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AN HISTORICAL STUDY OF THE CONTRIBUTIONS OF JANE FRAZEE TO MUSIC
EDUCATION IN THE UNITED STATES

A Dissertation
presented in partial fulfillment of requirements
for the degree of Doctor of Philosophy
in the Department of Music
The University of Mississippi

by

ERICA KUPINSKI

August 2015

ABSTRACT

This study documents Jane Frazee's career as a teacher, an administrator, and an author. The aim is to survey her contributions to music education and Orff Schulwerk in the United States from 1960 to 2015. The methodology includes email correspondences with Frazee, as well as interviews and email correspondences with her former students and colleagues. Relevant books, journal articles, master's theses, and dissertations were also reviewed.

Jane Frazee is an American Orff teacher, author, and a pioneer member and past-president of the American Orff Schulwerk Association (AOSA). She has taught music to both children and adults using the Orff approach for over fifty years. Frazee has been a presenter at workshops, clinics, and conferences throughout the United States, as well as internationally. Her essays and articles have been published in prestigious professional journals.

The dissertation comprises six chapters, a bibliography, and appendices. Chapter one presents an introduction, statement of purpose, research questions, methodology, and limitations. Chapter two examines the related literature. Chapter three is an overview of Frazee's early life, training, influential individuals, and her teaching of children and adults. Additionally, her work with AOSA was summarized. Chapter four discusses her role in the founding and administration of Orff certification and Graduate Programs in Music Education in Minnesota. Chapter five explores Frazee's role as an author and the influences of her publications in the United States. Lastly, chapter six summarizes the findings, the author's concluding thoughts, and suggestions for future research. The appendices consist of: a) a chronology of Frazee's life and career, b)

Frazee's publications, c) a letter from Dr. Doug Orzolek, d) the interview questions, and e) the keynote presenters of the Jane Frazee Distinguished Scholar/Artist Seminar from 1990 to 2015.

Keywords: Jane Frazee, Music Education, Orff Schulwerk, American Orff Schulwerk Association (AOSA), Teacher, Administrator, Author

DEDICATION

I dedicate this dissertation in loving memory of my dad, Richard Edward Kupinski (1950-2013), who inspired me to never, ever stop fighting for or give up on myself and my dreams.

I miss you and love you always!

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I would first like to thank my major professor, Dr. Alan Spurgeon, for his unwavering support and encouragement. My time at the University of Mississippi has not been easy, and his confidence in my abilities is greatly appreciated. Dr. Spurgeon has graciously shared his time and knowledge with me. He is one of my most influential mentors and teachers.

Next, I would like to thank Jane Frazee. Without her assistance, this project would not have been possible. I am grateful for the direction she provided, as well as the individuals and resources she suggested I consult during my research. Jane Frazee has influenced the lives of many music educators and I thank her for allowing me to document her contributions.

I was fortunate to interact with several delightful people while writing my dissertation. I would like to acknowledge and thank: Dr. Angela Broeker, Dr. Doug Orzolek, Dr. Judith Bond, Mr. Steven Calantropio, Dr. Robert Amchin, Mr. Michael Chandler, Mr. Leonard Davis, and Ms. Diana Larsen. I sincerely appreciate your willingness to assist in my project.

I would like to say thank you to my dissertation committee: Dr. Alan Spurgeon, Dr. Debra Spurgeon, Dr. George Worlasi Kwasi Dor, and Professor Kevin Herrera, for their guidance. Each of you has challenged me to become a better writer and researcher. I would also like to thank the music department faculty of the University of Mississippi. Many of you have encouraged and advised me in a variety of ways. I appreciate your kind words and warm wishes.

Special thanks are extended to my closest friends, Leigh and Charlie. You both believed in me when I could not believe in myself and never allowed me to walk away. Thank you for caring enough to stand by me always. I treasure our friendships!

Lastly, to my entire family, especially my mother, Carmen, my aunt, Elizabeth, and my incredible brother, David, I cannot thank you enough. Our lives have been filled with ups and downs but we have somehow managed to get through it together. Thanks for the laughter, love, and support you have each given me. I love you always!

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CHAPTER 1

INTRODUCTION

And so, as we conclude this investigation of the role of Orff Schulwerk in helping students to comprehend—as well as to perform and create music—we realize the potential of the original idea to propel us into a new world of music making and understanding. Orff Schulwerk has found a home in the world because of its universality of expression and acceptance of the many ways that cultures express themselves in music. This is a timeless idea. But it is an idea with a broader promise—to *learn about learning while developing musical skills and understandings*.

-Jane Frazee: *Artful-Playful-Mindful*¹

Jane Frazee, an American music educator and Orff pedagogue, has contributed to the expansion of Orff Schulwerk in the United States for more than fifty years. She has impacted the lives of countless children and adults through her teaching, administrative roles, and written publications.² Her interpretations of Orff Schulwerk expressed in her articles and books continue to influence the teaching practices of music educators worldwide. This study examined Frazee's contributions to music education and Orff Schulwerk including her role in the founding and administration of the Graduate Programs in Music Education and Orff Schulwerk Certificate program at Hamline University and the University of St. Thomas in St. Paul, Minnesota. In addition, the researcher investigated Frazee's responsibilities as a pioneer member and past-president of the American Orff Schulwerk Association (AOSA), a reputable workshop and levels course instructor, and a Fulbright Lecturer at the Orff Institute in Salzburg, Austria.

¹ Jane Frazee, *Artful-Playful-Mindful A New Orff-Schulwerk Curriculum for Music Making and Music Thinking* (New York: Schott Publications, 2012), 82.

² Jane Frazee, "My Walk in the Wildflowers," in *A Walk in the Wildflowers: Essays of Orff Schulwerk Gardens*, Vol. 1. Edited by Judith Thomas Solomon, 93-101. Cleveland: American Orff Schulwerk Association, 2011.

Elementary general music teachers throughout history have developed a variety of pedagogical approaches to be used in both European and American music teaching. The importance of music literacy, creativity, movement, and aesthetics, in addition to other musical skills and topics, has motivated many of these developments. Although the specific practices used within each elementary teaching approach have varied, music educators have emphasized both musical and non-musical skills within all music classrooms. These beliefs have been central aspects of the pedagogical approach that Carl Orff and his former student and associate Gunild Keetman devised. As a result, the approach which has come to be known as Orff Schulwerk the Orff process, or the Orff approach, has appealed to American music educators, including Jane Frazee, since its introduction to North America in the late 1950s and early 1960s.

To share her interpretations of Orff Schulwerk, and provide teachers with additional insight and models to be used in Orff-based teaching, Frazee has compiled and written several books. Jane Frazee stated in an interview with Pam Hetrick, “My work is curriculum.”³ She proceeds later in the same interview to support this point “A lot of what I’ve done is thinking up ways to get this taught, and things I felt needed to be codified.”⁴ The first curriculum book Frazee wrote, *Discovering Orff A Curriculum for Music Teachers* (1987) was published by Schott Music Corporation.⁵ This was only the beginning as she wrote other books published in future years with similar goals. *Discovering Keetman Rhythmic Exercises and pieces for Xylophones*⁶ (1998), *Orff Schulwerk Today Nurturing Musical Expression and Understanding*

³ Pam Hetrick, “That’s Jane!” *The Orff Echo* 43, no. 4 (Summer 2011): 34-38.

⁴ Ibid., 37.

⁵ Jane Frazee with Kent Kreuter, *Discovering Orff A Curriculum for Music Teachers* (New York: Schott Publications, 1987).

⁶ Jane Frazee, *Discovering Keetman: Rhythmic Exercises and Pieces for Xylophones* (New York: Schott Publications, 1998).

(2006),⁷ *Playing Together An Introduction to Teaching Orff-Instrument Skills* (2008),⁸ and *Artful-Playful-Mindful A New Orff-Schulwerk Curriculum for Music Making and Music Thinking* (2012).⁹ She has also published essays and articles in the *Music Educators Journal*, *The Orff Echo*, *Orff Re-echoes Selections from the Orff Echo and the Supplements*, and *Contributions to Orff Schulwerk: Reflections and Directions*. Finally, Frazee has published collections of Orff arrangements and songs for children over the course of her career.¹⁰

From 1981 to 1982, Frazee was a Fulbright Lecturer at the Orff Institute in Salzburg.¹¹ Additionally, in recognition of her significant contributions to music teaching and her involvement with Orff Schulwerk and the American Orff Schulwerk Association (AOSA), she has been honored with several awards given by different professional music organizations. The Minnesota Music Education Association's recognitions include: Classroom Music Teacher of the Year 1986-87; President's Award in recognition of service and dedication to music education in Minnesota 2000; and MMEA Hall of Fame 2007.¹² As an active participant in the American Orff Schulwerk Association since its early years, Frazee first served as a Regional

⁷ Jane Frazee, *Orff Schulwerk Today Nurturing Musical Expression and Understanding* (New York: Schott Publications, 2006).

⁸ Jane Frazee, *Playing Together An Introduction to Teaching Off-Instrument Skills* (New York: Schott Publications, 2008).

⁹ Jane Frazee, *Artful-Playful, Mindful* (Schott Music Publications, 2012).

¹⁰ Jane Frazee, *Strawberry Fair* (Melville: Belwin-Mills, 1977); *Ten Folk Carols for Christmas from the United States* (New York: Schott Publications, 1977); *Singing in the Season* (Saint Louis: Magnamusic-Baton, MMB Music, 1983); Jane Frazee and Arvida Steen, *A Baker's Dozen* (Minneapolis: Schmitt, Hall & McCreary, 1974); *This is the Day: Songs for Special Days* (Minneapolis: Schmitt, Hall & McCreary, 1975).

¹¹ *The Grove Dictionary of American Music*, 2nd ed., s.v. "Jane Frazee," http://www.oxfordmusiconline.com.umiss.idm.oclc.org/subscriber/article/grove/music/A2085136?q=jane+frazee&search=quick&pos=1&_start=1#firsthit (accessed November 10, 2014).

¹² Ibid.

Representative, Member at Large for the state of Minnesota from 1970 to 1974.¹³ She later served as both a local conference chair with Arvida Steen for the 1973 Minneapolis Conference, and later as National conference chair for the 1975 Detroit Conference.¹⁴ Her participation in AOSA would continue when Frazee assumed the role of its national president from 1976 to 1977. Given these and her many other services to AOSA and music education, Frazee was selected to receive the Distinguished Service Award from the American Orff Schulwerk Association in 1992.¹⁵ In addition Frazee recalled, “I was the first American recipient of the Pro Merito Award, the highest honor given to Orff practitioners worldwide.”¹⁶

Jane Frazee, a highly regarded clinician and teacher, has presented sessions with children and adults at national and state music conferences, university and Orff chapter workshops, and summer Orff levels courses. She has taught Orff Levels courses at the University of Minnesota and directed the summer Orff courses at Hamline University.¹⁷ In 1989, Frazee was the founder and director of the Graduate Programs in Music Education and the Orff Schulwerk Certificate program at Hamline University. Both programs were moved to the University of St. Thomas in 1991.¹⁸ These programs continue to thrive and train future generations of music educators today.

¹³ *The Grove Dictionary of American Music*, 2nd ed., s.v. “Jane Frazee,” <http://www.oxfordmusiconline.com.umn.edu/doi/10.1017/9780195312243.003> (accessed November 10, 2014).

¹⁴ Ibid.

¹⁵ Jane Frazee, “Jane Frazee Honored With Distinguished Service Award,” *The Orff Echo* 25, no. 2 (Winter 1993): 33.

¹⁶ Jane Frazee, email correspondences, June 8 and 9, 2015.

¹⁷ Joani Somppi Brandon, “Orff-Schulwerk: The Development of Teacher Training in the United States, 1958-1980,” (doctoral diss., Boston University, 2013): 190-250. List of Orff Teacher training courses in North America.

¹⁸ Jane Frazee, email correspondence, June 8, 2015.

Although Jane Frazee was not one of the founders of the American Orff Schulwerk Association, she has been affiliated with the organization and its mission since 1969.¹⁹ Her longevity with the organization, her significant contributions to music education, and her role in the growth and development of Orff Schulwerk in the United States has influenced many music educators.²⁰ Only two short essays have been devoted to Frazee's career to date. The first was a biography in *The Grove Dictionary of American Music* written by Alan Spurgeon.²¹ The second article, written by Pam Hetrick entitled "That's Jane,"²² was contributed as part of the Portrait Series in *The Orff Echo*, edited by Alan Spurgeon. A formal study that chronicles the professional career and contributions of Jane Frazee to elementary general music and music teacher education provided a necessary addition to the existing literature.

Statement of Purpose

This study examined the career and contributions of Jane Frazee to music education, and the spread of Orff Schulwerk in the United States. For her roles as a teacher and author have promoted a better understanding of teaching music through the Orff process for many music educators. The long lasting appeal of Orff Schulwerk and this approach to music teaching by teachers and students in the United States justifies the salience of an investigation into the work and contributions made by Frazee to the music education profession. She has been an active participant in the promotion of this pedagogical approach since 1964, when she presented a

¹⁹ Jane Frazee, "Keetman remembered, revered by AOSA members," *The Orff Echo* 37, no. 3 (Spring 2005): insert.

²⁰ Pam Hetrick, "That's Jane!" *The Orff Echo* 43, no. 4 (Summer 2011): 37.

²¹ *The Grove Dictionary of American Music*, 2nd ed., s.v "Jane Frazee," http://www.oxfordmusiconline.com.umiss.idm.oclc.org/subscriber/article/grove/music/A2085136?q=jane+frazee&search=quick&pos=1&_start=1#firsthit (accessed November 10, 2014).

²² Hetrick, "That's Jane!." 34-38.

children's demonstration for the Minnesota Music Education Association. Therefore, a collective record of her experiences, which demonstrate a thorough understanding of Orff Schulwerk and its use in the music classroom would be of benefit to future generations of music educators. The following questions guided this inquiry:

1. Which events or experiences helped shape Frazee's professional career? How were they influential to her teaching of children and adults?
2. Of the many personal encounters with early Orff pedagogues and mentors, which were most influential to Frazee's teaching?
3. How did Frazee's music teaching approach differ from her contemporaries'?
4. What factors prompted Frazee, and were most significant in the foundation of the Graduate Programs in Music Education and Orff Schulwerk Certificate program at Hamline University and the University of St. Thomas? How was the program designed? What were its original, as well as short and long term goals?
5. In what ways were publications written by Jane Frazee different from those authored by other Orff pedagogues? How are they organized? Why are they significant?

Methodology

Historical data pertaining to Frazee's personal information and career were collected by the researcher from an initial meeting and email correspondences with Frazee, as well as interviews and email correspondences with her former colleagues including Dr. Angela Broeker, Dr. Doug Orzolek, former students, and friends. The researcher devoted a significant portion of this study to Frazee's career as a teacher of children and adults and her administrative career, as she has retired from both of these areas at the time of this study. Interviews with Frazee

presented information regarding her early life, musical training, and influential individuals who inspired her and were involved in her career. Her role in the foundation of the Graduate Programs in Music Education and the Orff Schulwerk Certificate program at the University of St. Thomas was researched by the author. Lastly, an examination of Frazee's articles, essays, and books were discussed to provide a better understanding of her work and vision as an American Orff teacher.

Although Frazee has not retired from writing, the researcher investigated her written materials published thus far. Past articles written by Frazee and collected from the *Music Educators Journal*, *The Orff Echo*, *Orff Re-echoes Selections from the Orff Echo and the Supplements*, and *Contributions to Orff Schulwerk: Reflections and Directions* were analyzed. Through a review of her books, Frazee's views about teaching using the Orff approach, its development over the past fifty years, and her hopes for future generations of Orff educators were conveyed.

Limitations

Although biographical information was included, the primary focus of this study was not to provide a complete biography of Jane Frazee. With the exception of her time at the Orff Institute from 1981 to 1982, investigations were limited to music education contributions made in the United States. The development of Orff Schulwerk and its spread to the United States has been well chronicled in a dissertation,²³ and several journal articles,²⁴ but was not discussed in

²³ Patricia M. Osterby, "Orff-Schulwerk in North America, 1955-1969," abstract, (doctoral diss, University of Illinois at Urbana-Champaign, 1988), i-ii. An investigation of the growth of Orff Schulwerk in Canada and the US.

²⁴ David B. Pruett, "Orff Before Orff: The Güntherschule (1924-1945)," *Journal of Historical Research in Music Education* 24, no. 2 (April 2003): 178-196; Patricia W. Hughes, "The Evolution of Orff-Schulwerk in North America," *Journal of Historical Research in Music Education* 14, no. 2 (July 1993): 73-91.

great detail. Despite Frazee's role as past president of AOSA, an extensive discussion of the organization was not conducted, as this information has been researched in studies by DeLois Wimmer²⁵ and Heidi Sue Weisert-Peatow.²⁶ Lastly, discussions related to Orff certification courses were limited only to locations where Frazee was either an instructor or was influential. Research into Orff levels and teacher training and the pedagogical influences of teacher training, has been completed by Joanni Somppi Brandon²⁷ and Steven Albert Taranto,²⁸ respectively.

²⁵ DeLois Wimmer, "The Organization of the American Orff-Schulwerk Association from 1968-1980 and its Influence upon Music Education in America," abstract, (doctoral diss, University of Houston, 1980). A description of the origins and evolution of the AOSA during its early years.

²⁶ Heidi Sue Weisert-Peatow, "Leadership in the American Orff Schulwerk Association, 1968-1998: A Delphi Study," abstract, (doctoral diss., Seattle University, 2002), i-ii. AOSA Leadership philosophies and beliefs.

²⁷ Joani Somppi Brandon, "Orff-Schulwerk: The Development of Teacher Training in the United States, 1958-1980," abstract, (doctoral diss, Boston University, 2013), v-vi. A discussion of Orff Schulwerk in North America, Orff Teacher training course developments, instructors, related projects, and the role of AOSA.

²⁸ Steven Albert Taranto, "Orff-Schulwerk Levels Course Instructors and Their Teachers: Determining Pedagogical Lineages and Influences," abstract, (doctoral diss., University of Mississippi, 2010), v-vi. An examination of the influences of AOSA levels course instructors on their students.

CHAPTER 2

REVIEW OF RELATED LITERATURE

The literature review was divided into four categories: 1) European music education models, 2) American general music education, 3) American general music education since 1950, and 4) Orff Schulwerk in the United States. The materials examined were collected from dissertations, masters' theses, books, articles, the American Orff Schulwerk Association website, and electronic resources.

Introduction

Kenneth Simpson declared, "A feature of our educational system which never fails to astonish visitors from abroad is the great freedom enjoyed by schools and teachers in deciding what shall be taught and how they will teach it."²⁹ In addition, he emphasized this position with a quote from the 1937 edition of *Handbook of Suggestions for the Consideration of Teachers and Others Concerned in the Work of Public Elementary Schools*: Simpson says: "It remains for the teachers themselves to apply and adapt the standards and practices suggested in this volume to the particular circumstances of the schools in which they are at work."³⁰ Although Simpson was English and wrote from a European perspective, his views were relevant to a discussion of

²⁹ Kenneth Simpson, ed. *Some Great Music Educators A Collection of Essays* (Borough Green, Kent: Novello and Company Limited, 1976), 9.

³⁰ *Ibid.*, 9.

American music education. Consequently, it was not unexpected to discover a variety of pedagogical approaches that accentuate specific philosophical beliefs developed by prominent musicians and music educators. These serve as guides for music learning activities and repertoire throughout both European, British, and American music education histories.

Music Education Models

During the first half of the twentieth century, European methods of music instruction typically emphasized technical proficiency over musicality. Three prominent musicians, Émile Jaques-Dalcroze, Zoltán Kodály, and Carl Orff developed pedagogical approaches for teaching music that challenged established European approaches to music and movement education. In time these approaches would revolutionize music teaching and learning in their respective home countries, as well as the teaching of music to adults and young children worldwide.

Émile Jaques-Dalcroze, a music professor at the Geneva Conservatory developed the Dalcroze Method, or Eurhythmics.³¹ “To Dalcroze, musicality was the basis for specialized musical study. He emphasized tone and rhythm, using movement to express musical interpretation.”³² Dalcroze’s Institute was originally located in Hellerau, Germany.³³ First developed for young adults, Eurhythmics was especially beneficial for children. The Dalcroze method provided students with a thorough and solid musical foundation, which negated any need for future remediation. Campbell and Scott-Kassner explain, “Jaques-Dalcroze believed that people were musical when they came to possess an ensemble of physical and spiritual resources;

³¹ Patricia Shehan Campbell and Carol Scott-Kassner, *Music in Childhood From Preschool through the Elementary Grades*, 4th ed. (Boston: Schirmer, Cengage Learning, 2014), 48.

³² Michael L. Mark and Charles L. Gray, *A History of American Music Education*, 3rd ed. (Lanham: Rowman & Littlefield Education, 2007), 436.

³³ Dalcroze Society of America, “What is Dalcroze?” www.dalcroze.usa.org/about-us/history (accessed March 16, 2015) – Overview of the history and development of the Dalcroze Method.

and capacities comprising the ear, brain, and body. Eurhythmics became the core of his approach and the foundation for raising each person's musical sensitivity to its fullest potential."³⁴

At the turn of the twentieth century, Hungarian music education was forever changed by the contributions of Zoltán Kodály. Kodály believed the key to improving the quality of musicians and receptive audiences was the early introduction and continued exposure to sequenced musical experiences throughout one's primary and secondary education curriculums. Mark and Gary explain "He [Kodály] created a pedagogical system to help the schools reawaken the musicality of the Hungarian people. Kodály's method reflected his belief that Hungarian music education should teach the spirit of singing to everyone and should educate all to be musically literate. He wanted to bring music into everyday use in homes and leisure activities, and he wanted to educate concert audiences."³⁵ Although Kodály was the driving force behind the implementation of his approach in Hungarian schools, the majority of the work was carried out by his colleagues, students, and classroom teachers. Campbell and Scott-Kassner state:

With music instruction beginning in early childhood, children discover folk and art music through a sequence that begins with singing and leads to the development of musically independent individuals who can read and write with ease. Kodály proponents believe that the content and sequence of the curriculum should be derived from children's musical development and from their musical literature.³⁶

Spurred by the success of the Kodály Method and its role in the improvement of musical literacy, performance, and musical understanding in Hungary Kodály's colleagues and students began to adapt the method, particularly its musical content. They then introduced this approach to music educators in different countries throughout the world, including the United States.

³⁴ Campbell and Scott-Kassner, *Music in Childhood From Preschool through the Elementary Grades*, 48.

³⁵ Mark and Gray, *A History of American Music Education*, 439.

³⁶ Campbell and Scott-Kassner, *Music in Childhood From Preschool through the Elementary Grades*, 52.

During the early twentieth century, most of Europe, including Germany, was strongly interested in the “Body Culture Movement” and modern dance.³⁷ Building on public interest, Carl Orff and his partner Dorothee Günther were provided with a suitable environment in which to develop an approach that integrated music and movement.³⁸ Mark and Gary explain:

Carl Orff’s (1895-1982) approach was based on his interest in folk song; nineteenth century popular song, dance, and theater music; and Medieval, Baroque, and Renaissance music. In Munich, during the early days of his career, Orff was influenced by the dance movement theories (eurhythmics) of Émile Jaques-Dalcroze. In 1924 Orff and the dancer Dorothee Günther founded the Günther Schule, an innovative ensemble of dancers and musicians that trained teachers in new forms of movement and rhythm. Improvisation was a major part of the program. Many of the students were preparing to be physical education teachers. Orff’s goal was to develop creativity in his students by means of Jaques-Dalcroze’s principles.³⁹

Pruett⁴⁰ chronicled the establishment, faculty, students, and external influences of the Güntherschule. One event mentioned was the 1936 Berlin Olympics opening ceremonies, which featured students of the Güntherschule and children performing Maja Lex’s choreography to music composed by Gunild Keetman. The Güntherschule operated from 1925 to 1944 when the Nazi’s seized the building. It was destroyed in 1945. Built by Karl Maendler and Klaus Becker-Ehmck for use in Orff’s larger works, the Bavarian radio broadcasts, and Orff Schulwerk, the evolution of the instruments was traced by Velasquez.⁴¹ First used by adults and later children, the Orff Instrumentarium was modeled on the Indonesian gamelan.

³⁷ Jane Frazee, “From the Old World to the New: Cultivating Orff’s Wildflower from Europe to the USA,” in *Orff Schulwerk Reflections and Directions*, ed. Cecilia Chu Wang (Chicago: GIA Publication, 2013), 36-38.

³⁸ Pruett, “Orff Before Orff: The Güntherschule (1924-1945),” 178.

³⁹ Mark and Gray, *A History of American Music Education*, 437-438. Spelling and punctuation taken from original source.

⁴⁰ Pruett, 178.

⁴¹ Vivian Velasquez, “Tuned Idiophones in the Music Education of Children: The History of Orff Instruments,” *Journal of Historical Research in Music Education* 11, no. 2 (July 1990): 93-109.

Typically referred to as one of the active music making approaches of elementary music, the Orff approach benefits both student's human and musical developments. Shamrock says, "the Orff approach based on the training exercises developed at the Güntherschule, consisted of elemental music and the integration of the performing arts."⁴² This pedagogy has incorporated the concept of "process" teaching, a series of smaller steps that lead students through musical learning, and has become a model for teachers to use worldwide.

The Dalcroze, Kodály, and Orff approaches greatly changed and improved the quality of musical study and teaching in Europe during the first half of the twentieth century. Due to their success in Europe, demonstrations were presented at professional music conferences, as well as colleges and universities throughout the world. Nevertheless, to understand the role of these three European approaches in American music education, a review of several movements and approaches developed in, and for use by students in the United States also warrants discussion.

American General Music Education

Music education curriculums, in the hands of classroom teachers and music specialists throughout the country, have provided creative outlets for generations of American students. "General music first grew out of a church-centered vocal tradition during the latter half of the nineteenth century."⁴³ Although music in schools originally began as vocal general music classes, courses in instrumental music and other areas of musical studies were added later. Nevertheless, as it was often a student's first exposure to musical studies, general music in elementary school has remained an important part of music education in the United States.

⁴² Mary Shamrock, "Orff-Schulwerk: An Integrated Framework," *Music Educators Journal* 83, no. 6, (May 1997): 41-44.

⁴³ Samuel D. Miller, "Elementary General Music and the NSSE Yearbook of 1936," *Journal of Historical Research in Music Education* 4, no. 2 (July 1993): 115.

Therefore, American music education has benefitted greatly from the introduction of different approaches proposed by prominent music educators and advocates.

Justine Ward and the Ward Method

Justine Ward, a wealthy American, developed a method that taught music literacy in Catholic schools using Gregorian chant during the first half of the twentieth century.⁴⁴ The Ward Method first appeared in *Music – First Year* published by Catholic Education Press in 1914.⁴⁵ New editions were released in 1982 entitled *That All May Sing, Look and Listen*, and *Think and Sing*.⁴⁶ According to Berry, Ward’s primary goal for teachers “was to transform the children’s voices from ordinary speaking voices into ‘agreeable musical instruments.’”⁴⁷ Her description of Ward’s method included vocal, pitch and rhythmic training, creative work, and repertoire.⁴⁸ In addition, Zulerbueler’s article recounted the progression of Ward’s Method in Catholic schools.⁴⁹

Burnbury’s dissertation discussed Justine Ward, as well as the origins, people, and events involved with the Ward Method.⁵⁰ Many materials and tasks used by Ward were borrowed from the Paris-Galin-Chev  school, or were the ideas of Fathers Shields and Young.⁵¹ Based on these

⁴⁴ Alise Ann Brown, “Justine Ward: Her life, her method in comparison to Orff and Kod ly, and applications for the public school classroom,” (doctoral diss., University of Northern Colorado, 2007): 6.

⁴⁵ *Ibid.*, 8.

⁴⁶ *Ibid.*, 10.

⁴⁷ *Ibid.*, 72.

⁴⁸ Mary Berry, “Justine Ward,” *Some Great Music Educators: A Collection of Essays*, ed. Kenneth Simpson (Borough Green, Kent: Novello and Company Limited, 1976): 69; 72-77.

⁴⁹ Amy Zulerbueler, “The Ward Method: Chant from the Ground Up,” *Sacred Music* 133, no. 1 (Spring 2006): 14-17.

⁵⁰ Richard R. Burnbury, “Justine Ward and the Genesis of the Ward Method of Music Education,” abstract, (doctoral diss., University of Massachusetts Amherst, 2001): vi-vii.

⁵¹ *Ibid.*, vii.

findings, Burnbury prepared an entry about Ward's life and career for *Grove Music Online*.⁵² Likewise, Brown reported on Ward's life and method.⁵³ Described as progressive and sequential, it was taught in Catholic schools from 1914 until *Vatican II* in 1964,⁵⁴ and was supported by Father Thomas Shields,⁵⁵ and Dom Mocquereau.⁵⁶ Chironomy, a chant conducting gesture, taught steady beat and phrase using one's entire body.⁵⁷ A comparison of Ward's Method to Kodály and Orff revealed music content/skill similarities and teaching differences.⁵⁸ Despite the decline of the Ward Method, training courses continue to be taught in America and Europe to this day.⁵⁹

Prior to the 1960s, Ward's Method was used in Louisville, Kentucky's Catholic Schools. Sandler's thesis discussed four sisterhoods who taught in Louisville's parochial schools using Ward's Method and its eventual decline.⁶⁰ Similarly, Kuenzing described its use by the Sisters

⁵² *Grove Music Online*, s.v. "Justine Ward," http://www.oxfordmusiconline.com.umiss.idm.oclc.org/subscriber/article/grove/music/52822?q=justine+ward&search=quick&pos=1&_start=1#firsthit (accessed December 2, 2014).

⁵³ Alise Ann Brown, "Justine Ward: Her life, her method in comparison to Orff and Kodály, and applications for the public school classroom," abstract, iii-iv.

⁵⁴ *Ibid.*, 7-9. – Vatican II was a council of the Roman Catholic Church held at the Vatican in Rome during which several changes to the Catholic Mass were accepted. These changes included the replacement of Latin with the vernacular languages of each country and the inclusion and use of contemporary music during Mass.

⁵⁵ *Ibid.*, 8. – Prominent progressive education advocate of the Roman Catholic Church. Creator of the Catholic Education in Press, which published textbooks that featured the Ward Method of music instruction.

⁵⁶ *Ibid.*, 13; 36-37. – Monk and choirmaster of the Solesmes Abbey in France. Ward studied with Mocquereau and together they developed the Solesmes method of chironomy.

⁵⁷ *Ibid.*, iii; 64-91.

⁵⁸ *Ibid.*, iii; 64-91.

⁵⁹ *Ibid.*, 10.

⁶⁰ Debra Keck Sandler, "Elementary Music Education in the Catholic Schools of the Louisville Archdiocese Past and Present," (master's thesis, University of Louisville, 1987): iii.

of Charity of Nazareth from 1930 to 1960.⁶¹ Although it was an effective method for teaching music literacy, the emphasis on chant often prevented the Ward Method from being taught in most public schools. As a result, Ward's Method has received much less attention than other European or American pedagogical approaches to teach general music in the United States.

Having witnessed the success of Ward's Method with parochial school students, American music educators sought out other music teaching approaches which could facilitate similar improvements in their students' musical skills, but were suitable to both private and public school settings. To promote the music literacy and technical proficiency skills of all American students, music educators continued to investigate and experiment with other European music approaches. One of the first European approaches deemed acceptable in American private and later public school settings was Dalcroze Eurhythmics.

American Adaptation: Dalcroze Eurhythmics

Shortly before the European continent was engulfed by the outbreak of World War I in 1914, Dalcroze's Institute in Hellerau, Germany was closed and he returned to teach Eurhythmics in Geneva, Switzerland.⁶² Although Dalcroze never visited the United States, performances of his compositions and demonstrations of his method by his students and others were presented to receptive audiences. Two American supporters of Dalcroze and his method were Dr. Carl Shrader and William James.⁶³

⁶¹ Sister Karen D. Kuenzig, "The Justine Ward Method of Music Education as Implemented in the Parochial Schools of Bandstown and Louisville, Kentucky (1930-1960)," (master's thesis, University of Louisville, 1994): iv.

⁶² Dalcroze Society of America, "What is Dalcroze?" www.dalcroze.usa.org/about-us/history (accessed March 16, 2015).

⁶³ Bonnie Jacobi, "The First Formal Dalcroze Instruction in the United States: Placido de Montoliu and His Work at the Phebe Anna Thorne Model School," *Journal of Historical Research in Music Education* 33, no. 2 (April 2012): 104.

Despite its original development as a comprehensive music learning approach for adults, Dalcroze Eurhythmics was first taught in 1913 to American children.⁶⁴ Jacobi stated, “America’s first Eurhythmics students would be a group of fifteen nine-year-old girls at an open-air model school at a Quaker College in a quiet suburb in Pennsylvania.”⁶⁵ This early introduction of the Dalcroze method strongly parallels its present day uses in American music education, especially in early childhood and elementary music classes.

The connection between the Dalcroze Institute in Hellerau, Germany, which had trained many first-generation Dalcroze pedagogues, was also discussed in relation to the Phebe Anna Thorne Model School and Bryn Mawr College. Jacobi explained:

Nevertheless, Bryn Mawr College was the first American institution to bring a first-generation, Dalcroze-trained instructor to America and integrate Eurhythmics fully into its academic curriculum. In the fall of 1913, Placido de Montoliu, a Spaniard who had served as an assistant to Émile Jacques-Dalcroze for three years, was recruited from the Jacques-Dalcroze College of Rhythmic Training in Hellerau, Germany, to teach Dalcroze Eurhythmics to young girls at the Phebe Anna Thorne Model School within Bryn Mawr College.⁶⁶

Landis and Carder said, “The first American to receive a Dalcroze certificate was Lucy Duncan Hall.”⁶⁷ In addition, the Dalcroze Society of America states that the first certified Dalcroze instructor in the United States was Dr. Hilda Schuster.⁶⁸ The New York Dalcroze School founded by Suzanne Ferrière,⁶⁹ began to offer training in the Dalcroze Method in 1915, and was

⁶⁴ Bonnie Jacobi, “The First Formal Dalcroze Instruction in the United States: Placido de Montoliu and His Work at the Phebe Anna Thorne Model School,” 99.

⁶⁵ Ibid., 99.

⁶⁶ Ibid., 99.

⁶⁷ Beth Landis and Polly Carder, “The Dalcroze Approach,” in *The Eclectic Curriculum in American Music Education*, Rev ed., (Reston: Music Educators National Conference, 1990), 28.

⁶⁸ Dalcroze Society of America, “Dalcroze Library at Ohio State.” www.dalcroze.usa.org/resources-library (accessed February 10, 2015)

⁶⁹ Ibid.

directed by Dr. Hilda Schuster.⁷⁰ Mark and Gary explained, “Many colleges now offer Dalcroze instruction and several award Dalcroze certificates.”⁷¹

Becknell’s 1970 dissertation, “A History of the Development of Dalcroze Eurhythmics in the United States and its Influence on the Public School Music Program,” provided a chronology of events and individuals associated with the Dalcroze movement.⁷² Some of these influential individuals included, but were not limited to, Dr. Irwin Spector, Arthur Becknell, and John Colman.⁷³ Lastly, an early twentieth century, American music textbook series *World of Music*, by Mabelle Glenn, included music lessons and materials written from a Dalcroze perspective.⁷⁴ According to Miller,

Mabelle Glen also insisted that running, skipping, marching, and galloping are normal to childhood activities and that teachers needed to relate them to the sound of music. Going further, she stated that the printed symbols of rhythm, and that “it is only when the whole being responds to rhythm that one has rhythmic insight into music.” She stressed that children must experience rhythm before they can realize the need for a symbol that expresses it.⁷⁵

American educators in the first half of the twentieth century were inspired by Dalcroze Eurhythmics and attempted to integrate many of its more prominent elements into their music classroom teaching. However, a limited number of American training facilities as well as the

⁷⁰ Arthur Becknell, “A History of the Development of Dalcroze Eurhythmics in the United States and its Influence on the Public School Music Program,” (doctoral diss., University of Michigan, 1970), abstract; Dalcroze School of Music Collection, Jerome Lawrence and Robert E. Lee Theater Research Institute, library.osu.edu/find/collection/theater-research-institute/mime-dance-and-movement-collections/dalcroze-school-of-music-collection (accessed February 10, 2015).

⁷¹ Mark and Gray, *A History of American Music Education*, 437.

⁷² Becknell, “A History of the Development of Dalcroze Eurhythmics in the United States and its Influence on the Public School Music Program,” abstract.

⁷³ Ibid.

⁷⁴ George N. Heller, “From the Melting Pot to Cultural Pluralism: General Music in a Technological Age,” *Journal of Historical Research in Music Education* 33, no. 1 (October 2011): 77.

⁷⁵ Miller, “Elementary General Music and the NSSE Yearbook of 1936,” 120.

demanding musicianship requirements of teachers have resulted in few, but highly qualified, practicing Dalcroze certified music educators in the United States.⁷⁶ Thus, Eurhythmics has in a variety of ways achieved widespread acceptance in American music education. Music educators were encouraged to integrate movement into their students' musical training, and to examine their existing music curriculums carefully to determine where improvements were necessary, and possible through enhanced teaching practices. Reflective studies encompassing music practices and curriculum would increase into the second half of the twentieth century.

American General Music Education Since 1950

Since the 1950s, examinations of existing music education curricula and practices by administrators, music scholars, and teachers identified areas of music teaching in need of revision in the hopes of improving music instruction in the United States. Several influential events discussed music and music education: Yale Seminar (1963), the Tanglewood Symposium (1967), The Julliard Repertory Project (1964), and the Contemporary Music Project (1957-1973).⁷⁷ General suggestions were: “a broader, more representative music repertoire, more opportunities for musical expression and creativity, and an increased use of technology.”⁷⁸ A few projects and music curriculums developed and initiated during this era were the Contemporary Music Project, Comprehensive Musicianship, as well as the Hawaii and Manhattanville Music Curriculum Programs.⁷⁹

⁷⁶ Dalcroze Society of America, “What is Dalcroze?” <http://www.dalcrozeusa.org/about-us/history> (Accessed May 29, 2015).

⁷⁷ Michael L. Mark, *Contemporary Music Education*, 3rd ed., (New York: Schirmer Books, 1996), 28-53.

⁷⁸ *Ibid.*, 28-53; 152-169.

⁷⁹ *Ibid.*, 441-444.

Contemporary Music Project

In an effort to change the public's perceptions of acceptable repertoire for study in primary and secondary schools, a program was developed that would expose students in American schools to contemporary music. Initiated in 1963 through a grant provided by the Ford Foundation, the Contemporary Music Project was designed to encourage, as well as to promote an understanding of the composition process, and an appreciation of recently composed contemporary music.⁸⁰ This project placed young composers into schools to work with students to diversify and enhance their musical development. Funding for these projects was provided between the years of 1963 to 1972.⁸¹ Some influential people involved in this project were Norman Dello Joio and David Ward-Steinman.⁸²

An outgrowth of the Contemporary Music Project, Comprehensive Musicianship, has typically been described as, "an interdisciplinary study of music." The incorporation of performance, theory, history, and composition into each music learning activity was the goal of this approach.⁸³ Choksy, Abramson, Gillespie, Woods, and York summarized several teaching approaches including Comprehensive Musicianship. Suggestions and model lessons were also provided, which outlined its use in music education.⁸⁴ An emphasis on the development of a comprehensive music curriculum, one which integrated many of the elements of Comprehensive Musicianship, was the intended outcome of the Manhattanville Music Curriculum Program.

⁸⁰ Campbell and Scott-Kassner, *Music in Childhood From Preschool through the Elementary Grades*, 60-61.

⁸¹ Choksy, Lois, Robert M. Abramson, Avon E. Gillespie, David Woods, and Frank York. *Teaching Music in the Twenty-First Century*. 2nd ed. (Upper Saddle River: Prentice Hall, 2001), 115-123.

⁸² Campbell and Scott-Kassner, 62.

⁸³ Ibid., 60.

⁸⁴ Lois Choksy, Abramson, Gillespie, Woods, and York, *Teaching Music in the Twenty-First Century* (Upper Saddle River: Prentice Hall, 2001), 151-159; 195-203; 245-255; 285-296; 329-333.

Manhattanville Music Curriculum Program (MMCP)

Based on Jerome Bruner's theory of learning presented at the 1959 Woods Hole Conference,⁸⁵ Ronald B. Thomas, the director of the Manhattanville Music Curriculum Program (MMCP) and his colleagues designed a spiral curriculum and complementary teaching materials to be used by music educators during student instruction.⁸⁶ Since the majority of this work took place at Manhattanville College, located in New York, the resulting curriculum was titled the Manhattanville Music Curriculum Program.⁸⁷ Although not widely accepted, Mark and Gary indicated, "The most common usage was the adaptation of its concepts and strategies for use in traditional music programs."⁸⁸

Moon recounted the evolution of the MMCP between the years of 1965 to 1972.⁸⁹ A mixed group of composers, music educators, and general educators associated with the MMCP were: Ronald B. Thomas, Lionel Novak, Robert A. Choate, James Tenny, Henry Brant, Charles Wuorinen, Edwin E. Gordon, and George H. Kyme.⁹⁰ Moon and Humphreys stated, "MMCP leaders who believed in the value of the new approach influenced the teachers and students they taught through workshops, convention presentations, and classes."⁹¹ In addition to the ideas

⁸⁵ Kyung Suk-Moon, "The Commencement of the Manhattanville Music Curriculum Program: 1957-1966," *Journal of Historical Research in Music Education* 27, no. 2 (April 2006): 75-76.

⁸⁶ *Ibid.*, 81-83.

⁸⁷ Mark, *Contemporary Music Education*, 152.

⁸⁸ *Ibid.*, 444.

⁸⁹ Kyung Suk-Moon, "Historical Perspectives on the Manhattanville Music Curriculum Program: 1965-1972" (doctoral diss., Arizona State University, 2004), iii.

⁹⁰ Kyung Suk-Moon and Jere T. Humphreys, "The Manhattanville Music Curriculum Program: 1966-1970," *Journal of Historical Research in Music Education* 31, no. 2 (April 2010), 76.

⁹¹ *Ibid.*, 94.

proposed by the MMCP, other American music educators developed their own approaches to music instruction. Two of these individuals were Barbara Andress, and Edwin E. Gordon.

Barbara Andress and Early Childhood Music Education

An influential figure in the latter half of the twentieth century, Barbara Andress was an advocate for the early childhood music education movement. Her career included the roles of music teacher, district music supervisor, professional organization leader, college professor, clinician, and author. Although recognized nationally and internationally for her contributions, only one biography⁹² and a single dissertation exist about Andress' distinguished career.⁹³

Harriott's dissertation detailed Andress' fifty year career in music education and early childhood music education.⁹⁴ She was active in the promotion of music for young children in Arizona and throughout the United States and her views on child development and music learning acquisition were well-respected. Thus, she became an authority on early childhood music education. The author of two books, *Music Experiences in Early Childhood* (1980), and *Music for Young Children* (1998),⁹⁵ Andress consulted and co-authored several books published by Holt Music in the 1970s and 1980s. In addition, she published numerous booklets, newsletters, and articles for music and early childhood professional organizations.⁹⁶

⁹² *The Grove Dictionary of American Music*, s.v. "Barbara Andress," http://www.oxfordmusiconline.com.umiss.idm.oclc.org/subscriber/article/grove/music/A2227116?q=barbara+andress&search=quick&pos=1&_start=1#firsthit (accessed December 2, 2014).

