes at work (and play) in Orff Schulwerk classes contribute to the development of literacy, another aspect of learning may be even more important in emerging literacy: the affective domain. Happy children are more successful learners. This may seem obvious, and yet schools do not always nurture a joyful environment. The current emphasis on test scores limits opportunities to teach anything not measurable with paper and pencil. Our educational culture teaches children that there is a right answer, and they better know what it is. Stress in schools seems to start at a younger age every year. Through Orff Schulwerk, with its union of music and movement, a child connects to a

place deep within that awakens his spiritual core. Children leave our classrooms more prepared to learn, and less fearing of failure. Music and dance foster community and touch the spirits of children today in the same way that they have since the dawn of man.

Orff Schulwerk is a powerful way to teach music. It develops an enduring understanding of music, instead of the mere memory of a great moment on a stage. Children lucky enough to experience music in this way feel music throughout their entire bodies, rather than simply through technical mastery. We teach this way because we have experienced for ourselves, and see in our students, that it makes a lifelong difference. That it also plays a significant role in the emerging literacy of our students is a wonderful bonus. Music and movement can't substitute for direct instruction in reading and writing, but they play an important role in developing literacy.

As teachers of Orff Schulwerk it is important for us to know how to talk about music-to-literacy connections so that our non-music-teaching colleagues and administrators understand the complementary and parallel processes that occur daily in our classrooms. We need to initiate dialogue about successful music teaching practice as it relates to literacy because many non-music educators have not experienced literacy-rich Orff Schulwerk lessons. We should do this, not to justify the inclusion of music in budget strapped schools, but because we are part of a team working together to educate the whole child. Oral language, listening skills, auditory discrimination, expression and fluency, problem solving, historical and cultural connections, vocabulary development, spatial awareness: we teach all of this *and music, too!*

Marjie Van Gunten serves on The Orff Echo *Editorial Board.*

Write Van Gunten at:
marjievg@mindspring.com

"Through Orff Schulwerk, with its union of music and movement, a child connects to a place deep within that awakens his spiritual core," explains Van Gunten.

Puzzles, structures and journeys: Learning to read and the Orff process

by Sue Snyder

It is my hypothesis that the Orff process applied to music and movement builds the skills required for reading, rather than the Orff Process applied exclusively to the building blocks of English language.

When considering the links between learning to read and the Orff process, what came to mind were puzzles, structures and journeys. Puzzles have pieces that fit together in one specific way. Structures are made of building blocks combined to create patterns in more than one way. And journeys forge paths equally as important as the destinations. By exploring the relationships between these three metaphors, I hope to find common threads between skills such as reading, and processes through which skills are learned. The first step is to identify the basic components of learning to read as defined for language arts. Along the way, we will find parallel components in words, music, and movement. Next we will compare teaching parallel elements to delivering components through the Orff process. Finally, several models and an invitation to continue the journey are offered.

Reading is a literacy skill complemented by writing, speaking and listening. Speaking and listening are acquired naturally through human interaction, but reading and writing must be taught. Pre-reading skills such as keeping a steady beat, motor coordination, contextual experience and attending are critical. However, those skills are not the subject of this article, which focuses specifically on development of emergent and early reading skills.

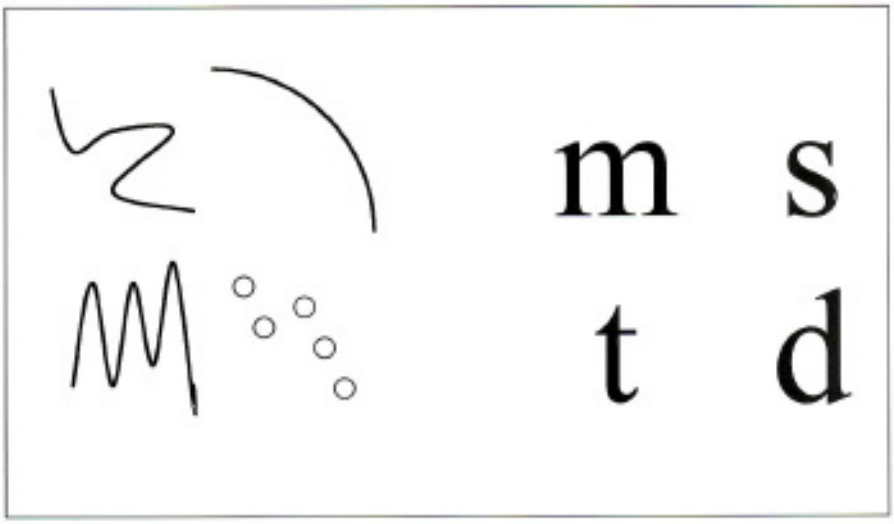
In 2000, The National Reading Panel identified five essential reading elements: phonemic awareness, phonics, vocabulary, fluency and comprehension. *Reading First*,[2] the current nationwide reading initiative, recommends that these five be explicitly and systematically taught.

Reading puzzles

Each of the five components provides puzzle pieces that, when effectively taught, immerse the student in a familiar reading landscape.

Phonemic awareness is the ability to hear, identify, and play with individual sounds – or phonemes – in spoken words. Phonemic awareness skills should become automatic.

Figure 1: Puzzles for Combining Pieces



Phonics is the relationship between written letters and spoken sounds. Phonics skills should become automatic and lead to fluency. They also become a problem-solving tool for unknown words.

Fluency is the capacity to read text accurately and quickly, and includes oral reading prosody skills.

Vocabulary is the words students must know to communicate effectively.[5]

Comprehension is the ability to understand and gain meaning from what has been read. (See Table 1.)

Reading structures

Syntax and cultural convention determine the reading structures into which language building blocks may be arranged, i.e., spelling patterns or word order in phrases. Spelling patterns or word order in phrases are examples of such conventions. These structures are typically acquired through speaking and listening, and then inform the emergent and early reader. Starting with the smallest elements, children learn the ways in which these blocks are combined. Language constructions are controlled by rules, just as building styles are limited by the laws of gravity, available materials and stylistic conventions.

In words, phonemes are combined into words, which are then combined into phrases, sentences, paragraphs and stories. Parallel to this concept in music, sounds are combined into motifs or patterns, phrases, sections and compositions. In movement, individual movements are sequenced into longer patterns or elements, combined into phrases, and eventually into dances.

Reading journeys

There are four stages of emergent and early readers:

1. Pre-emergent—developing the skills to enter the world of auditory and visual stimuli related to reading; focus is on auditory skills, attentive listening and viewing;
2. Emergent—developing learning-to-read skills;
3. Early—continuing development of learning to read, and transitioning to reading to learn; and
4. Developing—reinforcing learning to read while building reading-to-learn skills.

Each stage overlaps the prior level's skills, and good reading teachers scaffold content and skills to reinforce a seamless curriculum with sequential presentation that is sensitive to developmental readiness and characteristics. This skill presentation includes:

1. Introduction—presentation with inconspicuous instruction;
2. Instruction—conspicuous instruction;
3. Emphasis—multiple opportunities to practice applying the skill over time;
4. Maintenance—continued reinforcement as the skill is built upon, until it becomes routine practice; and
5. Exit—instruction is no longer required. The skill is routinely utilized. With good instruction through Grade Three, many children can become successful readers. However, many children are not finding success, with a larger percent failing in undeserved, urban, and rural populations.

Orff Schulwerk and learning to read

Paralleling phonemes, the smallest meaningful components of music and movement could be called *musemes* and *movemes*. Visual, aural and kinesthetic puzzle pieces such as notes, words, pitches, rhythms, locomotor and non-locomotor movements combine to form patterns.

The structures in Orff Schulwerk are the forms into which these patterns are combined through improvisation and composition. Music and movement are organized according to structural forms, like the structure of a building has foundation, doors and windows, a roof and decorative elements. Sentences, paragraphs, and story form provide a parallel in word language, with rich language providing the "decoration."

However, the more powerful links between learning to read words, music and movement will be found with the Orff process, rather than the parallel literacy components of the three disciplines. While we will continue to find these parallel links, the main question is whether "learning to read" skills can be delivered through the Orff process.

The Orff process has characteristics of many best practices. At the core is creative problem solving through active participation and scaffolded learning experiences. Each lesson and unit is a journey, with the destination sometimes known and sometimes discovered, comprised of experiences through which visual, aural and kinesthetic puzzles are identified, solved and new ones imagined. The journey begins with experience and exploration, followed by improvisation and practice, and finally arrives at application through creative endeavor. The richest route is preferable to the most direct. Reading and writing music notation are done when there is a real need to know and share.

Assessment is formative, designed to determine what has (and has not) been learned, and what is needed next. The Orff process is interactive between student and teacher, with the teacher often acting as facilitator. The journey is the goal, and the destination a satisfying culmination that is also a springboard to the next journey. The result is very deep learning that inspires understanding and independence.

One of the hallmarks of Orff process is student engagement, sense of self-worth, and feeling of community. Social learning is woven into the process.

So if we suggested that we can deliver the five reading components through the Orff process, should this be considered direct instruction? Absolutely. Let's explore model puzzles, structures and journeys.

Puzzles – combining pieces

Using a two-by-two grid (See Fig.1), students explore one image at a time,

determining a sound to match the visual characteristics. Then a leader (teacher or student) points to one box at a time as the rest of the group performs the corresponding sound, building quick reflex responses, and experiencing a variety of possible combinations. In a subsequent experience, students cut the components apart and organize them like a puzzle, using sets with more than one of each element to allow for repetition, and blank cards to add other elements (such as vowels, which will most likely be required).

This process remains the same regardless of the content. Graphics will most likely lead to melodic and tone color exploration, while the graphemes (letters or letter combinations that represent phonemes) will lead to phonics exploration. Both are essential, as is the process itself. These boxes could be filled with measures of rhythm in any meter, melodic motifs, pictures of instruments; rimes (see below), words, or phrases. In movement, they could contain pictures of body parts or movement words (pictures or the actual words). The number of boxes can be changed.

Structures – exploring frameworks

Star light, star bright,
First star I see tonight.
Wish I may, wish I might,
Have the wish I wish tonight.

Traditional

The underlying structures of metered poetry such as the one above include rhythm and rhyme, repetition and contrast, steady beat and phrasing. The simplicity of nursery rhymes should not mask their value as carriers of the flow and syntax of the language – the structures that allow even very young children to improvise meaningful sentences in song and words. While a toddler's singing improvisations may disappear, those sentence-by-sentence improvisations of the three- and four-year-olds are awe-inspiring. It is also fundamental to the Orff process.

It doesn't really matter whether the music teacher or the language arts teacher introduces students to these language processing skills: It proceeds as follows:

> ***Aurally echoing*** the text chunks;
>
> ***Combining*** the chunks into phrases and then into the whole;
>
> ***Adding sounds*** (body percussion, unpitched, or pitched) on the steady beat and key words, and rhythm of the words depending on the child's skill level;
>
> ***Sequencing speech***, speech and sounds, then sounds alone with inner hearing; and then;
>
> ***Repeating the entire above process*** with print, visually highlighting the key words with line, color or shape.

Variables in this process might include whether a melody is used, whether the rhythm of the words is explored or read, and if movement is added. For early readers, the rhymes in this piece are fabulous: *-ar* (simple, but not incorporating the usual short a vowel sound), *-ight* (very complex), and – *ish* (short vowel and digraph). If this piece is explored in music class at the same time the reading teacher is working on these more complex rimes, the effect would solidify the learning.

As students engage in this series of activities, they are focusing on sound and symbol, rimes, blends. Fluency is gained through the repetition of this particular poem. The process is repeated with other poems. Eventually, the arranged poems become part of a larger structure, such the *B* section of an *ABA* song form or Rondo (*ABACA*) form. As memory is stretched and the structures become larger, doors and windows open for expressive text exploration while building necessary skills to move from the structured house to the freedom of the journey – from learning to read to reading to learn.

The journey

The designers of programs such as *Reading First* and *No Child Left Behind* did not intentionally discount the importance of the instructional process as they crafted a national reading approach. They just missed the opportunity to explicitly require a process that engages and motivates children. The Orff process is an exciting, stimulating, hands-on delivery system. Music and reading teachers need to share their curricular goals and processes with one another, find the links, and share our society's future – the children. We can develop passion for knowing along with the skills to know, in both music and words.

