

The Orff Echo

Quarterly Journal
of the American
Orff-Schulwerk
Association

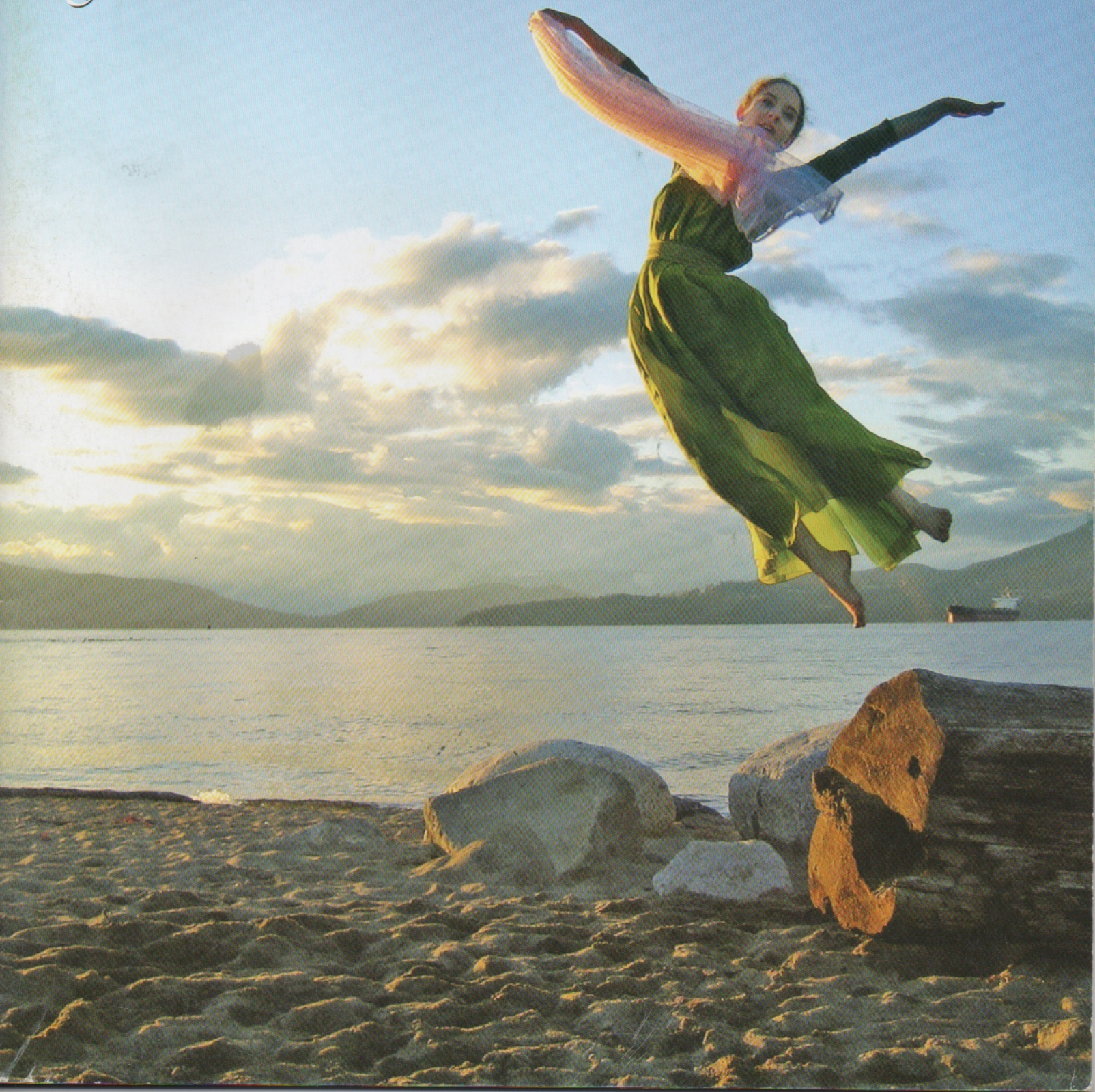
Music and
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Winter 2009

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Number 2



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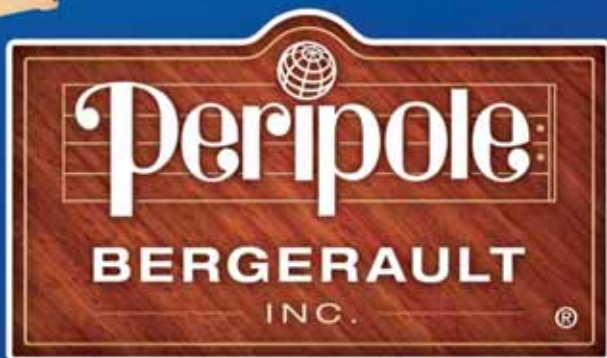
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Orff Media: Movement



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- 9 Movin' Up**
By Pam Hetrick
- 10 Movement to Music, Music to Dance**
By Kris Olson
- 15 Dalcroze Eurhythmics and the Quick Reaction Exercises**
By Terry Boyarsky
- 22 Body Percussion in the Pacific Islands**
By Karen S. Drozd
- 28 The Joy of Teaching World Dance**
By Sanna Longden
- 36 Teaching Movement and Dance to Adults: A Reflection**
By Dale Misenhelter

- 6 President's Message**
By Jo Ella Hug
- 20 From the Classroom**
Laban Prompts
By David Thaxton
- 39 Index of Advertisers**
- 52 Coda**

Departments

In Review

AOSA AV Library

- 42 AOSA AV Library Video Preview**
Reviewed by Beth Iafigliola

Book Reviews

- 50 Corybantic Conversations**
Reviewed by Carol Erion
- 48 Dance**
Reviewed by Elaine Larson
- 46 Smart Moves**
Reviewed by David Thaxton

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Our mission is:

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

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Editorial Calendar *The Orff Echo*

ISSUE	COORDINATOR	TOPIC	CONTRIBUTOR'S DEADLINE
Summer 2009	Martha O'Hehir	Orff Beyond the Classroom	January 1, 2009
Fall 2009	Carlos Abril and David Thaxton	Technology	April 1, 2009
Winter 2010	Alan Spurgeon	Orff Media: Drama	July 1, 2009

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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President's Message

Preserving the Schulwerk for the Next Generation

By AOSA President Jo Ella Hug



Jo Ella Hug

“After the first fine foolish rapture of enthusiasm, when the realities of crowded classrooms, crowded schedules, inadequate equipment, unreasonable demands from administration and PTA have worn us down, and the repertoire we learned at our Orff workshops has either been used up or found too difficult for our situation, it is easy to forget our goals and to wonder why we ever chose to try something so new and so demanding.” My words? Nay, nay—these are the words of Isabel McNeill Carley published in *The Orff Echo* in June 1969 (volume 1, number 3).

Isabel continues to state in her concluding paragraph, “Don’t let your inhibitions or your impatience deprive your children of the joy of making their own music in their own way, so that music becomes an illumination, a lasting resource in their lives. It takes courage and confidence in your students and in yourself; but given them, there is no limit to what you can do together.”

What an audacious statement to make in a journal that was barely one year old. We are born of remarkable stuff. Having just passed our fortieth birthday, we can reflect and see the thread that takes us back to our beginning as an organization. While some part of me grieves that Isabel Carley’s statements about equipment and expectations still resonate in this age of testing, testing, and more testing, it also connects me as if I have been hard-wired into a network of Schulwerk teachers reaching back to our founding members.

The length of a generation is hotly disputed with evidence being offered to support anything from 10 to 50 years. However, many sources support the possibility that a generation may be around 28 years in length. If we accept that premise, we are in the middle of our second generation in AOSA. Historically, wise leaders in Native American tribes advised considering the needs of seven generations down the line. We have responsibilities to our founding generation and to the generations who will follow. Our decisions help secure the future for a time we will not see.

We may never have the ideal classroom, the perfect schedule, or the equipment we believe necessary to deliver the best educational package for our children, but what we have in AOSA is so much more. It is a kind of Camelot where all who come to the table are equally valued and respected, and the challenge to maintain the highest ideal is not the exception but the daily expectation.

I love Orff Schulwerk on so many levels, but fundamental to my passion is the ability of our work to empower

the individual. In our founding is the nucleus of much that we hold dear, but we must equal the commitment of our founders to ensure our organization is still around to serve the seventh generation.

Our third generation is in the pipeline right now—probably moving through the middle grades. We owe them an experience equal to that which changed our lives. Carl Orff and Gunild Keetman dared to design an approach to music making emphasizing the elegance of simplicity, the endless possibility in elemental music making. Our founders embraced those ideals and imbued the second generation of Orff Schulwerk teachers in this country with passion and knowledge. It is our task to preserve this organization in the years to come through hard work and commitment on a personal and organizational level.

In the fall of 1968, Carl Orff sent a personal note that translates as follows:

To all founders and members of the “Orff-Schulwerk Association,” my warmest greetings. I rejoice in this initiative and wish all of you much success in your cooperative endeavors.

DR. h. c. CARL ORFF

DIEMER AN KAMMERZEE
ST. GEORGEN

Allen Gründern und Mitgliedern der
“Orff - Schulwerk Association”
meine besten Grüsse —
Ich freue mich sehr über diese Initiative
und wünsche allen eine erfolgreiche
Zusammenarbeit —
9. 10. 68 Carl Orff

Our Camelot need not fade into a mystic past and be relegated to the shelf of good ideas that just didn’t stand the test of time. If you’re a new member to AOSA, welcome—let us know how we can help you. If you’re a returning member, roll up your shirt sleeves, and let’s get back to work.

- Serve your chapter and through your chapter, music/movement education
- Help foster the next generation of leaders for your chapter
- Consider service on a national level so the pool of servant leaders is always expanding

We can best serve the third and future generations of AOSA by maintaining the strength and integrity of our organization. As Isabel said, there’s no limit to what we can do together.



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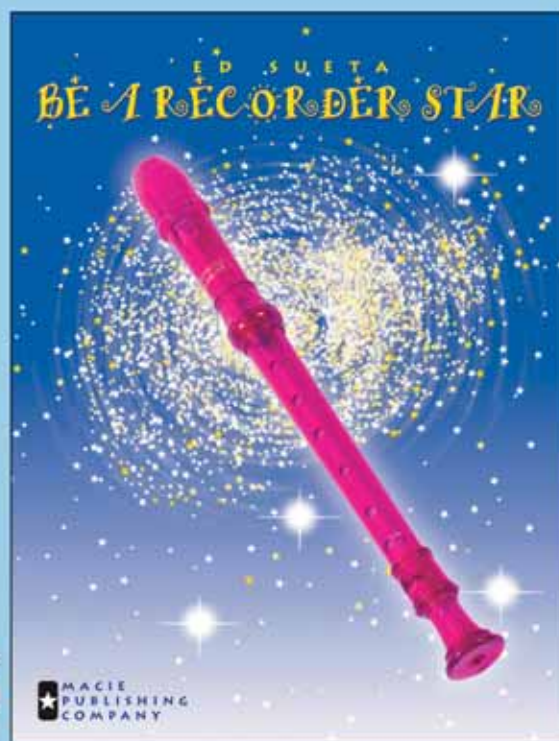
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Movin' Up

By Pam Hetrick

Dancer Cody Green talks about Orff training, sports, singing lessons, and his upcoming role as Riff in the Broadway revival of *West Side Story*.

What is your first memory of Orff Schulwerk?

I remember being in my Mom's dance studio. There were instruments all over, with xylophones and drums set up in a semi circle. I think I was three or four when I first began taking her classes, moving, playing, floating, gliding, and spinning. We have some videos of me in those classes. I remember hanging upside down on the ballet bars and then she'd make me go sit on the stairs.

Did your school have Orff classes?

My school did not have Orff music – I was in a French immersion school until tenth grade. At Juilliard I was a dance major, but we also had drama and music classes.

How has Orff training affected your dancing?

It opened me up to choreography. Moving in different ways, learning different movement styles allows you to be more versatile. Having that connection with music growing up allowed me to hear music and move to it in a different way. With a better understanding of music I can analyze the music and respond to it physically in more interesting ways.

You recently won first place in the television show, "Step it up and Dance." One of the episodes featured the group Stomp and required the dancers to learn a Stomp sequence. You nailed the body percussion!

During the Stomp challenge, learn-

ing the rhythms was difficult, and it was even more difficult for the dancers with little musical training. Dancers are normally not trained to make the music but to respond to the sound instead. Orff makes the connection between the two.

How did you choose to be a dancer?

In high school, I danced and I also played sports. But I loved dance and finally pursued it over sports because not only was I challenged physically, but I could also express myself creatively and emotionally. I also found the challenge

of dancing with a partner provided a depth of communication and a connection that is rare to experience. I was drawn to all of these aspects of dance.

In addition to *West Side Story*, you have sung and danced in *Mamma Mia!*, *Movin' Out*, and *Grease*. When did you learn to sing?