⁹³ Janette Donovan Harriott, "Barbara Andress: Her Career and Contributions to Early Childhood Music Education," abstract, (doctoral diss., University of Oklahoma, 1999): xiv-xvi.

⁹⁴ *Ibid.*, 1-3.

⁹⁵ *Ibid.*, 2-3.

⁹⁶ *The Grove Dictionary of American Music*, s.v. "Barbara Andress," http://www.oxfordmusiconline.com.umiss.idm.oclc.org/subscriber/article/grove/music/A2227116?q=barbara+andress&search=quick&pos=1&_start=1#firsthit (accessed December 2, 2014).

Barbara Andress was an active clinician and leader of the Arizona Music Educators Association, MENC, and other groups.⁹⁷

Andress was strongly influenced by the work of Grace C. Nash in early childhood music education and Orff Schulwerk and she attended many events and workshops presented by Nash, including Orff levels training at Arizona State University.⁹⁸ As discussed by Soderberg, Andress' introduction of the Orff approach to the Cartwright Public Schools in Phoenix, AZ resulted from the growth of Orff Schulwerk in Arizona.⁹⁹ Similar to Zoltán Kodály, Andress campaigned strongly for the need for quality music education for all American children. Another prominent figure in music education who supported these ideas and encouraged a sequential approach to music education was Edwin E. Gordon.

Gordon's Music Learning Theory

Edwin E. Gordon, an American music educator, developed his music learning theory in the 1970s. He divided musical learning into two categories, Discrimination and Inference, which were presented through an eight-step sequence: 1) Aural/Oral, 2) Verbal association, 3) Partial Synthesis, 4) Syllabic Association, 5) Composite Synthesis, 6) Generalization, 7) Creativity and Improvisation, and 8) Theoretical Understanding.¹⁰⁰ Developed in the United States, Music Learning Theory supports many of the components of the European models created by Dalcroze, Kodály, and Orff that are frequently used in elementary general music classes. His goal for musical learning, "audiation," or the development of "inner hearing," supported the "sound-

⁹⁷ *The Grove Dictionary of American Music*, s.v. "Barbara Andress," (accessed December 2, 2014).

⁹⁸ Janice Rapley Soderberg, "Development of the Orff-Schulwerk in American Elementary Education," (master's thesis., San Francisco State College, 1970): 48-49; 59

⁹⁹ *Ibid.*, 147-149.

¹⁰⁰ Mark, *Contemporary Music Education*, 169-183.

before-the symbol” format to musical experiences used by other European and American approaches.¹⁰¹ Gerhardstein presented an historical account of Gordon’s life, career, and contributions to music education.¹⁰²

The music education reforms and reformers discussed presented a variety of suggestions to improve American music education. Together they created diverse and inclusive repertoire lists, sequential curriculums, and advocated the need to provide music instruction for students from an early age. These twentieth century considerations encouraged a greater acceptance of the music approaches introduced from abroad. The Kodály Concept and the Orff Approach contained many of the same elements that music educators had been integrating into their teaching already. As such, the introduction of these approaches to American music educators could not have occurred at a better time in our profession’s history.

Adaptations of European Music Education Models

Since the early twentieth century, public demonstrations at professional music and music education conferences have been an influential way of exposing large groups of individuals to new ideas and approaches to music learning and teaching. Beginning with Dalcroze Eurhythmics in the early part of the twentieth century and the Kodály Method and Orff Schulwerk in the 1950s and 1960s, these types of demonstrations exposed American teachers to the ways these music education approaches were used by teachers and children in Europe.

¹⁰¹ Mark, *Contemporary Music Education*, 169-183.

¹⁰² Ronald C. Gerhardstein, “Edwin E. Gordon: A Biographical and Historical Account of an American Music Educator and Researcher,” (doctoral diss., Temple University, 2001) – Investigation of Gordon’s life, career, the development of music aptitude tests, audiation, and Music Learning Theory, and early childhood music education.

Although intrigued by these European models, many American educators were unable to implement these approaches in exactly the same way as the Europeans. Due to language differences, different cultural traditions, class scheduling, school and administrator expectations, and musical preferences of American children, modifications to the European music education approaches were determined to be necessary. Although music educators aspired to keep as much of the overall structure and sequence true to the European models, the most frequent changes often involved repertoire selection for American music classrooms. Mark and Gary explain:

European methods found a place in American schools in the late 1960s and 1970s through the process of adaptation, rather than being adopted intact, because the conditions of American education were different from those of the countries in which the methods originated. Music educators would generally take the best parts of the methods and adapt them for use in their own curricula due to infrequent or irregular meetings of music classes and because of their training to offer a traditional curriculum. The most attractive elements of Orff and Kodály, and to some extent Dalcroze, found their way into the eclectic American music curriculum and enriched it. Some American schools have also implemented the imported curricula in relatively pure form.¹⁰³

Adaptations of the Kodály Concept and the Orff Approach occurred through the modification of musical materials and repertoire, as well as teaching pedagogy suitable for American students and school settings. These events were brought about through the concerted efforts of many prominent Kodály and Orff pedagogues. The early histories of the American Kodály and Orff movements, and their impact on music education in the United States follows.

American Adaptation: Kodály Concept

Inspired by the work of Zoltán Kodály and his associates to reform music education in Hungary, many Hungarian-born and American educators were drawn to the Kodály concept. The systematic approach to music teaching advocated by Kodály's associates and its role in developing the music literacy of young students greatly appealed to American teachers.

¹⁰³ Mark and Gray, *A History of American Music Education*, 440.

However, early advocates of the approach knew that the effectiveness of the Kodály Method in the United States was contingent upon the successful adaptation of the method as well as the songs and materials used in its teaching. According to Landis and Carder,

In each of the countries that has adopted Kodály's principles, educators have made great efforts to gather and classify the folk music of that country for use in place of the Hungarian songs. Kodály believed that every nationality has a wealth of folk music that can be used to teach basic elements of musical structure, and he said that the United States has the richest possibility of all, because of its diversified ethnic groups.¹⁰⁴

Several educators who were influential to the American Kodály movement were: Mary

Helen Richards,¹⁰⁵ Denise Bacon,¹⁰⁶ Katinka Dániel,¹⁰⁷ Sister Lorna M. Zemke,¹⁰⁸ and Jean Sinor.¹⁰⁹

Mary Helen Richards

Mary Helen Richards, a California music educator, shared her knowledge of Kodály's work at conferences, as well as through her publications and the foundation of Kodály teacher training centers in North America.¹¹⁰ Credited as the first individual to convey this philosophy

¹⁰⁴ Beth Landis and Polly Carder, "The Kodály Approach," in *The Eclectic Curriculum in American Music Education*, Rev ed. (Reston: Music Educators National Conference, 1990), 73-74.

¹⁰⁵ *Grove Music Online*, s.v., "Mary Helen Richards," http://www.oxfordmusiconline.com.umiss.idm.oclc.org/subscribe/article/grove/music/A2085515?q=mary+helen+richards&search=quick&pos=1&_start=1#firsthit (accessed December 2, 2014).

¹⁰⁶ Philip Vincent Tacka, "Denise Bacon, Musician and Educator: Contributions to the Adaptation of the Kodály Concept in the United States," (doctoral diss., The Catholic University of America, 1982).

¹⁰⁷ Jeri W. Bonnin, "Katinka Dániel: Her Life and Her Contributions to Kodály Pedagogy in the United States," (doctoral diss., University of Oklahoma, 2003): 1.

¹⁰⁸ Rebecca A. Cairo, "Lorna M. Zemke: General Music Educator," (doctoral diss., Arizona State University, 2009): iii.

¹⁰⁹ Charles P. Schmidt, David Neumeyer and Allen Winnold, "Professor Eugenia Sinor." <http://www.indiana.edu/~iuisl/sinor.htm> (accessed December 2, 2014).

¹¹⁰ *Grove Music Online*, s.v., "Mary Helen Richards," http://www.oxfordmusiconline.com.umiss.idm.oclc.org/subscribe/article/grove/music/A2085515?q=mary+helen+richards&search=quick&pos=1&_start=1#firsthit (accessed December 2, 2014).

to American music teachers,¹¹¹ Richards studied the Kodály Method in Hungarian schools.¹¹² She published *Threshold to Music* (1964), an early and basic adaptation of the Kodály concept soon after her return to the United States.¹¹³ During the Stanford Symposium, she presented an influential children's demonstration that helped ignite the Kodály movement in the United States.¹¹⁴ These events and materials preceded Richard's development of *Education through Music* (ETM),¹¹⁵ an approach to music education based on the Kodály concept. Richard's approach emphasized pattern recognition acquired from a folk song repertoire which was experienced through singing, listening, and movement activities. All musical experiences are presented in an environment that developed personal self-esteem and group cooperation.¹¹⁶

Fuller's dissertation traced the growth of the American Kodály Method,¹¹⁷ and described many of Richard's and Dániel's contributions to the movement during the 1960s.¹¹⁸ In 1999, Sister Hein's memorial of Richards addressed her role in American Kodály Education.¹¹⁹

¹¹¹ Lois Choksy, *The Kodály Method I Comprehensive Music Education*, 3rd ed. (Prentice Hall: Upper Saddle River, 1999), 5.

¹¹² Lynnda Fuller, "History and Inclusion of the Orff and Kodály Methodologies in Oregon Music Teacher Preparation," (doctoral diss., Texas Tech University, 2005): 45-46; 174-177.

¹¹³ Jeri W. Bonnin, "Katinka Dániel: Her Life and Contributions to Kodály Pedagogy in the United States," 26-27.

¹¹⁴ Choksy, *The Kodály Method I Comprehensive Music Education*, 5.

¹¹⁵ Campbell and Scott-Kassner, *Music in Childhood From Preschool through the Elementary Grades*, 64-67.

¹¹⁶ *Ibid.*, 64-67.

¹¹⁷ Fuller, "History and Inclusion of the Orff and Kodály Methodologies in Oregon Music Teacher Preparation," 45-46; 172-177.

¹¹⁸ *Ibid.*, 172-177.

¹¹⁹ *Ibid.*, 60.

An active teacher, lecturer, and clinician,¹²⁰ Richards received an honorary doctorate from the University of Nebraska in 1978 and was inducted into the Music Educators Hall of Fame in 2008 for her dedication to the Kodály Method and its mission in the United States.¹²¹

Denise Bacon

Denise Bacon was a leading figure in the American Kodály movement, especially in New England.¹²² Her determination to promote musical literacy aligned well with the Kodály Concept. She attended the Stanford Symposium in 1966,¹²³ and studied at the Liszt Academy in Budapest, Hungary to better understand the Kodály Method sequence and its philosophy.¹²⁴ To share her knowledge of the Kodály Method she went on to establish the Kodály Musical Training Institute, and later the Kodály Center of America in Wellesley, Massachusetts.¹²⁵

¹²⁰ *Grove Music Online*, s.v., “Mary Helen Richards,” http://www.oxfordmusiconline.com.umiss.idm.oclc.org/subscriber/article/grove/music/A2085515?q=mary+helen+richards&search=quick&pos=1&_start=1#firsthit (accessed December 2, 2014).

¹²¹ *Ibid.*

¹²² *The Dictionary of American Music*, 2nd ed. s.v. “Denise Bacon,” http://www.oxfordmusiconline.com.umiss.idm.oclc.org/subscriber/article/grove/music/A2092835?q=denise+bacon&search=quick&pos=1&_start=1#firsthit (accessed December 2, 2014).

¹²³ Choksy, *The Kodály Method I Comprehensive Music Education*, 5.

¹²⁴ *The Dictionary of American Music*, 2nd ed. s.v. “Denise Bacon,” http://www.oxfordmusiconline.com.umiss.idm.oclc.org/subscriber/article/grove/music/A2092835?q=denise+bacon&search=quick&pos=1&_start=1#firsthit (accessed December 2, 2014).

¹²⁵ *Ibid.*

Tacka examined Denise Bacon's authentic American adaptation of the Kodály Method.¹²⁶ Her teaching materials, model classrooms, and teacher training courses met the changing needs of music educators in the United States.¹²⁷ As a result, Kodály-based music education was suggested as a way to meet the rigorous demands of the music curriculums proposed by the Contemporary Music Project, the Yale Seminar, and the Tanglewood Symposium.¹²⁸

Katinka Dániel

Hungarian-born Katinka Dániel was one of the first Kodály pedagogues to immigrate to the United States in 1960.¹²⁹ Her folk song analyses provided a large segment of the material required to complete an American adaptation of the Kodály Method. She has influenced music educators worldwide through workshops, presentations, training courses, and publications.¹³⁰

Bonnin examined Katinka Dániel's, and her role in the development of a Kodály-based music curriculum and teaching materials for American schools.¹³¹ Regarding her teaching philosophy, the researcher stated, "She [Katinka Dániel] believes using quality musical materials and a learning sequence based on the development of the child, in combination with a musically

¹²⁶ Philip Vincent Tacka, "Denise Bacon, Musician and Educator: Contributions to the Adaptation of the Kodály Concept in the United States," abstract, (doctoral diss., The Catholic University of America, 1982).

¹²⁷ Ibid.

¹²⁸ Ibid.

¹²⁹ Jeri W. Bonnin, "Katinka Dániel and Her Contributions to Kodály Pedagogy in the United States," *Journal of Historical Research in Music Education* 27, no. 1 (October 2005): 49-64.

¹³⁰ Jeri W. Bonnin, "Katinka Dániel: Her Life and Her Contributions to Kodály Pedagogy in the United States," (doctoral diss., University of Oklahoma, 2003), 1-5.

¹³¹ Ibid., 1-5.

trained teacher, will produce a successful music education program.”¹³² Dániel’s former students occupy positions of authority within Canadian and American higher learning institutions.¹³³

Dániel’s teaching practices were examined in two studies. King applied Dániel’s pedagogical practices to piano instruction during the first five years of study.¹³⁴ Meanwhile, Ferrell documented the impact of behavioral or teaching changes demonstrated by twenty former students and colleagues in response to Dániel’s teaching. Four variables: legitimate authority, attractiveness, expert power, and trustworthiness were examined in this study. Of the four variables, attractiveness “the favorable response to an influential person’s requests in order to gain their approval,” was determined to be Dániel’s primary area of influence.¹³⁵ Katinka Dániel’s desire to share the Kodály Method with music educators has been her life’s work.¹³⁶

Sister Zorna M. Lemke and Music Education at Silver Lake College

One of Dániel’s most successful students, Sister Lorna M. Zemke, has contributed to early childhood music, general music education, and teacher training. Sister Lorna’s work at Silver Lake College in Manitowoc, Wisconsin has influenced teachers in all fifty states, and has

¹³² Bonnin, “Katinka Dániel: Her Life and Her Contributions to Kodály Pedagogy in the United States,” 4-5.

¹³³ Ibid., 2-5.

¹³⁴ Melanie Bowyer King, “Teaching Piano with the Kodály Method as Developed by Katinka Scipiades Dániel,” abstract, (master’s thesis, University of Southern California, 2000), viii.

¹³⁵ Janice René Ferrell, “A Case Study of Characteristics and Means of Person-to-Person Influence in American Kodály Music Education: Katinka Scipiades Dániel,” abstract, (doctoral diss., University of North Texas, 2003).

¹³⁶ *The Grove Dictionary of American Music*, 2nd ed. s.v. “Katinka Scipiades Dániel,” <http://www.oxfordmusiconline.com/umiss.idm.oclc.org/subscriber/article/grove/music/A2092963?q=katinka+Dániel&search=quick&pos=1&start=1#firsthit> (accessed December 2, 2014).

made the college's music department an important part of the surrounding community.¹³⁷ Her dedication to the Kodály method has greatly influenced American music education.

Cairo's dissertation described Sister Lorna M. Zemke's roles as an American general music educator, music professor, and author.¹³⁸ The founder of the Kodály Emphasis music education program, as well as the Graduate and Kodály certification programs at Silver Lake College, Zemke has also operated an early childhood music program and prenatal music courses for expectant parents in Wisconsin since 1984.¹³⁹ An active clinician, she has presented workshops for professional organizations and universities on various music education topics.¹⁴⁰

Of the Master's theses completed at Silver Lake College, two were directly related to Sister Lorna, her work, and music at Silver Lake College. Schaeuble presented the history of Silver Lake College and the development of its Kodály programs. A brief review of the Kodály philosophy, method, publications, and individuals who influenced the Silver Lake program, especially Sister Lorna, were discussed.¹⁴¹ Conversely, Witt's thesis focused on Sister Lorna Zemke's contributions to the Kodály Concept throughout the United States. Although the Silver Lake program and characteristics of the Kodály Method were mentioned, most of the research

¹³⁷ Deborah A. Schaeuble, "The History of Kodály Music Education at Silver Lake College," (master's thesis, Silver Lake College, 1994): 1-2.

¹³⁸ Rebecca A. Cairo, "Lorna M. Zemke: General Music Educator," abstract, (doctoral diss., Arizona State University, 2009), iii-iv.

¹³⁹ Ibid., iii-iv.

¹⁴⁰ Ibid., iii-iv.

¹⁴¹ Schaeuble, "The History of Kodály Music Education at Silver Lake College," 1-2.

addressed the life and career of “Sister Lorna.”¹⁴² Therefore, the involvements of Katinka Dániel and Sister Lorna Zemke since the 1960s have encouraged higher levels of quality music instruction at the elementary, middle, and high schools, as well as at the collegiate level.

Jean Sinor

An elementary general music teacher, children’s choir director, and college professor, Jean Sinor imparted her knowledge of the Kodály method to thousands of students. Trained in the Kodály method at the Franz Liszt Academy in Budapest, Hungary, she possessed a thorough understanding of child development, and music teaching skills.¹⁴³ As a result, she began to train music educators in the Kodály concept at Indiana University in 1967.¹⁴⁴ She also presented workshops and guest lectures throughout the country.¹⁴⁵ She was the author of articles, four textbooks, as well as supplementary curriculum materials for Silver Burdett.¹⁴⁶ “The Ideas of Kodály in America,” by Sinor outlined the Kodály philosophy, teacher expectations, and materials,¹⁴⁷ including the following: quality music, early childhood music experiences, an a cappella vocal foundation, solfège, and child-centered learning activities.

¹⁴² Theresa Witt, “Lorna Zemke and Her Contributions to the Adaptation and Dissemination of the Kodály Concept in the United States,” (master’s thesis., Silver Lake College, 2005): 2.

¹⁴³ Charles P. Schmidt, David Neumeyer and Allen Winnold, “Professor Eugenia Sinor.” <http://www.indiana.edu/~iuisl/sinor.htm> (accessed November 1, 2014).

¹⁴⁴ Ibid.

¹⁴⁵ Ibid.

¹⁴⁶ Charles P. Schmidt, David Neumeyer and Allen Winnold, “Professor Eugenia Sinor.” <http://www.indiana.edu/~iuisl/sinor.htm> (accessed November 1, 2014).

¹⁴⁷ Jean Sinor, “The Ideas of Kodály in America,” *Music Educators’ Journal* 72, (February 1986): 32-37.

Paney's article discussed Sinor's development of musicianship programs in Kodály certification courses.¹⁴⁸ An examination of historical documents from the Sinor Collection held by the Archive at the Kodály Institute in Kecskemét, Hungary revealed that the Indiana University Summer Program provided rigorous training throughout the levels courses, a reflection of Sinor's commitment to provide her students' with the highest quality instruction.¹⁴⁹ As such, Sinor's legacy to the music education profession was the preparation of highly qualified music teachers to lead students to the highest levels of musical understanding, and enjoyment.

Of the Kodály pedagogues discussed, none interpreted the Kodály Method in exactly the same way. Each educator provided music instruction for similar types of students, participated in the same activities, and were aware of one another's contributions to American music education. However, they each did so in their own unique way. Attention to teacher training was of paramount importance to these educators. These characteristics were also found in many first generation Orff Schulwerk teachers in the United States, including Jane Frazee.

¹⁴⁸ Andy Paney, "Jean Sinor and the Development of a Musicianship Program in Kodály Certification Courses," *The Kodály Envoy* 40, no. 2 (Winter 2014): 4-8.

¹⁴⁹ *Ibid.*, 7.

Orff Schulwerk in the United States

Public demonstrations were one of the first ways early North American advocates of Orff Schulwerk were introduced to the Orff approach. Two influential sources chronicled the historic events that transpired to bring Orff Schulwerk to Canada and the United States in the late 1950s and early 1960s. This review surveyed the American adaptation of the Orff approach and its uses in elementary music classrooms throughout the United States. A discussion of its pioneers, and their contributions to Orff Schulwerk in the United States was presented.

Osterby's dissertation was comprised of eighteen interviews with early AOSA members, and a review of related secondary sources.¹⁵⁰ Significant events during 1955 through 1969 related to the spread of Orff Schulwerk in North America included: the debut of Orff Schulwerk at the Royal Conservatory of Music, University of Toronto (1955), the 1962 summer Orff course at the University of Toronto, and Title III Elementary and Secondary Act projects in the United States.¹⁵¹ Hughes further summarized these and other events, publications, and early individuals affiliated with Orff-Schulwerk in North America. She described the North American adaptation of *Music for Children* by Doreen Hall, the Bellflower Symposiums, the American *Music for Children*, and the establishment of the American Orff-Schulwerk Association (AOSA).¹⁵²

¹⁵⁰ Osterby, "Orff-Schulwerk in North America, 1955-1969," 2.

¹⁵¹ Hughes, "The Evolution of Orff-Schulwerk in North America," 73-91.

¹⁵² Ibid., 73-91.

The American Orff Schulwerk Association

Following the first (1967) and second Bellflower Symposia (1968),¹⁵³ growing interest in Orff Schulwerk in the United States resulted in the establishment of the Orff Schulwerk Association (OSA), later renamed the American Orff Schulwerk Association (AOSA).¹⁵⁴ Wimmer divided AOSA's history into three periods: 1968-1973, 1973-1976, and 1977-1980.¹⁵⁵ Interviews with past presidents and early members, as well as examinations of archived meeting minutes, correspondences, documents, and national convention agendas were used to chronicle AOSA's evolution.¹⁵⁶

Weisert-Peatow surveyed the leadership philosophies of twenty-six founding members, past presidents, and distinguished service award recipients between the years of 1968 to 1998.¹⁵⁷ A Delphi method, identified first generation AOSA leaders' philosophies. These findings were then compared with AOSA's mission, its evolution, and their impact on future leaders. Weisert-Peatow identified and summarized the desirable personality traits of leaders, the role of local chapters, community building, learning opportunities, and fiscal responsibilities as essential to AOSA's future.¹⁵⁸ Accordingly, AOSA has greatly supported the evolution and integration of Orff Schulwerk into American music education.

¹⁵³ Hughes, 73-91.

¹⁵⁴ Wimmer, "The Organization of the American Orff-Schulwerk Association from 1968-1980 and its Influence upon Music Education in America," abstract.

¹⁵⁵ Ibid.

¹⁵⁶ Ibid.

¹⁵⁷ Weisert-Peatow, "Leadership in the American Orff Schulwerk Association, 1968-1998: A Delphi Study," abstract, i-ii.

¹⁵⁸ Ibid., 29-31.

Orff Schulwerk in American Music Education

Interested in the growth and spread of the Orff movement in the United States, Soderberg collected and analyzed the recollections of early Orff practitioners to construct a comprehensive view of Orff Schulwerk in American music education during its initial beginnings.¹⁵⁹ Through surveys, interviews, telephone conversations, and letters she obtained first-hand accounts of individuals directly associated with the early years of the American Orff movement.¹⁶⁰ Four themes emerged from Soderberg's research: professional organizations, Orff-Schulwerk training centers, private and public schools, and federally funded arts projects.¹⁶¹

The growth of Orff Schulwerk in the United States occurred during two periods: fall of 1963, when the "Schulwerk sprouts and takes hold," in regions of the United States; and spring of 1966, the beginning of the first Title III programs related to Orff Schulwerk in California.¹⁶² Some of the first states to actively develop Orff programs in their schools were: New York, Massachusetts, Delaware, Ohio, Pennsylvania, Maryland, Illinois, Michigan, Minnesota, Indiana, Utah, Colorado, Arizona, Texas, California, and Tennessee.¹⁶³ To provide a better understanding of the *Schulwerk*, and its place in music education, teachers trained in the Orff approach began to develop teacher training courses at American universities. Over the years these courses have served an essential role in the education of successive generations of American Orff teachers.

¹⁵⁹ Soderberg, "Development of the Orff-Schulwerk in American elementary education," 52-161.

¹⁶⁰ Ibid., 1.

¹⁶¹ Ibid., 12-13.

¹⁶² Ibid., 13.

¹⁶³ Ibid., 213-214.

American Orff Teacher Training

North American Orff training courses were held at the University of Toronto beginning in 1957.¹⁶⁴ Many first generation American Orff teachers received training during the summer of 1962, and subsequent summer courses.¹⁶⁵ Special courses at the Orff Institute in Salzburg, Austria were developed later to facilitate more intensive study.¹⁶⁶ The first summer Orff level course in the United States took place at Ball State University in Muncie, Indiana in 1963.¹⁶⁷ Since the addition of Orff levels courses in the United States, interest in the Orff approach has increased. These courses typically provided both training in the approach, and Orff certification during three summers of two-week courses. However this was not always the case.¹⁶⁸

An early Orff training facility, the Elk Grove Training and Development Center, directed by Jacques Schneider offered eight to ten week teacher training sessions year round.¹⁶⁹ Schneider developed and demonstrated presentation techniques; and then trained music teachers to use the Orff approach with elementary music students and to implement Orff programs in their schools. Originally established to educate teachers from the Chicago area in Orff Schulwerk, over time, teachers visited from neighboring states and the entire United States.¹⁷⁰

¹⁶⁴ Osterby, "Orff-Schulwerk in North America, 1955-1969," abstract, i-ii.

¹⁶⁵ Brandon, "Orff-Schulwerk: The Development of Teacher Training in the United States, 1958-1980," 190.

¹⁶⁶ Marilyn Humphreys, "Portrait Series Ausgezeichnet! Isabel McNeil Carley's Legacy," *The Orff Echo* 36, no. 2 (Winter 2004): 24-27.

¹⁶⁷ Brandon, 191.

¹⁶⁸ Ibid.

¹⁶⁹ Jacques Schneider, *Orff-Program: Music for Children*, (Arlington Heights: Elk Grove Training and Development Center, 1969): 9; 31.

¹⁷⁰ Schneider, *Orff-Program: Music for Children*, 47-51.

Interested in Orff-Schulwerk teacher training in the United States, Brandon researched the system created by the American Orff Schulwerk Association from 1958 to 1980.¹⁷¹ Data analysis of interviews and a review of sources produced a detailed account of the *Schulwerk's* origins, certification guidelines, model courses, federally-funded Orff projects, Orff pedagogues, and AOSA's role in American Orff teacher training.¹⁷² The results of this study have provided valuable insight into Orff-Schulwerk teacher training and its role in American music education.

Taranto investigated the pedagogical lineages of AOSA endorsed Orff levels course instructors. He surveyed the influences former instructors had on current instructors personal teaching and understanding of Orff Schulwerk.¹⁷³ The results were then used in the construction of an Orff-Schulwerk "family tree," and the pedagogical influences stated by the Orff teachers were consolidated into ten statements that suggested the importance of teacher influences on the transmission of the Orff approach and the philosophical views of Orff and Keetman.

American Orff Publications

Philosophical beliefs held by Orff, Keetman, and influential Orff authorities have guided the integration of Orff Schulwerk in American schools. Although views and interpretations of the Orff approach vary, several key concepts exist in publications written about Orff Pedagogy. Scholars have provided publications dedicated to Orff Schulwerk history, philosophy, an understanding of process teaching, repertoire, activities, and other music education topics.

¹⁷¹ Brandon, "Orff-Schulwerk: The Development of Teacher Training in the United States, 1958-1980," v-vi.

¹⁷² Ibid., 177-182.

¹⁷³ Taranto, "Orff-Schulwerk Levels Course Instructors and Their Teachers: Determining Pedagogical Lineages and Influences," v-vi.

Therefore, publications have become one of the most influential ways music educators have been exposed to and introduced to its use in music classrooms throughout the United States.

First generation American Orff teachers often published essays in *The Orff Echo* related to Orff Schulwerk history, philosophy, and teaching. Many of these were re-published into two books, edited by Isabel McNeill Carley.¹⁷⁴ *Orff Re-echoes: Selections from the Orff Echo and the Supplements Book I* (1977) included articles from 1968 to 1975,¹⁷⁵ and *Orff Re-echoes: Selections from the Orff Echo Book II* (1985), included articles from 1976 to 1983.¹⁷⁶ Orff Schulwerk articles have also appeared in music education journals including, but not limited to *General Music Today* and *The Orff Echo*.

A few prominent books related to Orff Schulwerk include: *Elementaria* (Keetman, 1987),¹⁷⁷ *The Eclectic Curriculum in Music Education Contributions of Dalcroze, Kodály, and Orff* (Carder, 1990),¹⁷⁸ *Teaching Music in the Twenty-First Century* (Choksy, Abramson, Gillespie, Woods, and York, 2001),¹⁷⁹ *Accent on Orff: An Introductory Approach* (Saliba, 1991),¹⁸⁰ *Orff-Schulwerk: Applications for the Classroom* (Warner, 1991),¹⁸¹ *Exploring Orff*

¹⁷⁴ One of the ten founders of the American Orff Schulwerk Association and the first editor of the organizations' professional journal *The Orff Echo*.

¹⁷⁵ Isabel McNeill Carley, ed. *Orff Re-Echoes: Selections from the Orff Echo and the Supplements (Book I)*, (Indianapolis, IN: American Orff Schulwerk Association, 1977).

¹⁷⁶ Isabel McNeill Carley, ed. *Orff Re-Echoes: Selections from the Orff Echo and the Supplements (Book II)*, (Indianapolis, IN: American Orff Schulwerk Association, 1985).

¹⁷⁷ Gunild Keetman, *Elementaria: First Acquaintance with Orff-Schulwerk* (New York: Schott Publications, 1974).

¹⁷⁸ Polly Carder, ed. *The Eclectic Curriculum in American Music Education Contribution of Dalcroze, Kodály, and Orff*. Rev. ed., (Reston: Music Educators National Conference, 1990).

¹⁷⁹ Choksy, Abramson, Gillespie, Woods, and York. *Teaching Music in the Twenty-First Century* (Upper Saddle River: Prentice Hall, 2001).

¹⁸⁰ Konnie K. Saliba, *Accent on Orff: An Introductory Approach* (Englewood Cliffs: Prentice Hall, 1991).

¹⁸¹ Brigitte Warner, *Orff-Schulwerk: Applications for the Classroom*, (Englewood Cliffs: Prentice Hall, 1991).

(Steen, 1992),¹⁸² and *Discovering Orff* (1987) by Jane Frazee.¹⁸³ *Elementaria*, by Gunild Keetman includes rhythmic, melodic, and speech exercises, as well as movement training.¹⁸⁴ Recorder and ensemble performance, as well as models of process teaching which progress from simple to complex were also included; however, neither these examples, nor the book itself were ever intended to be implemented as a structured music curriculum.

The Eclectic Curriculum in Music Education Contributions of Dalcroze, Kodály, and Orff,¹⁸⁵ a collection of essays which discussed several contemporary music education approaches, contained five essays related to Orff-Schulwerk which explained the approach, its philosophical and historical origins, teaching applications, and Orff materials. *Teaching Music in the Twenty-First Century*,¹⁸⁶ introduced multiple pedagogical approaches. It focused on lesson planning, and the similarities and differences at each grade between the approaches.

Konnie Saliba's book *Accent on Orff: An Introductory Approach*, was organized into three categories. Activities which were appropriate for lower elementary, upper elementary, and middle school tasks were included.¹⁸⁷ According to Paul Cribari,¹⁸⁸ "*Orff-Schulwerk: Applications for the Classroom* is unique because it focuses exclusively on Volume I: Pentatonic, sequencing the material and explaining the rationale for the individual sections and pieces."¹⁸⁹

¹⁸² Arvida Steen, *Exploring Orff* (New York: Schott Music Corporation, 1992).

¹⁸³ Frazee with Kreuter, *Discovering Orff* (New York: Schott Music Corporation, 1987).

¹⁸⁴ Keetman, *Elementaria* (New York: Schott Publications, 1974).

¹⁸⁵ Carder, 109-160.

¹⁸⁶ Choksy, Abramson, Gillespie, Woods, and York. *Teaching Music in the Twenty-First Century*.

¹⁸⁷ Saliba, *Accent on Orff: An Introductory Approach*.

¹⁸⁸ Paul Cribari, "A Historical Study of Brigitte Warner and Her Contributions to Orff Schulwerk in the United States," (master's thesis, University of St. Thomas, 2004): 35.

¹⁸⁹ Warner, *Orff-Schulwerk: Applications for the Classroom* (Englewood Cliffs: Prentice Hall, 1991).

Arvida Steen's *Exploring Orff*¹⁹⁰ assisted beginning Orff teachers with material selection and lesson planning for students in Kindergarten through fifth grade. An examination of Jane Frazee's *Discovering Orff*¹⁹¹ and her other Orff publications will be presented in Chapter Five.

The dedicated work demonstrated by early Orff pedagogues facilitated the establishment of AOSA, Orff levels courses in the United States, as well as publications for American teachers was instrumental in the spread of the Schulwerk. The following accounts surveyed prominent figures who contributed their personal time, talent, and stewardship to these endeavors in order to introduce Orff Schulwerk to interested music educators throughout the United States.

American Orff Pioneers

Through the combined efforts of many similarly-minded individuals, Orff-Schulwerk was introduced, encouraged, and disseminated in music classrooms throughout the United States. The most avid of these individuals have been called Orff pioneers. Therefore, the contributions of these founding and early members of the American Orff movement have been documented to provide both a foundation, and inspiration for future generations of Orff teachers and students.

Orrell's case study about Grace Chapman Nash, an influential Orff pioneer, discussed her musical development, contributions, teaching, publications and influences on music educators between the years of 1960 and 1990.¹⁹² Nash's roles in the Payson and Northern Arizona University Orff Levels courses; and her influence on AOSA members from Arizona and

¹⁹⁰ Steen, *Exploring Orff* (Schott Music Publication, 1992).

¹⁹¹ Frazee with Kreuter, *Discovering Orff* (Schott Music Publication, 1987).

¹⁹² Martha Sue Orrell, "The Work of Grace C. Nash in Music Education in the United States, 1960-1990, and Her Influence Upon Members of the American Orff Schulwerk Association in the States of Arizona and Colorado," abstract, (doctoral diss, University of Houston, 1995), v-ix.

Colorado were surveyed. An analysis of Nash's teaching materials, which synthesized aspects of Orff, Kodály, and Laban were compared to the Orff approach regarding child development and music learning.

According to Judith Cole, Nash's book *That We Might Live* (1985), described many pleasant and painful events experienced during her life.¹⁹³ Among the more traumatic events were the three years Nash and her family spent interned in a Prison-of-War camp; due to the Japanese invasion of the Philippines during World War II.¹⁹⁴ A second article written by Cole for *The Orff Echo*'s "Portrait Series" shared the career of Grace Chapman Nash.¹⁹⁵ Beginning with her introduction to the *Schulwerk* in 1960, Nash was among the first American music educators to be trained in the approach in 1962 at the University of Toronto. Grace Nash was active in several early introductions of Orff Schulwerk in American education, she collaborated with Arnold Burkhart in the Madera County Schools Title III Project. She was an active clinician and Orff levels course instructor throughout the United States¹⁹⁶ Grace Nash exposed generations of educators to the joys of the *Schulwerk*.

Cribari's historical study of Brigitte Warner relied exclusively on primary sources.¹⁹⁷ He described her childhood and early adulthood in Germany during World War II, her immigration to the United States, her teaching career, and her Orff-Schulwerk model for the United States.¹⁹⁸

¹⁹³ Judith Cole, "Nine Decades of Graceful Teaching," *Teaching Music* 7, no. 6 (June 2000): 44-48.

¹⁹⁴ Ibid.

¹⁹⁵ Judith W. Cole, "Portrait Series: Rivers Need a Spring: A Portrait of Grace Chapman Nash," *The Orff Echo* 33, no. 4 (Summer 2001): 23-28.

¹⁹⁶ Ibid., 23-28.

¹⁹⁷ Cribari, "A Historical Study of Brigitte Warner and Her Contributions to Orff Schulwerk in the United States," 4.

¹⁹⁸ Ibid., vi.

Due to her direct connections with Orff and Keetman, Warner was considered an authority on the *Schulwerk*.¹⁹⁹ Her teaching and book titled *Orff-Schulwerk: Applications for the Classroom* (1991) has transformed how Orff Schulwerk was viewed in American music education.²⁰⁰

Since the summer of 2001, *The Orff Echo*'s "Portrait Series," edited by Alan Spurgeon, has featured influential AOSA members who have promoted Orff Schulwerk in the United States. Arnold Burkhardt,²⁰¹ who graduated from Fresno State University and Indiana University attended the 1963 University of Toronto summer Orff course. He later accepted a position at Ball State University, and became the first President of the American Orff Schulwerk in 1968. His series "Keeping Up With Orff-Schulwerk in the Classroom," was published for ten years.²⁰²

Isabel McNeill Carley was a teacher, composer, AOSA founding member, and the first editor of *The Orff Echo*.²⁰³ She studied at the University of Toronto and the Orff Institute. Carley was a recorder instructor at universities including, but not limited to, Ball State the University of Denver, and directed the Florida State University Orff courses for five years.²⁰⁴ Carley published several articles and books about early music, recorders and improvisation.

Norman Goldberg, a founding member, received an Honorary Membership to AOSA in 1984.²⁰⁵ His music store, Baton Music, later renamed MMB Music, was a major distributor of

¹⁹⁹ Cribari, 44.

²⁰⁰ Ibid., 44.

²⁰¹ Alan Spurgeon, "Portrait Series: Arnold Burkhardt: AOSA's First President," *The Orff Echo* 36, no. 4 (Summer 2004): 20-23.

²⁰² Mark A. Francis, "Arnold Burkhardt." Founders Biography. <http://www.aosa.org/about/aosa-history-founders/> (accessed December 2, 2014).

²⁰³ Humphreys, "Portrait Series: Ausgezeichnet! Isabel McNeill Carley's Legacy," 24-27.

²⁰⁴ Esther Gray, "Isabel McNeill Carley." Founders Biography. <http://www.aosa.org/about/aosa-history-founders/#tabs2> (accessed December 2, 2014).

²⁰⁵ Pam Hetrick, "Norman Goldberg and the Power of Music," *The Orff Echo* 37, no. 2 (Winter 2005): 30-33.

Sonor and Studio 49 instruments. He first encountered Orff-Schulwerk in Chicago during the 1962 MENC Conference. Goldberg had been interested in music therapy since the 1970s and encouraged collaborations between AOSA and the American Music Therapy Association.²⁰⁶

Ruth Pollack Hamm was a founder of AOSA and the Greater Cleveland Chapter.²⁰⁷ Intrigued by Orff Schulwerk, she first participated in an Orff workshop given by Doreen Hall, and then attended the 1962 University of Toronto Orff course. She later developed an Orff music program at her school. Hamm was a writer, clinician, Orff levels course instructor, former Vice President and AOSA conference chairperson (1970-1972), President (1972-1974), and Executive Secretary (1974-1980).²⁰⁸

Joseph “Joe” Matthesius, a German-born founding member of AOSA, was a school administrator, not a music teacher, who supported music instruction and openly embraced the *Schulwerk*.²⁰⁹ In 1962 while at the University of Toronto summer Orff Course he met Carl Orff. As a heritage speaker of German, Matthesius frequently translated correspondences from Orff to AOSA and maintained a close friendship with the Orff family.²¹⁰

Elizabeth Nichols was introduced to the *Schulwerk* in 1962, and established an Orff program at the Colorado Academy for Boys in Denver.²¹¹ She was an education consultant for MMB Music, Associate Professor at Ball State University, an AOSA founder, a member of *The*

²⁰⁶ Mark Francis, “Norman Goldberg.” Founders Biography <http://www.aosa.org/about/aosa-history-founders/#tabs3> (accessed December 2, 2014).

²⁰⁷ Martha Riley, “Portrait Series: An American Orff Pioneer: Ruth Pollack Hamm,” *The Orff Echo*, 35, no. 1 (Fall 2002): 24-28.

²⁰⁸ Mark Francis, “Ruth Pollack Hamm.” Founders Biography <http://www.aosa.org/about/aosa-history-founders/#tabs4> (accessed December 2, 2014).

²⁰⁹ Esther Gray, “Joseph “Joe” Matthesius.” Founders Biography <http://www.aosa.org/about/aosa-history-founders/#tabs5> (accessed December 2, 2014).

²¹⁰ Ibid.

²¹¹ Michele Champion, “Orff Schulwerk Influences,” *The Orff Echo* 40, no. 1 (Fall 2007): 18-20.

Orff Echo editorial board, and an active clinician.²¹² She later became interested in Native American flute music and recorded the CD *Coyote Songs and Tales* with Orff materials.²¹³

Jacobeth Postl, an AOSA founding member's interest in Orff Schulwerk, began at a workshop presented by Doreen Hall in 1961.²¹⁴ She attended summer courses at the University of Toronto and the Orff Institute from 1962 to 1965.²¹⁵ Her work with the Illinois Gifted Program allowed her to develop an Orff music program in Skokie, Illinois which was co-directed by her friend and fellow Orff teacher Lillian Yaross.²¹⁶ She co-authored the AOSA constitution and served as AOSA national conference chair, treasurer, Vice President, and Past-President.²¹⁷

AOSA founding member Wilma Salzman was encouraged by Doreen Hall to study in Toronto and at the Orff Institute.²¹⁸ She taught at the Music Center of the North Shore in Winnetka, Illinois, as well as in Arkansas, Tennessee, and Texas. In 1968 she co-authored the AOSA constitution with Jacobeth Postl.²¹⁹ Her *Big Books for Little Kids Series* (1993-1998)²²⁰ was written to teach English to Spanish-speaking students using music, movement, and visuals.

A choral music educator, William Wakeland directed the Ball State summer Orff program for nine years.²²¹ During his administration the number of levels courses offered each

²¹² Mark Francis, "Elizabeth Nichols." Founders Biography <http://www.aosa.org/about/aosa-history-founders/#tabs6> (accessed December 2, 2014).

²¹³ Michele Champion, "Orff Schulwerk Influences," 18-20.

²¹⁴ Esther Gray, "Jacobeth Postl." Founders Biography <http://www.aosa.org/about/aosa-history-founders/#tabs7> (accessed December 2, 2014).

²¹⁵ Ibid.

²¹⁶ Ibid.

²¹⁷ Ibid.

²¹⁸ Carolyn Tower, "Portrait Series: Wilma Salzman," *The Orff Echo* 39, no. 1 (Fall 2006): 16-20.

²¹⁹ Mark Francis, "Wilma Salzman." Founders Biography <http://www.aosa.org/about/aosa-history-founders/#tabs8> (accessed December 2, 2014).

