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The Orff Echo

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Carol Erion

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Open Submission

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

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

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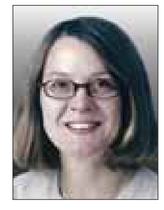
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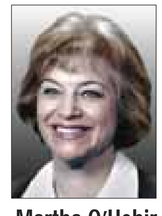
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Spring 2008	Alan Spurgeon and Marjie Van Gunten	Orff media: the voice	Oct. 1, 2007
Summer 2008	Martha O'Hehir and David Thaxton	Orff media: the word	Feb. 1l, 2008
Fall 2008	Carlos Abril and Marjie Van Gunten	Orff media: instruments	May 1, 2008
Winter 2009	Pam Hetrick and David Thaxton	Orff media: movement	Aug. 1, 2008

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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Our Shared Legacy

by AOSA President Jo Ella Hug

Jo Ella Hug

At this point in 1985, the Kansas City conference was still strong in my mind. I was able to attend because it was within driving distance and a mentor from the local university offered to be my ride. Her line became one I later used repeatedly: "I'm driving, and you might as well ride along."

I didn't attend my first conference because I was passionately aware of my place in the future structure of AOSA. It was a matter of finances and the possibility that I *might* want to find my place within the framework of those who claim Orff Schulwerk as their passion. My strongest memories of that conference? Singing at the banquet. The debate about whether or not AOSA should be aligned with MENC. Happening into an informal music-making opportunity led by Avon Gillespie. I didn't leave my first conference as a forever advocate of the Schulwerk. I did leave with the very real knowledge that I was fascinated with this way of making music and wanted to know more.

If I pulled out the conference notes, I would remember what sessions I attended and recognize strands of personal development seeded in that first conference experience. However, the lens of time may provide insight about our first-time conference attendees in San Jose. Our next generation of OS advocates may be remembering the residual effect of attending their first conference as well as the amazing teaching they witnessed. And why wouldn't that be a strong memory? In the bigger picture, we find our heart strings plucked by many things that are part of the Orff Schulwerk experience.

There was so much I didn't know coming out of college. I hadn't been exposed to the philosophy of Orff Schulwerk in my one elementary methods class. Truthfully, it probably wouldn't have stuck, as I envisioned myself directing high school choir. At the time, elementary music just wasn't on my radar. Life happened.

I am in a position now to advocate for young teachers who desperately need direction and someone to "drive the car." Would I have gone to my first conference without the assistance of a seasoned teacher who recognized my interest and my financial challenge? Lives are changed when we use our intuitive abilities to look at the situation and take away the roadblocks for our upcoming generations of professional music teachers.

In the past year, the leadership of AOSA has made significant changes to position the organization in a place for growth. We have a new executive director and our first education director, and we are starting the search for our first national conference director. The work of the national board of trustees and off-board committees is greatly enhanced by the ability to communicate instantly through electronic media. The Web site is becoming a greater resource for members as well as for the worldwide community of Orff Schulwerk. None of this, however, will substitute for the passionate AOSA diehard who is willing to reach out to a potential member and provide the encouragement required. I salute the Pittsburgh Golden Triangle Chapter and Susan Wheatley, who are listening to college members and creating the support for a chapter-affiliated student group.

At the time I attended my first national conference, I'd had a three-day intensive workshop and, the previous summer, had completed Level I. It took a few more years of tending for me to truly engage. I just didn't think of myself as a teacher of teachers or a leader of AOSA. Use my story to understand the long-range development accompanying commitment to Orff Schulwerk.

Sometimes all that is required is support for an idea or a reason to attend the chapter workshop. Maybe it will take a phone call; maybe it will require financial support. Perhaps someone out there needs your experience to believe they can survive in the classroom one more day.

Gloom and doom don't interest me. If our organization has too much gray hair and too little ethnic diversity, if it doesn't represent the social fabric of America, then let us be about the work of change. In the words of Marian Wright Edelman, "If you don't like the way the world is, you change it. You just do it one step at a time."

Have you ever received a gift from someone that was totally unexpected and required nothing in return? A gift so needed that your heart strings immediately responded? The stage is set, the lights are about to go up. … Help someone make their entrance as an Orff Schulwerk professional. Sponsor a developing OS advocate by paying dues for a year—drive the car—and let's see a new generation of passionate professionals in AOSA.

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Swing Ensemble for Pitched Percussion

A New Paradigm for Orff Schulwerk with Senior Adults

by Mary Lou Richardson

Senior adults tend not to be the risk-takers that children are. They are hesitant to make mistakes or embarrass themselves. They demand and deserve to be treated with respect and dignity. The class leader must earn their respect and trust before seniors can relax and experiment musically.

In 1982, Marylen Mann founded OASIS, an education program designed to enhance the quality of life for mature adults by offering challenging programs in the arts, humanities, wellness and volunteer services. It was Norm Goldberg of MMB Music who had the original vision of Orff for senior adults. In 1998, Goldberg encouraged his friend Mann to open a Center for Music in St. Louis and to include Orff classes for senior adults. The first class began in fall 1998. Classes continued until fall

***Orff for seniors was the brainchild of MMB Music's Norm Goldberg. Here the Jazzers play their* Boogie Woogie Bugle Boy.**

2000, when they were temporarily interrupted because of low enrollment. An “aha moment” came in November at the Music as Lifelong Learning Symposium, which preceded the 2000 AOSA National Conference in Rochester, N.Y. Dr. Karl T. Bruhn, the keynote speaker, made two statements that reshaped future classes:

- 86% of adult education students take classes for personal and social reasons.
- Adults stop taking classes when they feel that the class expects more of them than they are willing to give.

Although group music-making was the central focus, the needs and wants of senior adults were also paramount. Orff’s *Music for Children* began to be adapted to fit these older students. The senior adults in this program were healthy and high functioning; most had enjoyed a lifetime of success in business, a profession or home management. They enrolled in a series of classes and paid tuition to attend. If the class did not meet expectations, they would evaluate it “with their feet” and not return.

Senior adults tend not to be the risk-takers that children are. They are hesitant to make mistakes or embarrass themselves. They demand and deserve to be treated with respect and dignity. The class leader must earn their respect and trust before seniors can relax and experiment musically.

Some traditional Orff practices needed to be renamed or adapted because they made adults feel uncomfortable. For instance, adults hesitated to perform body percussion, perhaps because they regarded it as babyish or because arthritic hands and limbs would not respond in rhythm. Explaining that they were simply practicing a rhythm encouraged some, but putting drums, claves or tambourines in their hands always made them eager to try. “Chanting” was a term they associated with monks, but “speaking” texts in rhythm, later to be played on instruments, was great fun. Movement sometimes posed a problem because of arthritis or other physical conditions, but listening to music and following a leader’s swaying or freestyle movements was an enjoyable experience, as was passing the leadership role around the circle. “Chair dancing” was a great hit and gave the feet, ankles, knees and lower legs a chance for exercise. As trust grew between class participants and teacher, so did willingness to experiment —waltzing, jitterbugging, marching, doing the Macarena, dancing to Little Richard’s version of *The Hokey Pokey* and even twirling batons became causes for hilarity.

Planning for these classes changed considerably, especially when it came to choosing repertoire. Teacher-generated goals and objectives took second place to meeting the musical and personal needs of the senior ensemble.

Lead sheets are developed as pieces and arrangements become more complicated.

As Goldberg's idea comes to fruition, making music together and having fun is the most important goal.

Songs and materials were chosen based on their enjoyment factor, and class members often suggested songs they wanted to try. Not surprisingly, choices frequently included swing, jazz, blues and music from the 1920s–1940s. Opportunities for improvisation arose in *The Jazzers Swing Ensemble Blues*. Volunteer soloists, vocal and instrumental, performed in the Beatles hit *When I'm 64* and in *Tuxedo Junction.* One ensemble member, to the delight of all, revived her passion for baton twirling in a lively routine to *Strike Up the Band.*

Arrangements were created with simplicity and the potential for success of the ensemble as the most important considerations. Teaching techniques were also modified. At first, accompaniments were based on either the tonic chord or a repeated chordal pattern. *Shalom Chaverim, Heart and Soul, I Love the Mountains* and *The 59th Street Bridge Song* lent themselves to this treatment. Melodies were typically sung or performed on recorder or piano.

When song materials demanded more than one chord, two types of accompaniments were devised—harmonic and melodic. The basic harmonic accompaniment consisted of chord roots played on the strong beats. The second accompaniment used other chord tones played as off-beats or in syncopation. Melodic accompaniments included introductions, interludes or codas. If the piece lent itself, the entire melody was played instrumentally or a countermelody was added.

Accompaniments were visually displayed on a chalkboard or chart and were learned by everyone. As each accompaniment was learned, it was combined with the melody to see how the two fit together. At first, the same rhythm pattern was used for all accompaniments, and from there it was an easy matter to make small rhythmic changes in a part for greater musical interest. Players chose whichever part felt most comfortable for them; parts were played separately and together and then combined with the melody. As accompaniment patterns were reviewed, members became comfortable with parts that had been too difficult at first. They were encouraged to change and play whatever suited them on that day. Instrumentation was not a consideration. A bass xylophone player might perform the melody while a soprano glockenspiel player performed the bass part. Satisfaction and success were the primary objectives. Tape recording an ensemble was a rewarding and sometimes hysterical close to a class.

As participants returned year after year, arrangements became more elaborate. Bass parts evolved into walking bass lines. Harmony parts sometimes demanded the use of a three-mallet technique. Players gravitated to the parts they most enjoyed and the instruments that best expressed those parts. Bass parts were played on bass instruments by those who enjoyed playing those parts, and those who preferred the alto and soprano xylophones and metallophones played melodies or the more chordal accompaniments. Glockenspiels were used mainly for melodies or special effects.

Visuals for the ensemble began as charts or chalkboard notation using the letter names of notes. Each letter was presumed to represent a quarter note, and rests were added where needed. When patterns were syncopated, rhythms were practiced by speaking or playing nonpitched instruments, transferred to barred instruments and directed from the score. *In the Mood, Don't Worry, Be Happy* and *Ac-Cent-Tchu-Ate the Positive* were played from such large charts.

Visually, it was difficult for participants to follow a chalkboard score and then connect with their instruments. Also, the chalkboard scores had become unwieldy, as pieces sometimes included A, B and C sections. Eventually, individual scores were required. At first these scores were miniature versions of what had been on the chalkboard with all parts included on each score, but eventually it seemed more reasonable to put individual parts on separate lead sheets.

This led to an interesting development. Some class members either knew how to read notation or gradually remembered how they had done so as youngsters. Others never had read notation, but were exposed to it during sessions. A system of

quasi-notation was developed. The following is part of the walking bass to *Tuxedo Junction*:

F	*	A	*	Bb	*	•C	C
F	*	A	*	Bb	*	•C	C
F	*	A	*	Bb	*	B	*
•C	*	•C	C	F	*	*	*

Letter names still represented quarter notes; * meant quarter rest. A dot above a letter meant to play that note in the upper octave. A line under a letter name or * changed its value to an eighth note or rest. In addition to this quasi-notated version, each player received his or her part in standard notation. In this way, everyone was encouraged to learn to read standard notation but could be successful even if that skill had not been mastered. It also became more important to use simple fonts in larger font sizes.

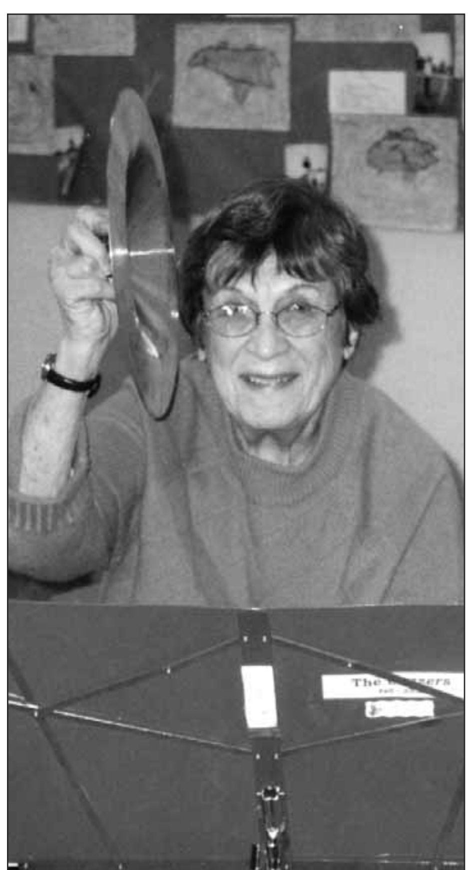
Class format was designed with adults' social and physical needs in mind. It was decided that including a wellness tip at the beginning of each class would help address personal concerns felt by many aging adults. Class members eagerly anticipated these tips, which were developed by our music school manager, a certified music therapist. Topics ranged from deep breathing, stretching exercises and home safety to developing healthy friendships and eating habits, coping with loss, and maintaining one's libido to improve health and increase longevity. These topics encouraged lively discussion, shared views and bonding as strangers began to empathize with one another. Later health tips were created, researched and presented by members themselves.

"Let the drums roll out. ..."

Realizing that "it is impossible to make a mistake" encourages new members to jump right in.

The most important goal for all the classes was to make music together and have fun. A nonthreatening atmosphere had been created. The mantra "It is impossible to make a mistake" was repeated often and laughingly by anyone who feared having done just that. Each step along the way was met with encouragement and group applause. Somehow, humor had become an enrollee in class—and an important one. Recreational music-making was alive and well!

Each session ended with social time and the "three C's": coffee, conversation and calories. At first, conversations revolved around what each person's musical experiences had been. Did they take piano lessons or sing as youngsters? But soon, participants started relating personal events about trips,



"Hear the cymbals ring. … Strike Up the Band!"

family members or mini-problems. Sad and silly stories were exchanged and enjoyed by all. Sometimes, the post-class sessions were as long as or longer than the music making.

The ensemble was becoming a community as members returned year after year. When classes were not in session, participants, now self-named The Jazzers, met at local restaurants or planned potlucks at one another's homes. They became a support system for one another in times of illness, accident or a death in the family.

The spring session of 2007 ended on May 24 with 12 Jazzers in attendance. Two members were new to the group. They had been welcomed enthusiastically and assured that in this class it was still impossible to make a mistake. The other 10 members had been part of the ensemble for quite a while—some as long as five years. The fact that these adults still made music together raised questions that only they could answer: Why did they return to class? And what benefit were they getting?

In Their Own Words

Why have you returned for more sessions?

It's a chance for me to be enrolled in music on a regular basis … my husband and I found it was great therapy for both of us … I have ALWAYS learned something and met some wonderful FRIENDS … since the music course was a no-fault challenge where both teacher and students accepted differences with amazing equanimity, it became emotionally safe for me to continue to attend … it's a happy group and well taught.

What is the greatest benefit you get out of coming to class?

Players gravitate to the parts they most enjoy and the instruments that best express those parts: walking bass line on the bass xylophone …

The best thing is the teacher and other members. We've become a family! When we're playing our glocks we forget our troubles … the instruments help us to coordinate our bodies and our minds! The class is no threat to our egos; the teacher is very patient and all the members are encouraging—"no one makes a mistake" is the class motto … it is fulfilling to make music even at our most basic level—we have created an elixir … after twenty-eight years in education (at the Ph.D. level) and with a diagnosis of post-traumatic stress syndrome acquired during my last two years in the field, I was reluctant to interact with people. During the years I have been with the Orff program, I have gradually allowed myself to risk—to give as well as receive from the teacher and other members of the class.

While this may or may not be the quintessential adult program, it is hoped that relating this story will inspire other Orff practitioners to discover the great rewards of making music with the senior members of their communities.

Collaborators are welcome.

Challenges are frequent.

Rewards are many.

The collective joy when a piece finally becomes "music" … priceless!

… and melody on the soprano metallophone.

Mary Lou Richardson learned of Orff Schulwerk by observing the teaching of Jacobeth Postl and Lillian Yaross in Skokie, Ill. She completed Orff levels and master class in Minneapolis and Memphis, was a charter member and second president of the St. Louis chapter, and taught music K-6 for 33 years. This is her ninth year of teaching music to adults, which she thoroughly enjoys—along with Cardinals baseball and golfing with her husband. She looks forward to your comments and suggestions at homrun@sbcglobal.net.

