



PLAYNOTES

P R E S I D E N T ' S M E S S A G E

Heroes and Friends

AOSA National Conference News

Conference Countdown

To put together this huge event, Local Conference Chairs James Harding and Heidi Tzortzis and all the many Committee Chairs need everyone's help. Here are some of the key ways you might consider pitching in:

Sign up to help

Contact one of the committee chairs to offer your help. At the conference, the committees that will need the most help are Boutique, Equipment (especially pre- and post-conference), Hospitality, Registration, Banquet, and Children's Performances. The website gives you details and contact information for each committee.

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I remember when I first joined the board almost nine years ago, I was thrilled to hang out with so many teacher-artists that I admired. At that time, James Harding, Liz Keefe, and Heidi Tzortzis were moving mountains, trying to bring the Orff National Conference to San Francisco. I was pretty new to the scene then and had never even been to a National Orff Conference myself. I wasn't sure what it was all about but I did know we were disappointed when it didn't pan out back then. Time went on and as Heidi, James, Liz, and Mahala all went on to past-president land I was sad to see them go and missed spending time with them and hearing about their latest projects. They have all been great inspiration to me as a teacher, a composer, and an avid knitter! How happy I have been that, several years later, The Art of Play has given me the opportunity to work with all my heroes again! I know that right now many of us feel the pressure of this conference on right on our heels, but I think, as we reflect later on, we will remember all the hours we spent with our colleagues building and strengthening our Orff community! How does that song go? "...but it's the laughter we will remember... whenever we remember..."

Speaking of my heroes, I am thrilled this season of workshops will feature so many of mine! Doug Goodkin and Sofía López-Ibor began our season of play with a rich and challenging playdate. For extra inspiration we bring a long-sought-after day with the joy and wisdom of Soili Perkio. Both times I went to the summer course at the Orff Institute in Salzburg I made sure I took her class. Past board members know we have been trying to get Soili to San Francisco for ages; we are so happy to have her.

Then, in 2008 we will reconvene after the Art of Play (wow — can you even imagine a world after the A. o. P.?) with workshops by two of the most brilliant Orff artists and teachers I know. Janet Greene will astound us with her genius in February with The Multiple Literacies of Early Childhood. I have to say that I took Janet's class at Mills many years after completing my levels and it was a revelation. Janet is a thought provoking scholar of great importance and a super-fun presenter not to be missed. Finally, we will end our season with our own master composer, Liz Keefe, and her workshop Sing, Play Create. We will come together to explore ways to "Let the children be their own composers."

After all, it is for those children that we do ALL THIS! How lucky are we?

Rock on!

Gina Graziano
Gina Graziano

*If you want creative workers,
give them enough time to play.*
Actor John Cleese

www.NCAOSA.org

Communicate and Keep Up-to-date

As of this summer, our website has an additional special feature, thanks to our former web master Matt Thibeault: a user-friendly Member Forum. On this forum, for which it is a cinch to register (says one self-proclaimed digitally incompetent member of our chapter), you'll find discussion topics, job postings, conference info, and event carpool opportunities.

Have you seen the latest additions to the AOSA San José 2007 section? That is where you will find updates, as we count down to the big event, of the ways in which you can to help in San José. Please update yourself on this year's NCAOSA Board members, too. They are your friends and leaders, and they love to hear your ideas and receive input.

Check regularly for submissions to The Orffion; you will find web-exclusive content is added periodically – this is a great opportunity to read responses to, or reflections on, what we see in the printed editions.

PlayNotes (Orffion Var. 10.07)
Amanda Hahn, Editor
SF Art Department, Design

Dear Readers,

Last spring, when I was appointed Editor, I was considering taking a new teaching job, leaving my beloved school after 9 years in a great community, surrounded by sweet kids and supportive parents. I thought I was interested in exploring ideas among you all about how we as music teachers tend to find ourselves attached to our students or our job situation, making it really hard to leave. Well, time has gone by, I've made that decision and left the school, and now taking over my psyche is a new issue. I'm now the "new kid," teaching within a system that was long ago put into place, wondering if I really fit in. Change is hard for most everyone. How flexible we manage to be, while sticking to what feels right in our hearts, is the real challenge. We, as Orff teachers, pride ourselves on our flexibility and ability to work with sensitivity with whoever or whatever comes our way.