²²⁰ Wilma Salzman, *Big Book for Little Kids Series*, Table Top Press, 1993-1998.

summer increased from one to three over the course of four weeks.²²² As a Professor of Music at Ball State University for twenty-eight years (1964-1992), he was involved in the creation of the American Orff Schulwerk Association in conjunction with Burkhart and the other founders.²²³ Of the original ten founders, a portrait or biography regarding the contributions to AOSA of Jacques Schneider could not be found.²²⁴

The following portrait articles lauded influential first generation American Orff teachers and early members of AOSA who have promoted the growth of Orff Schulwerk in the United States. Barbara Grenoble, featured in a two-part portrait, established The Grenoble Studio of Musical Arts, which began offering children's Orff classes in the summer of 1980.²²⁵ Prior to 1980 Grenoble was a music teacher with the Englewood Public Schools in Colorado for twelve years.²²⁶ Her studio has promoted community support for music through the Orff approach.²²⁷

Lillian Yaross was a music teacher, teacher trainer, former President of AOSA, and recipient of the AOSA's Distinguished Service Award.²²⁸ Her career was closely linked with that of Jacobeth Postl. Together they helped to establish the Greater Chicago Chapter of AOSA, and team-taught summer sessions including twenty-seven years at DePaul University.²²⁹ Yaross

²²¹ Joani Somppi Brandon, "William Wakeland." Founders Biography. <http://www.aosa.org/about/aosa-history-founders/#tabs10> (accessed December 2, 2014).

²²² Ibid.

²²³ Ibid.

²²⁴ _____, No Biography, <http://www.aosa.org/about/aosa-history-founders/#tabs> (accessed December 2, 2014).

²²⁵ Liz Gilpatrick, "It Was Meant to Be!" Part 2 of a Portrait of Barbara Grenoble," *The Orff Echo*, 32, no. 2 (Winter 2002): 31-33.

²²⁶ Ibid., 31-33.

²²⁷ Ibid., 31-33.

²²⁸ Sheran Fielder, "Lillian Yaross," *The Orff Echo* 36, no. 3 (Spring 2004): 38-41.

²²⁹ Ibid., 38-41.

believed, “music should delight children of all ages. The sounds children make have to be exciting.”²³⁰ Therefore, she believed future teachers should be exposed to all approaches to music teaching including Orff-Schulwerk during their collegiate studies.²³¹

Avon Gillespie was well-known for his interest in Gospel music and spirituals.²³² He founded Orff teacher certification programs at the University of Santa Cruz and the University of North Texas. Through workshops, classes and Orff Levels courses, Gillespie inspired music teachers with his passion for music.²³³ He embraced all aspects of the *Schulwerk*. According to Goodkin, Gillespie often said, “the teacher is constantly evolving as life is evolving.”²³⁴

Nancy Ferguson was a founder of the Memphis Orff Chapter and an AOSA President.²³⁵ Together with Konnie Saliba, she was active in the Memphis City Schools Title III ESEA grant. A jazz singer, she often included jazz in her teaching.²³⁶ In 1987 Ferguson accepted a position at the University of Arizona, founded the Southern Arizona Orff chapter, and introduced city-wide Orff festivals in Phoenix.²³⁷ Ferguson was active in AOSA until her death in 2001.²³⁸

²³⁰ Fielder, “Lillian Yaross,” 41.

²³¹ Ibid.

²³² Doug Goodkin, “Avon Gillespie enlarged, enlivened the Schulwerk,” *The Orff Echo* 36, no. 1 (February 2005): 22-26.

²³³ Ibid., 22-26.

²³⁴ Ibid., 24.

²³⁵ Mary Shamrock, Konnie Saliba, Carol King, Shirley McRae and Vivian Murray, “Remembering Nancy Ferguson,” *The Orff Echo* 34, no. 3 (Spring 2002): 47-49.

²³⁶ Ibid., 47-49.

²³⁷ Ibid., 47-49.

²³⁸ Amanda Rich, “UA Music Faculty Member Nancy Ferguson Dies of Lung Cancer” *UA News*, November 21, 2001. <http://uanews.org/story/ua-music-faculty-member-nancy-ferguson-dies-lung-cancer-0> (accessed December 4, 2014).

Sarah Goldstein was introduced to the *Schulwerk* while in Europe in 1950.²³⁹ She was one of the first elementary music teachers in North America to be provided with a classroom set of Orff instruments. Goldstein stated, "I was one of the first ones in the United States to incorporate Orff as a regular part of the music program in everyday music teaching."²⁴⁰ She presented workshops and was a founder and former president of the Mid-Atlantic Chapter.²⁴¹

Mimi Samuelson, an influential recorder instructor, taught many American Orff teachers in Canada and at the Orff Institute.²⁴² She went to the Orff Institute as a student in 1972, and remained as a teacher for twenty-five years.²⁴³ A talented recorder player and teacher, Samuelson was considered to be a "behind the scenes person," and was described by Barbara Haselbach as "a secret diamond."²⁴⁴ Jane Frazee stated, "Mimi is very careful, and has a nondirective style of asking—not telling—her students, what to do."²⁴⁵ Through her technical recorder skills and subtle teaching style Samuelson has influenced many American Orff teachers.

One final portrait entitled "That's Jane" presented an overview of the life and career of Jane Frazee.²⁴⁶ Candid quotes by Jane Frazee, and recollections of her work told by colleagues and her many friends gave life to this portrait.²⁴⁷ Together these pioneers worked to promote, teach, and share the joys of Orff Schulwerk with students and teachers throughout the United

²³⁹ Linda Lunbeck, "Sarah Goldstein," *The Orff Echo* 38, no. 2 (Winter 2006): 30-35.

²⁴⁰ *Ibid.*, 31.

²⁴¹ *Ibid.*, 30-35.

²⁴² Nancy Paxcia-Bibbins, "Mimi Samuelson," *The Orff Echo* 38, No. 4 (Summer 2006): 12-15.

²⁴³ *Ibid.*, 12-15.

²⁴⁴ *Ibid.*, 12-15.

²⁴⁵ *Ibid.*, 12-15.

²⁴⁶ Pam Hetrick, "That's Jane!," 34-38.

²⁴⁷ *Ibid.*

States. Therefore, in order to justly acknowledge their contributions to music education, it is in the best interest of music education researchers to examine and chronicle the rich histories and careers of influential music educators, including Jane Frazee.

Summary

In reviewing the existing literature, the author found that the history of general music education in the United States, as it is currently practiced, was the result of both European and American developed music teaching approaches and movements. These currently used in the United States. As is commonly found in historical research, nothing that is believed to be new is ever entirely original. However, the literature has shown that the values and musical skills, topics, and applications of music teaching have periodically varied. Consequently, although the content of what music educators teach their students on a daily basis has not changed dramatically, the manner in which the material has been presented has been altered to meet the needs of society, as well as each new generation of American music students.

In addition music teaching approaches and movements, several prominent music educators who helped shape the various ways in which music education was taught in American schools, and their contributions to music education were described. Throughout the literature, music educators have frequently looked backwards in time for inspiration and guidance in their music teaching approaches. Whether a teacher has pieced together elements of previously used approaches, or has modified existing practices, the overall goal was to provide quality music instruction for their students.

Although all of the music educators that were included in this review shared similar qualities, backgrounds, and musical training, each also possessed a unique set of beliefs, skills,

or practices that set them apart from their contemporaries. Understanding what led to the development of these unique personal characteristics, and their influence on the individuals' professional music education career was the driving force behind this research. In summary, the existing research discussed in this review has provided insight into both the historical development of music education practices in the United States as well as the prominent figures who have influenced the music education profession thus far.

CHAPTER 3

EARLY LIFE, MUSICAL TRAINING, AND TEACHING

Jane Frazee was born on July 16, 1936, in Cumberland, Wisconsin,²⁴⁸ to Aleda Etta (Richardson) and Herbert Clarence Christensen.²⁴⁹ The eldest of two girls, Jane enjoyed a typical American childhood.²⁵⁰ She was exposed to music from a young age, and her parents bought a piano for their home when she was five years old, with the intention of her beginning piano lessons.²⁵¹ Frazee was active in music ensembles and activities as a pianist, saxophonist, and vocalist throughout her primary and secondary school years.²⁵²

Despite a keen interest in music, Frazee enrolled at the University of Wisconsin, to pursue a degree in business. Following only one semester of business courses, she quickly reconsidered her future career options and became a music major.²⁵³ Although she enjoyed teaching and interacting with students in the music classroom, the standard approach to teaching

²⁴⁸ *The Grove Dictionary of American Music*, 2nd ed., s.v. “Jane Frazee,” http://www.oxfordmusiconline.com.umiss.idm.oclc.org/subscriber/article/grove/music/A2085136?q=jane+frazee&search=quick&pos=1&_start=1#firsthit (accessed November 10, 2014).

²⁴⁹ “Jane Frazee,” <http://prabook.org/web/person-view.html?profileid=627863> (accessed May 15, 2015).

²⁵⁰ Hetrick, “That’s Jane,” 34.

²⁵¹ Frazee, “My Walk in the Wildflowers,” 93.

²⁵² Hetrick, 34.

²⁵³ Frazee, 93.

music to young children in the mid-to-late 1950s concerned Frazee, even as an undergraduate student. Nevertheless, despite her initial reservations she later became convinced that she had made the correct decision by choosing a career in music education.²⁵⁴ In 1958, Frazee graduated from the University of Wisconsin-Madison with a Bachelor of Arts degree in music.²⁵⁵

Teaching of Children and Introduction to Orff Schulwerk

Moving to Minnesota, Frazee secured her first position as a music teacher. Although unknown to her at the time, her entrance into the music education profession could not have occurred at a more fortuitous point in history. Thus, in the fall of 1960, she embarked upon a new course in her life, and began her career as a music educator at Northrop Collegiate, a private, college preparatory day school for girls in Minneapolis, Minnesota.²⁵⁶ During the next twelve years, the students at Northrop would benefit from her natural curiosity, which was driven by her introduction and growing interest in Orff Schulwerk.²⁵⁷ Towards the close of that first school year, Frazee completed her graduate studies at the University of Minnesota, and was awarded a Master of Arts degree with a concentration in music education on March 16, 1961.²⁵⁸

²⁵⁴ Hetrick, "That's Jane," 35.

²⁵⁵ *The Grove Dictionary of American Music*, 2nd ed., s.v. "Jane Frazee," http://www.oxfordmusiconline.com.umn.edu/oclc.org/subscriber/article/grove/music/A2085136?q=jane+frazee&search=quick&pos=1&_start=1#firsthit (accessed November 10, 2014); UW School of Music Association, "University of Wisconsin School of Music Alumni Updates," <http://uwsomaa.weebly.com/alumni-updates.html> (accessed March, 18, 2015).

²⁵⁶ Hetrick, "That's Jane," 35.

²⁵⁷ *Ibid.*, 35.

²⁵⁸ *Ibid.*, 35; University of Minnesota. <http://conservancy.umn.edu/bitstream/handle/11299/57591/1961-commencement.pdf?sequence=1> (accessed February 12, 2015).

Frazee traveled to Iowa to attend an education conference during her second year of music teaching, 1961 to 1962. It was at this conference that she met Grace Nash, an influential early advocate of Orff Schulwerk and teaching music to young children.²⁵⁹ Prior to the Iowa conference Frazee had only had a passing acquaintance with Orff Schulwerk, and the Orff volumes during her musical training. She recalled, “Later, as a graduate student, I discovered *Music for Children*²⁶⁰ volumes in the University of Minnesota library and hastily returned them to the shelves when I could find no sequence or explanation of how the material was to be used.”²⁶¹ Therefore, Nash’s workshop was to become Frazee’s first official experience with the Orff process. In her own words, Jane Frazee described this and subsequent related events:

“I was introduced to Orff Schulwerk in my second year of teaching (1961-1962) at an Independent School conference in Iowa. Grace Nash unpacked some Orff instrument boxes sent from Germany, we played and sang ‘Ding Dong Diggy Dong’ and I never looked back. I followed up with study at the Royal Conservatory of Music in Toronto in 1963 – a three-week program that featured Doreen Hall and Polyxene Matháy from Greece.”²⁶²

Frazee, inspired by her summer of study in Toronto at the Royal Conservatory, set out to teach her students through the Orff process building on the lessons she had learned from Doreen Hall and Polyxene Matháy. She recalled years later, “Many educational opportunities, both in the United States, and in Salzburg followed. Happily my accidental introduction to Orff Schulwerk provided a lifetime of continuing challenges and satisfactions, as well as an international group of friends and colleagues who have inspired and nurtured me.”²⁶³

²⁵⁹ Jane Frazee, email correspondence to author, January 30, 2015. Transcript held by the author.

²⁶⁰ Carl Orff and Gunild Keetman, *Music for Children* (English Version), Margaret Murray, ed., (New York: Schott Publications, 1976).

²⁶¹ Frazee, “My Walk in the Wildflowers,” 93.

²⁶² Jane Frazee, email correspondence to author, January 30, 2015. Transcript held by the author.

²⁶³ Frazee, “My Walk in the Wildflowers,” 93.

Doreen Hall

One of Jane Frazee's first Orff Schulwerk instructors was a Canadian music educator, Doreen Hall. Hall was one of the first North American teachers to become involved in Orff Schulwerk. In the 1950s she studied the *Schulwerk* from its creators in Salzburg. In 1957, Hall founded both the Canadian Orff Foundation and the Orff Courses at the Royal Conservatory at the University of Toronto.²⁶⁴ Her work on the North American adaptation of *Music for Children* helped to promote Orff Schulwerk throughout Canada, and later the United States.²⁶⁵ Frazee met Doreen Hall in 1963 at the Orff Summer Course at the Royal Conservatory of Music in Toronto, Canada.²⁶⁶ Hall's teachings greatly influenced Frazee's approaches to teaching music to generations of children and adult students, a practice she began upon her return to Minnesota.

Expectedly, it was not long after her return to the United States that Frazee presented her first children's demonstration of Orff Schulwerk at a 1964 meeting of the Minnesota Music Educators Association.²⁶⁷ This demonstration inspired many music teachers in Minnesota, as well as throughout the midwest. Encouraged by this first exhibition, Frazee continued to refine her understanding of the *Schulwerk* with her students in the years to come.

Desiring to learn as much as possible about Orff Schulwerk, Frazee sought out additional training at the Orff Institute in Salzburg, Austria, which had opened in 1963.²⁶⁸ Thus, Frazee traveled to the Institute, where she attended classes in music, movement, recorder, and other

²⁶⁴ Frazee, "From the Old World to the New: Cultivating Orff's Wildflower from Europe to the USA," 55.

²⁶⁵ Hughes, "The Evolution of Orff-Schulwerk in North America," 73-91.

²⁶⁶ Hetrick, "That's Jane," 35.

²⁶⁷ Ibid.

²⁶⁸ Humphreys. "Portrait Series Ausgezeichnet! Isabel McNeil Carley's Legacy," 24-27.

topics related to the *Schulwerk* from 1966 to 1967.²⁶⁹ Among the instructors and staff she met and interacted with were Barbara Haselbach, and Dr. Hermann Regner, the Director of the Orff Institute.²⁷⁰ Both individuals would have a significant influence on Frazee throughout her career.

Barbara Haselbach

Barbara Haselbach, a former student and apprentice of Gunild Keetman's, was an elemental dance pedagogy instructor at the Orff Institute in Salzburg.²⁷¹ She has authored and edited many publications related to Orff Schulwerk. In addition, Haselbach has previously served as a former director of the Orff Institute and has lectured throughout the world, until her retirement in 2004.²⁷² Frazee met Haselbach during her visits to the Orff Institute. To this day Haselbach and Frazee maintain a strong friendship.²⁷³

Hermann Regner

The director of the Orff Institute in Salzburg, Dr. Hermann Regner, was a composer, teacher, author, and editor. His many contributions to Orff Schulwerk include founding the Orff Schulwerk Forum, and services to the Orff Schulwerk Foundation. In regards to Orff Schulwerk in the United States, Regner was the editor of the American *Edition of Music for Children*,²⁷⁴ an

²⁶⁹ Frazee, "My Walk in the Wildflowers," 93; Hetrick, "That's Jane!," 35.

²⁷⁰ Jane Frazee, initial interview by author, AOSA National Conference – *Music City Montage*, Renaissance Hotel, Nashville, Tennessee, November 8, 2014.

²⁷¹ Orff Institute, "Barbara Haselbach Biography," <http://www.orffinstitut.at/index.php?id=36&L=1&cHash=1e5c456ea4> (accessed March 21, 2015).

²⁷² Ibid.

²⁷³ Jane Frazee, initial interview by author, AOSA National Conference – *Music City Montage*, Renaissance Hotel, Nashville, Tennessee, November 8, 2014.

²⁷⁴ Frazee, "From the Old World to the New: Cultivating Orff's Wildflower from Europe to the USA," 54.

endeavor in which, at his request, Frazee too was later involved. Frazee would return to the Orff Institute several times and in a variety of capacities over the course of her career with the growing American Orff community.

American Orff Schulwerk Association (AOSA)

Music educators in the United States first became familiar with Orff Schulwerk and its uses in American music classrooms, especially with children, through the professional development conferences sponsored by AOSA, or as it was known in its formative years, the Orff Schulwerk Association (OSA). One of the first goals set by the OSA founders was to increase familiarity and interest among music educators regarding the Orff approach. They determined the best course of action to accomplish this goal was to sponsor a professional Orff conference at Ball State University in 1969.²⁷⁵ According to Wimmer, 165 individuals attended the 1969 conference at Ball State.²⁷⁶ Among the attendees was Jane Frazee.²⁷⁷

A member of AOSA since 1969,²⁷⁸ Frazee has supported its mission through committee service, as well as in other leadership capacities.²⁷⁹ During her years of service she has been especially involved in the development of teaching materials for American students. Shortly after she became a member of AOSA, interest in process teaching and the Orff approach began to grow in the state of Minnesota. Thus, Frazee was eager to establish the Minnesota Orff

²⁷⁵ Wimmer, "The Organization of the American Orff-Schulwerk Association from 1968-1980 and its Influence upon Music Education in America," abstract.

²⁷⁶ Ibid.

²⁷⁷ Ibid. The Orff Schulwerk Association (OSA) was renamed the American Orff Schulwerk Association (AOSA) during the May 16-17, 1970 meeting of the OSA Executive Board in Chicago, Illinois.

²⁷⁸ Frazee. "Keetman remembered, revered by AOSA members," insert.

²⁷⁹ Hetrick, "That's Jane!," 35-36.

Chapter.²⁸⁰ She became an Orff Schulwerk leader within her adopted home state, as well as throughout the midwest. Frazee's presence at the National Orff level began to blossom during the 1970s.²⁸¹ These events came about largely in response to her attendance at the 1970 Cincinnati Conference. During this conference she was introduced to Jos Wuytack, whose interpretations of the Schulwerk greatly appealed to her personal approach to music teaching.

Jos Wuytack

Jos Wuytack, an international Orff pedagogue, has influenced the spread of Orff Schulwerk throughout the world. A former student of Carl Orff, Wuytack took the knowledge he had gained from his studies and integrated many of his own ideas into his interpretation and teaching of the *Schulwerk*. In the United States he was responsible for the introduction of the Orff course formats now used by most training centers.²⁸² As stated by Jane Frazee:

The charismatic Belgian teacher, Jos Wuytack, then a member of the Toronto faculty, established two-week, three-level courses in the United States based upon the Canadian model: first at Memphis State (TN) in 1970 and the University of Minnesota in 1971. These programs have offered levels courses in consecutive summers for forty years training teachers who now staff courses throughout the country.²⁸³

Frazee's first encounter with Jos Wuytack, took place during a session he presented at the 1970 AOSA conference.²⁸⁴ As explained by Hetrick, "When Wuytack demonstrated a way to transfer body percussion to unpitched and pitched percussion instruments, the idea of a

²⁸⁰ Jane Frazee, email correspondence to author, January 30, 2015. Transcript held by the author.

²⁸¹ Ibid.

²⁸² Frazee, "From the Old World to the New: Cultivating Orff's Wildflower from Europe to the USA," 55.

²⁸³ Ibid., 46.

²⁸⁴ Hetrick, "That's Jane!," 35.

sequential progression began to emerge for her.”²⁸⁵ In her recent essay, “From the Old World to the New: Cultivating Orff’s Wildflower from Europe to the USA,” Frazee has provided further support related to her earlier observation, “Wuytack’s work represented a shift in emphasis from rhythmic and melodic counterpoint illustrated in the five volumes of Orff’s *Music for Children* to classical melody and harmony, based upon his own teaching material.”²⁸⁶

Intrigued by Wuytack’s interpretation and presentation of the Orff approach, Frazee, along with, Arvida Steen, and Judy Bond, would enroll in the Orff level I course with Wuytack at the University of Minnesota in 1971.²⁸⁷ Each would later go on to join him as a teaching colleague during the Orff levels courses at the University of Minnesota.²⁸⁸ Frazee began teaching with Wuytack in the University of Minnesota Orff levels courses in 1972 first as the level I instructor. She moved to level II in 1973 when Level III was added to the course offerings. That same year Arvida Steen joined the staff as the Level I instructor.²⁸⁹ Other instructors, including Judy Bond, continued to join the Orff faculty in the years to come.

Strongly influenced by her own attendance at the first two national AOSA conferences, Frazee was inspired to become involved in the planning of future conferences. Her first chance to do so arrived when the decision was made by AOSA to hold the April 1973 conference in Minneapolis, Minnesota. By this time she was actively involved in the Orff approach on state, national, and international levels. Frazee served as local co-chair with Arvida Steen, for the

²⁸⁵ Hetrick, 35.

²⁸⁶ Frazee, “From the Old World to the New: Cultivating Orff’s Wildflower from Europe to the USA,” 46.

²⁸⁷ Ibid., 46.

²⁸⁸ Brandon, “Orff-Schulwerk: The Development of Teacher Training in the United States, 1958-1980,” 208.

²⁸⁹ Ibid., 208-215

Minneapolis Conference.²⁹⁰ In her interview with Pam Hetrick, Frazee made the following statement regarding the preparations for the Minneapolis conference, “The hotel personnel thought that Orff Schulwerk was some kind of infectious disease, but the pioneers who attended knew better,” she reveals “It is a kind of infectious disease.”²⁹¹ The Minneapolis conference, which took place April 5 to 8, 1973, included sessions about vocal techniques and improvisation, recorder playing, early vocal music, music for preschool children, and other topics related to Orff Schulwerk. A few early figures associated with the spread of Orff in the United States who presented at this conference were: James and Isabel Carley, Carol King, and Wilma Salzman.²⁹² In addition, Frazee recalled, “Headliners were Jos Wuytack, Orff, and Robert Abramson, a noted American Dalcroze teacher.”²⁹³ The conference was deemed a success, and continued to attract new teachers to the Orff Approach, thus increasing its presence in elementary music education.

One teacher who became interested in Orff Schulwerk because of Wuytack’s level course, the early AOSA conferences, and most importantly Jane Frazee’s work, was Judy Bond. Dr. Judy Bond stated, “In addition to my experience as a student in Jane’s Orff classes, I observed her teaching children on several occasions. The book “A Walk in the Wildflowers,” published by AOSA, has an essay about my first observation of her teaching children. This was an important inspirational moment for me and it occurred soon after my initial meeting at her home. I remember her comment at the end of that first visit, when she told me I would need to

²⁹⁰ Jane Frazee, email correspondence to author, January 30, 2015. Transcript held by the author.

²⁹¹ Hetrick, “That’s Jane,” 35.

²⁹² Wimmer, “The Organization of the American Orff-Schulwerk Association from 1968-1980 and its Influence upon Music Education in America.” 1973 5th AOSA Conference April 5-8: “Vocal Techniques and Improvisation” James Carley; “Introducing Recorder to Your Orff Class” Carol King; “Advanced Recorder Playing” Isabel McNeill Carley; “Early Vocal Music” James Carley; “Recorder and Improvisation” Isabel McNeill Carley; “Music For the Pre-School Child” Wilma Salzman.

²⁹³ Jane Frazee, email correspondence to author, June 8, 2015. Transcript held by the author.

see the work with children to really understand what it was about.”²⁹⁴ In Bond’s article, “Walk in the Wildflowers,” she shared her first encounter with Frazee’s teaching.

Like many others who have made this discovery, I will never forget my first experience. I had the opportunity to visit Northrup Collegiate School for Girls where Jane Frazee was the music teacher. I watched with amazement as a class of second grade girls sang and played the game “Bluebird, Bluebird Through My Window,” then took places at the barred instruments and sang again, this time playing their own accompaniment while Jane played the recorder. After this they listened and moved with recorded music—a Pavane, for which they would later learn and perform the formal dance patterns. I was inspired and delighted, and eager to learn more about this way of teaching music!²⁹⁵

During Frazee’s years as a music instructor at Northrup Collegiate she built a strong music program that was enhanced by the Orff approach. Her students learned not only songs, and dances to entertain them for a limited amount of time, rather they had been given a solid foundation on which a comprehensive music education could be developed.

According to Frazee, “During the 1970s I also taught courses for children at the Walker Art Center and McPhail Center for Music, an independent music school in Minneapolis.”²⁹⁶ In 1973, Frazee accepted a music teaching position at St. Paul Academy and Summit School in St. Paul, Minnesota. While employed at this school she would teach an additional fifteen years, making her total number of years teaching music to children in the Twin Cities twenty-seven years.²⁹⁷ In addition to teaching children, it was at this point in Frazee’s career, as well as in the years to come, that she would begin several new, challenging, and exciting adventures.

²⁹⁴ Dr. Judy Bond, email correspondences to author, April 10 and 16, 2015. Transcripts held by the author.

²⁹⁵ Judy Bond, “Walk in the Wildflowers,” *Essays from Orff Schulwerk Gardens, Vol. 1*, ed. Judith Thomas-Solomon (Cleveland: American Orff Schulwerk Association): 88.

²⁹⁶ Jane Frazee, email correspondence to author, June 8, 2015. Transcript held by the author.

²⁹⁷ Hetrick, “That’s Jane,” 35; *The Grove Dictionary of American Music*, 2nd ed., s.v. “Jane Frazee,” http://www.oxfordmusiconline.com.umiidm.oclc.org/subscriber/article/grove/music/A2085136?q=jane+frazee&search=quick&pos=1&_start=1#firsthit (accessed November 10, 2014).

As a result of her studies and interactions with Wuytack, Frazee was one of the original teachers selected to work on the American edition of *Music for Children*, when he was originally in charge of its publication. Her appointment to this project was recalled in her recent article, “The artistic members of the team include the project director, Jos Wuytack, and three of his students selected as contributors: Avon Gillespie, Konnie Koonce (Saliba), and me.”²⁹⁸ Unfortunately due to a variety of other commitments, Wuytack would not be able to follow the project through to its conclusion.²⁹⁹ However, it would eventually be completed under the direction of Dr. Hermann Regner.³⁰⁰

In the meantime, following the 1973 Minneapolis conference, Frazee was appointed as the National Conference Chair for the 1975 Detroit conference.³⁰¹ She also went on to become AOSA president the next year. As president of AOSA, in 1976 to 1977,³⁰² Jane Frazee made several significant contributions to the organization. First she promoted Orff Schulwerk as a useable and beneficial approach to teaching music in the United States through her role and growing recognition as a first-generation American Orff teacher and advocate. Next, as a result of her earlier studies both with Jos Wuytack, and at the Orff Institute, Frazee was invited, along with twenty-two other American Orff teachers, by Dr. Hermann Regner in 1974 to be involved in the American adaptation of *Music for Children Orff Schulwerk American Edition*.³⁰³ Her

²⁹⁸ Frazee, “From the Old World to the New: The Genesis of the American Edition of *Music for Children*,” 30-33.

²⁹⁹ Ibid., 31-32.

³⁰⁰ Ibid., 32-33.

³⁰¹ Jane Frazee, email correspondence to author, January 30, 2015. Transcript held by the author.

³⁰² AOSA History, “NBT History – Past Presidents,” <http://www.aosa.org/about/admin-elected-officials> (accessed May 29, 2015)

³⁰³ Hermann Regner, ed., *Music for Children, Orff Schulwerk American Edition Primary*, vol. 2, Rev ed. (New York: Schott Music Corp., 1991).

article, “The Genesis of the American Edition of *Music for Children*,” described the development of this publication between the years of 1973 to 1977.³⁰⁴ Frazee explained,

The enthusiastic reception of Orff Schulwerk in the U.S. encouraged Schott to begin an American publication program. The initial effort toward realizing this possibility was led by the director of the Orff Institute, Hermann Regner. His strong commitment to an indigenous American materials collection led to the three-volume set of *Music for Children American Edition* (1977-1982). This collection has inspired thirty-seven supplemental books for classroom use, and the list continues to grow.³⁰⁵

This project was the first resource that contained American made and selected materials for use in music classrooms throughout the United States. It was a monumental undertaking at the time, albeit a necessary one. However, it required a large degree of mailed correspondences and trips to Austria to bring about its completion. As a contributing author, Jane Frazee traveled to Austria in 1977 and met with Dr. Regner. It was during this trip that she was also afforded the opportunity to meet and discuss the Schulwerk with its creators, Carl Orff and Gunild Keetman.

Carl Orff

Carl Orff was a German composer who was intrigued by the combination of elemental music and movement. Through his partnerships, first with Dorothee Günther, and later with Gunild Keetman, Orff was able to advance an innovative approach to music learning and teaching. As a result he created Orff Schulwerk, a pedagogical approach which integrated speech, music, movement, singing, instrument playing, and improvisation.³⁰⁶ As translated by Margaret Murray, Carl Orff explained:

³⁰⁴ Frazee, “The Genesis of the American Education of *Music for Children*,” 31-33.

³⁰⁵ Frazee, “From the Old World to the New: Cultivating Orff’s Wildflower from Europe to the USA,” 51.

³⁰⁶ Ibid., 53.

Looking back I should like to describe Schulwerk as a wild flower. I am a passionate gardener so this description seems to me a very suitable one. As in Nature plants establish themselves where they are needed and where the conditions are favourable, so Schulwerk has grown from ideas that were rife at the time and they found their favourable conditions in my work. Schulwerk did not develop from any preconsidered plan – I could never have imagined such a far-reaching one – but it came from a need that I was able to recognize as such. It is an experience of long standing that wild flowers always prosper, where carefully planned, cultivating plants often produce disappointing results.³⁰⁷

One of the places where Orff's wildflower had taken root was the United States. Therefore when word reached him of Regner's collaboration with American Orff teachers, he was intrigued, and keen to meet the individuals involved, including Jane Frazee.

During Frazee's meeting with Orff, he shared many of his views regarding music, nature, pedagogy, and the *Schulwerk*.³⁰⁸ Frazee's 1977 article, "A Visit with Orff," recounted some of the events of this meeting, including her first introduction to Carl Orff:

Because I had been told that the eighty-two year old composer was recovering from the flu, I was little prepared for the large figure striding across the floor, arms outstretched, and the enormous hands pressing mine in welcome. My previously memorized German greeting was forgotten; I was able to utter little more than a very American "hi" in my awe-struck state. Dr. Hermann Regner, Director of the Orff Institute, joined the group as Orff ushered us to a small table and expressed regrets for the absence of his wife, who was recuperating from minor surgery in the hospital. I listened politely to the Institute business which followed, but the attempt to grasp something of the spirit of the man himself was preeminent in my thoughts.³⁰⁹

Although this was a brief encounter with Orff, Frazee was able to get to know him in a more human way, and not just as an accomplished composer, and creator of Orff Schulwerk.

³⁰⁷ Carl Orff, "Orff-Schulwerk: Past and Future" (1973; repr., *Orff Re-Echoes Selections from the Orff Echo and the Supplements (Book I)*, 1977), ed. Isabel McNeill Carley, (Indianapolis, IN: American Orff Schulwerk Association), 3. Spelling and punctuation taken from the original source.

³⁰⁸ Jane Frazee, "Notes From a Visit With Carl Orff, January 19, 1977" (1978; repr., *Orff Re-Echoes Selections from the Orff Echo and the Supplements (Book II)*, ed. Isabel McNeill Carley, (Indianapolis, IN: American Orff Schulwerk Association, 1985): 18-19.

³⁰⁹ *Ibid.*, 18.

As the afternoon progressed Frazee and Orff discussed the development and evolution of the Schulwerk, which Orff claimed, “The Schulwerk was not my discovery. It had been with us—in the air, so to speak—all along.”³¹⁰ He went on to explain, “Pedagogy is like a river. As it flows, principles continue to be rediscovered. One can’t interfere with the flow of these ideas or contain them in any way.”³¹¹ Orff believed that a musical education which emphasized a child’s natural instincts, and imagination, and creativity was to be encouraged. In his final statement of the interview he explained, “I like to communicate with masses of people, not with their heads, but with their souls. We always must return to the roots for rebirth.”³¹² At the conclusion of this interview, Frazee had gained personal insight into Orff’s mind, as well as his motivations for his approach to music education. Many of these ideas were transferred and shared by his student and collaborator, Gunild Keetman.

Gunild Keetman

A former student of the Güntherschule and the co-creator of Orff Schulwerk, Gunild Keetman, was a gifted composer, author, and teacher. Her books *Music for Children*, *Elementaria*, and others, contain a large number of her compositions. In addition, many suggestions for teaching music using the Orff approach can also be found in these books.³¹³

Keetman was influential to the *Schulwerk* in many ways. According to Gerheuser:

Keetman’s greatest gift as a teacher is to give full value to simple ideas and techniques, and to establish the fundamentals securely before attempting to build on them. Only such an approach can lead on and on over the years in a positive direction.

³¹⁰ Frazee, “Notes From a Visit With Carl Orff, January 19, 1977, 19.

³¹¹ Ibid., 19.

³¹² Ibid., 19.

³¹³ Frazee, “From the Old World to the New: Cultivating Orff’s Wildflower from Europe to the USA,” 53.

What makes Gunild Keetman so important in the development of the Schulwerk? She herself embodies the main idea of the whole Orff approach, the combination of music and movement. Because she is both a composer and a movement specialist, there has not yet been anyone else so uniquely qualified for leadership in both fields... Without her, the Schulwerk would be unimaginable. Without her, it would not exist at all.³¹⁴
In Frazee's recollections about Keetman in the 2005 Centenary edition of *The Orff*

Echo, she said, "I did not know Gunild Keetman as a teacher, but only as a kind, generous person. I met her first in 1977 at Orff's home in Diessen."³¹⁵ A recollection of that first meeting was also included in Frazee's "Notes From a Visit With Carl Orff." Frazee recalled her first experiences with Keetman, who had been their hostess during that visit.

The second floor is Orff's working room. I entered it with a variety of sensations: curiosity, pleasure, apprehension, and respect. Before I could sort out my feelings and absorb the surrounding, Keetman approached with a soft package under her arm. "I want you to have something of myself," she smiled as she thrust a floral-papered, blue-ribboned treasure into my hands. Because she seemed not fully to understand my stunned response to her generosity, I made an attempt to explain that she had already given me one of the greatest gifts of my life in the Schulwerk. But I accepted her present: a stripped, fringed shawl, in hand woven wool carded and dyed by Keetman herself. I was deeply moved by the innocence, modesty, and kindness of this diminutive woman, who has given her enormous talent and energy to the Schulwerk for over fifty years.³¹⁶

Keetman has been a source of inspiration for many Orff teachers, including Frazee. Her work has provided a wealth of musical material to be used in the teaching of students. But her contributions to the Schulwerk go much deeper than that alone.

³¹⁴ Friedrun Gerheuser, "Gunild Keetman's Contribution to the Schulwerk," (1970; repr., *Orff Re-echoes: Selections from the Orff Echo and the Supplements (Book I)*, ed. Isabel McNeill Carley (Indianapolis, IN: American Orff Schulwerk Association, 1977): 11-12.

³¹⁵ Frazee, "Keetman remembered, revered by AOSA members," centerfold.

³¹⁶ Frazee, "Notes From A Visit With Carl Orff, January 19, 1977" (1978; repr., *Orff Re-Echoes Selections from the Orff Echo and the Supplements (Book II)*, ed. Isabel McNeill Carley, (Indianapolis, IN: American Orff Schulwerk Association, 1985), 18.

In a more recent essay Frazee discussed her second meeting with Keetman in 1981, while she was a Fulbright lecturer at the Orff Institute, and the subsequent train ride home from a performance they had attended together, along with Mimi Samuelson.³¹⁷

She asked about my work on the train trip. When I told her I was working on a curriculum for Orff teachers (this was to become *Discovering Orff*), she said she didn't like to think that way about teaching. Rather, she liked to make lessons inspired by the talents and needs of her students; long-range curriculum planning was not interesting to her. She respected my approach, just made it clear that hers was very different.³¹⁸

Although their approaches to the *Schulwerk* differed, it was clear that each respected the others' interpretations and supported their work. As mentioned in this remembrance, the two women would maintain a friendly correspondence in the years to come. In addition, they would continue to support the other colleague's work at all times. Frazee summarized her view and high opinion of Keetman's work as follows, "We are all enriched by Keetman's work. Her legacy involves proficiency, purpose and passion. She had them all in abundance. We would all do well to emulate her example."³¹⁹ This is a goal Frazee has tried to accomplish throughout her career.

Throughout her teaching of children, Jane Frazee tried to impart the wisdom she had gained from her studies, as well as her personal encounters with Doreen Hall, Barbara Haselbach, Dr. Hermann Regner, Jos Wuytack, Carl Orff, and Gunild Keetman. In her essay, "My Walk in the Wildflowers," published in a collection of essays written by prominent American Orff teachers, Frazee shared several touching, funny, and memorable accounts of

³¹⁷ Frazee, "Keetman remembered, revered by AOSA members," insert.

³¹⁸ Ibid.

³¹⁹ Ibid.

experiences with her students during this period of her life and career.³²⁰ In her introduction to these stories Frazee stated,

Since students learn music by behaving as musicians, I've chosen to present vignettes that illustrate what musicians of any age actually do: perform, create, listen, and analyze. This is the stuff of music education in an Orff classroom, but there's more. The student-centered environment of sound, movement, and feeling also encourages social and emotional growth.³²¹

As a teacher of children, Frazee aspired to instill a love of music as well as a thorough understanding of what music is, why humans need to make and be involved in music and music-making activities, and how it has changed through time. She provided a variety of opportunities for her students to experience music through performance, creation, listening, and analysis.³²² Some of Frazee's more public experiences with her students featured their participation on the radio program *A Prairie Home Companion*,³²³ starring Garrison Keiler, a performance of her Orff ensemble with the St. Paul Chamber Orchestra,³²⁴ and a performance by a group of her fifth grade students at the Canadian national Orff conference in Winnipeg, Canada in 1986.³²⁵ While at this conference, Frazee also presented a workshop session.³²⁶ In addition, Frazee elaborated, "The students performed on NPR in 1988 for a program called *Good Evening with Noah Adams*. It replaced *Prairie Home Companion* for a short time."³²⁷

³²⁰ Frazee, "My Walk in the Wildflowers," 93-101.

³²¹ Ibid., 94.

³²² Ibid., 94-97.

³²³ Ibid., 94. Frazee's students performed on a Halloween episode of "A Prairie Home Companion."

³²⁴ Ibid., 94. Frazee's students performed "Dance" from *Music for Children*, Volume IV with the orchestra.

³²⁵ Ibid., 94-95. Frazee's students performed a musical version of "My Cat Likes to Hide in Boxes."

³²⁶ Jane Frazee, email correspondence to author, June 8, 2015. Transcript held by the author.

³²⁷ Ibid.

Classroom lessons and activities were also important and meaningful to Frazee and her students. In an effort to provide quality music lessons and meaningful music activities for her students, Frazee carefully selected materials throughout her teaching career. Through an examination of the types and variety of materials included in her publications,³²⁸ it is clear to see that Frazee selected high quality rhymes, poems, and repertoire. Materials that were chosen purely for enjoyment, or non-musical purposes, also possessed an important aesthetic appeal for Frazee, and, most importantly, her students. An example of this type of music teaching situation was retold in Frazee's essay, "My Walk in the Wildflowers."

The song 'Cindy' was fourth grade standard in my curriculum because it involves the descending pentatonic scale, as well as low la and low sol in the chorus. Its many verses are silly teases and fun for everyone to sing. One day Roger ... came to me with a fairly large piece of paper. He told me that he knew a lot more verses that we never sang in school. He had taken the trouble of writing them down for us so that we could sing the *whole* song! This encouraged us to add even more verses, creating a folk song that belonged only to our class."³²⁹

Frazee understood her student's needs to express themselves through music, and she encouraged these behaviors whenever possible. She knew that by using these "teachable moments," wisely she could facilitate the learning of her students' more effectively in music, as well as socially and emotionally. Although everything Frazee taught was well planned and had a specific goal in mind, it was those moments of the "unexpected" that seem to have left some of the most lasting impacts on Frazee's memories.³³⁰ In her essay she explained how the Orff approach helped to foster these types of extra-musical experiences.

³²⁸ Jane Frazee with Kent Kreuter, *Discovering Orff*, (New York: Schott Publications, 1987); Jane Frazee, *Orff Schulwerk Today* (New York: Schott Publications, 2006); Jane Frazee, (New York: Schott Publications, 2012).

³²⁹ Frazee, "My Walk in the Wildflowers," 96.

³³⁰ *Ibid.*, 93-101.

Because Orff teaching encourages open-ended responses that touch the deepest parts of our musical and emotional selves, it encourages growth of both students and teachers. This complex art stimulates a variety of responses from our students: thoughts and feelings that matter deeply to them but may be different from our own. Understanding this means that if we are open to their truth, we teachers can also grow in depth of understanding our subject. This is one reason that wise teachers say that their students teach them every day.³³¹

By allowing students to propel their own learning, they were able to develop a deeper understanding of the subject matter. Also, children often perceive music activities differently than adults, and can use their imaginations in ways adults would not have predicted. Their ability to manipulate and transfer learned skills to new areas demonstrated mastery of the material in ways that were unique to each student. Lastly, in regards to teaching children in general, Frazee drew several conclusions based on her own teaching experiences using Orff Schulwerk:

I believe that children bring a predilection for a particular aspect of the program long before they walk in the door of the music room. That is, they already love to dance, or to sing, to listen, or to make music in some special way. The variety and richness of the Orff media addresses these special interests, and encourages exploration of others. So almost everyone can find a place of comfort, in addition to attempting the unfamiliar.³³²

By acknowledging students' natural interests, Frazee was able to accomplish many musical and non-musical goals. Allowing students to discover musical learning in their own time, through a variety of experiences has helped to promote greater student achievement in music. These ideals were emphasized in all of Frazee's teaching, both with children and adults. With her children, she wanted them to use their natural creativity and enjoyment of play. Likewise with adults, she encouraged the same behaviors, and challenged her adult students to rediscover their childhood freedom.

³³¹ Frazee, "My Walk in the Wildflowers," 100.

³³² Ibid., 98.

Teaching of Adults

Since the late 1960s, Jane Frazee has also taught music to adults. Her interactions and musical instruction of adult students took place during music courses at various colleges and universities, Orff levels courses, the special course at the Orff Institute, and within her Graduate Programs in Music Education.³³³ Many of her former students have gone on to become successful performers, music educators, Orff levels instructors, and university music professors.

College Teaching

Frazee first began teaching adults as an Instructor in Music and Education³³⁴ at Macalester College, located in St. Paul, Minnesota in 1968.³³⁵ Although she enjoyed teaching, her contributions to Macalester College and the music department ended in 1973. In 1972, Frazee had become an instructor of music at Hamline University, also in St. Paul.³³⁶ From this point forward Frazee would occupy several roles pertaining to music instruction at Hamline University between the years of 1972 to 1990.³³⁷ As a result of her changing responsibilities, Frazee would gain new insight in teaching the Orff Approach to adults, and what requirements should be used to guide these learning experiences.

³³³ Hetrick, "That's Jane!," 34-48.

³³⁴ Jane Frazee, email correspondence to author, June 9, 2015. Transcript held by the author.

³³⁵ Frazee, "My Walk in the Wildflowers," 100-102.