This short article should be only the first step in a journey that demands more thought and action. Learning to read and the Orff process are not parallel processes. One is a skill and the other a learning process. It is my hypothesis that the Orff process applied to music and movement builds the skills required for reading, rather than the Orff Process applied exclusively to the building blocks of English language. You are invited, through conversation and action research, to help determine the puzzles and structures that will help children on their journey toward learning to communicate, including learning to read.

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   (NOTE: This report indicates that by the age of three there is a 30-million word gap in the number of words heard by children living in welfare families and professional families. Further, the quality of the language, as measured in encouraging and discouraging messages, indicated that in the first four years

Table 1: Reading First Content Standards Provide Early Reading Goals

I. Phonemic Awareness
- Phoneme isolation
- Phoneme identity
- Phoneme categorization
- Phoneme blending
- Phoneme segmentation
- Phoneme deletion

II. Phonics
- Decoding real words and pseudowords
- Reading novel, miscellaneous, and irregularly spelled words
- Spelling words
- Comprehending text read silently or orally
- Reading text accurately aloud

III. Fluency
- Rapid word recognition
- Eye movement from letter to letter and word to word
- Prosody
- Smoothness
- Expression
- Intonation (phrasing and volume)
- Flow (pacing)

IV. Vocabulary
- Listening,
- Speaking,
- Reading,
- Writing, important words, useful words and difficult words

V. Comprehension
- Reread, restate and look forward
- Use graphic organizers
- Answer and generate questions
- Recognize story structure
- Summarize
- Literacy comprehension skills are details, sequence, main idea, and fact and opinion.
- Higher order comprehension skills are prediction, inference, compare and contrast, and cause and effect

of life a child in a professional family would accumulate 560,000 more instances of encouraging feedback than an average child in a welfare family, who would have accumulated 125,000 more instances of prohibitions than encouragements. This data has implications for the importance of early language experiences for all children if we expect no child to be left behind.)

Other useful resources

B. B. Armbruster., F. Lehr, and J. Osborne. *Put reading first: The research building blocks for teaching children to read*. Washington, DC: Partnership for Reading. 2001. < http://www.nifl.gov/nifl/partnershipforreading/publications/PFRbooklet.html >

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Sue Snyder, Ph.D., is president of Inventive Designs for Education & the Arts, and is an Orff master teacher. She teaches children and other teachers.

Write Snyder at:
sue@aeideas.com

Focus on Research

A research base for Orff Schulwerk and literacy

by Sara Trotman Womack

Recently, in spite of the fact that numerous federal mandates and state legislative initiatives have funded reading programs,[1] 68 percent of fourth-grade students across the United States continue to read at or below a basic level.[2] The figure indicates that the majority of elementary school children have only prerequisite skills necessary for proficiency in reading. In response to this inadequacy, many music specialists across the U.S. are asked to justify their music programs through integrated curriculums focused on increasing the scores of reading achievement assessments. While most music specialists build their music programs on the intrinsic value of music education, new research validates an integrated curriculum of music and reading in a few specific areas – learning transfer, engagement, aural discrimination and visual discrimination.

Learning Transfer

Learning transfer occurs when learning in one situation assists learning in another situation.[3] This transfer between music and reading is evidenced by a meta-analysis performed by Butzlaff, who examined the results of 30 correlational and experimental studies. He determined that there is a "strong and reliable association between the study of music and performance on standardized reading/verbal tests."[4]

In another study, Maze compared the reading achievement and music ability of first-grade students.[5] The results indicated a significant correlation between reading achievement and all sections of the Seashore Test of Musical Ability, which suggests that a consistent music education in the early grades has a positive transfer effect in the development of language and literacy acquisition.

In Orff Schulwerk the elements of observation, imitation, experimentation and creation also transfer to the development of language and literacy.[6] Exploration and previous knowledge are a necessary part of the Orff classroom and the reading classroom.[7] Just as children hear and speak language before learning to read and write text, students in an Orff classroom listen to and play music before learning to read and write music.[8]

Engagement

Engagement is a major factor for motivating children toward lifelong reading.[9] When teachers combine literature with music activities, emotional and aesthetic responses are elicited, and students become more engaged with the text.[10] Overall, the use of music creates a positive climate, which in turn, makes learning to read more enticing. Multiple studies regarding the effects of music on reading engagement have revealed positive results. Eisenstein found an increase in the participation of reading activities and an increase in correct responses on reading related questions after elementary students attended two 22-minute guitar sessions, three days each week for one month.[11] In addition, Reis ascertained that student attitudes toward reading, as well as confidence in their reading ability, generally improved with the integration of music and reading activities.[12]

Because Orff Schulwerk is based on learning music through activities that children enjoy – singing, playing, moving and creating – it keeps students totally engaged in the music-making process. Therefore, when reading is integrated into an Orff-centered activity, students remain absorbed in the learning-by-doing approach.

Aural discrimination

Aural discrimination – a skill that improves word reading, comprehension and spelling – includes phonological awareness and phonemic awareness. Phonological awareness involves activities with rhymes, words, syllables and phonemes (the smallest element of oral language).[13] Phonemic awareness is a type of phonological awareness: it is the ability to hear, identify and manipulate the individual sounds in spoken word.[14]

Early involvement in musical activities is beneficial in preventing problems with literacy skills. Studies have found that the sense of steady pulse and rhythm increase phonological awareness, including rhyme and alliteration.[15] In addition, research has confirmed the use of songs in aiding the realization of phonemic awareness.[16]

Another study discovered that knowledge of nursery rhymes was strongly related to phonological awareness.[17] This correlates to the Orff approach, which utilizes traditional nursery rhymes and children's songs as the "starting point" for educational materials.[18] Just as reading education begins with the teaching of phonemes to words to sentences to paragraphs, a teacher using the Orff approach builds music and movement from small motives to phrases to sections, a process referred to by Orff as "elemental style."[19]

Visual discrimination

Visual discrimination includes skills in tracking, phonics, fluency, vocabulary, spelling, letter identification and sight identification, and it also improves reading and comprehension.[20] Case studies show how visual discrimination tasks are skills utilized in music activities.[21] For example, the

tracking of text from left to right is similar to the tracking of printed music, as well as the tracking of playing Orff instruments. In a related study, Williams integrated language arts lessons – including vocabulary and content clues – in her middle-school chorus classes. Students taught with the integrated lessons showed significant gains in reading comprehension.[22] The vocabulary expansion students experience in the Orff classroom includes "rhythmic, melodic, and harmonic patterns that they can use in creating their own music."[23]

Orff Schulwerk and future research

Kelly examined the Orff Schulwerk approach to determine its effect on reading achievement. Her investigation contrasted the reading achievement of 62 first-grade students whose teachers employed Orff Schulwerk and visual arts instruction against those who had no such instruction.[24] A significant relationship was found between the students receiving Orff Schulwerk instruction and the oral reading sections of the Botel Reading Milestones Test.

In a similar study, Lu compared the reading achievement of first-grade students taught using aspects of Kodály and Orff Schulwerk with students given traditional reading instruction only.[25] The study yielded no significant difference in the reading performance of the two groups, although both groups showed gains in the mean scores.

This research base illustrates how an Orff-centered curriculum can provide a unique opportunity to increase reading achievement in our students through playing instruments, speaking, singing, reading, writing, moving, improvising and creating. While this research offers a sound basis for music education through extra-musical benefits, more studies should be conducted to justify music education through intrinsic means.

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Sara Trotman Womack is a doctoral candidate at the University of Georgia and a music specialist at Crestline Elementary School in the Mountain Brook City School System in Birmingham, Ala. She received Orff training from the Eastman School of Music and the University of Memphis.

Write Trotman Womack at:
sara@music.org

Music is the shorthand of emotion.

—Leo Tolstoy

The Orff practitioner as Language Arts teacher

by Patricia O'Herron

As effective Orff Schulwerk teachers we do not simply teach children to sing songs and play instruments. We provide guided experiences in listening, speaking, singing, playing, moving and creating. Included within the Schulwerk is sensitivity to sound, a critical skill for children to develop as they master language in its written and oral complexity.

We use music and movement instruction to sensitize children to sound as it occurs within time and space. We challenge them to count, to sense lengths of time between beats and note patterns of short and long durations. Through rhythm games, we engage children in the task of actively listening for cues to anticipate their musical entrance. Children learn to think ahead and prepare for motor tasks, as they demonstrate their perceptions of rhythm. We can heighten sensitivity to the contrasting nature of sounds and silence through instruction and activities such as rhythmic chanting, on-pitch singing, listening for changes in pitch and listening for patterns and form.

In the classroom we help children attend to the sounds they hear, to respond and even to create sounds that vary in pitch, duration and patterns (including the articulation of phonemes in songs with words). Singing instruction in the primary grade classroom requires no special equipment other than the child's own cognition and intact vocal mechanism. Phonemic awareness is practiced during singing, as children learn to form and sustain vowel sounds on pitch while they intersperse consonants on a stream of breath. We model consonant placement and vowel shaping so that the child's vocal tract is optimized for tuneful singing. Children listen to melodic pitches we model and practice reproducing those pitches with their own voices. Through singing, pitch is explored, durations of sound are segmented into meter and rhythm and dynamics are varied within phrases.

When children imitate properly modeled rhythms of speech, they develop patterns of accent, degrees of volume, inflection and intonation in language. These rhythms and intonations of speech are termed *prosody* and are a measure of the child's fluency. Thus, the elements of rhythm, articulation, dynamics and pitch that we emphasize in a singing lesson reinforce both phonemic awareness and prosody.

In an Orff Schulwerk lesson, the activities may begin simply with words. First, we model a text (rhyme, a proverb or a simple song) phrase-by-phrase. By echoing, the children learn to speak or sing the text, noting the accents and durations intuitively. By modeling the variation in dynamics on strong and weak syllables in words or phrases, we help children become aware of the beat within a song or rhythm, and prosody is enhanced. Well-crafted rhymes and song lyrics naturally place accented syllables rhythmically on the beat. Nursery rhymes have syllables that coincide with a regular, metrical pulse or beat. Some nursery rhymes tend toward a duple meter of strong-*weak*, strong-*weak* pattern of accents while a rhyme in a triple meter exhibits strong-*weak*-*weak*, strong-*weak*-*weak* pattern of accents.

For example, "Mary Had a Little Lamb" is spoken in a duple meter of strong-*weak*:

> Ma-*ry* had *a* lit-*tle* lamb, *it's*
> fleece *was* white *as* snow.
> (rest) *And*
> Ev'*ry*-where *that* Ma-*ry* went,
> *the* lamb *was* sure *to* go.

The nursery rhyme, "To Market" is an example of triple meter:

> *To* mar-*ket*, *to* mar-*ket*, *to* buy
> *a fat* pig,
> Home *a-gain*, home *a-gain*, jig-
> *get-ty* Jig.

Within a word, strong and weak syllables are marked by dynamic variances. Teaching children to be aware of these strong and weak syllables enhances prosody and thus comprehension of text.

A familiar Orff Schulwerk strategy illustrates how phonological awareness training can be included in a book read aloud by the teacher. The goal is to teach children to listen actively for a specific word in a story that we will read aloud. We ask the children to listen for the word, and each time they hear it, they respond with a physical

Figure 1 *Rhythmic notation for "Two Little Sausages*

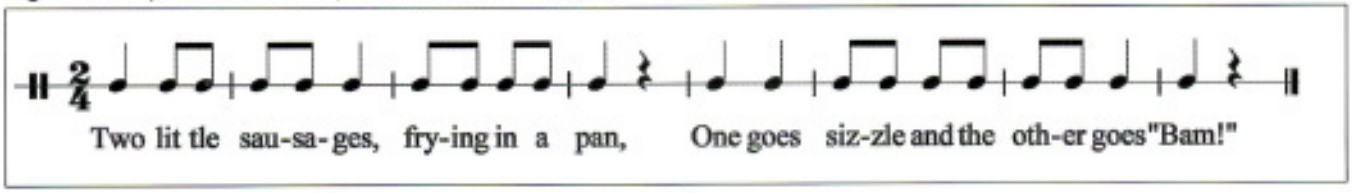
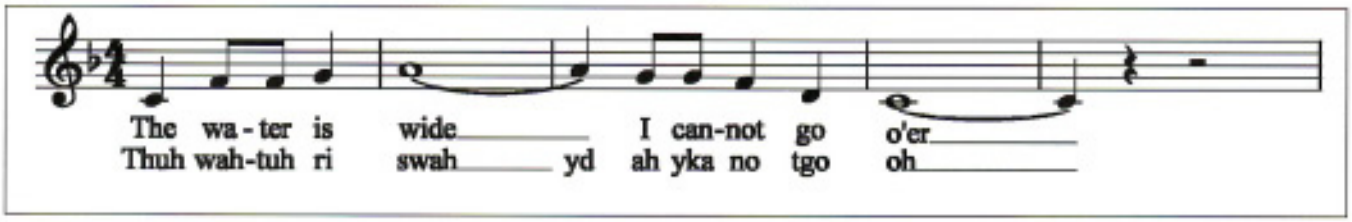


Figure 2 *Segmentation and Blending of Consonants in "O Waly, Waly"*



motion or play a sound on an unpitched percussion instrument. For greater discriminatory listening, an individual phoneme may be selected for active listening. This time we ask children to listen for a target phoneme, for instance, *k* at the beginning of a word. (In teaching the sound of the letter *c*, the sound is expressed in written form as *c*, but more consistently perceived as *k*.) We may say, "During the story, every time you hear a word that begins with the *k* sound, make the shape of a *c* with your left hand." Of course, when we read the story, we will exaggerate or aspirate the *k* sound in "come," "cake," "card," etc. The students respond by making the shape of the *c* with their hands. Similarly, the *k* sound at the end of a word is difficult for some children to hear and problematic within the articulation by some speakers of regional dialects in English. Encouraging children to listen for and articulate final consonants is good phonemic awareness training and good vocal skill development.