In this issue, you will enjoy reading about recent training experiences from four of our colleagues who have expanded their initial foray into Orff Schulwerk by opening their minds and hearts to new ideas, enriching themselves as teachers and artists. May it inspire us to remember the many facets of the title Music Specialist, and to discover just how we fit in. Meanwhile, I look forward to discussing our lives as teachers and connectors to our surroundings on our website's new Member Forum!

Thanks for reading,



Amanda Hahn
PlayNotes Editor (Orffion Var. 10.07)
orffion@ncaosa.org

The Orff Echo

Out this fall, the newest issue of The Orff Echo will honor The Art of Play. Find Sofia Lopez-Ibor's article on game playing, Peggy McCreary's and Wolfgang Hartmann's thoughts on learning through play, and reviews of Doug Goodkin's *Play, Sing, & Dance* and *The Power of Play* by David Elkind.

This issue was coordinated by Pam Hetrick, former Bay Area Orff teacher, and Carolyn Beckie.

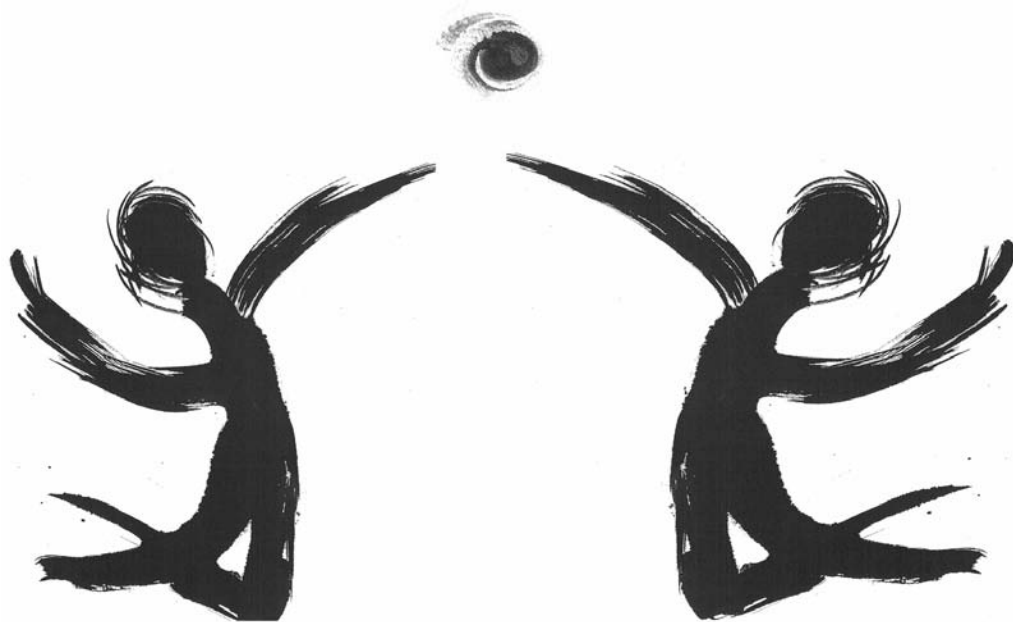
See Pam in San José in her session on international clapping games!

The Art of Play!

It seems like ages ago that Karen Medley first sat with many of us around the table at the Synergy School and we dreamed of our National Conference! We remembered what we liked most about other conferences. We imagined what we wanted to share that was unique to us, the Northern California community of Orff folks. We dreamed of the presenters we would want to invite, of the performing groups that we would want to have perform. Now that we are in the final weeks before the conference, it's amazing to see how many of those original ideas and dreams have stayed with us, thanks to the work of our great team and the incredible support from the National level. A wonderful theme, a breathtaking logo, an amazing line-up of international presenters, local performers and children's groups: there is no doubt in our minds that we are heading towards an outstanding event.