Orff Schulwerk as Interdisciplinary Education

A Goldilocks Approach

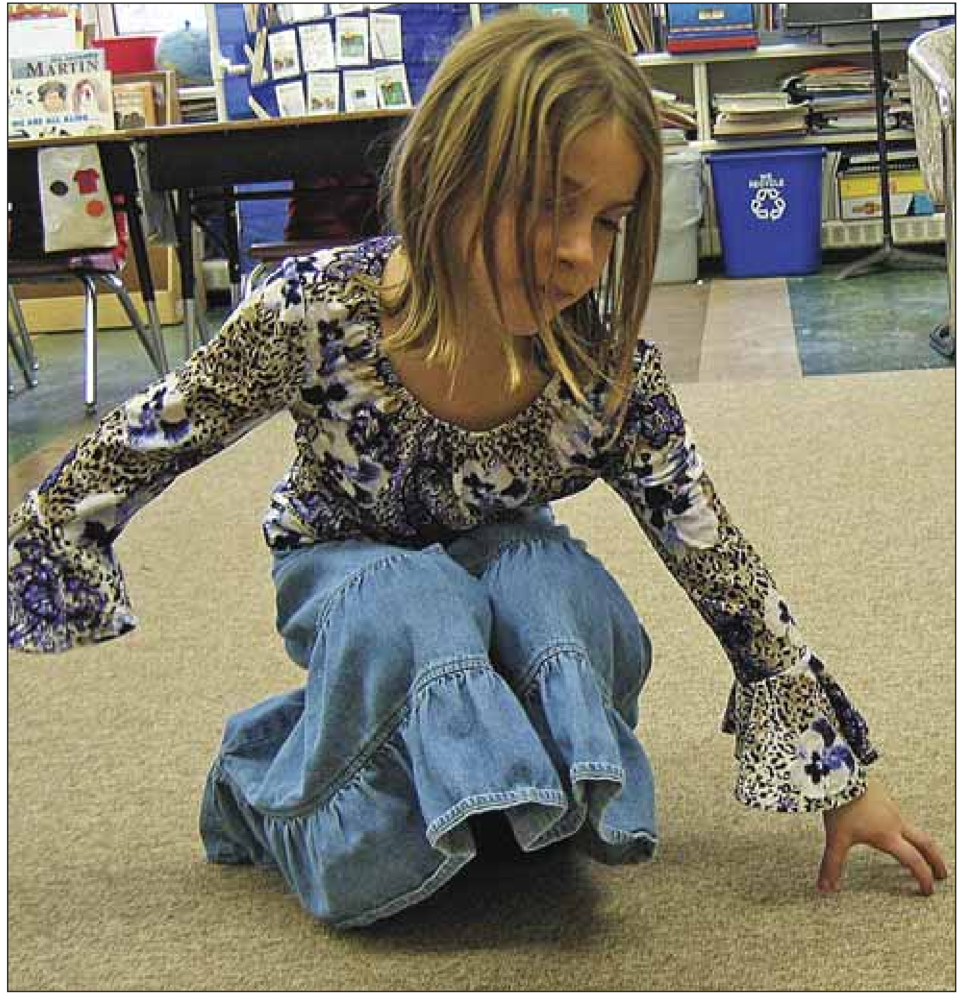
by Roxanne Dixon

Introduction

Carl Orff conceived Orff-Schulwerk as an educational approach that integrates music, dance and speech. Orff perceived knowledge as *unified*: making music naturally involves movement and dance; dance is integrally connected with musical expression; and movement, play and music instinctively go hand-in-hand. We know that Orff's primary goal was not to teach children *the subject of music*: Orff conceived the Schulwerk as a pathway to transcendent, human goals. Indeed, in a 1963 speech marking the opening of the Orff Institute in Salzburg, Orff said that music content learning *may* follow from a Schulwerk education, but does not have to. "It is, rather," he said, "a question of developing the whole personality. … It is at the primary school age that the imagination must be stimulated; and opportunities for emotional development, which contains experience of the ability to feel, and the power to control the expression of that feeling, must be provided."[1]

In America today, the Schulwerk is most often practiced as a way to teach music curricula, using elements of dance, speech and drama to the service of music goals. This is logical, given that most American Orff Schulwerk teachers come from, and are employed in, the discipline of music. Teachers often take the movement experiences they have during Schulwerk training comfortably back into their existing music classroom context. However, as authors Gert Nesin and John Lounsbury write, "To succeed [in integration] a teacher must, indeed, do more than put on the trappings and continue to teach essentially as before."[2]

While I myself am employed as a "music teacher," my brain has been playing increasingly with the idea of a truly *interdisciplinary* approach to Orff Schulwerk education, balancing teaching *within* the disciplines with teaching *across* and *beyond*. Such an approach could nurture the creative and human potential of our children, provide solid music *and dance* education (something sorely missing from American schools), and develop integrative perception, response, thought and creation patterns uniquely fostered by interdisciplinary work.



In the integration of music and movement, a young "seed" emerges from the ground …

What Is Arts Integration?

When we see the term "arts integration" in a K-12 context, it almost always refers to integrating the arts *into the general classroom*. In contrast, Orff Schulwerk holds great promise for integrating the arts *with one another*.

Let's consider three common types of integration (from least to most integrated) with reference to the Schulwerk.

1. **Cross-disciplinary,** employing one discipline toward learning in another. Cross-disciplinary teachers may, for example, use a dance to introduce a specific rhythm concept without pursuing any dance learning objectives—dance as a means to a musical end. This is the most common form of integration in an Orff classroom.

2. **Interdisciplinary,** consciously combining skills, information, tools and insights from multiple fields toward goals *within* and *beyond* the contributing areas. Students might work to transfer a musical gesture into movement and vice versa to create a larger artistic work.

3. **Transdisciplinary,** building curricula based on an overarching, universal paradigm, regardless of disciplines involved. A transdisciplinary teacher might focus on growth as students plant and tend a seed, write a poem about the growth of a seed, improvise movement to explore growing and compose music that grows. The difference between transdisciplinarity and interdisciplinarity is that a transdisciplinary approach views the disciplines as artificial constructs, while an interdisciplinary approach considers the disciplines the *foundation* of integrative understanding.

Goldilocks

In today's American educational climate, we may need to think like Goldilocks, evaluating the potential approaches to the Schulwerk as Goldilocks did the three bears' porridge.

Cross-disciplinarity, likely the most common application of the Schulwerk in America, is "too cold"—in focusing solely on teaching music, it neglects the tasty potential of the Schulwerk for developing transcendent thinking, perception and creation skills. As we frequently practice it, we skim the surface of dance experiences at the service of music instruction, although few American elementary schools offer independent dance instruction[3] despite state and national academic standards in this area. Cross-disciplinarity forgoes an opportunity for meaningful learning that passes fluidly back and forth between the disciplines of music and dance as students experience and create things within and beyond the confines of the separate disciplines.

I believe Orff and Keetman likely conceived the Schulwerk transdisciplinarily, focused on developing the whole child without regard for disciplinary goals, traditions and boundaries. Nevertheless, transdisciplinarity is probably made "too hot" for today's educational climate by not valuing subject-specific learning. It misses opportunities for consciously teaching *within*, in addition to *across,* the contributing disciplines, and forgets that fundamentals of the separate disciplines are foundations for more complex artistic activity.

Could interdisciplinarity be "just right"? An interdisciplinary Orff Schulwerk practice could address educational goals *within* as well as *beyond* the bounds of music, dance and even theater. Here we acknowledge the distinct aspects, techniques and traditions of the contributing disciplines, drawing

... a group of "snowflakes" settles to the earth ...

from each as appropriate to solve artistic problems in the classroom. The study of each discipline informs, and is informed by, work within the other.[4]

Equally important, interdisciplinary practice fosters skills beyond the sum of the contributing disciplines. Children learn to consider multiple, potentially contradictory viewpoints; to transfer concepts, ideas or feelings across traditional boundaries; and to conceive of and accept multiple, complex solutions to problems.

What Does the "Just Right" Porridge Taste Like?

AOSA's *Guidelines for Orff Schulwerk Teacher Training Courses, Levels I, II, III, Revised Edition 1997* articulates an interdisciplinary interpretation of the Schulwerk. "The process of integration complements the development of skills in each area, stimulates creative imagination, and offers an opportunity for individual strengths to be used and recognized. Integration of these areas results in a unique, elemental synthesis of the performing arts."[5] The document lists discipline-specific goals and strong interdisciplinary rationales (intellectual, social, emotional and aesthetic), and promotes multidirectional interactions between disciplines.

Nonetheless, do we do it? Are we conscious of our goals within as well as beyond and across disciplines? While we may incorporate movement activities into our lessons, we frequently stop when our musical goals are realized but before achieving full learning within areas besides music. Jane Frazee and Arvida Steen have provided a framework for focusing Schulwerk practice around music learning objectives.[6] No one has yet done so with dance, and specific attention to dance concepts is likely absent from most of our work.

Consider an example problem that engages students in music and dance in an interdisciplinary way. The teacher begins by teaching a barred instrument piece from *Music for Children*. The children employ aural differentiation skills and music vocabulary to describe the piece, including the themes and its form. The children work in small groups to choreograph a dance in ABA form, making conscious use of specific dance elements listed on a checklist (drawn from a conscious dance curriculum). The small groups are then paired to compose new music to accompany each other's dance, now making conscious use of specific music elements on a checklist. The groups are then taken through a series of experiments with these music and dance pieces. For example, change the tempo of the A section. How does it affect the music? The dance? The overall effect of the piece? Change the force of the gestures in the B section. Change the dance to somehow contrast with the music in the B section, but show unity in the A section. Throughout this process, students are making and revising artistic choices informed by and informing their working knowledge within both music and dance.

Furthermore, are transcendent goals conscious in our planning? The AOSA Guidelines mention, for example, that "tolerance, helpfulness, patience, and

... and a "plant" continues to grow.

other cooperative attitudes must be cultivated consciously."[7] Are such transcendent goals recognized and validated by our administrators?

The arts enable people to explore feelings and emotions, to perceive the world through multiple modes, to interpret complex realities, to entertain the imaginary or the intangible and to express themselves beyond words. These realities of artistic experience can be deepened and multiplied through interdisciplinary work that fosters internal and external connections *within*, *across* and *beyond* the arts. This is the real motivation for a teacher to challenge him- or herself to move beyond personal comfort zones and professional expertise. An interdisciplinary Orff Schulwerk practice, guided by the principles articulated in the AOSA *Guidelines for Teacher Training,* can provide solid music and movement education to address state and national standards, develop integrative thinking, perception, response and creation skills, and nurture the creative and human potential of all children.

How Can We Make Our Porridge "Just Right"?

I believe with open attitudes there is space for *interdisciplinary* Orff Schulwerk within American schools. Schools interested in interdisciplinary Orff Schulwerk must articulate their own values and priorities with reference to both disciplinary and transcendent educational objectives. To realize its full potential, a school must afford significant instructional time for learning within and across the disciplines.

Music teachers will need to seek additional education and outside resources in the discipline of dance. Traditional music content may not be covered to the same extent, and certainly not in the same manner, as a traditional "music class." Our disciplinary allegiances must be overcome as interdisciplinary viewpoints and objectives are embraced and space is made for dance and integrative goals alongside musical ones.

Together and individually, we must expand our own knowledge and comfort levels in dance, drama and integrative teaching; collect and develop practical, concrete curricular models that identify dance and interdisciplinary goals, artistic problems, and units alongside music within an Orff Schulwerk context; and advocate among administrators and teachers for an interdisciplinary model.

A transition from the dominant cross-disciplinary model to an interdisciplinary one would not be easy, but the potential is great. This "just right" bowl of porridge is an approach drawn deep from Carl Orff and Gunild Keetman's original philosophical "pot" and well-positioned for America in the 21st century.

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2 Gert Nesin and John Lounsbury, *Curriculum Integration: Twenty Questions—With Answers* (Atlanta: Georgia Middle School Association, 1999), 50.

3 A 1989 survey by the National Arts Education Research Center at the University of Illinois Site, jointly funded by the National Endowment for the Arts and the U.S. Department of Education, found that 7.2 percent of small elementary schools and 8.9 percent of large elementary schools offered instruction in dance (Charles Leonhard, *Status of Arts Education in American Public Schools: Report of a Survey Conducted by the National Arts Education Research Center at the University of Illinois,* Urbana-Champaign, IL: Council for Research in Music Education, University of Illinois, 1991, 40).

4 Julie Thompson Klein, "Introduction: Interdisciplinarity Today: Why? What? And How?" *Interdisciplinary Education in K-12 and College: Foundation for K-16 Dialogue,* ed. Julie Thompson Klein (New York: The College Board, 2002) 14.

5 American Orff-Schulwerk Association (AOSA), Writing committee: Marshia Beck, Virginia Ebinger, Carol Erion, Jacobeth Postl, Mary Shamrock, Arvida Steen, *Guidelines for Orff Schulwerk Teacher Training Courses, Levels I, II, III.* rev. ed., (AOSA: 1997), vi.

6 Jane Frazee's *Discovering Orff: A Curriculum for Music Teachers*, (New York: Schott Music Corporation, 1987) and Arvida Steen's *Exploring Orff: A Teacher's Guide,* (New York: Schott Music Corporation, 1992) both present the Schulwerk adapted to a music curriculum focus.

7 AOSA v.

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> *Ah, music.*
> *A magic beyond*
> *all we do here!*
>
> —J. K. Rowling

Middle Eastern Music Resources

by Amy Beegle and Chee-Hoo Lum

The consideration of "children" as a unique cultural group with its own lore and needs is not distinct in Iran.

Over the past six years, American music education communities have seen both increased emphasis on American patriotic music and increased curiosity and awareness of Middle Eastern cultures. With daily media coverage of wartime events in Iraq, we cannot help but turn our thoughts to the people in the Middle East. How is this increased awareness in "all things Middle Eastern" being reflected in materials available for use with children by American elementary music teachers? And how can music teachers deepen their awareness of Middle Eastern musical cultures? In order to answer these questions, we gathered cultural information and musical material from an Iranian musician and "culture-bearer," read about the history of Iranian children's culture and music, and searched for and examined available music teaching resources from a broad spectrum of Middle Eastern cultures. This article presents children's songs and games from Iran as shared by an Iranian culture-bearer, additional contextual information regarding Iranian children's musical development, and an annotated bibliography of music teaching materials related to many Middle Eastern cultures.

Perspectives from a Culture-Bearer

Teachers interested in world music pedagogy are constantly on the lookout for available resources that might be suitable for use in the music classroom. They attempt to ensure that social and historical contexts are carefully considered in order to make learning meaningful for the students. Recent efforts in developing resources of music around the world have included collaborations with ethnomusicologists that address precisely these concerns.

The school and surrounding community presents rich possibilities for sharing music of many cultures. Being aware of culture-bearers of various musical traditions that are within or passing through the community allows teachers to create performance and learning opportunities for both the students and themselves. Steps one might take to incorporate the resources of culture-bearers:

1. Find the musician by reading local newspapers and letters; following music programs at universities, community colleges and community centers; and networking at school, in public places and at conferences.
2. Contact the musician by telephone or e-mail (the Internet expands our definition of "community" so that teachers and their students can easily converse with folks around the world).
3. Create learning opportunities for students that might include a performance by the musician with preparatory and follow-up activities for students, teaching/learning sessions for teachers and/or students with visiting musicians, or the music teacher's sharing what he or she learned from the musician with students and other teachers.

Children's Chants of Iran: Learning from Hossein Omoumi

It was a wonderful privilege to meet Hossein Omoumi, accomplished performer and teacher of the Persian ney (a wind instrument held like the recorder) and voice, when he was teaching as an artist-in-residence with the Ethnomusicology Department at the University of Washington, Seattle. Over several casual conversations regarding children and songs in Iran,

Omoumi shared valuable information on the musical and cultural world of Iranian children.

A survey of Middle Eastern songs available for the elementary music classroom from the 2007 Silver Burdett basal series and other resources (refer to the annotated reference list) revealed a healthy collection from Israel and a sprinkling from Egypt, Iran and Turkey. The only two Iranian songs in the basal series were *Mohbarak* and *Haji Firuz.* According to the descriptions, *Mohbarak* is a birthday song sung by children in Iran and *Haji Firuz* is a typical song for the Iranian New Year.

It was surprising to learn from Omoumi that birthday celebrations in Iran are a modern phenomenon influenced by the West. Omoumi does not recall when his parents were born, nor does he remember any celebration of his birth in his time in Iran. He was quick to point out that *Mohbarak* was composed in a major key, which is not typical of Iranian music. He believes that the song is a recent creation and that children in Iran today would sing the version of *Happy Birthday* Americans know as much as they would sing *Mohbarak*. This is a significant insight to a piece of culture in Iran that could easily have been glossed over without the insights of the culture-bearer.