Another familiar Orff Schulwerk strategy is the transfer of word rhythms into music rhythms. We teach our students to speak or sing a text, transfer the text's rhythms to the body, extract a rhythm from the text and write the notation for that rhythm. An example of the instructional sequence begins with speaking the text (See Figure 1):

> *Two little sausages frying in a pan,*
> *One goes sizzle and the other goes "Bam!"*

The students clap each syllable in the words of the rhyme until it is learned by memory. Then, without saying the words aloud, the students clap only the rhythms of the words, while thinking the words in their heads (audiation). We ask the students to listen for long and short sounds and silence, assigning the rhythmic syllable "*ta*" for a long sound, "*ti-ti*" for two short sounds and "rest" for the absence of sound on the beat.

For the rhyme above, the students' extraction should read:

Ta, ti - ti, ti - ti, ta, ti ti, ti ti, ta, (rest)

Two lit-tle sausa-ges fry-ing in a pan,

Ta, ta, ti - ti, ti - ti, ti - ti, ta, ta, (rest)

One goes siz-zle and the oth-er goes "Bam!"

These counting syllables can then be transferred to musical notation: *"Ta"*

We can introduce these concepts of beat and rhythm in kindergarten. Children can use graphic notation to represent the beat and the rest. By first grade, children are ready to process texts as in the exercise above. Though we may not specifically be teaching the number of phonemes in a word through a music lesson, we are teaching children how to sense fast and slow durations, to pat the beat and clap the rhythms of words, syllable by syllable. In so doing, we are addressing some of the language arts standards for kindergarten children. For example, two of the California State Standards for kindergarten language arts are:

- *1.12: Track auditorily each word in a sentence and each syllable in a word*
- *1.13: Count the number of sounds in syllables and syllables in words.*

The young child can create various timbres in vocal production. Teaching the child to differentiate between the various uses of the voice is a developmentally appropriate strategy toward in-tune singing. When children sing softly in a developmentally appropri-

"By modeling the variation in dynamics on strong and weak syllables in words or phrases, we help children to become aware of the beat within a song or rhythm, and prosody is enhanced," O'Herron explains.

ate vocal range, they have the best chance of success for singing in tune.[1]

One such exercise for creating self-awareness in the child's use of voice is this poem/song (see Figure 3):

The process of learning to sing a song through Orff Schulwerk teaching strategies reveals numerous auditory, articulatory and prosodic tasks. The list of vocal music strategies appropriate for any age level of singing practice show nearly identical strategies that language arts teachers use to develop phonemic awareness and fluency, strategies that stimulate awareness of auditory, articulatory and prosodic expression. We use these strategies as we listen carefully to the sounds produced by our students. We select a strategy that will give our singers an exercise in the desired declamation, pitch, rhythm, tonal color and dynamics within a phrase or section of music.

Vocal music strategies for singing practice

- Imitate the teacher's vocal model
- Imitate another singer's vocal model
- Isolate the melody from the text by singing pitches alone
- Isolate the text from the melody by speaking text alone
- Articulate the consonants by exaggerating initial, interior or closing consonants such as *t, d, k, g, b, p*
- Write out the text phonetically rather than literally (for older children)
- Refine vowel production through oral manipulation
- Refine vocal placement of vowels through register adjustment
- Segment text phonemically in artificial augmentation to its rhythm
- Hold out a vowel sound on one pitch
- Exercise one vowel sound on many pitches (scales)
- Adjust the pitch of a note higher or lower (tuning)
- Pat or stamp the steady beat of a piece while singing
- Clap the rhythm of the words in the text
- Count and subdivide the rhythm of the words in the text
- Change the tempo of a passage
- Change the dynamics of a passage, word or syllable
- Change the key of a piece to be sung in a higher or lower range
- Repeat an isolated passage as a drill for memory
- Audiate part of a passage silently, then sing the remainder aloud
- Listen to two models and select the better performance

Singing itself displays phonemic awareness. Singers *phonate* vowels and consonants on a continuous flow of air between breaths. Vowels carry the pitch of a song, while the consonants punctuate the flow of air. In singing, phonemes are artificially suspended from the natural flow of spoken words. The experience of singing is an exercise in segmentation and blending. To keep the phrase continuous, the singer must defer the final consonant of one word to the onset of the next word.

Segmentation and blending consonants

Sometimes, the singers intuitively defer consonants. At other times, it must be modeled and taught. For example, in the song "O Waly, Waly," the words "cannot go" are segmented into *ka no tgo* (see Figure 2). A word game may be played on the segmentation and blending of seemingly nonsense syllables: *Ohwa tagu siam*. By repeating the text quickly, the true meaning becomes apparent: *Oh what a goose I am!*

In teaching singing, we have an arsenal of strategies for kinesthetic reinforcements of proper articulation. A vocal habit of inexperienced singers is to drop the final consonants of a word or phrase, especially when it follows the long duration of a vowel. Singing the word *hope* presents a challenge to the singer. If the *o* vowel is held for a long duration, the singer may run out of air or fail to bring a plosive *p* to the end of the word. If this occurs, the word hope is heard as "ho."

A simple remedy for the inarticulation of this phoneme is to have the singer place one hand in front of the mouth and feel the puff of air on *p*. Another problem phoneme for the singer is *k*. Within a word, *k* must be aspirated and exaggerated, or it, too, can be lost in a musical phrase. To sing the word *doctor* without a crisp *k* sounds like *daughter*. Again, we need to bring attention to the problematic phonemes in a song and instruct our singers to feel both the *k* and *t* aspirated individually, though quickly.

The formation of vowels is critical to singing. Vowel purity ensures consistent pitch as well as intelligibility of text. Mumbling results from inadequate jaw distention. We must always be attentive to our own vowel modeling as we help our singers develop correct vowel formation. Singers learn to make the fine distinctions between

Figure 3 *Creating self-awareness in the voice*

Spoken: This is my speaking voice, I use it every day.

Whispered: This is my whisper voice, it's quiet don't you say?

Shouted: This is my chest voice, I use it when I play!

s m m s m m s s m m d

Lightly Sung: This is my head voice, I'll sing with it today.

Modified text, from L. Mitchell, *One, two three...echo me!* West Nyack: Parker Publishing (1991), p.25.

ah, oh, oo, ih and *ee*, by oral manipulation and various kinesthetic reinforcements. One example of a kinesthetic reinforcement strategy for creating jaw space is having the singer sing *ah* with three fingers placed vertically between the teeth. This helps singers establish adequate space in the oral cavity so that they can maintain a lowered tongue and raised soft palate to aid in vowel placement. By applying these strategies in rudimentary instruction, we help kindergarteners to speak more clearly as they address additional California Language Arts Standards:

- 1.7: Track (move sequentially from sound to sound) and represent the number, sameness/difference, and order of two and three isolated phonemes (e.g., *f, s, th, j, d*).
- 1.9: Blend vowel-consonant sounds orally to make words or syllables.
- 1.11: Distinguish orally stated one-syllable words and separate into beginning or ending sounds.

Through explicit and intentional instruction and correction, we become both vocal models and diagnosticians to our students. In teaching chants, rhymes and songs, we are exploring prosody through:

- awareness of text rhythms as durations and divisions of the beat, dynamic awareness of vowel strength in accented or unaccented syllables, and pitch awareness of text through intonation of words or syllables preceding punctuation.

Furthermore, we are giving students direct instruction in phonemic awareness by:

- auditory processing by listening for changes in vocal pitch and reproducing,
- segmentation and blending of phonemes artificially suspended in song,
- rehearsal of articulation with integrity of diction in placement of consonants and elongation of vowels, and
- rehearsal of laryngeal manipulations to perform exact pitches on vowels.

The skills acquired through vocal music instruction intersect language arts instruction. We are clearly teaching language arts in the Orff classroom!

[1] T. Saunders, "Why Do Many Young Children Sing Out of Tune? Providing a Proper Foundation to Sing," *UPDATE: The Applications of Research in Music Education*, Vol. 6, No. 2, 1988, p. 19-21.

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Patricia O'Herron is music specialist in Fontana Unified School District, Calif., where she teaches elementary vocal music and provides kindergarten teacher training in music modeling within language arts curricula. She is president of the Inland Counties Chapter.

Write O'Herron at:
poherron@earthlink.net

Effective literacy instruction is embedded in an Orff-based curriculum

by Marilyn Pitcairn

Our curriculum adds the dimension of exploring speech for sound itself, as an intrinsic part of the study of musical elements. Furthermore, our materials bring diversity of text, a varied musical heritage and artistically composed texts for choral pieces.

As music teachers, we hold dear our primary goals: to serve the musical and artistic development of our students. We know the rich potential of this field of knowledge, its elegance and unique place in the overall cognitive development of children. We know its immense contribution to the complexity and depth of their emotional growth. It requires no great leap of the imagination to draw a direct line from music classroom uses of oral and written speech to language development and reading skills of children.

In what ways does music support literacy? How do we, as Orff teachers, put words, definitions, and language to our intuitions and observations about the efficacy of music in delivering valuable components of the reading curriculum? Can we be more specific in our conceptual focus, our advocacy and instruction?

Because music is germane to literacy development, areas of congruity extend from the very structure of both curricula. They share the cornerstones of oral language, the same goals and the same best practices. Research literature describing the development of key reading skills reveals progressive thinking that advocates creative, artistic, musical work in language arts. Language arts teachers would do well to include practices that are the mainstay of Orff music teachers.

What follows is a kind of Venn-diagram perspective, examining the overlap of our two curricula with emphasis on a well-balanced literacy program, phonological and phonemic awareness and fluency. My hope is that this reading will bring vigor and intentionality to all your teaching which employs the musical elements of text and speech.

Features of well-designed literacy programs

All well-designed reading programs are comprehensive and balanced in their approach to reading. Similarly, our carefully conceptualized music programs balance exploratory, auditory and skill-based activities with creative, expressive experiences. Accordingly, reading teachers balance their programs by using word-level strategies with whole language experiences, direct instruction with free student explorations, reading with writing and oral language with written language.[1]

The oral language component

In recent years, the value of classroom dialogue has increased. Research shows that children learn better by hearing multiple representations of knowledge, and by exposure to the thinking processes of co-learners. Classroom dialogue secures memory and adds depth and meaning to the educational experience. Students need to speak fluently before they can be expected to read fluently. Students who seldom use a complete sentence can hardly be expected to write a flowing paragraph. Early readers must first hear abundant spoken language. They must playfully interact with language through rhyming and other word play before they are ready to decode sounds and sound sequences. Adequate oral language experience is prerequisite to, and highly predictive of, reading success.

Current research recommends that reading teachers include a large oral language component, but this piece of a balanced literacy program is usually not fulfilled in elementary classrooms.

"Literacy involves viewing, reading, writing, listening, and speaking."

according to Linda Gambrell. "Among these, speaking is often forgotten or neglected in the literacy curriculum."[2]

We music teachers know how much the quality and quantity of oral language practice is integral to our curriculum. Students learn rhymes, chant them, enact them, explore the sounds, rock to them, explore their underlying steady beat, repeat them in small groups, play them on instruments and interact with the text in every playful way imaginable. If the reading curriculum needs medicine from time to time – and it does – this is the ultimate prescription.