³³⁶ Ibid.

³³⁷ Frazee, "My Walk in the Wildflowers." Instructor of Music/Developed Orff Certification Program (1972-1978); Orff Certification Program (1978-1984); Orff Certification Program Director and Director of Graduate Program in Music Education (1984-1990).

AOSA Teacher Training Guidelines

During the 1970s and 1980s, Frazee was actively engaged in committee work for other areas of AOSA regarding teacher training. She has supported setting standards for teachers trained in AOSA endorsed Orff certification courses, and has strongly encouraged graduate studies in music education. Her role in the distribution and analysis of the colleges and universities survey during the fall of 1973 and the outgrowths of this information including the development of the AOSA's Teacher Education Committee were discussed by Brandon in her recent dissertation.³³⁸ Brandon presented Frazee's contributions as a member of the committee charged with the development of the AOSA's Level I course guides, which were accepted by the Executive Board in May 1975, and her role in the development of AOSA's Level II Orff certification guidelines completed in 1980.³³⁹ Frazee actively contributed to the standardization of Orff levels courses and was interested in the role of colleges and universities involved in music teacher training. She explained, "Level I guidelines were developed during my AOSA presidency."³⁴⁰ Therefore, Frazee would personally influence each of these areas.

Orff Levels Course Instructor

As stated by Judith Bond, "Orff teacher training in the U.S. has traditionally been conceived as a course for practicing general music teachers who already possess a college degree and a teaching license, and have some experience working with children in the classroom."³⁴¹

³³⁸ Brandon, "Orff-Schulwerk: The Development of Teacher Training in the United States, 1958-1980," 162-163.

³³⁹ Ibid., 166-168; 170-175.

³⁴⁰ Jane Frazee, email correspondence to author June 8, 2015. Transcript held by the author.

³⁴¹ Judith W. Bond, "Orff Schulwerk in Undergraduate Music Education: Promise and Possibility," in *Orff Schulwerk Reflections and Directions*, ed. Cecilia Chu Wang (Chicago: GIA Publication, 2013), 155.

As such, these were the type of students Frazee taught when she joined the University of Minnesota summer Orff levels courses staff in 1972, as well as in the Orff courses at Hamline.³⁴² Armed with her teaching experiences using the Orff approach with children and her training from the University of Toronto, the Orff Institute, and her Orff levels course with Jos Wuytack, Frazee began to share her knowledge and passion for music with practicing general music educators.

Orff levels courses have been offered in the United States beginning in 1968 at Ball State University. The first three level program, modeled on the courses previously taught in Canada, was held at Memphis State University in 1970. A year later, the University of Minnesota joined Memphis in offering the 3-level model courses.³⁴³ Over the years the number of these courses has continued to grow.³⁴⁴ Although in recent years Orff levels courses have been offered during the academic year,³⁴⁵ the majority of practicing music educators continue to choose to attend Orff levels training courses in the summer.³⁴⁶ Brandon's review of historical teacher training courses and instructors included the contributions of Jane Frazee during her levels course teaching at the University of Minnesota, Hamline University, the University of St. Thomas, and other universities throughout the United States.³⁴⁷

³⁴² Brandon, "Orff-Schulwerk: The Development of Teacher Training in the United States, 1958-1980," 208; *The Grove Dictionary of American Music*, *The Grove Dictionary of American Music*, 2nd ed., s.v. "Jane Frazee," http://www.oxfordmusiconline.com.umiss.idm.oclc.org/subscriber/article/grove/music/A2085136?q=jane+frazee&search=quick&pos=1&_start=1#firsthit (accessed November 10, 2014).

³⁴³ Brandon, "Orff-Schulwerk: The Development of Teacher Training in the United States, 1958-1980," 212.

³⁴⁴ Ibid., 208.

³⁴⁵ Ibid., 251-252.

³⁴⁶ Ibid., 190-250.

³⁴⁷ Ibid., 208-250.

Beginning in 1972, Jane Frazee was invited by Jos Wuytack to join the University of Minnesota Orff certification course staff as the Level I instructor.³⁴⁸ When the program grew the following year, Frazee was promoted to Level II with the addition of Arvida Steen as the Level I instructor.³⁴⁹ For several summers beginning in 1973, these three individuals taught the pedagogy portion of each levels course. Movement and percussion instructors were introduced to the University of Minnesota Orff certification faculty in 1974.³⁵⁰ Beginning with the 1975 summer session, the University of Minnesota courses would move to the campus of Hamline University.³⁵¹ Additional faculty continued to join the program over the years, including Judy Bond beginning in 1977,³⁵² and Mary Goetze in 1979.³⁵³ In addition, Jane Frazee also taught at: Northwestern University, Bemidjii State College, Portland State University Haystack Summer Music Program, Grand View College, Indiana University, the University of Illinois at Urbana-Champaign, and many others.³⁵⁴ Two colleagues who taught in many of these Orff levels courses along with Jane Frazee were Arvida Steen, and Judy Bond.

³⁴⁸ Brandon, "Orff-Schulwerk: The Development of Teacher Training in the United States, 1958-1980," 212.

³⁴⁹ Ibid., 215.

³⁵⁰ Ibid., 219-220.

³⁵¹ Ibid., 223.

³⁵² Ibid., 233.

³⁵³ Ibid., 241.

³⁵⁴ Ibid., 201-250.

Orff Levels Courses: Teaching Colleagues

Arvida Steen

Arvida Steen, a former elementary music teacher, adjunct professor of music, Orff levels course director and instructor, AOSA and Minnesota chapter member, and author, has been one of Jane Frazee's closest and most trusted colleagues throughout both their professional careers.³⁵⁵ In many ways Steen's career shared several similarities with Frazee's. Like Frazee, Steen served on the AOSA national board (1977-1982),³⁵⁶ was a past president of AOSA (1980-1981),³⁵⁷ and was honored with the AOSA Distinguished Service Award in 1997.³⁵⁸ Arvida Steen also attended Jos Wuytack's 1971 Orff levels course at the University of Minnesota. She became an integral member of the teaching faculty in both the Hamline University and the University of St. Thomas Graduate Programs in Music Education, as well as the Orff Schulwerk Certificate program.³⁵⁹ Steen has taught Orff levels courses throughout the United States,³⁶⁰ and one summer session at the Orff Institute.³⁶¹ Beginning in 1986, Steen became the director, as well as an instructor in the Orff Teacher certification course at the University of Kentucky, a

³⁵⁵ *The Grove Dictionary of American Music*, 2nd ed., s.v. "Arvida Steen," <http://www.oxfordmusiconline.com.umiss.idm.oclc.org/subscriber/article/grove/music/A2087625?q=arvida+steen&serach=> (accessed May 29, 2015).

³⁵⁶ Ibid.

³⁵⁷ American Orff Schulwerk Association, "Admin and Elected Officials: NBT History – American Orff Schulwerk Association History," American Orff Schulwerk Association, <http://www.aosa.org/about/admin-elected-officials> (accessed May 29, 2015).

³⁵⁸ *The Grove Dictionary of American Music*, 2nd ed., s.v. "Arvida Steen," <http://www.oxfordmusiconline.com.umiss.idm.oclc.org/subscriber/article/grove/music/A2087625?q=arvida+steen&serach=> (accessed May 29, 2015)

³⁵⁹ Brandon, "Orff-Schulwerk: The Development of Teacher Training in the United States, 1958-1980," 208.

³⁶⁰ *The Grove Dictionary of American Music*, 2nd ed., s.v. "Arvida Steen," <http://www.oxfordmusiconline.com.umiss.idm.oclc.org/subscriber/article/grove/music/A2087625?q=arvida+steen&serach=> (accessed May 29, 2015)

³⁶¹ Jane Frazee, email correspondence, June 8, 2015. Transcript held by the author.

position she held for ten years.³⁶² During this time she shaped the Kentucky Orff program based on the levels courses developed at Hamline University by herself, Frazee, Bond, and others.³⁶³ She went on to create an Orff curriculum course that she taught both at the University of Kentucky, and the University of St. Thomas.³⁶⁴ Both programs continue to thrive to this day. Steen's experiences have provided many fond memories throughout her career teaching adult students. In her article, "It's Magic!" Steen said,

I am grateful for my Orff Schulwerk training. The master teachers have surrounded me with models to emulate. The teachers who have been students in my courses taught *me* by doing what I asked, but then asking critical questions that influenced me to experiment in new directions. In Orff courses we learn from others as we are inspired to take risks, and to trust others we share the joy of shared accomplishment in musical performances, just as children do.³⁶⁵

In addition to teaching adults, Steen also taught music to elementary aged children. Having taught in both Michigan and Minnesota, she introduced a large number of children to music. She described many of these experiences in her essay "It's Magic!" One word she used frequently in descriptions of her teacher was "magic." She claimed, "Magic happens if we are willing to let it happen, with individuals and with classroom ensembles."³⁶⁶ Steen encouraged other Orff teachers throughout her career to also partake of these types of magical experiences with their own students.

³⁶² University of Kentucky Department of Music – 25 Year Orff Celebration, "Biographies – Arvida Steen," <http://www.uky.edu/~cecilia/ukyOrff25/bios.pdf> (accessed May 29, 2015)

³⁶³ Cindy Hall and Jay Broeker, "Orff Schulwerk Teacher Education: Reflections and Directions For the Twenty-First Century," in *Orff Schulwerk Reflections and Directions*, ed. Cecilia Chu Wang (Chicago: GIA Publication, 2013): 162.

³⁶⁴ University of Kentucky Department of Music – 25 Year Orff Celebration, "Biographies – Arvida Steen," <http://www.uky.edu/~cecilia/ukyOrff25/bios.pdf> (accessed May 29, 2015); *The Grove Dictionary of American Music*, 2nd ed., s.v. "Arvida Steen," <http://www.oxfordmusiconline.com.umiss.idm.oclc.org/subscriber/article/grove/music/A2087625?q=arvida+steen&serach=> (accessed May 29, 2015).

³⁶⁵ Arvida Steen, "It's Magic!" *Essays from Orff Schulwerk Gardens, Vol. 1*, ed. Judith Thomas-Solomon (Cleveland: American Orff Schulwerk Association): 76.

³⁶⁶ *Ibid.*, 74.

Based on her experiences teaching Orff to children, as well in Orff levels courses, with Jane Frazee, Judy Bond, and others, Steen developed her own ideas for publications. Similarly to Frazee, Steen was interested in curriculum and the sequential organization of the Schulwerk for American teachers. She published several books, including: *Exploring Orff, A Teacher's Guide* (1992), *Achieving Teacher Growth Together* (1998), and *The Place of the Voice in Orff Schulwerk* (2008).³⁶⁷ Two collections of Orff arrangements, *A Bakers Dozen* (1974), and *This is the Day* (1975) were published with Jane Frazee.

Through her collaborations with Jane Frazee, Arvida Steen also influenced music education and Orff Schulwerk in the United States as a teacher and author. Her delight in sharing music experiences with others has allowed her to become both an admired teacher and a respected Orff authority. For many summers Steen taught Orff levels courses together with Frazee and another Orff colleague Judy Bond. Over the years this trio would instruct generations of American Orff teachers.

Judith Bond

Judith Bond, recently retired Professor of Music Education at the University of Wisconsin at Stevens-Point, was a former colleague of Jane Frazee's who taught with her for many years. An Orff educator of children and adults, as well as Past President of AOSA, Bond has also contributed to the growth of Orff Schulwerk in several ways. She was a classmate of Jane Frazee and Arvida Steen's during Jos Wuytack's Level I Orff course at the University of Minnesota in 1971.³⁶⁸ Bond was an instructor in the Orff certification program and has shared many experiences together with Frazee and Steen throughout their respective careers.

³⁶⁷ *The Grove Dictionary of American Music*, 2nd ed., s.v. "Arvida Steen," <http://www.oxfordmusiconline.com.umn.idm.oclc.org/subscriber/article/grove/music/A2087625?q=arvida+steen&serach=> (accessed May 29, 2015)

Bond and Frazee's relationship began in a casual manner. Interested in learning more about the ways in which children could acquire musical learning through various teaching approaches, Bond sought out a conversation with Frazee. According to Bond, "I introduced myself to Jane by calling her to talk about approaches to teaching music with children. Shortly after our discussion at her home I decided to attend a summer Orff course taught through the University of Minnesota. This was an introductory course which met every day for one week, and Jane was the teacher."³⁶⁹

Due to her early interactions with Frazee, Bond was inspired to learn more about Orff Schulwerk and its uses with children. In addition to informal conversations, Bond also attended classes taught by Frazee. She recalled,

I participated in an introductory Orff course taught by Jane. The location was somewhere in northern Minnesota. The class included everything Orff, singing, saying, dancing, playing. I had never played recorder, but I had played oboe so the recorder was easy. I bought a soprano and alto right away. As soon as I returned from the introductory course I found a job where I could launch into teaching music with the Orff philosophy/approach.³⁷⁰

The lessons learned in these courses served Bond well in her classroom teaching with children.

According to Dr. Bond:

My professional career started with the introductory Orff course taught by Jane. This was a life-changing experience which led me to pursue teaching elementary music with children. After the introductory course, my motivation was to immediately seek a job working with children, and also to take as many more Orff courses as possible. Teaching adults in the Orff courses was a direct result of this intense Orff study following that first experience. Working with children and exploring musical ideas with them was also essential.³⁷¹

³⁶⁸ Brandon, "Orff-Schulwerk: The Development of Teacher Training in the United States, 1958-1980," 208.

³⁶⁹ Dr. Judy Bond, email correspondences to the author, April 10 and 16, 2015. Transcripts held by the author.

³⁷⁰ Ibid.

³⁷¹ Ibid.

Over time Bond would continue to share this knowledge with other adult learners throughout her career. “I taught Recorder and then Level 1 for the Orff levels program at Hamline and later at St. Thomas. Jane was the administrator for these programs. As the programs evolved she assembled teaching teams of people who collaborated with one another to develop a strong sense of personal and professional growth.”³⁷² Over the years, Frazee maintained close relationships with both Steen and Bond throughout their teaching careers. Given her experiences as an American Orff teacher and levels course instructor, Jane Frazee would later receive a Fulbright lecturer position to teach in the Institute’s special course.³⁷³

Orff Institute: Fulbright Lecturer

Frazee was awarded a “Fulbright Lectureship grant to teach music and movement in the Institute for the Special Course.”³⁷⁴ She returned to the Orff Institute from 1981 to 1982. During her time at the Institute she taught many lessons and activities she had created over the years with her students, both children and adults in Minnesota and throughout the midwest. Among her students in the Orff Institute’s Special Course were: Steve Calantropio, Rob Amchin, Pilar Posada, and Carol Richards.³⁷⁵ According to one of her former students from the Special Course, many of the lessons and activities they learned were included by Frazee in her later publication *Discovering Orff*, published in 1987.³⁷⁶ Students in the special class were provided with opportunities to practice lessons taught by Frazee, as well as their other instructors at the Institute, and then go out to practice teach these lessons to children attending schools in the

³⁷² Dr. Judy Bond, email correspondences to the author, April 10 and 16, 2015. Transcripts held by the author.

³⁷³ Jane Frazee, email correspondence to author, January 30, 2015. Transcript held by the author.

³⁷⁴ Ibid.

³⁷⁵ Ibid.

³⁷⁶ Dr. Robert Amchin, phone interview by author, February 17, 2015. Transcript held by the author.

surrounding areas. One of her former students from the Special Course, Rob Amchin recalled the following experience:

While we were in Salzburg we taught in Berchtesgaden in the American school just over the border in Germany. We went out there to do a practicum with the kids at the school. I think that she was with us for that. I don't remember if she was there or if it was Mimi Samuelson. I'm thinking it was Jane. We would do lessons at the Orff Institute and then do them with the kids. She mentored us on that. I don't have any clear recollections other than going out to the school and then debriefing afterward.³⁷⁷

Frazee taught a diverse group of international students, some of whom had limited English proficiency. She once again rose to the occasion, and made a lasting impression on all who were present, as was recalled through interviews with former students from the Institute.

During one of these recent interviews Calantropio shared the following recollection.

I still have an arrangement I did at the Orff Institute of the *Spring Carol*. It's the tune of *Good King Wenceslaus* with the spring words to it. It was ... marked up red ... I still have it somewhere, but that was kind of the way things went. Jane was pretty hard-nosed about what she wanted from us at that time. In the interim years, she's become less that way. She became less fixated on a set series of rules of what Orff Schulwerk is and isn't as she opened up more.³⁷⁸

Amchin recalled, "I was one of the youngest people at the Orff Institute. I was there and I learned a lot, but I was a kid."³⁷⁹ Each member of the class has gone on to spread the lessons they learned from Frazee at the Institute with scores of their own students. Some of these students model their teaching on the activities they experienced while studying at the Institute. Amchin said "The way that the Orff Institute worked, was there were fourteen of us and each day there was a person that was the scribe, for the day, or for the hour. So these are the scribe things from the Special Course at the Orff Institute and I'm looking at what's here and it's yeah, I

³⁷⁷ Dr. Robert Amchin, phone interview by author, February 17, 2015. Transcript held by the author.

³⁷⁸ Steven Calantropio, Skype interview by author, April 8, 2015. Transcript held by the author.

³⁷⁹ Dr. Robert Amchin, phone interview by author, February 17, 2015. Transcript held by the author.

mean, it's kind of, pretty impressive.”³⁸⁰ Upon completion of her year as a Fulbright Lecturer, Frazee would continue to serve as an instructor, and summer course director at the Orff Institute during the 1980s. She would be joined by Arvida Steen and Judy Bond, with whom she had previously taught Orff levels courses throughout the United States.

Summer Sessions at the Orff Institute

During the summer of 1983, Frazee returned to the Orff Institute as a member of the summer teaching staff for the Institute's Summer Course in English.³⁸¹ Her role was to teach music and movement to attendees of the summer program. She was invited back to the Institute two years later. In 1985, she became the Co-director of the Summer English Course.³⁸² Her final involvement with the Orff Institute, although it did not take place in Austria, was in 1999. Having had several interactions and fulfilling many roles at the Orff Institute, Frazee “conducted exams for students who received St. Thomas credit for study at the Orff Institute.”³⁸³ As such, this was her last connection to the Orff Institute.

Although these events at the Orff Institute took place outside the United States, their role in Frazee's teaching career has influenced Orff Schulwerk in the United States. These activities directly influenced several of her former colleagues and students. Many of these individuals have gone on to become influential teachers and figures in Orff Schulwerk on an international level, as well as in American schools and universities.

³⁸⁰ Dr. Robert Amchin, phone interview by author, February 17, 2015. Transcript held by the author.

³⁸¹ Jane Frazee, email correspondence to author, January 30, 2015. Transcript held by the author.

³⁸² Ibid.

³⁸³ Ibid.

Jane Frazee's Former Students

The individuals discussed in this next section constitute some of the most influential and actively involved persons of each generation of Orff teachers taught by Jane Frazee. Interviews were conducted with individuals from her first, second, and third generation American students. Frazee's former students shared detailed accounts of their experiences with her, and how she has influenced each of them, Orff Schulwerk, and music education in the United States.

First Generation

Steven Calantropio

One of the fourteen students who experienced Frazee's Special Course during her year as a Fulbright Lecturer at the Orff Institute in Salzburg, Steven Calantropio has become the current and first AOSA Director of Education.³⁸⁴ Calantropio began as Frazee's student, but over the years they have developed a lasting friendship built on mutual respect. He stated:

Her own life is linked with mine in a lot of ways. I didn't even know who Jane Frazee was when I began to study the Orff in 1978. I only met her when I first walked into her classroom at the Orff Institute. ... She had a Fulbright fellowship to teach in the Special Course at the Orff Institute. This course ran from September through February at that time. I walked in the class and there was an American teacher, which I wasn't expecting, and it was Jane of course. The rest of the class and I were all international students. I believe there fourteen of us. Rob Amchin was one, he was very young back then. I guess I was too. We walked into the class and there was Jane Frazee and everyone seemed to know her. So we began taking classes and a good part of the day was with Jane. About half of the day was spent in her classes. I found out later that she was basically trying out her materials and getting a book together. It was her first major publication, *Discovering Orff*. It came out a few years after we left that Institute class.³⁸⁵

³⁸⁴ Frazee, "From the Old World to the New: Cultivating Orff's Wildflower from Europe to the USA," 55.

³⁸⁵ Steven Calantropio, Skype interview by author, April 8, 2015. Transcript held by the author.

Throughout her career, Frazee has been interested in and has specialized in several aspects of the Schulwerk. She is well known for her skill in pedagogy, process teaching, and orchestration for the Orff Ensemble, areas that were essential to her teaching at the Orff Institute. Having taught children and adults for many years prior to her time at the Institute, Frazee was familiar with the need to establish and maintain high standards in order to promote student success and excellence. While studying with Frazee at the Orff Institute, Calantropio augmented his existing knowledge of Orff Schulwerk. However, he remembered a time at the Orff Institute when Frazee's high expectations met with mixed results from her students.

I thought I knew a lot about Orff Schulwerk at the time. I had been teaching five or six years, and had taken my Orff levels ... I think Jane felt she had to kind of let me know that I didn't know as much as I thought I did. She was right; I didn't. She had to break me and few others down a bit before we could really start to learn. I do remember that one day, it was about October, about a month into the course, there was a little bit of a rebellion in the class. Here was this woman coming in and telling us that this is the way it should be, we had never heard of her but it was kind of a moment where you just realize 'I'm the student I don't know so much. I'll never forget that time, because after that everything was fine. I just settled into the role of student again and we began to learn. Jane was putting together *Discovering Orff*, trying out the lessons with the class sort of tweaking them.³⁸⁶

Discovering Orff has become one of the most widely read books devoted to Orff pedagogy. It is a guide for teachers to integrate the Orff Approach into a comprehensive music curriculum.

According to Frazee, "*Discovering Orff* is the result of the thinking time I had at the Orff Institute, but its genesis is lessons and activities taught to American children for many years."³⁸⁷

Following their departure from Salzburg, Jane Frazee remained an influential figure in Calantropio's professional career. Inspired by her approach to teaching and her understanding of the Schulwerk, she was frequently asked to present workshops and conference sessions

³⁸⁶ Steven Calantropio, Skype interview by author, April 8, 2015. Transcript held by the author.

³⁸⁷ Jane Frazee, email correspondence to author, June 8, 2015. Transcript held by the author.

throughout the United States. Although still actively teaching children in St. Paul, Minnesota, until the late 1980s,³⁸⁸ Frazee often traveled whenever possible to share her knowledge of Orff Schulwerk with music educators around the United States and the world. To those who were most familiar with her work and teaching, visits by Frazee were generally well attended events. According to Calantropio, “She was my teacher through the years of the Orff Institute, and then I would run around and follow her whenever she gave a workshop anywhere here on the East Coast. I would always try and attend it.”³⁸⁹

Beginning in the mid-1980s, Frazee once again assumed the role of teacher for Calantropio. This time, this education took on a more hands-on and practical approach to learning. Having taught the Orff approach to children and adults for several years, Frazee invited her former student to work with her at the Levels Courses at Hamline University.³⁹⁰ Co-teaching with Frazee in the Level III provided Calantropio with not only additional time to learn from Frazee, but also to receive accurate and immediate feedback about his teaching and understanding of Orff Schulwerk from her in a practical teaching situation. Regarding his time observing and teaching with her in the Level III course Calantropio stated,

Watching her [Frazee] changed my whole perception of what teaching was. Again, I had a unique perspective; I literally sat in the same room with her which terrified me in the beginning, and taught in front of her. I’ve never forgot the first time I taught in front of her, it was very nerve racking but she was kind, firm but kind. Jane tends to address issues as a question, such as, “do you think this was a good way to do it.” Personally I’m more direct in my approach. She very subtly brings you to the realization of what she’d like to see. To be able to sit with her after teaching a lesson in front of her; I don’t know of anyone else who ever had that experience. Not with Jane Frazee anyway. I’ve known her pretty much her whole adult teaching career, as a teacher

³⁸⁸ *The Grove Dictionary of American Music*, 2nd ed., s.v. “Jane Frazee,” http://www.oxfordmusiconline.com.umiss.idm.oclc.org/subscriber/article/grove/music/A2085136?q=jane+frazee&search=quick&pos=1&_start=1#firsthit (accessed November 10, 2014).

³⁸⁹ Steven Calantropio, Skype interview by author, April 8, 2015. Transcript held by the author.

³⁹⁰ Ibid.

of teachers. I've been there with her, we taught together for about 15 years. She remains a master of process teaching. It was really great!³⁹¹

Over the years Calantropio has enjoyed a professional career as a respected teacher, as well as an Orff pedagogue. Frazee and Calantropio have maintained a professional relationship, as well as a close friendship for nearly thirty-five years. Throughout each year they have influenced and encouraged the others' professional careers in many ways. Calantropio, along with the other thirteen members of the Special Course played a crucial role in Frazee's first publication. Another member of the class who has had a meaningful role in Orff Schulwerk in the United States was Robert Amchin.

Robert Amchin

According to Dr. Robert Amchin, Professor of Music Education at the University of Louisville, he was first exposed to Orff Schulwerk while he was a student at The New England Conservatory in the late 1970s and early 1980s. He completed levels certification courses during this time and began attending the National Orff Conferences sponsored by the American Orff Schulwerk Association.³⁹² It was at one of these conferences where Amchin first encountered Jane Frazee. He described,

The first time I saw Jane was in 1981 at the national Orff conference in Pittsburgh and that was different from what it is in 2015. The conference was very small. It was in a hotel, and there were simultaneous sessions, two sessions going on at any given time, now there are eight or nine sessions concurrently. Jane was one of the clinicians at the conference, and I watched her teach and it was very similar to what I was learning about in Boston, while I was doing level courses. That's where I first met her, and I first saw her teaching. And then, just by luck she was at the Orff Institute that next year. That was not the reason I went to Salzburg. I was going there to go to the Orff Institute. She

³⁹¹ Steven Calantropio, Skype interview by author, April 8, 2015. Transcript held by the author.

³⁹² Dr. Robert Amchin, phone interview by author, February 17, 2015. Transcript held by the author.

was going there primarily, working with Orff I think. She was working on her pedagogy book at the same time she was teaching us.³⁹³

Amchin went on to explain, “I met her, and her teaching style was very similar to the training that I was getting in New England while I was studying with Maureen Kennedy at NEC. Both of them had studied at the Orff Institute. That’s one of the reasons I went to the Institute was because of that kind of teaching that Jane did, and Maureen did as well.”³⁹⁴

Amchin was interested by the type of instruction he had received in his coursework at The New England Conservatory, his Orff levels courses, as well as the types of presentations he was experiencing at workshops and conferences. He decided to continue his studies at the Orff Institute. His enrollment in the Orff Institute at the same time as Frazee’s appointment was completely coincidental. At the Institute, Amchin’s acquaintance with Frazee truly began.

In 1981 to 1982, Amchin, along with thirteen other students, comprised the course members of the Orff Institute’s Special Course taught by Frazee. He recounted, “She was a Fulbright Scholar, instructor, the year that I was there and I worked with her pretty intensely for that period.”³⁹⁵ It was in Salzburg that he began to comprehend her approach to process, material selection, and teaching. While participating in the Special Course, Amchin was able to learn from, receive feedback, and engage with Frazee in discussions that helped to further solidify his understanding of the Orff approach. When asked to describe Frazee’s role and her influences on his training, arranging, compositions, teaching, and career, he replied:

Jane’s been a very influential part of my training. When I was at the Orff Institute, I was about twenty-five. I was very young. In my training I had done four levels of Orff. At New England there was a fourth level that was a pedagogy kind of experience where I was teaching my peers to do workshops. At that point after do two years full of Orff

³⁹³ Dr. Robert Amchin, phone interview by author, February 17, 2015. Transcript held by the author.

³⁹⁴ Ibid.

³⁹⁵ Ibid.

training I went to study with the people at the Orff Institute. That was when I was developing my understanding of the Schulwerk and there was Jane Frazee, along with the other faculty at the Institute. The other faculty were all the last generation of people that had worked with Orff and Keetman. They soon retired, within about ten years of me being there in 82. It was interesting having Jane as part of that mix. Her approach to teaching was in line with my way of thinking.³⁹⁶

Amchin elaborated on some of the ways in which he and Frazee shared similar approaches to music teaching. He explained, “In terms of teaching she’s very like to me, in terms of understanding process, and using authentic materials. Her arranging style is similar to what I did at the Orff Institute. We had assignments to do arranging and she did the pedagogy classes. So she helped me with writing and arranging in the elemental style.”³⁹⁷

Following his studies at the Institute and a subsequent move to accept a teaching position in Texas, Amchin was active in local and national AOSA activities. Among his many professional contributions while in Texas were his involvements with the local Orff Chapter of AOSA. Consequently, he and other members of the organization arranged for Frazee to visit and spend some time presenting to the chapter in Texas.³⁹⁸ One main feature of her visit, and all of his experiences with her, which has resonated with Amchin was her understanding of process teaching.³⁹⁹ “We had her present in Texas when I lived in Texas. She was one of our clinicians in the 80s and we took care of her then. She did a whole big workshop. It’s very unique in terms of her teaching style and very clear in terms of process.”⁴⁰⁰

³⁹⁶ Dr. Robert Amchin, phone interview by author, February 17, 2015. Transcript held by the author.

³⁹⁷ Ibid.

³⁹⁸ Ibid.

³⁹⁹ The division of music activities into smaller, sequential steps that facilitate the reconstruction of a piece of music through guided musical learning.

⁴⁰⁰ Dr. Robert Amchin, phone interview by author, February 17, 2015. Transcript held by the author.

Throughout his many experiences with Jane Frazee, Amchin has and continues to respect her and her work. Because of her, as well as others Orff pedagogues who have contributed to his training, he too has continued to teach and encourage others to become exposed to and, if interested, experience and study Orff Schulwerk. He has shared what he learned from Frazee with elementary, college-aged, and adult students. Lastly, regarding his studies and personal encounters with Frazee since 1981, Amchin recalled, “They were very positive experiences with Jane. She’s a delightful person. Very serious, very thoughtful, and very nurturing. To me she was very nurturing and supportive of what I’m doing.”⁴⁰¹ Frazee’s pedagogically-based teaching and the type of support she has shown to Calantropio and Amchin was also described in students from her second and third generation classes that were taught in the United States.

Second Generation

Michael Chandler

A 2009 graduate of the Master of Arts in music education program at the University of St. Thomas in St. Paul, Minnesota, Michael Chandler shared some of his fondest memories regarding Jane Frazee. Over the years Frazee has proved to be an influential figure in Chandler’s professional growth and development. Chandler shared some of the ways he was introduced to and first became familiar with Frazee’s work and eventually Frazee herself. He recalled,

I first met Jane during my second year of teaching elementary music. I had recently studied piano with a German teacher on a Rotary scholarship and returned to the United States in 1998 and soon after began teaching elementary music. And, while teaching, that’s when I first became acquainted with Orff Schulwerk. I had attended several North Texas chapter workshops and soon, after, during that following summer, I took Orff Level I and as I came to know more about the Orff approach I always saw these two books at the West Music bookstore or anywhere where books about Orff Schulwerk were sold. I would always see *Exploring Orff* by Arvida Steen and *Discovering Orff* by Jane Frazee. They seemed like important books to me as a new teacher, especially because they were about curriculum development and I was very interested in that

⁴⁰¹ Dr. Robert Amchin, phone interview by author, February 17, 2015. Transcript held by the author.

because I really didn't understand very well what to teach and when to teach it. Our state standards were not a very good guide. I knew I would finish Orff training, I would go through the entire series of Orff levels and so I got both of those books. This was before I had met Jane or Arvida so I got to know them through their work. I was really impressed with how much they knew about the Orff approach.⁴⁰²

Determined to learn more about Orff Schulwerk so that he could integrate the approach more fully into his everyday teaching with students, Chandler sought out workshops, activities and the company of other like-minded individuals who could assist him to deepen his understanding of the Orff approach. One of the ways he did this was through his attendance at the National AOSA Conferences held annually each fall, a practice he continues to this day.⁴⁰³ Chandler explained,

My second year of teaching I attended the 1999 AOSA National Conference and that was in Phoenix. And I went to a session that was presented by Ann Kay and at the time, she was one of the Kodály teachers in the St. Thomas Kodály program, but she was presenting a session at the National Orff Conference and I happened to go to that session.⁴⁰⁴

Having completed his Level I Orff course the previous summer, Chandler had been introduced to several influential Orff instructors. Over the course of the summer these individuals had shared information about other well-known and respected Orff certification and Graduate Programs in Music Education throughout the United States. One of the institutions that was mentioned was the University of St. Thomas. Chandler recalled,

Julie Scott was my Level I teacher and while I was taking Level I she kept mentioning St. Thomas again and again and that she taught in the program at St. Thomas. I had the impression that St. Thomas was really a place to take Orff training because I had seen that Jane and Arvida both taught in the program there and they had published these books and that my friend Julie Scott taught in that course and knew Jane and Arvida.⁴⁰⁵

⁴⁰² Michael Chandler, phone interview by author, February 23, 2015. Transcript held by the author.

⁴⁰³ Ibid.

⁴⁰⁴ Ibid.

⁴⁰⁵ Ibid.

As a result of his Level 1 course, when combined with his attendance at the 1999 AOSA National Orff Conference in Phoenix, Arizona, Chandler's interest in completing Orff training and the thought of pursuing coursework in the Graduate Program at the University of St. Thomas began to become an intriguing possibility. Therefore, during his attendance at this conferences Chandler was first introduced to and met Jane Frazee. He stated,

This takes me back to the session that I attended with Ann Kay. I walked up after the session and I introduced myself to Ann and said I'm Michael Chandler and I'm in my second year teaching and I would like to know more about St. Thomas. It sounds like a really great program and I'd be interested in learning more about it. And, Ann said she should introduce me to Jane Frazee, who's the director of the Graduate Programs in Music Education. And I thought "wow" that would be great. I almost felt like I was going to meet a rock star or something. And so I walked with Ann Kay after her session and we went to the exhibits and happened to see Jane. Ann Kay then introduced me to Jane and said this is Michael Chandler, he's a teacher down in Texas, and he's interested in the Graduate Programs in Music Education. So there in the exhibits Jane spent some time talking with me about the program and I told her that I'd already taken Level I but I'd be interested in another graduate degree, but in music education this time, because I already had a master's degree in piano performance from the University of Arkansas. And I shared that with her and told her that I'd be interested in getting another master's degree since I was an elementary music teacher now. So Jane took my contact information and she seemed very interested in the fact that I was a pianist and sure enough I returned home after the conference and just a few days later a packet came in the mail about the Graduate Programs in Music Education at UST.⁴⁰⁶

Upon receipt of the information packet sent from Jane Frazee about the University of St. Thomas Graduate Programs in Music Education, Chandler decided that returning to graduate school for a second master's degree would be extremely beneficial to his current role as an elementary music teacher. Due to the organization of the program he would be able to also begin study in other approaches to teaching music in the elementary school in addition to Orff, which greatly interested Chandler. During his interview, he described the following events:

I started looking through the packet and it seemed like a really good program. I noticed that it was really great because I could finish my Orff training but as part of the program I would also be able to take one Level of Kodály and also a Dalcroze Eurhythmics course. That was very appealing to me because I would like to experience all of that training. I

⁴⁰⁶ Michael Chandler, phone interview by author, February 23, 2015. Transcript held by the author.

was very interested so I figured out a way to make it work, and what was really appealing was that it was a summer program. You could go to Minnesota during the summers and you wouldn't lose any time teaching ... you could still work full-time and spend summers working on the degree. So I applied and my principal at the time who was very supportive wrote me an overwhelming recommendation. And so the summer of 2000 I traveled to the Twin Cities for the first time and the very first class that I actually took was the Kodály Level I.⁴⁰⁷

Chandler recalled that his first summer as a master's student in music education at the University of St. Thomas was a busy, but satisfying experience. He met many nice and interesting people and enjoyed his coursework. In addition, during his interview he remarked how well organized and efficiently Frazee's graduate program operated. At the time she was still serving as director of the graduate programs in music education and was directly involved with many of the students. Chandler described one of his experiences with Jane Frazee during his first summer of coursework as follows, "At some point that summer in 2000 I remember going in to her ... I met with Jane and I remember us writing out my degree plan. I would finish with my coursework in either 2002 or 2003 and then write my thesis right after that and pretty much follow that course. The thesis came much later."⁴⁰⁸

Another event that took place during that first summer while Chandler was at St. Thomas was his performance assessment. In addition to learning about music education approaches, learning to conduct research, and other areas of music and education studies, the Graduate Program in Music Education actively strives to maintain each students' performance abilities on their major instrument.⁴⁰⁹ As a result, to ensure that each student admitted to the program is proficient in at least one vocal or instrumental area, all students are required to pass a performance assessment. Members of the faculty attend and rate the students' musical

⁴⁰⁷ Michael Chandler, phone interview by author, February 23, 2015. Transcript held by the author.

⁴⁰⁸ Ibid.

⁴⁰⁹ Ibid.

performance abilities during this presentation. Chandler described his performance assessment, judged by Jane Frazee and Marianne Bryan.

During my first summer ... 2000, one of the program requirements was that you had to pass a performance assessment for the degree on whatever instrument that was your main instrument. If you were a singer, you had to sing two contrasting works or perform on whatever your instrument was. I chose piano and I scheduled it to get it done and out of the way that first summer. I remember I played a Bach Invention, the A-minor invention, and then I played the Prokofiev First Sonata. It was near the end of the summer of 2000. I don't remember who the other person was that judged with Jane, it could have been Marianne Bryan, but I'm just not sure, I played my performance assessment for Jane and I remember getting a very formal, but it was very kind, letter. I remember it was actually a letter, and she mailed it to my home address in Dallas. I didn't actually get the letter until I was back home. It was a very complimentary letter telling me that she enjoyed my playing and she had very specific comments about my playing so that I thought, wow that's interesting because I didn't think of her as being a pianist. She had some very specific comments related to things that a pianist would understand and of course she let me know that the criteria for the performance assessment were pass or fail and that I had passed ... and that she had very much enjoyed my performance.⁴¹⁰

Frazee was interested in the promotion of critical thinking, and she generally encouraged students to seek out their own answers and solutions to a variety of situations. Regarding Frazee's teaching approach and individual style, Chandler remembered the unique way she often challenged her students. He said,

Another thing about Jane is you could ask her a question, and she would rarely just give you the answer to the question. Most of the time she would just give you another question in return that would make you think more about what you had just asked. Or empower you to answer your own question. She would rarely just give you an answer to a question when you asked it."⁴¹¹

As described by her students, colleagues, as well as demonstrated in her publications, Frazee often encouraged and fostered the development of critical thinking and problem solving skills in her students.⁴¹²

⁴¹⁰ Michael Chandler, phone interview by author, February 23, 2015. Transcript held by the author.

⁴¹¹ Ibid.

⁴¹² Ibid.; Dr. Robert Amchin, phone interview by author, February 17, 2015. Transcript held by the author.

One of many ways Frazee has been described to have influenced the personal and professional careers of her colleagues and students was through her unfaltering support and belief in the potential for each person to develop their own musical and teaching abilities.⁴¹³ Frazee strongly encouraged her students to first learn the rules of music, whether it be pedagogy, or orchestration, or improvisation and then to not be afraid to experiment and try to create their own ideas based on their foundational learning. She encouraged those of her students who had succeeded in these tasks to share their knowledge with others. Chandler shared his interpretation of this aspect of Jane's teaching in the following statement:

Another thing that Jane was always doing to me and to some other people as well is always putting ideas in our head to publish something. To publish a book, or to publish lessons, just to publish something and get our stuff out there. It wasn't for recognition at all she always said, our pond is a very small pond, but I think she just wanted the teachers that she trusted and the people that she saw and that she thought were doing a good job. She wanted them publishing things and get things out there for teachers to see and read.⁴¹⁴

Although Jane Frazee always held her to students and colleagues to the highest standards, she was never one to deny praise when it was well earned and justly warranted.⁴¹⁵ Whenever a student exceeded her expectations she was quick to tell them she was pleased. If she could ever be of assistance, this too could be counted on from Frazee. Well connected in the American and international music education arenas, Frazee has become acquainted with many leading teachers. She has, as remembered by Chandler, introduced her students to many prominent individuals.

In 2000 ... at the AOSA National Conference in Rochester ... I happened to see Jane and I asked her, so Frau Orff is here? Jane said, I'll introduce you to her, and she introduced me to Frau Orff and I asked if I could have my picture made with them and someone was there and took my camera and took a picture of me standing between Jane and Frau Orff,

⁴¹³ Michael Chandler, phone interview by author, February 23, 2015. Transcript held by the author.

⁴¹⁴ Ibid.

⁴¹⁵ Ibid.

and I have forever cherished that picture. I have it framed and displayed on our piano here at home.⁴¹⁶

Frazee has felt a great deal of pride in the talents and successes of each of her students. Thus she has welcomed chances to introduce them to networking and career advancing opportunities whenever possible. These types of activities experienced by her third generation students' have included collaborations on her most recent book projects.

Third Generation

Leonard Davis

A practicing elementary music specialist, and former student of Frazee's, Leonard Davis stated, "Jane embodies the highest level of intelligence and insight when it comes to music education and the Orff Schulwerk approach. She is one of the pioneers for Orff Schulwerk in the United States and in the midwest."⁴¹⁷ Davis met and began interacting with Frazee while he was pursuing graduate studies at the University of St. Thomas. His work and collaborations with Frazee have continued well after his graduation from the St. Thomas program.

He recalled, "I was first introduced to Jane when I started the graduate program at St. Thomas back in 2009."⁴¹⁸ Through the course of his studies and Orff training, he has become familiar with Frazee's work as a teacher, author, and administrator. In keeping with many of her former students and colleagues, Davis quickly became familiar with many of Frazee's most prominent written publications. Over the years, Davis' career as well as his own teaching have become strongly influenced by Frazee's publications. Davis emphasized, "Since that meeting I have read all of the books that Jane has written. My two favorite books are *Artful-Playful-*

⁴¹⁶ Michael Chandler, phone interview by author, February 23, 2015. Transcript held by the author.

⁴¹⁷ Leonard Davis, email correspondence to author, March, 11, 2015. Transcript held by the author.

⁴¹⁸ Ibid.

Mindful and *Orff Schulwerk Today*. Both are amazing resources for the Orff educator and should be on the bookshelf of anyone using this approach in their teaching.”⁴¹⁹

In recent years, Davis has continued to learn from and work with Jane Frazee. He explained, “We have been working with Jane over the past two years on a book project, *Artful-Playful-Mindful in Action*, to be released by Schott Publications in November of 2015. This book was based off of Jane's last book, *Artful-Playful-Mindful*.”⁴²⁰ Davis went on to elaborate on his working relationship with Frazee during the book’s publication process.

Our experiences in working with Jane have been wonderful. Jane has been gracious in reading every piece of writing and editing all of the work that went into the book. Because the book was the practical application of her theoretical model from APM, [Artful-Playful-Mindful] she was able to provide the wonderful direction and insight that we needed to complete this book that serves as a supplement to hers. To say that this has been a highlight of my career to work so closely with Jane in the past two years would be an understatement.⁴²¹

Frazee’s understanding and ability to clearly explain Orff pedagogy to other music educators has made her written publications accessible to music educators teaching worldwide. As a result she is now sharing this knowledge with other music educators in an effort to assure that quality publications and resources about Orff Schulwerk will continue to be published by, as well as for future generations of American Orff teachers.