A Brief Glimpse of Children in Iran

The consideration of "children" as a unique cultural group with its own lore and needs is not distinct in Iran. "Although more than half the population of Iran is under the age of 15, few psychologists, educators and social scientists actually focus on the development, not to speak of the culture, of children."[1] The attitude toward Iranian children is somewhat ambivalent. "Children are considered part of the (ordained) natural order and essential to the status and the economic and emotional well-being of adults; they are also considered a burden, requiring economic support (mainly by the father) and physical care (mainly by the mother)."[2] Child-rearing practices are mainly determined by the sex of the child. Boys and girls are progressively differentiated as they go through each developmental phase. New mothers are expected to resume normal routines within a few days after delivery, so their practical goal is to make the baby sleep much and cry little. Lullabies, rocking and bottles filled with sugar water are functional in meeting these ends. The caretakers are often older siblings of the baby.[3]

"Lullabies and rhymes chanted while a baby is jounced playfully are the first coherently patterned, longer speech events directed specifically at the child. They are the first verbal messages about life out there beyond the cradle and mother's lap and arms."[4] Common messages expressed in lullabies include intrafamily conflict, fear of strangers and the dangers of the wilderness. Figure 1 (see page 20) is a common game that parents play with their young children to increase their tactile awareness.[5]

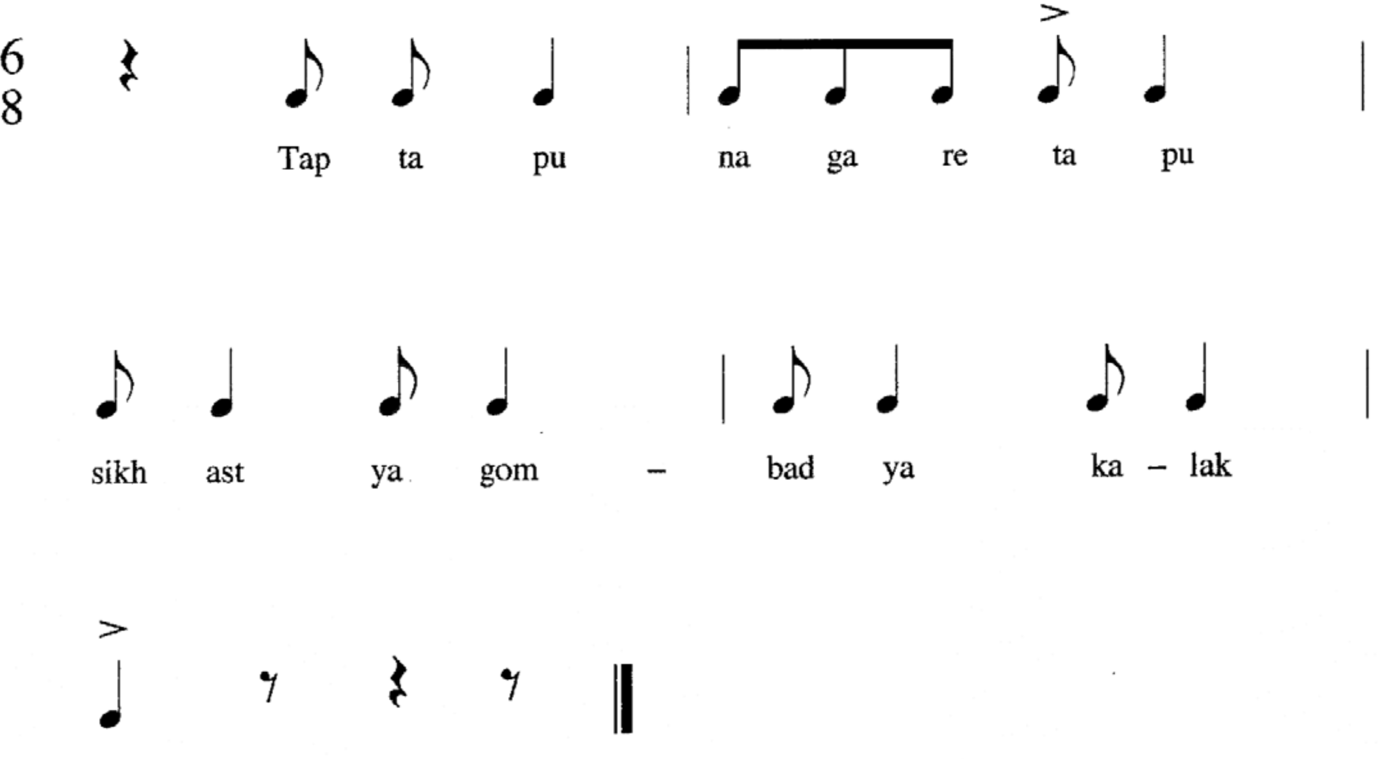
By the time most children are 4 or 5 years old, they have adapted to adult routines and educational tactics. They have learned not to be too gullible, to fend for themselves and to manipulate authority.[6] Kindergartens are commonly coeducational, but boys and girls are almost completely segregated by the time they reach elementary school.

Publication of children's poems in periodicals encouraged poets to write for young audiences. Some poets composed original works for children based on folk songs. Particularly important were rhymes to be sung or recited in games. Mahdokt Dawlatabadi was a pioneer in collecting and recording Iranian folk songs for children. His best collection is *Jomjomak Barge Khazun* published in Tehran in 1969.[7] Figure 2 (see page 21) shows a version of *Jomjomak* that Omoumi shared. He explained that *jomjomak* means to shake something and when children recite this classic Persian poem, they will typically have their clenched fists stacked on top of each other, shaking the "tower of fists" as they recite, ensuring that the tower does not collapse until the end of the poem. It is an action game with historic links to the 17th century tombstone of Amu Abdollah, Menar Jonban. This tombstone is unique in architecture in that if a person climbs onto one of the two minarets and leans hard against the wall, the minaret will start to sway back and forth, as will its twin. Anyone in the tombstone will feel the shaking of the tombstone. The "tower of fists" children create represents one of the minarets of this historic tomb, still standing in Isfahan today.

Before 1911, "the standard curriculum of traditional Persian privately operated elementary schools (maktabs) included the alphabet, the Koran, selections from popular Persian poetry and prose, and the traditional sciences."[9] After the revolution of February 1979, with the rise of anti-Western feelings in Persia, children's literature based on European models underwent radical changes. Themes and handling had to be in harmony with Islamic religious principles and the policies of the Islamic Republic. A large proportion of formal education was devoted to religious studies.[9]

Girls' games, either solitary or played in small groups, are highly rhythmic, cooperative and verbal. Boys' games are commonly played in large groups, a group-leader structure tends to be in place and the emphasis is on competition as opposed to cooperation.[10] Figure 3 (see page 22) is a circle game based on the process of elimination. It is not difficult to notice that Iranian children's games are "reflective of the societal power game with all its complexities, competition alongside cooperation, submissiveness as well as the rotation of power (or reversal of fortune), the quest for and abuse of power, ambition juxtaposed with anonymity, diligence and intelligence. They serve as socialization techniques, preparing children for confrontation with the hostile world."[11] The games are intricately laced with the Iranian cultural and psychological fabric.

Figure 1



A game of discovery played by parent and child: The parent will tap (the beat) on the child's back while saying the chant. At the end of the chant, at "chi," the child will have to identify what was tapped on his or her back. This sequence can be repeated many times over.

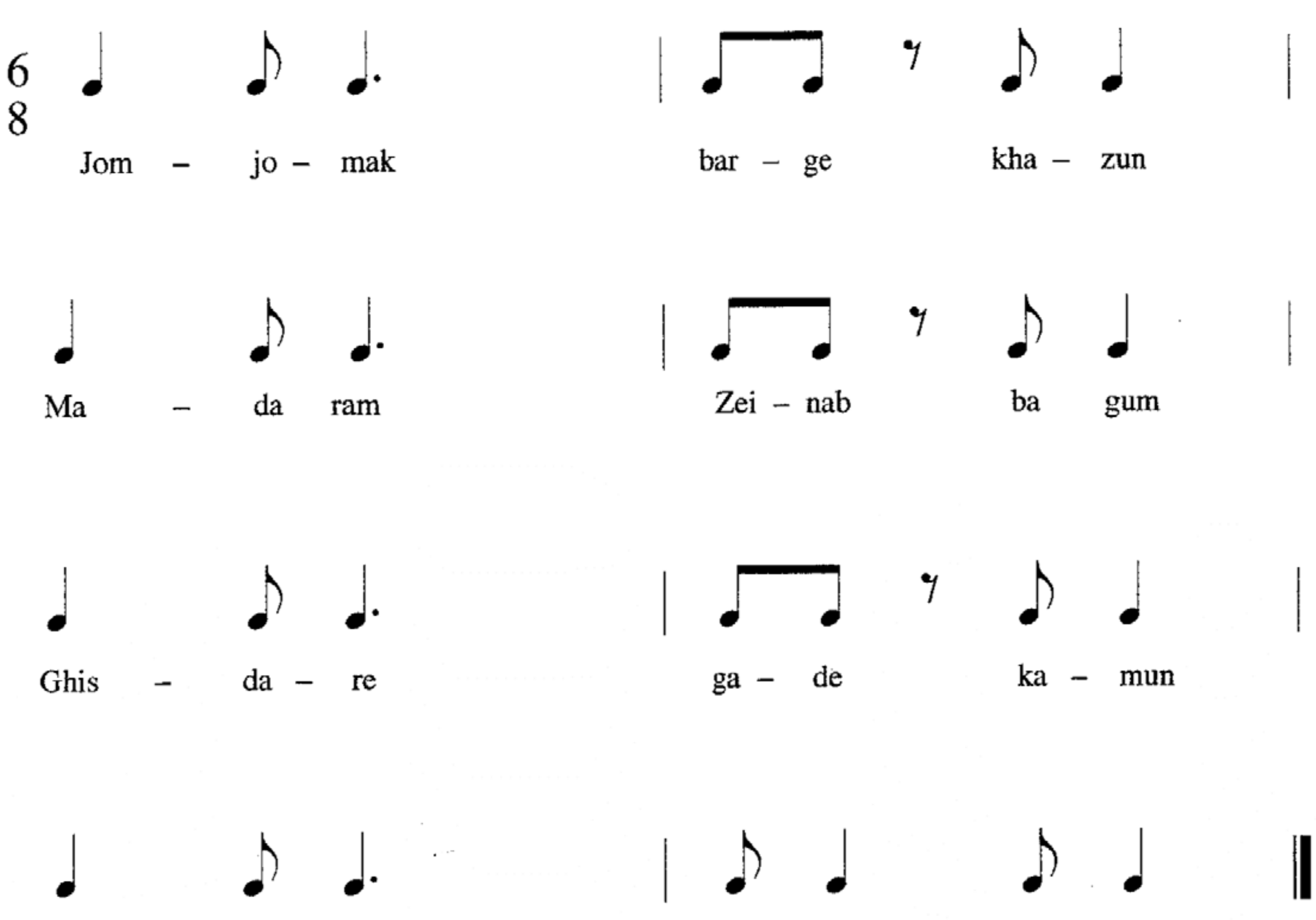
Sikh — a skewer for a popular dish (kebab) in Iran

Gombad — a dome (architectural structure typical in Iran)

Kalak-chi — a heating device commonly used in Isfahan before the introduction of modern heating elements

(quarter note = 120)

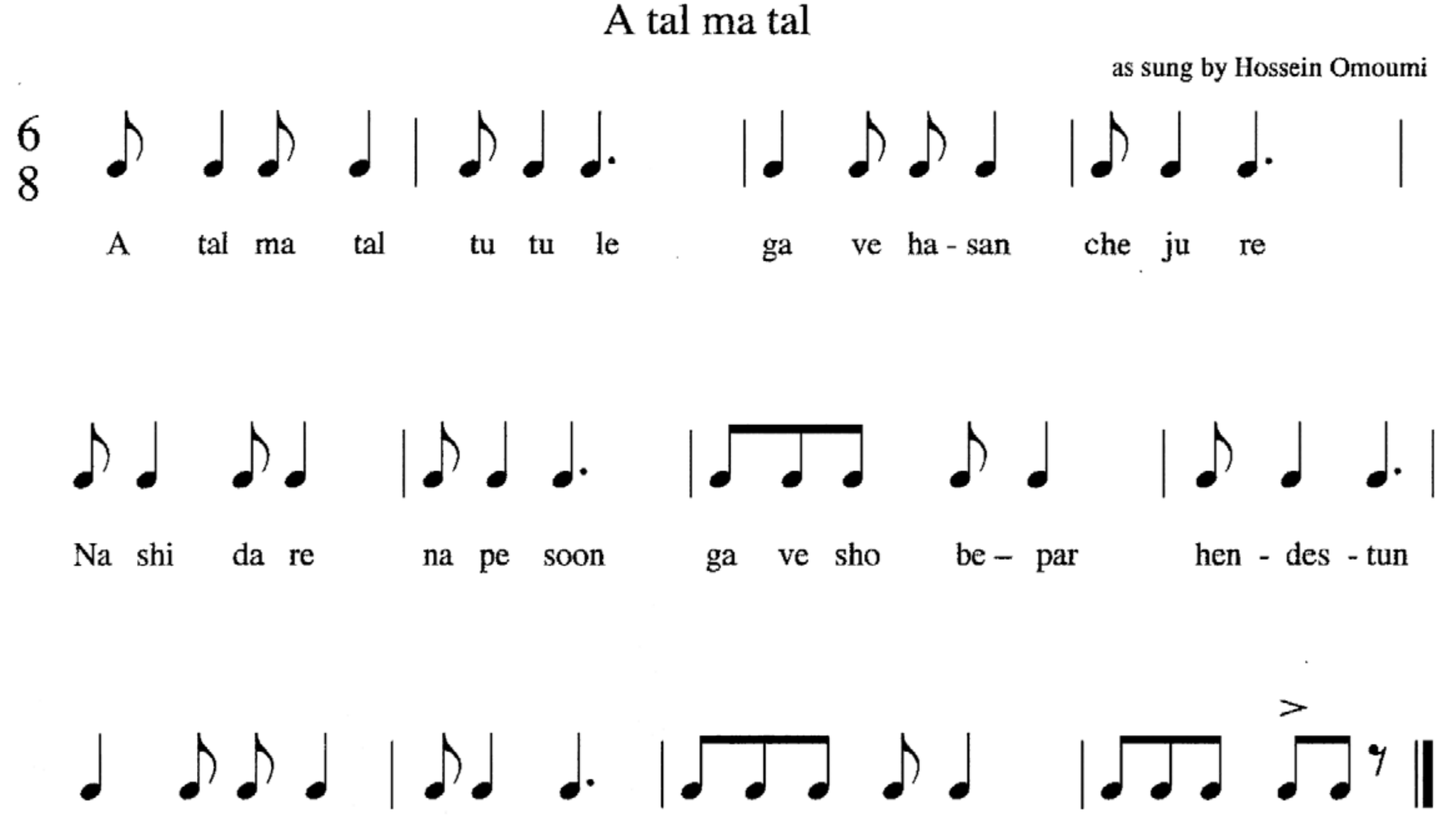
Figure 2



Translation
Shake the leaves of Autumn
My mother, Zeinab-bagum
She has hair longer than the bow

(quarter note = 108)

Figure 3



Translation
How is the cow of Hassan?
Neither milk nor udder
Bring his cow to India
Take a Kurdish woman

Circle Game
Everyone sits with their legs outstretched. One person is designated as the leader.
The leader points to each leg (every beat) as the chant is being recited by the whole group.
At the end of the chant (vachin), the person whose leg is being pointed at will eliminate that leg.
The game continues until the final “leg” is left. The person with the final leg is the winner and becomes the leader.

(quarter note = 138)

Middle Eastern Music Education Annotated Reference List

The availability of materials for teaching the musics of Middle Eastern cultures and communities is quite limited when compared to other world musics, especially those of Europe, South America and Africa, which appear in abundance in music education materials. Also, within the area known as the Middle East, particular countries and cultures are under-represented or not represented at all within available music education materials. The following list of annotated musical resources is organized by type of media, and each resource has been reviewed and utilized in elementary music classrooms by at least one of the authors of this article.

As usual, teachers have to grapple with issues related to the means by which these musics are collected, recorded and presented to our students. It is important to remember that even two people who know the same piece may relay it differently (as is the case with Sally Monsour's and Alice Olsen's Arabic pronunciations of *Tafta Hindy* and the three rhythmic versions of *Cheshm, Cheshm* by Hossein Omoumi, Mohammad Armirkabirian and Bruno Nettl). We hope this resource list will be useful in enhancing the information that teachers gather from culture-bearers within their own communities.

Articles

"Middle Eastern expansions on cultural diversity in music education." Patricia Shehan Campbell and Amy Beegle. *Music Educators Journal 90(*1), pp. 21-30 (September, 2003). Includes transcriptions, translations and cultural information about several songs, including a Hazara lullaby collected by Lorraine Sakata, who did extensive fieldwork in Afghanistan, as well as a Turkish song called *Katibim,* as taught by Munir Beken, a Turkish ud master. The article also directs teachers to other Middle Eastern musical materials, including audio recordings.

"Moving Kaleidoscopes: Islamic Design in Motion." Jacque Schrader. *Orff Echo* 36(2) (Winter, 2004) p. 11. Description of students choreographing dances by analyzing and moving to some designs from the book *Islamic Designs in Color* as part of an integrated unit with other teachers in the school. The unit culminated with a Middle Eastern Bazaar in which the community was invited to the school to share in poetry, food, art, music and movement.

"My Islamic Journey after Sept. 11." Chet-Yeng Loong. *Orff Echo* 39(4) (Summer, 2007) pp.25-29. A Malaysian Chinese Buddhist/Daoist discusses her experiences assisting adults and children in better understanding Islam and Muslims. The article provides a wealth of resource information in the bibliography, including children's story books, informational books, videos and Web sites about Islamic countries, religion and music.