As Local Co-Chairs, we've been enjoying our bird's-eye view of this gigantic event, and wish we could share every detail with you (and then we'd sleep better, too...), but here are a few:

Publicity and Political Exposure: Local publicity co-chairs Kim Markovich and Nancy Kaye have been spreading the word and we are going to have lots of local teachers attending. Many key figures in arts education administration from public school districts around the Bay Area are attending as Guests of the conference.



It is a happy talent to know how to play.

Ralph Waldo Emerson

Art cards throughout this issue designed by Liz Keefe, brushstroke paintings – evolved from early logo brainstorming – by Susan Kennedy and Greacian Goeke

Music at the Museum: On Saturday, the 17th, the Children's Discovery Museum will be putting on a day of music events for families featuring presenters and performers from our conference. Thanks to Margaret More for the original vision of this great parallel project!

Having a Ball: Ever since the development of our logo (and especially after last year's skit), the ball has become a symbol of play for our conference. And you're going to be seeing a lot of the ball throughout our conference...in the Opening Session, as decoration in the hotels and the Conference Center (wait until you see how we're going to decorate the plaza fountain!) and in the theme of the Banquet. Heidi Tzortzis may

possibly have set a world's record for spheroid decoration. Let the good times roll...and bounce, too!

We are really thrilled with the progress that has been made on the conference so far, and we still count on all of you to roll up your sleeves, tie on an orange bandana (California Poppy, of course) and join us in throwing a great party. Please check the website www.ncaosa.org/San_Jose/ regularly for news of how to help.

See you in San José!

Your Local Co-Chairs,
Heidi Tzortzis and James Harding

Last Summer's "Composition and the

Lisa Lloyd

As I reflect on the pieces of music I have chosen for my upper elementary and middle school students to learn, I wonder how I can find pieces which illustrate the periods of music history that parallel their social studies curriculum. When I saw that James Harding and Sofia López-Ibor were offering a summer course entitled "Composition and the Classics", I was very excited because I knew that they would have great activities and musical sources that I had not previously considered. Their class was brilliantly executed, and I found wonderful ideas to use this year. For the beginning of the school year, I taught my 4th-8th graders the sword dance I learned using the *Branle de Campagne* by Claude Gervaise, and they loved it! In this article, I shall try to highlight what, for me, were some historical insights, and a few excellent activities that I hope to use with my students.

James and Sofia focused on the building blocks of Medieval, Renaissance, Baroque, and Classical music with a nod to the 20th century, as well. These building blocks include Medieval *cantigas*, Renaissance *folias*, Classical/Baroque *chaconne* bass (think Pachelbel's canon in D), Classical forms and development, Romantic emotion and tempo changes, and the use of themes to create musical units. Tied into these building blocks, they presented great

ideas for listening activities. From an instrumental perspective, simple melodies and ground bass patterns provide a springboard for student improvisation and the composition of variations, thus giving students an approach to these pieces from the perspective of a composer.

A highlight of the medieval period was learning about *cantigas*, the 427 songs collected by King Alphonse the Wise. Some of the *cantigas* are odes of praise to the Virgin Mary, while others are story songs, describing miracles attributed to the Virgin Mary. These songs were sung by pilgrims traveling to Santiago de Compostella in Galicia to visit the relics of Saints, and the illustrations in the songbook are vivid portraits of daily life in the 13th century. We played Cantiga #353 in Dorian Mode, and used it as a base melody for creating paraphony, melodic ostinati, and for improvising in Dorian mode. Another written source of pilgrim songs is the *Livre Vermell* from the 14th Century, discovered and then preserved in the Monastery of Montserrat near Barcelona. From this collection we learned a lovely canon which had as its original text a song of praise to the Virgin Mary. We created a new text, "Like a bird in the dawn sing with me." I plan to use selections from these collections, as well as Latin chant from the Roman Catholic liturgy, Cahuilla tribal bird songs, and

Spanish folk songs with my fourth graders who are studying the missions of California, since this music would have influenced the music composed and performed in the missions.