Diana Larsen

An elementary music specialist teaching in Iowa City, Iowa, Diana Larsen, learned of, was introduced to, and met Jane Frazee during her levels course studies at the University of St. Thomas. Larsen was introduced to Jane Frazee by a classmate from St. Thomas. The meeting

⁴¹⁹ Leonard Davis, email correspondence to author, March, 11, 2015. Transcript held by the author.

⁴²⁰ Ibid.

⁴²¹ Ibid.

has since developed into a working relationship that has been influential and beneficial to both women. Since they first met, Frazee's influence on Larsen has occurred both through her familiarity with Frazee's published books, especially her most recent book, *Artful-Playful-Mindful*, as well as through Frazee's personal mentorship of Larsen. Frazee, who has at the time of this study in 2015 retired from teaching, has continued to influence alumni and former students of the Orff Certification programs at the University of St. Thomas primarily through her writing, or on a more individualized basis.⁴²²

I met Jane through Lennie Davis, a friend from Orff levels at the University of St. Thomas. Lennie posted a request to connect with anyone interested in trying out some of the ideas in Frazee's *Artful-Playful-Mindful*. We started a Facebook group, which eventually morphed into a collaboration between Rachel Bergeron, Lennie, and myself. Later we sent some of our lessons to Jane, and she provided feedback. Jane and I began communicating regularly over e-mail, and eventually she spent a day in Iowa City in spring of 2014 where she observed my students and visited with a group of teachers from the area who had centered a book study around *Artful-Playful-Mindful*. For the remainder of the year, she provided vision and excellent feedback to several of us who began working on *Artful-Playful-Mindful in Action: Orff-Schulwerk Classroom Projects for a New Generation of Learners*, which will be released this November at AOSA San Diego.⁴²³

Larsen has gained both pedagogical and practical knowledge from Frazee. She explained, "Following the book project, Jane served as a my digital mentor, reviewing lesson plans and later videos of lessons I presented to music teachers in the Iowa City area about applying the APM [Artful-Playful-Mindful] model in our classrooms."⁴²⁴ Always one to spot natural talent in each new generation of students, Frazee has challenged and supported Larsen's personal and professional development. Her role as a teacher and mentor has throughout her career been to nurture each individual to reach their greatest potential. According to Larsen,

⁴²² Diana Larsen, email correspondence to author, April 16, 2015. Transcript held by the author.

⁴²³ Ibid.

⁴²⁴ Ibid.

I have grown immensely as a teacher of children and adults due to Jane's influence, thinking about curriculum, sequencing and depth of understanding on a whole new level. After working with Jane on *Artful-Playful-Mindful in Action* and partnering in a digital mentorship through AOSA, she has validated my call to the profession; I feel I am in the right field, a place where I have the chance to continue to grow while also contributing to the evolving world of music education. She has helped me realize my strengths and brought focus to my work, which has brought me happiness both personally and professionally.⁴²⁵

Frazee's determination to share her practical and pedagogical knowledge with others is seen throughout each generation of her students. She has periodically selected a number of students whom she feels will be able to carry on her legacy. Additionally, she has influenced countless numbers of music educators throughout the United States with her written words. Frazee's emphasis on process teaching, pedagogy, and orchestration have secured her place in the history of American Orff Schulwerk. However, her greater understanding of people in general, including human nature, child development, and the necessity of each individual, child or adult, to realize their true potential as a musician that it has made her one of the great music educators and teacher mentors of the latter twentieth and early twenty-first century.

⁴²⁵ Diana Larsen, email correspondence to author, April 16, 2015. Transcript held by the author.

CHAPTER 4

ADMINISTRATIVE

In her article, “That’s Jane,” Hetrick emphasized, “Frazee feels most proud of the graduate program in music education that she founded, and the books she has written.”⁴²⁶

Therefore, an examination of Frazee’s role as an administrator of Graduate Programs in Music Education and Orff Schulwerk Certificate program at Hamline University and the University of St. Thomas, and a history of the programs she founded will be presented based on information acquired from journal articles, essays, interviews, email correspondences, and electronic resources. Her contributions to Hamline University and the University of St. Thomas will be detailed. A discussion of her publications will follow in the next chapter.

Hamline University

Through the generous donations of Leonidas Lent Hamline, a Methodist Bishop, Hamline University was founded in 1854 in the village of Red Wing.⁴²⁷ The inaugural class of 1854 consisted of seventy-three students who were enrolled in three distinct tracks of study: the “Classical Program,” The “Scientific Course,” and The “Lady Baccalaureate of Arts” Course.⁴²⁸

⁴²⁶ Hetrick, “That’s Jane!,” 37.

⁴²⁷ “History,” Hamline University, www.hamline.edu (accessed March 26, 2015).

⁴²⁸ “Hamline History,” Hamline University, www.hamline.edu (accessed March 26, 2015).

In 1880, Hamline University was relocated to Saint Paul, Minnesota,⁴²⁹ and has since increased its offerings to over forty programs of study at the undergraduate level, and eleven graduate degrees, including two at the doctoral level.⁴³⁰

Department of Music

Hamline University's Department of Music offers courses in music, applied study, and ensemble participation in one of its five large ensembles, as well as other small and chamber ensembles. Currently the department is staffed by four full-time and twenty part-time faculty members responsible for music instruction to both major and minor degree seeking students.⁴³¹ During the 1960s the Hamline Choir was invited to perform throughout the Twin Cities, the United States, and the world.⁴³² As a result, music has historically been well respected on campus, as well as in the community throughout the universities' history, especially during the 1960s and 1970s. Opportunities to participate in music have and continue to be open to all Hamline students. According to the Department of Music, "Music is an essential aspect of life at Hamline. Its performance and study is crucial to the experience of the liberal arts."⁴³³

In this environment Frazee introduced Orff Schulwerk and promoted a new approach to graduate studies in music education to the Twin Cities, the midwest, and the United States.⁴³⁴

⁴²⁹ "Hamline History," Hamline University, www.hamline.edu (accessed March 26, 2015).

⁴³⁰ Ibid.

⁴³¹ "Music at Hamline University," www.hamline.edu/cla/music/ (accessed March 26, 2015).

⁴³² "Hamline History" www.hamline.edu/about/history/html (accessed March 26, 2015).

⁴³³ "Music at Hamline University," www.hamline.edu/cla/music/ (accessed March 26, 2015).

⁴³⁴ *The Grove Dictionary of American Music*, 2nd ed., s.v. "Jane Frazee," http://www.oxfordmusiconline.com.umn.edu/oclc.org/subscriber/article/grove/music/A2085136?q=jane+frazee&search=quick&pos=1&_start=1#firsthit (accessed November 10, 2014).

Frazee joined the Hamline Music Department in 1972 as an instructor of music. Due to her connection to the Orff Levels courses at the University of Minnesota, her contributions to this department would span from that of an instructor, to an Orff Levels course instructor and later director, as well as the founder and director of the Graduate Programs in Music Education.⁴³⁵

Orff Certification Course Program

Since 1971, introductory training in Orff Schulwerk had been available to music teachers in and around the Twin Cities at the University of Minnesota.⁴³⁶ The Orff levels courses, established by Jos Wuytack, grew into a three tiered program by 1973, when Frazee joined the teaching staff.⁴³⁷ In 1975, following several successful summers of Orff Levels courses the Orff certification program previously supported by the University of Minnesota was moved.⁴³⁸ As a result, the 5th Annual Orff Course held from August 11-22, 1975 was relocated to the campus of Hamline University.⁴³⁹ This summer session offered the same three levels courses taught by the same members of the University of Minnesota staff including: Arvida Steen, Jane Frazee, and Jos Wuytack (basic pedagogy); Arnold Carswell and Ellen Siegel (recorder); Alice Pringle and

⁴³⁵ *The Grove Dictionary of American Music*, 2nd ed., s.v. "Jane Frazee," http://www.oxfordmusiconline.com.umiss.idm.oclc.org/subscriber/article/grove/music/A2085136?q=jane+frazee&search=quick&pos=1&_start=1#firsthit (accessed November 10, 2014).

⁴³⁶ Brandon, "Orff-Schulwerk: The Development of Teacher Training in the United States, 1958-1980," 208.

⁴³⁷ *Ibid.*, 212.

⁴³⁸ *Ibid.*, 223.

⁴³⁹ *Ibid.*, 223.

Lynn Johnson (movement); and Warren Johnson (percussion).⁴⁴⁰ The Hamline University Orff program operated during each summer from 1975 to 1991.⁴⁴¹

Besides the Orff certification program, other less formal or shorter courses related to Orff, as well as additional certification courses, Kodály, Dalcroze, and others were added. An attendee at one of the one-week sessions offered at Hamline, Rob Amchin recalled:

The only class that I did at Hamline was the one summer class, and it was organized so that Mary Goetze would do a choral hour or hour and a half, Richard Gill would do his thing, which was always interesting and thought provoking. And then Jane [Frazee] would do Orff pedagogy kind of experiences, typically with American folk materials. That's what I remember most about what she brought to the table was her use of traditional materials. Not necessarily world cultures stuff, but I remember her doing "The Lion Sleeps Tonight." That was one arrangement that I remember her doing and thinking wow that's really cool. So now I do "The Lion Sleep Tonight" when I do workshops. But I remember her doing that.⁴⁴²

As the Orff certification program course director,⁴⁴³ Jane Frazee sought out qualified instructors and staff for her programs at Hamline University. Following his attendance and participation in a successful master class during the summer of 1984, Steven Calantropio was invited to join the summer Orff levels teaching staff at Hamline. Having studied with Frazee at the Orff Institute, and considering his experiences teaching children and adults, she invited him to co-teach in the Hamline Orff Levels program. Calantropio recalled,

The next year Jane asked me if I'd like to come and co-teach Level III with her. I started out apprenticing in Level III. I had already taught a couple of Level I's. Jane said come and join and you'll be able to teach a little bit. I think she paid me \$800 to be part of the course at Hamline in 86 ... I taught a few lessons a day and then I would watch Jane

⁴⁴⁰ Brandon, "Orff-Schulwerk: The Development of Teacher Training in the United States, 1958-1980," 212-223.

⁴⁴¹ *The Grove Dictionary of American Music*, 2nd ed., s.v. "Jane Frazee," http://www.oxfordmusiconline.com.umiiss.idm.oclc.org/subscriber/article/grove/music/A2085136?q=jane+frazee&search=quick&pos=1&_start=1#firsthit (accessed November 10, 2014).

⁴⁴² Dr. Robert Amchin, phone interview by author, February 17, 2015. Transcript held by the author.

⁴⁴³ *The Grove Dictionary of American Music*, 2nd ed., s.v. "Jane Frazee," http://www.oxfordmusiconline.com.umiiss.idm.oclc.org/subscriber/article/grove/music/A2085136?q=jane+frazee&search=quick&pos=1&_start=1#firsthit (accessed November 10, 2014).

teach. I didn't know it at the time but it was the most valuable thing I could have done at the time. Jane was in her prime in those years. I was watching her process and teach classes. I didn't even realize what I was getting through those experiences. It's something you couldn't pay for. She basically mentored me through those summers and eventually she would relinquish more of the class time to me. Within a few years we were each teaching half of the Level III ensemble classes at Hamline.⁴⁴⁴

Frazee and Calantropio continued to co-teach Level III at Hamline University, and later at the University of St. Thomas when the program moved to its new location for many summers.⁴⁴⁵

One area of teaching in which Frazee always took great care was in the selection of quality musical material to teach her students, both children and adults.⁴⁴⁶ Frazee chose music to teach specific skills, or concepts she felt necessary for her students to learn. In regards to the materials used during the Hamline Orff certification program, Calantropio explained,

Jane always used the Keetman/Orff volumes and the five Margaret Murray volumes quite a bit in her teaching. She also used the Keetman Spielbook volumes, the original materials. But much of her teaching when I worked with her was based on orchestration. Many of the orchestration principles she derived from working with Jos Wuytack and I don't know if she ever really went far beyond her own work. I only once remember working on an original composition, an arrangement of a Medieval tune or something along that order. I think most of the materials she arranged were validated in her teaching of children...I know her work there validated a lot of her ideas.⁴⁴⁷

The summer certification programs in Orff, Kodály, and Dalcroze continued to grow throughout the 1980s and early 1990s. The courses offered at Hamline University were well attended by music teachers from the midwest, as well as those who were working throughout the United States. Teachers were attracted to the pedagogically oriented design of the programs and their emphasis on practical applications to teaching for the music classroom. Calantropio said,

⁴⁴⁴ Steven Calantropio, Skype interview by author, April 8, 2015. Transcript held by the author.

⁴⁴⁵ Ibid.

⁴⁴⁶ Ibid.

⁴⁴⁷ Ibid.

What we see in Jane's pedagogy and Orff Schulwerk teaching is a very strong emphasis on a high level of pedagogy. I think this most importantly will be how she's remembered to music educators and definitely to me. I didn't understand process teaching very well, I don't think anyone does until spending four or five years teaching Orff Schulwerk. But to sit in those Level III classes at Hamline and be able to watch Jane break a piece apart and take it and process teach it. That was fascinating ... I couldn't think of anyone else who could have taught the way she did.⁴⁴⁸

Due to the influence of the summer courses and programs, music teachers began to become interested in the possibility of graduate studies in music education being offered at Hamline in the near future. They were interested in furthering their studies through more in-depth graduate studies. As a result, Frazee advocated, and eventually succeeded in establishing a pedagogically-based Graduate Programs in Music Education at Hamline University.⁴⁴⁹

Graduate Programs in Music Education

Although Hamline University did not have a graduate school in 1989,⁴⁵⁰ Frazee was able to convince the music department and university administrators of its need to offer graduate studies in music education through a Master of Arts degree program.⁴⁵¹ Due to the popularity of the Orff Schulwerk certification courses, and other summer music courses offered, a need developed for a master's degree in music education at Hamline. Orzolek explained,

So much of the program got started as a result of the Orff Certification and the Kodály certification that they were offering at Hamline and then eventually over here at St. Thomas. After a while you know people that were getting those certificates went well, isn't there some way to figure out a way to get a master's degree or get a masters for all this stuff. So, that's how it all kind of came together.⁴⁵²

⁴⁴⁸ Steven Calantropio, Skype interview by author, April 8, 2015. Transcript held by the author.

⁴⁴⁹ Hetrick, "That's Jane!," 37.

⁴⁵⁰ Jane Frazee, email correspondence to author, June 8, 2015. Transcript held by the author.

⁴⁵¹ Hetrick, "That's Jane!," 37.

⁴⁵² Dr. Doug Orzolek, phone interview by author, February 23, 2015. Transcript held by the author.

At this time other universities in the area, including the University of Minnesota, were offering Master of Arts degrees in music education. However, the program developed by Frazee would prove to be different. In many respects it was more appealing, practical, and beneficial to practicing music educators who wished to learn more about the pedagogies they had studied in certification levels courses, as well as to further their education through graduate studies.⁴⁵³

Hetrick stated:

The University of Minnesota offered a traditional Master of Arts program, but teachers had become interested in the reflective practitioner model of Orff and Kodály. Students from the Hamline levels courses wanted to continue their studies to obtain a master's degree. She [Frazee] was able to persuade Hamline (which did not have a graduate school) to begin a new graduate program in music education. The program was full from the very beginning. "I believe we were the first to develop a graduate program like this. It was just amazing," Frazee says.⁴⁵⁴

Students from throughout the country and the world were attracted to the program because of the quality of instruction. In an effort to meet the demands and changing needs of the students who attended the graduate program and certification courses, more courses were added over the years. As a result, larger numbers of students were drawn to Hamline each successive year. Consequently, in time the summer courses and Graduate Programs in Music Education grew too large for Hamline University and were moved to the University of St. Thomas in 1991.⁴⁵⁵

⁴⁵³ Hetrick, "That's Jane!," 37.

⁴⁵⁴ Ibid., 37.

⁴⁵⁵ Steven Calantropio, Skype interview by author, April 8, 2015. Transcript held by the author.

The University of St. Thomas

Over the years, the University of St Thomas has become not only the largest Catholic institution of higher learning in the state of Minnesota, but also one of the largest Catholic institutions of higher learning in the United States.⁴⁵⁶ Located in St. Paul, Minnesota, it was established as a private Catholic institution of higher learning in 1885.⁴⁵⁷ The college became a co-educational institution in 1977,⁴⁵⁸ and at present the university supports over ninety undergraduate majors, sixty minors, and over sixty masters and doctoral degrees.⁴⁵⁹

Since 1950, graduate programs at the University of St. Thomas have been offered and available to students. However, the majority of the graduate programs were founded during the last quarter of the twentieth century.⁴⁶⁰ Consequently the graduate programs at the University of St. Thomas are now divided into eight colleges. These include: The College of Arts and Sciences, Opus College of Business, College of Education, Leadership, and Counseling, Graduate Programs in Software, St. Paul Seminary School of Divinity, School of Engineering, School of Law, and the School of Social Work.⁴⁶¹ The Department of Music and its Graduate Programs in Music Education (GPME) are included in the College of Arts and Sciences.⁴⁶²

⁴⁵⁶ The University of St. Thomas. "The Vision of a Catholic College in the Midwest." www.stthomas.edu (accessed February 1, 2015).

⁴⁵⁷ Ibid.

⁴⁵⁸ The University of St. Thomas. "Quick Facts." www.stthomas.edu (accessed February 1, 2015).

⁴⁵⁹ Ibid.

⁴⁶⁰ The University of St. Thomas. "Recent History." www.stthomas.edu (accessed February 1, 2015).

⁴⁶¹ The University of St. Thomas. www.stthomas.edu (accessed February 1, 2015).

⁴⁶² Ibid.

Department of Music

According to the University of St. Thomas Archives and Manuscript Collections, “the University of St. Thomas has offered courses in music since 1885.”⁴⁶³ In addition, the music department was established and the first undergraduate major was created in 1915 and 1929 respectively.⁴⁶⁴ As an academic department housed within the University of St. Thomas’s College of Arts and Sciences, the current Department of Music offers a diverse array of musical opportunities, courses, and workshops for university students, as well as members of the surrounding community and practicing music education professionals.⁴⁶⁵

In the opening statement of its webpage states, “The Department of Music offers a wide variety of graduate and undergraduate programs. Each program places an emphasis on quality music instruction that keeps pace with the current research in pedagogy, performance, and production.”⁴⁶⁶ Five undergraduate majors, four minor areas, a master of arts in music education, a doctorate of education in leadership with a concentration in music education, and several certificate programs are offered.⁴⁶⁷ Supported by eleven full time faculty, forty-two adjunct faculty, and three staff members,⁴⁶⁸ the music department strives to meet the needs of its students, regardless of instrument, discipline, or major program of study.

⁴⁶³ Music Department Records. RS07/18/02. University of St. Thomas Archives, Saint Paul, MN. (accessed March 27, 2015).

⁴⁶⁴ Ibid.

⁴⁶⁵ The Department of Music, www.stthomas.edu/music (accessed March 27, 2015).

⁴⁶⁶ The Department of Music, “Music at St. Thomas.” www.stthomas.edu/music (accessed March 27, 2015).

⁴⁶⁷ The Department of Music, “Music.” www.stthomas.edu/music (accessed March 27, 2015).

⁴⁶⁸ The Department of Music, “Music Faculty.” www.stthomas.edu/music/faculty/ (accessed March 27, 2015).

Teaching Colleagues at the University of St. Thomas

Jane Frazee was the director of the Graduate Programs in Music Education at the University of St. Thomas in St. Paul, Minnesota from 1990 to 2001.⁴⁶⁹ During this time period she had the pleasure of working with all of the faculty members of the music department at St. Thomas. Two individuals with whom Frazee collaborated with through the course of her department responsibilities were Dr. Angela Broeker and Dr. Doug Orzolek. These individuals, who were current faculty members of the St. Thomas music department, have continued to maintain and the programs and vision that Frazee began at The University of St. Thomas.

Angela Broeker

Currently a Professor of Music at the University of St. Thomas, Dr. Angela Broeker is the Director of Choral Activities, and conductor of the Chamber Singers and Concert Choir for the music department.⁴⁷⁰ Dr. Broeker has known and worked with Jane Frazee for much of her academic and professional music careers. She described her introduction to Frazee as follows:

Mary Goetze was my mentor at Indiana University as my husband and I sought our undergraduate degrees in music education (1978-1982). After Jay and I began our first public school teaching positions in Houston, we attended area workshops in Orff and Kodály. Drawn to the Orff approach, Mary Goetze recommended that we begin our Orff levels training at Illinois with Judy Bond, Arvida Steen, Jane Frazee, and Nancy Miller.⁴⁷¹

Following Goetze's advice, Broeker enrolled in an Orff Levels course with Frazee. She explained, "I first met Jane Frazee in 1984 as I began levels training at the University of

⁴⁶⁹ The University of St. Thomas, "Retired Faculty," www.stthomas.edu/catalog/faculty/retired. (accessed March 27, 2015). – Jane Frazee, Assistant Professor of Music (1991-2001).

⁴⁷⁰ The University of St. Thomas, "Music Faculty," <http://www.stthomas.edu/music/faculty/> (accessed May 13, 2015).

⁴⁷¹ Angela Broeker, email correspondence to author, April 8, 2015. Transcript held by the author.

Illinois.⁴⁷² The experience has greatly influenced both Broeker's teaching for years to come. Throughout her studies with Jane Frazee, Broeker was able to bridge the process teaching and pedagogy she was learning from Frazee into her work with choral ensembles. She recalled, "Jane helped me see that the Orff process can be applied to teaching choral octavos to children. This application of the Orff approach in a choral setting was rather new in the 1980s. Sharing these ideas with other teachers has been a large part of my professional development."⁴⁷³

As a result of her earlier interactions and positive relationship with Frazee, Broeker was later invited to join the Orff certification program staff at the University of St. Thomas. She went on to describe the circumstances that had brought about her appointment to the Orff program and later to the music faculty at St. Thomas. "Jane Frazee hired me in 1992 to teach the choral hour of the Orff levels at the University of St. Thomas – as a replacement for Mary Goetze. When I was hired as the full-time Director of Choral Activities at UST in 1999, Jane was my colleague until her retirement."⁴⁷⁴ Having shared a large portion of their careers together, Dr. Broeker has been influenced by Frazee in many ways. In addition, she has assisted Frazee in fulfilling her goals to develop the Graduate Programs in Music Education into the strong and vibrant program that it is today. According to Broeker,

Jane Frazee is directly responsible for my career at the University of St. Thomas. Not only did she give me the opportunity to teach in the Orff levels course here, she expanded her vision of the master's degree to include a choral concentration. Before I worked here full-time, she solicited my ideas regarding courses that should be included in the choral concentration, and asked me to design the conducting and literature courses. For the past 16 years, teaching these summer courses to the choral concentration students has brought me the greatest joys of my career. I have Jane Frazee to thank for that.⁴⁷⁵

⁴⁷² Angela Broeker, email correspondence to author, April 8, 2015. Transcript held by the author.

⁴⁷³ Ibid.

⁴⁷⁴ Ibid.

⁴⁷⁵ Ibid.

Doug Orzolek

A member of the music faculty at the University of St. Thomas since 2001, Dr. Doug Orzolek is currently an Associate Professor of Music, Director of Graduate Programs in Music Education, Associate Director of Bands, advisor for music education, and the director of the Symphonic Band.⁴⁷⁶ Similar to Dr. Broeker, Orzolek was introduced to Jane Frazee following a recommendation by a mutual colleague. When asked about this meeting he stated, “I think she was looking for someone who was thinking about assessment in music education in broad terms. I believe I was recommended to her by Mike Hiatt of the Perpich Center for Arts Education – Minnesota arts education center. I had been doing a lot of training, thinking and writing about assessment in music education during that time.”⁴⁷⁷

Interested by what she saw and heard in that meeting, Frazee and Orzolek soon began working together. Over the years they worked together as colleagues, Frazee impressed him with her commitment to music education and the Graduate Programs in Music Education at St. Thomas. Regarding his work with Frazee as a colleague, Orzolek explained:

Jane and I were officially colleagues at UST for one year—my first and her last. She had hired me to do a two-day assessment workshop at UST and during that time she asked if I would ever be interested in teaching in higher education (I was at a large high school here in the Twin Cities). I had certainly come across her at other music education events and knew of her work, but this was the first time we had worked together. I recall that my first impressions were very positive—she was energetic, passionate about music teaching and she took an interest in my work during our first couple of conversations. As we got to know each other better, I began to understand her reputation for getting things done—she was a hard worker and had high expectations for those around her. I would say that our relationship is still the same. Sometimes, when faced with a difficult decision about a student or something related to the program at UST, I often ask myself, “What would Jane do...”⁴⁷⁸

⁴⁷⁶ The University of St. Thomas, “Music Faculty,” <http://www.stthomas.edu/music/faculty/> (accessed May 13, 2015).

⁴⁷⁷ Dr. Doug Orzolek, email correspondence to author, February 22, 2015. Transcript held by the author.

⁴⁷⁸ Ibid.

Although Frazee and Orzolek were officially colleagues for only one year at St. Thomas, they have maintained a good friendship. As the current director of the Graduate Programs in Music Education at St. Thomas, in addition to his teaching and other responsibilities, Orzolek has assumed many of the same responsibilities over the years which were previously completed by Frazee. Therefore, he has from time to time come to seek her advice and counsel regarding the administration of the program and music education. According to Orzolek,

I would add that she has been a stalwart colleague and friend too—she has been a great support to me and the UST music education programs for many years. She is quick to offer her advice when I need it and I can trust that she will be honest and forthright. I know that she is highly respected across the region, country and globe for her hard work and efforts in promoting Orff and active music making.⁴⁷⁹

Since Jane Frazee's retirement in 2001,⁴⁸⁰ Dr. Broeker, Dr. Orzolek, and others have supported the mission of the Graduate Programs in Music Education and see that Frazee's vision continues to be fulfilled. Over the years the program has grown and has changed to meet the needs of practicing music educators. Therefore, at the present time the work of the music education faculty at St. Thomas continues to promote and expand Frazee's goals. However, to best understand what she built at the University of St. Thomas, a brief reflection of her preliminary work at Hamline University is necessary.

Graduate Programs in Music Education (GPME)

The Graduate Program in Music Education (GPME) at the University of St. Thomas was established by Jane Frazee. Originally founded at Hamline University in 1989,⁴⁸¹ the Graduate

⁴⁷⁹ Dr. Doug Orzolek, email correspondence to author, February 22, 2015. Transcript held by the author.

⁴⁸⁰ The University of St. Thomas, "Retired Faculty," www.stthomas.edu/catalog/faculty/retired. (accessed March 27, 2015). – Jane Frazee, Assistant Professor of Music (1991-2001).

⁴⁸¹ Jane Frazee, email correspondence to author, June 8, 2015. Transcript held by the author.

Program in Music Education was moved to the University of St. Thomas in 1991.⁴⁸² The motto of the University of St. Thomas Graduate Program in Music Education is, “Great Faculty. Great Pedagogy. Great Creativity.”⁴⁸³ The current Director of the Graduate Program in Music Education at The University of St. Thomas, Dr. Doug Orzolek, says the following:

The mission of Graduate Programs in Music Education is to raise the standard of music teaching in the United States by promoting artistic, intelligent, reflective, and inspired music teaching at all levels of music instruction. Our work encourages a continual process of music education reform. We initiate programs that address practitioners' musical, intellectual, and professional needs. We value classroom practice, theory, and research equally in our quest to improve the quality of music education.

The program includes degree, non-degree, certification and workshop/audit options for all types of music educators – those working in PreK-12, Adult Learning or Higher Ed; those in Public, Private, or Studio settings; those from big, small, rural, suburban, and urban settings; those from the Twin Cities, Greater MN and throughout our region. We now draw students from all over the country and even some international students too.⁴⁸⁴

Frazee aimed to devise and implement a graduate program in music education which was unlike any other available in the region, as well as in the United States at the time.

Program Structure and Content Areas

The Master of Arts degree at the University of St. Thomas is awarded upon successful completion of thirty-three semester hours of coursework in music education. The coursework for the degree is divided into three sections: core requirements, concentration area courses, and a final project or thesis.⁴⁸⁵ To appeal to the largest number of students possible, courses are offered to suit the needs of working teachers in the summers, as well as during the traditional fall

⁴⁸² Jane Frazee, email correspondence to author, June 8, 2015. Transcript held by the author.

⁴⁸³ UST–Master of Arts in Music Education. www.stthomas.edu/music/graduate/default.html (accessed February 1, 2015).

⁴⁸⁴ Dr. Doug Orzolek, email correspondence to author, February 22, 2015. Transcript held by the author.

⁴⁸⁵ The University of St. Thomas, “Music.” www.stthomas.edu/music/graduate/programs/concentrations/#d.en.78684 (accessed February 10, 2015).

and spring semesters.⁴⁸⁶ The Graduate Programs in Music Education at St. Thomas currently also supports a second graduate degree, the Doctor of Education in Leadership with a concentration in Music Education.⁴⁸⁷ Choral, Instrumental, Orff, Kodály, and Piano Pedagogy, are the specialized concentration fields of study available to students enrolled in either of the two Graduate Programs in Music Education. In addition to coursework in the student's selected concentration field, graduates of the program will also complete general core classes as well as a master's thesis or final project. Completion of concentration area course and general studies courses in teaching and learning, music education foundations, musicianship, music theory, and research methods,⁴⁸⁸ were designed to prepare students to select and complete their studies through the culmination of a final project or thesis.⁴⁸⁹

Student coursework is divided into five categories based on their chosen concentration area. Although the coursework required for each degree varies, all students must select some electives from courses outside of their concentration area.⁴⁹⁰ Dr. Angela Broeker explained:

Jane saw that a master's degree needed to be practical as well as scholarly. She saw this degree as an opportunity to expand each student's horizon. Kodály concentrations were required to take one level of Orff, and Orff concentrations were required to take one level of Kodály. She added the choral and instrumental concentrations, and she hired practitioners from across the country to teach courses at the University of St. Thomas each summer. She created a vibrant, enthusiastic center of learning where practicing teachers could continue their education during a summers-only program and take what they learned there and apply it to their teaching.⁴⁹¹

⁴⁸⁶ The University of St. Thomas, "Music." www.stthomas.edu/music/graduate/programs/concentrations/#d.en.78684 (accessed February 10, 2015).

⁴⁸⁷ Ibid.

⁴⁸⁸ The University of St. Thomas, "Master of Arts in Music Education," www.stthoma.edu/music/graduate/default.html (accessed February 1, 2015).

⁴⁸⁹ Ibid.

⁴⁹⁰ The University of St. Thomas, "Master of Arts in Music Education," www.stthoma.edu/music/graduate/default.html (accessed February 1, 2015).

⁴⁹¹ Dr. Angela Broeker, email correspondence to author, April 8, 2015. Transcript held by the author.

Upon completion of the master's program, students of the St. Thomas program will have participated in a variety of courses and experiences which provide them with a well-rounded overview of the approaches to music education available to today's practicing music educators.

Since the Graduate Program in Music Education's establishment in 1989,⁴⁹² the primary structure of the program and the coursework required to complete the Master of Arts degree remains similar to when it was originally established. Students who enroll and graduate from the program today receive the same caliber graduate music education as they would have received when Frazee was involved. Dr. Orzolek stated, "Really the program remains largely unchanged. You know it still has all the same components ... it's sort of a core part, then there's sort of a concentration part, and then there's sort of a research component, oh and electives. So it's sort of that, it's like every other master's program that looks like that you know."⁴⁹³ However, this in no way suggests that the program has remained static. On the contrary, the program continues to improve with each passing year. The faculty and instructors who teach in the music department try to reflect the most modern practices and techniques currently used in American music education. Although the structure has not changed dramatically, the content and the material and techniques presented by the faculty certainly reflect the most recent developments in the music education profession. Dr. Broeker explained,

The GPME program at the University of St. Thomas constantly evaluates each of its programs, making curricular changes as necessary to meet the needs of today's music educators. Jane's vision remains; an academic program that celebrates classroom music teachers and helps them be more effective in their classrooms.⁴⁹⁴

⁴⁹² Jane Frazee, email correspondence to author, June 8, 2015. Transcript held by the author.

⁴⁹³ Dr. Doug Orzolek, phone interview by author, February 23, 2015. Transcript held by the author.

⁴⁹⁴ Dr. Angela Broeker, email correspondence to author, April 8, 2015. Transcript held by the author.

Over the course of this study several former instructors and graduates of the University of St. Thomas Graduate Programs in Music Education were interviewed. One of these individuals, Michael Chandler, described his view of Frazee towards the end of her tenure as director of the graduate program, as well as the program itself while he was enrolled as a student. He recalled the events surrounding Jane Frazee's retirement and the transition in leadership which would take place the next fall. Chandler explained:

I found out near the end of the summer of 2001 before I finished coursework for that summer that Jane was planning to retire. Of course everybody, especially the Orff people were all concerned about who's going to take over? Who can do what Jane could do? Will we have an Orff person come and be the director of the program? There was a lot of speculation and then it was announced near the end of the summer that Dr. Jill Trinka was going to start, she was going to be the new director of the program. Of course there was speculation and concern because Dr. Trinka was known as a world-renowned Kodály educator and ... I remember there being a flurry of speculation and people being concerned about that. What was interesting was I noticed that Dr. Trinka and Jane seemed to have a very good relationship and they were very respectful with one another and seemed to admire one another ... I couldn't do anything other than think that this would work out well and so it was interesting, you know, as Jane retired and moved out of the position as director and in the fall of 2001 Dr. Trinka took over the program.⁴⁹⁵

The Master of Arts of program at the University of St. Thomas was developed by Frazee to be a rigorous program that set and maintained high expectations for each of its students. To this day, students are continuously challenged in each of their courses. An alumni of the University of St. Thomas, Leonard Davis, provided an example of the types of assignments that were regularly assigned to the students enrolled in the St. Thomas program:

One of the graduate classes required us to write a report on a major player in the field of music education and I choose Jane. I had the chance to interview Jane over coffee and then write a report on her for the course. Jane was kind and gracious in giving me plenty of time to ask questions about her career, her work at St. Thomas and her hopes and dreams for the future of music education."⁴⁹⁶

⁴⁹⁵ Michael Chandler, phone interview by author, February 23, 2015. Transcript held by the author

⁴⁹⁶ Leonard Davis, email correspondence to author, March 11, 2015. Transcript held by the author.

Recognizing a need for a different kind of graduate program in music education experience, Jane Frazee, created a program that met the needs of a contemporary practicing music educator. Her work, which began at Hamline University and continues at the University of St. Thomas, has presented new options and ideas for many individuals. Building on her own personal beliefs, practices, and experiences, Frazee developed the kind of program she felt would be of most use to the current, as well as future generations of music educators. To the present day, the Graduate Programs in Music Education continue to influence American music education through its highly skilled and well-trained graduates. According to Steve Calantropio,

Jane did organize and create a wonderful set of programs, the graduate programs at both Hamline University and St. Thomas that have graduated many fine students. They have produced many leaders in Orff Schulwerk. St. Thomas was a very rigorous program. I remember seeing how hard these master's degree people worked and how long it took them to get through. A very rigorous master's degree. ... I was stunned by how involved the master's degrees at St. Thomas still is. She established a tradition of excellence there. High standards, rigorous standards for educators.⁴⁹⁷

Frazee's vision continues to influence the students and professors who study and teach at The University of St. Thomas. There are few people who were not touched by her dedication and desire to strengthen music education throughout the United States. Doug Orzolek stated,

I think I appreciated her leadership style too. It was clear to me that she had a vision for the program and students (she may have had one for me too!) and that she would work to see that vision come to fruition. She seemed to understand how to build support to make those visions a reality. She was a strong leader and I learned a great deal about how things get done in higher education!⁴⁹⁸

Although Orff Schulwerk has been the approach that has most often been used to describe Frazee's work, the graduate program she created supports each of the approaches to elementary music teaching, including, but not limited to, the Kodály Concept and Dalcroze Eurhythmics. Rather than to develop an exclusively Orff program, her decision to promote each

⁴⁹⁷ Steven Calantropio, Skype Interview by author, April 8, 2015. Transcript held by the author.

⁴⁹⁸ Dr. Doug Orzolek, email correspondence to author February 22, 2015. Transcript held by the author.

of the music teaching approaches has encouraged students from diverse backgrounds to attend the University of St. Thomas programs. This inclusive approach to music teaching and learning is one of many ways in which Jane Frazee has influenced the path of music education as well as generations of music educators in the United States.

Certificate Programs

In her role as the director of the Graduate Programs in Music Education at the University of St. Thomas in St. Paul, Minnesota, Jane Frazee coordinated and expanded the certificate programs offered during the summer months. The University of St. Thomas, Department of Music continues to offer certificate programs annually in five areas. Certificates are awarded in: Eurhythmics, Kodály I-III, Orff-Schulwerk I-III, Piano Pedagogy, and Non-Degree Studies.⁴⁹⁹

In addition, certifications are typically an integral part of the electives coursework in the Master of Art program. Each of the certificate programs at St. Thomas continues to be directed and staffed by highly qualified instructors, many of whom have obtained certifications and graduate degrees from the University of St. Thomas.⁵⁰⁰ According to Dr. Doug Orzolek,

My main responsibility is setting up each summer's program what courses are going to be offered, when they're going to be offered, who's going to be teaching those. Coordinating with, in this case with Beth Nelson, who is our Orff Coordinator, she and Jay Broeker kind of share some of that responsibility. In the case of Kodály, it's now Leigh Ann Mock Garner. She runs that program. So I work with them to make sure that they have what they need and establish their times for their certification programs and make sure their staffing gets paid and housed and fed and all that sort of thing. Between myself and another person, we handle all the marketing and promotion of the program. I supervise the faculty that are involved with that. I go in and review them and watch their work. I read all their course reviews.⁵⁰¹

⁴⁹⁹ The University of St. Thomas – “Certificate Programs,” www.stthomas.edu/music/graduate/programs/certificates/#d.en.82007 (accessed May 13, 2015).

⁵⁰⁰ Michael Chandler, phone interview by author, February 23, 2015. Transcript held by the author.

⁵⁰¹ Dr. Doug Orzolek, phone interview by author, February 23, 2015. Transcript held by the author.

Orff Schulwerk Certificate Program

Although each of the Certificate programs offered at the University of St. Thomas was important to Frazee, it goes without saying the Orff Schulwerk Certificate program was the one she was most directly involved with in regards to its administration as well as her role as an instructor. Her attention to detail and her selection of staff was made entirely for the improvement of the Orff courses and the program itself. Frazee never hesitated to extend the high expectations she had for her students to the instructors she invited to teach in the Orff program at St. Thomas.

Jane Frazee taught in Orff Levels courses in different locations at various points in her career, including the Orff Institute.⁵⁰² She occasionally experimented with the structure and materials she used in the Orff courses at St. Thomas. Frazee never felt obligated to continue to do things a certain way out of tradition. If, after careful consideration, she believed the course experience could be improved for the students by making modifications to the course structure she was always willing to give things a chance to see if they were more effective. An example of this kind of teaching was described by her teaching colleague Steve Calantropio. He stated,

One year Jane decided we should try something new. We wouldn't meet strictly by Levels I, II or III but classes would be organized by subject matter. Although students were still organized in levels, I might for instance teach musicianship and improvisation while Jane would teach orchestration or pedagogy. I might teach ensemble pieces and she would teach the pedagogy part of it or the peer teaching component. So, she would break it up by subject matter, rather than just assigning a teacher to strictly teach Level I, or teach Level III. For instance, I might teach improvisation for Levels II and III. Jane was willing to try this and other innovative approaches to making the course more efficient. That model is what's in place at the Orff Institute itself where you learn by subject area and not by level. She was always willing to try new configurations of the courses. Sometimes they didn't work as well as they might have so we would just try something else. I think her creative spirit of trying new ideas was a good one.⁵⁰³

⁵⁰² Brandon, "Orff-Schulwerk: The Development of Teacher Training in the United States, 1958-1980," 201-250.

⁵⁰³ Steven Calantropio, Skype interview by author, April 8, 2015. Transcript held by the author.

Having begun the tradition of co-teaching Orff Level III at Hamline University, Frazee and Calantropio continued to do so for many more summers following the programs' move to the University of St. Thomas. In keeping with Frazee's high expectations and a desire for her students to work hard and excel in their studies and subsequent professional careers, Level III students were challenged throughout their two-week sessions by both of their course instructors.

In time, Frazee began to plan for her retirement from teaching and the University of St. Thomas. Not wanting to leave anything to chance, she began to make preparations years earlier. When the time came to pass the directorship of the Orff Certification program to another person, she offered the position to her former student and Level III co-instructor, Steven Calantropio. Although he had worked together with Frazee for many years he too added his own touches to the continuously evolving Orff programs at the University of St. Thomas. Calantropio explained, "When I first came to the program at St. Thomas as a teacher, I felt the program was much too involved with orchestrating. I felt that the creative part of the work needed to be emphasized more and less emphasis placed on the orchestrating for the Orff Ensemble."⁵⁰⁴

Over the years, in addition to Calantropio, there have been other former students of Frazee's who have also been appointed as instructors in the Orff Levels courses. Many of these individuals were once students who had attended graduate school or received their Orff Levels certifications at the University of St. Thomas. Michael Chandler explained how he became an instructor in the St. Thomas program during his interview. He cheerfully shared the events that led up to his appointment with the author:

Oh, now I remember, the summer of 2004 was when I came up. I had been invited to come up and shadow recorder teaching with Jo Ella Hug. I did a little bit of teaching and then I apprenticed teaching recorder with Jo Ella ... and then the summer of 2005 I was actually invited to teach for the first time as a faculty member in an Orff Course. I taught Level I recorder at SMU in Dallas, and then I also came and taught Level I

⁵⁰⁴ Steven Calantropio, Skype interview by author, April 8, 2015. Transcript held by the author.

recorder with Jo Ella at St. Thomas. From that point on I have been a faculty member in both of those courses. My duties have expanded and changed since then, but I've been in those courses since 2005. And, of course every summer I would see Jane.⁵⁰⁵

Orff Master Classes

Following the completion of a Level III Orff Certification course students may enroll during a successive summer in an Orff Master Class. These courses typically last one week and vary greatly from program to program.⁵⁰⁶ During Frazee's tenure at the University of St. Thomas, as well as today, Orff Master classes continue to be offered. Chandler recalled his experiences from a master class he attended taught by Jane Frazee. He said,

In the summer of 2002 ... Jane taught a one-week master class ... I had seen Jane present at National Conferences for chapter officers' sessions, and I had seen her present at special topics during the Orff course but I'd never had a class with Jane until the master class. That was the first time I really experienced her as her student. It was a really interesting master class ... it was a mix between curriculum and what was improvisation? ... a mix of that plus some elemental composing ... We would talk about good composing, in the elemental style. Then she would take someone's publication ... something you might purchase at West Music or any other vendor and she would cover up the title, and she'd cover up the person's name who wrote it. She would put it up on the overhead. Jane always taught with overheads ... Our job was to decide, what did you notice about it? Sometimes the students would tear them to shreds ... people would be really honest about it and she would even put up her *own* compositions ... she would put her own up and she might criticize it herself or she might welcome criticism from the students. It was a really interesting concept for learning about composition.⁵⁰⁷

⁵⁰⁵ Michael Chandler, phone interview by author, February 23, 2015. Transcript held by the author.

⁵⁰⁶ Brandon, "Orff-Schulwerk: The Development of Teacher Training in the United States, 1958-1980," 139-141; 164.

⁵⁰⁷ Michael Chandler, phone interview by author, February 23, 2015. Transcript held by the author.