Books

Musica Arabia: Arabic Folk Songs for Orff Instruments. Alice Olsen. Plank Road Publishing (1987). Collection of Arabic songs with arrangements for Orff instrumentation. Sally Monsour collected three of the songs, and the others Olsen collected during her six years of teaching in Saudi Arabia.

Music in Cultural Context: Eight Views on World Music Education. Patricia Shehan Campbell. Music Educators National Conference (1996). This collection of eight interview articles (originally published in the *Music Educators Journal*) was written to provide music educators with an ethnomusicological perspective on teaching world musics. In one of the articles, Bruno Nettl, who conducted fieldwork in Iran, was interviewed regarding the music of Iran and the Middle East. Two lesson plans were included in this article, one related to an Iranian chant, the other based on listening to a Dastgah (a Persian mode).

Songs of the Middle East. Sally Monsour. Warner Bros. (1997). Monsour's interest in Middle Eastern music grew out of her Lebanese heritage. This collection includes Arabic, Israeli, Lebanese and Armenian music as well as songs from Jordan, Kuwait, Syria, Egypt, Turkey and Iraq. Many of the songs are presented with English text, but there are also illustrations of Arabic text. Some of the songs are presented with phonetic pronunciations of the original language. The song *Ala Da'Lona* has also been published in the Silver Burdett series and as part of Alice Olsen's book *Musica Arabia*.

Books with Sound Recordings

Multicultural Perspectives in Music Education, Second Edition. William M. Anderson and Patricia Shehan Campbell. Music Educators National Conference (1996). Includes geographical and cultural information, lesson plans and details related to musical characteristics of each region. Look for Sawa's *The Arab Middle East* and Klinger's *Jewish Music in Israel.*

Music in Egypt. Scott Marcus. Oxford Global Music Series (2005). Extensive fieldwork provides the basis for this ethnomusicological view of Egyptian musical traditions. Seven performance traditions, including two Muslim performance genres, are documented on the 80-minute CD, and examples of each are provided.

Music of the Middle East: Arab, Persian/Iranian, and Turkish Traditions in the United States. Sounds of the World Series. Karl Signell. Music Educators National Conference (1990). Ethnomusicologist Karl Signell traveled across America to record music and stories of recent immigrants to the United States for a radio series on National Public Radio called *Music in a New World.* MENC published these in cassette tape format with a guidebook in 1990. The Middle Eastern set includes three 30-minute cassettes of interviews and music and a guidebook written by Sally Monsour and Pamela Dorn with map, illustrations and transcriptions.

Roots and Branches: A Legacy of Multicultural Music for Children. Patricia Shehan Campbell, Ellen McCullough-Brabson and Judith Cook Tucker. World Music Press (1994). Includes accessible songs, cultural information, stories and photographs based on interviews with individuals living in the United States who trace their heritage to various countries, including Rita Klinger (Israel) and Mohammad Armirkabirian (Iran).

Books with Sound Recording and Video

Children's Arabic Songs. Inventive Designs for Education and the Arts (IDEAS), LLC. This book, CD and video set is the result of collaboration among a company called Arts Education IDEAS; the Dearborn, Michigan, public schools; and the Dearborn Arabic community, the largest Arabic community in the United States. The 15 songs and games include English translations, and the video shows Arabic children performing the songs and games.

Conclusion

We all have our own musical backgrounds that lead us to develop musical materials in line with our heritage and interests. Those of us who do not trace our heritage to the Middle East would be well served to turn our thoughts and efforts to the under-represented cultures of this part of the world, find and use Middle Eastern music resources, and communicate with culture-bearers in order to bring more musics of the Middle East to our children.

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[1] E. Friedl, *Children of Del Koh. Young Life in an Iranian Village* (New York: Syracuse University Press, 1997) xiv.

[2] A. Aghajanian, "The Value of Children in Rural and Urban Iran. A Pilot Study," *Journal of Comparative Family Studies* 19 (1) (1988): 90.

[3] E. Friedl, "Child Rearing in Modern Persia." *Encyclopaedia Iranica, Volume V,* ed. E. Yarshater (Costa Mesa, California: Mazda Publishers, 1990) 412-416.

[4] Friedl, *Children* 95.

[5] The chants (figures 1–3) have been transcribed from minidisc recordings from Omoumi and checked by him for rhythmic and linguistic accuracies.

[6] Friedl, *Encyclopaedia Iranic* 412-416.

[7] Information gathered from "Children's Literature," *Encyclopaedia Iranica, Volume V,* ed. E. Yarshater (Costa Mesa, California: Mazda Publishers, 1990) 421.

[8] E. Friedl, *Encyclopaedia Iranic* 415.

[9] Information gathered from "Children's Literature," *Encyclopaedia Iranica, Volume V*, ed. E. Yarshater (Costa Mesa, California: Mazda Publishers, 1990) 422.

[10] E. Friedl, *Children* 234-240.

[11] C. Chaqueri, *Beginning Politics in the Reproductive Cycle of Children's Tales and Games in Iran: An Historical Inquiry* (Lewiston, New York: The Edwin Mellen Press, 1992) 99-111.

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A Brief Comparison of Rhythm Pedagogy Systems

by Judith W. Cole

While Carl Orff did not prescribe a method for developing literacy or suggest a system of vocables or mnemonics to be used, he did base his pedagogy on the fundamental principle that rhythmic concepts are inherent to one's own language.

To "Ti" or Not to "Ti"

That is the question. Rhythm syllables or mnemonics are used in many cultures throughout the world to teach the sound of rhythm, time values and rhythmic literacy. Most of us in the United States grew up counting rhythms using the familiar "one-e-and-a, two-e-and-a" numerical counting system that is popular among instrumental music educators. Many of us chanted "ta ta ti-ti ta" syllables used by Kodály-inspired educators or "Mis-sis-sip-pi hot-dog" used in Suzuki classes. Some of us may be old enough to recall using in our college music theory classes a hybrid system devised in the mid-1900s by Eastman School of Music theory professors Allen Irvine McHose and Ruth Northrup Tibbs. This system combined the traditional numbering system with the French Time-Names system and resulted in "one-ta-te-ta, two-ta-te-ta." Regardless of your experience, it is worthwhile to examine a variety of systems to determine their pedagogical value and to determine which one is aligned with your curricular goals.

One of the earliest to emerge was the French Time-Names system, often referred to as the Galin-Paris-Chevé Method, which incorporated the chanting of rhythmic syllables with conducting gestures. Originated in the early 19th century by Pierre Galin, the system was further developed by brother and sister Aimé and Nanine Paris and Nanine's husband, Émile Chevé. Congregational minister and music publisher John Curwen, influenced by Chevé, adapted the French syllables for use in English singing schools in the mid-1800s. The system was further adapted for use in the United States by Lowell Mason and in Hungary by Zoltán Kodály, both of whom understood the significance of using rhythm syllables but devised their own time value names. Mason's adaptation was complex and challenging even for highly skilled musicians and soon fell out of favor. Kodály's adaptation now appears in several similar versions.

The French Time-Names system does not use numbers. Instead, the beat is named "ta" and even divisions and subdivisions in duple meter are named "ta-te" and "ta-fe-te-fe." In compound meter, "ta-te-ti" and "ta-fe-te-fe-ti-fe" are used to identify divisions and subdivisions. This system is based on the rhythmic function of the beat and its divisions and is not bound to specific note values or beat placement within a measure. It is not dependent on symbolic association or notation and, therefore, can be utilized at an aural/oral level.

In the Kodály Method, syllable names are associated with duration of the various notes. The syllable for the quarter note is "ta," the eighth note is "ti" and the sixteenth note is "ri." Today, many teachers prefer using Pierre Perron's adaptation of "ka" instead of "ri" for the sixteenth note because it is easier to articulate. "Too," "toe" and "tay" are used for half, dotted half and whole notes in simple meters. With musical literacy as a primary goal of this method, it should be no surprise that this system is meaningless without notational symbols.

Edwin Gordon based his system on aural/oral rhythm patterns instead of theoretical note values or placement within barlines. Syllables were selected with attention to ease in articulation and because they work regardless of meter. The beat is consistently named

"du." The micro beats in duple meter are "du-de" and in compound meter are "du-da-di." When the micro beats are subdivided, the syllables used are "du-te-de-te" and "du-te-da-te-di-te."

During the past decade, another aural/oral rhythm mnemonic system has emerged and is receiving serious consideration by many educators. Takadimi was designed by theorists Richard Hoffman, William Pelto and John W. White. In this system, the beat consistently is named "ta" regardless of meter. In duple meter, even divisions of the beat are "ta-di" and "ta-ka-di-mi." In compound meter, divisions are called "ta-ki-da" and "ta-va-ki-di-da-ma." These syllables are remarkably similar to the rhythm vocables chanted by musicians in India.

Comparing Aural/Oral Beat-Oriented Systems and Notation-Based Systems

Each of the systems mentioned thus far can be aligned with one of two basic pedagogical principles. Systems that are based on time values, note placement within the measure and symbolic association are the traditional numerical counting system developed by and for instrumental music educators here in the United States—the hybrid system developed by McHose and Tibbs combines traditional numerical counting with the French Time-Names and the Kodály system. These systems involve interpreting or decoding notational symbols by chanting specific syllables associated with the various symbols. Even with its ultimate goal of literacy, the Kodály Method does include much experiential preparation leading up to the reading and writing of rhythmic patterns. The systems that are oriented to beat and rhythmic function and do not require theoretical understanding of time values are the French Time-Names, Gordon Learning Theory and Takadimi systems. These systems are deeply rooted in the "sound before symbol" philosophies of Johann Heinrich Pestalozzi and Jerome Bruner and connect patterns learned aurally and experientially with symbolic representation.

Rhythmic Literacy in Orff Schulwerk

How are the sound of rhythm, time values and rhythmic literacy addressed in Orff Schulwerk? While Carl Orff did not prescribe a method for developing literacy or suggest a system of vocables or mnemonics to be used, he did base his pedagogy on the fundamental principle that rhythmic concepts—pulse, patterns of longer and shorter durations, accents and metric organizations—are inherent to one's own language. Therefore, the road to rhythmic understanding begins with speech. There are many indications that literacy was considered by Orff and his colleagues to be a natural and expected part of one's musical development. However, it is the individual teacher who should decide how best to proceed in guiding students toward reading and writing musical notation.

Children pick up rhythmic patterns through imitation and immersion in experience. They practice rhythmic patterns through countless repetitions and mutations. They extend patterns and explore new ones in the relaxed

Figure 1

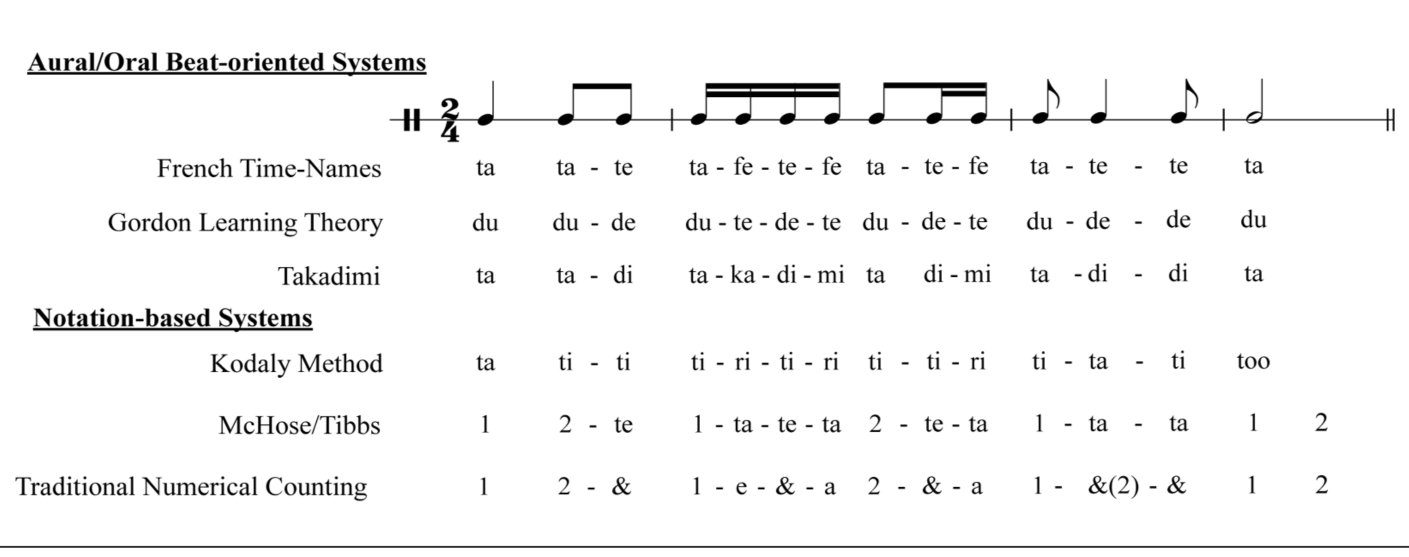
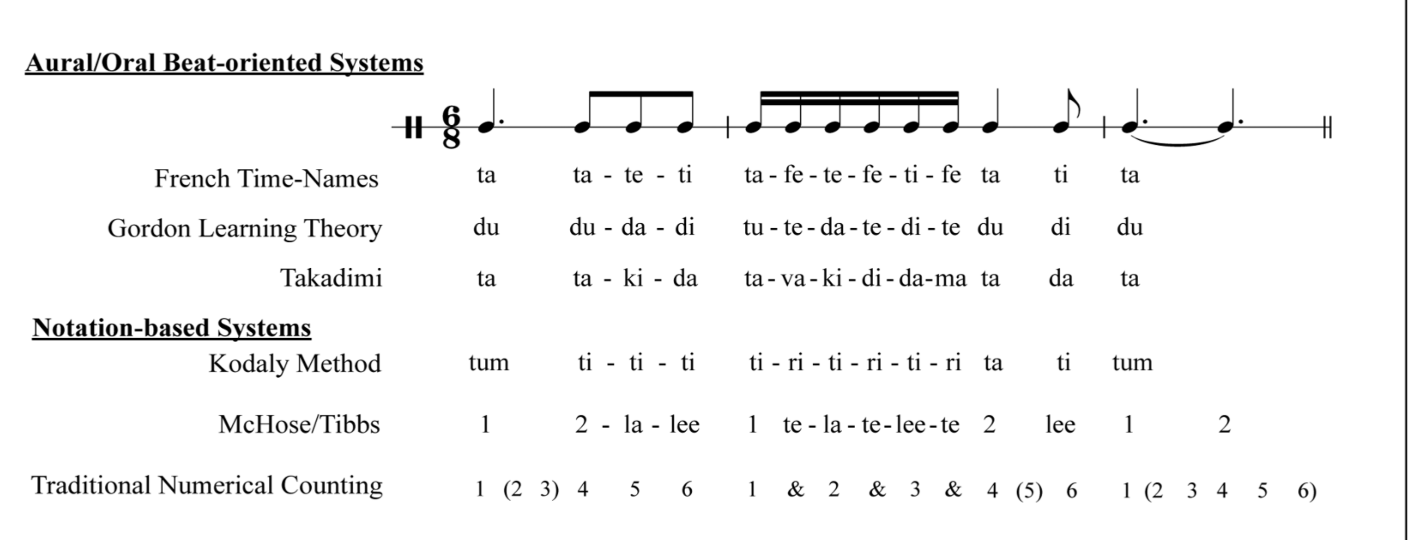


Figure 2



atmosphere of play. In the same way they learn language, they acquire and build a vocabulary of rhythmic possibilities at the aural/oral level long before there is a need to encode or decode the experience. Indeed, this type of exploration is the heart of Orff Schulwerk process.

A Dilemma

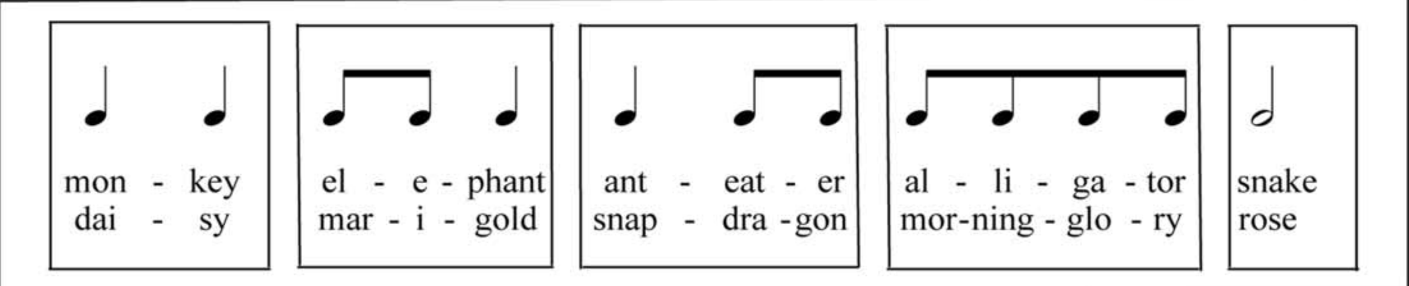
By working with natural pulsation, patterns and flow of spoken language and syllabication of words, children begin to acquire a foundation for understanding basic rhythmic concepts. Gunild Keetman identified five "rhythmic building bricks" that can be extracted from the rhymes and songs of children. Suitable words can be associated with the five rhythmic patterns and "this is the moment to introduce children to the notation of the rhythms that are now familiar, and to start clapping from notation and writing rhythms in notation for themselves," she said. She goes on to say, "it is left to the teacher to decide how to set about this" (Keetman 24-26).