I have always enjoyed singing, but it wasn't until I was in New York and had some friends in the show *Big* that I realized I would like to sing professionally. At Juilliard an opera student got me started, and after I got into *Mamma Mia!* I began formal vocal training. As I began getting more roles in musicals—Twyla Tharp's *Movin' Out* and then *Grease*, I continued working with vocal teachers. I really wanted the role of Riff and made sure I was well prepared for the audition.

What is your advice for young performers?

Learn as much as you can—soak it all up. Look at what's out there! Knowing what came before you, studying with many teachers, learning different styles, will make you stronger. If you want the jobs you have to be versatile, and you have to be prepared; the time you put in really pays off. Be passionate about what you do.

Teachers who inspired you?

My high school history teacher, a choreographer, a ballet teacher, my Mom!

Cody's Mom, Susie Green is a dancer, choreographer, teacher and director of Visions Dance Company. She has taught movement in Orff Levels classes in North America for more than 25 years and with Cody has presented and performed at three AOSA National Conferences.

Editor's Note: This is the first interview in a new occasional series on former Orff Schulwerk students.

*Pam Hetrick is a member of The Orff Echo Editorial Board.
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Movement to Music, Music to Dance

By Kris Olson

“Out of movement, music, out of music, movement.”

—Dorothee Günther¹

When I came across this quote in Carl Orff’s biography some years ago, I pulled out my highlighter and prepared to discover, from the primary source, how I should be using movement with my second graders in Richfield, Minnesota. That quote expressed exactly how I wanted to teach. It was exactly how I wasn’t teaching.

I was not uncomfortable with movement and dance, quite the opposite. I had just finished writing and implementing dance standards with our physical education teacher. The students were learning folk dances, creating choreographic projects, and performing dance improvisations, mostly to recorded music. These activities yielded great movement

results, but they were disconnected from the goals I was trying to reach musically. To be done well, they consumed time stolen from my music curriculum. I also applied my Dalcroze training to my music classes and loved the musical results I achieved. I thought this might be the answer to my integration dilemma, but these techniques alone were too utilitarian for me as a dancer. I wanted my students to experience aesthetically satisfying dance and to create using dance concepts. I was searching for the beautiful blend described by Carl Orff as “...a regeneration of music through movement, through dance.”²

In the Orff biography, I paged through the photos of young women with cymbals and mallets in hand forming beautiful shapes. “Out of movement, music, out of music, movement” appeared to be an apt summary of the group dances created at the

Güntherschule. Orff wrote:

Group dances with their own rules of form and their inherent dynamics usually came before the music, according to the ideas of the choreographer; the music grew stepwise as the dance composition unfolded, forming a unity together. The sustaining melody and the characteristic accompanying parts, as well as purely rhythmic dance accompaniments with all possible gradations of color, formed the foundation in sound for the dance. To this, individual members of the group often contributed ideas that were tried out and evaluated by everyone together. There arose a music, that, born of the same impulse, had the power to intensify and direct the dance.³

I was inspired but I needed more than inspiration. I needed a structure



Students of the Güntherschule dance with cymbals (early 1930s).



In 1934, a *Kölnische Zeitung* review called the Günther Dance Group "a unity between rhythm and movement, between music and bodily expression."

that could guide me every Sunday night as I prepared for the week's music classes. In 1924, the Güntherschule opened with 17 female students aged 18–22 on a two to three year professional track. This did not translate easily to my Richfield public school second graders. Yet, I knew a translation was possible. It had already happened in Keetman's children's classes at the Mozarteum, some 25 years after the Güntherschule was founded. Orff explained:

If I had already had many years experience with Schulwerk, it had nevertheless been with young people and adults and it had formed part of their professional training that aspired to different educational and artistic aims. What I was now being offered was something completely different. A music exclusively for children that could be played, sung and danced by them but that could also in a similar way be invented by them—a world of their own.⁴

At this point in my reading, it occurred to me what people really meant when they were careful about the words they used to describe the Schulwerk—it's not a methodology, it's a philosophy, it's a process. I wouldn't

be able to structure my Sunday night lesson planning based on a biography. In the same way Orff and Keetman had to adapt the philosophy to their new educational and artistic aims, so would I. Before I created a structure I needed to answer a question, what exactly were my educational and artistic aims?

I play a game when I decide what is important to teach. I limit myself to only two statements. This helps me stay focused on what is most important. My classroom experience taught me that I didn't see my students often enough to cover all the things I wanted to teach. So, I've tried to be efficient and discriminating in order to foster in-depth learning. Here are the two major goals I developed to guide my planning:

1. Children will create their own music and dances.
2. Children will develop the knowledge and skills necessary to create their own music and dances in an increasingly complex and artistically sophisticated manner.

With these goals in mind, I now needed a simple structure to guide my lesson planning so I could be more deliberate in my use of movement and music together, so I could blend and integrate rather than using

movement as a separate curriculum or a mere afterthought to fit a musical piece. I took my cue from Dorothee Günther. *Movement to Music, Music to Dance*, a variation on her quote, became my guide.

I use the words movement and dance purposefully. In these lessons, I begin with utilitarian movement activities that are designed to lead students towards musical goals and performances. From the music comes inspiration and materials that can be used to create aesthetic movement sequences, in other words, dance. Barbara Mettler in her book *Materials of Dance as a Creative Art Activity* (1960, 1979) answers the question "When does body movement become dance?"

Any body movement becomes dance for us when our experience of it is aesthetic rather than utilitarian. Aesthetic movement experience is enjoyment of the form of the movement for its expressive value. The form of a movement is determined by the interaction of its force, time and space elements. A movement's form is expressive when it expresses some feeling within us.⁵

I'll attempt to illustrate how I use this structure with an example from a second grade lesson. Though the children begin their lesson with movement, I begin my lesson planning with music. In this case, I decided the children should work on Doreen Hall's adaptation of the Orff Schulwerk arrangement "Three Blind Mice" from *Nursery Rhymes and Songs* (1961). My goals for the students were that they manage ostinato patterns while at the same time listening and playing together as an ensemble, internalize the feeling of 6/8 and absorb a great model for composition later down the line.

Movement to Music...

I begin by using movement in a very practical manner using ideas out of the tradition of Dalcroze Eurhythmics. The children sit in a circle, facing the back of the person in front of them. While singing the Alto Metallophone ostinato they press the rhythm into the low back of the person ahead of them, thus creating a movement of shared responses. I add the following words to each ostinato for the children to sing while learning the parts:

SX: Mice.....three little

AM: Three blind mice (*sing bottom notes*)

BASS: Mice....

In a similar vein, the soprano xylophone part is patted first upon their own legs and then with their own leg and their neighbor's leg. Facing the teacher to mirror is helpful. The bass rhythm is introduced with a patty cake clap with a partner. Those who are accurate on this part (usually very few in second grade) are asked to share their strategies for success. All are invited to discuss why this seemingly simple part is so difficult. "What if we combine it with other parts? Will listening to them confuse or help us?" This leads children towards the skill of listening within the ensemble.

Students then create better ways to move/practice the bass part than the teacher originally proposed. All parts are sung and the shared movement helps pull along those

Canon
1.

Soprano Xylophone
Three blind mice,

Alto Metallophone
p.

Bass

Editor's Note: Notation of musical ostinati used by permission and taken from: *Three Blind Mice*, Nursery Rhymes and Songs, English Adaptation by Doreen Hall, copyright 1961, Schott Music Corporation.

who struggle. This is certainly not what one would think of as dance, but it is movement and it has one clear objective, to prepare instrument parts and to solidify the 6/8 rhythm patterns.

Next the students step the rhythms while hearing them played by me on a xylophone. Getting up and moving across the floor is a little more dance-like but the focus is still on musical outcomes. There are any number of games that can be played including:

- Students step what the teacher is playing and guess which ostinato it is.
- Students step when they hear the teacher play the ostinato they've been assigned.
- The teacher plays two ostinati. Students in partners choose one and step it, and the partner who is watching will guess which one was stepped.
- After hearing how the AM and SX ostinati work together, whatever pattern the teacher plays, students step the other.

Finally, we transfer the rhythms that have begun to enter muscle memory to the barred instruments. The physical preparation helps the students learn the piece quickly and helps the ensemble come together efficiently.

Music to Dance...

We return to stepping the rhythms, but this time we add character and intent. The children are now mice. I tell the children to move like a cartoon mouse so they are standing upright, not crawling on hands and knees. Questioning leads to different qualities in the energy of the movement, "Are you sneaking around the house at night? Are you showing off what a strong mouse you are? How would your movement change if you were timid? Bold?" More questions lead to the manipulation of other dance concepts. "How would you move if inching along in the safety of darkness? If darting to get across large patches of light? How do you get from your hole to the kitchen? What if there are obstacles in the way?" Time is taken to play, to notice others and to share ideas.

In this part of the lesson, I could focus on a single dance concept, such as pathways, or I could play with many concepts at once. Here it is especially important to give and generate feedback about what is visually appealing and to do so using dance vocabulary. Though the children are in pretend mode, a highly motivating place for children to be, we sprinkle their play with reminders that we are also in aesthetic dance mode. "When Sarah ducked to avoid the invisible couch she changed levels which made a nice contrast to what she did at the start. When Ben went under the invisible couch he changed locomotion. Can anyone guess what I mean by locomotion? Can he still step the ostinato while rolling? Shall we try?"

The class is divided into dancers, singers and players. The final dance can be as simple as mice stepping their ostinati in and amongst each other. The way the AM and SX ostinati take turns creates a nice visual effect. The dance can be developed further with decisions about whether all

mice move at the same time or take turns, and where exactly the mice will move in the space. It is best to develop these ideas from what you see the students doing in their exploration. Add a beginning and an ending formation and it has become a suitable dance for any program.

“Movement to music, music to dance” helped me get the “Orff” arch and flow I’ve seen modeled many times by my master teachers. It is by no means the only way to structure a lesson, but it has provided a solid blueprint for my planning and it insures that I’m using movement and music in the way I most desire.

You’ll understand that every lesson does not follow this model. After all, lessons for primary children need to be full of the many and varied small activities that build the skill and knowledge necessary for creating music and dances. Yet, even with those Richfield second graders, I was able to finally blend music and movement in a way that strengthened my curricular goals and provided opportunities for dance at the same time. It wasn’t the Güntherschule, but I like to think Ms. Günther would have approved.

Endnotes

¹ Carl Orff, *The Schulwerk: Volume 3 of Carl Orff/Documentation, His Life and Works*, an eight volume autobiography of Carl Orff, (English Edition copyright 1978 Schott Music Corp., New York, translated by Margaret Murray) p. 150.

- ² Orff p. 17.
- ³ Orff, p. 150.
- ⁴ Orff, p. 212.
- ⁵ Barbara Mettler, *Materials of Dance as a Creative Art Activity* (1960, 1979) p. 56.



Kris Olson earned a master’s degree in music education with an Orff emphasis from the University of St. Thomas. She has taught music and movement in public, pri-

vate, rural, and urban settings for the past 20 years and is currently raising her two children and teaching early childhood music. Kris studies dance at Zenon Dance Company in Minneapolis and tries to take classes in whatever city she finds herself visiting. Kris has presented workshops for Orff chapters and at AOSA National Conferences. She has taught movement classes at George Mason University and teaches a summer course through The University of St. Thomas in St. Paul. E-mail: krisolson_@hotmail.com.

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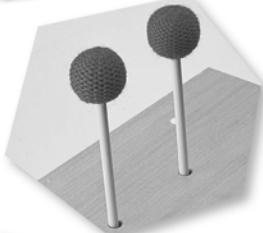
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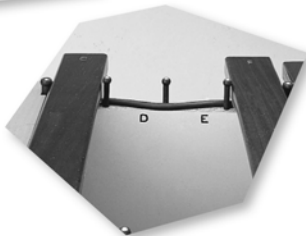
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Dalcroze Eurhythmics and the Quick Reaction Exercises

By Terry Boyarsky

Dalcroze Eurhythmics is multifaceted musical philosophy and method that educates through movement, refining the body as an instrument of rhythm and pitch.

“The best method of teaching is that which . . . offers the pupil a problem which neither his memory nor his instinct for imitation can help him to solve.”¹

Dalcroze Eurhythmics is multifaceted musical philosophy and method that educates through movement, refining the body as an instrument of rhythm and pitch. In the Dalcroze class, the music is improvised, so listening will be fresh, the mind stays alert, and the body is poised. The physical expression of note value, rhythm pattern, meter, pitch, nuance, phrase, accent, and emotion will “transform the whole organism into what might be called an inner ear.”² One aspect of Dalcroze is the Quick Reaction Exercise, which uses a cue to prompt students to perform a specific musical behavior. These exercises develop musical intelligence by improving response time, instantaneously connecting mind and body, and giving the student a direct feel for musical gesture.