Phonemic and phonological awareness

Phonemic awareness has received much attention from researchers over the last two decades. Research demonstrates that phonemic awareness is the most powerful and reliable predictor of reading success in elementary school and beyond.

"Numerous studies have demonstrated a robust relationship between phonemic awareness skills and success in the beginning stages of reading,"[3] one study summarized. Another explained how phonemic awareness is central in learning to read and is "the most important core and causal factor separating normal and disabled readers."[4]

Phonemic awareness in a specific sense is the ability to hear and manipulate the smallest units of sound of the speech stream. For instance the *s* at the beginning of sat, the *t* at the end, and the *a* sound as medial. Phonemic awareness in a larger sense is a form of "metalinguistic awareness,"[5] the ability to intentionally focus on language, while mentally separating language from meaning. Awareness of phonemes is developed by asking children to play with the sounds of words. For example, children are asked to categorize words which share sounds, delete sounds in words, blend sounds, substitute sounds, and segment or separate word sounds, all in the context of word play.[6] These tasks are intended to shift attention away from meaning and focus instead on their underlying sound structure.

Phonological awareness refers more generally to the sound elements of language such as rhythm, pitch and inflection, tone color and the tempo of speech. Phonemic awareness is a cluster of skills which develops from that phonological base. Phonics refers to sounds matched to letters. Understanding the definitions helps us recognize the efficacy of Orff music activities.

Groundbreaking researchers Lundberg, Frost and Peterson noted

"Early readers must first hear abundant spoken language," Pitcairn explains. "They must playfully interact with language through rhyming and other word play before they are ready to decode sounds and sound sequences."

that although "young children speak in words, syllables, and phonemes, they do not seem to have much conscious control over these units of language."[7] Since the English language is written by mapping the sounds of words to print, their research concluded that phonological awareness is a critical skill in the acquisition of reading. Children learn to "break the code" in reading when they not only hear speech sounds, but when they hear the sequential stream of sounds in a word. Knowledge of phonics is also needed, but cannot be employed until children are able to manipulate the speech stream.

Supporting phonological and phonemic awareness

Phonemic awareness researchers consistently advise that activities should occur in a playful context.[8] The beauty of the Orff lesson, of course, is its intrinsic invitation to play. Music lessons that draw attention to the sound features of language develop phonemic awareness. Effective practices would include using text excerpts to develop *ostinati*, using work rhythms to create rhythms on instruments, listening to and performing rhythms from the Schulwerk and then creating text for the rhythms.

All rhyming and chanting activities which manipulate phonemes develop phonemic awareness. Exploration of tongue-twisters, playful rhymes and chants are integral to our Orff practice. Songs which intentionally play with phonemes, such as "Wishy Washy Wee" and "Michael Finegan," provide high quality experiences.[9]

Text-based drum pieces[10] are also examples of lessons that develop phonemic awareness while fulfilling music standards. Musical goals include technique, ensemble skill and aural experience with certain rhythmic figures.

Intermediate-level struggling readers continue to need phonemic awareness experiences. These joyful lessons that unify story, speech and music are the most engaging implementations imaginable.

Fluency

Fluency is a pivotal reading skill because it allows the reader to focus less on decoding and more on meaning. Fluency supports comprehen-

All rhyming and chanting activities, such as those in songs like "Wishy Washy Wee" and "Michael Finegan" play with phonemes and help students develop phonemic awareness.

sion, higher-order processing of text, a sense of purpose and reading enjoyment. Well prepared, phonemically-aware readers grow into fluent readers. Early success nourishes the desire to read, and reading itself improves fluency, establishing a healthy cycle of success.

Current fluency literature manifests a consensus of agreement on the value of expressive, dramatic, performance-based rehearsals of text. A list of such recommendations can only be met with gleeful recognition by the Orff teacher. For example, reading teachers are urged to suggest that students practice reading conversations in different ways, manipulating and exploring expression, and engaging in repeated readings to find alternative interpretations. They are advised to allow sufficient rehearsal time, to provide guidance in the marking of phrases, to provide props such as "character masks" to evoke novel interpretation of textual material and to heighten student interest. They should instruct their students to practice the specific skills that are the hallmarks of a reading fluency.

Thus, reading teachers are admonished to teach and develop musical devices with text, and to allow for performances of the text[11] – all of which sounds exactly like a fruitful day at an Orff workshop. The contribution of music-based activities in the area of fluency is indeed immense.

Consider the current summary of best practices in fluency:

Repeated readings of the same text

Echo reading led by exemplary models

Choral reading of text

Expressive, dramatic reading of text

Rehearsal and performance of readings

Practice with phrasing and intonation

Increased quantity of reading time

Increased classroom dialogue

It is clear that music connections to reading development reach deep into our shared collections of practices and objectives. Our curriculum adds the dimension of exploring speech for sound itself, as an intrinsic part of the study of musical elements. Furthermore, our materials bring diversity of text, a varied musical heritage and artistically composed texts for choral pieces. Consider the vocabulary of the senses explored in sound and movement and the vocabulary expansion through word chains. Consider the developing understandings of story structure for early readers, who not only hear the story, but speak and act the parts.

Your instructional gift to students this year can be summarized in all the ways which reference the Standards for Music Education or the various branches of the Orff "tree," but we are fully entitled to claim a contribution, knowingly extended, to the oral language piece of a balanced reading curriculum.

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Marilyn Pitcairn has taught K-5 music for 11 years in the Adams 12 Five-Star School District in Colorado. She teaches piano and has a master's degree in Instruction and Curriculum, is a frequent presenter at conferences of the International Reading Association.

Write Pitcairn at:
marilyn.pitcairn@adams12.org

What I like in a good author is not what he says, but what he whispers.

– Logan Pearsall Smith

Portrait Series:

Sarah Goldstein was one of the first to recognize the value of the Schulwerk

by Linda Lunbeck

Goldstein's tireless work from the early 1960s into the 70s played a crucial role in the foundation of Orff Schulwerk in the United States.

Enthusiasm, innovation, curiosity, creativity, generosity, determination and integrity: these are the hallmarks of Sarah Goldstein's love affair with Orff Schulwerk, a relationship spanning half a century. Though her name is less familiar than those of some early colleagues, Goldstein's tireless work from the early 1960s into the 70s played a crucial role in the foundation of Orff Schulwerk in the United States. She established the first American public school Orff-Schulwerk program in Wilmington, Del. and was a founder and first president of the Middle Atlantic chapter of the American Orff-Schulwerk Association. Her influence reached far beyond the mid-Atlantic area, as she spread the word about Orff Schulwerk in teacher-training classes throughout the United States. In an interview following her recent 97th birthday, her delight in Orff Schulwerk remains persuasive and inspiring.

Sarah Goldstein was born in 1908 in Wilmington, Del. She revealed a natural talent for teaching in her mid-teens, when she taught younger students at her synagogue. Goldstein graduated from college prepared to teach French, but with an abiding and active love of music and dance. As circumstances would have it, her first job as a substitute music teacher turned into a permanent position. She worked actively as a pianist, dancer and singer. Her singing in regional opera garnered the praise of music critics. She began to develop innovative teaching methods combining music and movement that drew the interest of local educators.

First encounters

In 1950, while traveling in Europe as part of a University of Pennsylvania study tour, she became intrigued by a presentation at the *Mozarteum* in Salzburg. She watched Gunild Keetman teach a group of children. Those in attendance were each given a first-edition copy of *Musik für Kinder*, Volume 1. Goldstein kept the book for a number of years and attempted to translate the German, but

found it too difficult and eventually gave up, feeling that she might never be able to make use of the book and its rich ideas.

Luckily, in 1959 she attended a presentation by Doreen Hall at a conference for music educators in Albany, N.Y.

"I was already familiar with *Carmina Burana*, and I had seen the Orff instruments," Goldstein recalled. "At that conference it was coming together for me.

She recalled Hall's inspiring direction of the students during the performance.

"I decided to take notes," she said. "When it was finished, I was boiling over with enthusiasm and excitement.

"At the same conference, the session was repeated. Hundreds of people attended the [second] session. I found Mr. Richardson [superintendent of music in the Wilmington Public Schools], and told him, 'You must go to this session! No matter what you were going to go to before, you must go; it's so exciting, it's wonderful!'

"On the train back to Wilmington, Mr. Richardson sat with me and we both talked excitedly about the conference. I told him I wanted to learn more about Orff Schulwerk, and he agreed it would be best.

"'I'm going to try to get the Board of Education to send you back for a session next summer,' he promised me."

Because she had already developed a reputation as an excellent and innovative teacher, Goldstein was pleased to find the school board – and her principal – supportive of her wish to delve more deeply into the Orff Schulwerk. The Wilmington board purchased for her music classroom at Harlan Elementary School a complete Orff *instrumentarium* – one of the first in North America.

"I was the first one in the United States to incorporate Orff as a regular part of the music program in everyday music teaching," she recalled.

One year, Schott Publishing Company sent a representative to America to check on the Schott publications.

"The Schott representative came to Harlan Elementary and sat in on a day session that I had there. He took pictures, and said he was taking them back to Carl Orff," she recalled.

In 1962, when she went to Toronto to take the history-making 1962 course, she met Carl Orff and Gunild Keetman.

"When Carl Orff came, he already knew about me," she said.

"He said to me in German, 'Ah! Miss Goldstein.' That was very nice. We had a little conversation about what I was trying to do and how I had discovered the Schulwerk. His wife was the translator; she knew English better than he did, and he always talked through her. He taught us a couple sessions there, in that time. And Keetman was there, and she was the greatest! It was a wonderful session," Goldstein recalled.

Spreading the word

Goldstein introduced Orff Schulwerk to teachers through workshops and demonstrations at schools and colleges along the East Coast.

"My whole [class] room was filled with all the wonderful instruments. And I was very proud that we were using everything. Different school systems would invite me to come and do a special study group with their teachers, their music teachers and anybody else who was interested. I would pack all the instruments up in my car and drive to Pennsylvania, Maryland, and New Jersey or sometimes way up in New York State. I was busy traveling!

"People around were starting to hear that I was doing something special, and were getting very excited about it. I was doing my best to spread the word," she said.

Eventually, her passion for sharing the Schulwerk compelled her to travel to many other cities across the country. At one point, she traveled by train with her *instrumentarium* to Lincoln, Neb., to teach a four-day course at the University of Nebraska.

The organization grows

Meanwhile, interest in the Schulwerk began to grow among American music educators. The American Orff Schulwerk Association was formed in 1968. Chapters were organized, including the Middle Atlantic chapter of AOSA; where Goldstein served as chair for several years.

When asked how things were done in those early chapter workshops, Goldstein recalled, "We were working, I think in the beginning, primarily from the *Volumes*, and then we began to do other kinds of things. Ruth [Hamm] did a lot of things she was composing on her own, and Brigitte [Warner] did things from *Volumes IV* and *V*. We had a variety of things going on.

"I introduced a number of Israeli dances. Brigitte did other kinds of things, and we did the Greek dances.

"It was always a lot of fun going to the conferences and taking part in things.

"I knew all the early people who were involved: Grace Nash, and Jacobeth Postl, Lillian Yaross and several of the others," she said.

From the small Middle Atlantic chapter founded by Goldstein and her colleagues, three separate AOSA chapters now thrive in the same geographic area: Middle Atlantic, Philadelphia, and the new Greater Baltimore chapters.

Retirement?

Sarah Goldstein was well into her teaching career – and in her fifties – when she first encountered the Schulwerk. She embraced the adventure passionately and remained active until her retirement in 1974. Since that time, she has been involved in numerous activities that give expression to her talents: directing and performing in several recorder ensembles, writing,

directing and choreographing musical theater productions, traveling the world with study tours, and participating in a choral festival at age 82. She has become one of the most popular teachers on the faculty of the University of Delaware's Academy of Lifelong Learning, an institution devoted to the enrichment of adults 50 and older. She has directed a chorus of 60 members, and taught dance and recorder, as well.

"Even today, there are always new things, or we can take an old thing and make it new," she said. "I'm very glad that I was one of the forerunners and that I helped to spread the Schulwerk, and that I was able to meet Orff.