Highlights of the Renaissance Period were the branles and music inspired by street dances, court dances, and sword play. One dance piece we learned was *La Folia*, or "the craziness." It was anonymously written in Portugal in the late 15th century as a fertility dance in 3/4 time. A website with a history of *La Folia* reports that dancers, carrying men dressed as women on their shoulders, were driven "mad" by the noise and rhythm. Over the ground bass was a simple melody. This bass pattern can inspire students to create their own melodies. *La folia* becomes a building block for later composers [Jean Baptiste Lully, Antonia Vivaldi, Corelli, Jacques Berthier (Taize Prayer: *Laudate Dominum*)] who use this pattern to create variations. (<http://www.folias.nl/html1.html>) I will ask my 6th and 7th graders to create their own variations.

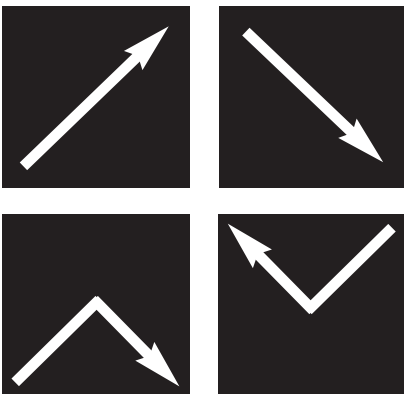
Pachelbel's canon became our entry into the Chaconne Bass of the Classical/Baroque period. Once again by playing this pattern and composing our own variations of melody and harmony, we attuned our ears to listen to the variations of other composers, such as Chopin's

The ability

Classics”

Mazurka. I plan to have my 8th graders learn the Pachelbel Canon, and create their own variations. Mozart was our composer of note for the Classical period. We learned his “Alphabet Song” and James’ lyrics to a Mozart canon. James was inspired by Paul Fleischman’s picture book “Big Talk for Four Voices.” In this book the author has layered the dialogue in the manner of a choral score.

Our entry into the Romantic period included dancing some mazurkas and composing in the style of this era. James brilliantly created a composition activity based on the melodic movement of the Scherzo from Beethoven’s Second Symphony. We examined the first eight bars of the score and observed the movement of the melody in each measure—going up, coming down, going up-down-up, and down-up-down. We, in small groups, were instructed to create a melody, following the arrows on four cards James provided:



Each card represented a measure, and we could repeat each measure twice as Beethoven did, to create 8 measures. We performed our work as a rondo, with James playing the A section on piano, and each group contributing the parts for B, C, D, etc. My 7th and 8th graders this year will use this activity to experience Beethoven.

Another project designed to help us understand musical form and development involved manipulating a musical motif within a story. We used the story *Swimmy* to get us thinking about the emotional dynamics that we could bring to an episode within a story. We asked ourselves if the character Swimmy was, for example, happy and adventurous, or confronting a dangerous situation at that point. Everyone in class created their own brief musical motif; we voted to select one and varied it to create the music for each episode. We then performed it in rondo form, returning to the selected motif each time.

James and Sofia also shared their passion for creating thematic units of study as a way to present music history. Sofia had a marvelous listening unit on shoes! As we listened to musical examples, she showed us photos of shoes as a way for us to imagine the style of dance, while determining the period of history that would correspond to each pair. She

also shared a wonderful CD with us called *Juegos* by Ernesto Archer, a composer who created connections between classical and popular music and wove them together in wonderful arrangements; one creative match was *Eine Kleine* and *Hava Nagila*. I found a website which makes available tracks from this CD which is no longer in circulation.