Émile Jaques-Dalcroze’s Musical Approach

Émile Jaques-Dalcroze (1865–1950) was a professor of harmony at the Geneva Conservatory who was absorbed in questions about how man can fulfill his individual potential and live a balanced life. Music, for him, was the best way to reconcile mind, body, spirit, and emotion: “For it is in music that tones, timbres, and rhythms, nuances, pauses, accents, tempi, and all the physical and dynamic phenomena of the world of sound, find themselves brought into conjunction, arranged, superimposed, measured, and shaped by the power of creative thought.”³

He noticed that while his students were able to complete written harmony and theory assignments, they

could not hear, appreciate, or perform them. Their deficiencies pointed to a common denominator: lack of rhythm, which meant lack of relationship between the ear, emotions, and body, through which all communication eventually comes. For the rest of his life (even after he was excused from the conservatory for having his students move around the classroom barefoot!) he experimented with how to teach musicality. He composed, created events and spectacles, and wrote extensively about his experiences.

Gradually, his methods were arranged into three interrelated parts: *eurhythmics*, “good rhythm,” which uses movement to study rhythm; *solfège*, the study of pitch relationships; and *improvisation*, the synthesis of good rhythm and tonal relationships. The work had an enormous impact on musicians, composers, dancers, choreographers, actors, and left a legacy of ideas and practical examples. Today, Dalcroze teachers are trained in movement, harmony, solfège, piano improvisation, and pedagogy.

Eurhythmics

Dalcroze aspired to “a system of musical education in which the body itself shall play the role of intermediary between sounds and thought, becoming in time the direct medium of our feelings—aural sensations being reinforced by all those called into being by the multiple agents of vibration and resonance lying dormant in our bodies; the breathing system punctuating the rhythms of words, muscular dynamics interpreting those dictated by musical emotions.”⁴ He realized that it wasn’t enough to train fingers, eyes and ears; the entire organism must participate. Presence, alertness, openness to change, flexibility, experience, ability to activate and calm one’s nervous system at will, an intimate knowledge

of and good relationship to one's own instrument (the body) have to be combined with music.

An essential idea in eurhythmics is that a musician must be able to listen and respond seamlessly and musically on his or her feet. Quick Reaction Exercises were developed to address the temporal and spacial aspects of behavior: anticipation, organization, coordination, and follow-through. They increase learning by activating, focusing, and creating a fluidity of attention and a plasticity in the body. There are unlimited possibilities for creating new, imaginative games that can enhance flexibility, receptivity, and sensitivity. Although there is an oral tradition of exercises that are commonly used, it is incumbent upon the Dalcroze teacher to create his or her own curriculum and tailor work to the specific student or group.

Musical Prompts

Dalcroze called this kind of training "musical prompts." These are "regarded as the paradigm of traditional rhythmic exercises."⁵ How do they work? There is a prearranged signal that instructs the student to change some action at a specific moment in time, a previously determined beat, or as soon as possible after realization. The signal can be auditory (pitch, harmony, or percussion), visual, or tactile, and the response is a motor reaction (movement or immobility) that keeps the pupil engaged, flexible, and awake. It demonstrates effectively which student has understood and processed the material.

A classic example of this kind of work uses a vocal signal. Dalcroze called it *les hop musicaux*. When I studied at the Dalcroze School of Music in New York City with Hilda Schuster, she explained that there was "hopp," which meant change and "heep" and "hupp," which could mean "change back" or "go on to the next series." However you set it up, the signals must be clear and predetermined. You can also say, "go" or "change." Often, with elementary school children, I use "boo" so my

voice can cut through the piano and the inevitable laughter.

Dalcroze discussed the necessity of being able to repress movement as well as accentuate it. A basic game for young children involves stopping and starting on cue. This sets in motion a primary correspondence between sound versus silence and movement versus stillness. It also isolates certain elements, so the student must manage his or her own distractibility, control his start and stop reflexes, and cope with extraneous tendencies and reactions.

Quick Reaction Exercises Using Aural Commands

I often use this preliminary exercise as a warm-up. Improvising music on the piano in different tempi and locomotor rhythms (see illustration 1). I ask the children to follow. If I say "boo," they must do that particular locomotor movement backwards. Any pupil who misses the signal will have a little surprise when he continues marching forward while everyone else is going backwards! The conditions themselves teach the student to be more conscious. I often combine this exercise with stop and start, so if I say "boo" when they are stopped they have to remember which direction they were going when the music resumes.

Exploring the element of pitch patterns, I describe the shy cuckoo hiding in the trees who sings a descending third ("like this"); we are going to search for him in the forest. The only way to find the cuckoo is to listen for his song. I play walking (running, skipping, tiptoe, giant step) music and say, "If you hear the cuckoo, point high up in the tree." The next step is to contrast high and low: sometimes the cuckoo hides under a bush. "If you hear his song sounding low, point under an imaginary bush." Students love the increasing challenge, and I can observe whether they are ready for further challenges. In another variation, the children sing along with the cuckoo's song, or echo it one beat later. This is a wonderful task, especially if the cuckoo's song keeps

appearing in another key! Quick Reaction Exercises are meant to provide enough pressure to enter the child into a little musical puzzle; they should not induce anxiety or competition.

The verbal command can be used for as many events and variations as you can identify and contrast: dynamic, harmonic, melodic, metric, timbre, and pitch. One example of moving a rhythm from one body part to another is to ask students to march (quarter notes) with their feet and clap eighth notes. On the signal, they switch (tip toe eighths, clap quarters). Similarly, the class can practice moving a rhythm from one "mode" to another by singing a familiar tune (words or solfège) and at the signal, stepping the rhythm of the song. Or, on the first cue sing it silently, on the second cue, resume singing (having sung internally in the silence).

Locomotor Rhythms







	Giant Step
	March
	Tip Toe
	Triolet
	Run
	Skip or Gallop

Illustration 1

The ideal is that students would be at a level to understand a musical signal. The prompt could be: “when you hear a Neapolitan chord stop everything and kneel.” Or, after we learn two different rhythms, I play one, class steps the other. If I change rhythms, the class has to change to the other one. The change must be accomplished as soon as you recognize it, but not in such a way as to upset your balance or composure. Often there will be a measure of overlap, which creates an interesting internal friction, that takes place in a fraction of a second, and certainly grows your synapses!

I use a grace note for “jump” and a trill for “turn” (twirl around once), so that all responses are executed smoothly in the context of listening and moving. Sometimes, I set up a call/response that can be randomly used to keep students processing and listening: I chant, “Girls? Are you ready?” and they (hopefully) answer, “Yes! yes! yes!” simultaneously nodding and clapping three times. Then, “Boys?” then “Kids? (see illustration 2). Children appreciate the call to vigilance; they prefer it to chaos, and rhythm is a fun, efficient way to get it.

Using Quick Reaction Exercises for Children With Disabilities

This winter I was artist-in-residence in a school for children with multiple disabilities, ages 6–22. Many of them were in wheelchairs, some

were blind, and many were emotionally disturbed. I realized there were ways these children could move but were not usually asked to, especially in response to music. One day, I suddenly “disappeared” while playing a familiar song on the recorder. I asked them to point, turn their heads, and look with their eyes in the direction of the music. Our room provided many hiding places and levels, and I continually moved about so that every repetition of the song came from a different direction. Their necks and arms got quite a workout and so did I. It was a simple game, yet they took so much delight in it!

Adding Visual Commands

The signals don’t have to be verbal, and the activity can even be set up so that that one or more students will give the cue. It could be a student who freezes in a specific posture. It could be a sign that someone holds up. Turning the lights off could signal an individual posture or a group statue. Different colored fabrics could cue different rhythms (and then you could alter with the sequence).

Sometimes I say, “If I play triplets, soar in curvy lines and if I play skipping music, skip in straight lines.” This could be accomplished instead by having a student draw straight or curvy lines on the blackboard with the piano improvisation following the visual prompts. This creates an ongoing interaction between class, leader, and musical underpinnings. My usual role

as teacher or director changes to facilitator and collaborator.

Working Without a Piano

Frequently, I do not have access to a piano. For the music teacher who is not comfortable improvising on the piano, there are many ways to create Quick Reaction Exercises in the Orff context. The first question is, what musical element do you want students to understand? You can begin with opposites (high/low, loud/soft, staccato/legato, major/minor, and so on). Choose which musical variables to explore in order to “enable pupils to demonstrate that they have internalized their grasp of the tempo that they have absorbed into their muscles and their inner ear the dynamics of a rhythm or the curve of a melodic phrase.”⁶

This spring I taught a group of fifth graders a Greek song and dance in 5/4. The bordun was tricky, so I wrote four different patterns on the board out of order. As I pointed to each pattern they played it in the air, memorizing the physical scheme. Students then took turns being conductor; they pointed to the written patterns in any order they chose, keeping the meter intact, while the others played it on barred instruments. When they became comfortable with each pattern, we decided which pattern went with which part of the song. After the Quick Reaction Exercise, their facility was greatly improved because they were playing by ear and by heart, from bodily memory.

Focus chant

Fast! with attitude & swing!

Call:

Girls?
Boys?
Kids?

Response (nod, clap, chant):

are you rea - dy?
are you rea - dy?
are you rea - dy?

Yes! Yes! Yes!
Yes! Yes! Yes!
Yes! Yes! Yes!

Illustration 2

To learn the melody on recorder, I divided the group in half: one half played the melody out loud and the other half just fingered it. At the signal, they switched (audible versus mute). I repeated the exercise with recorders versus singers; this time only one group was heard at a time, depending on whom I pointed to. You can imagine how attentive one must be knowing that your entrance could be on any given downbeat. A word about timing the signal: I set up in advance that the change only comes on the downbeat; if you get the signal before, "Finish out your measure!" I gave the signal on beat two to give students time to digest the information, prepare for the change, and organize their bodies to perform the task.

Here are some ways to use proverb rhythms. Learn a proverb, passing it around the circle in strict meter. On a signal, change from chanting to clapping; and on the next signal change back to chanting. Or, have the class perform the proverb as an ostinato. At the signal, say it inside, keeping strict rhythm. Next signal, say it out loud again.

Decide on four different "modes" of performance and divide the class into four groups: (1) clap, (2) chant,

(3) improvise on barred instruments, (4) step rhythm. At signal, move on to the next "mode." This can be done by setting up actual stations in the room, or it can be done in place as long as students remember the sequence of modes.

Related to the example of two contrasting rhythms above, find two proverbs with rhythms that complement each other. They can be the same meter—they can fill in the silences of the other rhythm. At the signal, change proverbs! Here are some contrasting proverbs, one crucic and the other anacrusic (see illustration 3):

Dalcroze wrote: "Sensibility is closely allied to sensation. To be a sensitive musician, it is necessary to appreciate the nuance not only of pitch, but of the dynamic energy and the varying rapidity of the movements. These nuances must be appreciated not only by the ear but also by the muscular sense."⁷ Eurhythmics Quick Reaction exercises interweave the ear, eye, mind and body, as movement and sound come to life. Students are transformed from playing music to being musicians. Create your own Quick Reaction games and help your students become better listeners, inventors and performers.

Paired Proverbs

The fool speaks, the wise man listens.

Talk sense to a fool and he calls you foolish.

Ac - tions speak loud - er than words.

A kind word is like a Springday.

Illustration 3

Endnotes

- ¹ Emile, Jaques-Dalcroze. *Rhythm, Music and Education*. (Dalcroze Society, 1973), 27.
- ² Marie-Laure, Bachmann. *Dalcroze Today: An Education Through and Into Music*. (Oxford: Clarendon Press, 1991), 17.
- ³ Marie-Laure, Bachmann. *Dalcroze Today: An Education Through and Into Music*. (Oxford: Clarendon Press, 1991), 12–13.
- ⁴ Emile Jaques-Dalcroze. *Rhythm, Music and Education*. (Dalcroze Society, 1973), 4.
- ⁵ Bachmann, 115.
- ⁶ Bachmann, 128.
- ⁷ Jaques-Dalcroze, 51.

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Reverberations

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From the Classroom

Laban Effort Prompts

By David Thaxton

Eight basic “efforts” created by Rudolph von Laban remain a staple of the Orff practitioner’s study and practice of creative movement.

The work of Rudolph von Laban was a great influence in the emergence of modern dance and the field of ergonomics. Conceived from the study of the movements of textile factory workers, his eight basic “efforts” remain a staple of the Orff practitioner’s study and practice of creative movement (Figure 1). Yet, they are far from foolproof. While the body can respond elegantly and imaginatively through these efforts to music, sometimes it needs a little push from the mind to get going.

Float

Limp and lifeless, you lie on a shelf unable to move. Then a strange force picks you up and you feel your body begin to inflate. As each limb and section of your body fills with air, it becomes buoyant. Soon your entire body is lifted off the ground and into the sky. With no direction, you are at the mercy and will of the wind. Even the smallest breeze pushes you in a new direction. As the sun warms your body, you rise. When the cold air chills you, your body sinks low. Finally, you come to rest in a new land far from home. As the air leaves your body, you slowly lose the ability to move.

Music: “Dawn/Rising Sun” by Kitaro,

Album: Best of Ten Years: Disc 1

Time: 6:38

Glide

Cool and clear, the water that surrounds you is filled with bubbles rising to the surface and particles drifting towards the bottom. With a few flips of your limbs, you send yourself nearly effortlessly in this direction and that. You decide to follow a bubble upwards, then perhaps a particle of sand as it descends. With only a three-second memory, you change your

mind frequently, but the surrounding water keeps the movements of your whims slow and graceful.