"My whole teaching experience, I think from the very beginning, was a very, very exciting thing. A lot of people don't have as much pleasure in their teaching as I had.

"It gets to be, for some people, maybe drudgery; for some people, a necessity; for some people, a love!" she added.

During her long and productive life, Sarah Goldstein inspired countless people to find joy and satisfaction in their own connection with music and movement, through teaching and learning, creating and performing.

Linda Lunbeck's dual career as a professional recorderist and music educator keeps her busy in both the Rocky Mountain region and the East Coast. She is a frequent presenter at workshops and conferences, including several AOSA conferences, and formerly taught at The Key School in Annapolis, Md. She works with young children to senior citizens in a variety of settings.

Write Lunbeck at:
lunbeck@frii.com

From the Classroom

Improvisation: From practice to process

by David DeStefano

Attendance at workshops and Levels training showed me how to improvise within given parameters so I could gradually let go of my fear of making a 'mistake.'

I vividly remember one of my first experiences with Orff Schulwerk. I was attending the *Introduction to Schulwerk* session at the 1998 AOSA National Convention in Tampa, Fla. Our instructor had us involved in a simple, steady-beat movement activity. We walked, hopped, crawled or in some way moved through space, matching our movements to the beat of her drum. Upon hearing a musical cue (a click of the mallet on the rim of the drum) and *presto!* we all changed to a different movement. This activity was prefaced with good humor and some honesty when our instructor smiled and said, "This is a great activity to do when you are trying to gather your thoughts on one of 'those' days." To all present, this was obviously not an admission of poor planning, but rather a credit to our instructor, her ability to remain in the moment and create an interesting activity, on the spot.

One thing that I have come to value most from my training in Orff Schulwerk is the freedom to improvise. As a classically trained clarinetist, my entry into a world of music without the safety net of a printed page made me a bit nervous. Though I had discovered my own ability to play by ear, I always played known melodies and rarely "made up" my own music. Attendance at workshops and Levels training showed me how to improvise within given parameters so I could gradually let go of my fear of making a "mistake." The more opportunities I had to improvise through singing, movement and playing recorder and percussion, the more comfortable I became with my own ability to improvise.

Expanding my comfort zone has inspired me to share my skills with others. Improvisation has become a routine part of any music activity in my classroom. Fourth-grade recorder students can be heard improvising question-and-answer phrases within a blues scale. Second-grade students improvise on mallet instruments after singing a pentatonic song. Sixth-grade students improvise drum patterns in a drum circle. Kindergarteners move to express the music they hear on the stereo. Improvisation has found a permanent home in my music room.

Beyond these teaching moments, the most vivid example of the juxtaposition of Orff-Schulwerk training and my own comfort with improvisation came on one of "those" days when I improvised an entire lesson. I had just recovered from the flu and, by all accounts, was making it through the day until my kindergarteners came to the door. With no plan in place, I stalled for time, playing Pied Piper and leading them into the room as I improvised on the recorder. We sat in our circle and I stalled a bit more, resorting to clapping patterns for them to echo back to me. After I clapped the standard "criss cross apple sauce" pattern, the light bulb went on and my training and improvisation skills kicked in.

We had been learning many animal songs and the rhyme "1 2 3 4 5, once I caught a fish alive" sprang to mind. As I processed the rhyme phrase by phrase, I kept thinking ahead for ways to build the activity beyond simply reciting a rhyme. I caught a student miming a rod-and-reel motion with his hands and seized the opportunity. We added hand movements to the rhyme, casting out imaginary rods into the middle of the circle and reeling in the "catch of the day." I soon devised a simple pentatonic melody for the rhyme, and we practiced the whole thing. In a moment of inspira-

"My own comfort with improvisation came on one of 'those' days when I improvised an entire lesson," recalls DeStefano. "I had just recovered from the flu and, by all accounts, was making it through the day until my kindergarteners came to the door. With no plan in place, I stalled for time, playing Pied Piper and leading them into the room as I improvised on the recorder. We sat in our circle and I stalled a bit more, resorting to clapping patterns for them to echo back to me. After I clapped the standard "criss cross apple sauce" pattern, the light bulb went on and my training and improvisation skills kicked in."

tion, I asked a student to get the "fish" from our instrument baskets, and she returned with the basket of fish-shaped guiros. Now all of the elements were in place for us to play a simple circle game.

Within 10 minutes, what had seemed like a disaster waiting to happen turned into a lesson involving all of the elements of Orff Schulwerk. We spent the rest of our time together singing, laughing, moving, playing and imagining what sort of fish each student caught on his or her turn. Through the week, as I repeated this improvised lesson with other classes, I fine-tuned the process and added some elements. If time allowed, we listened to "Aquarium" from "Carnival of the Animals" and performed scarf movements to express the fluid nature of the music. In some classes, we created chants based on different types of fish. While the basic, circle game and melody were constants with each class, I felt the freedom to let the lesson go where it needed based on the unique personality of each group of students. For me, the ability to improvise had come full circle and the payoff was greater than I could have imagined.

David DeStefano has taught students ages 4 to 14. Currently, he serves as an Orff music teacher for California's St. Helena School District. Recently he honed his improvisation skills at the Orff Jazz Course in San Francisco.

Write DeStefano at:
orffeus1@comcast.net

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Making language connections through Orff Schulwerk

By Janet Greene

Young children sing, speak, and dance their way through childhood, weaving the languages of each into a multicolored braid. Carl Orff and Gunild Keetman realized, as many great educators do, that children naturally integrate speech, music and movement. Orff Schulwerk fuses the three languages in an approach that engages the intellect, emotions, imagination and body. What a wonderful, holistic and joyful approach to education!

However, in countless American classrooms, this integration is absent. Children are forced to unravel this braid, leaving the bright strands of music and dance outside the classroom door. Only the verbal strand is allowed inside, and it is soon reduced to symbols on paper. In the minds of too many teachers and administrators, music and dancing have no relationship to language arts.

For teachers who practice Orff Schulwerk, the connections are obvious, but they are based on my teaching experience and intuition. Are there other correlations between speech, music and dance? Is there a connection between language acquisition and early literacy? Does my role as an Orff teacher relate to early literacy? These questions evolved into my master's degree thesis entitled, "Three Languages of Childhood." Along the way, I made some astonishing discoveries, which I used to build a rationale for integrating music and movement into the language arts curriculum. This article gives a brief description of some of these discoveries, and my conclusions.

Shared fundamental elements

Music, speech and movement share the eight fundamental elements of rhythm, tempo, duration, pitch, intonation/melodic shape, dynamics, stress and pauses. Musicians recognize these as the fundamental components of music. Linguists refer to these as the prosodic or musical components of speech.[1] Along with syntax (grammar), context and non-verbal cues such as facial expressions, these elements convey emotions, information and meaning from speakers to listeners. Consider how the placement of stress can change the meaning of this sentence:

I didn't break it.
I didn't *break* it.
I didn't break *it*.

Although movement/dance is a soundless language, it also contains these same elements. Pitch, for example may be equated with levels, duration with the length of a gesture in time and space.

Speech perception

Numerous studies indicate that the fetus and the infant respond to the musical aspects of language. For example, when exposed repeatedly to a rhyme read to it by the

mother, the fetus can discern that rhyme from one read to it by another person.[2] A newborn can discriminate between two languages and show a preference for its mother's native language even when the samples are content filtered, leaving only the prosodic cues.[3] The newborn demonstrates its preference through movement, suggesting that movement, music and language are integrated in the early development of the human organism.

Language and musical streams

Infants use the musical elements to begin segmenting the language and musical streams into meaningful units. How do infants begin to divide this stream into units? Hirsch-Pasek, et al[4] found that infants 7 to 10 months in age begin to segment language at the end of phrases and clauses. An acoustical analysis of the phrase endings revealed a significant drop in pitch of the last three syllables,[5] and a lengthening of the last syllable.[6] The samples were content filtered, suggesting the infants were responding only to changes in pitch and duration.

Infants also perceive changes in pitch and duration in musical phrases. They differentiate between rhythmic patterns (*x xx* and *xx x*) and contrasting tempos,[7] and they are highly sensitive to pitch changes in a melody. However, they do not detect a difference when a melody has been transposed. This indicates that infants are concentrating on the relationship between the tones, rather than absolute pitch information.[8]

Effect of infant-directed speech

Parents and caregivers from many cultures talk to babies in a special way that enhances the musical elements of language. This unique dialect is called infant-directed speech (ID), *motherese*, or baby talk. Some of the characteristics of ID are: a higher average pitch of three or four semi-tones, larger and simpler melodic contours, slower speech tempos and regular rhythms, and exaggerated changes in pitch and duration.[9] New or important words are also higher in pitch and stressed more often in infant-directed speech.[10] Finally, ID speakers use repetitive, shorter phrases.

Infants cannot tell us how they learn language. However, in a study with adults, Fernald[10] found that ID communicates intent better than adult-directed speech. She suggests the melodies of infant-directed speech "may provide the preverbal infant with salient prosodic cues to the intent of the speaker."[11] Along with other contextual, emotional and tactile cues, infants may be using the phonological or musical elements of ID to begin segmenting the language stream into meaningful units.

The role of songs and rhymes

Songs and rhymes also enhance the musical elements of speech. The piece, "Twinkle, Twinkle, Little Star" is an example. When sung (rather than spoken) the song has a slower *tempo*, a stronger *rhythm*, and a higher *pitch*. The pitch range, or intonation pattern of the first the two instances of the word "Twinkle" is much larger. Words such as "star" have a heavier *accent* and longer *duration*. The *pauses* between the phrases are longer, *dynamics* are emphasized, and there is a rhythmic regularity in the phrases. As is the case with infant-directed speech, songs have predictable intonation patterns, and short repetitious phrases. These same elements are emphasized in rhymes and poetry.

Conclusion #1

Songs and rhymes help develop oral language.

Because they enhance the musical elements of language, songs and rhymes function as *child-directed speech*, making oral language more accessible to all children, especially second language learners. Hearing, singing, and reciting songs, rhymes and poems many times imprints the melodies, rhythms and accents of speech. For example, while teaching a song or rhyme to second-language learners in Bali, Thailand, and the United States, I have observed how students recapitulate the process of first language acquisition. They begin by imitating the melodic shape and rhythm. They then imitate accented words. Through many repetitions they refine their pronunciation and fill in the rest of the song or rhyme.

Conclusion #2

Songs and rhymes integrated with movement create a bridge from oral language to written language.

The musical elements of oral language provide multiple cues that convey meaning. Written language, however, is devoid of most of these cues. The absence of these cues in texts may be a source of difficulty for children learning to read.[12] However, if children sing, dance and chant songs and rhymes, they internalize the musical elements of pitch, rhythm, contour and accents. When they read the texts of familiar songs and rhymes, they hear the musical cues of oral language. Songs, rhymes and movement bridge the gap between oral and written language.

I experienced this for the first time in Bali. My students learned the rhyme, "One, two, Tie My Shoe," and accompanied themselves with body percussion. When I gave them the text in English and Balinese, they received the paper like a gift and read the words with enthusiasm and pride. Soon they incorporated the text into their games. This was a deciding moment in my understanding of how literacy can develop naturally.

In my *Literacy/Music/Dance* project with Hispanic children in Santa Rosa, Calif., my primary goal was for students to develop oral and written language, music and dance skills simultaneously. The first-grade students were immersed in songs and rhymes. They danced and sang "Shoo fly don't bother me;" became a train while chanting "Engine, engine number nine;" stirred the chocolate with their bodies in "*Bate bate chocolate;*" and acted out numerous rhymes. After many repetitions and improvisations, they easily read the texts. Their reading was fluid without the halting word-by-word of most beginning readers. Most importantly, they *all* were reading with joy – and most were singing in tune!

As educator John Rouse explains, "Learning to read does not begin with the alphabet and the sounds of letters, but with the rhythms of body and speech the child acquires earlier ... an extension of old powers and the release of the new. It ought to be an encounter with mysteries worth unlocking, told in language natural to the ear."[13]

Conclusion #3

Orff Schulwerk belongs in the language arts curriculum.

From the fetal stage to early childhood, humans use the musical elements of speech to construct meaning in language. These same elements are enhanced when children dance, sing and chant their language. Without the benefit of research in how infants perceive language,

Keetman and Orff instinctively realized that music and speech manifest the same sound elements, and that movement is always present in this sound. They knew – as do all educators – that children move freely through speech, song and dance.