Jane Frazee sought to create programs that would assist music educators in their understanding of both music teaching and learning. She emphasized the pedagogy of Orff Schulwerk, but more importantly she emphasized an understanding of child development and how humans learn and participate in musical activities. Her roles in both the Orff certification program, as well as the Graduate Programs in Music Education have allowed her to influence and share her views of teaching with many music educators throughout the United States.

Influences on Other Orff Teacher Training Programs

The summer Orff Levels courses at the University of Kentucky, originally designed by Frazee's colleague Arvida Steen, assimilated many of the characteristics originally developed in the Orff Certification programs founded by Jane Frazee at Hamline University, and the University of St. Thomas.⁵⁰⁸ In the words of Cindy Hall and Jay Broeker, "We retained the Hamline/St. Thomas ideal of having the students practice what they were learning through the levels, with small group teaching in Level I, paired planning and teaching in Level II, and solo teaching in Level III."⁵⁰⁹ In addition, several of the course instructors currently teaching in the Southern Methodist Orff program have also been influenced by the St. Thomas program. These individuals have either previously attended or were connected to the Orff program at the University of St. Thomas, or to Jane Frazee directly as a former student or colleague.⁵¹⁰ Over the course of her professional career, Frazee has influenced a large number of students and music educators through direct, and indirect experiences.

⁵⁰⁸ Cindy Hall and Jay Broeker, "Orff Schulwerk Teacher Education: Reflections and Directions for the Twenty-First Century," 161.

⁵⁰⁹ Ibid., 162.

⁵¹⁰ Michael Chandler, phone interview, February 23, 2015. Transcript held by the author.

Outreach Programs and Music Educator Workshops

As the director of the Graduate Program in Music Education, Jane Frazee positively influenced music education in the Twin Cities, and the region through the sponsorship of several outreach programs for children and weekend workshop sessions for area music teachers at the University of St. Thomas.⁵¹¹ The outreach programs, as well as the workshops, provided continuous musical stimulation for students and teachers throughout the calendar year. These experiences operated for different lengths of time during the year to best suit the musical, as well as the emotional and social needs of the participants.

A variety of music experiences were available annually for children in the Twin Cities. Instructors for these outreach programs were a combination of university faculty, and staff, as well as respected music clinicians who were leaders in their respective fields of expertise. Among the music programs supported during Frazee's administrative career, were those designed to encourage musical performance. According to Frazee,

During my tenure as director of GPME we also conducted outreach programs for children: the Children's Performance Ensemble (an after-school weekly program for local children), the Saturday Celebration of Young Musicians with MMEA in which children came to the campus to work with invited experts in singing, movement, and instrumental playing, and the Student Performance Festival in which UST graduate students' children performed each year.⁵¹²

Frazee went on to discuss several programs that also provided opportunities for the development of each students' musical skills. She explained,

⁵¹¹ Jane Frazee, email correspondence to author, June 8, 2015. Transcript held by the author.

⁵¹² Ibid.

In addition UST supported a Children's Choral Camp for a week in the summer concurrent with the Kodály Certification Program, and Gear Your Ear, a music listening program developed by the Minnesota Orchestra Women's Auxiliary. All of this was in support of teachers who understood that UST supported music education efforts for both children and their teachers.⁵¹³

These outreach programs for children were another way in which Jane Frazee has and continues to influence music education.

Along with music programs for children, Frazee ensured that practicing music educators too received frequent opportunities to learn about and experience a variety of ways to teach music to children. In an effort to constantly reinvigorate music educators in the Twin Cities, the state of Minnesota, and the region, she advocated for one day sessions and music workshop series, besides the established graduate and certification programs. Frazee explained, "In addition to these services for music educators, St. Thomas became the home of Saturday workshops for Kodály and Orff teachers beginning in 1991 and offered credit for attending a series of three workshops."⁵¹⁴ Through Frazee's dedicated efforts, music educators, and their students' were provided with a wide range of quality, interactive, and enjoyable music opportunities to sufficiently meet their ever-changing musical needs. Another way Frazee exposed music educators to new ideas was through two music education symposia.

⁵¹³ Jane Frazee, email correspondence to author, June 8, 2015. Transcript held by the author.

⁵¹⁴ Ibid.

Symposia

While at the University of St. Thomas, Frazee organized two music education symposia in 1995 and 2000 respectively. These events brought together not only Orff teachers, but music educators from all fields throughout the United States, and internationally. Each of the symposia featured lectures, research presentations, demonstrations, and musical performances.

The first symposia was devoted to the life, music, and contributions of Carl Orff.⁵¹⁵ This event was a collaborative effort between the music department at St. Thomas, music teachers, and performing ensembles within the Twin Cities, as well as interested parties throughout the region, the United States, and the world. According to Frazee,

I organized two national symposia - one in 1995 in honor of the 100th anniversary of the birth of Carl Orff entitled "From the Classroom to the Concert Hall." Included in the July 28-30 event were performances of children's music, *Carmina Burana* with the Minnesota Orchestra, *Di Kluge* with the Plymouth Music Series, a variety of sessions presented by leading national Orff Schulwerk teachers and lectures by John Rockwell of the New York Times, and Dr. Kim Kowalke, Eastman School of Music. About 175 teachers from around the world participated in this event.⁵¹⁶

Providing opportunities for university students and practicing music educators to learn about new ideas and approaches to music teaching, was a goal of Frazee's throughout her career. Therefore, a few years later, Frazee organized another symposium. This event, like the first, also included Orff presentations and performances. However, additional topics and events related to other areas of music and arts education were also included. Frazee explained,

A second symposium in 2000 featured leading American educational thinkers: Dr. James Catterall, Dr. Frances Rauscher, and Dr. Liora Bresler in a symposium presented by the University of St. Thomas and the Perpich Center for Arts Education entitled *The Arts, Education, and Student Achievement*. About 100 participants attended lectures, conversed with student artists, and heard a performance of Orff music presented by Schulfunk, a teacher's Orff ensemble.⁵¹⁷

⁵¹⁵ Jane Frazee, email correspondence to author, June 8, 2015. Transcript held by the author.

⁵¹⁶ Ibid.

The two symposia organized by Jane Frazee brought together many individuals from diverse backgrounds. However, each shared a common interest in music and music education. As such she helped establish St. Thomas as a university where music education research, as well as innovations in contemporary music teaching would continue to be encouraged to the present day.

Jane Frazee's Legacy

The Graduate Programs in Music Education at the University of St. Thomas continue to thrive to the present day, Fulfilling Frazee's hopes and dreams. The current program offers courses that address practical situations current music teachers face in today's music classrooms. Regarding Frazee's administration of the GPME at the University of St. Thomas, Orzolek stated:

I was probably influenced more by her administration of the program than any of the other areas you mention [teacher, author]. Jane's vision for a master's program is something my colleagues and I have tried to maintain—we are looking to help music educators as teachers, musicians and scholars by supporting their needs and interests while expanding their horizons at the same time.⁵¹⁸

One way in which Jane Frazee ensured that these goals would continue to be provided for was through the establishment of the Jane Frazee Pro Merito Collection.

Jane Frazee Pro Merito Collection

In 1997, Jane Frazee was selected to receive the International Pro Merito Award, an honor given by the Carl Orff Foundation in Munich.⁵¹⁹ This award is one of the highest honors given to Orff practitioners. She explained, "I was the first American recipient of this award. Gifts included stipends to buy Orff instruments for the St. Thomas Conservatory and books for

⁵¹⁷ Jane Frazee, email correspondence to author, June 8, 2015. Transcript held by the author.

⁵¹⁸ Dr. Doug Orzolek, email correspondence to author, February 22, 2015. Transcript held by the author.

⁵¹⁹ Jane Frazee, email correspondence to author, June 9, 2015. Transcript held by the author.

the Graduate Programs in Music Education library. St. Thomas also received a bust of Carl Orff designed by an award-winning German sculptor to be located in a garden at the University.⁵²⁰ In addition, Frazee stated, “St. Thomas also established a curriculum library of non-circulating materials for use by graduate and non-degree St. Thomas students. This library includes the Jane Frazee Pro Merito Collection of the entire catalog of Orff Schulwerk materials published by Schott.”⁵²¹ As a result of this award, given to Frazee for her dedication to Orff Schulwerk and music education in the United States throughout her career, future generations of St. Thomas students continue to benefit from these resources. In addition to this collection, Frazee’s legacy has been maintained at St. Thomas through the *Jane Frazee Distinguished Scholar Artist Summer Series*, a lecture series named in recognition of her contributions to music education.

Jane Frazee Distinguished Scholar Artist Summer Series

One of the touching ways in which Jane Frazee’s work has been continued is through an annual lecture series sponsored by the Graduate Programs in Music Education. Named in honor of Frazee, the department annually invites a leader in the music education profession who has made significant contributions to the discipline to be a guest lecturer at the summer series. The GPME at the University of St. Thomas has hosted an impressive list of music education’s most prominent leaders and researchers.⁵²²

The annual announcement published by the GPME reads, “Since 1990, Graduate Programs in Music Education (GPME) within the University of St. Thomas College of Arts and Sciences has sponsored the Jane Frazee Distinguished Scholar/Artist Series in which

⁵²⁰ Jane Frazee, email correspondence to author, June 9, 2015. Transcript held by the author.

⁵²¹ Jane Frazee, email correspondence to author, June 8, 2015. Transcript held by the author.

⁵²² See Appendix E for a complete list of presenters and their lecture titles from 1990-2015.

distinguished figures in music and arts education present their work to the community of music educators in the Twin Cities metro area.”⁵²³ This event naturally is an exciting time of year for Jane Frazee. Although she has since retired from St. Thomas, she remains a visible figure at music education events sponsored by the music department. Dr. Orzolek shared the following statement with the author. He said:

We named a seminar after her. It's called the Jane Frazee Seminar ... But we always have a keynote speaker every summer and it was a big name in music education and they've been here. David Elliot has been here, Bennett Reimer was here. All the people that you've read about. They've all been here. And Jane started that seminar every summer as sort of a gift back to the profession. You know, here's St. Thomas' contribution to the community. It's a one day lecture and they would come and visit, answer questions or share and then in the mid-2000s we chose to name that after Jane, and now it's called the Jane Frazee Seminar. She comes back every year. She never misses it, it doesn't matter who the speaker is or what they're speaking about she comes back every year to be a part of it and to greet all of the students who are there and we always take the time to recognize her attendance. She's always so gracious that she'll want to go out to dinner after with us so that she can spend a little time with the guest speaker too. That's always a fun time of year for me. We have this important guest lecturer what's fun is to have Jane back on campus and have her continue to be part of things in a way that I know is special to her too.⁵²⁴

⁵²³ University of St. Thomas Newsroom, “Jane Frazee Distinguished Scholar/Artist Series,” July 13, 2014. www.stthomas.edu/music/events/archive/071314-gpme-summer-seminar.html (accessed March 27, 2015).

⁵²⁴ Dr. Doug Orzolek, phone interview by author, February 23, 2015. Transcript held by the author.

CHAPTER 5

PUBLICATIONS

Jane Frazee is a prolific author and has published her interpretations of Orff Schulwerk, since the late 1960s, in an effort to clarify the music teaching approach developed by Carl Orff and Gunild Keetman for music educators teaching in the United States. Through her publications she has continuously demonstrated a thorough knowledge and understanding of Orff media, pedagogy, and theory, as well as their applications with children and adults. Her publications include collections of arrangements for Orff ensemble, journal articles, essays, book chapters, and several books. Although Frazee has retired from active teaching, she continues to write and contribute to the music education profession through her publications.

Essays, Articles, and Book Chapters

Jane Frazee began writing and publishing essays and articles in professional music education journals in the late 1960s. She has also contributed essays and chapters to several books which discuss music education topics and Orff Schulwerk. As an avid supporter of the growing Orff movement in the United States, she was active in the role of providing explanations of the philosophy, pedagogy, and the use of the Orff approach in American music classrooms.

“The Mystery of the Orphs,”⁵²⁵ published in the October 1968 edition of *Music Educators Journal*, was one of Jane Frazee’s first public discussions pertaining to Orff

⁵²⁵ Jane Frazee, “The Mystery of the Orphs,” *The Music Educators Journal* 55, no. 2, (October 1968): 64-67.

Schulwerk pedagogy. In this article she advocated for the inclusion of Orff Schulwerk in American music education by challenging the views expressed in a previously published article.⁵²⁶ She specifically addressed the two main concerns of the preceding article: 1) that Orff Schulwerk was too simple for twentieth century students, and 2) that the “reenactment of music history” demonstrated by the Orff approach was “pedagogically unsound.”⁵²⁷

Frazee’s rebuttal was skillfully crafted and well supported. Regarding the simplicity of Orff Schulwerk’s rhythmic and melodic materials, she stated, “The essential for consideration is, however, whether they are equipped to use these sophisticated harmonies and rhythms in making their own music.”⁵²⁸ She emphasized that mere exposure to music did not guarantee or even demonstrate any level of musical understanding. However, musical learning which was guided by an Orff teacher could lead to greater musical creativity and competence by students. Later in the article she further emphasizes the benefits of the Schulwerk in relation to this point. She states, “Musical structure is composed of its elements; an Orff-trained child learns to know music through application of these elements in his own music-making.”⁵²⁹

Regarding the Orff approach itself, Frazee explained, “Orff Schulwerk does not offer the teacher a systematic, orderly, step-by-step approach; nor is the Schulwerk a dogmatic method that imposes stringent restrictions on the teacher.”⁵³⁰ Therefore, teachers and students were free to create musical learning experiences that were meaningful to them. In addition to learning fundamental musical skills, students also learned to connect their understanding of music to the

⁵²⁶ Marion Flagg, “The Orff System in Today’s World,” *Music Educators’ Journal* 53, no. 2 (October 1966): 30.

⁵²⁷ Frazee, “The Mystery of the Orphs,” 64-67.

⁵²⁸ Ibid., 65.

⁵²⁹ Ibid., 66.

⁵³⁰ Ibid., 66.

study of existing musical works. Consequently, Frazee argued that in fact Orff Schulwerk was a viable way to teach music to children in the twentieth and twenty-first centuries.

Three short essays by Jane Frazee, initially published in *The Orff Echo*, were later re-published in *Orff Re-Echoes, Book II: Selections from the Orff Echo and The Supplements* (1985).⁵³¹ These essays recounted an interview, a speech, and lesson ideas by Frazee. They included: *Notes from a Visit with Carl Orff* (1978),⁵³² *Music in Early Childhood* (1976),⁵³³ and *Using Sound and Silence*, originally titled *Guideposts: Complements of Peda* (1979).⁵³⁴

The first of these essays, *Notes from a Visit With Carl Orff*,⁵³⁵ recounted Jane Frazee's experience meeting Gunild Keetman and Carl Orff and their discussions regarding the Schulwerk. Taking place during one of Frazee's early visits to the Orff Institute, this afternoon interview with Carl Orff and Jane Frazee was arranged by Dr. Hermann Regner, the former director of the Institute.⁵³⁶ Interested in the spread of the Schulwerk and Frazee's work within the American movement, Orff was keen to discuss his ideas and hopes for the Orff approach in

⁵³¹ Isabel McNeill Carley, ed., *Orff Re-Echoes: Selections From the Orff Echo and The Supplement, (Book II)*, (Indianapolis, IN: American Orff Schulwerk Association, 1985): 18-19; 112-114; 149-151.

⁵³² Jane Frazee, "Notes from a Visit With Carl Orff," (1978; repr., *Orff Re-Echoes: Selections From the Orff Echo and The Supplement (Book II)*, Isabel McNeill Carley, ed., (Indianapolis, IN: American Orff Schulwerk Association, 1985): 18-19.

⁵³³ Jane Frazee, "Music in Early Childhood," (1976; repr., *Orff Re-Echoes: Selections From the Orff Echo and The Supplement, (Book II)*, Isabel McNeill Carley, ed., (Indianapolis, IN: American Orff Schulwerk Association, 1985): 149-151.

⁵³⁴ Jane Frazee, "Guideposts: Using Sound and Silence," (1979 "Guideposts: Complements of Peda," repr., *Orff Re-Echoes: Selections From the Orff Echo and The Supplement, (Book II)*, Isabel McNeill Carley, ed., (Indianapolis, IN: American Orff Schulwerk Association, 1985): 112-114.

⁵³⁵ Frazee, "Notes from a Visit With Carl Orff," (1978; repr., *Orff Re-Echoes: Selections From the Orff Echo and The Supplement (Book II)*, Isabel McNeill Carley, ed., (Indianapolis, IN: American Orff Schulwerk Association, 1985): 18-19.

⁵³⁶ *Ibid.*, 18.

the United States. Among the topics discussed were his views on pedagogy, his dislike of an Orff and Kodály hybrid, and his disdain for technology and electronic instruments.⁵³⁷

Music in Early Childhood,⁵³⁸ was a reprint of a speech given by Jane Frazee in 1975. In accordance with much of Frazee's work during the early years of the spread of Orff Schulwerk in the United States, she explained the main aspects of the Orff approach and demonstrated its use in practical teaching settings.⁵³⁹ This speech presented the ways in which existing musical materials: chants, rhymes, and children's songs could be used in musical teaching. These materials not only taught musical skills and concepts, but they could also be used to allow students to create their own music in different ways.⁵⁴⁰ Lastly, Frazee demonstrated the ways in which rhythmic and melodic teaching, and listening skill development could take place using the Orff media, including: speech, song, movement, and instruments.⁵⁴¹

The final essay by Jane Frazee, reprinted in *Orff Re-Echoes*, was *Using Sound and Silence*.⁵⁴² This essay provided an introduction and lessons on creating complementary rhythms in the elemental style.⁵⁴³ In order to accomplish this, teachers need to introduce the importance

⁵³⁷ Frazee, "Notes from a Visit With Carl Orff," (1978; repr., *Orff Re-Echoes: Selections From the Orff Echo and The Supplement (Book II)*, Isabel McNeill Carley, ed., (Indianapolis, IN: American Orff Schulwerk Association, 1985): 19.

⁵³⁸ Frazee, "Music in Early Childhood," (1976; repr., *Orff Re-Echoes: Selections From the Orff Echo and The Supplement, (Book I)*, Isabel McNeill Carley, ed., (Indianapolis, IN: American Orff Schulwerk Association, 1985): 149-151.

⁵³⁹ Ibid., 149-151.

⁵⁴⁰ Ibid., 150.

⁵⁴¹ Ibid., 150-151.

⁵⁴² Frazee, "Using Sound and Silence," (1979 "Guideposts: Complements of Peda," repr., *Orff Re-Echoes: Selections From the Orff Echo and The Supplement, (Book II)*, Isabel McNeill Carley, ed., (Indianapolis, IN: American Orff Schulwerk Association, 1985): 112-114.

of silences as well as sounds in the creation and performance of music. These rules can and should be applied to speech, song, movement, and instruments. Overall, the goal of this lesson was to instruct teachers to create rhythms that are interesting, maintained an open texture, and all students to participate in each music making experience.⁵⁴⁴

Prior to the release of her third solo book publication, *Orff Schulwerk Today* (2006), Jane Frazee published an article in *The Orff Echo* entitled “Nurturing expression, understanding, and artistry in the Orff classroom: a celebration and a challenge.”⁵⁴⁵ Her article summarized many of the thoughts and ideas that expanded and described in more detail in her then forthcoming publication. As the article title implied, Frazee discussed both her views on the successes of Orff Schulwerk in American music education and what she hoped teachers would be able to accomplish in the coming years.⁵⁴⁶

Building on the active and child-centered teaching that has become expected of Orff Schulwerk teachers, Frazee offered suggestions of how teachers could continue to challenge both themselves as teachers, as well as their students. She provided a lesson example based on standard Orff repertoire to illustrate how this teaching should develop as a model for the *Echo*’s readers.⁵⁴⁷ Following her descriptions Frazee, an advocate of using quality rhymes, songs, and instrumental pieces with students, presented her ideas on how to search for and resources to use

⁵⁴³ Frazee, “Using Sound and Silence,” (1979 “Guideposts: Complements of Peda,” repr., *Orff Re-Echoes: Selections From the Orff Echo and The Supplement, (Book II)*, Isabel McNeill Carley, ed., (Indianapolis, IN: American Orff Schulwerk Association, 1985): 112-114.

⁵⁴⁴ Ibid., 112-114.

⁵⁴⁵ Jane Frazee, “Nurturing expression, understanding, and artistry in the Orff classroom: a celebration and a challenge,” *The Orff Echo* 38, no. 4 (Summer 2006): 21-24.

⁵⁴⁶ Ibid., 21.

⁵⁴⁷ Ibid., 21.

to collect teaching materials and repertoire.⁵⁴⁸ Additional areas to consider when planning musical learning experiences including curriculum requirements and the outcomes of these choices made by the music educators were also discussed. In order to guide these decisions, Frazee advocated the use of the following questions or guidelines to assist educators in making wise and pedagogically sound decisions. The questions regarding musical selections were: 1) "...is it suitable for my situation?" 2) "...what skills will be applied or enhanced by learning the piece? What musical understanding does it foster? 3) "...does the material invite improvisation? Does it offer possibilities for extension and some potential for students to make it their own? and 4) "...what is the aesthetic promise of the composition?" "If it is a song, does it express deeply felt emotions or offer the opportunity for a personal connection between students and text?"⁵⁴⁹ Frazee advised Orff teachers not to neglect the importance of providing musical experiences that support students' healthy emotional, as well as social and musical growth.⁵⁵⁰ Lastly, the final section of her article explored the benefits of teaching music using the Orff approach.⁵⁵¹

In the fall 2010 edition of *The Orff Echo*, Jane Frazee traced the development of the organization, collaboration, and publication of the three volume American edition of *Music for Children*.⁵⁵² Within her article she highlighted the significant events that shaped and led to the formation of the project team, as well as the repertoire and materials collected for each volume.

⁵⁴⁸ Frazee, "Nurturing expression, understanding, and artistry in the Orff classroom: a celebration and a challenge," 22.

⁵⁴⁹ Ibid., 23.

⁵⁵⁰ Ibid., 23.

⁵⁵¹ Ibid., 23-24.

⁵⁵² Frazee, "The Genesis of the American Education of *Music for Children*," 30-33.

In addition, Frazee described the roles of influential individuals, including Hermann Regner, herself, and others who were dedicated to the success of the project.⁵⁵³

Although the project initially began under the direction of Jos Wuytack, it was through the concerted efforts of Hermann Regner, former director of the Orff Institute and twenty-two American music educators that the American edition came to life.⁵⁵⁴ The development of the first book, which was actually the second volume in the three-volume series, took approximately two years and was published in 1977.⁵⁵⁵ Despite the relatively quick pace involved in the production process, serious decisions regarding the organization and structure of the book had to be made. The appointment of Hermann Regner as coordinator helped facilitate the inclusion of both approaches to the Schulwerk used in the United States into the completed volumes. Both the rhythmic and contrapuntal approach taught at the Orff Institute, as well as the melodic and harmonic approach advocated by Wuytack were integrated into the American edition of *Music for Children*.⁵⁵⁶ The blending of the two interpretations of the Schulwerk taught by music educators in the United States was accomplished by the three-part structure preferred by Regner in each volume.⁵⁵⁷ Although other formats were suggested, some by Jane Frazee herself, at the time the American volumes were published in the late 1970s and early 1980s, Dr. Regner believed his choice satisfied a large amount of the music educators interested in the Schulwerk.

⁵⁵³ Frazee, "The Genesis of the American Education of *Music for Children*," 30-33.

⁵⁵⁴ Ibid., 30.

⁵⁵⁵ Ibid., 32.

⁵⁵⁶ Ibid., 30.

⁵⁵⁷ Ibid., 32.

As such, the American edition of *Music for Children* was the first Orff Schulwerk resource which contained American materials, selected or created by American teachers.⁵⁵⁸

As a co-editor of the American edition of *Music for Children*, Jane Frazee contributed forty-one lessons and activities to Volume II, Primary,⁵⁵⁹ the Introduction to that same volume,⁵⁶⁰ as well as lesson and sample activities which appeared in Volume III, Upper Elementary.⁵⁶¹ Her introduction discussed the challenge issued by Carl Orff to music educators worldwide, including the United States, to continue the work that he and Gunild Keetman had begun.⁵⁶² In addition, she described how the authors of the American edition attempted to accomplish this task. According to Frazee, “Following the pedagogical and stylistic examples of Orff and Keetman, we American teachers began to develop our own material from our own culture for use with twentieth century American children.”⁵⁶³ Although the edition did not provide a systematic approach to the material included, Frazee was proud to present a collection of American materials, which could be used to reach and include all of their students in the joy of a variety of active and whole-group music making experiences.⁵⁶⁴

⁵⁵⁸ Frazee, “The Genesis of the American Education of *Music for Children*,” 33.

⁵⁵⁹ Hermann Regner, ed., *Music for Children, Orff-Schulwerk American Edition Primary*, Vol. 2, Rev ed., (New York: Schott Music Corporation, 1991).

⁵⁶⁰ Jane Frazee, introduction to the revised edition of *Music for Children, Orff-Schulwerk American Edition Primary*, Vol. 2, Hermann Regner, ed., Rev ed., (New York: Schott Music Corporation, 1991): III.

⁵⁶¹ Hermann Regner, ed., *Music for Children, Orff-Schulwerk American Edition*, Volume III Upper Elementary, (New York: Schott Music Corporation, 1993).

⁵⁶² Frazee, introduction to the revised edition of *Music for Children, Orff-Schulwerk American Edition Primary*, Vol. 2, Hermann Regner, ed., Rev ed., (New York: Schott Music Corporation, 1991): III. Reference to Carl Orff Speech at the 1963 opening of the Orff Institute in Salzburg, Austria where he proclaimed, “I have done my part. Now do yours.”

⁵⁶³ Frazee, introduction to the revised edition of *Music for Children*, III.

⁵⁶⁴ *Ibid.*, III.

Given her knowledge and understanding of the origins of Orff Schulwerk in Europe as well as its spread and development throughout the United States, Jane Frazee contributed a chapter to *Orff Schulwerk: Reflections and Directions*.⁵⁶⁵ Her chapter entitled “From the Old World to the New: Cultivating Orff’s Wildflower from Europe to the USA,” shed new insight into the origins and evolution of Orff Schulwerk. Frazee discussed the factors that influenced Orff to create the Schulwerk in Germany and how the turn of events that followed impacted the acceptance and use of Orff Schulwerk in the United States.⁵⁶⁶

Frazee’s chapter was divided into two halves. The first part of the chapter consisted of a discussion of Carl Orff and his work in Germany between the conclusion of World War I until the late 1950s. Meanwhile, the second portion of the chapter presented the spread of Orff Schulwerk to the United States and its changes and developments to the present day.⁵⁶⁷ It is common knowledge to most Orff practitioners that Dorothee Günther and the Güntherschule were influential to the development of Orff Schulwerk in Germany. However, there were several factors that occurred prior to these collaborations that were important to Orff and his work. To begin, had it not been for Orff’s time spent in Munich and his interactions with other musicians and artists in the Schwabing district, he may or may not have developed many of his interests and tastes for a more “avant-garde” approach to composition.⁵⁶⁸ Two additional notions that shaped Orff’s principles were the “Volk” and “Hausmusik.”⁵⁶⁹ The “Volk,” were German people who shared a collective heritage of folk songs, stories, and legends. In addition, “Hausmusik,”

⁵⁶⁵ Cecilia Chu Wang, ed., *Orff Schulwerk: Reflections and Directions*. Cecilia Chu Wang, ed. (Chicago: GIA Publications, 2013).

⁵⁶⁶ Frazee, “From the Old World to the New: Cultivating Orff’s Wildflower from Europe to the USA,” 29-58.

⁵⁶⁷ Ibid., 29-58.

⁵⁶⁸ Ibid., 30.

⁵⁶⁹ Ibid., 32-33.

described music made at home.⁵⁷⁰ Although both ideas were embraced by the Nazi party to generate national support, Carl Orff, who throughout his life and career maintained a position of political neutrality, nevertheless was inspired by active music-making and the promotion of the music of one's homeland. Both were integrated into the Schulwerk.⁵⁷¹ Lastly, the Body Culture Movement of the 1920s, which spread through Europe was a women's freedom movement that championed modern dance.⁵⁷² Supporters included Émile Jaques-Dalcroze, Rudolph Laban, the American Bess Mensendieck, and Dorothee Günther.⁵⁷³ Thus the stage was now set for Orff and Günther's work at the Güntherschule, the contributions of Maja Lex, and Gunild Keetman, the 1936 Berlin Olympics, the Bavarian Radio Broadcasts, the spread of the Schulwerk, and the opening of the Orff Institute.⁵⁷⁴ Before leaving the Old World, one important event was emphasized by Frazee. She stated,

But, something striking happened to the wildflower in the trip from Germany to Austria. Instead of the Güntherschule's emphasis on dance, the new Mozarteum curriculum featured music. Instead of an educational program that addressed young adult women, the new participants were children who would now be involved primarily in music activities that were enhanced by dance.⁵⁷⁵

This shift in focus would influence not only the role of the Schulwerk in Germany, but also the ways in which it was perceived and received worldwide.

In her description of Orff Schulwerk in the New World, Frazee provided a synopsis of the events that brought the Schulwerk to North America, and eventually the United States and the

⁵⁷⁰ Frazee, "From the Old World to the New: Cultivating Orff's Wildflower from Europe to the USA," 32-33.

⁵⁷¹ Ibid., 32-33.

⁵⁷² Ibid., 36-38.

⁵⁷³ Ibid., 36-38.

⁵⁷⁴ Ibid., 38-41.

⁵⁷⁵ Ibid., 39-40.

era of self-reflection, change, and skepticism to which it was first introduced.⁵⁷⁶ Despite a mixed reception by the music education profession in the early years, Orff Schulwerk has eventually gained acceptance throughout the United States, especially at the university level. Frazee said, “In fact, we are currently witnessing a transformation in U.S. university programs, with young professors, including Orff among the so-called “eclectic approaches,” worthy of consideration by undergraduates. In addition, several American universities now offer a master’s degree with an Orff emphasis.”⁵⁷⁷ Through the efforts of the American Orff Schulwerk Association, local chapters, national conferences, summer classes, scholarships and grants, and publications, American music educators have been exposed to and become passionate about Orff Schulwerk and the benefits of teaching music through the Orff approach.⁵⁷⁸ Although the road has not always been easy and problems have periodically arisen,⁵⁷⁹ the work begun by Carl Orff, Gunild Keetman, and their associates continues to grow and thrive in American schools and music classrooms nationwide.⁵⁸⁰

Jane Frazee has written on a variety of topics related to music education and Orff Schulwerk. She has published additional articles not discussed in this section. As a result, publications by Frazee continue to appear in music education journals and books to this day.

⁵⁷⁶ Frazee, “From the Old World to the New: Cultivating Orff’s Wildflower from Europe to the USA,” 42-43.

⁵⁷⁷ Ibid., 43.

⁵⁷⁸ Ibid., 42-52.

⁵⁷⁹ Ibid., 46-47.

⁵⁸⁰ Ibid., 52.

Arrangements for Orff Ensemble

Jane Frazee has, in addition to her many writings, composed and arranged several collections of teaching and performance materials for Orff ensembles. The collections of Orff arrangements published by Frazee include: *A Baker's Dozen* (1974),⁵⁸¹ *This Is the Day* (1975),⁵⁸² *Ten Folk Carols for Christmas from the United States* (1977),⁵⁸³ *Strawberry Fair* (1977),⁵⁸⁴ and *Singing in the Season* (1983).⁵⁸⁵ Although some of these collections were the result of individual efforts by Frazee, some were written in collaboration with her colleague, Arvida Steen. Two publications that resulted from these collaborations were, *A Bakers' Dozen* and *This Is the Day*.

A Baker's Dozen (1974), one of Frazee and Steen's earliest publications, consisted of a diverse selection of children's poetry, songs, and dances.⁵⁸⁶ This publication reflected the early attempts of both women to introduce Orff pedagogy and theory, including improvisation, to American teachers in a fun and engaging manner. Thirteen Orff arrangements, appropriate for students in the upper elementary grades, composed in the elemental style were included to accompany the songs and dances.⁵⁸⁷

⁵⁸¹ Jane Frazee and Arvida Steen, *A Baker's Dozen* (Minneapolis: Schmitt, Hall and McCreary, 1974).

⁵⁸² Jane Frazee and Arvida Steen, *This is the Day Songs for Special Days* (Minneapolis: Schmitt Publications, 1975).

⁵⁸³ Jane Frazee, *Ten Folk Carols for Christmas from the United States* (New York: Schott Music Corporation, 1977).

⁵⁸⁴ Jane Frazee, *Strawberry Fair* (Melville: Belwin Mills, 1977).

⁵⁸⁵ Jane Frazee, *Singing in the Season* (Saint Louis: Magnamusic-Baton, MMB Music, 1983).

⁵⁸⁶ Jane Frazee and Arvida Steen, *A Baker's Dozen*, (Minneapolis: Schmitt, Hall and McCreary, 1974).

⁵⁸⁷ Ibid.

This is the Day, Frazee's second collaboration with Steen, was published in 1975. This collection included selected songs and Orff arrangements for students to learn which were organized around special times and holidays of the school and calendar year.⁵⁸⁸ In the same manner as their previous publication, the arrangements were designed to be performed by children singing and performing on unpitched percussion, recorders, and Orff instruments.⁵⁸⁹

In 1977, Jane Frazee published two collections of Orff arrangements, *Strawberry Fair*, and *Ten Folk Carols for Christmas from the United States*.⁵⁹⁰ *Strawberry Fair* consisted of selected rounds with Orff ensemble accompaniments. While the singing of the rounds encouraged students' vocal development, the Orff orchestrations also served to refine their abilities to perform on musical instruments simultaneously.⁵⁹¹ Therefore, this publication compiled by Jane Frazee reflected the multi-sensory experiences typically experienced and encouraged in the Orff approach.

Arranged to meet the needs of both sacred and secular Christmas celebrations, Frazee's *Ten Folk Carols for Christmas* (1977) included a mixture of song materials that would appeal to a large portion of the American population. Frazee had served as one of the contributing authors and co-editor of the American adaptation of *Music for Children*, and felt strongly that Orff materials for American teachers needed to be reflect the cultural repertoire of the United States.

⁵⁸⁸ Jane Frazee and Arvida Steen, *This is the Day Songs for Special Days*, (Minneapolis: Schmitt Publications, 1975).

⁵⁸⁹ Ibid.

⁵⁹⁰ Jane Frazee, *Strawberry Fair* (Melville: Belwin Mills, 1977); *Ten Folk Carols for Christmas from the United States* (New York: Schott Music Corporation, 1977).

⁵⁹¹ Jane Frazee, *Strawberry Fair* (Melville: Belwin Mills, 1977).

Consequently, *Ten Folk Carols*, was a compilation of elemental Orff arrangements of American folk songs for the winter and Christmas season. The songs included in this publication were: *Look Away to Bethlehem, Oh Watch the Stars, Shine Like a Star in the Morning, Cradle Hymn, See Jesus the Saviour, Old Christmas, Jesus, Jesus, Rest Your Head, Wasn't That a Mighty Day, Sing All Men*, and *Jesus the Christ is Born*.⁵⁹²

Lastly, Frazee's publication titled *Singing in the Season* (1983)⁵⁹³ again featured a collection of folk songs appropriate for the winter holiday seasons. However, unlike her previous Christmas collection, the musical material selected included arrangements of songs for both the Christmas and Hanukkah seasons.⁵⁹⁴ A total of fifteen arrangements for voices and Orff instruments were published in this collection.⁵⁹⁵

Within each of her published Orff arrangement collections, those created with Steen, as well as those Frazee developed alone, materials were included which reflected each aspect of Orff media, pedagogy, and theory. She selected texts, rhythmic, melodic, and harmonic material that would both appeal to and be understood by children and adults. In addition, Frazee's arrangements, while accessible to the students who were learning the songs and arrangements, still presented sufficient challenges to maintain their interests throughout the various stages of their musical development.

⁵⁹² Jane Frazee, *Ten Folk Carols for Christmas from the United States* (New York: Schott Music Corporation, 1977).

⁵⁹³ Jane Frazee, *Singing in the Season* (Saint Louis: Magnamusic-Baton, MMB Music, 1983).

⁵⁹⁴ Ibid.

⁵⁹⁵ Ibid.

Books

One of the most significant ways in which Jane Frazee has impacted and influenced the spread of Orff Schulwerk in the United States has been through her published books. In each book Frazee has presented her own developing interpretations of the Schulwerk. Frazee continues to delve deeper and deeper into the intricacies of the Schulwerk. Nevertheless, her experience and intimate knowledge of all aspects of the Orff approach when paired with her objective and sequential organization of curriculum design have made her publications among the most widely-used and highly praised of those written by an American Orff pedagogue.

Sound Ideas

Frazee's first book related to music curriculum was achieved through collaborations with her husband, Kent Kreuter. Together Frazee and Kreuter designed a group of listening lessons to guide students in music classrooms to develop their music listening skills in relation to music from the Western art music repertoire. *Sound Ideas: Participatory Music Lessons for Young Listeners* (1984)⁵⁹⁶ was the culminating result of this project. Through the integration of activities taught, including elements of the Orff approach, students were introduced to music listening through active and engaging lessons.⁵⁹⁷ To facilitate the success of these lessons and activities, a supplementary collection of scores was prepared by Frazee and Kreuter to be used in conjunction with the main book. Her book titled *Reference Scores for Sound Ideas* (1984)⁵⁹⁸ included scores for eleven music selections that allowed for focused listening of the following

⁵⁹⁶ Jane Frazee and Kent Kreuter, *Sound Ideas: Participatory Music Lessons for Young Listeners*, (Alison Park: Musik Innovations, 1984).

⁵⁹⁷ Ibid.

⁵⁹⁸ Frazee and Kreuter, *Reference Scores for Sound Ideas*, (Alison Park: Musik Innovations, 1984).

pieces: *Two Dance Pairs*, by Tielman Susato – *Gigue et Rondeau* by Jean-Phillipe Rameau, *Trio in B-flat, D. 581* by Franz Schubert, *Gavotte I, II from Suite III in D*, by J. S. Bach, *Chaconne in F*, by Henry Purcell, *Variations on “La ci darem,”* by Ludwig van Beethoven, *Two-part invention #14 in B-flat*, by J. S. Bach, *Symphony #88, Mvt. III*, by Franz Joseph Haydn, “Tango,” from *L’histoire du Soldat*, by Igor Stravinsky, “Tanz” from *Carmina Burana*, by Carl Orff, and *Five Pieces for Orchestra, op. 10, #4*, by Anton Webern.⁵⁹⁹

Discovering Orff

Since her first encounter with Jos Wuytack at the 1970 National AOSA Conference, Jane Frazee became interested in the development of sequential teaching and its application to the Schulwerk.⁶⁰⁰ During her years of teaching children and adults in the Twin Cities, throughout the United States, and in Salzburg, she developed ideas and lessons that integrated elements of her interpretation of the Orff approach to music teaching and learning in her classrooms. Frazee diligently organized the ideas, lessons, and curriculum design she had developed into her book *Discovering Orff: A Curriculum for Music Teachers* (1987).⁶⁰¹ Judy Bond recalled the process Frazee went through while preparing her manuscript for publication. She explained, “I was with Jane in Salzburg during the summer she was writing *Discovering Orff*. During that summer Jane, Arvida Steen, and I were all teaching at the Orff Institute in Salzburg. When Jane was not in class, she spent her time working on *Discovering Orff* with her husband, Kent Kreuter.”⁶⁰²

⁵⁹⁹ Frazee and Kreuter, *Reference Scores for Sound Ideas*, (Alison Park: Musik Innovations, 1984).

⁶⁰⁰ Hetrick, “That’s Jane,” 35.

⁶⁰¹ Frazee with Kreuter, *Discovering Orff* (Schott Music Publications, 1987).

⁶⁰² Dr. Judy Bond, email correspondences to author, April 10 and 16, 2015. Transcripts held by the author.

Influenced by her time spent as a collaborator and co-editor of the American adaptation of *Music for Children* with Dr. Herman Regner, former Director of the Orff Institute in the late 1970s, Frazee desired to expand upon the work that had been initiated by her and other American Orff pedagogues in the earlier publication.⁶⁰³ Although Frazee had suggested the inclusion of a more systematic handling of teaching material in the American adaptation, her concerns were politely dismissed. As a result, the organization of the American edition of *Music for Children*, resembled that of earlier adaptations.⁶⁰⁴

Prior to 1987, few resources were available to American Orff teachers besides the Margaret Murray volumes I-V⁶⁰⁵ and the American adaptation of *Music for Children*.⁶⁰⁶ Although these resources presented a wealth of material to use in the music education of young children, many teachers newly acquainted with Orff Schulwerk did not possess the skills necessary to successfully use and implement these materials into their daily music teaching. Consequently when the time came for Frazee's ideas to be presented in a book of her own, she accepted the challenge and published *Discovering Orff*.

Jane Frazee's book, *Discovering Orff* (1987), was the first attempt by an American music educator to provide an organized guidebook to help young or beginning teachers navigate their way through learning, using the Orff approach with their students. Her goal was to facilitate developmentally appropriate music learning experiences that allowed students to gain the skills they needed to become proficient musicians in all areas of musical training. In addition, Frazee

⁶⁰³ Frazee, "The Genesis of the American Education of *Music for Children*," 31-33.

⁶⁰⁴ Ibid.

⁶⁰⁵ Carl Orff and Gunild Keetman, *Music for Children*, (English Version). Volumes I-V, Margaret Murray, ed., (New York: Schott Publication, 1976).

⁶⁰⁶ Hermann Regner, ed., *Music for Children, Orff Schulwerk American Edition Primary*, Vol. 2., ed., Revised edition, (New York: Schott Publications, 1991).

identified many of the personal and musical characteristics necessary for Orff teachers. Divided into two distinct sections, *Discovering Orff*, provided its reader double the amount of information normally provided by Orff Schulwerk resource material.⁶⁰⁷

The first section of the book, following an overview of the historical origins of Carl Orff's development of the Schulwerk,⁶⁰⁸ introduced teachers to and provided detailed explanations of the three main facets of Orff Schulwerk, they are: Orff Media, Orff Pedagogy, and Orff Theory.⁶⁰⁹ Orff Media refers to the types of materials and activities used in teaching music through the Orff approach. These include: speech, movement, songs, instruments, and listening activities which are used to develop a student's musical skills and abilities.⁶¹⁰ The second area Frazee discussed was Orff Pedagogy. Often described by her colleagues and students⁶¹¹ to be Frazee's specialty, pedagogy involves the ways in which music teaching is introduced, developed, and mastered. The student's acquisition of musical knowledge related to pedagogy occurs through experiences in imitation, exploration, literacy, and improvisation.⁶¹² Finally, Orff Theory constitutes the tools used in the construction of music in the elemental style. This occurs through the combination of ostinato, melody, pedals and borduns, moving borduns, and other accompaniments.⁶¹³ In summary, these three elements may be considered to be the "what, how, and why" of Orff Schulwerk. Naturally, in these scenarios, the "who" becomes the

⁶⁰⁷ Frazee with Kreuter, *Discovering Orff: A Curriculum for Music Teachers*, 13-44; 51-217.

⁶⁰⁸ Frazee with Kreuter, "The Gift and Challenge of Carl Orff," *Discovering Orff*, 9-12.

⁶⁰⁹ Ibid., 14-50.

⁶¹⁰ Ibid., 14-25.

⁶¹¹ Steven Calantropio, Skype interview by author, April 8, 2015; Dr. Robert Amchin, phone interview by author, February 17, 2015; Michael Chandler, phone interview by author, February 23, 2015. Transcripts held by the author.