Music: “Aquarium” from *Carnival of the Animals* by Camille Saint Sæens

Album: various

Time: 2:24

Flick

Sunny and warm, the day is perfect for a picnic. With your blanket spread, you have it all: sandwiches, potato salad, pickles, fruit salad, apple pie, and ants—lots of them. At first, on your blanket you try to brush them off, but they merely cling to your fingers. Try and try as you might, you are unable to get them off, they are all over you, your clothes and your hair, and they *tickle!* Then as quickly as they came, they are gone—but so is every last crumb of your food. In stunned silence, you look around for your lost lunch and the tiny bandits that stole it. All of a sudden, there they are—an *army* of ants, and boy are they *huge!* Each one weighs between three to five pounds. Several of them begin to crawl on you and you dance around the woods trying to shake them loose. All of them leave except one plump little fellow. You decide he’d make a nice pet, so you tie a leash around his neck and walk him home.

Music: “Fishbird Tree – Little Snap:” by Andreas Vollenweider

Album: *Cosmopoly*

Time: 4:03

Dab

What were you thinking? You just brought your toddler to the fanciest five star restaurant in the city. As the wait staff brings course after course,

your toddler proceeds to smooch, smear, flick, and throw food everywhere. Thinking quickly, you grab a giant stack of napkins and frantically try to keep up with the mess—an exercise in futility but you are relentless. As fast as you work blotting stains, your child is faster, and the food just keeps coming. You only get a short reprieve when he pauses briefly to play in the finger bowl, only to catch a second wind and resume his frenzied terror. It ends abruptly when the child falls asleep face down in the *foie gras*.

Music: “Véloce” from *Suite for Flute and Jazz Piano* by Claude Bolling

Album: Various

Time: 3:40

Slash

Deep in the dark jungle, your expeditionary party, armed with only machetes must find a way out of the dense, strangling vegetation surrounding you—and fast! For one member of your party has been stricken with an acute case of “the willies.” At times, your progress is steady and methodical. Occasionally, the vines rise up and try to strangle you and your friends. You must work together to cut them down and clear a path for escape without harming each other. Carefully take turns cutting high, low and to the side. If you are successful, you can treat his “willies” before they turn into full-blown “Heebie-Jeebies,” for which there is no cure.

Music: “Fortune Plango Vulnera” by Carl Orff from *Carmina Burana*

Album: Various Possibilities

Time: 2:41

Punch

Your expedition has penetrated the deepest recesses of the jungle, when you find yourself face to face with a tribe of people who have never seen outsiders. They have surrounded you with their blowguns and poison darts. You must act quickly—if you do something to impress them, you will be revered as gods and served a tasty dinner. If not, you might be served as the tasty dinner. Fortunately, you have (inexplicably) a great supply of punch-balls. Tying them to your hands, feet and head, you put on a frenzied punch-ball dance that would impress even a king. After several minutes of dancing, you stop and look up to see that once again you are alone. Alone but still alive. Good thinking.

Figure 1

	WEIGHTED	UNWEIGHTED	SUSTAINED	SUDDEN	DIRECTED	NON-DIRECTED
Float		X	X			X
Glide		X	X		X	
Flick		X		X		X
Dab		X		X	X	
Slash	X			X		X
Thrust	X			X	X	
Wring	X		X			X
Press	X		X		X	

Music: “Bridge Attack” by Bill Whelan

Album: *Roots of Riverdance*

Time: 2:44

Wring

After years of working in a mattress factory without incident, the bedsprings have finally had enough and stage a rebellion. One jumps up and coils itself around your leg, another around an arm; still another ensnares your head. You wrestle and twist to free yourself from the disgruntled springs but to no avail. You are slowly dragged off writhing and struggling. You meet your demise packed inside a queen size pillow-top mattress.

Music: “Minas Morgul” by Howard Shore

Album: *Lord of the Rings: Return of the King*

Time: 1:58

Press

You are a flower bulb. Beneath the frigid, hard dirt, you sleep, oblivious to the cold of winter above you at the surface. As the early warming tendrils of spring make their way through the earth, you awaken. You push against the dirt that surrounds you. It is massive. It feels like it weighs a thousand tons. You push in every direction. You send your shoots towards the surface, and your roots deep into the earth. In a glorious burst of life, your stems break the surface. You grow tall and strong, soaking in the brilliant heat of the sun. But you wilt. Your leaves droop and the flowers shrivel. Slowly, you retreat back into your underground shell to sleep through the summer, fall and winter, storing your energy for another year.

Music: “Cuba Libre – Se Fue” by Dave Grusin

Album: *The Orchestral Album*

Time: 3:30

These prompts can open the gateway of Laban-based creative movement. Try them. Repeat them—repetition will allow your students to anticipate and experiment with the interplay between story, movement and music. Soon the students will be scripting, casting, and staging their own creations. The outcome may be as delightful as it is surprising.



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Body Percussion in the Pacific Islands

By Karen S. Drozd

Carl Orff recognized the importance of developing the whole child by making connections through music experiences in speech, singing, playing, listening, and, of course, movement.

Children love to learn through active participation and implementing movement is a wonderful way to do so. As Orff teachers, we can agree that today our children need movement education more than ever. Educators have expounded upon the benefits for decades and they are far reaching—from physical and emotional to social and intellectual through activities that require problem solving and strategizing. Carl Orff recognized the importance of developing the whole child by making connections through music experiences in speech, singing, playing, listening, and of course, movement. He clearly understood the importance of movement in the classroom.

When working with young children, Orff focused on the development of rhythmic aptitude by establishing beat competency. Orff “saw rhythm as the starting point of all musical experience...best learned through a combination of movement and speech.”¹

Children begin to work with beat-keeping through imitation of simple movement sequences using mirroring and echoing. In the Orff process, these activities are usually non-locomotor or static using symmetrical movements (paired body parts).² Body percussion is a standard practice in the Schulwerk using four levels: snap, clap, pat, and stamp.

In the past few decades, the gradual reduction of music education in our elementary schools means that our children often do not receive sufficient experiences in steady beat. Movement educators have made note of the fact that children’s ability to demonstrate beat competency by grade one has declined drastically in recent years. Children prefer to play video games or watch television than play games with their parents or other children such as clapping games, jump rope, and hopscotch.³ However, this is not so in many other places in the

world such as the Pacific Islands where body percussion is part of community music-making.

At a very young age, children throughout the Pacific are taught through imitation to perform dances using body percussion. Often these are done simultaneously while singing, chanting (usually bitonic or tritonic) or the recitation of speech. Some dances are done sitting, some standing, and in all occasions, they are taught using oral transmission processes. For most of the Pacific islands, music and dance are not separated as in Western cultures but are performed together without distinction. (In this article, I refer to dances being performed but it should be noted that this may also include singing, chanting, and speech.)

In the summer of 2008, I had the privilege of attending the Tenth Festival of Pacific Arts held in American Sāmoa. The festival is held every four years and is a gathering of Pacific Islanders in a grand sharing session. For 14 days, artists congregate in an exploration of culture through the arts. Presentations include traditional and contemporary performing arts, visual, culinary, healing, and literary arts as well as film. Delegations are sent from the various islands in Polynesia, Micronesia, and Melanesia.

At the festival, I took part in presenting a two-day workshop, “Voices United.” This project allowed participants to learn songs, dances, and legends from two cultures: Samoan and Chamorro (the indigenous people of the Marianas Islands including Guam). Teams of teachers taught other Pacific Islanders about their culture by embedding it in the performing arts and using the Orff process to teach the songs and dances. The intent of the workshops and distributed written materials was to provide the participants with resources to take home to their various Pacific



Tongan male dancers in front slap their thighs and men in back (seated) clap.

Islands so that they would be able to continue to perpetuate this knowledge. At the conclusion of each presentation, a sharing session took place and the attendees were encouraged to teach a song, dance or legend from their own culture.

During the festival and the sharing sessions, I was reminded of how prominent the use of body percussion is in the Pacific Islands. Many people may be familiar with the vigorous Maori Haka performed at the start of football (rugby) games by the players using body percussion. Working with children and adults from these islands, it becomes apparent how phenomenal their rhythmic aptitude and kinesthetic memory is. Intricate patterns of body percussion are learned and retained quickly—and at a rate that would amaze my fellow music and movement

educators. Although body percussion is not used in every place in the Pacific, there are areas in all three regions of the Pacific where body percussion is emphasized. Islanders may use stamps, pats (light contact with the body), slaps (hard contact with the body), and claps. However, the use of snaps is rare, but may be found occasionally in contemporary dances.

One example of the use of body percussion in Micronesia is the slap dance found in the Federated States of Micronesia (FSM). The Yapese slap dance includes body percussion such as claps, stamps, pats, and slaps in various places of the body including the chest, heels, and buttocks. Sequences are learned cumulatively, each new one adding on to the previous ones. Each time a pattern is added on to the dance, the leader speaks a

phrase that translates to “get ready, one, two, and three.” As the dance gets longer and longer with intricate sequences of body percussion, it becomes a great challenge to remember what comes next and to execute it properly. Laughter occurs as mistakes are made and those that are able to complete the dance without any mistakes are praised for their abilities. During formal performances though, dancers are expected to have perfected the sequences and to perform without error. The fast movements of this dance add to its visual appeal, and the sound produced by the body percussion is an aural sensation. It is reminiscent of the performances on “the oldest instrument in the world”⁴ at the 2007 AOSA National Conference in San Jose by Keith Terry and his troupe.

Whereas the Yapese slap dance

is entirely made up of body percussion, other Pacific Islanders use these movements in varying degrees in their dances. Those from the Republic of Kiribati (pronounced Kee-ree-bas) in Micronesia use body percussion as accompaniment to their dances. In both sitting and standing dances, several rows of men and women sit or stand behind the dancers performing a variety of clapping patterns. On occasion two different patterns are clapped simultaneously while the dancers perform.

Another example of body percussion in Micronesia is a dance that was taught at the Voices United session by

Leonard Iriarte and members of I Fanlalai'an from Guam. The dance, Lâhen Tenbat, is a song of praise by a male member of the Tenbat clan to honor his elders and ancestors. It describes an indigenous ancestral veneration ceremony of thanksgiving at the successful conclusion of a deep-sea fishing expedition. The name Tenbat is a clan name used by members of the Rosario family from the island of Guam. Clan members use the name Rosario as a surname but will also identify themselves as Tenbat when identifying themselves to other Chamorros.

In this dance, men are on one side and women are on the other. The men perform using stamps and

slaps on their thighs producing a steady rhythm to the chant. The body percussion in this example was not used in the same way as in Kiribati where it was intended exclusively as accompaniment to dance. In the Chamorro example, the body percussion was part of the entire performance and provided an additional rhythmic component to the chant/dance.

This use of body percussion as part of dance performance is very prominent throughout Polynesia and especially so in Tonga, American Sâmoa, the Independent State of Sâmoa, Niue, Rapanui, Aotearoa, Wallis and Futuna Islands, and



Maori men perform a Haka where they slap their upper arms.



Samoan Ma'ulu'ulu with women patting their laps.

Pusi Nofu

Samoan

Voice

Pu - si no - fo. No - fo i lu-(n)ga o le fa - la. E po
a - tu e i - a i - mo - a. Pu - si no - fo. No - fo i lu-(n)ga o le
fa - la. Pu - si ma - ta ti - o pe - ti, no - fo i lu-(n)ga o le fa - la.

Translation:
 Cat sits. Sits on the mat.
 Cat paws the chicks. Cat sits.
 Sits on the mat.
 Cat with bright eyes.
 Sits on the mat.

Tokelau. Each of these groups have particulars that distinguish the dances of one area of Polynesia from another but the use of pats, slaps, claps, and stamps is a common feature. In the Territory of Tokelau and the

Territory of Wallis and Futuna Islands, the use of a particular body percussion sequence was repeated several times throughout the dance. For example, a men's standing dance of the Wallis and Futuna Islands uses the following

sequence that returned several times during the performance:

- Beat one – clap on right side
- Beat two – clap on left side
- Beat three – clap above the head
- Beat four – clap in front On the off beat – head tilts to the left side
- Beat five – head jerks back upright

There are several types of dances from Tokelau: the Tahoe (a men's paddle dance), Fatele (a standing dance for both men and women), and the Hahaka (a standing dance for men, women or both where the dancers scatter and then return to formation). During these dances, several body percussion sequences that were repeated sporadically. For example:

Sequence one: Four claps in front on the beat followed by four pats on the stomach

Sequence two: beat one – clap on the left side; beat two – clap center; beat three – clap on the right side; beat four – clap center

Sequence three – claps using a horizontal motion with one hand going backward toward the body and the other moving forward using the rhythm pattern:



In Sāmoa, two types of dance that contain body percussion are the M 'ulu'ulu where the movements depict the text of the song and Sāsā. Both may be performed while standing or sitting. During the M 'ulu'ulu, dancers may also sing or recite passages in speech (the Tongan counterpart is called Lakalaka). Sāsā is a sitting dance that may end with the dancers in a standing position. The movements imitate daily activities such as pulling in a net or winding in fishing line, or they may be abstract. Dancers

do not sing during the Sāsā, although there may be an occasional spoken phrase or word. Both dance genres are learned in a form of community music making by young and old alike, although female and male dancers are usually separated (for example, with the men on one side and the women on the other or with one gender positioned in front of the other).