No doubt, difficulties can arise when children are asked to associate syllabic divisions of words with notational symbols before sufficient experience has occurred at the aural/oral stage. But also, using word rhythms in association with notational symbols inevitably will lead to inconsistencies. For example, the rhythm of the word "apple" could be notated using two quarter notes or two eighth notes. The same two quarter or eighth notes just as easily could be connected with "monkey," "daisy," or "blue bird."

A Solution

While many teachers report success in using word rhythms in association with notational symbols, many others avoid potential problems by incorporating one of the mnemonic systems to accomplish literacy goals. If you are inclined to inject one of the mnemonic systems into your Orff practices and procedures, consider the compatibility features of one that emphasizes beat and rhythmic function at the aural/oral level instead of one that is notation dependent.

Figure 3



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Research and the Little Red Hen

by Cecilia Wang

A teacher can share his or her lesson plan of teaching a specific song with other teachers, and later compare notes and analyze what works and what does not. The teachers will then teach the song again with intended changes for improvement. Field-testing by many teachers is what makes it verifiable.

"Who will plant the wheat?" (s d' l r' s)
"Not I," sang the pig. (s s ss s)
"Not I," sang the duck. (s s ss s)
"Not I," sang the cat. (s s ss s)

"Who will cut the wheat?" (s d' l r' s)
"Not I," sang the pig. (s s ss s)
"Not I,"… etc.

"Who will eat the bread?"
"I will," sang the pig.
"I will," sang the duck.
"I will," sang the cat.*

This tune comes to my mind from time to time when I receive e-mails sent by teachers applying for grants. They ask for research findings to justify their spending for the proposed music programs or to purchase materials or to keep the existing music position. At such times, the words I hear become, "Who will do research?" "Not I," sang the teacher. "Not I," sang the conductor. You get the picture.

In this article I will attempt to 1) explain why we have existing barriers that discourage practitioners from doing research; 2) describe why research is needed for all music educators; 3) suggest ways to do research by forming partnerships; and 4) propose a global model of research in Orff Schulwerk.

Let's face it. Music teachers are among the busiest professionals. Their music teaching and preparation keep them busy enough inside and outside of school time, and most teachers also participate in musical activities in their communities. This being said, there are several real and good reasons why most teachers, including music teachers, do not do research. Their job does not require it, and they work in an environment that is complex and demanding. This is especially true for music teachers, who do not oversee students in just one class but most often oversee the entire student body. Teacher practitioners are not subject to the publish-or-perish rule, as is the case for most college professors. Thus, there is no job incentive or monetary reward to make time for research. Indeed, doing research also means getting comfortable in using research-related terminology, and that means getting adequate training and experience in research. Such training does not usually come until graduate studies and necessitates a large time commitment.

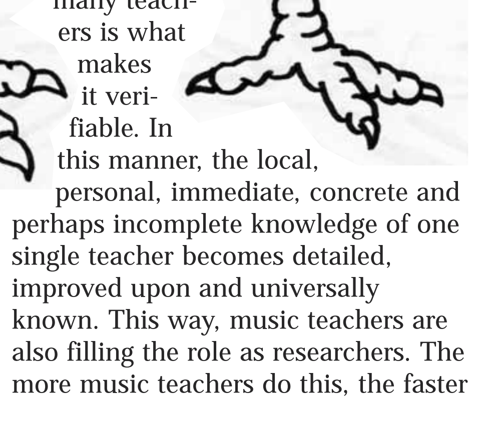
There is a significant though not-easily-noticeable barrier that separates researchers from teachers. A few decades ago the education community, in order to gain prestige and respect comparable to that given to other disciplines such as the hard sciences and medicine, placed an emphasis on doing research using the scientific method. Carl E. Seashore, considered to be the "father of music psychology," demonstrated that it is possible to study musical phenomena in scientific experiments. Music educators followed suit and strived to catch up with other disciplines by rigorously applying scientific techniques in music research. This created a cultural divide between college researchers and school practitioners. Experimental science is theoretical by nature and seeks to find knowledge that can be generalized across similar situations. It requires strict control of treatment conditions and very specific variables in a randomized design.

Teachers, on the other hand, demand knowledge to solve local problems in complex settings with a myriad of uncontrolled variables. It is in response to such need by teachers that we see a marked increase in qualitative ethnographic studies in recent years. This kind of research answers

questions using on-site observations, mainly by recording things as they happen in their natural environments and describing them in great detail. In the classroom setting, a teacher-researcher might collect journals and student products, conduct informal interviews, etc., related to the topic in question and then find patterns that might emerge to shed new insights.

Although researchers are the primary source to generate professional knowledge in music teaching, both teachers and researchers strive toward the same goal: to find the most effective ways for music teaching and learning. In this regard, who would be better than the music teachers to be engaged in discovering or confirming such knowledge? In the end, we want to have a professional knowledge base that is applicable in the music classroom. The aim of research is to provide this knowledge base. To do this, it is crucial for researchers to form partnerships with practitioners. Music teachers already possess many of the attributes required to do research. First, they are dedicated and committed to improving music learning. Second, they are used to observing individual students, analyzing their responses and recording their progress in an organized manner. Third, they are constantly devising ways to intervene, adapt or fix problems within the given context. In other words, teachers already have a knowledge base that is connected to the process of teaching and learning music in personal and specific ways, and is integrated with their school environment.

What does it take to make this personal, pedagogic knowledge become professional knowledge? According to Hiebert, et al. (2002), "professional knowledge" must be public, storable and sharable, verifiable and continually improving. This means that teachers should communicate their findings with others so that they themselves and/or other teachers can repeat the process. To do this, they must record their observations in a systematic manner so that results can be reflected upon with common understanding. For example, a teacher can share his or her lesson plan of teaching a specific song with other teachers, and later compare notes and analyze what works and what does not. The teachers will then teach the song again with intended changes for improvement.



Field-testing by many teachers is what makes it verifiable. In this manner, the local, personal, immediate, concrete and perhaps incomplete knowledge of one single teacher becomes detailed, improved upon and universally known. This way, music teachers are also filling the role as researchers. The more music teachers do this, the faster our professional knowledge base in music education will increase.

While school teachers can bring a wealth of practical knowledge to the research table, university scholars can facilitate the process by being partners of the research team. They should be aware of the practitioners' need for, or interest in, research topics. They can help teachers develop research designs and guide the process from experiential toward theoretical and can then help interpret the findings, implement the results and plan follow-up research strategies (Labaree 2003). There are more opportunities and grant awards for collaborative research now than ever before. The research process is quite rewarding since it stimulates intellectual thinking as well as common sense, and it is challenging to deal with the expected and the unexpected. Nothing is so gratifying as coming to a conclusion about a research finding.

What kind of research should teachers do? All kinds. It is not necessary to do experimental research using a randomized design. Though not impossible, such a design is not easy to implement in school settings. Experimental research is important for the hard sciences because it allows for precision and prediction of future events. Music educators are more concerned with solving immediate problems, such as class interruptions and student inattentiveness. We might look at how those problems interact with other variables, such as family background, parent attitude, physical comfort and teaching style. Teachers should start with questions that interest them and choose one that they would like to spend time working on. Research studies in education should be evidence based and should contribute to professional knowledge. Evidence-based research requires that data be as accurate and objective as possible and that it be collected in concrete ways (through the senses). Evidence includes student products,

lesson strategies, teacher notes, videotape analysis and test scores.

Correlational and descriptive research is valuable and fits school settings comfortably. In *descriptive research,* the goal is simply to describe what happens. Descriptive data can be collected with teacher-designed questionnaires or surveys or by using standardized tests. Descriptive research offers many ways of collecting data, as long as the purpose is to describe the present. *Correlational research* is a type of descriptive study that seeks possible relationships between two sets of observations or data. For example, a teacher might want to know if the amount of warm-up time is related to intonation in singing or if the two lack any relationship. Correlational relationship does not indicate cause and effect but demonstrates when one event is linked to another, e.g., the more positive reinforcement given by the teacher, the more likely children will excel in the subject being studied.

Ethnographic studies also are descriptive in nature. They have become popular in recent years for teachers who are interested in studying special cases, cultural groups or events in a school context. These studies take place in the field—classrooms, schools, performance halls. Researchers collect data from daily events as they occur naturally. This type of study is useful especially if some type of intervention might be necessary for a particular student, whether the student is gifted or special in some other way. This method is widely used to study young children to observe how each child interacts with his or her environment or to study people during different musical events.

To be accountable for student learning, many teachers have already collected many types of student work. Portfolios, audiovisual tapes of student performances, music worksheets, and compositions, etc., if systematically collected and graded, can serve as data for analyses. Rubrics come in handy for assessing students, and the results can be used as hard evidence. For music teachers, it is important to document successful outcomes of the music program in each school so that evidence will accumulate and eventually drive educational policies. While teachers alone may not be able to do large-scale research, repetition of trials over time in a teacher's classroom would also provide solid evidence. Peer consultation provides a good way to bounce off your ideas and share insights. Be proactive in engaging other music teachers and administrators to share your research ideas, and invite others to join in data collection. The Internet is a wonderful tool for communication; make use of it.

The Orff Schulwerk movement took root in North America several decades ago, but about half the evidence-based studies in Orff Schulwerk research have been published since 1990. This indicates that the effort to research the effects of the Schulwerk has begun to gather momentum and that continuing effort would be most fruitful. Twenty-one studies can be classified as primarily qualitative and 30 as primarily quantitative. These studies were found mainly in dissertations or theses and research journals in music education, written in English. To start searching for documentation of Orff Schulwerk, I recommend visiting the Web site of the Orff Center in Munich, Germany: www.orff-zentrum.de. Here you will find a comprehensive listing of writing related to Carl Orff's life and musical work, and the Schulwerk philosophy, pedagogy, materials and use in music therapy settings. Another way to start getting Schulwerk information is to visit different Orff societies around the world from the Web page www.orff.org.za/links.html. For databases, I recommend searching the RILM, Dissertation Abstracts and ERIC. Best of all, we now have a database devoted to research studies in Orff Schulwerk right on the home page of our AOSA Web site. Click on the "Publications & Resources" button, and you will find *Orff Research Webliography*. This bibliography allows you to search by author, types of research, title, subject and more. It is the result of collaborative work I did with Carlos Abril, Daniel Johnson and David Sogin. Visit it at your earliest convenience.

Researching Orff Schulwerk poses a unique challenge. As you know, Orff teachers are encouraged to be creative, flexible and free to invent strategies as they teach. As a result, the "Orff Approach" used in many previous studies varies greatly in content and scope. One misconception is that using the Orff instruments per se, or using them with body percussion, makes the teaching "Orff." This error was made more often in earlier studies. In recent studies, with more teachers trained to really understand the Schulwerk, more integrity has been given to the approach. For future research, we must make certain that the Orff process used in research is an authentic one, carefully planned and delivered with integrity. The pedagogic process of imitation, exploration, literacy and improvisation, and related Schulwerk techniques, must be described in detail and student response to the process systematically documented. Furthermore, learning takes time and thus the effect of instruction is best seen over a period of time. I recommend that evidence of student learning outcome be gathered from programs that last at least a year. Longitudinal data would be even more powerful. Such data would not be too difficult to obtain by teachers but it would take some planning and persistence. To collect longitudinal data, the teacher would track the progress of the same students for the same research questions over a period of several years. Music teachers usually teach the same children as they advance in grade levels, especially in elementary schools. This is another excellent opportunity that classroom teachers have over out-of-school researchers. Imagine how wonderful it is to document a child's musical progress and development as a result of your teaching!

To provide some organization to research Orff Schulwerk, I propose 15 categories. These global categories embrace topics we should address as music educators. Perhaps they could serve as a template for

research efforts in Orff Schulwerk anywhere in the world. They are not listed in any order of importance or significance. However, there are more studies found in the first few categories than the ones listed in the second half. These themes or categories are as follows:

1. Curriculum/Assessment
2. Effect of OS on Music Knowledge/Skills
3. Teacher/Student Characteristics
4. Influence of OS on Attitudes/Preferences
5. Contributions of Organization/Individual
6. Creativity/Improvisation
7. Pedagogic Process/Settings
8. OS Teacher Training
9. Relating OS to Language/Other Curricula Subjects
10. OS and Theoretic/Philosophical Inquiries
11. Learning and Development/Diverse Learners
12. Instruments/Recorders in OS
13. Relating OS to Movement/Arts
14. OS Research/Research Methods
15. World Music/Teaching Materials

Let me give some examples for these categories. The studies cited here serve only as samples and are not meant to be comprehensive or complete. The first category, Curriculum/Assessment, applies to all studies that examine curriculum or assessment issues. An example is Mary Shamrock's 1988 work that provides real-life examples of Orff Schulwerk in three Asian cultures (Japan, Taiwan and Thailand) with different language systems. Her insight is significant in understanding the adaptation of OS materials with cultural factors in mind.

The Effect of OS on Music Knowledge/Skills category includes studies that investigate the effect of OS on some form of music knowledge or skills, such as singing, rhythmic or pitch accuracy. Studies here would use experimental research comparing different groups taught with different approaches. So far, findings in this category have not yielded any clear agreement on the positive effect of OS. Several studies indicate variations of increase in learning; others show no differences. It is good that no adverse effect has been reported anywhere. We need more evidence-based research in this area if we wish to improve Schulwerk practices. The Bellflower study (1968) is a distinctive project that spanned the duration of at least two years, involved 325 first- and second-grade students, and 23 classes in secondary schools. In this study, students receiving Schulwerk instruction increased in seven out of nine areas related to creative expression.

Research by Hamilton (1999) provides an example of the Teacher/Student Characteristics theme. It is a good example of ethnographic study using quantitative measurement to generate evidence-based practical knowledge. Research on the Influence of OS on Attitudes/Preferences is represented by Mckoy's dissertation (1998). The researcher cautioned that in spite of positive finding, variables other than OS may influence preference. Teachers in general would agree that OS brings good attitude to students; however, we still need collective data in order to be convincing. In the category Contributions of Organization or Individual. three studies, by Osterby (1988), Wimmer (1993) and Weisert-Peatow (2002), together give a comprehensive history of the Schulwerk movement in North America.

Research with focus on Creativity and Improvisation comprises the work by Beegle (2001), Amchin (1995), Brophy (1998), and Flohr (1980, 1981). All of these studies are important contributions to OS, but we need 10 times more research in this category.

In the category Pedagogic Process/Settings, Wang and Sogin (2003) documented student activities and teacher behaviors observed in 24 elementary general music classes conducted by five exemplary teachers of OS. They found that these teachers used modeling extensively and that there are more music-making activities than reported in other general music research. There are only a handful of research studies in the rest of the categories.

As you see, we need many more evidence-based studies to share and add to our professional knowledge in Orff Schulwerk. I encourage everyone, especially practitioners, to make an effort to engage in research, so our music teaching practice will improve by leaps and bounds. It is important to present research data if you wish to initiate any policy changes, improve the teaching environment, request more music instruction time, increase the music staff—or even justify your own position—change the curriculum, or ask for grants or money resources of any sort.

Collecting research data in music instruction is positively related to improving your own teaching in particular, and music education in general. It makes sense to engage in collaborative research partnership with your colleagues in your school, school district, and universities and colleges. Such partnerships not only bring more expertise into the study, but also provide a common goal for the team. I have been fortunate to do much joint research and have thoroughly enjoyed sharing ideas, bouncing thoughts back and forth, helping each other meet deadlines and celebrating research findings. AOSA offers a collaborative research grant for members. I urge you to apply soon. Talk to researchers at the research poster sessions at AOSA conferences. Sign up for the Research Interest Group. With your help studying one of the proposed themes for research, we will build a healthy body of research literature that addresses all aspects of Orff Schulwerk.

The tune I'd love to hear is:

"Who will do research?" (s d' l r' s)

"I will," sang the teacher. (s s ss ss)

"I will," sang the musician. (s s ss sss)

"I will," sang everyone. (s s ss ss)

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* *Red Hen's Song* is on p. 66 of Lynn Kleiner's book *Kids Make Music, Babies Make Music, Too!* Warner Bros.