Carl Orff believed the school to be the most effective place for the Schulwerk, and where its connections with other subjects could be fully explored. I interpret this as a strong directive to expand the role of Orff-Schulwerk teachers. I suggest that we open the doors of our music rooms, walk into other classrooms, and see what's going on.

After observing K-2 early-literacy classes, I soon discovered that I was also a language arts teacher. What a revelation! In addition to teaching music and creative movement, I was teaching phonemic awareness, syllables, rhyme, parts of speech, grammar, vocabulary, spelling and other early literacy concepts and skills.

As Orff-Schulwerk practitioners, naturally we are teaching oral language and literacy naturally along with music and movement. When we become more conscious of this through our research, observation of students and conversations with classroom teachers, we begin to open doors between the disciplines. Our students can dance through these doors and bring the bright braid of music, movement and language back into both the classroom and their lives. Let us open our doors and begin!

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Janet Greene teaches at Oak Grove School in Graton Calif., and is director of the Orff Music Movement School in Sebastopol. She teaches at Mills College, Sonoma State University and Dominican University. Her Literacy/Music/Dance Project at Monroe Elementary School in Santa Rosa, Calif., was partially funded by a Shields-Gillespie grant. With partial funding from an AOSA Keetman grant, she taught in Bali.

Write Greene at: granite@sonic.net

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Correction: The e-mail address for Ronna Kaplan, author of the article, "Adaptation, the fifth component of the Schulwerk," published in the Fall, 2005 issue of the Echo, was incorrect. Her e-mail address is: rskaplan@thecmis.org.

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Melodic weavings: recorder in the Orff process

By Laura Koulish
AOSA AV Library, No. 133LK

Reviewed by Beth Iafigliola

Just as the weavings in a cloth only reveal golden glimpses of the ribbon woven into the tapestry, Koulish sets aside daily lessons in order to share the highlights of recorder activities she has used with her classes. The classroom-tested lessons in this 2004 Long Beach AOSA Conference presentation demonstrate activities that coordinate well with the creative process of Orff Schulwerk, and should delight the imagination of students.

The session begins with a tonguing exercise based on a tongue-twisting limerick. Teachers from New York City often hear the interesting speech patterns of neighboring boroughs, states Koulish, as she mimics a Brooklyn accent. She cajoles participants to change the *t* sound to *d*, and to recite the rhythm of the words into the recorder while fingering one note. The result is a soft-tongue action that complements the instrument. She encourages participants to use the new 'tounguing' language and exchange question-and-answer phrases with members of the group. She extends the lesson by adding other strands from the curriculum. Rhythmic speech transitions into a melody, the melody becomes a canon, and the recorder plays the familiar speech rhythms as a melodic support underneath.

The transition from imitation to exploration begins with the introduction of a marionette and the music of Mozart's "Magic Flute." As the marionette bird bobbles and prances, the recorder players respond with improvised melodies of their own, coordinating three *BAG* note-changes to the rhythmic steps and pauses implied by the puppeteer. As the clever bird catches the eye of the participants, Koulish begins to weave music-building skills into the interest areas of elementary children. A pantomime game of predator and prey, using Papageno's theme, becomes a challenge when all must freeze with the playing of the ascending flute motive, played on the recording of "*Die Vogelfanger* (The Birdcatcher)." She isolates three short melodic patterns in the selection and the participants add their own recorder sounds to the flute recording, practicing *BAG* fingerings with the music.

Using the ideas of practice, Koulish introduces a new theme – baseball. She begins with a familiar clapping pattern used at many stadiums. The participants practice playing the pattern on the *BAG* pitches as she reads a story. Every time a word is read that begins with one of those letters, the participants must respond with the pattern played on that pitch. The second game involves passing a baseball cap around the circle, keeping the half-note pulse. When the selection song is done, the person holding the hat puts it on one knee (not the head) and plays a recorder improvisation using notes learned in class. A third game involves tossing an imaginary ball. The skill of eye contact and passing the action becomes the basis for passing question-and-answer phrases in the circle. The baseball theme is a rich source for activities and Koulish suggests other singing, playing, and movement activities, briefly outlined in the notes.

The session ends with two activities that feature recorder improvisation and special effects. The theme of magic, using the mysterious Dorian mode, should appeal to those who love recent popular books and movies. The notes contain suggestions for rhythmic patterns and instrumentation. Koulish delves into older movie magic and presents a short silent film clip of Buster Keaton's "Sherlock Jr." The Internet source for silent movies and lesson suggestions should keep your students smiling.

For additional resources on recorder, please consider these other AOSA AV Library videotapes:

80IR Jo Ella Hug "Integrating Recorder Pedagogy in Upper Elementary" 1:02 (1995) – Upper elementary recorder experiences integrated into the elements of Orff Schulwerk process, including percussion, movement, singing, improvisation and instruments

117GR Karen Medley "Got Recorder?" 1:15 (2002) – Integrating recorder into your Orff Schulwerk lessons is easy as *BAG*! – Shows beginning classroom experiences and how to achieve quality sound

119JS Julie Scott "Let's Start at the Very Beginning: Teaching Recorder in the Orff Schulwerk Classroom" 1:15 (2001) – Ideas for teaching classroom beginners to play soprano recorder

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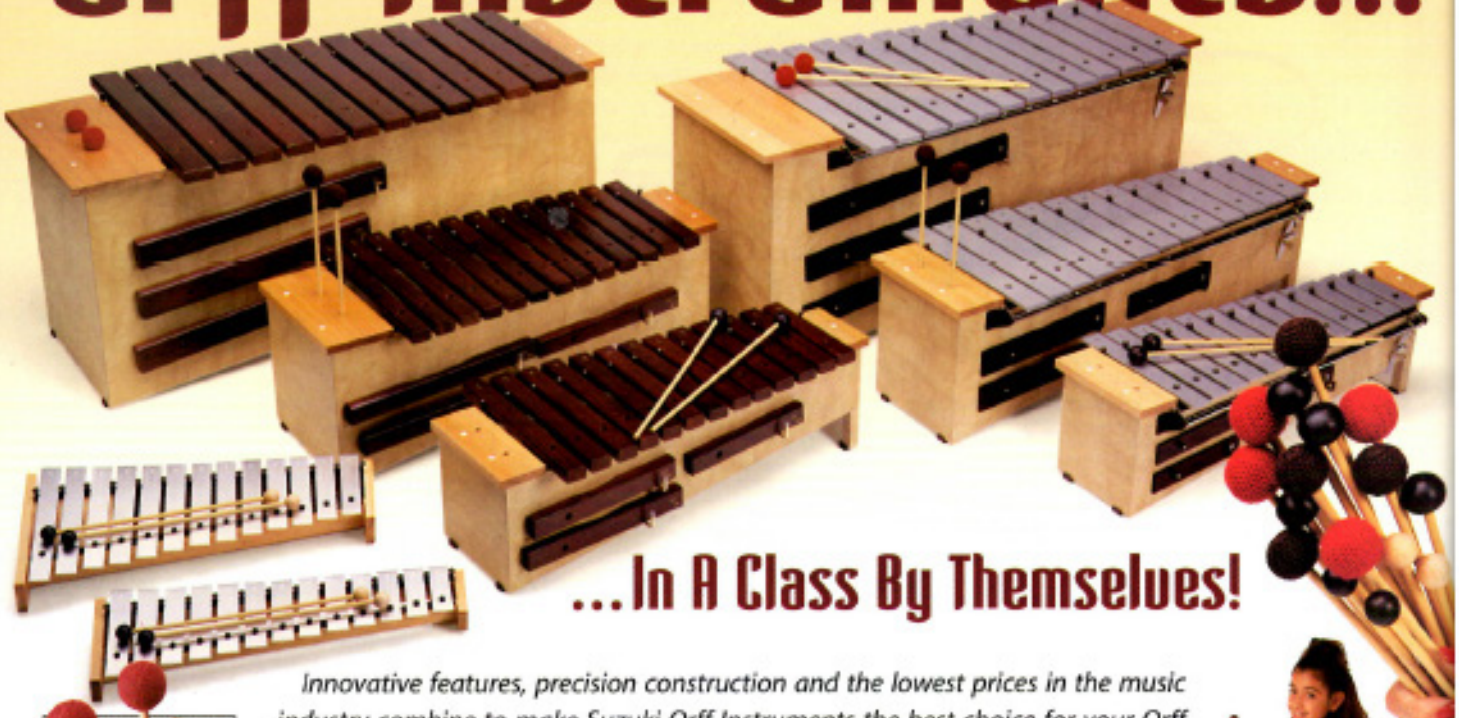

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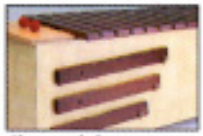

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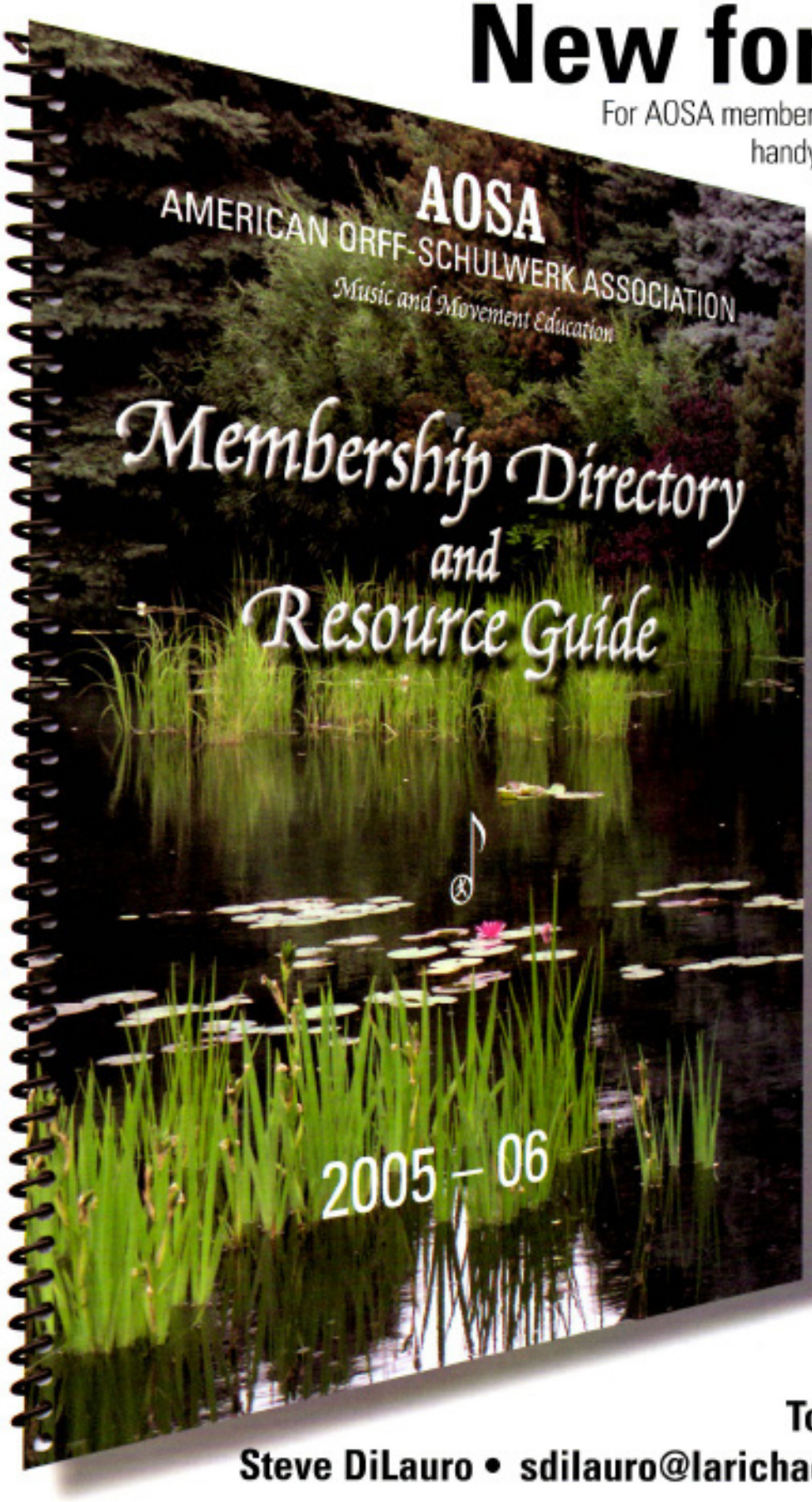