Two types of claps are used in Sāmoa: the Pati (flat hand clap) and the Po (cupped hand clap). The Pati is performed with the hands parallel to one another but Po is done with the hands stacked one on top of the other in a vertical motion and may occur with the right over the left and then reversing so that the left is over the right. The Pati may also be performed

with the hands parallel to one another and then moving in a vertical motion so that one hand moves upward and the other downward. Pats and slaps occur on various body parts including the hips, thighs, shoulders, knees, and even the ground.

From the Melanesian region, I saw a wonderful sitting dance done by the Fijian delegation called the Men's Hand Dance that was full of pats, slaps, and claps. This dance belongs to the genre of Vakamalolo that is similar to the Samoan Sāsā with little or no singing by the dancers. Rather, a special group that sits behind the dancers provides vocals and non-pitched percussion. Other dances of Fiji include the Mekeiwau (a standing dance for the men performed with



A dancer from New Caledonia executing a slap of the thighs.

clubs or spears and executed with a great deal of stamping), and the Seasea (a standing dance for women with fans that may be used to strike the thighs or opposite hand).

In New Caledonia, they have an interesting practice of using stamping to accompany their dances. This delegation performed a women's standing dance and a men's standing dance, both of which had the dancers keep a steady beat by stamping the right foot or raising up on the ball of the foot and pounding the heel down. During the men's war dance, the men held a crouching position and jumped up and down on two feet creating the rhythm pattern of:



The use of body percussion throughout areas of Micronesia, Polynesia, and Melanesia is both diverse and widespread. Children begin to imitate their parents while they are very young as the community gathers to make music together for various occasions. As a result of this early training, the

skill level of these children is quite advanced. Pacific Island dance practices clearly indicate the importance of developing rhythmic and kinesthetic skills through body percussion at a young age. This is a fact that is well recognized by music and movement educators and is something that we could well learn from.

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“Music rots when it gets too far from the dance. Poetry atrophies when it gets too far from music.”

—Ezra Pound

Dance motions for Pusi Nofo (sitting dance – ma’ulu’ulu)

(one box = one quarter note)

Pretend to be the cat and pull whiskers out from nose to side - beat one	Repeat for beat two	Repeat for beat three	Repeat for beat four
Lean forward to the right side and pat ground	Lean and pat ground right center	Lean and pat ground left center	Lean and pat ground to left side
Pati-Po (rhythm – 2 eighth notes)	Pati	Both hands pat lap	Both hands pat ground in front by each knee
Both hands pat lap. Left hand pats right shoulder. (rhythm – 2 eighth notes)	Right hand pats left shoulder. Both hands pat thigh. (rhythm – 2 eighth notes)	Pati-Po (rhythm – 2 eighth notes)	Pati
Repeat entire sequence			

Teaching World Dance

By Sanna Longden

While recently reading yet another article about the importance of movement and dance in the elementary curriculum, I thought, “Been there, done that, and have the knees to prove it.” I then thought wearily, “Why is it still necessary to convince educators and administrators how important movement and dance are for children?” I am delighted to be writing for *The Orff Echo* because you, my Orff Schulwerk friends, don’t need to be

convinced of the importance of dance and movement. Instead this article offers some ideas and teaching tips to facilitate your teaching, thus, contributing to bigger successes for your students. As a teacher attending one of my workshops put it: “I love the dances we did, but it’s those gems that you casually toss out that are also useful.” I offer here some of these “gems” with three dances for upcoming holidays to illustrate their use.

Discover tips, teaching gems, and three dances inspired by world traditions.



The "leprechaun" comes through the arch.

Do We Really Have to Dance?

Don't you love it when a student whines, "Do we have to daaaance today?" Or worse, the one who states flatly, "I don't dance." (Imagine announcing, "I don't do spelling.") If fear of dance causes consternation, avoid the word entirely. We're doing music games, movement activities, play parties, or any other alternative description you can think of for the dreaded "d" word. Try this "music game" for Valentine's Day or, with a small adjustment, for any day.

Valentine Dance (Germany-USA)

Formation: A single circle, with partners facing each other, two hands joined.

Music: A singing game.

1. Do Mi Re-So So [ta, ta, ti-ti, ta]

"Heel, toe, on - the line,"

With inside foot (closest to center), touch heel (ct 1), touch toe (ct 2), stomp 3 steps in place (cts 3&4).

2. La - So La - So La - So Mi [ti-ti, ti-ti, ti-ti, ta]

"Will you be my val-en- tine?"
or, to use all year: *"Will you be a friend of mine?"*

With joined hands, partners walk in half circle to switch places (cts 1-4).

3. Same as #1, but now inside foot is the other one.

"Heel, toe, on the line,"

4. La - So La - So La - So Do [ti-ti, ti-ti, ti-ti, ta]

"May - be Ja! und may - be Nein!"

Shake index finger at partner and on "nein!" fold arms and emphatically. Turn your back on this partner to face the next person in the circle. Take two hands with this person and the game begins again.

Description by Sanna Longden © 2008

Using Our Kinesthetic Memory

When it is time to review a dance or music activity, I usually don't start

The Orff Echo - Winter 2009

by going over the pattern again but by telling them, "I'm going to play the music for a movement game we did yesterday, but I don't want you to use your brain memory to remember it, I want you to relax and use your body memory" (or kinesthetic memory for fourth grade and above). Then I put on the recording and watch with amusement what happens next. Usually, a few will tentatively, and then with more confidence, begin the pattern as the music enters their bodies. Others will pick up on what's happening, and soon the whole group will be doing the dance together proudly and with pleasure because they figured it out by themselves. Then I say, "Wow! Look at you! And I didn't have to say a word! Your body remembered the music and the pattern by itself."

Tell and Show

Children have always learned kinesthetically, but the last couple of generations probably are even more comfortable learning visually. When it comes to teaching movement patterns, I have found that students are most successful if the teacher does more showing than telling. A good demonstration is worth at least a thousand words. When a kid feels like the biggest klutz in the kingdom, it could be that it isn't the student who is not doing his or her job well, but the teacher. Standing outside the circle shouting directions is not the best way to reach every level of learner. Here's an enjoyable music game (okay, dance) for telling and showing.

The Paddy O'furniture Jig (sort of Irish)

Formation: Groups of threes, side by side, each facing counterclockwise (CCW) around the circle, in back of another trio to form spokes of a wheel. The middle person in each trio is the "leprechaun." This same pattern is also called "Wild Turkey" and can be done around Thanksgiving to appropriate music; the middle person is then, of course, "the turkey."

Music: When celebrating St. Patrick's Day, any upbeat Irish reel (4/4, 2/4) or jig (6/8) and an AABB or ABCD form works well. For "Wild Turkey," any 4/4 or 2/4 cheery traditional U.S. music with a good beat can be used.

Beats

I. Promenade

16 Joining inside hands, all walk forward 16 steps.

II. Circles

16 Each group of three walks in a circle to L in 8 steps, then repeats to the R.

III. Stars

16 Each trio forms R-hand star and walks CW in 8 steps, then repeats to CCW with L-hand star.

IV. The Leprechaun/Turkey Takes Off

16 Trios face the original direction (CCW) as inside and outside people raise their joined hands to make a bridge. The "leprechaun/turkey" goes through the arch and around the right-hand or outside person, then through and around the other person, then through once more progressing forward to become the center person of the trio ahead. Make sure everyone has a chance to be the turkey or leprechaun. Happy St. Patrick's/Thanksgiving Day!

Description by Sanna Longden © 2008

Play the Music Early and Often

When introducing a dance, I consider it vital to play some of the music first in order to set the mood and cultural context, or just to capture attention. After all, music is the foundation of movement. But I've watched instructors, including professional dance educators, teach an entire choreography before playing the music. We went to a swing dance class recently, and when we noticed there was no CD player in sight, asked the instructor what music he was going to use. Looking at us in surprise, he said, "I'm just teaching the steps tonight. I won't be using

music.” Looking at him in disbelief, we said, “Goodbye.”

It is also important to play the music often while teaching a pattern, rather than “saving” the music until the students are performance-ready. Music helps them accomplish the patterns as they are learning them. I warble along with the melody as I cue the pattern so that everyone is already a bit familiar with the tune when I push the play button.

Dances with “Guy Appeal”

Real boys do dance, but our society puts up some heavy barriers: fear of failure or looking stupid; lack of role models, homophobia, and being upstaged by girls; “Mad, Hot Ballroom” programs (don’t get me started on how I feel about sexualized, competitive dancing for second graders), and even negative parental pressure (“But I don’t want to play football, Dad, I want to take modern

dance!”). In other eras and cultures, the best dancers were the most popular guys at court or in the village. Even in the United States today, a man who is a good dancer never needs to be lonely.

I usually don’t find it a problem getting boys to dance. I regard them as people instead of alien beings, behave as though it were natural and expected that everyone in the room will dance, and then start with some movement games that have high guy appeal. These are ones with energy, humor, exciting music, noise-making, no pairing up, competition, opportunities to show off or lead—you get the idea. Once the boys trust that this won’t be an excruciating experience, you can lower the testosterone level and choose other kinds of dances. I’ve had parents tell me, “My child just loves the dancing you’ve been doing.” When I respond happily, “I’m so glad; what grade is

your child in?” Often the answer is: “He’s in the fifth grade.” Any teacher knows that the important words here are “he” and “fifth grade.”

Not Handed Down from Mount Sinai

Most of the material I teach is adaptable for various levels of learners. Classroom choreographies almost always have a part or a pattern that can be modified or omitted; true traditional dances are usually improvisational within their basic structures and lend themselves to creativity. My caveat is, however, that if you present your adaptations of these dances at conference sessions, chapter sharings, and in-service workshops, it is important that your notes show not only the reasons for your modifications, but also the “real” dance, or at least what the original material from which you adapted it was. The background and history of dance patterns,



Strong beats and noisy clapping always has high-guy appeal.



When you meet your next partner, smile!

even the carefully crafted classroom choreographies, is as important as the provenance of songs.

The Final Gem

Here's one of the handiest tips I can offer. You will avoid a lot of silliness by referring to two people together as a "pair" rather than the loaded word "couple." And even greater silliness can be avoided if you describe that pair as consisting of two people of the opposite "gender."

The following movement game, collected on a Mexican playground and appropriate for Cinco de Mayo, was not handed down from Mt. Sinai and thus has many possibilities for adaptation and improvisation. It also illustrates how partners are not "couples" but truly "pairs," and it has been proven to have high guy appeal.

Mexican Clapping Game (Monterrey)

Formation: Groups of two pairs in circles of four around the dance space. Partners are across from each other in the circle, with all hands clapping in the center. Decide who is Pair #1 and Pair #2.

The Orff Echo - Winter 2009

Music: Any Mexican polka or upbeat Mexican song will work. "La Bamba" is perfect.

Basic clapping pattern

- Count 1** Clap two hands with partner. (Cue: "Partner")
- Count 2** Clap your own hands together. (Cue: "Self")
- Count 3** Clap behind your own back. (Cue: "In back")
- Count 4** Clap in front of your own waist. (Cue: "In front")

The Game

Pair #1 begins on Count 1 as Pair #2 begins on Count 3 (or waits two counts to start at Count 1), so each pair is clapping at a different point in the sequence. There can also be lots more pairs in each group so you might have this going on: Pair #1: Partner, self, in back, in front; Pair #2: In back, in front, partner, self; Pair #3: Self, in back, in front, partner; Pair #4: In front, partner, self, in back. Pairs #5, 6, 7, and 8 could do the same, only kneeling! Or each pair may wait two counts to join in.

Improvisation

True traditional music games and dances are improvisational within their basic structures, and this one is no exception. Let students figure out other ways to accomplish the same clapping sequence. I've seen turns, clapping to the side, facing out, jumping, kneeling, moving the circle, and more.

Notes by Sanna Longden ©2008

Civility, Cooperation, and Community

I don't think of myself as someone who teaches *dance*—I teach children. What I mainly hope to teach is the three "C's": civility, cooperation, and community. Other benefits follow: learning about cultures, curriculum connections, creativity, concentration, coordination, character building, and collaboration.

Keep them dancing my friends, as I know you will. And think what humane beings might be developed if more schools would take dance units *out of the curriculum*—no more two-week "folk dance units"; instead put dance regularly into the lives of the children through classroom warm-ups, language lessons, pioneer parties, physical education programs, holiday celebrations, rainy-day recesses, after-school activities, family parties, and just plain joyous movement.



Sanna Longden is a nationally known world dance educator from Evanston, Illinois, and longtime presenter for AOSA

conferences and chapters. A visiting artist in U.S. schools and a movement author for folklore magazines and music education textbooks, her specialty is connecting cultures to the curriculum. She has produced DVDs, CDs, two books, and numerous articles. E-mail: sannamars@aol.com.