(www.mmguide.musicmatch.com/artist/artist.cgi?ARTISTID=1089660)

So many wonderful ideas, and so much more that I haven’t even touched upon. I hope that James and Sofia continue to offer this class, so that more teachers can be inspired, as I was, to dance, sing, and play their way through music history.

Lisa Lloyd is celebrating her 10th year of teaching 1st-6th graders at St. Gabriel School and her 6th year working with K-8th grade at St. Monica School in San Francisco. She finished her Orff levels training in 2002. Prior to her Orff training, she completed her California Multiple Subject Credential at Notre Dame de Namur University in Belmont in 1998, and her B.A. in Multidisciplinary Studies at Santa Clara University in 1986.

to play is essential to being a creative artist.

Photographer Dewitt Jones



Hidden Treasure: The N

Amanda Hahn and Greacian Goeke

Continued from page one

Donations

We need help with securing donations for gifts and goodies for the children's groups and the guest teachers. Please take a donation letter to your nearest Trader Joe's, Costco, Safeway, Office Depot, etc. and get a donation coupon...we will be getting snacks, water, pencils etc. When you have done so, let Nancy Zakar know at n.bz@sbcglobal.net. Check the website at http://www.ncaosa.org/San_Jose/Home.html for links to the complete list of what we're looking for and a copy of the in-kind donation letter. Find the Donation page and read all of Nancy's great ideas!

Sign up to be a session host

If you are signed up for workshop sessions, volunteer to host for the sessions you are attending. Contact Janet Thorgrimson at thorgrimson@comcast.net to let her know you can host. If you are working, sign up as a host for that special session you know you'll make yourself available to get to!

While the **Call To Conference** and **Reverberations**, published by AOSA, highlight the attractions of the coming conference – international presenters, big-name performing groups, sweet children's faces posing with their choir—we don't hear very much about the Chapter Boutique, a scholarship fundraising project. People may not realize that, in the far back corner of the Exhibition Hall, our Northern California Chapter will proudly be selling beautiful handmade teaching accessories, one-of-a-kind cards and holiday items, aprons and lesson collections contributed by members. Money made through Boutique sales go directly to our Chapter and to AOSA scholarship funds.

The Boutique Committee, chaired by Sue Woodruff and Greacian Goeke, and greatly supported by the tireless Heidi Tzortzis, has been meeting for work parties almost monthly since last summer. Included among several big projects are 400 colorful ribbon streamers for use in classrooms. Sue Woodruff has assembled a collection of pirate chests filled with tiny treasures to accompany a singing lesson. Heidi Tzortzis has made heads for hobbyhorses and pop-up puppets that we know will be a hit. Liz Keefe designed a set of beautiful "play" note cards that include quotations on play with figure variations of our conference logo. We'll have a nice collection of original lesson plan offered by our colleagues and teachers: Janet Greene, Barbara Martin, Diane Matarangas, Maddie

Hogan, David DeStefano, Merlyn Katechis, Jayme Pohl, and Susan Kennedy, among others.

A big draw to the Boutique at every conference is the Quilt Raffle. This centerpiece will be an original appliqué wall hanging made lovingly by Heidi. She was picturing specific children's songs and games while sewing it, and the resulting images are stunning. The Boutique also features the traditional Silent Auction, for which several fine art items have been donated.

Some of the more collaborative projects are the books that will be for sale. David DeStefano is collecting and editing *The Art of Canon* with contributions from our Chapter members. Also with contributions from members will be *Simple Play*, an idea book for playing with everyday objects in your music classroom, edited by Greacian Goeke and Liz Keefe. Some of those elemental materials are leaves, stones, scarves, umbrellas, pom-poms, and picture frames.