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When the Drummers Were Women

A Spiritual History of Rhythm

by Layne Redmond

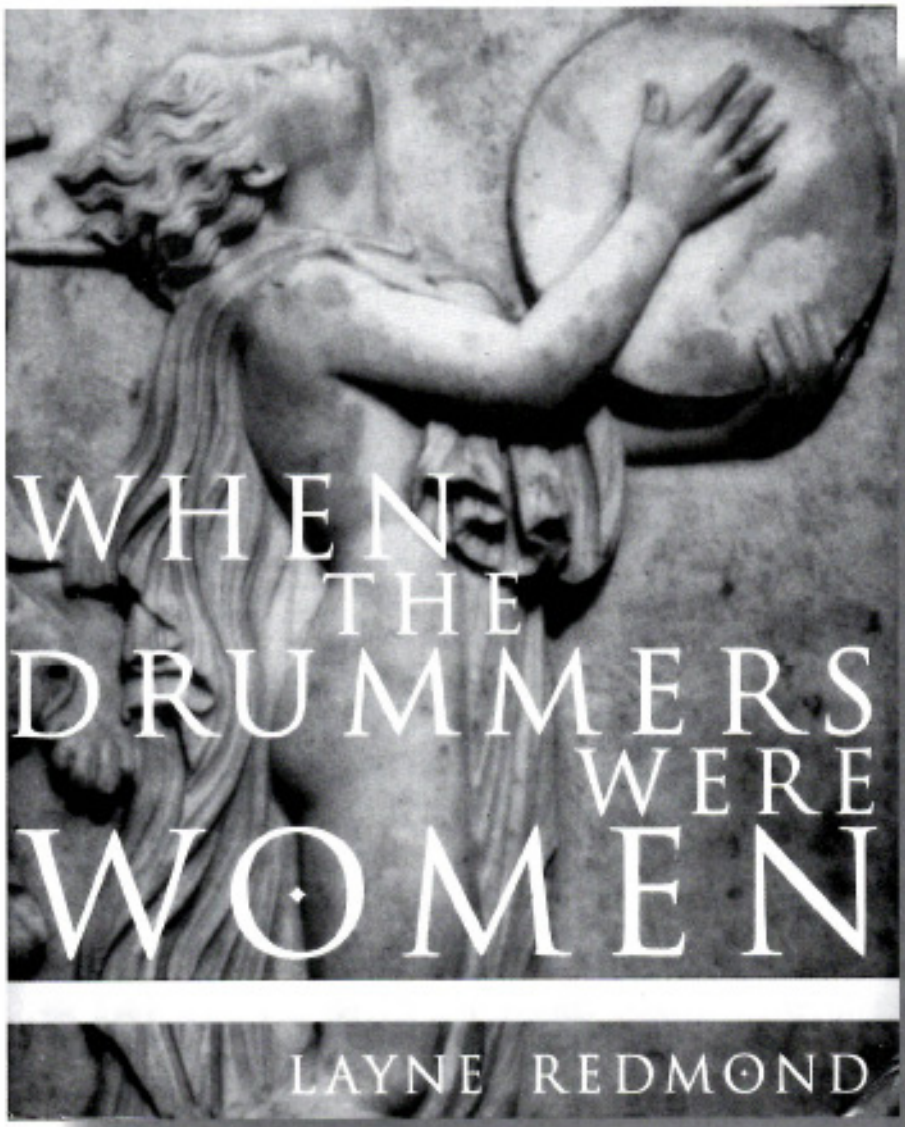
Three Rivers Press, 1997

Reviewed by Mary Dorsey Evans

Layne Redmond is an American female percussionist who spent part of her career playing with such greats as Glen Velez. Her book examines part of the history of drumming in Western culture, and the history of female drummers in particular.

Redmond delves deep into the spiritual history of pre-Christian civilizations, beginning with Paleolithic and Neolithic times. Illustrated by hundreds of wonderful photographs of early rock art, sculptures, frescoes and rock carvings, the book takes readers into the distant past when religions of the Mediterranean, North Africa and the Middle East centered on shamanistic traditions based on worship of female deities, or "Mother Goddesses." Music played a vital role in the spiritual lives of the cultures, as evidenced by the abundant archeological discoveries of carved figures of women playing hand drums, rattles and flutes. The author shows us how the spirituality of the cultures focused on the mysteries of conception, birth and rebirth. As a result, the cultures held women – as the bearers of these mysteries – in high esteem. Women functioned as the society's religious leaders. Thus, their sacred drumming was important in religious rituals.

Redmond continues her history with the description of artifacts found at the ancient cities of Catal Huyuk and Hacilar in modern-day Turkey, the Harappan cultures of the Indus river valley in Pakistan, the Sumerians of Mesopotamia and the kingdoms of ancient Egypt. The fascinating history reveals many similarities among cultural practices. Women and frame drumming frame drumming figured prominently in the female-centered religions. The various female deities worshipped by each culture evolved similarly and were related to each other. In fact, the first-named drummer in history happened to be female. She was Lipushiau, the granddaughter of a Sumerian king. The author also discusses similarities between the indigenous religions and those of Indian Yogic practices.



including Nada Yoga, which centers on the vibration of the physical world, where sound waves are a fundamental vibratory force.

The evolution of the goddess-centered religions continues with the discussion of Ancient Greece, where drumming and dancing played a large part in worship. The tradition of seeking the advice of oracles (who were almost always women) grew out of the old shamanic traditions of prophecy. Music (played on flutes, drums and cymbals) and dancing were common trance-inducing techniques employed by the oracles to obtain their prophecies from the gods. Many of the ancient Greek traditions were passed on to the Romans. Other "mystery schools" based on ancient agricultural and fertility rites were developed in the Roman Republic.

Redmond explores another ancient religion based on the Storm God, believed to have originated from the Caucasus Mountains of Russia. Historians refer to those who lived in that area in ancient times as Aryans, Indo-Europeans, or Kurgans. Their society was patriarchal, and it was their warrior culture that began invading the Middle East, Europe and India in the fourth millennium B.C. Clashes between their violent culture and the more peaceful indigenous Mother Goddess cultures were common in the ancient world. Eventually, in Rome, the Storm God culture won over the Goddess culture, and the roots of Christianity were planted.

With the introduction of Christianity, the tradition of female drummers and deities came to a halt. The early founders of the Christian church wanted to break off all ties with past religious beliefs, and the old beliefs of women as divine creatures were immediately suppressed. With this suppression came the banning of female drumming, of female participation in performing religious rites, and even of women speaking in church. The first ban was issued in 300 A.D., and apparently because female musicians continued to pose a problem, bans against women singing and dancing continued into the 13th century. Women were also barred from funerals in the third, sixth and seventh centuries (and still are in some parts of Spain today) because of the pagan traditions of playing drums to facilitate rebirth, a ritual left over from ancient shamanic traditions. It is Redmond's view that the worship of the Divine Feminine lives on within the framework of Christianity through the Catholic traditions of worshipping the Virgin Mary as the life-giving goddess, and that angels, who are often pictured playing harps and tambourines, recall nymphs and priestesses of ancient mythology.

The final section of the book discusses the role of rhythm in various spiritual experiences. Rhythm has been used and is used today as a method of altering consciousness. The author discusses brain research supporting the fact that rhythm, indeed, changes brain activity. She describes her own journey with rhythm and gives a call for a "return to rhythm."

As a musician and a woman, I gained great insight from this book on the history of rhythm and the vast feminine role in that history. The pictures alone are worth the purchase price. The author has included hundreds of photos and drawings of ancient artwork involving drums and other instruments.

Mary Evans teaches general music to students from preschool to Grade 5 in Arlington, Va. Previously, she taught in western Colorado and the Seattle area. She completed the Orff Levels at the University of St. Thomas in St. Paul, Minn., and extended her training by attending the year-long Special Course at the Orff Institute in 2002-2003. She has been teaching for nine years.

Write Evans at:
maryd_evans@apsva.us

Three CDs illustrate relevance of recorder

Reviewed by Martha Crowell

Music teachers often ask which recorder CDs I would recommend for their classes in addition to the recordings of Schulwerk repertoire. From many fine CDs available, I will review three that demonstrate myriad possibilities for the instrument, and show three different ways the recorder is relevant today.

Magic

The Flanders Recorder Quartet and Friends recording, *Magic*, is a fabulous jam session on Medieval and Renaissance melodies for recorders, plucked strings, percussion and voice. Because of this ensemble's virtuosity, the performance provides a wonderful bridge between the Medieval and Renaissance performance practice – which informed Orff's work – and ongoing contemporary exploration of interpretations. In the piece "Estampie," the drones and paraphony are energetic and effective. The piece continues long enough for the players to improvise many versions of melody and accompaniment. The opening of "Saltarello," with its bass recorder drone and recorder and string improvisations, is haunting and mesmerizing. "Pavana Lachrimae" has exquisite slow divisions, using Renaissance ornamentation performance practice of dividing a larger note value into several shorter notes.

In the pieces from Ortiz's "Tratado de Glosas," especially "Recercada segunda sobre el passamezzo moderno" every instrumentalist gets to solo, even the percussion. Here, childlike humor and play come full circle with genius. Younger children will enjoy the virtuosity and energy of this group, and the listening examples provide inspiration for small ensembles learning to add melodies over fixed bass patterns as well as ornament existing melodies.

Flemish Contemporary Recorder Music, Vol. 2

Features virtuoso extended techniques. These late 20th-century pieces, performed by Geert Van Gele, a master of the instrument, suggest some of the sounds children make as they explore the instrument while learning to play. A particular favorite is the first movement from "5 Slovaakse Stukken" by JanPeiter Biesemans (1986). It harks back to Jacob Van Eyck, whose late Renaissance theme and variations, collected in "Der Fluyten LustHof," are a beloved part of recorder repertoire and a fascinating study of theme and variations. Listening to it provides a great counterbalance to listening to a recording of one of the Van Eyck pieces, as a similar mood is set through very different playing means. Some of the techniques employed are singing while playing, very sharp attack of notes, flutter tonguing, and overblowing to produce harmonic tones.

The second piece, "3 stukken voor peer in de vorm van '3 stukken in de vorm van een peer'" by Boudewijn Buckinx, employs many *glissandi* from one note to the next, and pays homage to Satie's "Three Pieces in the Form of a Pear." The third piece, "Geproesterol" is a study in humor, mixing seven sequences in unexpected ways to achieve comic effect. The fourth piece, "Jobutsu," meaning "enlightenment" again employs extended techniques to achieve the state of mind that the title suggests. Each of the pieces is remarkable, and the liner notes are excellent.

Moonchild's Dream

Another window onto the recorder is Michala Petri's recording *Moonchild's Dream*, featuring the recorder with full orchestra. The power of amplification allows the recorder to play with many more types and numbers of instruments, since it can be heard clearly. All of the pieces were written for Petri. The title piece by Thomas Koppel, about a young girl in poverty, opens with improvisatory glissandi, poignantly juxtaposed against ominous sounds. Vagn Holmboe's "Concerto for Recorder, String Orchestra, Celeste and Vibraphone" plays with those instrumental timbres, at the end using the extended technique of singing while playing into the recorder. Extended techniques continue with Gary Kulesha's "Concerto for Recorder and Small Orchestra," which is more subtle because of its smaller instrumentation. "Asger Lund Christiansen's Dance Suite, Op. 29," is familiar because of its dance suite form. Because the pieces are not rhythmically predictable, repeated listening would be necessary before dancing. Starting out in octaves, the work grabs the listener's attention right away, and the dance feel lasts through many recorder textures, articulations, styles and colors.

The recording ends with Malcolm Arnold's playful and virtuosic "Concerto for Recorder and Orchestra, Op. 133." *Moonchild's Dream* is full of ideas for players and composers alike. Listeners of all ages will think differently about the recorder's possibilities after hearing it.

Together, these three very different CDs provide a wide-angle view of current music making on the recorder, offering a foundation on which children and adults can build.

Martha Crowell is former president of the Pennsylvania Orff Schulwerk chapter, and served on the AOSA recorder guidelines committee. She teaches at Springside School in Philadelphia, and also teaches recorder in Orff Levels courses at Towson University.