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- **Introducing Elaina Loveland, Editor of *The Orff Echo***
- **Report from the World Village in Finland: Rossana Cota**
- **OPUS: Orff Programs in Urban Schools: Toni Jové**
- **Lesson Ideas: Sarah Guterman**
- **Advocating National Membership: Michelle Fella Przybylowski**
- **Patschwerk: Orff Schulwerk Applications: Debby Szanjberg**
- **Affirming the Benefits of National Membership: Julie Beauregard and Adam Foley**

*“In song
and dance
man expresses
himself as a
member of a
higher
community: he
has forgotten how
to walk and
speak and is on
the way toward
flying up into the
air, dancing.”*

—Friedrich Nietzsche

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Final editorial decisions rest with the editor.

Teaching Movement and Dance to Adults

A Reflection

By Dale Misenhelter

Collegiate students training to be music teachers are generally appreciative of the theory of movement and dance but can be quite tentative about the practice.

A university elementary music methods course, like a memorable conference workshop, can at its best moments bring forth a wellspring of feeling. Expecting college students to move and dance—particularly future music teachers who've come to expect (through their many years of accumulated experiences) to be told exactly how to conform to uniform group performance efforts—can lead to some interesting and challenging motivational moments. It can also elicit some very soulful responses from the often unsuspecting and uninitiated college students.

As young adults, experiences that evoke the emotional, borne of the elemental, come to us all too rarely. We aren't always ready for them. As younger children, we found heightened aesthetic awareness in so many places—musical and otherwise—but we lacked the life experience to worry over (let alone savor) it in the same social agonies we do as young adults. Collegiate students training to be music teachers are generally appreciative of the theory of movement and dance, but can be quite tentative about the practice. Dancing in a music methods course is a particularly provocative example of their trepidation in classes.

On the other hand, favorite classroom activities of college students (very much like young ones in elementary) are simple imitative movements, whether body percussion patterns or more engaging non-locomotor modeling. One of the more intimate and alluring aspects, even for the wary college folks, is surely the participatory nature of the experience. Anthropologists refer to the power of musical experience, and recognize explicitly that which we as teacher know implicitly—the emo-

tional and aesthetic realization, as well as the potency of music in groups. Musical activity, however simple, both springs from, and touches, the tender emotions.

Dance in the methods course is of course essential but must be approached stealthily. In this regard, sophomores in college probably aren't that different from sixth graders. Leading them to the dance through a series of safe and seemingly simple movements, that when sequenced (to their great surprise) turn into a dance, seems to me to be a small fib worth imposing, given the greater value of the experience. Once engaged, they frequently enjoy the experience in spite of themselves (to the extent that they almost invariably applaud themselves with big silly grins throughout the room). Often, there are rather private confessions after class such as "That was so great!" or "That was really fun!"

One of life's more profound lessons is the knowledge that the more we experience, the more we realize we have to learn. After these first experiences, whether they are improvisatory movement exercises or folk dance, subsequent movement activities are handled more readily—perhaps even savored and anticipated. The hunger for more is surely a common and profound reason students and teachers alike share in choosing to pursue more experience and advancement of skills.

Connecting these young adults' worries and hesitations (will I look silly in front of my friends?) to my own early certification course experiences is not much of a stretch for me. Reflecting honestly on the reality of the levels coursework (as compared to the ideal too easily afforded by the selectivity of hindsight), I am

reminded that it was not, surprisingly, purely pleasure. While we work, we may even chafe at the new and unfamiliar. I recognize their worries as once my own. There is little doubt, however, that as we grow we become more critical, and ultimately, deeply appreciative.

I'm also reminded of experiences many years ago as a summer camp counselor, living among young people in tents and cabins, a different flavor of experience to be sure, but also an experience based on the elemental. Parents would arrive at the camp with their kids in tow, many of whom were shy and tentative. The children were left with us, and we alone, as counselors, would watch them blossom uniquely and creatively, unburdened by the expectations of family and the trappings of previous personality.

For two glorious weeks they would soar unfettered among new friends, being whoever they wanted to be. Such a transformation occurs among college students and comes over us as we take our certification courses—if

we allow ourselves the grace and risk of personal liberty of the spirit. Of some consequence was the twinge of sadness, ever-present, when moms and dads returned to pick up their little campers, and we witnessed their receding into the conventions of their restrained, "real" lives.

We cannot live endlessly in the sensuous and heightened aesthetic state of a levels course or methods class, with their arch of trepidation, joy, and bittersweet longing for it to continue, yet knowing it must end.

We can, however, work to bring the best of those feelings and experiences into our classrooms, whatever age the student. When they come to us for music, movement, and dance, for them it's not unlike our time in a levels course—so much to learn, so much to experience, so much to remember.



*Dale Misenhelter teaches music education at the University of Arkansas in Fayetteville, Arkansas.
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Anderson University.....	13
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Duquesne University	33
FolkStyle Publications	49
JD Wall Publishing Company	44
John's Music Center.....	43
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Macie Publishing	8
Macmillan/McGraw-Hill	1
MMB Music – Studio 49	7
Music Is Elementary.....	49
Music Together	44
New England Dancing Masters	44
Peripole Bergerault, Inc. (Sienta/Angel) ..	2
Peripole Bergerault, Inc. (Orff Inst.).....	BC
Sonor (Hohner, Inc. HSS)	IFC
Suzuki Musical Instruments.....	14
Ted Brown Music Company	41
Trophy Music Company	43
University of Memphis	51
Village Heartbeat	37
West Music	IBC
Yamaha Corporation of America	45

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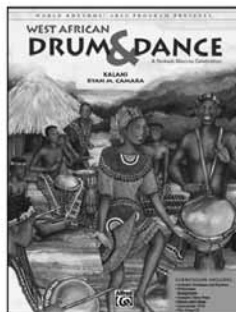
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AOSA AV Library Video Preview

AOSA AV Library: 156SLI

Presenter: **Sofia Lopez-Ibor**
"Children's Games," **by Pieter Brueghel**



Reviewed by
Beth Iafigliola

With a child-size broom in hand, Sofia Lopez-Ibor sweeps the participants off their seats into a world of children's games gathered from all times and places.

The spark for the activities in this 2007 AOSA National Conference session originates in a painting by the Renaissance painter Pieter Brueghel the Elder (1525-2569).

As a child, Lopez-Ibor's father encouraged her to study the details of one particular work when visiting a museum rather than look at an entire collection, she states. One of her favorites from the past is the painting, "Children's Games." Pieter Brueghel portrays small groups of children playing chase and hide-and-seek games. Other children in the painting use hand clapping gestures, props to dramatize stories, and materials to construct toys that employ the principles of simple machines. This childhood fantasy shows the children playing in the streets surrounded by the towering buildings of a European village outside the supervision of an adult's disapproving eye.

With this rich resource, Lopez-Ibor challenges the children in her care to create games that resemble or duplicate the patterns of the picture. Using internet resources of our own, Lopez-Ibor encourages adults to view the painting online, discover for ourselves the history of the artist, and explore or adapt games from around the world to fit the imagination of the students. In this session, Lopez-Ibor uses traditional or adapted games from Spain, Mexico, Italy, Japan, and Ghana.

The first game played in the session uses a miniature broom, a tambourine, and a drum. The broom becomes a flag of leadership held high by the first in line. The Renaissance music plays, the tambourine player enforces the steady beat, and the participants follow in line behind the broom leader's creative movements. The leader changes when the teacher plays a sound on the drum. In a spirit of fun, the teacher sometimes mixes it up with several drumbeats in a row, forcing the participants to quickly pass the broom down the line counting out and selecting new leadership.

The broom is such an effective prop that soon other broom games follow. The session games include a broom-passing relay race, a two-part

dance that uses movement to indicate form, and a musical adaptation of hide-and-seek using small percussion instruments.

The most challenging activities in the session, though, begin with simple hand gestures. Lopez-Ibor hides a scrap of paper in one hand. She introduces an Italian chant while circling and turning the hands, challenging her partner to choose the correct hand holding the "treasure."

A Japanese hand game begins with a fist and a flat hand on top, like a "hat," says Lopez-Ibor. The 'hat' taps the fist on top and bottom, and then the hands switch roles. The challenge comes when the participant plays alone and then adds a partner forcing the hands to move in opposite roles at once. A game from Ghana orders the hand movements into four gesture patterns. A vocal signal indicates if the gesture pattern is advanced or retrograde, all reinforcing concepts of beat and group cooperation skills.

The session notes help identify the fragments of the painting that correspond to the games in the session, reveal the notation of songs, multicultural texts and translations, and offer an introductory list of resources for research on games. What fun!

Beth Iafigliola teaches music (K-4) in the North Royalton School District, with past experience in strings, choir, private piano, and preschool music and has been promoting the AOSA AV Library since 1995.

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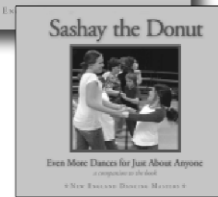
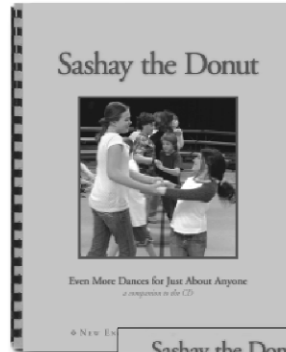
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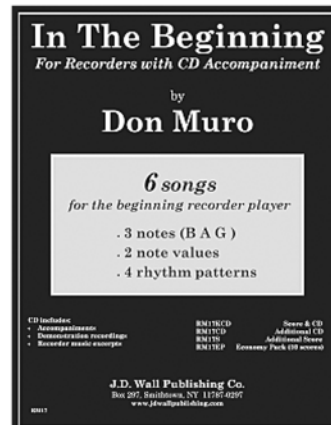
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Smart Moves

By Carla Hannaford
Great River Books, 2005



Reviewed by
David Thaxton

The foot bone's connected to the ankle bone; the ankle bone's connected to the shin bone," is an expression that most of us have heard before. At some point, we

have all experienced diagrams and surveys of the brain, whether in an educational psychology or child development course, or in our own research. We may know the names of the structures of the brain, some of their functions and perhaps a little about how they work, but how does it all connect to the body? How does the body itself influence the development of the brain? What is happening when it is functioning poorly, and are there things that we do instructionally that encourage or hamper brain development? In her latest edition of *Smart Moves: Why Learning Is Not All In Your Head*, Carla Hannaford draws from her diverse experiences as an educator, counselor, biologist, and brain researcher to answer these questions and offer prescriptions for mind and body health and development.

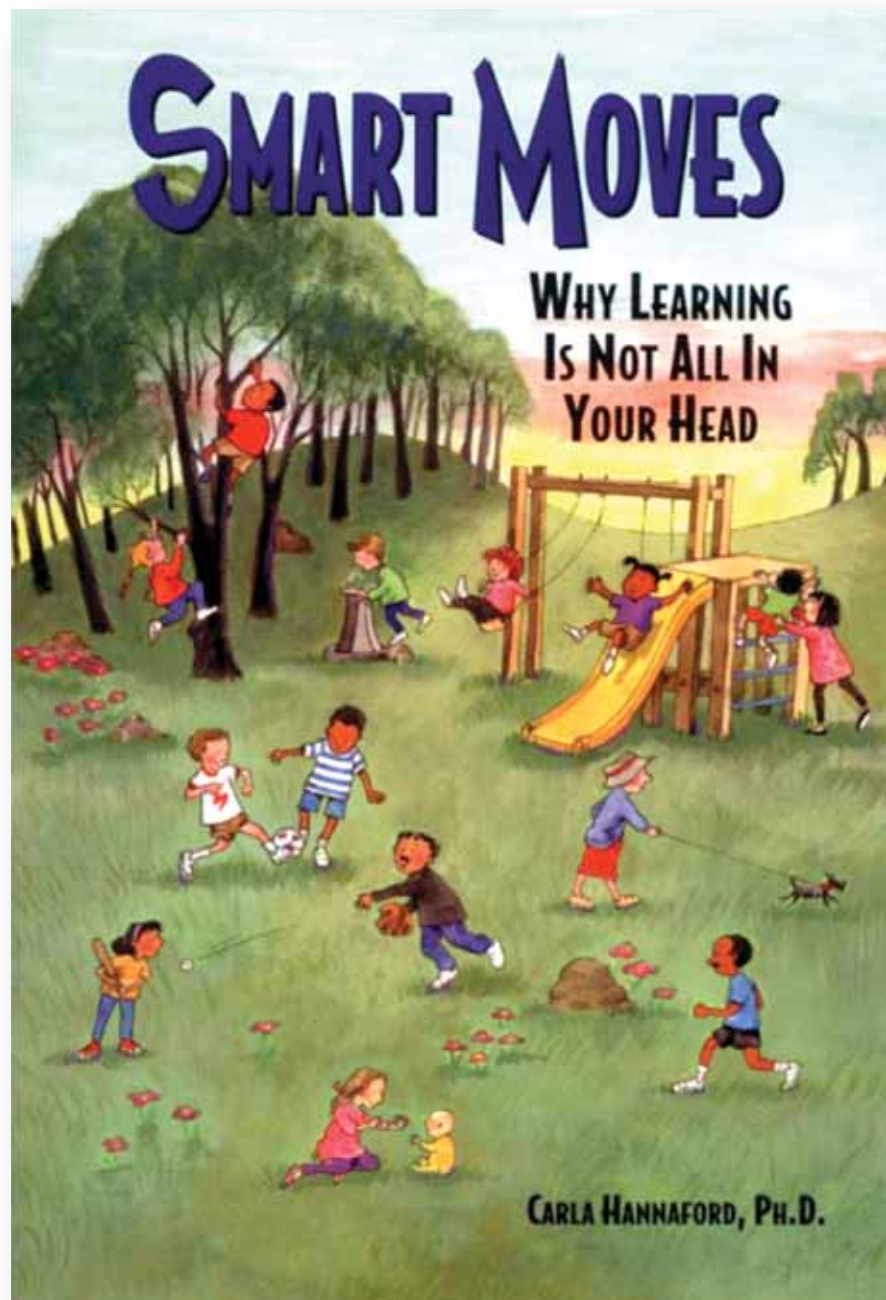
Learning Is Not All in Your Head

In the opening chapters, Hannaford not only outlines brain and body physiology but also the intimate connection between sensory-motor experiences of the body and the building of neural networks. She reveals that our understanding of the world as well as the perception of ourselves within it is not the product of our senses inputting information in isolation, but rather the result of

them working closely in concert with each other. Take for example, our sense of sight:

Vision is a very complex phenomenon, with only a small percentage (less than 5 percent) of the process occurring in the eyes. The other 95 percent of

vision takes place in the brain from association with touch, hearing and proprioception. Listen closely to a child who is seeing something new. The child immediately reaches out to touch the object while saying, "Let me see that!"¹



Hannaford's prescriptions for movement are not simply reaffirming for teachers who use movement, but they also provide a powerful advocacy tool as her results are backed up by hard scientific research. Even simple activities of running, jumping, skipping, and twirling have great impact upon developing the brain's ability to learn. She encourages the exploration of movement-based activities that stretch into the regular classroom and beyond school altogether such as yoga and tai chi.

She makes a strong case that a sensory rich environment providing opportunities for full-bodied experiences is the most effective element in a child's cognitive development. Yet creativity expert Sir Ken Robinson has posited that much of the focus of formal education is from the waist up, in the head, and mostly on one side.² The evidence laid out in *Smart Moves* confirms this and shows how a heavy reliance on lecture/written assessment is not only inefficient but potentially hinders brain function and creativity.

Moves that Improve

Dr. Hannaford continues in the second section of the book to outline movements and activities that foster brain development. It will come as little surprise to Orff practitioners who include creative movement and dance in their classes, that this is beneficial to physical, mental, emotional, and physiological health. Hannaford's prescriptions for movement are not simply reaffirming for teachers who use movement, but they also provide a powerful advocacy tool as her results are backed up by hard scientific research. Even simple activities of running, jumping, skipping, and twirling have great impact upon developing the brain's ability to learn. She encourages the exploration of movement-based activities that stretch into the regular classroom and beyond school altogether such as yoga and tai chi. In addition, she outlines many of the basic premises and exercises developed by Paul and Gail Dennison known as Brain Gym. While the scientific validity of the methodology of Brain Gym has come under question by neuroscientists, Hannaford makes the case for its inclusion as part of a movement rich environment that is as energizing for the mind as it is for the body.

"Stressed Out Survival Oriented Humans"

"Stressed Out Survival Oriented Humans" (SOSOHs) is the term the author coins in describing the variety of students behaving in ways that we now refer to as hyperactive, attention deficit, anti-social, or simply disruptive. While there is much debate as to the necessity and effectiveness of diagnosis and medical intervention for ADD, ADHD, and other disorders, Hannaford advocates taking a compassionate approach that recognizes that these students are operating in "survival mode." For whether the cause may be biological, chemical, or environmental, their brains are simply responding naturally to stress; heaping more fear and anxiety upon them is not going to help. Simply increasing the nutrients the brain needs (oxygen, water and exercise) and decreasing factors detrimental to healthy brain development (sugar, caffeine and television) goes a long way towards bringing SOSOHs back from the edge. If we then take her advice on how to rethink our definitions of "developmentally appropriate" activities and adjust our educational practices accordingly, many of the symptoms of such disorders could be mitigated, perhaps to extinction. Though her recommendations range from revolutionary (not beginning to teach reading until age seven or eight or teaching cursive writing before printing) to simple (giving children more unstructured play time and experiences in music and dance) she provides both the scientific reasoning behind them as well as models from industrialized and developing countries that demonstrate real-world success.

"Domi-Know"

Most educators are familiar with learning styles and of course, the classic "right-brain/left-brain" concept. In

her studies, Hannaford has taken this a step further. What is your dominant brain hemisphere? (Left: analytical, Right: gestalt.) Further, what is your dominant eye, ear, hand, and foot? By determining the profile of mind/body dominance, we can tell a lot about what our students' learning strengths and weaknesses are as well as our own. For example, someone with a dominant left hemisphere, left eye, right ear and right hand is going to tend to be logic-dominant, visually limited, with full auditory and communicative access. Therefore, they would tend to learn best in a situation where they are allowed to discuss details with peers, but not need to rely heavily on a chart, board or handout. The case made is not a new one: if we can teach to our students known strengths while mitigating their weaknesses, our effectiveness increases dramatically. However, using Hannaford's "Domi-Know" model provides a powerful tool for understanding the way in which our individual students' bodies and minds are operating.

Smart Moves is a book for every educator and parent. Understanding the way the mind develops in concert with the body is a powerful catalyst for rethinking the way our children are raised and educated.

Endnotes

- ¹ Carla Hannaford, *Smart Moves: Why Learning Is Not All in Your Head*. (Salt Lake: Great River Books, 2005.)
- ² Sir Ken Robinson. *Do Schools Kill Creativity?* Online video. (2006), http://www.ted.com/index.php/talks/ken_robinson_says_schools_kill_creativity.html (accessed October 19, 2008).

David Thaxton is a member of The Orff Echo Editorial Board.

Dance

By Bill T. Jones and Susan Kuklin
Hyperion Books for Children, 1998



Reviewed by
Elaine Larson

"I am a dancer. I want to dance." begins this exquisite book coauthored by dancer and choreographer, Bill T. Jones and children's author and

photographer, Susan Kuklin. Look at the Bill T. Jones Web site (www.billtjones.org), and you will find an amazing list of credentials including awards, television, books, and works that he has choreographed. Susan Kuklin has photographed and authored an impressive list of books, particularly children books, as well as other media. Their collaboration captures the artistry and expression of both photography and dance. It also provides a wonderful teaching tool in a number of subject areas, particularly dance.

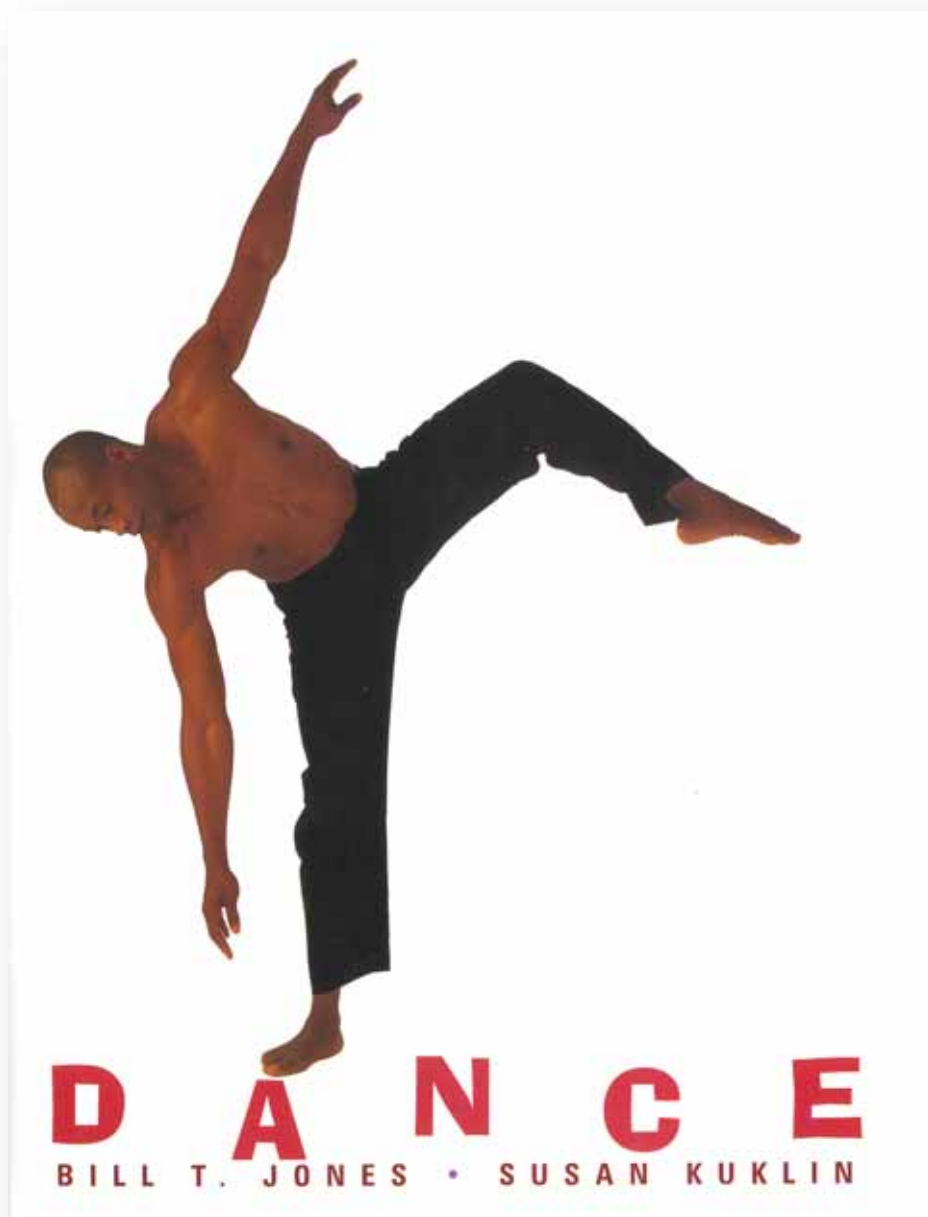
The photographs of *Dance* artfully reflect the beauty of human form and movement. Jones is clad in simple black pants in each image and they are all on a plain white background with no other props. Because of this, the shapes and forms are sharp and clear, and the movement appears to be suspended in space. The images are aesthetically pleasing and appeal to any reader, young or old. They provide a beautiful role model for a dancer of any age, especially for boys who sometimes need more encouragement. My student's initial reactions were, "How does he do those things with his body?"

Classroom teachers and visual art teachers can easily integrate this book into a unit on the human body at any grade level. The photographs provide inspiration for the drawing of human forms and can easily be combined with the study of other art images that emphasize dance or human form.

(Degas' works that focus on ballet dance come to mind, as does the work of Leonardo Da Vinci.) Physical education teachers might use the book as an example of physical conditioning.

The text consists of simple sentences in the first person. This convinces the reader that he or she is the

dancer or "I can do this." In fact, the simplest movement lesson would be to "dance" the book from beginning to end. Most pages consist of a sentence or phrase that describes an aspect of dance. Again, classroom teachers could use this as a writing prompt for an individual or class book beginning



with, "I am a dancer. When I dance".....and on it would go.

Almost every aspect of dance is included or implied in the photographs or the text. This relatively short book touches on the physical warm-up, the elements of dance, and most importantly, the feeling and emotion of dance. Teachers can choose to focus on any aspect of this in the book and develop a movement lesson from there. For example, a lesson can be designed on shapes; curved, straight, angular, twisted, symmetrical, and asymmetrical. Students can scan the book for examples of these and then carry those into making their own shapes. Other concepts include individual parts of the body, (neck, shoulders, hand, etc.,) front, back and side. Space is another clear dance concept demonstrated in the book—levels, directions, range, focus, and pathways. Nonlocomotor movement is obvious in the book while locomotor movement is implied through the photographs that seem to suspend the dancer in the air. Students can be guided in creating movement sentences from a list of locomotor and nonlocomotor words.