⁶¹² Frazee with Kreuter, *Discovering Orff*, 26-32.

⁶¹³ Ibid., 33-50.

child or music maker and the “where” is the music classroom or any music making situation. Thus, through Frazee’s descriptions and explanations, the reader is thoroughly acquainted with the materials used in the approach prior to a description of how these elements should be combined to create a fertile music learning environment for young and developing musicians.

Once the fundamental materials used in Orff Schulwerk are discussed, Frazee proceeds in the second part of *Discovering Orff* with the ways in which she felt this approach should be applied to music teaching. Following the systematic approach she preferred, Frazee, organized her suggested learning experiences for students in grades one through five.⁶¹⁴ Although goals and objectives were set for each grade, as well as expected musical skills to be mastered in each grade, the actual ways in which these goals were met was left to the individual teacher. Frazee provided rhymes, songs, and materials she used with her students, however at no time did she mandate only these ideas were to be taught.⁶¹⁵ Therefore, the freedom to create and teach to the needs and desires of the individual students and teachers, a facet of Orff Schulwerk important to Orff teachers, was retained.

The curriculum design for Grade One included eight goals and was organized according to the following main concepts: group participation, vocabulary, rhythm and tonal color, rhythm and tonal memory, rhythmic notation, accompaniment, melody, and listening.⁶¹⁶ In accordance with the Orff approach, lessons would have included activities that integrated each of the Orff media, as well as musical examples from the American and western art music canon.⁶¹⁷ Grade Two focused on six guiding concepts: rhythm I, melody notation, improvisation, texture:

⁶¹⁴ Frazee with Kreuter, *Discovering Orff*, 53-216.

⁶¹⁵ Ibid., 53-216.

⁶¹⁶ Ibid., 53-55.

⁶¹⁷ Ibid., 55-83.

counterpoint, rhythm II, and listening.⁶¹⁸ Activities and music reflected the increasing difficulty of musical skills and concepts.⁶¹⁹ Frazee's curriculum choices in Grade Three advocated for an increased emphasis on the use and understanding of musical vocabulary within the context of musical learning experiences. Throughout the third year of musical studies, the students were engaged in the mastery of eight learning goals related to: rhythm, melody notation, texture, counterpoint, melody, improvisation I, accompaniments, improvisation II, and listening.⁶²⁰ In response to the students' developing vocabulary and musical skills, music selected for music performance and listening activities incorporated more complex texts, musical forms, and notation.⁶²¹ The curricula in grades Four and Five was structured using five main learning goals. In grade four, these goals reflected the acquisition of music skills and abilities related to: rhythm, melody, texture, improvisation, and listening.⁶²² It is important to note, by the completion of Grade Four, Frazee's students would "complete the tonal inventory of the diatonic scale."⁶²³ As such, it would be possible to speculate that if the student had been at the school for each of the preceding four years they would be more or less competent in performing, reading, writing, and creating music using the diatonic scale upon completion of Grade Four music studies. Therefore, music in Grade Five, which also centered on five main goals, would solidify and challenge the students' abilities towards becoming an independent musician. These five goals related to the

⁶¹⁸ Frazee with Kreuter, *Discovering Orff*, 84-86.

⁶¹⁹ Ibid., 86-117.

⁶²⁰ Ibid., 118-120.

⁶²¹ Ibid., 120-150.

⁶²² Ibid., 151-152.

⁶²³ Ibid., 151.

concepts of: rhythm, melody, texture, rhythm II, improvisation, and listening.⁶²⁴ Students in Frazee's music program would have been exposed to American and western art music as well as an introduction to music of world cultures during their fourth and fifth grade years.⁶²⁵

Through an examination of Jane Frazee's *Discovering Orff* the reader finds a wealth of information about Orff Schulwerk and teaching through the Orff Approach. Additionally, one also gains a sufficient amount of understanding related to child development, music acquisition stages, the development of efficient listening skills, and the building of aesthetic preferences for a wide variety of musical repertoire. Within each grade level, as with any approach to music teaching, students learn to experience and learn about each of the musical concepts, rhythm, melody, harmony, form, texture and expression.⁶²⁶ Even though each of the musical skills are taught, listening is one skill that was emphasized specifically at each grade level, both in relation to ensemble performance, as well as listening to music.⁶²⁷ Thus, a sequential and comprehensive curriculum enhanced by the Orff approach is beneficial to students' overall musical development. Frazee supports this belief with her final statement in the conclusion of *Discovering Orff*. She states, "Ideally, what we need is a combination of content and method which not only makes the most of our talent and character but even stirs us on to do more. And that brings us to Orff's legacy. In his combination of media, pedagogy, and theory he provided us with what we need to make the most of music education."⁶²⁸

⁶²⁴ Frazee with Kreuter, *Discovering Orff*, 180-181.

⁶²⁵ Ibid., 152-216.

⁶²⁶ Ibid., 51-216.

⁶²⁷ Ibid., 51-216.

⁶²⁸ Ibid., 217.

Over the years, Orff teachers in public and private schools, as well as universities throughout the United States have come to recognize the benefits of this publication. According to Frazee, “*Discovering Orff* was reviewed in the *Music Educators Journal* by Patricia Campbell shortly after publication.”⁶²⁹ Therefore, it is a book that has in many ways influenced generations of music educators. Although teaching situations vary from teacher to teacher, the goals and lessons presented in this book can and should be adjusted to meet the needs of each teacher and their students.⁶³⁰

Giving credence to the long-standing influence of *Discovering Orff*, individuals who were fortunate enough to have studied with Jane Frazee, as well as those who did not, attest to the practical and lasting role this publication has made on American music education. Amchin stated, “I use her *Discovering Orff* book. That’s the book that I was raised on so it’s something that’s kind of embedded into what I teach. I don’t pull it out of the shelf and look at it but when I do I go oh yeah I do that already and that’s a lot of what I do.”⁶³¹ The fundamental pedagogy contained in *Discovering Orff* offers a solid foundation for music teaching. Even as students continue to change from year to year, and sometimes on a daily basis, the techniques presented can be adapted to most any teaching situation or class. In support of this idea Amchin went on to share, “Her book has influenced me a lot. She wanted me to read a Howard Gardner book a couple of years ago, so she’s interested in the whole child, she’s interested in creative and critical thinking, not just Orff Schulwerk. She has other interests that keeps her going. So that was just

⁶²⁹ Jane Frazee, email correspondence to author, June 8, 2015. Transcript held by the author.

⁶³⁰ Frazee and Kreuter, *Discovering Orff*, 217.

⁶³¹ Dr. Robert Amchin, phone interview by author, February 17, 2015. Transcript held by the author.

an additional kind of thing that she's done."⁶³² Her desire to study, learn, and create new interpretations of Orff Schulwerk continues to be another of Frazee's specialties. Since the release of *Discovering Orff* in 1987, Frazee has gone on to publish four more books about Orff Schulwerk pedagogy.

Discovering Keetman

Jane Frazee was greatly inspired by Gunild Keetman, her contributions to Orff Schulwerk, and most importantly by her compositions.⁶³³ However, despite her personal admiration for Keetman, Frazee also understood how many teachers might be a little intimidated by Keetman's music. She recognized that many teachers might not know where to begin to teach a Keetman piece to their students; and therefore why they would choose not to include these works in their classroom teaching.⁶³⁴

Secondly, Gunild Keetman avidly supported the inclusion of improvisation opportunities in musical learning activities. As such she expected these types of exercises to be integrated with her musical compositions. However, she did not specify how to introduce improvisation to students.⁶³⁵ Many teachers again felt ill-equipped to provide this element of musical instruction, and so the full effect and intention of Keetman's music was infrequently realized or experienced

⁶³² Dr. Robert Amchin, phone interview by author, February 17, 2015. Transcript held by the author.

⁶³³ Jane Frazee, introduction to *Discovering Keetman: Rhythmic Exercises and Pieces for Xylophone by Gunild Keetman*. (New York: Schott Music Corporation, 1998): vii

⁶³⁴ Ibid., vii.

⁶³⁵ Ibid., vii-xi.

in music classrooms. Jane Frazee felt that was a waste of beautiful music and wanted to make Keetman's music accessible to American music teachers and their students.⁶³⁶

In her book, *Discovering Keetman* (1998), Frazee provided music specialists with an introductory guide and helpful insights into the teaching and performance of many of Keetman's compositions for children.⁶³⁷ Her introduction clearly states two areas of music instruction that this book should not be used for, as well as two areas for which it should be used. Frazee's book was not meant to be a systematic description of Orff Schulwerk, nor was it an instruction manual to teach proper mallet technique. It was designed to demonstrate ways to dissect individual pieces so they could be taught to children through process teaching. In addition, *Discovering Keetman* was organized to progress from simple to complex, in the same manner as Keetman's original works.⁶³⁸

Arranged into three sections, *Discovering Keetman*, introduced a variety of Keetman's xylophone pieces. Keetman also composed instrumental pieces to be performed by recorders, or recorders and hand drums but these were not included in this publication.⁶³⁹ Since the xylophone is a percussion instrument, these pieces required a high level of rhythmic accuracy to perform regardless of the rhythmic exercise or instrumental pieces' place on the difficulty spectrum. Additionally, the student's rhythmic proficiency in a variety of simple, compound, and shifting meters is developed. Like Keetman, Frazee felt that each of the skills taught and reinforced by these rhythmic exercises would benefit students as they progressed to ensemble performance.⁶⁴⁰

⁶³⁶ Frazee, *Discovering Keetman*, vii.

⁶³⁷ Ibid., vii.

⁶³⁸ Ibid., vii.

⁶³⁹ Ibid., vii.

⁶⁴⁰ Ibid., 1.

Part One of the book introduces exercises from Keetman's publication *Rhythmische Übung*,⁶⁴¹ which promoted rhythmic proficiency introduced through sound gestures or body percussion.⁶⁴² In addition to focusing exclusively on rhythm, the exercises selected for presentation by Frazee build in difficulty from one sound gesture to two, and so on until all four levels are used. In addition, each time a new gesture is added, it is layered in with previously introduced sound gestures to increase the challenge level of the exercise, while at the same time reinforcing learned behaviors.⁶⁴³ Lastly, while exercises for each level begin with both hand moving together, activities that require alternation between hands follow immediately.⁶⁴⁴

While the introduction of these exercises is deemed important, Frazee emphasizes that each exercise should not be treated simply as a stand-alone activity. Rather, these exercises should be woven into music learning activities and enhanced through the addition of text or in the creation of larger musical forms.⁶⁴⁵ Frazee provides teaching suggestions and comments in relation to each of the twelve rhythmic exercises she provides.⁶⁴⁶

Jane Frazee includes twelve examples of xylophone pieces in Part II of *Discovering Keetman*. These examples were chosen from Keetman's book *Erstes Spiel am Xylophon* (1969).⁶⁴⁷ Although each of the elements presented in the first part continues to be emphasized in these examples, the addition of pitch and the inclusion of the xylophone itself are now another

⁶⁴¹ Gunild Keetman, *Rhythmische Übung*. (Mainz: Schott Muzik International, 1970).

⁶⁴² Frazee, *Discovering Keetman*, 1-9. Selected xylophone pieces and excerpts were obtained from Keetman's original 1970 publication and reprinted with permission from Schott Muzik International.

⁶⁴³ Ibid., 5; 7; 9.

⁶⁴⁴ Ibid., 1-9.

⁶⁴⁵ Ibid., 1.

⁶⁴⁶ Ibid., 1-9.

⁶⁴⁷ Ibid., 10-26. Selected xylophone pieces and excerpts were obtained from Keetman's original 1969 publication and reprinted with permission from Schott Muzik International.

factor to be considered. Frazee's teaching suggestions assist teachers and students to negotiate the increased challenges in each of the twelve excerpts.⁶⁴⁸ Opportunities to speak, sing, move, create, and to transition to playing single xylophone parts are used to develop each individual example into actual music making and learning experiences. An added benefit of the introduction of pitch is more opportunities for students to experiment with musical creativity through improvisation. Keetman's original publication wants students to improvise, but provides no specific directions. Thus, Frazee interjects improvisation activity suggestions throughout Parts II and III of *Discovering Keetman*.⁶⁴⁹

Finally, Part III of Jane Frazee's *Discovering Keetman* introduces the reader to Keetman's three-volume collection of *Spielbuch für Xylophon*. She briefly discusses the series' contents, including material written in movable pentatonic scales. Each of the Keetman books provides instrumental pieces for xylophone and progresses from pieces for solo xylophone in Book I, to pieces for solo xylophone and voice in Book II, and lastly music for a xylophone orchestra by Book III.⁶⁵⁰ A total of thirty-six examples are included: sixteen from Book I, fourteen from Book II, and six from Book III.⁶⁵¹ Suggestions to facilitate the preparation of the musical material into teachable segments are provided for each example.⁶⁵²

Frazee's ability to break down and explain a variety of ways to teach speech, song, or instrumental pieces, has helped and influenced music teachers worldwide. *Discovering Keetman* is a useful guide to introduce and familiarize teachers with the benefits of including Keetman's

⁶⁴⁸ Frazee, *Discovering Keetman*, 10-26.

⁶⁴⁹ Ibid., 10-81.

⁶⁵⁰ Ibid., 27.

⁶⁵¹ Ibid., 28-81.

⁶⁵² Ibid., 28-81.

music in their teaching materials. According to Calantropio, “I feel the act of teaching, the act of pedagogy was what Jane’s major contribution and will be and be seen as such. Her books like *Discovering Orff* and *Discovering Keetman* are the proof of that. Both the quality of the work that’s in these publications and the approach to the teaching.”⁶⁵³

Orff Schulwerk Today

Published a few years following Jane Frazee’s retirement from teaching music, *Orff Schulwerk Today: Nurturing Musical Expressions and Understanding* (2006), is a culmination of thirty years of ideas, experiences, and knowledge.⁶⁵⁴ This book, written by Frazee, expresses the experiences of her own career, as well as contributions by additional Orff pedagogues. Within this book she shares both her own thoughts and ideas, as well as those of many of her colleagues in relation to the collective understanding of Orff Schulwerk in the United States in the twenty-first century.⁶⁵⁵

Frazee’s foreword to *Orff Schulwerk Today* emphasizes three fundamental principles: passion, clarity, and sincerity. Derived from Marcella Hazan, an Italian cook she admires, Frazee explains how these principles also apply to Orff teachers and music teaching.⁶⁵⁶ These three traits generally exist naturally within each teacher and should assist the individual in their teaching. Throughout the book, as well as in several other writings by Frazee, she advocates that

⁶⁵³ Steven Calantropio, Skype interview by author, April 8, 2015. Transcript held by the author.

⁶⁵⁴ Jane Frazee, foreword to *Orff Schulwerk Today: Nurturing Musical Expression and Understanding*. (New York: Schott Music Corporation, 2006): 4.

⁶⁵⁵ Frazee, *Orff Schulwerk Today: Nurturing Musical Expression and Understanding*, 4.

⁶⁵⁶ *Ibid.*, 4.

music educators need to ask themselves the following questions when preparing lessons, “What, in particular, am I attempting to teach in this lesson and why am I teaching it?”⁶⁵⁷

With this thought in mind, *Orff Schulwerk Today* was assembled in an attempt to provide educators with insight and understanding into music teaching with children. Together with Frazee, contributions were made by each of the following Orff teachers: Jay Broeker, Steve Calantropio, Cindy Hall, JoElla Hug, Beth Nelson, Roger Sams, and Jacque Schrader.⁶⁵⁸ The book is organized into five sections; Frazee wrote the book in a way that made the material relevant to the reader on a personal level. The five parts of the book are: Your Heritage, Your Approach, Your Work, Your Commitment, and Your Rewards.⁶⁵⁹ A compact disc was developed to accompany this publication to provide musical selections for each level of study that could be used by teachers to illustrate musical concepts in their classroom. The recordings, which are indicated within the text, contain contrasting musical excerpts to allow students to develop a more comprehensive understanding of the lesson materials being presented by their music teachers.⁶⁶⁰

Committed to providing a unique spin on Orff pedagogy and curriculum, Frazee’s *Orff Schulwerk Today* contains detailed sections entitled “Introduction” and “How to Use This Book.” These portions should not be neglected by readers as they provides a preliminary orientation with the books’ materials to facilitate greater understanding and usability of the materials and ideas contained in this book. Most importantly, whereas Frazee’s previous curriculum book arranged goals, materials, and lessons by grade, the “How to Use This Book”

⁶⁵⁷ Frazee, *Orff Schulwerk Today*, 4.

⁶⁵⁸ Ibid., 5.

⁶⁵⁹ Ibid., 14-17; 18-30; 31-221; 222-226; 227-231.

⁶⁶⁰ Ibid., 8.

section highlights an evolution in Frazee's overall approach to sequencing musical learning through the Orff approach by reclassifying grades into three levels of learning. This change in organization has become one of many reasons why Jane Frazee's approach to music education and teacher training is a unique departure from accepted ideas and Orff philosophies when compared to those of other contemporary Orff pedagogues.⁶⁶¹

Your Heritage, is an overview of both the origins of Orff Schulwerk in Germany, as well as how it was brought to North America and the United States. History has indicated that Orff created the Schulwerk as a result of his personal beliefs and experiences, an agreement with Pestalozzi's philosophies as they related to education and music, and his agreement with ancient Greek ideas that music and movement were both essential for complete human and musical development.⁶⁶² These beliefs were espoused through his work with the Güntherschule, as well as the composition and publication of the Orff and Keetman *Music for Children* volumes. Frazee goes on to describe how Orff Schulwerk has evolved in American music education since its initial arrival in the United States.⁶⁶³ Dewey's impact on American education, although not known to Carl Orff, is believed to have contributed to the acceptance of his approach to music teaching by American educators.⁶⁶⁴ Orff Schulwerk teachers have since changed and shaped music education practices to reflect their increased understanding of the approach.⁶⁶⁵

In an effort to elaborate on the Schulwerk itself and its applications in the United States, Frazee's "Your Approach," outlined the characteristic activities, expectations, and materials

⁶⁶¹ Frazee, *Orff Schulwerk Today*, 10-12.

⁶⁶² Ibid., 14-17.

⁶⁶³ Ibid., 14-17.

⁶⁶⁴ Ibid., 14.

⁶⁶⁵ Ibid., 17.

found in Orff classrooms. This section is divided into two chapters.⁶⁶⁶ The first chapter provides an overview of the context or content of an Orff classroom, while the second explores frequently used materials integrated into the Orff approach.⁶⁶⁷

In the first chapter she discusses the ways in which music has been taught to students. Musical activities, regardless of repertoire, students' abilities, or school setting include opportunities for student experiences in: solo and group performances using all Orff media, improvisation and composition skills development, and listening and analysis activities.⁶⁶⁸ Frazee's preference for sequential music curriculums, presented in each of her Orff publications, emulated Kenneth Simpson's findings,⁶⁶⁹ specifically the three traits he identified in all successful music education curriculums: focus, prescribed course, and an emphasis on early childhood music.⁶⁷⁰ Lastly, comparisons are made between the music learning outcomes and the ways in which musical skills and concepts are taught to students by teachers who used the Orff approach, as distinct from students taught by Kodály and Dalcroze teachers.⁶⁷¹ An examination of the specific types of repertoire, materials, and Orff media used by past and present Orff teachers, as well as resources which contain these materials are examined in the next chapter.⁶⁷²

⁶⁶⁶ Frazee, *Orff Schulwerk Today*, 18-30.

⁶⁶⁷ Ibid., 18-30.

⁶⁶⁸ Ibid., 18-20.

⁶⁶⁹ Ibid., 20 – English writer and researcher of prominent international music educators.

⁶⁷⁰ Ibid., 20.

⁶⁷¹ Ibid., 21-23.

⁶⁷² Ibid., 24-30.

The third section of *Orff Schulwerk Today*, the largest portion of the book called “Your Work,” is divided and examined in two large segments.⁶⁷³ Frazee chose to present the material in this manner because of the large amount and detail necessary to thoroughly discuss each concept. The first part of this section investigates, “Knowing How,” and individually addresses each skill commonly taught by Orff practitioners: speaking, singing, moving, playing instruments, playing recorder, as well as reading and writing.⁶⁷⁴ Following a similar structure, although different content is presented, the second section “Knowing About” highlights the musical elements emphasized in Orff Schulwerk teaching, beginning with an overview of the elements as a whole, followed by individual discussions of: melody, rhythm, texture, structure, color, and real world applications.⁶⁷⁵ The “Knowing How” and “Knowing About” sections contain activities that address the discovery and mastery stages of each music skill or element for the primary, intermediate, and upper elementary levels.⁶⁷⁶ Repertoire is selected from traditional American rhymes, poems, and folk song, the Orff and Keetman volumes, and world music.⁶⁷⁷ Beginning in chapter five: singing track listings for recorded listening examples are included within the chapter readings for teacher convenience and access to quality listening materials.⁶⁷⁸

In the “Knowing How” chapters attention is given to include music learning activities that reflect sound pedagogical teaching decisions in relation to child development, musical development, and Orff pedagogy. Lessons at the discovery level for each stage begin with ample

⁶⁷³ Frazee, *Orff Schulwerk Today*, 31-221.

⁶⁷⁴ Ibid., 31-101.

⁶⁷⁵ Ibid., 105-221.

⁶⁷⁶ Ibid., 31-221.

⁶⁷⁷ Ibid., 31-221.

⁶⁷⁸ Ibid., 46 - CD track listing for *San Sereni*, a traditional folk song from New Mexico.

opportunities to imitate and explore the musical skill or concept being presented, before proceeding to improvisation tasks. Lastly, mastery for each skill or concept allows students to demonstrate this newly acquired and developing knowledge in both solo and group settings.⁶⁷⁹ The final chapters of this section, devoted to recorder playing as well as reading and writing, are structured slightly differently. Rather than explaining the material through individual lessons, Frazee presents overall approaches to curriculum development using Orff Schulwerk, which accentuated the teaching and mastery of all musical skills and elements.⁶⁸⁰ Finally, reading and writing of rhythm and pitch are developed separately before combining them in activities.⁶⁸¹

The “Knowing About” segment of *Orff Schulwerk Today* presents an overview of the way in which Frazee and her colleagues felt musical skill development should be used to enhance a study of the musical elements. Continuing with an elementary music curriculum designed in three levels, rather than individual grades,⁶⁸² objectives and materials are suggested for each element were arranged according to levels.⁶⁸³ First introduced in the “Knowing How” section, CD track listings that correlated with many of the lessons in the “Knowing About” chapters appear with greater frequency. Frazee’s listening selections represent a wide variety of listening examples chosen from contrasting periods, styles, genres, and cultures.⁶⁸⁴

⁶⁷⁹ Frazee, *Orff Schulwerk Today*, 31-95.

⁶⁸⁰ Ibid., 97-104.

⁶⁸¹ Ibid., 101-104.

⁶⁸² Ibid., 105-107.

⁶⁸³ Ibid., 115-221.

⁶⁸⁴ Ibid., 123; 125; 132-133; 144-145; 147-150; 161; 165; 173; 185-186; 190; 193; 197; 202; 204; 207; 211. Listening excerpts selected from the Western art music canon, world music, and American popular music genres.

This section ends with lesson examples contributed by one of Frazee's colleagues to demonstrate how musical learning in the Orff classroom can relate to everyday activities.⁶⁸⁵

The final two chapters of *Orff Schulwerk Today*, focus on student assessment, the inclusion of technology, and the rewards that are often shared by Orff teachers.⁶⁸⁶ According to Frazee, students of Orff teachers typically are evaluated based on teacher assessments, which focus on the students' level of skill development and their comprehension of music concepts.⁶⁸⁷ Since assessment has frequently been identified as an area in which all music educators struggle,⁶⁸⁸ Frazee provides sample suggestions based on contemporary education research in the areas of teacher observation, performance and written assessments.⁶⁸⁹ Regarding technology, another Frazee's colleagues provides suggestions on how to foster improvisation opportunities using computer technology.⁶⁹⁰ Frazee's final chapter discusses the ways she and her colleagues have promoted the musical and aesthetic responses of their students and how these experiences have impacted each of these Orff teachers, including Frazee, over the course of their careers.⁶⁹¹

In closing, Frazee's *Orff Schulwerk Today* has provided an updated and current perspective of Orff Schulwerk in twenty-first century American music education. The information, lesson ideas, and suggestions compiled by Jane Frazee indicate a more sophisticated and contemporary interpretation of the Schulwerk. Read by many new, practicing, and expert

⁶⁸⁵ Frazee, *Orff Schulwerk Today*, 212-219.

⁶⁸⁶ Ibid., 222-230.

⁶⁸⁷ Ibid., 222.

⁶⁸⁸ Ibid., 222.

⁶⁸⁹ Ibid., 222-224.

⁶⁹⁰ Ibid., 224-225.

⁶⁹¹ Ibid., 227-230.

Orff teachers, this book is designed to contain relevant information for all music educators regardless of their experience level. Desiring to familiarize music educators with this book, Frazee looked to her former student for assistance. Shortly following the publication of *Orff Schulwerk Today*, Michael Chandler shared impressions of Frazee's work.

A few years ago when *Orff Schulwerk Today* came out, and I'm sure you're familiar with that book, I was at, I don't remember which conference this was. I'm guessing San Jose, which was 2007, I think that's it. And I went to the session called "Writing for the Orff Echo," and Jane was at that session. Her book *Orff Schulwerk Today* had just come out and she pulled me aside and said, I would like for you, if you're willing to do it, to write a review of *Orff Schulwerk Today* for *The Orff Echo*. And I thought wow, I would be happy to do that. I would love to do that. So of course, I read all of *Orff Schulwerk Today*. ... I spent an enormous amount of time reading the book, and writing about the book, and writing the review ... When I wrote the review I forgot to mention the CD. And when the review came out I was really happy with it ... and I thought this went really well, and Jane wrote me an email and thanked me for the review and said she enjoyed reading it ... and then wrote something along the lines of, it's too bad you didn't mention the disc because on the disc there are wonderful recorded examples that link to the lessons. And when I read that, my heart sank and I just thought... of course, of course there's the disc with the book. Why did I not mention that in the review?⁶⁹²

Nevertheless, Chandler's review, and the praise this book has received from the American Orff community since its release, has encouraged teachers to read the book. This type of reception by readers demonstrates how willing music teachers are to accept and welcome changing perceptions of Orff Schulwerk to meet the needs of contemporary and future generations of Orff teachers as well as their music students.

Playing Together

Unlike her earlier publications which focused on music curricula and Orff Schulwerk pedagogy, Jane Frazee's *Playing Together* (2008), was written to introduce music teachers and

⁶⁹² Michael Chandler, phone interview by author, February 23, 2015. Transcript held by the author.

their students to appropriate instrumental playing techniques to be applied to Orff instruments.⁶⁹³ Divided into four sections: Enjoying Sounds, Playing Accompaniments, Playing Melodies, and Playing Two-Part Instrumental Pieces,⁶⁹⁴ she discusses, through the assistance of music examples arranged by Frazee, as well as standards from the Orff repertoire, how to develop students' instrumental techniques while learning about and experiencing music. A total of sixty-six rhymes, poems, stories, songs, and instrumental pieces are included in this publication.⁶⁹⁵ Although speech and singing are part of many of the activities she elected to include, the emphasis was on the inclusion of instruments. Frazee's purpose in writing this book was to provide teachers with practical techniques to assist them in introducing and challenging their music students with the inclusion of Orff instruments into their existing music curriculums.⁶⁹⁶

Following a brief introduction to each of the book's four sections, activities developed throughout Frazee's teaching career were used to illustrate each use for instruments in the Orff music classroom. "Enjoying Sounds," offers sample opportunities for teachers to introduce Orff instruments to students to primary-aged students, through rhymes, chants, songs, and stories.⁶⁹⁷ Frazee provides ten activities that allow students to experience, explore, and interpret spoken materials through instruments.⁶⁹⁸

The chapter titled "Playing Accompaniments," describes eleven types of accompaniments used in Orff Schulwerk based musical activities. Since accompaniments generally require less

⁶⁹³ Jane Frazee, introduction to *Playing Together An Introduction to Teaching Orff Instrument Skills* (New York: Schott Music Corporation, 2008), 3.

⁶⁹⁴ Ibid., 5-7; 8-25; 26-31; 32-35.

⁶⁹⁵ Ibid.

⁶⁹⁶ Frazee, acknowledgements to *Playing Together*, 2.

⁶⁹⁷ Frazee, *Playing Together*, 5-7.

⁶⁹⁸ Ibid., 5-7.

movement and are easiest to perform, Frazee suggests teaching these to students next. These accompaniments teach students how to accompany their songs and instrumental pieces in the elemental style using octaves, fifths, and the tonic. In addition, techniques typically used when playing barred instruments, such as hands together, hands moving in alternation, moving drones, and variations of hand crossings are demonstrated in the selected pieces.⁶⁹⁹

Students must practice the technical skills necessary for ensemble playing. After successful experiences with playing accompaniments they are better prepared to begin learning to begin “Playing Melodies.” Frazee divided melodic playing into four categories: steps, skips, repeated notes, and melodies that include a combination of the three movement types.⁷⁰⁰

After children have experienced playing during activities that serve to teach musical skills while also developing students’ playing techniques, they will then be ready to participate in instrumental pieces for Orff ensembles. In the final section of *Playing Together*, “Playing Two-Part Instrumental Pieces,” Frazee offers six model pieces for teachers to study. These include works from the Orff and Keetman volumes, arrangements of traditional western and folk music materials, and an instrumental arrangement by Jane Frazee.⁷⁰¹ Selected to demonstrate both a variety of accompaniments and interesting melodies, these works illustrate instrumental repertoire that is available for developing student musicians. According to Frazee, “Emphasis was on a sequential approach to instrumental playing.”⁷⁰²

Frazee’s activities, while tried and tested in her classroom, can be used by others. However, like the materials developed by Orff and Keetman, they are intended to serve as

⁶⁹⁹ Frazee, *Playing Together*, 8-25.

⁷⁰⁰ Ibid., 26-31.

⁷⁰¹ Ibid., 32-34.

⁷⁰² Jane Frazee, email correspondence to author, June 8, 2015. Transcript held by the author.

models for teachers to insert their own ideas and materials. As stated throughout the book, Frazee provides these pieces as examples and her suggestions and comments are intended as guides, not mandates. Teachers should feel free to take the ideas from this book and, as with other Orff publications by Frazee,⁷⁰³ as well as others,⁷⁰⁴ adapt and substitute materials and repertoire appropriate for their respective teaching situations. In *Playing Together*, Jane Frazee introduced instrumental techniques to Orff Schulwerk practitioners. These activities demonstrate a starting point and basic guiding principles, however, each individual Orff teacher should continue to build on these lessons with each passing year.

Artful-Playful-Mindful

Jane Frazee has published numerous articles, essays, book chapters, and books about Orff Schulwerk, music education, curriculum, child development, and other related topics. She has continued to refine and deepen her thinking related to these topics over the course of her career. With each new addition publication, the music education profession has been given innovative ways to inspire students to achieve greater levels of musical achievement and understanding. Jane Frazee's most recent contribution to contemporary Orff pedagogy is *Artful-Playful-Mindful A New Orff-Schulwerk Curriculum for Music Making and Music Thinking* (2012).⁷⁰⁵

In the preface of this publication Frazee justified why she felt the need to write this latest examination to her growing list of publications. Frazee stated,

⁷⁰³ Frazee with Kreuter, *Discovering Orff* (New York: Schott Music Corporation, 1987); Frazee, *Orff Schulwerk Today* (Schott Music Corporation, 2006); Frazee, *Discovering Keetman* (New York: Schott Music Corporation, 1998).

⁷⁰⁴ Steen, *Exploring Orff* (New York: Schott Music Corporation, 1992).

⁷⁰⁵ Jane Frazee, *Artful-Playful-Mindful A New Orff-Schulwerk Curriculum for Music Making and Music Thinking*. (New York: Schott Publications, 2012).

And so I had satisfied myself as to what music to teach and how to teach it, but the looming question-why-has been a constant source of speculation, for me and for my professional colleagues. Finding a way to justify music as a legitimate contributor to the educational enterprise—to offer all American students’ opportunities to learn that are especially powerful in arts education—has been a fundamental challenge for music teachers for almost two centuries.

In this book I acknowledge the academic and cognitive arguments that have been offered as justifications for music instruction. Because those claims have not necessarily been persuasive, I will offer new considerations regarding why and how music is a unique contributor to the lives of students of all ages, and therefore merits a rightful place in the curricula of all American schools.⁷⁰⁶

Thus, *Artful-Playful-Mindful* was Frazee’s answer to one of the music education professional’s most frequently asked questions, “Why teach music?” To begin with, Frazee’s introduction reviewed several historical examples that have previously been used to justify the role of arts in American education including: the differing curriculum goals of public and private schools, the role of strong parental support for the arts, educational reform initiatives, moral justification, brain-based research, and many more.⁷⁰⁷ She then explains that it is imperative that music educators look beyond these types of explanations. Using the wealth of music teaching and learning opportunities available in Orff Schulwerk, found the foundational ideas for her current book project.⁷⁰⁸

Frazee’s book marks a departure from traditional Orff Schulwerk resource materials. Rather than emphasize Orff media, pedagogy, or theory, the curriculum presented in *Artful-Playful-Mindful* brings the fundamental elements of music, rhythm and pitch, to the forefront of musical learning.⁷⁰⁹ Building on many of the ideas first explored in *Orff Schulwerk Today*,

⁷⁰⁶ Frazee, preface to *Artful-Playful-Mindful* (New York: Schott Publications, 2012), i.

⁷⁰⁷ Frazee, *Artful-Playful-Mindful*, iii-v.

⁷⁰⁸ Ibid., iv-v.

⁷⁰⁹ Ibid., vi.

Frazee has developed a more streamlined approach to deliver a comprehensive music education curriculum. Frazee systematically presented musical skills and elements, dividing music learning experiences into introductory and assessment activities, as well as spreading these lessons across grades. Some were based on aspects of her earlier curricula and were retained and developed in her most recent work, referred to as “The Project Model.”⁷¹⁰

Artful-Playful-Mindful consists of three parts, with content explored throughout three successive chapters.⁷¹¹ The first section describes the overall design of the curriculum model as well as the concepts of artful, playful, and mindful music teaching and learning in practice.⁷¹² “The Project Model,” addresses rhythm and pitch skills introduced, explored, and mastered over the course of two years, instead of a single, standard nine month school year. Modeled on Frazee’s Primary, Intermediate, and Upper Elementary Levels,⁷¹³ the current model begins in second grade and concludes in seventh grade in two-year increments.⁷¹⁴ Frazee’s curriculum outlined yearly goals for rhythm and pitch skills, but given the two year design of the model these could be presented in a flexible manner. Three weeks of class are allocated per skill.⁷¹⁵

⁷¹⁰ Frazee, *Orff Schulwerk Today* (New York: Schott Music Corporation, 2006); Frazee, *Artful-Playful-Mindful* (New York: Schott Publications, 2012).

⁷¹¹ Frazee, *Artful-Playful-Mindful* (New York: Schott Publications, 2012).

⁷¹² Ibid., 1-22.

⁷¹³ Frazee, *Orff Schulwerk Today* (New York: Schott Music Corporation, 2006).

⁷¹⁴ Frazee, *Artful-Playful-Mindful* (New York: Schott Publications, 2012): 2-3.

⁷¹⁵ Ibid., 2-3.

The flexibility built into this model allows the teacher to tailor music learning experiences that accommodate all musical skills, elements, Orff media, as well as student and/or teacher interests.⁷¹⁶

Within Frazee's "Project Model," *Artful-Playful-Mindful* translates to making music, making up music, and making sense of music.⁷¹⁷ As described in her book, "Artful," refers to the act of making music, and therefore implies the need to select materials and repertoire that have the ability to appeal to, as well as teach students. To assist in this process sample resources for each Orff media are provided.⁷¹⁸ Next, "Playful" demonstrates the need for students to enjoy, experiment, and play music in ways that allow them to naturally build on existing knowledge about music, develop their musical skills, and understanding of music.⁷¹⁹ Lastly, "Mindful," refers to a student's ability to use their musical competence to analyze, describe, and apply their abilities to a variety of musical and non-musical settings. It applies to the mastery and transfer stages of musical learning.⁷²⁰

Within each of these three learning stages, teachers have the opportunity to guide student learning through whatever means they feel would be of most benefit to the needs of their students. Therefore the second section of *Artful-Playful-Mindful* presents projects and detailed lessons to illustrate the program in practical learning environments. The lessons represent activities appropriate for each of the three grade level sequences. Frazee developed the project model and its corresponding projects and lessons based on a standard 36-week school year in

⁷¹⁶ Frazee, *Artful-Playful-Mindful*, 5-7.

⁷¹⁷ Ibid., 9; 15; 19.

⁷¹⁸ Ibid., 9-14.

⁷¹⁹ Ibid., 15-18.

⁷²⁰ Ibid., 19-22.

which the music teacher met with her students for 30 to 40 minute class periods. Thus, rather than planning thirty-six individual lessons for six grades, teachers who subscribe to the Project Model would develop only twelve projects that each last three weeks.⁷²¹ Following Frazee's three week arrangement, projects are introduced for corresponding rhythm and pitch skills to develop the skills separately using music activities. The same rhythm and pitch skills are continued in the following two weeks by making up and making sense experiences. Project overviews designed to show the variety of activities which could be taught at each grade level are detailed. Sample projects involving rhythm and pitch are described for Level 2, Level 4 and Level 6.⁷²² These levels are chosen for a specific reason. According to Frazee,

I've developed one project for three levels (Grades, 2, 4, and 6) to demonstrate how to put the Project Model into practice. All of the relevant skill goals and supporting materials considered here are located in Part 3: Materials. I've begun not at Project I but rather at Project III, to give you an opportunity to think about the projects leading to III (Projects I and II) and those that will follow (Projects IV and V). Each is designed for only one 30-minute period so, as always, we'll need to be mindful of the clock.⁷²³

As expected, the skills taught, as well as the activities used developed in relation to the students increasing abilities and knowledge of music.

In the final section of *Artful-Playful-Mindful*, Frazee created a materials resource to assist teachers using this model in lesson planning. To begin, a list of the five rhythm and five pitch elements suggested for Grades 2-3, 4-5, or 6-7 are presented.⁷²⁴ Rhythmic expectations begin with simple rhythmic patterns and meters and progress sequentially to more complex exercises. Similarly, melodic activities begin with two and three note patterns, and move to pentatonic and

⁷²¹ Frazee, *Artful-Playful-Mindful*, 25.

⁷²² Ibid., 19-50.

⁷²³ Ibid., 25.

⁷²⁴ Ibid., 53-54; 58-59; 68-69.

diatonic scales and finally to modes.⁷²⁵ After each grades' initial curriculum list and chart, sample materials are outlined that can be used to teach concept to students in music lessons. The suggestions provided are taken from teacher developed materials, children's rhymes and poems, folk song, the Orff and Keetman volumes, and western and non-western music.⁷²⁶

Using the Project Model described in *Artful-Playful-Mindful*, music teachers could provide their students with both an engaging and comprehensive music education program. By reducing the amount of required musical elements to be taught, each teacher could focus their attention on lesson planning, which serves to move students beyond cursory introductions of musical skills to deeper, more meaningful and lasting comprehension of music at all levels. Music instruction presented in an organized and unrushed manner serves to accommodate students' natural curiosity and promote their own discovery of the many benefits of music.

Jane Frazee has introduced, shaped, and continues to guide the inclusion of Orff Schulwerk in American music classrooms. Teachers who have discovered her writings continue to look to each new publication with anticipation. Her views on Orff Schulwerk and music education in general continue to guide the music education profession. Angela Broeker said,

As an author, she has a great sense of current needs of music teachers. In 1987, she wrote *Discovering Orff*, an explanation of how Orff Schulwerk might look in a school music program. In 2006, *Orff Schulwerk Today* addressed the questions that teachers developed in the two decades since the publication of the first book. Most recently, *Artful, Playful, Mindful* outlines the musical, creative, and conceptual content of the general music curriculum with clear and accessible models.⁷²⁷

⁷²⁵ Frazee, *Artful-Playful-Mindful*, 53-54; 58-59; 68-69.

⁷²⁶ Ibid., 52-81.

⁷²⁷ Dr. Angela Broeker, email correspondence to author, April 8, 2015. Transcript held by author.

With each publication Frazee continues to refine her beliefs about music teaching, children, and curriculum. Her desire to stay abreast of the current educational climate and a deep interest in learning, facilitates this understanding.

Future Publications

In addition to her previously published articles and books, Jane Frazee shows no signs of stopping or slowing down in her efforts to further shape the direction of music education in the United States. On the contrary, since her retirement from teaching and administration, she has gained momentum and interest in sharing her views. Therefore, the music education community should prepare itself for many more articles and books to be published by Jane Frazee in the coming years.

CHAPTER 6

DISCUSSION

This case study of the three-pronged professional music education career of Jane Frazee has identified and explored the significance of each of her contributions to music education in the United States. Information was gathered to more clearly understand the impact of her teaching, her administration, and her writing. Data was collected through historical research, interviews, and email correspondences. Communications with Jane Frazee, her former colleagues and students have provided a comprehensive description and insights into Frazee's contributions to music education as a teacher, administrator, and author.

Jane Frazee became interested in Orff Schulwerk shortly after she began teaching elementary music to children in the early 1960s. Through a series of prominent, but interrelated events she met several of the early Orff pedagogues who introduced American music educators, including Frazee, to the Orff approach. These events took the form of workshops, summer courses, publications and Orff Schulwerk music resources, as well as early AOSA National Conferences. Since 1969, Frazee has been an active participant in spreading the Schulwerk in the United States, through her roles as a founding state chapter member, workshop clinician, an eight-year member of the National Board, Professional Development Conference coordinator at the local and national levels, and Past President of AOSA. Her role as an instructor in summer Orff Levels Courses also afforded her many opportunities to share her knowledge of music

teaching, pedagogy, and curriculum with many music educators. Through this work she realized the need for new types of graduate music education programs which would not only better prepare but also stimulate and challenge active and practicing music educators. Lastly, she created music resources and books in the spirit of continuous reflection that challenged traditional understandings and applications of Orff Schulwerk in American music classrooms. Each of these events were influential to Frazee's teaching of children and adults.

Her interest in the Schulwerk was a direct outgrowth of her desire to teach music to her students in ways that would not only develop their skills in music appreciation and technical performance, but also develop their abilities to make music that they understood and would be meaningful to them on a personal level. She strongly opposed the traditional and dated versions of music education she had received as a child. Thus, she wanted her music education program to be one that went beyond the singing of randomly selected songs and listening to music that children did not, and at that point could not fully understand. Frazee wanted to develop musical experiences for her students which first allowed them to actively participate in the learning process, and second encouraged them to take ownership of their musical understanding. She began looking for and creating materials that appealed to her students. Therefore, her students were introduced to each of the Orff media: speech, song, movement, and playing instruments. Frazee then encouraged her students to create their own music based on these models. These activities allowed both the children and their teacher to learn about and develop a broader appreciation for the flexibility and possibilities of Orff Schulwerk. Steve Calantropio stated, "I never saw Jane work with children or watch them perform but I've heard wonderful things about when they did perform. That's one of the ways she'll be remembered."⁷²⁸

⁷²⁸ Steven Calantropio, Skype interview by author, April 8, 2015. Transcript held by the author.