Committee members, Lisa Mandelstein, Joan Dakin, Lee-Na Chang, Laura Sherman, Michel Hardbarger and Kim Markovich have been the "anchor" volunteers for the preparation, set up, and opening of the Boutique. This, however, is by no means a complete thank-you list. At our September workshop, where we played and then worked, there were countless hands getting gluey or all tied up in ribbons. Numerous helpers have also taken projects home to finish them. Grateful thanks to all of you who have lent a hand over the

CAOSA Boutique



past year. But our labors are not over!

If you know your conference schedule, please sign up to work in the Boutique during a free period. Let Greacian know your schedule (ggoeke@mac.com or 415-318-9987) and keep your eye out for a Topica email with a schedule of available shifts. **The two big shifts making the committee nervous are Wednesday afternoon for setting up, and Wednesday night for the opening night reception.** In Omaha last year, they estimated that 60% of their merchandise was sold during that opening evening! Remember this perk as a worker in the Boutique: if you are there to help set up, you are the first to set your eyes on (and to set aside for purchasing) those special items that are likely to go quickly!

MARK YOUR CALENDAR

Boutique Pricing and Packaging Jamboree!

Coming right up on Saturday, November 3, will be a gathering at Jeannie McKenzie's house, starting at 11:00 am, to package and price all the handmade projects. Contact Greacian (see above) to RSVP and get the address and other details.

Heidi Tzortzis' beautiful contribution to the Quilt Raffle

Will You Come and Play in San José?

If you haven't already, find the link to a Call to Conference online to read all about the incredible sessions, from world-renowned presenters at <http://www.aosa.org/conference>

We have a quite a collection of special guests coming to San José, none of whom you want to miss! Our international presenters include: Renaissance dance expert **Verena Maschat**; **Andrea Ostertag**, movement specialist; **Wolfgang Hartmann**, composer and Schulwerk theorist, Ghanaian **Stephen Kofi Gbolonyo**; Brazilian recorder player **Clea Galhano**; and **Wolfgang Stange**, a dance teacher renowned for his work with people of all abilities.

Just imagine, all in one place over the course of 3 days, these guests and presenters: **Keith Terry**, our beloved local body percussionist; the inspiring **Roger Sams**; neuroscience educator **Dee Joy Coulter**; Dalcroze Eurhythmics instructor **David Frego**; the **Amidons**; our recorder teacher, **Martha Crowell**; and famed folk dance leader **Sanna Longden**.

Our Chapter is always pleased and proud to see our own members and teachers presenting at national conferences. This year's slate of local teachers includes **Sofia López-Ibor**, **Janet Greene**, **Doug Goodkin**, **Sarah Noll**, **Jim Santi Owen**, **Nicole Sumner**, and **David DeStefano**.

Many of us will be working throughout the conference, on a specific committee, or assisting anywhere we see help is needed. We owe it to ourselves to find time for at least one of these sessions. As we immerse ourselves in the wisdom of that special presenter, what pride we'll feel that WE put on this party!

Keep your eye on the website www.ncaosa.org for updates as we count down the final days until show time!



American Orff-Schulwerk
Association
2007 National Conference
The Art of Play
San José, California
November 14-17, 2007



Play is training for the unexpected.

Marc Bekoff

Finding Confidence Through Orff Schulwerk

Elisabeth Crabtree

What greater joy could a music teacher have than to be a witness to that magical moment when the shy child who never volunteers or participates raises his hand and ask to take a solo? Last year I got to find out firsthand, from a student's perspective, how it is to experience a breakthrough like that when I attended the Special Course at the Orff Institute in Salzburg, Austria. I went there to become a better teacher, and I came back not only more confident in my teaching abilities, but also in my own skills as a musician, dancer, and performer. When I arrived in Salzburg I was afraid that I might not be an "Orffy" enough teacher, and I was afraid to teach in front of other teachers, but after nine months of trial and error I was teaching classes with ease and performing in situations I never would have dreamed of before.