Write Crowell at:
mcrowell@springside.org

Flemish Contemporary Recorder Music (Vol. 2)

Vox Temporis Productions
92 031, 1996

Moonchild's Dream

Performed by Michala Petri and the English Chamber Orchestra
BMG 09026-62543-2, 1995

Tanka Tanka Skunk

By Steve Webb
Orchard Books, 2004

Reviewed by Veronika Schultz

Tanka Tanka Skunk is a gem of a book. And, like crystalline gems, its structure comes from repeated units that fit together brilliantly. Tanka is the elephant. Skunk is, well, the skunk. In this delightful picture book, the two protagonists play with the rhythm and rhyme of their names and have a most glorious time. A refrain played on their drums quickly emerges: "Skunk, Tanka, Skunk, Tanka, Tanka, Tanka Skunk."

The book is brief, ideal for reading aloud to early childhood and primary music classes. Children immediately laugh at the nonsense words and become a rapt audience for the parade of critters that occur as episodes within this Elephant-Skunk *rondo* theme. This story lends itself to mini-lessons throughout the school year. A class can pat or clap the beat to the refrain and transfer it to hand drums, claves, or small maracas. Assign two levels of body percussion for the refrain and have each of two groups play one level. Another day, add different dynamics and choose the one the class likes the best.

There are myriad possibilities for developing rhythmic ostinati from a whole page or parts of a page: "tiger-cheetah, tiger-cheetah; lemur-llama-llama-lemur; dingo-donkey-duck." There is even layering of ostinati in the pictures of anteater and big blue whale. Or, pair creatures across or down a page to create combinations (e.g. alligator-ox, armadillo-fox). All this can be done with clear diction and expressive tone color.

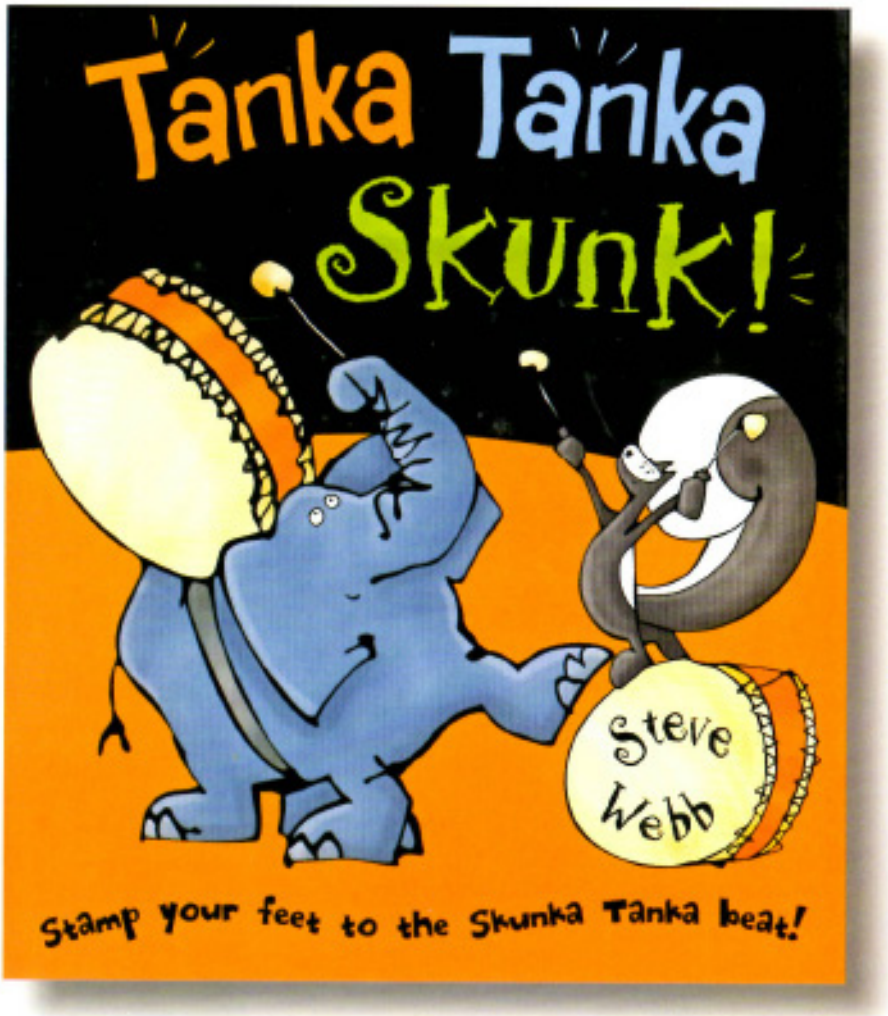
Invite children to improvise "scat" solos by mixing up the Tanka and Skunk building blocks. Juxtapose rhyming words for a unique creation: "chunka chunka skunk, tanka, plunk," or "tinka tanka tunk, bink, bank, bunk." Let the children *play* with these sounds and come up with their own mixes. Any of these rhythmic building blocks can be used for reading rhythm notation when the children are ready.

The book introduces metrical groupings: Skunk introduces his friend, Kangaroo, and points out the three sounds in his name; Tanka has a caterpillar crawl up his nose and then he plays the four sounds of his visitor on the drums. Many creatures in the text have names with two sounds. How easy and what fun!

After the animals lie down for the night, there is a cacophonous conclusion of voices and, of course, the Skunk-Tanka refrain one more time. One reading is hardly enough for youngsters. They will be eager to revisit these animal friends again and again. I encourage you to explore the many facets of this beautiful gem.

Veronika Schultz has been teaching music K-5 for 25 years in Riverton, Wyo. She earned her master's degree at Ball State University and completed the Special Course at the Orff Institut *in 1974.*

Write Schultz at:
vschultz_82501@yahoo.com



No Mirrors in My Nana's House

By Ysaye M. Barnwell

Harcourt Children's Books, 1998

Reviewed by David Thaxton

Bold and striking illustrations, a lush soundtrack and poetic words of African-American wisdom envelop Barnwell's *No Mirrors In My Nana's House*. The story follows a young girl whose definitions of beauty develop as she grows up in a house without mirrors. It takes the reader along on a short tour that turns even the dismal and the dowdy into things of wonder.

The message is simple and timeless, though a heady one for children and adults alike: beauty exists in everything, and it comes from within. By never learning to be judgmental, (or by letting go of our judgmental tendencies) we lose the capacity to hate, and open ourselves to the beauty that exists in others and in the world. A girl is intrigued by cracks in the wall, finds joy in the taste of the falling dust, hears music in a noisy, trash-filled hall, all because she never learned to cast a judgmental eye upon herself. "I never knew that my skin was too black. I never knew that my nose was too flat. I never knew that my clothes didn't fit," she says. Rather, she learns to see the beauty within herself and her world through her grandmother's loving eyes "like the rising of the sun."

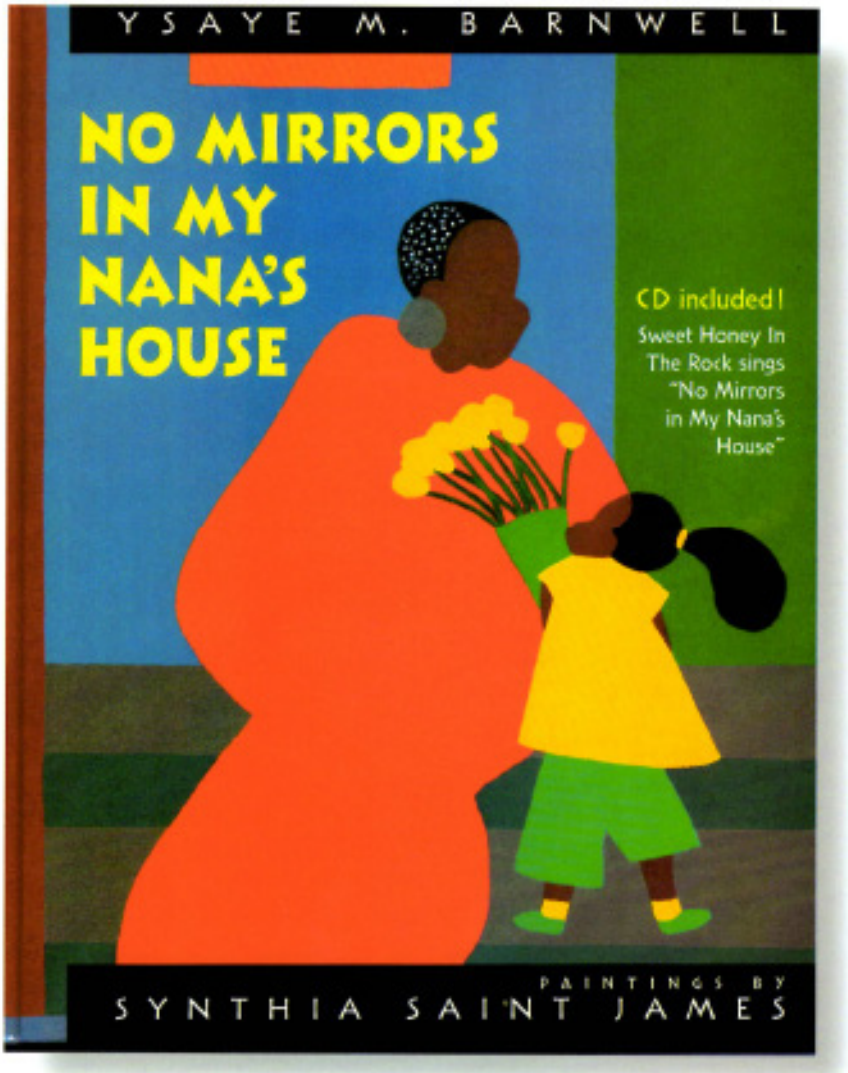
The vivid illustrations of Synthia Saint James resemble cut-paper constructions with their crisp lines and smooth, even colors. As beautiful as they are to see, they also deftly carry the book's message, literally showing the reader a different way of viewing the world. Featureless faces and scenes devoid of detail invite the reader to see inner beauty through the mind's eye. Without seeing the grandmother's painted eyes, we are drawn to imagine their beauty and wisdom from the poetry of the text. Children (and adults) accustomed to literal imagery may likely wrestle with the illustrations, yet they provide a splendid entry point into the often under-exercised realm of the imagination.

Barnwell, a member of the women's *a capella* group, Sweet Honey in the Rock, has also woven a magnificent composition with the text. Provided on the included CD, the song is a lilting, energetic tapestry filled with the lush harmonies and rhythmic drive so typical of Sweet Honey's work. Along with a beautifully expressive reading on the second track, the recording is one that will not soon tire.

In all, the book is a small, yet powerful nugget containing a feast for the senses and nourishment for the mind. Its message could hardly be more important; if we are to abolish racism, poverty and hatred, we must learn to recognize the true beauty in ourselves and in others.

David Thaxton is a member of The Urtt Echo *Editorial Board.*

Write Thaxton at:
yoteech@sbcglobal.net



March 19

Thank you for letting us use the instruments. I like the Bass. You are very kind to let us. Our music teacher is - Kathryn King. She is a very good music teacher. I like music alot. Thank you again.

Sincerely,

Diane R.
3-2

Music

coda

I am a snowflake. I drift
into the dappled green
depths of Mother Yukon
with a thousand others.
We melt and mingle,
dancing the ancient circles.

– Mary TallMountain
from *I Am All These*

Where might contemplation of a snowflake lead in Orff process? For suggestions, visit *The Orff Echo* extension at www.aosa.org (select *Publications & Resources*, then *Echo*).

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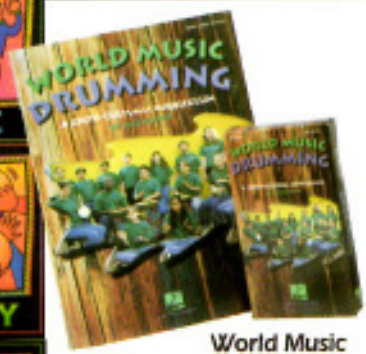

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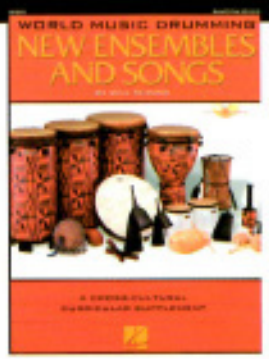

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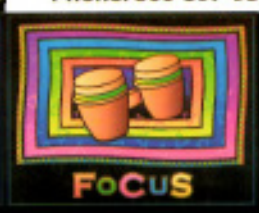

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