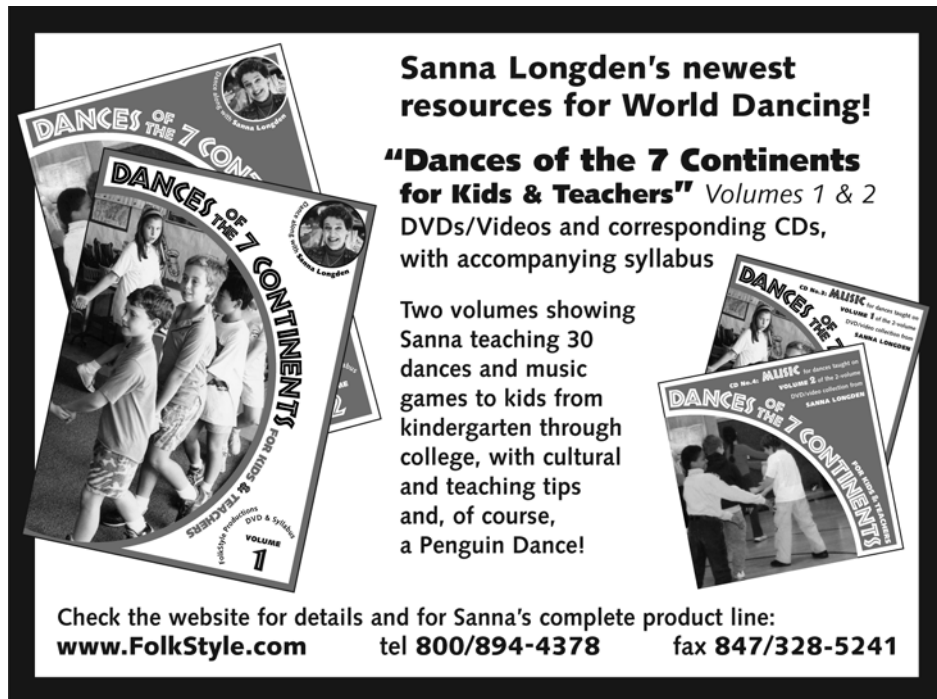
Musically, there is an implied ABA form. The book begins and ends with stillness and the same sentence, "I want to dance." The middle section implies a crescendo and decrescendo with increased and more energetic movement and then less vigorous movement toward the end. Students can create a dance form that begins with a frozen position, and then stretches into space, with various pathways. As the text gets to the part, "I am everyone," dancers can begin to connect with others, gradually coming to rest at the end. This can be performed with the book alone or with music that has the implied crescendo and decrescendo.

Dance will occupy a permanent place in my toolbox of lesson plans for teaching movement at all grade levels. "I want to dance" reads the final sentence. This is my wish for all of my students.

Elaine Larson teaches K-6 music at the Kaleidoscope School of Arts & Science in Kenai, Alaska.

Note: This book is available through the Bill T. Jones Web site.

www.billtjones.org/store/index.php



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Corybantic Conversations

Imagined Encounters between Dalcroze, Kodaly, Laban, Mason, Orff, Seashore, and Suzuki

By Edwin Gordon

GIA Publications, Inc., Chicago, Illinois 2008



Reviewed by
Carol Erion

Huh? Corybantic?

If you are a person who tends to skip book introductions or read them only after you have read the book itself, you will have to change your practice

with this one! It is absolutely essential for the reader to start with the preface and go right into the entrada and introductions before plunging into the body of the work to be properly oriented in this wonderfully charming alternate universe.

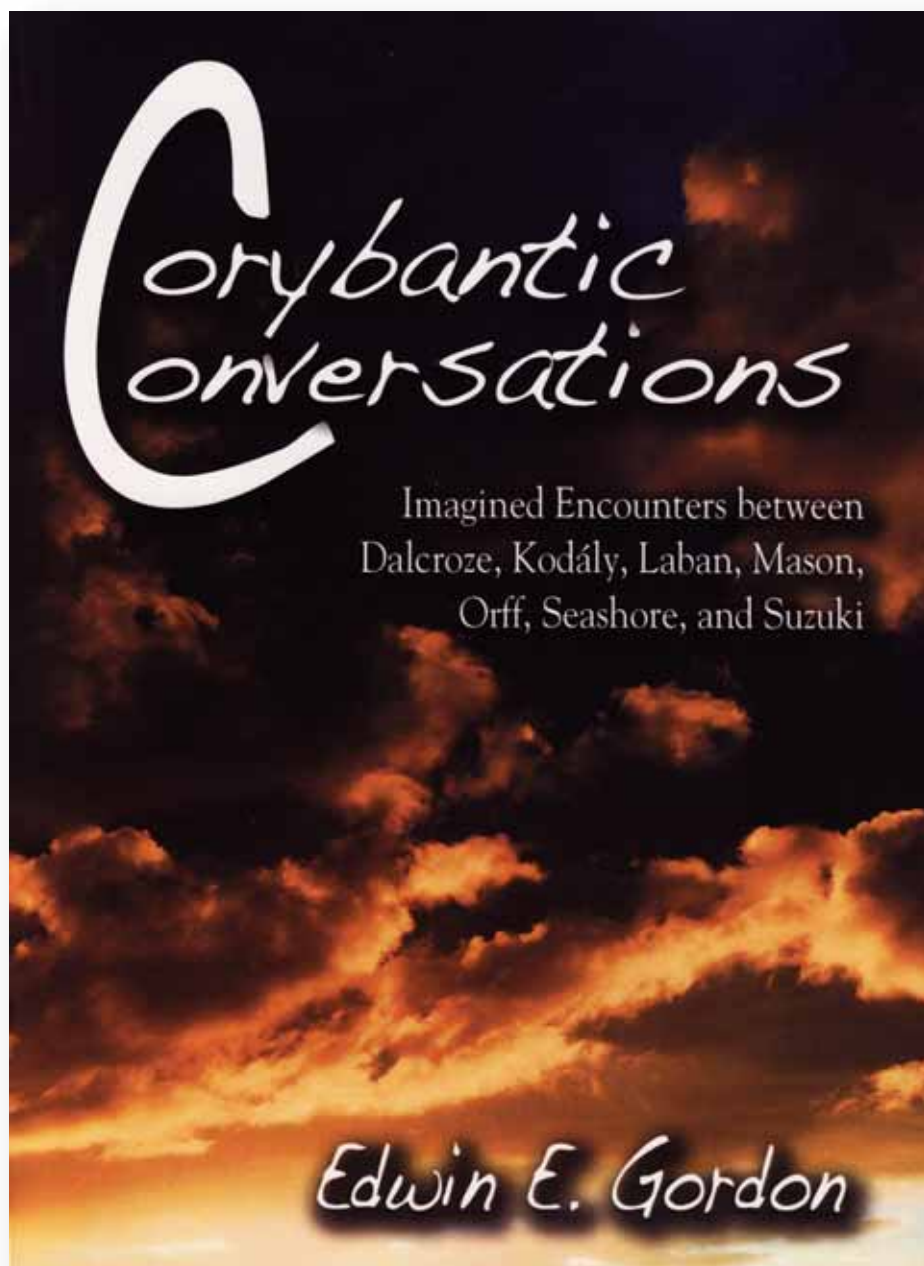
The first question, of course, is what, or who, is Corybant? Corybant introduces himself to the reader as a priest of the Phrygian goddess Cybele, whose religious rites were celebrated with music and ecstatic dancing. Corybant, of course, is a stand-in for Edwin Gordon himself, who being now an elder statesman in the field of music education but very much alive, cannot do what Corybant can: gather together in the afterworld seven influential people in the history of music education for the purpose of discussing the big ideas of the art of teaching music.

As these men lived at different times and may not have known each other or their work, Corybant asks each to introduce themselves to each other, and of course, to the reader. Most are familiar with all of these names and their contributions to music education, with the possible exception of Carl Emil Seashore. Seashore, who was born in Sweden but lived most of his life in the United States, was probably the first music "scientist"—a psychologist—whose work explored how the mind processes music, whether there

might be such a thing as musical aptitude, and if so, whether such musical aptitude could be measured.

Corybant's conversations are lively and informative and tackle subjects like music pedagogy, the use of solfege, musical talent vs. musical training, pedagogy, assessment, and

the importance of movement and improvisation in music education. The language style seems to emulate early twentieth century English speaking and writing styles, so one easily forgives the use of words like *adumbrating* and *balderdash* (because it just sounds so likely)! Early in the book,



Corybant explains away the use of English for these conversations, even though several of these gentlemen were not at all fluent in English. At times, though, the language slips into Gordon-talk, in which, Corybant is clearly speaking as Gordon, losing all pretense of being either a Phrygian priest or an unbiased host of the conversations as in this exchange from page 100:

Suzuki: . . . (quoting Schoenberg) "Tonality and atonality are not mutually exclusive."

Corybant: I would like to add something. Music can be multikeyal as well as multitonal. Multikeyal music includes at least two, though usually more, objective and/or subjective keyalities.

Jaques-Dalcroze: Is that the extent of it?

Mason: I've heard it said that there is no atonal music, only a-audiational listeners.

For most of this book, the conceit works well for these imagined heavenly conversations among music educators who did not, and could not all know each other during their time on earth. There are times, though, when Gordon stretches this construction. In the above interchange, for instance, the flow of the conversation stops entirely—not only does the reader have to stop and puzzle over "keyalities" and "a-audiational" but the next thought is likely, "Hey, wait a minute, Lowell Mason was dead for over 50 years before the first atonal music appeared on the scene, and dead almost a hundred years before the term audiational (not to mention a-audiational) became part of the music education lexicon." We puzzle it out—these long deceased music educators must have followed closely the growth and development of music education on earth after their deaths. And then we finally remember—these are *imagined* conversations.

The same reaction happens, too, when the imagined conversation is running smoothly, and the reader is totally drawn into the back-and-forth of it. For instance, in the conversation about solfege and fixed versus move-

able *do* there is an exchange between Suzuki, Kodaly and Orff:

Suzuki:...I'm not sure solfege of any type would have improved my students' achievement in music reading. More listening, undoubtedly, would have. Carl Orff, what is your opinion?

Orff: Music does not stand alone. It is bound by speech, movement, and dance. That is what I call elemental music. I did not, could not, and do not care an iota about solfege.

Kodaly:As I recall, Carl Orff said the Latin word *elementarius* means belonging to the elements.

Orff:Yes, it does. Children's tonal understanding comes from surrounding folk traditions and language forms the foundation for their rhythm dexterity. Why trouble and indoctrinate young ones with solfege? Go directly to the source. Need we intellectualize the obvious and natural? (p.40)

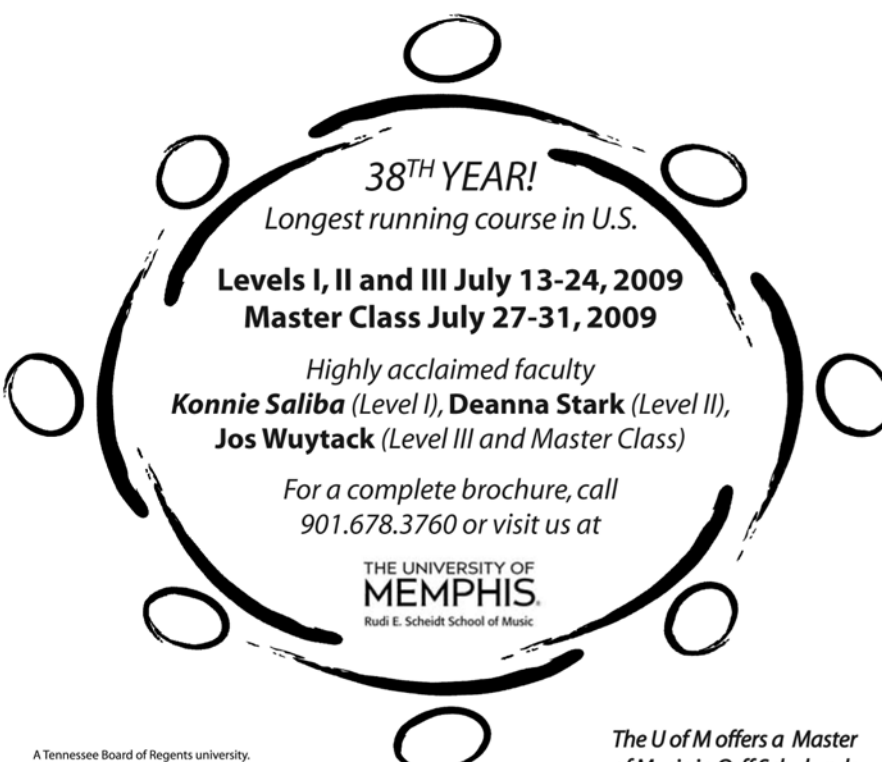
What?! No! Carl Orff never said he cared not an iota about solfege. Or did he? And then again, we remem-

ber, of course, these are *imagined* conversations.

Taken as a whole, this is a totally engaging book—even through its rough spots. It also serves as a means for learning the salient points of the ideas of each of these music education giants. Yet, how do you bring such imagined conversations to a close? For this, Gordon puts together an especially strong ending: Corybant invites each of these giants to make a final statement to music educators in the living world. But all of the conversationalists refuse, believing themselves unworthy of the task. Corybant persuades them to make these final statements to us after he promises he will not identify them by name. Taken as a whole, these statements offer all music educators a prescription for improving music education in schools all across our country.

Carol Erion recently retired from Arlington County Public Schools in Virginia and is a former member of The Orff Echo Editorial Board.

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coda

*The truest expression of a
people is in its dance
and in its music.
Bodies never lie.*

—Agnes de Mille