Teaching dance classes at the Orff institute was one of the highlights of my time there. When I arrived in the fall it was easy for me to see that I had more dance experience and training than many of my classmates, but despite this, I have never considered myself a dancer, and I certainly never thought I was qualified to teach the subject. When schools would ask me to teach dance I would reply, "Oh, no! I'm really just a music teacher who includes some movement in my lessons, but I don't teach dance." That is why when the opportunity arose to teach a 90-minute lesson in Contact Improvisation to my classmates I knew that I needed to volunteer and face my fears. That first class that I taught kept me up all night with anxiety, but when the time came to teach a movement

warm up in Andrea Ostertag's technique class, I found that I was able to do it with ease and confidence. It's a great feeling to know that I can lead the children in exploring movement in my classes, and that I am qualified to teach them dance. When I came back home I began teaching dance and creative movement to my students once a week.

Similarly, despite many years of musical training I had never considered myself a "real" musician until this year in the Special Course at the Institute. Sure, I can sing and play many different instruments, and I have had more than 20 years of formal training on the piano, but I couldn't play jazz at all. I got to conquer this feeling of inadequacy when Doug Goodkin came to Salzburg and gave me an impromptu jazz piano lesson. I had to overcome my deeply ingrained fear of improvising jazz. After I found the courage within myself to play alongside Doug, I could tell that I've come a long way as a musician. One week later I was feeling inspired and volunteered to sing a duet with Bobby McFerrin at a concert in front of an audience of nearly 2,000 people. We sang *Over the Rainbow*, and I still get excited and feel my heart pound when I think about that awesome night. Both of these moments of conquering fear were a result of the direct impact that my Orff Schulwerk training has had on my life. I can finally acknowledge that I am indeed a "real" musician, and a "real" dancer. Orff Schulwerk has enriched my life as a performer, and improved my relationship with music.

We are not just teachers; we are

artists, musicians, dancers, storytellers, and thespians. The Special Course offered me the amazing opportunity of a regular practice of performing, teaching, and developing my skills in a safe and supportive environment, which has helped me grow and given me a renewed energy to take home to my students. I found the confidence to overcome some of my deepest fears surrounding music and dance. And as a teacher I found in myself the ability to create my own methods and lessons instead of merely recycling other people's material. Finding self-confidence, enriching my own education as a performer, and taking risks in the last year has made me a better teacher, a better musician, and a better dancer. As teachers we get to share our passion about the arts with children — to inspire their creativity, to help them to flourish and to cultivate and nurture their own inner-artists. We cannot, though, ignore our calling as artists, because how can we inspire children to be creative if we ourselves are not creating? Now that I'm teaching again I have this wonderful opportunity to put it to the test and try to live what I've learned.

Elisabeth Crabtree has taught music to thousands of children in the Santa Cruz area in the last 7 years. She has trained in Orff through the San Francisco Mills course and the Orff Institute in Salzburg, Austria. She also plays piano, harpsichord, sings, and dances professionally. Contact Elisabeth at elisabetra@gmail.com

Orff Teachers Discover Dalcroze

NCAOSA members

Michael Levy and

Greacian Goeke report

on the week-long

Dalcroze course they

attended this summer

at Carnegie Mellon

University.

Michael:

Orff, Kodály, Dalcroze: Each approach to teaching the vast subject matter of music seems to feature intense sensitivity to particular aspects of music. My overall highlight from attending the Dalcroze training week was getting a perspective on what the Orff approach does so well, with its attunement to the qualities of play and creativity, and then learning a different approach that treats other elements with great sensitivity. Dalcroze training is like putting a microscope on the qualities of feeling music in one's body. This includes rhythm and meter in particular, but also pitch, articulation, and phrasing.