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> *Making music should not be left to the professionals.*
>
> *—Michelle Shocked*

Finding a Musical Voice of Cooperation and Teamwork: Teaching in a Children's Home

by Denise Whittington

Active participation in organized music-making provides healing and empowerment for a population that sees very few successes in their lives.

The Challenge

Teaching requires one to be sensitive and responsive to the attention spans and ability levels of the students. Adding the emotional and social problems students face makes the challenge even greater. Recently, I had the opportunity to teach residents of St. Joseph Children's Home, a resident facility for children who have behavior disorders attributed to abuse and neglect. This experience taught me how Orff Schulwerk could help meet the challenge.

I contacted the activities director, who was hiring artists to work with the children at the home, in the summer of 2006. During an interview, we determined that this might be a good match because of my many years of experience using Orff Schulwerk with children who have visual and physical disabilities. While I had no experience with this particular population, I was excited about the opportunity to share music and movement with these at-risk children.

Preparation for the First Day at the Children's Home

The activities director and I talked about the children and the challenges of teaching this population. I would be teaching 32 children as part of their summer activity. Music activities would center on developing skills such as movement and folk dancing, singing, and playing percussion instruments. I sent the activities director an instrument wish list totaling $3,000; with money previously raised, the home was able to buy 30 hand drums, a variety of nonpitched percussion and 10 tubano drums. I would be able to start my work with a well-equipped music room.

However, because of the psychological and emotional challenges the children faced, this would not be a traditional teaching situation. Due to confidentiality laws, I was not allowed privileged information regarding the children's unique situations. But I did learn that I would never be left alone in the room with the children. Staff members would be present in case the need arose to discipline or physically restrain a child.

The First Music Class

The first music class was a group of 10- to 12-year-olds. Since the addition of music classes was being tested on a trial basis, I had 10 adults, comprising counselors and activities directors, in the room with 20 children. I started the class by introducing myself and talking about the music activities we would cover during the summer. Most of the children did not make eye contact with me when I spoke to them. When they said their own names, they spoke so softly I had difficulty understanding them.

We tried some music activities. It was not long before two children became engaged in a brawl. Immediately, counselors stepped in to manage the situation. A few other children later had to be placed in a time-out in the hallway. I was left alone in the room with eight children still participating in the folk dance, yet these children also were a challenge for me to manage because a few were off-task. I sternly told them to get in formation for the folk dance. Class ended with only four girls who absolutely enjoyed the dancing and playing nonpitched percussion. Shaking, barely making it through the 45-minute music session—which had seemed like hours—I knew I had to rethink the next lesson.

Ready for music, a group of 7- to 9-year-olds came in. The members of this group were vulnerable and fragile, unable to express their emotions in socially accepted manners. Several

students had verbal outbursts during the lesson. I was again left with only four students who participated through the whole session.

After class, the activities director and I debriefed, coming up with a better plan for the next week that would include more groups with fewer kids. She would also speak with the counselors and the teachers to assign group membership based on age and the ability to have positive social interactions. I left the home emotionally exhausted.

Summer Instruction and Behavior Modification

Summer music classes were mostly an experiment of behavior modification while trying to establish a few music skills[1]. I had to spend much of each lesson working on social behavior skills—the children needed to know specifically what behaviors I expected. I worked with students on making eye contact while speaking to me; proper body language for listening, speaking and singing; respecting each other's personal space; listening to me and to each other. I worked on my own behavior modification skills: remaining calm, having a quiet demeanor, never raising my voice and being very intentional about respecting the children as human beings. I specifically worked on gaining their trust and modeling behavior I wanted to see from them. I praised the students who were listening, working as a team and participating in the music activities[2].

The Orff Schulwerk process helped the children channel their behavior in positive ways. While working with active music-making, students could also work on facial expressions, such as showing angry or happy faces as they sang *Engine, Engine.* While playing rhythm sticks, they could watch conductor cues to see where we had moved the sticks. For folk dancing skills, they had to learn personal space, that they had "bubbles" around them and needed to give other members of the class space to walk.

Students learned to trust and take musical risks with me. Tara and Ann asked, "Are you coming back next week?" Jennifer and Andrea gave me hugs while lining up with their class. I was able to be more direct with them about their behavior than when they were being rude to me.

However, the quiet before the storm came, and the tension was palpable before the kids lost control and dissolved into verbally and physically aggressive behaviors such as screaming obscenities, threatening adults, throwing objects across the room, lying on the floor kicking and screaming, and punching other children. On one occasion, an angry Christina started screaming and running around the room, and threw a candle at two counselors. Jim started yelling obscenities at one of the activities directors before she was able to restrain him. Raul and Daniel both ran out of the room with counselors following.

The most difficult sounds of the summer were the screams of the children when they were having temper tantrums. I don't think I'll ever forget the sound of hurt and loneliness in their cries. Marty, especially volatile, simply dissolved into screaming fits, with a counselor restraining him.

Despite the breakdowns, I kept going through the music activities with participating students. I made changes in technique and saw improvements in music class. For example, when students were working on drumming skills, I gave out three sizes of drums and students argued about which drum they wanted. From then on, when using hand drums, I made sure that we all used the same size. Beginning work on folk dancing was also difficult. Students pushed and shoved each other and needed to learn to stay within their own personal space. I started modeling every behavior I wanted to see and was candid about every behavior I did not want to see.

In every way, I felt that I was teaching a group of first graders skills such as listening, talking one at a time and being respectful of me as well as the other students and adults. Daniel, with all of his bravado, allowed himself to enjoy the drumming activities. The summer music classes were challenging. I hoped I had molded the students enough behaviorally to be able to teach more music skills in the fall.

Fall Music Classes

For fall music classes at the home, I worked with the in-house school system, teaching two groups of children within the school day. I planned music activities to work within a curriculum and teaching sequence. Fall instruction was to include more singing, as well as the drumming and movement, and students would also work on a holiday program for December.

Behavior modification from the summer had paid off. I now had the foundation laid to begin trademark instruction of the Orff Schulwerk, what Arnold E. Burkart describes as, "the individualization of instruction, personalization, and the necessity for the learner's active participation in the learning process."[3] Students were much more receptive to learning music skills such as drumming and movement and were willing to try singing. Students came to music class smiling and sat in their chairs ready to listen to instructions and make music. They asked what instruments we were going to play that day. I had earned their trust by showing them individual respect in the form of using their names, obtaining and maintaining eye contact, and modeling behaviors such as taking turns while talking and listening. I was now able to allow students to make decisions about the process, such as choosing which instrument to play, improvising during activities and creating movements to accompany songs.

Although some behavior modification was still needed, behavior was greatly improved by September. I continued to praise appropriate behaviors. I also strived to be specific about inappropriate behaviors, such as invading personal space and not listening to directions. I learned to describe in detail the desired behaviors.

The lesson plans for the younger students in music class included activities to help them have fun and lighten up. Their attention spans were getting longer, which I attributed to engagement in activities they considered to be personally rewarding. To help prevent temper tantrums, verbal confrontations and physical fights, I gave them

permission to sit in their chairs if they did not want to participate. I planned lessons that would be flexible, depending on the environment I walked into. Some days movement worked well and other days the kids just needed to sit and play nonpitched percussion and drums or sing.

Student progress was noticeable. For instance, Marty, a very volatile 9-year-old, completely transformed when engaged in singing and playing nonpitched percussion. His scowling face changed into a wide smile. During fall music classes, opening activities and warm-ups to the music class became an ideal time to teach the 10- to 12-year-old group to listen to each other. I asked them personal questions, such as their favorite color or animal.

At the beginning, folk dancing had been a real challenge, as students picked fights and intentionally ran into each other. They learned to stay at arm's length from the next person and to walk same-sized steps to keep the circle the same shape. They learned to respect self-space and shared space. With each musical skill learned and music played, students found self-confidence and self-acceptance. The older students learned to take pride in the teamwork. Lizabeth told me that she dreamed of being in choir at school, even though she frequently got into fights and was suspended from school. Jane, who had run away from St. Joe's the first week I met her, became especially dedicated to playing drums and became a leader in music class. Damien and Trisha enjoyed singing and dancing. The oldest group was able to play a four-part drum piece and also play the first part in canon.

Preparing for the Holiday Program

The December program was my last event at St. Joseph Children's Home. I decided to use five activities that showcased skills that we had learned since June. We would begin our program by singing *Seasons Change*[4]. We then would move to two Native American pieces, *Hi Yo Ipsi Niya,* with each student playing a hand drum, and *Call to Sunrise*[5], a Native American flute piece, with students improvising the dance and instrument portions of the piece. *Christmas Clock*[6] and *I Have Made My Christmas List*[7] would be next, with individual students playing the nonpitched percussion and performing body percussion. Students were able to make decisions about which instrument to play, how to get into performance position and movement for pieces. We worked on pieces and then talked about how to adapt them for the stage presentation. Body language skills, such as eye contact, facial expressions and stage presence for performing, were necessary.

Performing the Holiday Program

The performance on that day in December was absolutely stunning! Students worked as a team, helping each other remember where to stand to perform, even encouraging each other. Students sang, played and moved from the heart. The St. Joe's kids truly expressed the beautiful part of themselves from deep within. Their faces showed absolute satisfaction with the job they were doing. I was thrilled to see the pride on their faces that day.

As I went downstairs for the reception and party with the St. Joe's teachers and kids, I thought of how far we had come in this process of music-making. The kids had grown musically and emotionally. I could especially see the progress in Jane's face and demeanor. From her angry first week at St. Joe's, she had become a leader for the group in the performance. She was fully engaged in the music of the moment. Damien was beautiful, confident and free as a bird during the Native American dance. The students put her in the middle to lead the dance.

Conclusion

The holiday program was the last time I saw these kids. Since then, I have spent time reflecting on our work together. Although working with these students was emotionally exhausting at times, I truly enjoyed the challenge of applying the principles of Orff Schulwerk. It was a joy to expand their experiences by bringing music and other cultures to them. The music-making made their world larger than their current life challenges.

Though I cannot predict what will happen in the future with their behavioral therapy or home situations, active participation in music-making that summer offered students hope and showed them that the rewards of working together toward a common goal could lead to success. I saw first-hand that active participation in organized music-making provides healing and empowerment for a population that sees very few successes in their lives. The students found a new voice to use—one that included cooperation and teamwork. They allowed the music and movement to be their self-expression of healing and wholeness. As Burkart describes, students at St. Joseph learned to personalize their musical journey and to actively participate in music-making. The Orff Schulwerk process allowed students to be successful making music in a nontraditional setting. The same Orff Schulwerk principles of elemental music that I had learned in my training were applied without modification to this special population.

Although the children at St. Joseph's were survivors of abuse and negligent situations, they still had the needs of all children to be loved, to enjoy playing together and alone, and to expect a predictable positive environment. By having choices in music class, they developed skills such as teamwork, completion of goals, positive self-expression and pride in a job well done. They also learned to trust a caring adult. As important as Orff Schulwerk teaching processes are in enabling students to make their own music, those same processes also allow students to develop positive relationships through music-making.

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Denise Bundy Whittington serves as president of the Kentucky Orff-Schulwerk Association. She has taught early childhood and K-8 music classes for 10 years. Denise holds the first University of Kentucky Graduate Orff Certificate, Levels 1, 2, and 3, and studied Curriculum Development with Jay Broeker and Arvida Steen at the University of St. Thomas, Minn. Denise has also attended master classes by Nancy Miller and Arvida Steen. She is currently a piano instructor and organist and youth choir director at Beargrass Christian Church in Louisville.

Write Denise at dbwhit33@hotmail.com.

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> —Bob Marley

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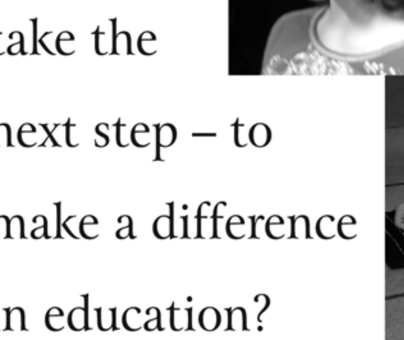

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A painter
paints pictures on canvas.
But musicians paint their
pictures on silence.
My idea is that there is
music in the air, music all
around us; the world is full
of it, and you simply
take as much as
you require.

—Edward Elgar

The whole problem can be stated quite simply by asking, "Is there a meaning to music?" My answer would be, "Yes." And "Can you state in so many words what the meaning is?" My answer to that would be, "No."

—Aaron Copland

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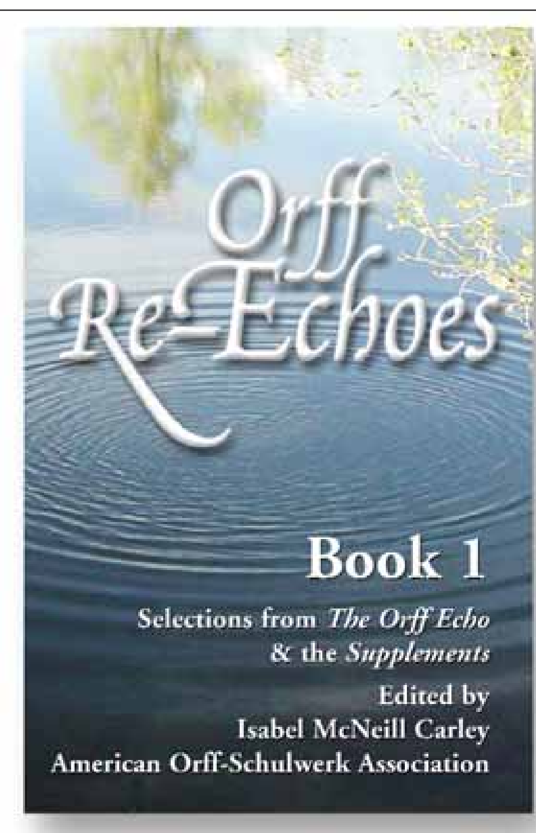

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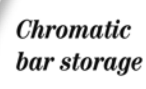

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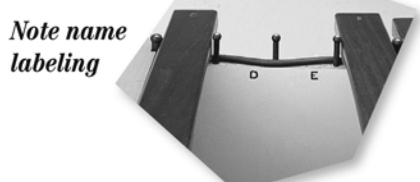

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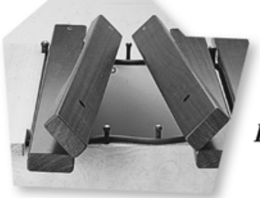

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—Danzae Pace

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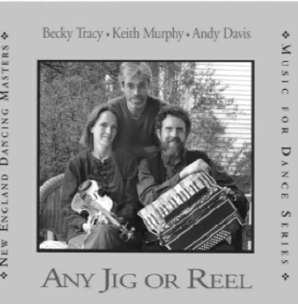

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I am imagination. I can see what the eyes cannot see. I can hear what the ears cannot hear. I can feel what the heart cannot feel.

—Peter Nivio Zarlenga

Orff and Music Therapy: Discovering the Collaboration Seed

Presented by Cynthia M. Colwell, PhD, MT-BC

AOSA AV Library: 148CC

Reviewed by Beth Iafigliola

Collaboration between music educators and music therapists is a seed to plant, cultivate and harvest.

Cynthia M. Colwell, director of Music Therapy at the University of Kansas, presents activities and insights into the function and interdisciplinary team approach of a music therapist in educational and clinical settings in this 2006 AOSA Conference session held in Omaha, Nebraska.

A music therapist uses music as a tool for nonmusical goals. The training and certification process prepares and provides the therapist with the means to access, design and participate in treatment, ongoing evaluation and follow-up. Just as a music educator is prepared for the classroom, the therapist acquires skills for the task of working with clients of all ages in healing settings.

Music educators often must work with special needs children, and Colwell presents a comparison of music education and music therapy goals for each activity. Beginning with a name chant, Colwell involves the participants in the process of music education. The group, while becoming familiar with the poem, pats the steady beat, which is transferred to a bass xylophone bordun. A contrasting layer of sound begins when the group finger taps the rhythm of the words.

Throughout the process, Colwell establishes the music goals of steady beat, adding contrasting word rhythms, organizing the music into rondo form and playing name improvisations on melodic instruments. Therapeutic awareness comes when Colwell describes the nonmusical objectives. The group reads the computer-projected list—social development when learning names and practice in speech syllabification and articulation. Colwell has planted the seed of insight.

Colwell cultivates the seed by describing various settings, types of clients and examples of therapy goals the therapist may plan. Music is the primary tool for motivation and participation and is a positive byproduct of the process. However, Colwell says, musicianship is not necessary for successful participation in music therapy, though the music therapist encourages artistic expression.

To develop this concept further, Colwell engages the participants in a second activity, adding children's literature to music as a vehicle to achieve therapeutic goals. The story about a dancing rabbit and his friends includes a repeating refrain that suggests creative movement and accompaniment possibilities to the musician. The rhythmic play of words, the illustrations and the expressive speech complement the development of kinesthetic and gross motor movement, balance and left-right identification. Correctly holding mallets develops the palmar and pincer grasp mechanisms, bilateral use of the arms and crossing of the midline. The activity is rich with creative possibilities, age-appropriate activity for younger children and fun.

Colwell extends the use of literature to older students by introducing books and poems that reflect the interests and needs of developing youth. A story with a boogie-woogie speech rhythm, a reflection about emotions, or a poem that uses a mnemonic device to remind them of the eight parts of speech invites older students to explore and revel in musical talents, while strengthening development.

The harvest from a collaboration of skills and therapies not only benefits the students in your care but also enriches the community in your work setting.

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33LS Lois Birkenshaw-Fleming, *Everybody, Let's Sing*

33MB Lois Birkenshaw-Fleming, *Mainstreaming—Babysitting or True Integration?*

126DC Lorinda Jones, *Dulcimers in the Classroom: A Music Therapy Approach to Successful Inclusion*

117KM Karen Medley, *Music Gets a Twinkle in My Eyes and a Jump in My Feets … Process Lessons and Reflections on Sharing Music with Urban Children*

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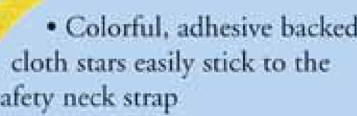

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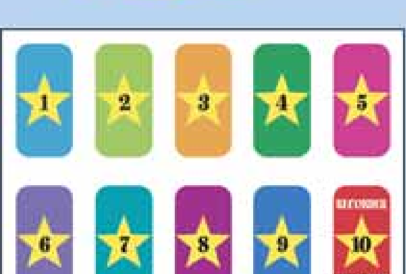

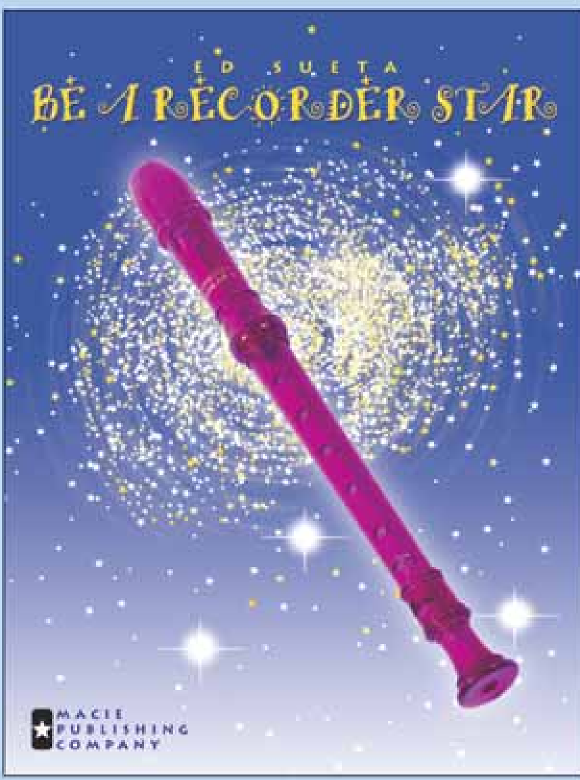

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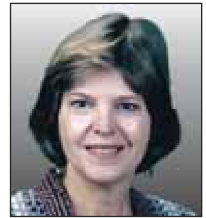
Calabash Cat and His Amazing Journey

by James Rumford

Houghton Mifflin Company, Boston 2003



Reviewed by Marjie Van Gunten

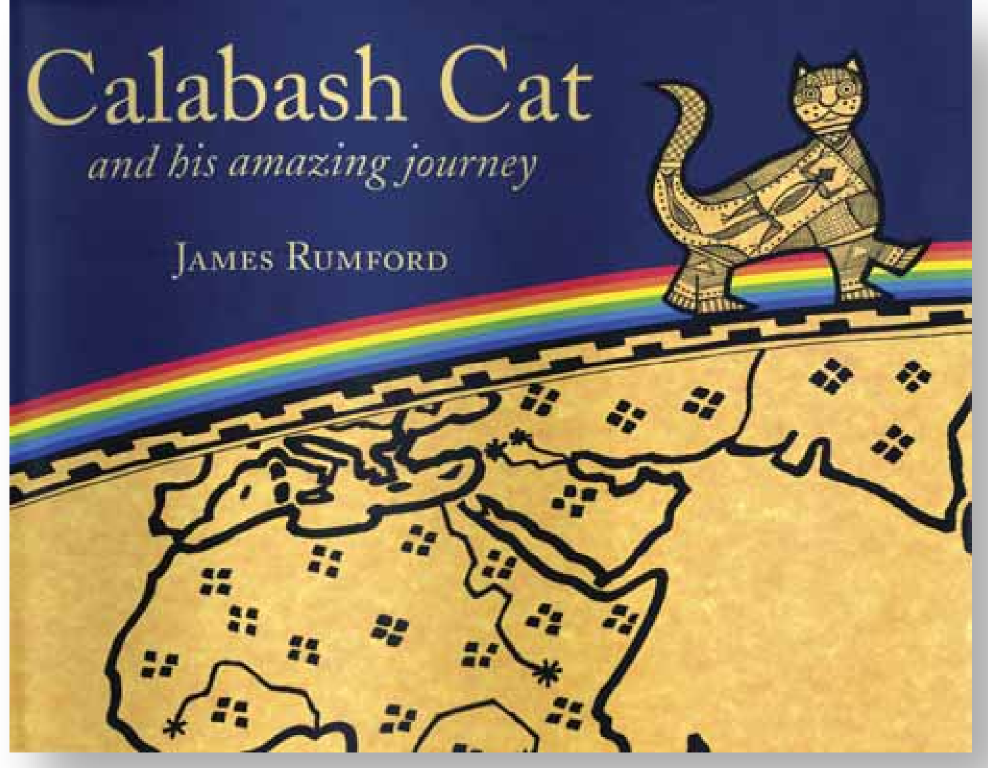
Written like a fable, this charming story teaches that personal perspective is not sufficient information from which to draw global conclusions. The story was inspired by a calabash gourd cut in the shape of a cat and decorated with intricate designs that had been burned into the gourd using a hot iron tool. The author purchased the calabash cat from a local artist while living in the small African country of Chad.

Rumford wondered if other calabash animals might have been created by the same process and the story began to take form: At the edge of the great desert, the Calabash Cat meets a camel … who carries him across the desert to the grasslands where he meets a horse … who gallops across the grasslands to the jungle … and so the fable unfolds. Each new animal encountered by our intrepid traveler proudly proclaims than the cat has now arrived "where the world ends." But, in the end, the eagle exposes the foolishness of all the other animals and shows the Calabash Cat a world without end.

Everything about this book supports the narration of the story. Each time the cat thinks he has reached the end of the world, the text is right justified, creating a sense of closure. But as the next animal appears and the journey continues, the text is once again centered on the page. The background color of each page is a warm orange-brown, like the skin of the calabash gourd that inspired the book. Against this simple backdrop appear the animals, each decorated with black geometric patterns resembling designs burned into the calabash. The only other color in the book comes from a thick line that runs through the pages like a path and that changes hue as each new leg of the journey unfolds. Each two-page spread has the text in English and in the beautiful script of the Arabic dialect used in Chad—a wonderful visual reminder that English is only one of many written symbol systems.

This book offers a way to introduce or review basic locomotions as animals walk, gallop and leap. Instrumental accompaniments to the movements can help young children discover different ways to "locomote" the mallets across the bars. The changing colors of the rainbow-hued path that runs throughout the book suggest changes in tone colors. The visual patterns used for each animal might become a source of inspiration for older children to create ostinato patterns to use in retelling the story.

There are multiple messages in this beautiful book as we are asked to see the world though eyes … and languages … and artistic styles other than our own. This book offers a window into a small part of the Arabic world and reminds us that it is a rich and diverse world, which our students need to learn to respect in the face of current events. Readers who enjoy this book may also enjoy *Traveling Man* by the same author. It tells the story of Ibn Battuta, a little-known but historically important 14th-century Muslim figure, and is illustrated with jewel-like art that evokes Persian miniatures.



Teaching Kids to Sing

by Kenneth H. Phillips

Schirmer Books, New York 1996

Reviewed by David Thaxton

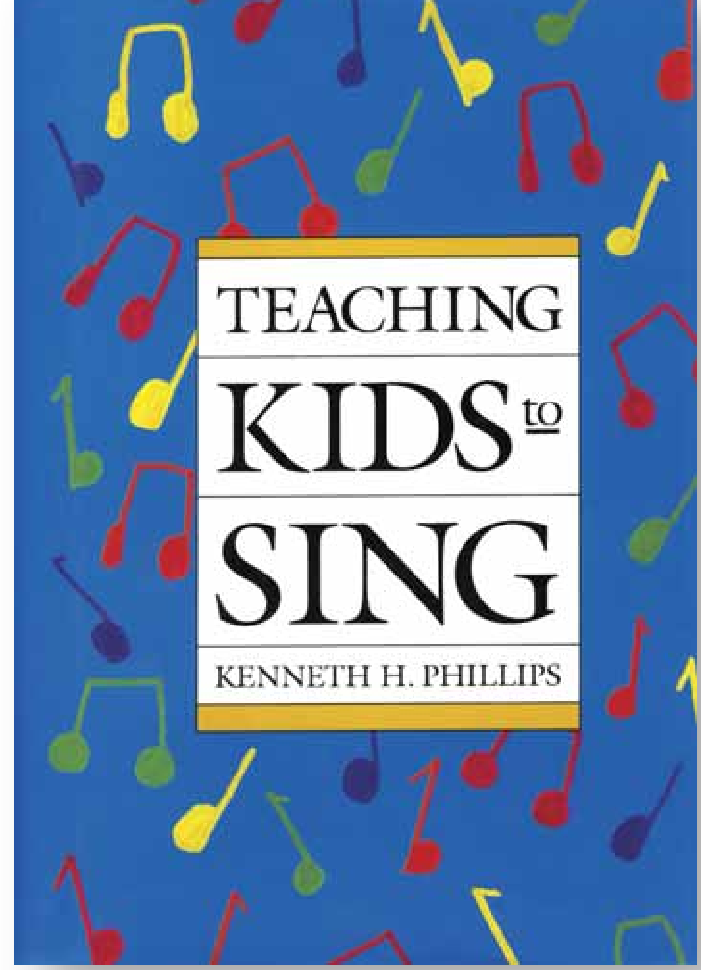
It is a priceless, irreplaceable instrument of unrivaled expressive power and complexity. Although its sound production module is scarcely larger than a walnut, it can fill a cathedral with sound and shatter a wine goblet at close range. One might expect such an instrument to be owned solely by an elite few with years of training but, rather, nearly every human possesses it from birth. You'd expect the voice to be studied, researched and written about extensively—and it is. However, in *Teaching Kids to Sing*, Kenneth Phillips has compiled a text that fills an important, yet often overlooked niche—the study of the developing voice in young children.

Like other vocal texts, *Teaching Kids to Sing* adequately covers appropriate vocal techniques for adolescents and adults, as well as vocal anatomy and health. However, Phillips also devotes much thought and study of the elementary level voice. He begins from the simple premise that young children can and should be taught proper vocal technique and that the act of singing is a psychomotor process that involves many complex relationships of mental control over physiological processes. Thus, the assumption that children can produce a cleanly coordinated singing voice automatically is a dubious one.

After devoting early chapters to how psychomotor processes lead to the emerging voice, and to appropriate ranges and tessitura for children's voices at different levels of their development, Phillips delves into outlines of the five components of vocal technique: respiration, phonation, resonant tone production, diction and expression. Within each of these chapters, the author thoroughly explores the underlying physiology, followed by a series of leveled exercises designed to initiate and reinforce optimal execution of the technique. It is within these 90 exercises that the text asserts its unique utility. If children systematically learn these techniques in warm-ups and other class activities throughout their elementary music experiences, they enter middle and high school with a background of vocal techniques that can be built upon by choral and voice teachers. More importantly, they move on with the ability to sing skillfully and healthfully.

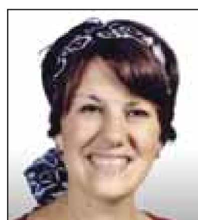
To accompany the text, Phillips has put together supplemental materials that may be of interest, including a video series and a binder of cards containing each of the 90 exercises. Unfortunately, it appears that the vocalize cards are unavailable for purchase, a situation that is hopefully temporary. While they contain the same information as the book, they are organized in order of increasing difficulty in a package that is more user-friendly than the exercises spread throughout the book. However, it would be quite feasible to extract them for classroom and rehearsal use. They are as beneficial as they are well designed—practical steps to building quality vocal technique.

Teaching Kids to Sing is primarily designed as a text for vocal methods courses, and would be a strong choice for such. However, it is a book with interesting philosophical and historical points combined with eminently practical techniques that would serve anyone who works with young children's voices well. It goes a long way toward giving children the skills to develop a lifetime of musicianship on their original instrument.



West African Dance, Volume 2 DVD & Yamama CD

by Alice Walker • Illustrated by Stefano Vitale
HarperCollins Publishers

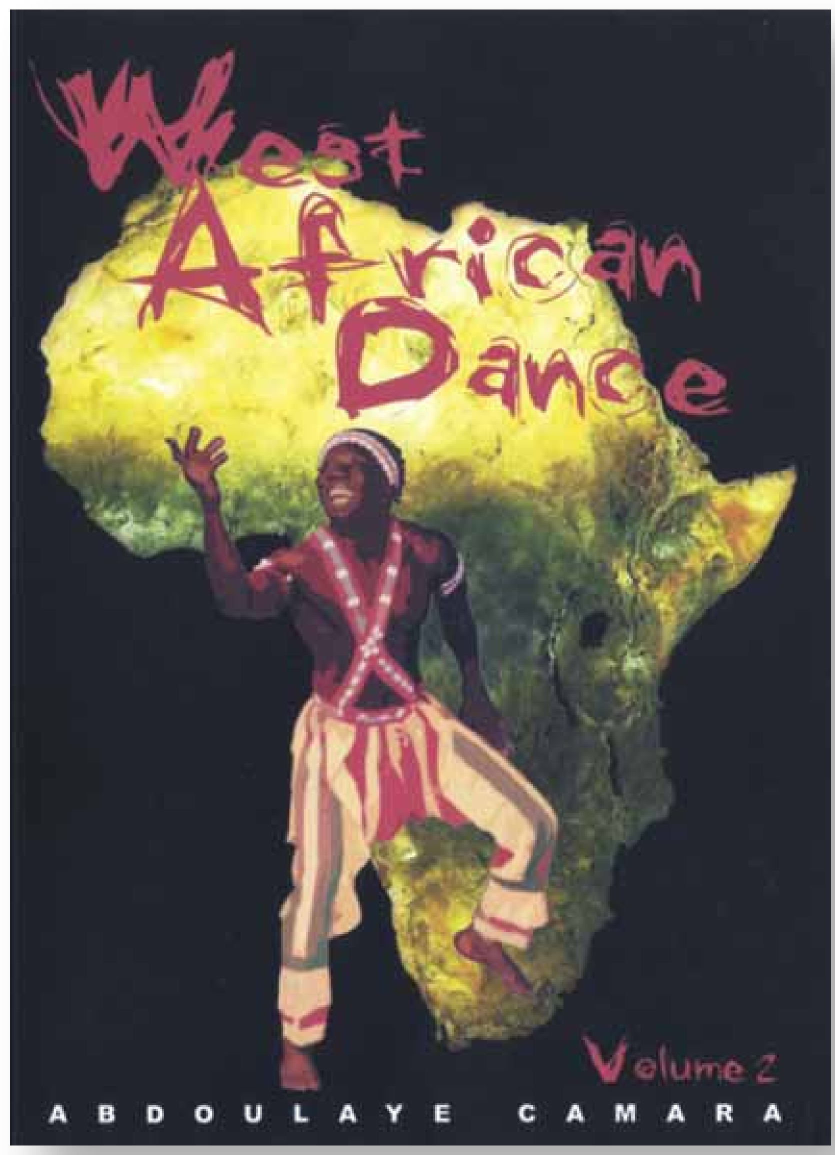


Reviewed by Tara L. Clayburn

West African Dance, Volume 2, with Abdoulaye Camara & Nikola Clay is a wonderful resource for those interested in learning West African dances. Abdoulaye Camara, a native of Guinea, West Africa, learned traditional dances from his mother, grandmother and brothers, who were professional dancers. He has been dancing professionally since the age of 13 and teaching African music and dance to people of all ages for many years. Joining him in co-producing, as well as appearing in the DVD, is Nikola Clay, who has studied West African dance for over 14 years. She has performed with Camara in dance classes, school assemblies and other performance venues since 1992. Clay works in San Diego as a music and dance specialist. Camara and Clay have co-produced one other instructional dance video, *West African Dance* with Abdoulaye Camara and Nikola Clay. Clay has also released a CD of rhythms for African dancing, *Guinee Fare*.