Some of my favorite experiences of the week were:

- Having my mind blown by trying to conduct the beat with my hands, step the melodic rhythm gracefully, and sing the melody in solfège, all at once
- The next day, doing the same with the added challenge of falling silent on the eighth, quarter, or half notes
- Stepping the rhythm of a melody just heard, while listening to the next melody
- Hearing children at the start of a music class respond to the question, "Who has C today?" by singing C on pitch from memory
- As a veteran piano improviser, being pushed to attend to areas I sometimes neglect, like dynamics and phrasing
- This instruction while walking to a Bach fugue: "Stop walking when it's not the main theme, and show me, by how you move, what part of the music you are listening to."
- Listening to music with a partner, showing a phrase by moving a tennis ball through the air, then passing the ball to the partner at the end of the phrase
- Learning on the body level what *crusis* and *anacrusis* are
- Singing a scale with body movement and exquisite attention to the feelings associated with each pitch – like *Ti* hanging at the edge of a cliff, longing to reach *Do* at the top.

Michael Levy teaches music at Gateway School, an independent school in Santa Cruz. Look for his canon set to a theme from Mozart's **Eine Kleine Nachtmusik** in the NCAOSA book, **The Art of Canon**, available at the National Conference. michael.levy@gatewaysc.org.

Dalcroze training is like putting a microscope

Greacian:

This was my second year at the Dalcroze course, and I began to feel more deeply, more viscerally, the *flow* that Dalcroze Eurythmics is designed to cultivate. (*Eurythmics* means *good flow*.) Many of the move-and-hold exercises we did addressed the question, “What keeps you going during the rest (or the whole note)?”, so that there is movement within the body and mind though the music may slow or stop. Dalcroze wrote, “A rest is absence of sound, but not of life.”

I came home resolved to keep *flow* at the top of my list as the quality I most want to model in my classroom, both in overall lesson design and in how I teach, moment to moment.

Here are favorite moments with each instructor:

- Steven Moore, in Solfège class: “Each note is a *cosmos*. Each note is different as you sing the scale up, or down.”
- In Marja-Leena Juntunen’s Eurythmics class, transforming a two-hand choreography into a playful dance duet to the flute piece, *Basque*, played by James Galway
- Annabelle Josephs, demonstrating a walk: “Watch carefully. What is the difference between ordinary walking and walking with a song in your head?”
- Moving in my own world to the piece “The Aquarium” from Saint-Saëns’ *Carnival of the Animals* in Herb Henke’s Eurythmics class
- Steven Neely: “The Dalcroze clap is a gesture, not the moment of sound.” He demonstrated how only one hand moves, and strikes the “drum” of the other palm.
- Judi Cagley, demonstrating a passing game with children: “Pass the ball” is like “Pass the bread”. Don’t let it fall on the floor.”
- Creating a very personal movement piece to the elegiac music of Arvo Pärt in Kristin LeBeau’s movement class.

Most thought-provoking moment:

Steven Moore introduced the well-known game of clapping the syllables of one’s first name, foundational in the Orff approach, but he gave it an important emphasis,



A child loves his play
Not because it is easy
But because it is hard.

Benjamin Spock

integral to Dalcroze: He demonstrated the clapping and saying with so much sensitivity and *flow* it was mind boggling. He emphasized that if the claps and speaking are done too mechanistically, young students will not begin to develop the connective flow for truly musical playing, singing or moving. I was glad to have my eyes opened to another dimension of this basic exercise so that I could mine it for even more gold.

I feel that the Dalcroze training has been some of the most challenging, satisfying and practical I’ve experienced as a music and movement artist and teacher. Over this school year, I hope to deepen my understanding of this work as I continue to weave it into my Orff program.

Greacian Goeke ‘s students range from preK to 80+ around the Bay Area. She is an Orff teacher at Crowden Center for Music in the Community, the Mills College Children’s School and the San Francisco Conservatory of Music. ggoeke@rcn.com

on the qualities of feeling music in one’s body.

Northern California Chapter of the
American Orff-Schulwerk Association
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Contribute to PlayNotes!

Send essays
reflections, poems
songs, photos
lesson plans,
book reviews to
orffion@ncaosa.org

www.ncaosa.org

Conference Committee Chairs on the playground in San José!