West African Dance, Volume. 2 is well organized and easy to navigate. There are three choices at the first menu: "Play All," "Chapters" and "Extras." I recommend selecting the "Chapters" menu to view the dances: *Soko, Soli, Sinte, Yamama and Kassa.* Under each dance, the viewer may choose an introduction to the dance, the song that accompanies the dance with words on screen, a dance class setting where the dance steps are taught and broken down into small units, a front view of the dance or a back view of the dance. Camara does an excellent job of breaking down each dance into smaller units and linking them back together to show the whole. Upon selection of one item in the menu, the DVD will play through the remaining items in each menu automatically.

If you are not experienced in dance, the *Yamama* song and dance is a good place to begin. The tempo is not too fast, and the dance steps are not as difficult as others. During the dance class, the dances are taught step by step with a chance to do several repetitions of each step before combining it with the

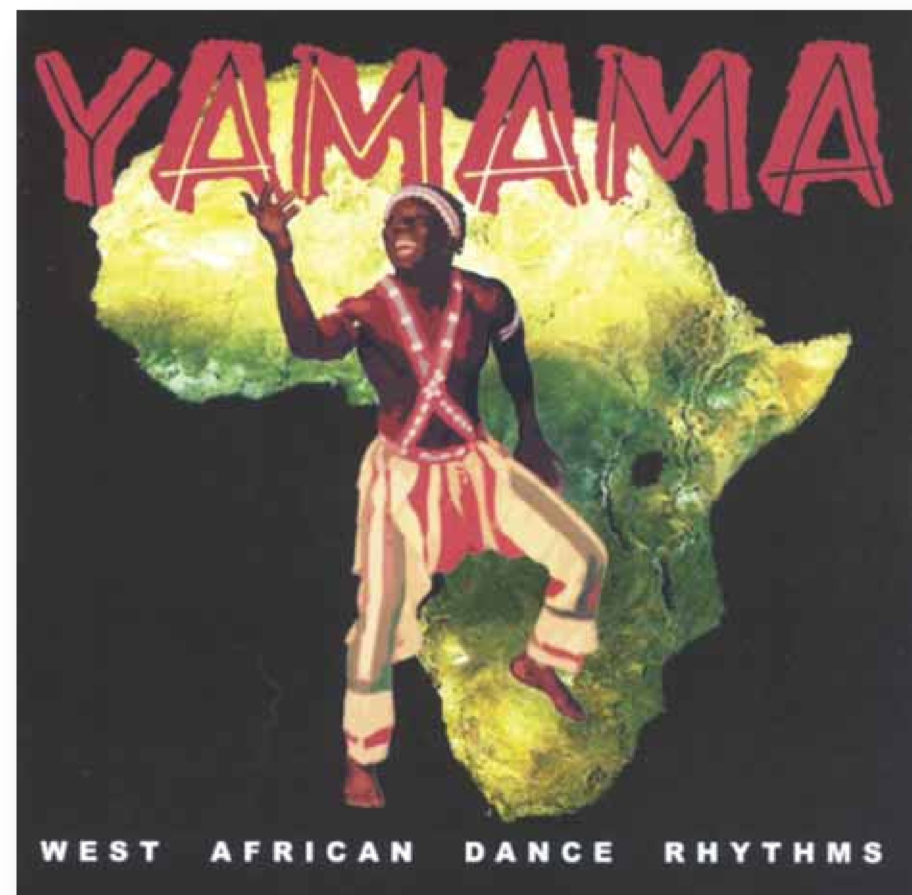


next one. I recommend watching the dance class in small sections and putting the steps together on your own before attempting to do each dance with the front or back view. I also suggest watching the dance class portion several times before attempting to dance the choreography up to tempo, as the final tempo of the dance is much faster than in the dance class section. As with any dance class, there are a few minor distractions, including individuals walking in the background of the dance studio and children who are learning the dance along with the adults getting tired and resting in the back of the room. But overall the segments are well taped and easy to watch.

The "Extras" menu is a great resource of video recordings of West African dance. The selections range from live recordings of drumming and dancing to Camara discussing what it was like to be part of a traveling performance group in New Guinea. This menu is definitely worth the "extra" effort of watching!

The *Yamama* CD contains 11 tracks that accompany the dances on the DVD. "Yamama" is the name of a female spirit that the Susu people of coastal Guinea honor once a year. They perform the *Yamama* dance and ask for things that they think will be needed for the coming year. Traditionally performed by women, *Yamama* is danced today by both men and women. Percussionist Jason Hann performs all instruments on all of the tracks, providing an excellent base for the dances. There are two versions of the dance tracks. The first is at least twice as long as the version used on the DVD. Tracks 7-11, used on the DVD, match the choreography precisely. The CD has one track, *Telefone*, that is not on the DVD, but can be found with the accompanying choreography on *West African Dance with Abdoulaye Camara, Volume 1*.

This is a wonderful DVD/CD set that captures the exuberance of the West African people through the choreography of the dances and the rhythm of the drums.



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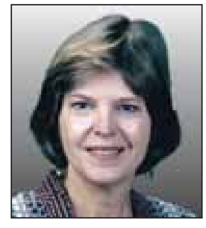
Old Turtle

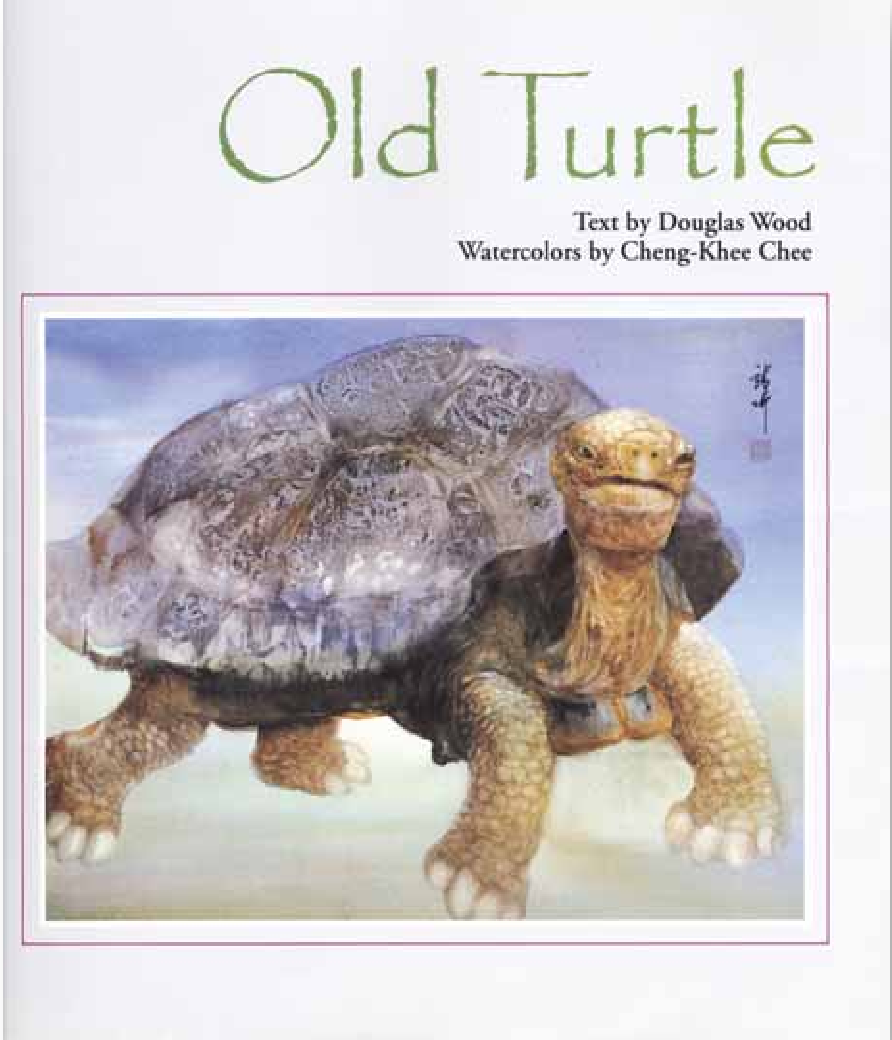
by Douglas Wood • Illustrated by Cheng-Khee Chee
Pfeifer-Hamilton Publishers Duluth, 1992



Reviewed by Marjie Van Gunten

Since the inception of Orff Schulwerk, teachers have dabbled in or near the realm of the spirit. Carl Orff believed that elemental music (Orff Schulwerk), consisting of word, movement and musical play, awakened and developed the powers of the human spirit. He called it the "humus" of the spirit, without which we face the danger of spiritual erosion (*The Schulwerk*, 1976). In 1991, Brigitte Warner, in *Orff-Schulwerk: Applications for the Classroom*, wrote that in post–World War II Germany, the Schulwerk was a means of regeneration for music education; it served to restore a positive sense of heritage and culture and helped reverse the effects of "spiritual erosion." Old Turtle is a parable that explores the diversity of thinking about spirituality, humankind, religious differences and tolerance. If the subject of God is absolutely verboten at your school, then perhaps you cannot use this exquisitely portrayed and illustrated treatment of the variety of God-concepts. It acknowledges the atheist stance, tends toward a theistic one, yet it does not describe any particular religion. Rather it explores the religious questioning we find in our world. If the subject of religious diversity can be explored, and if the notion of how people's ideas of God are intertwined with their self-understanding and worldview can be examined, then this book can offer an intermediate-through-adult-aged person a truly exquisite initiation into many deep theological probes and constructs through the simplicity of the short, easy to read-aloud tale and the beauty of superb watercolor illustrations.

A reading of this parable may lead you and your students to ask some explicit and probing questions: Why is it that each of the different animals—in different habitats—defines God so differently? Was there a time when creatures, rocks and hills, wind and water and trees could communicate? Can they today? What role did/do humans play in defining God for all the earth? What happens when they began to argue about their opinions? What great catastrophe does the author suggest arises due to arguing about God? Why did the old turtle smile at the end of the story? If the word "God" was changed to "Good" or "Goodness," would the message of the story change? For teacher-artists and their students, the story is ripe with opportunities for exploration of movement and instrumental accompaniment for the different creatures in their habitats; the arguing; the Old Turtle's entrance and his pleas; the thunder; the entrance of humanity; humanity's arguing and its outcome; the final resolution. Be sure to share this book with your art teachers. If they haven't seen it yet, they will be amazed at the watercolor technique and the beauty of the images.



The Music Effect: Kindergarten, Books 1 and 2 with CDs

by Joy Nelson

Alfred Publishing Company, Van Nuys 2005

Reviewed by Angelyn Ullrich

Though I have been teaching music for 24 years, my first experience in teaching kindergarten coincided with the 2005 publication of *The Music Effect, Books 1 and 2,* by Joy Nelson. Fortunately for me, I came across this delightful resource as I was doing summer study with the author. After deciding to try the materials, I was thrilled with the outcome. A high level of motivation and immediate results were evident from the first lesson. As the weeks passed, I watched the "troubled soul" calm as children became engaged, focused and caught up in the excitement of these creative activities. Not surprisingly, that first group of kindergartners still comes to music with eagerness and enthusiasm.

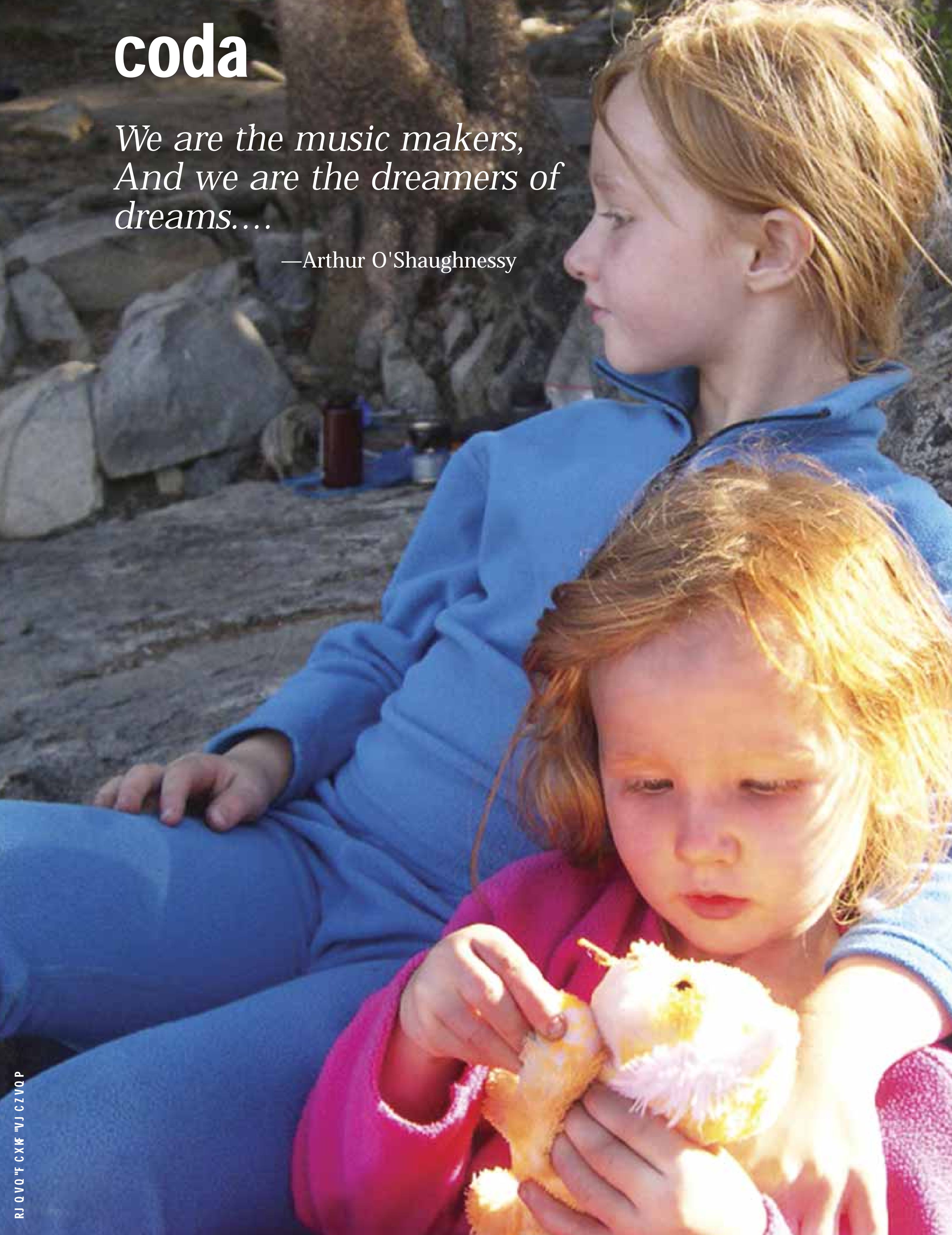
The Music Effect is designed as a ready resource to help meet today's need for activities suited to a wide variety of learning styles and preferences. In the introduction, *A Note to the Teacher*, the author describes her use of multisensory teaching and learning approaches. Building on the pioneering research of Howard Gardner, she introduces and reinforces new musical concepts through multiple entry points, including storytelling, kinesthetic, visual, mathematical, critical thinking, creative and related arts. The teacher may choose from a wealth of easy to challenging activities organized to meet the National Standards for Music Education.

Each chapter includes songs, stories and activities categorized according to National Standard and entry point. Each chapter highlights one concept, providing ample time for processing new information. Steady beat, soft and loud, fast and slow, and question-and-answer form are among the nine chapters. A convenient "How Are We Doing" chart for assessing student understanding and mastery according to the National Standards concludes each chapter. A CD with the songs and listening selections, as well as reproducible copy masters of all suggested visuals are included in the appendixes, providing a quick and easy resource for the busy music teacher.

One of the most exciting aspects of *The Music Effect* is the high level of motivation that develops through the use of multiple entry points. All learners are actively engaged, providing a variety of musical experiences and infusing intrinsic motivation. A 20-minute lesson may consist of four to five activities, each of which may also include variants of that activity, thus piquing student interest. Children look forward to and anticipate the "playtime" each lesson provides. Through the use of varied multisensory approaches, each student experiences success on multiple levels.

One of the hardest and most time-consuming tasks for the teacher is finding creative, high-interest activities that have both a measurable teaching objective and varied and interesting ways to meet that objective. The author has done this work for the teacher. From the first story about Johnny tapping a steady beat, to the clock that stopped beating, to the lively picture strips that invite children to tick, tock and "ring," to the creative drama of the *Washing Machine Surprise*, both teacher and student are motivated. Such enthusiasm is generated through ease of use, teaching effectiveness, and the *joy* seen in the faces of the recipients. Everyone benefits.

The educational value of *The Music Effect* cannot be overemphasized. The activities in this well-thought-out resource lay the foundation for lifelong learning and enjoyment. The experiences give students a broad base of musical knowledge and understanding—a storehouse of musical experiences to build on in first grade and subsequent years. *The Music Effect* is a *joy*ful, successful experience!



coda

We are the music makers,
And we are the dreamers of dreams....

—Arthur O'Shaughnessy