As a result of her participation in professional development events that pertained to Orff Schulwerk, both as a student and a teacher, Jane Frazee understood the need to expose and properly educate future generations of teachers in the approach she so strongly supported. Furthermore, as a teacher of children, she understood how children acquired musical knowledge and the ways to stimulate their interests and facilitate musical discovery in the classroom. She was well qualified to teach adult students about Orff and how to use Orff Schulwerk and its materials in their classrooms. Building on her experiences with children, Frazee taught her adult students using many of the same materials she had developed in her classroom. The difference was, rather than developing creativity, as she had with children, she was teaching her adult students how to provide the same kinds of experiences she had enjoyed with her own students. Maintaining the same high standards she set for her children, Frazee challenged adult students in the same ways. With adults, she emphasized a thorough understanding of composing and orchestrating for the Orff ensemble in the elemental style preferred by Keetman and Orff. In addition, her ability to demonstrate process teaching allowed her to motivate music educators to incorporate a variety of materials into their teaching. Having experienced both the European and American versions of the Schulwerk, Jane Frazee thoroughly understood Orff pedagogy and was able to make it accessible for American music teachers and their students. Calantropio stated:

Jane influenced me the most in the area of process teaching, the importance of pedagogy, and teaching as an art. Jane often made wonderful comments, things I often repeat to my own students today. Wisdoms such as “make sure you pick quality work with children cause they will remember what you do just like you remember what you did in first grade, and they’ll remember what you did with them twenty or thirty years from now.” And it really is true, I do remember what I sang when I was in first grade.” ... You know she had wonderful quotes like that. I can see that they were a part of her repertoire of teaching. She would impart the same wisdom to her students year after year, and I also do the same thing. New students need to hear it, even though you’ve said it many times before.⁷²⁹

⁷²⁹ Steven Calantropio, Skype interview by author, April 8, 2015. Transcript held by the author.

In addition, Rob Amchin shared this comment regarding Frazee's teaching of adults:

Our relationship was very good at the Institute and in the summer class and over the time she was my teacher at the Institute. She was my teacher when I was up in Hamline for that one week course. It was never, "I'm now done teaching, I'm going to go into my corner and not talk to you." There was always time to talk, with the extension of we've just spent an hour and a half but really we're going to see you at dinner or we're going to see you in the lobby and we're going to talk about stuff. So, she's always been that kind of a person.⁷³⁰

Some of the first Orff teachers who demonstrated their understanding of the Schulwerk in North America to Jane Frazee were Grace Nash, Doreen Hall, and Jos Wuytack. Grace Nash was responsible for first introducing and demonstrating the use of the Orff and Keetman volumes in a workshop session. As a result of her attendance at this session, Jane Frazee became curious about learning more about the Schulwerk, especially its applications and uses in teaching children. Fascinated with the child-centered and active participation promoted by the Schulwerk, Frazee enrolled in an Orff summer course at the University of Toronto. It was during her summer in Toronto that Frazee first met and became acquainted with Doreen Hall. Hall's experience as an elementary music educator when paired with her earlier role in the Canadian adaptation of *Music for Children* made her an excellent teacher of the Schulwerk. Hall provided Jane Frazee with a thorough introduction to existing Schulwerk materials and process teaching. The third Orff pedagogue who influenced Frazee at the 1970 AOSA National Conference was Jos Wuytack. His session presentation influenced Frazee in several different ways. He secured a position for her as an Orff Levels Instructor and influenced her thinking about the combination of a sequential presentation of musical skills and Orff pedagogy.

⁷³⁰ Dr. Robert Amchin, phone interview by author, February 17, 2015. Transcript held by the author.

Frazee wanted to learn more about Orff Schulwerk and supplement the training she had received in Toronto with study at the Orff Institute in Salzburg, Austria a few summers later. As a student in the Special Course she met and was exposed to the work and teaching of Barbara Haselbach and Dr. Hermann Regner. These two individuals, although closely tied to the Institute in Salzburg, influenced Frazee and her work in the United States. Regner encouraged and aided Jane Frazee's contributions to American music education. Her work on the American edition of *Music for Children*, her year as a Fulbright Lecturer at the Orff Institute, her work as an instructor during the Orff summer courses at the Orff Institute, and her introduction to Gunild Keetman and Carl Orff were all the result of her associations with Dr. Regner.

These personal encounters provided Jane Frazee with both the motivation and guidance she needed to begin and continue her journey of understanding the Orff approach. Although each individual played a crucial role in her development as an Orff pedagogue, it is clear that some featured more prominently than others. Doreen Hall, Jos Wuytack, and Dr. Hermann Regner strongly influenced not only her training in Orff Schulwerk at various stages of her development, but also Frazee's role as a teacher of teachers and as an author. Collectively, all of the Orff pedagogues with whom she has had personal experiences have in some way fostered Frazee's development as a teacher, administrator, and author, and have allowed her to influence generations of music educators throughout the world.

Jane Frazee's music teaching approach differed from her contemporaries in many ways. Frazee has been described by many to have challenged the conventional approaches to music education since the beginning of her teaching career. She enjoyed trying new things. In her teaching, Frazee wanted the music she taught to present actual musical problems that needed to

be solved by her students. She enjoyed watching them make discoveries on their own.⁷³¹ When teaching adults, Frazee received a great deal of satisfaction working with and learning from different people. Her colleague, Judy Bond, shared this description of Frazee's teaching. "[It was] Musically and intellectually challenging, invigorating, and fun. Jane always gathered interesting people, so there was a lot of interaction with colleagues, with Jane as the leader/instigator."⁷³²

Although Jane Frazee has been considered an Orff teacher, she has not limited herself to thinking about and teaching music using only the Orff approach. On the contrary, her interests extend to all of the music education approaches typically taught in elementary schools, including the Kodály Concept and Dalcroze Eurhythmics. In many of her writings, Frazee has emphasized the influential roles Dalcroze, Laban, and other music and movement specialists played on the creation of the Schulwerk.⁷³³ She, like Orff, felt strongly that music and movement were inseparable in the development of comprehensive musicianship. Therefore, Frazee has throughout her career strived to incorporate all areas of music teaching, not because they are recognizable characteristics of the Orff approach, or the Kodály Method, or Dalcroze Eurhythmics, but because they reflect pedagogically sound music teaching for her students.

A former student of Frazee's, Leonard Davis summarized his experiences with her. In doing so he described his thoughts on the influence and importance of the work Frazee has accomplished during her career, "I believe one of the legacies that Jane would like to leave the field is that it is so important that the Orff Schulwerk approach moves beyond a performance-centric approach and more towards one where students are aware of their learning through

⁷³¹ Frazee, *Artful-Playful-Mindful*. (New York: Schott Publications, 2012).

⁷³² Dr. Judy Bond, email correspondences to author, April 10 and 16, 2015. Transcripts held by the author.

⁷³³ Frazee, "From the Old World to the New: Cultivating Orff's Wildflower from Europe to the USA," 36-38.

reflection on their work.”⁷³⁴ In accordance with this statement, Frazee in both her role as an Orff Levels course instructor and as an administrator of the Graduate Programs in Music Education has emphasized the need for music educators to engage in both personal and professional reflection activities.

Finally, one of the most recognizable differences between the music approaches of Frazee and her contemporaries, is Frazee’s attention to sequence and systematic presentation of musical skills and elements. As a result of her personal reflections regarding her teaching and understanding of Orff Schulwerk, she has influenced scores of music educators to do the same. Based on the idea of transferring body percussion to unpitched and then pitched instruments she witnessed in Wuytack’s 1970 AOSA Conference Session,⁷³⁵ Frazee has gone on to expand this idea of transfer to all areas of music learning. Although she began with a grade by grade sequence, Frazee over time realized that music instruction presented in two year sequences was a better alternative for both the students and the teacher. Continuing to refine and restructure these ideas, she has maintained that students learn more and they understand the musical concepts better when presented in an organized and step-by-step format. However, in keeping with Orff and Keetman’s beliefs that existing rhymes, poems, folk songs, and instrumental pieces should be used as models, Frazee too has based her teaching on these types of materials and resources collected during her professional career. Rather than seeing sequence as a barrier to creativity, especially improvisation and composition, Frazee’s devotion to an orderly presentation sequence has served to develop these skills more quickly and reliably in all of her students.

The Graduate Programs in Music Education at Hamline University and The University of St. Thomas were the result of Jane Frazee’s dedication to making quality music education

⁷³⁴ Leonard Davis, email correspondence to author, March 11, 2015. Transcript held by the author.

⁷³⁵ Hetrick, “That’s Jane!,” 35.

available for all American students. She felt that one of the best ways to do so was to provide better, more varied, and pedagogically based training for the teachers who were employed in these music teaching positions. At the time, no such programs existed so she set about to design her own programs based on what she felt and what other music educators she had taught in Orff Levels courses believed to be missing from the traditional Master's degree offered by American universities at the time. One of the most important features determined to be lacking was preparation and exposure to the Orff, Kodály, and Dalcroze approaches.

Since the first summer Orff Levels course offered by the University of Minnesota in 1970,⁷³⁶ music educators have traveled to the Twin Cities in search of a more comprehensive understanding of Orff's Schulwerk and how to use it in their music classrooms. Jane Frazee was well aware of this trend, finding herself right in the middle as an instructor. Following the relocation of the Levels Courses from The University of Minnesota to Hamline University in 1975,⁷³⁷ Frazee began advocating for the addition of a master's degree in music education at Hamline University. The teachers who were attending the summer courses wanted to pursue graduate studies more aligned with the current teaching situations and felt this was a better option for both their own professional development and the needs of their students. Each summer Frazee recognized a similar change in the teachers enrolling in the summer programs, from the one she initially felt when she first began to understand Orff Schulwerk. Eventually, the music department and the administration at Hamline University allowed the establishment of the Graduate Program in Music Education as designed by Jane Frazee in 1984.⁷³⁸ Over time the program exceeded its capacity at Hamline University, in terms of both student enrollment and

⁷³⁶ Brandon, "Orff-Schulwerk: The Development of Teacher Training in the United States, 1958-1980," 208-250.

⁷³⁷ Ibid.

⁷³⁸ Hetrick, "That's Jane!," 37.

staff requirements, and was moved to The University of St. Thomas in 1991, a larger university that could accommodate both the current program's size as well as future expansions.⁷³⁹

The Graduate Programs in Music Education, as well as the summer certification programs continue to provide quality training to music educators.⁷⁴⁰ Although Frazee retired from her administrative duties in 2001, her legacy continues to be remembered by all who worked and studied with her. Dr. Angela Broeker explained,

Joyful! I love Jane's keen intellect, her vision for moving the profession forward, and her desire to bring the joy of music making to all children. I admire her strength and her ability to educate administrators regarding the support needed to realize her visions. To say that she is my role model for thriving in the realm of music education would be a vast understatement.⁷⁴¹

Doug Orzolek addressed Jane Frazee's personal approach to dealing with people both while she was the Director of the Graduate Programs in Music Education as well as now. He said:

I don't talk to her that often, but when I do run into her she always asks how my family is or how I'm doing, or what I'm working on or what's the latest news, that sort of thing. She's always been very concerned with that piece first, and then we talk about the graduate program or then we talk about whatever else, might be of concern. She puts people first, she's extremely proud of the people that are heading our Orff program and our Kodály program. She always comments about how proud of them that she is, they were like children to her, she helped develop them, she helped put them in their positions in leading these various programs and they do wonderful work. They very much respect her and do their best to emulate the kind of things that she did. That's really powerful!⁷⁴²

The publications written by Jane Frazee have been different from those authored by other Orff pedagogues based on organization and sequence. Frazee's book *Discovering Orff* (1987),⁷⁴³ was her first opportunity to expose the music education profession and the American Orff

⁷³⁹ Hetrick, 37.

⁷⁴⁰ The University of St. Thomas, "Master of Arts in Music Education," www.stthomas.edu/music/graduate/default.html (accessed May 25, 2015).

⁷⁴¹ Dr. Angela Broeker, email correspondence to author, April 8, 2015. Transcript held by the author.

⁷⁴² Dr. Doug Orzolek, phone interview by author, February 23, 2015. Transcript held by the author.

⁷⁴³ Frazee with Kreuter, *Discovering Orff* (New York: Schott Publications, 1987).

Schulwerk community to her interpretation of the Schulwerk, which she had been developing with the assistance of her students since the 1970s. Organized using a grade by grade sequence that focused on the students' abilities to master a set number of musical goals for each grade, Frazee developed her first music curriculum. Integrating Orff Media, Pedagogy, and Theory, she provided sample lessons that both appealed to students and provided solid musical instruction. Prior to 1987, Orff Schulwerk resources published by European, and other North American Orff pedagogues had deliberately avoided any attempt at the structured presentation of learning.

Following her first major publication, it was some time before Frazee wrote a full length book devoted to curriculum. Her next book focused on providing a guide to understanding how to teach and use Keetman's *Spielbooks*⁷⁴⁴ and other compositions for xylophone in the music classroom. *Discovering Keetman* (1998)⁷⁴⁵ helped to first expose American teachers to Keetman's compositions, as well as to explain how these could be used not as individual performance pieces, but as inspiration for student-created compositions. This publication was not intended to teach instrument technique to students. Frazee's later book *Playing Together* (2008)⁷⁴⁶ was written to satisfy this need. Within this book she presented guidelines to be used to both introduce students to Orff instruments to develop playing technique and ensemble skills.⁷⁴⁷ Unlike Frazee's earlier publication, which presented an orderly curriculum, *Discovering Keetman* and *Playing Together* were created to fulfill specific needs often faced by Orff teachers.

⁷⁴⁴ Gunild Keetman. *Spielbook für Xylophon*, Vol I., (Mainz: Schott Muzik International, 1965); Keetman. *Spielbook für Xylophon*, Vol II., (Mainz: Schott Muzik International, 1966); Keetman. *Spielbook für Xylophon*, Volume III., (Mainz: Schott Muzik International, 1966); Keetman. *Erstes Spiel am Xylophon*, Volume I., (Mainz: Schott Muzik International, 1969); Keetman. *Rhythmische Übung*. (Mainz: Schott Muzik International, 1970).

⁷⁴⁵ Frazee, *Discovering Keetman* (New York: Schott Publications, 1998).

⁷⁴⁶ Frazee, *Playing Together* (New York: Schott Publications, 2008).

⁷⁴⁷ Frazee, *Playing Together*.

Finally *Orff Schulwerk Today* (2006),⁷⁴⁸ and *Artful-Playful-Mindful* (2012),⁷⁴⁹ indicated Jane Frazee's return to addressing music curriculum needs in the Orff classroom. As opposed to *Discovering Orff* (1987),⁷⁵⁰ both of her later books make use of a two-grade sequence, instead of year-by-year goals. Although musical skills and elements were added for each successive grade, these were not mandated and could be introduced at a more leisurely pace. *Orff Schulwerk Today* emphasized activities that were appropriate for discovery and mastery stages for primary, intermediate, and upper elementary level students. However, lessons were still considered individually, as were musical skills and elements.⁷⁵¹ *Artful-Playful-Mindful* presented Frazee's most comprehensive curriculum to date. Despite its structured exterior, the learning that occurs remains free of rigidity or inflexibility. Her "Project Model," which specifies only rhythmic and pitch elements for each grade, is to be taught over a two-grade time period. Frazee's model introduces a limited number of elements, five for rhythm and for pitch in each grade. Given the reduction in the amount of material presented, more time could be devoted for in-depth study.⁷⁵² Consequently, students have time to enjoy musical learning at a more relaxed pace, and are encouraged to use each aspect of the Orff media to promote their musical explorations and to developing competence in music. Each of Frazee's publications, unique from those of other Orff pedagogues, reflect her personal understandings of child development, musical acquisition stages, curriculum design, and Orff pedagogy.

⁷⁴⁸ Frazee, *Orff Schulwerk Today* (New York: Schott Publications, 2006).

⁷⁴⁹ Frazee, *Artful-Playful-Mindful* (New York: Schott Publications, 2012).

⁷⁵⁰ Frazee with Kreuter, *Discovering Orff* (New York: Schott Publications, 1987).

⁷⁵¹ Frazee, *Orff Schulwerk Today* (New York: Schott Publications, 2006).

⁷⁵² Frazee, *Artful-Playful-Mindful* (New York: Schott Publications, 2012).

As a result, Jane Frazee's most influential contributions to music education ultimately stem from her time teaching music to children and adults. Although she has said she "... feels most proud of the graduate program in music education that she founded, and the books she has written,"⁷⁵³ her teaching experiences directly led to both her work as an administrator and author. The years she spent developing, testing, and constantly refining her ideas with students, allowed Frazee to see first-hand the benefits of reflective and pedagogically-based music instruction.

Frazee's success as an administrator was thus made possible through her knowledge of both young children and the needs of music teachers. Gifted with the ability to see how present events influence the future, Frazee was able to develop a program that would never remain stagnant, but continue to grow and change in relation to contemporary music education trends. Over her thirty years of teaching she has witnessed an era of frequent changes and she knows that teachers need to be equipped with strong core fundamentals that will allow them to focus their efforts on what really matters, teaching music to their students.

To ensure that her experiences and knowledge were shared with music educators worldwide, Frazee's publications, especially her books, availed an opportunity for more in-depth and thorough explanations than were previously possible in her roles as an educator and administrator. Her written works have influenced the teaching practices and beliefs of generations of music teachers, as they likely will continue to do.

Conclusions

Jane Frazee's contributions to music education extend well beyond her roles as a teacher, administrator, and author. Her impact has been described by her former students and colleagues in many different ways throughout this document. Professional recollections have emphasized

⁷⁵³ Hetrick, "That's Jane!," 37.

Jane Frazee's prominence in the music education profession. However, a few final and personal recollections of her former colleagues and students provide a human element to Frazee's contributions to not only music education, but also to music educators in the United States.

Frazee's expertise in Orff pedagogy has been demonstrated through her teaching and her publications. She frequently emphasized the important role of pedagogy within Orff Schulwerk. Frazee was never one to discourage her students from sharing their knowledge with others. She would counsel them to allow themselves adequate time to use and become familiar with materials and pedagogy before embarking on new projects. Chandler recalled,

End of summer 2001; I had just finished Level III and of course there was the news that Jane was retiring from being the director and of course I was really excited about having finished Level III and I had enjoyed it so much. I remember talking with Jane and saying I really would be interested in eventually starting a course at the University of Arkansas Fayetteville where I had completed my master's degree in piano. I was so excited about it and Jane seemed excited about it too but cautioned me and said, let this sit for a little while because you still have some things to do. Let the pedagogy settle with you a little while before you try to take on something like this. I thought that was really wise, but she also didn't discourage me from it.⁷⁵⁴

As an avid supporter of her former colleagues and students, Frazee has continued to provide insight and guidance whenever it has been sought. Although retired, she has maintained a close relationship with many of her former colleagues. Frazee has remained involved in the musical events of The University of St. Thomas and has enjoyed many opportunities to continue offering assistance as requested. Orzolek said:

You know she only lives a few blocks from campus, she's really close. And I know that her husband often comes over to use the library and I'll see him walking down the road from time to time. So they're really close by and she's one of those people that if I need to ask someone something or get a little advice I have no problem calling her and knowing that she'll provide me with honest advice too, and that's the way Jane's always been.⁷⁵⁵

⁷⁵⁴ Michael Chandler, phone interview by author, February 23, 2015. Transcript held by the author.

⁷⁵⁵ Dr. Doug Orzolek, phone interview by author, February 23, 2015. Transcript held by the author.

Throughout her professional career, Jane Frazee has always been one to look towards the future. Whether it was through her teaching or publishing she has wanted to sufficiently prepare the next generation of music educators. Upon first meeting Jane Frazee in November 2014, she stated that her teaching and administrative days had ended. However she confidently claimed that the writing was something she planned on being actively involved in for many years to come.⁷⁵⁶ It is clear that she continues to think about teaching, and music education, and demonstrates how all educators should strive to do the same.

For over fifty years, Jane Frazee has been a prominent figure in American music education. A passionate advocate for Orff Schulwerk in the United States, she has worked tirelessly to not only expose educators to the Schulwerk, but to introduce them to a variety of theories, philosophies and approaches. Each of her career paths, teacher, administrator, and author, have been united by one common goal, to share her love and understanding of music with others. Although Frazee herself definitely believes there was a right and a wrong way to teach music, she is open to listening to contrasting and sometimes critical views. Thus her own personal understanding of the Schulwerk has been shaped in ways that simply would not have been possible without each of these encounters. Her founding of the Graduate Programs in Music Education and Orff Certification Programs at the University of St. Thomas in St. Paul, Minnesota has ensured that her values and vision will be shared with music educators well into the future. In addition, her publications provide another source of inspiration for professionals. Therefore, Jane Frazee should be counted among the influential Orff pedagogues of our age.

The author feels that the contributions made by Jane Frazee and her influence on generations of music educators in the United States, especially as a key authority in Orff

⁷⁵⁶ Jane Frazee, initial interview by author, November 8, 2014, AOSA National Conference – *Music City Montage*, Renaissance Hotel, Nashville, Tennessee.

Schulwerk, must not go without acknowledgement. She has been one of the most actively involved, first generation American Orff pedagogues throughout her professional career. More telling, her methods and philosophical legacy lives on through her publications, the work of her former colleagues and students, as well as the music educators who continue to benefit from the Graduate Programs in Music Education at the University of St. Thomas each year.

Frazee has exerted the most influence over teachers through her written publications. Her sequential presentation of musical skills that blend with the Orff approach, rather than detract from it and has altered the perceptions of music educators regarding the use of Orff Schulwerk in American music classrooms. Frazee's integration of the Dalcroze, Kodály, and Orff approaches into the Graduate Programs in Music Education has positively impacted the level of music instruction provided to children by St. Thomas graduates. Lastly, her interest in developing the improvisation skills of children through guided instruction strongly connects her interpretation of Orff Schulwerk to that of its original creators, Carl Orff and Gunild Keetman. Current and future generations of music educators are not only grateful for the work Frazee has already completed but also the many ways that she continues to inspire and energize our profession.

Suggestions for Future Research

Jane Frazee has dedicated her professional career to the improvement of music education and the integration of Orff Schulwerk into music classrooms throughout the United States. Despite the findings of the present study, as well as previous research, additional areas of investigation remain to be explored by future researchers. To begin with, the current study focused primarily on Frazee's contributions and influences within the United States or with American music educators. However, her career also includes contributions to music education

in Canada and Australia, as well as other countries. Therefore, other studies could investigate Frazee's influences on music education and Orff Schulwerk outside of the United States.

Given the influence on the Orff Institute on Jane Frazee as a student and teacher, as well as its role on the careers of other American music educators, research into the Orff Institute could be of benefit to American educators. Although some studies related to the Orff Institute have been conducted, few of these are in English. Consequently, research about the Institute by English-speaking scholars would be of benefit to future generations of researchers. In addition, comparisons between the structure and teaching at the Orff Institute and the way the Orff approach is taught in the United States would also be of benefit to American music scholars.

Orff educators understand the need to provide students with opportunities to express themselves freely and creatively. However, improvisation practices in the United States continues to be an area of interest and concern for the music education profession. Although improvisation has been investigated many times, a variety of questions regarding the best practices for teaching and learning this musical skill remain unanswered. Self-reported vs. observed behavior studies are one of many research designs which could be used to further investigate the acquisition of and comfort with improvisation skills by students, and teachers.

Finally, future researchers should continue to conduct research about the contributions and influences of significant first generation and early American Orff pedagogues. Currently, research studies have investigated the work of Grace Nash, Brigitte Warner, and now Jane Frazee. In addition, portraits have been written about nine of the ten founders of AOSA and a number of its early members. Nevertheless, several individuals whose lives and careers that would be of interest and benefit to music educators, especially Orff teachers include, but are not limited to: Mary Shamrock, Arvida Steen, Konnie Saliba, Shirley McRae, Avon Gillespie, and

Doug Goodkin. Documenting the impact individuals like Jane Frazee have made on and for Orff Schulwerk and music education will ensure the continued understanding, support, and growth of Orff and Keetman's wildflower in the United States.

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LIST OF APPENDICIES

APPENDIX A: JANE FRAZEE CHRONOLOGY

- 1936:** Born July 16, 1936 – Cumberland, Wisconsin
- 1941:** Frazee's parents bought a Baldwin spinet piano – began piano lessons at age five
- 1954:** Entered the University of Wisconsin as a business major
Switched major to music education prior to her second semester of college
- 1958:** Graduate from the University of Wisconsin – Bachelor of Music
- 1960:** Began teaching music in Minneapolis, MN at Northrop Collegiate, a private girls school
Taught at Northrop for twelve years (1960-1972) – (1974: renamed The Blake School)
- 1961:** Graduated from the University of Minnesota – Master of Arts
- 1961:** Second year of teaching (1961-1962) - Attended Independent School Conference in Iowa
Workshop presented by Grace Nash = First experience with Orff Schulwerk
Activity: Singing and Playing “Ding Dong Diggy Dong”
- 1963:** Attended the three-week Orff course at the Royal Conservatory of Music.
Instructors: Doreen Hall and Polyxene Matháy.
- 1964:** Presented a children's demonstration for the Minnesota Music Education
- 1966:** Student at the Orff Institute – Salzburg, Austria
- 1968:** Instructor of Music at Macalester College for five years (1968-1973)
- 1968:** Attended the 1st National Orff Conference at Ball State University in Muncie, IN
- 1968:** Published “The Mystery of the Orphs” in *Music Educators Journal*
- 1969:** Attended the First National Orff Conference in Cincinnati, OH
- 1969:** Met Jos Wuytack at the second conference (international guest presenter) – inspired the idea of a sequential progression which began to emerge for Jane
- 1969:** Joined AOSA and founded the Minnesota Chapter of AOSA
Served on the AOSA National Board of Trustees for eight years (1969-1977)
- 1971:** Frazee took Level 1 Orff Course at the University of Minnesota
Instructor: Jos Wuytack.
- 1972:** Began teaching Level 1 in the Orff Levels program at the University of Minnesota
- 1972:** Instructor of Music at Hamline University for six years (1972-1978)
Developed the Orff Certification Program at Hamline University in St. Paul, MN

- 1973:** Became the Music Teacher at St. Paul Academy and Summit School in St. Paul, MN
- 1973:** Returned to teach Level 2 in the Orff Levels Program at the University of Minnesota.
Teaching Staff - Level 1: Arvida Steen, Level 2: Jane Frazee, Level 3: Jos Wuytack
- 1973:** Local Conference Co-chair with Arvida Steen for the April 1973 Minneapolis Conference
- 1974:** *A Baker's Dozen: Classroom Ensembles for Voices, Recorders, and Orff Instruments* – published and co-authored with Arvida Steen
- 1975:** National Conference Chair for the 1975 Detroit Conference
This was the first conference to include American developed materials and presenters
- 1975:** *This Is the Day Songs for Special Days: Classroom Ensembles for Voices, Recorders, and Orff Instruments* – published and co-authored with Arvida Steen
- 1975:** University of Minnesota Orff Levels Courses moved to Hamline University
- 1976-1977:** President of the American Orff Schulwerk Association
First set of Orff Level Guidelines were adapted
- 1976:** Worked with Hermann Regner on the American Edition of Music for Children
Edited Volume II of the American Edition of Music for Children
- 1976:** Meets Carl Orff and Gunild Keetman at Orff's home outside Munich
- 1977:** Introduction to the American Orff-Schulwerk Edition published
- 1977:** *Ten Folk Carols for Christmas from the United States* – published by Schott
- 1977:** *Strawberry Fair: rounds for children's voices with accompaniment* published
- 1979:** Proceedings of the International Society for Music Education. "*Orff: Elemental Means Toward Aesthetic Ends – A Brief Review of the Schulwerk in the United States.*"
- 1981:** Fulbright Lecturer at the Orff Institute – Taught the Institute's Special Course (1981-1982)
Students: Rob Amchin, Steve Calantropio, Pilar Posada, and Carol Richards
- 1983:** Member of the Summer Teaching Staff at the Orff Institute Summer Course in English
- 1983:** *Singing in the Season* – published by MMB Music
- 1984:** *Sound Ideas: Participatory Music Lessons for Young Listeners and Reference Scores for Sound Ideas* – published and co-authored with Kent Kreuter
- 1985:** Co-Director of Orff Institute Summer Course in English

- 1986:** Student Demonstration: Fifth Grade performance “My Cat Likes to Hide in Boxes,” – Carl Orff Canada National Conference - Winnipeg, Manitoba, Canada
- 1986:** Workshop Presenter - Carl Orff Canada National Conference - Winnipeg, Manitoba, Canada
- 1987:** Minnesota Music Education Association Recognition: Classroom Music Teacher of the Year (1986-1987)
- 1987:** Completed 27 years as a school music teacher – Minneapolis-Saint Paul, MN
- 1987:** *Discovering Orff*, first Orff Schulwerk curriculum book – co-authored with Kent Kreuter
- 1989:** Australian conductor Richard Gill visited Frazee’s school and music students
- 1989:** Founded and Directed the Graduate Program in Music Education at Hamline University
- 1992:** Hamline University’s GPME and Orff Certification Programs move to The University of St. Thomas in St. Paul, MN
- 1992:** Founded and was the Director of the GPME and Orff Certification levels courses at The University of St. Thomas for nineteen years
- 1992:** Received the AOSA Distinguished Service Award
- 1995:** Organized an International Celebration of the 100th birthday of Carl Orff: *Music Humana: From Classroom to Concert Hall* Orff – presented by the University of St. Thomas with Allianz Life Insurance Company
- 1997:** Received the Pro Merito Award for the Carl Orff Foundation in Munich
- 1998:** Published: *Discovering Keetman*
- 1999:** Conducted exams for students to receive UST credit for study at the Orff Institute
- 2000:** Minnesota Music Education Association: President’s Award
Given in recognition of service and dedication to music education in Minnesota
- 2000:** Organized a symposium based on *The Arts, Education, and Student Achievement* with the Perpich Center for the Arts
- 2000:** July 19 – International Society for Music Education Lecture: *Orff Schulwerk in North America: Still Lively at 50* and the session *Schulwerk, Standards and Student Support: A New Context*
- 2001:** Retired as Director of the GMPE and Orff Certification Programs at UST

- 2002:** UST Summer Seminar Series: Jane Frazee Distinguished Scholar-Artist
“From Wildflower to Rose Garden: Forty Years of Music Education Reform in Minnesota.”
- 2006:** Published - *Orff Schulwerk Today*
- 2007:** Minnesota Music Education Association: MMEA Hall of Fame 2007
- 2008:** Published - *Playing Together*
- 2010:** Published - “The Genesis of the American Education of *Music for Children*.”
- 2011:** “My Walk in the Wildflowers,” *A Walk in the Wildflowers: Essays of Orff Schulwerk Gardens*, Vol. 1
- 2012:** Published - *Artful-Mindful-Playful*
- 2013:** Published - “From the Old World to the New: Cultivating Orff’s Wildflower from Europe to the USA,” in *Orff Schulwerk Reflections and Directions*

APPENDIX B: JANE FRAZEE PUBLICATIONS LIST

Individual Articles, Essays, and Book Chapters

- Frazee, Jane. 1968. The Mystery of the Orphs. *The Music Educators Journal* 55, no. 2 (October): 64-67.
- _____. 1974. Report on the AOSA 1973 College and University Survey. *The Orff Echo* 7, no. 1 (September): 5.
- _____. 1975. Detroit Conference. *The Orff Echo* 7, no. 3 (May): 1.
- _____. 1977. Guidelines for Orff Teachers: Background and Commentary. *The Orff Echo* 9, no. 3 (Spring): 15.
- _____. 1984. Orff Teachers, Organize! *The Orff Echo* 16, no. 3 (Spring): 4.
- _____. 1985. Music in Early Childhood. *Orff Re-Echoes: Selections From the Orff Echo and the Supplements (Book II)*. Edited by Isabel McNeill Carley, 149-151. Indianapolis, IN: American Orff Schulwerk Association. (Orig. pub. 1976.)
- _____. 1985. Notes from a Visit With Carl Orff." *Orff Re-Echoes: Selections from the Orff Echo and The Supplements (Book II)*. Edited by Isabel McNeill Carley, 18-19. Indianapolis, IN: American Orff Schulwerk Association. (Orig. pub. 1978.)
- _____. 1985. Using Sound and Silence. *Orff Re-Echoes: Selections From the Orff Echo and The Supplements (Book II)*. Edited by Isabel McNeill Carley, 112-114. Indianapolis, IN: American Orff Schulwerk Association. (Orig. pub. 1979.)
- _____. 1986. Meet Your New President, Judy Bond. *The Orff Echo* 22, no. 1 (Winter): 21.
- _____. 1987. Orff Schulwerk Down Under: VANCOS 1986," *The Orff Echo* 19, no. 2 (Winter): 5.
- _____. 1990. Eclectic Is Not a Four-Letter Word," *The Orff Echo* 22, no. 3, (Spring): 17.
- _____. 1991. And Then There Were Three. *The Orff Echo* 23, no. 3 (Spring): 48.
- _____. 1991. Introduction to *Music for Children, Orff-Schulwerk American Edition*, Volume II Primary, Hermann Regner, ed., Rev ed., New York: Schott Music Corporation, III.
- _____. 1993. Jane Frazee Honored with Distinguished Service Award," *The Orff Echo* 25, no. 2, (Winter): 33.
- _____. 1996. Good News for Music Education. *The Orff Echo* 28, no. 4 (Summer): 30.

- _____. 2003. I Hear, I Wonder, I Know: Cultivating the Aesthetic in an Orff Schulwerk Context. *The Orff Echo* 36, no. 1 (Fall): 30.
- _____. 2005. Keetman remembered, revered by AOSA members. *The Orff Echo* 37, no. 3, (Spring): Insert.
- _____. 2006. Nurturing expression, understanding, and artistry in the Orff classroom: a celebration and a challenge. *The Orff Echo* 38, no. 4 (Summer): 21-24.
- _____. 2010. The Genesis of the American Education of *Music for Children*. *The Orff Echo* 43, no. 1 (Fall): 30-33.
- _____. 2011. My Walk in the Wildflowers. In *A Walk in the Wildflowers: Essays of Orff Schulwerk Gardens*, Vol. 1. Edited by Judith Thomas Solomon, 93-101. Cleveland: American Orff Schulwerk Association, 2011.
- _____. 2013. From the Old World to the New: Cultivating Orff's Wildflower from Europe to the USA. In *Orff Schulwerk: Reflections and Directions*. Edited by Cecilia Chu Wang, 29-58. Chicago: GIA Publications, 2013.

Collaborative Articles, Essays, and Editorials

- Frazee, Jane, Donald Corbett, Barbara J. Grenoble, Konnie K. Saliba, and Judith Thomas. 1986. Conference Panel: Focus on the Future. *The Orff Echo* 18, no. 3 (Spring): 11.
- Frazee, Jane, Harold M. Best, Del Bohlmeier, Richard Colwell, Robert de Frece, Barbara J. Grenoble, Frederick Miller, Konnie K. Saliba, and David Woods. 1988. Conference Summit: The Future of Public School Music Education. *The Orff Echo* 20, no. 3 (Spring): 9.

Orff Arrangements

- Frazee, Jane, and Arvida Steen. *A Baker's Dozen*. Minneapolis: Schmitt, Hall & McCreary, 1974.
- _____. *This is the Day: Songs for Special Days*. Minneapolis: Schmitt Publications, 1975.
- Frazee, Jane. 1977. *Strawberry fair: rounds for children's voices with accompaniment*. Melville: Belwin-Mills.
- _____. 1977. *Ten Folk Carols for Christmas from the United States*. New York: Schott Music Publications.
- _____. 1983. *Singing in the Season*. Saint Louis: Magnamusic-Baton, MMB Music.

Books

Frazee, Jane, and Kent Kreuter. 1984. *Sound Ideas: Participatory Music Lessons for Young Listeners*. Alison Park: Musik Innovations.

_____. 1984. *Reference Scores for Sound Ideas*. Alison Park: Musik Innovations.

_____. 1987. *Discovering Orff: A Curriculum for Music Teachers*. New York: Schott Publications.

Frazee, Jane. 1998. *Discovering Keetman: Rhythmic Exercises and Pieces for Xylophones*. Schott Publications.

_____. 2006. *Orff Schulwerk Today Nurturing Musical Expression and Understanding*. New York: Schott Publications.

_____. 2008. *Playing Together An Introduction to Teaching Orff Instrument Skills*. New York: Schott Publications.

_____. 2012. *Artful-Playful-Mindful A New Orff-Schulwerk Curriculum for Music Making and Music Thinking*. New York: Schott Publications.

Blogs

Frazee, Jane. Improvisation and Orff Schulwerk, The following post was first shared at the Meeting of the Minds panel discussion on the topic of improvisation at the 2014 AOSA Professional Development Conference in Nashville Tennessee. <http://aosa.org/experts-blog/improvisation-orff-schulwerk/> (accessed March 26, 2015).

APPENDIX C: RECOMMENDATION LETTER FROM DR. ORZOLEK

Minnesota Music Educators Association
6860 Shingle Creek Parkway Suite 103
Brooklyn Center, MN 55430

April 16, 2007

To Members of the Awards Committee:

It is with sincere pleasure that I offer this letter of support to the nomination of Jane Frazee for the Minnesota Music Educators Association Hall of Fame. I have known Jane for nearly 10 years, first as a member of our music education community and later as a colleague at the University of St. Thomas. I believe that Ms. Frazee's contributions to the music education of countless music educators and students in our state qualify her for consideration for the receipt of this award.

Most music educators in Minnesota would know Ms. Frazee from her development of the Graduate Programs in Music Education that she started at Hamline University and then subsequently moved to the University of St. Thomas. Through those programs, Ms. Frazee provided hundreds of music educators with advanced training in the teaching of music through certificate programs and master's degrees. The program, which continues to thrive to this day, provides music educators with relevant and practical ideas for application in their classrooms. More importantly, however, those applications are deeply rooted in the philosophical and theoretical frame of contemporary music education. The implication for Ms. Frazee's work has been a state full of highly knowledgeable and student-centered music educators. And, her impact on that many music educators can only mean that she has directly influenced the music education of thousands of students.

Those close to Ms. Frazee, and particularly those involved with the Orff Methodology, are keenly aware of the role that she played in bringing Orff-Schulwerk to the United States and Minnesota. Jane and several of her dearest friends, including MMEA Hall of Fame Inductee Arvida Steen, were the first to teach using this method in our state and soon after begin the process of training other music educators to use the methods in their classrooms. In addition, Jane has authored many of the books that are considered to be standard and basic to the understanding of the Orff Method. As a result of all of her work with Orff in our country, she is considered to be one of the most significant figures in our country. She has been highly sought after as a clinician and guest speaker throughout her career.

But, what I value most about Jane is the constant support she has given me as a colleague in music education. Jane was an important and integral part of my professional life when I first came to St. Thomas. I could share any idea with her and I was certain that she would provide an honest and thoughtful response. In my conversations with several of Jane's former students, I have learned that Jane mentored many of them much in the same manner that she did with me. That speaks miles to her deep and sincere interest in advancing our profession.

I am honored to offer this letter of support for Ms. Frazee. Her efforts in providing so many of the state's music educators with advanced teaching techniques, her tireless work in developing the country's Orff programs and her mentoring of so many of our state's music educators (myself included!), qualify Jane for the receipt of this honor in my mind. I encourage the committee to give her application every consideration.

*Sincerely,
Douglas C. Orzolek, Ph.D.
Associate Professor of Music Education
Associate Director of Bands*

APPENDIX D: INTERVIEW QUESTIONS

1. Who is Jane Frazee: the teacher, the author, and/or the administrator?
2. What is the nature of your past and present relationships with Jane Frazee?
3. Where did you first meet or were introduced to Jane Frazee?
 - a. Where did you become introduced to Frazee's teaching, writings and/or administration?
4. When did you meet or were introduced to Jane Frazee?
 - a. When did you become introduced to Frazee's teaching, writings and/or administration?
5. Why did you meet or were introduced to Jane Frazee?
 - a. Why were introduced to Jane Frazee's teaching, writings and/or administration?
6. In what way did Jane Frazee influence you through her:
 - a. Teaching (workshops, conference sessions, clinics, lectures, levels courses, college classes, other areas)?
 - b. Writings (books, articles, essays, other sources)?
 - c. Administration of:
 - i. Orff Levels certification courses?
 - ii. Graduate Music Education Programs at Hamline University and/or the University of St. Thomas?
7. What materials, in addition to those written by Frazee, were frequently used in her teaching of adults?
8. What effect did these experiences have on your personal beliefs, your teaching and/or other areas of your professional career?
9. What were your experiences like teaching and/or working with Jane Frazee?
10. What was the structure of the Orff Certification Courses and Graduate Program in Music Education at Hamline University and/or the University of St. Thomas during Jane Frazee's administration?
11. How has the graduate program at the University of St. Thomas changed through the years?
12. Please provide any additional information you would like to share with the researcher regarding Jane Frazee or her work in AOSA, music education and the promotion of Orff Schulwerk in the United States.

Thank you

APPENDIX E: JANE FRAZEE DISTINGUISHED SCHOLAR/ARTISTS

The University of St. Thomas

Jane Frazee Distinguished Scholar/Artist Summer Seminars in Music Education

Keynote Presenters (1990-2015)

1990	Dr. David Elliot	What Music Is
1991	Dr. Renee Cox	Integrating Art and Life
1992	Dr. Paul Lehman	Winning and Losing in the Struggle to Reform Education
1993	Steve Heitzeg	Living Music: Composers and Composing in the Global Classroom
1994	Dr. Elizabeth Wing Barbara Kettering	The Reflective Music Teacher
1995	Dr. Sandra Stauffer	Building Communities of Support for Music Education
1996	Dr. John Kratus	Teaching Students to Think Creatively with Music
1997	Dr. Scott Shuler	Developing Curriculum and Assessment Based on the National Standards
1998	Dr. Frances Rauscher	Music and the Brain: Cognitive Development in Your Classroom
1999	Susan Farrell	Strategies for Designing Assessments
2000	Dr. Linda Bressler Dr. James Catterall Dr. Frances Rauscher	Symposium: The Arts Education and Student Achievement
2001	Richard Gill	Time for a Renaissance: A Search for Things Lost in the Teaching of Music
2002	Dr. Carroll Gonzo Dr. Bruce Gleason	Grammar for Righters – Writing the Wrongs and Restating the Rites: A Writing and Research Symposium for Music Education
2003	Dr. Bennett Reimer	A Philosophy of Music Education: Advancing the Vision
2004	Dr. David Elliott	Music Matters: A New Philosophy of Music Education

2005	Dr. Michael Mark	American History and Music Education
2006	Jane Frazee	Practice Matters: Advancing the Art of Music Teaching
2007	Dr. Patricia Shehan-Campbell	Teaching Music Globally
2008	Dr. Libby Larsen	What is the Mission of Music Education? Thoughts from a Composer
2009	Dr. David Myers	Music Education as Contemplative Practice: Collaborating, Improvising, Transforming
2010	Jane Frazee	From Wildflower to Rose Garden: A Celebration of 40 Years of Music Education Reform in Minnesota
2011	Dr. Jackie Wiggins	Scaffolding Musical Thinking and Learning
2012	Dr. Frank Abrahams	Critical Pedagogy for Music Education
2013	Dr. Donald Hodges	Exploring Connections Between Neuromusical Research & Music Education
2014	Dr. David J. Elliott	Music Matters 2: A Philosophy of Music Education
2015	Dr. Janet Barrett	TBD

VITA

EDUCATION

- Ph.D.** **University of Mississippi, Oxford, MS** August 2015
Music Education Program
Dissertation Committee: Alan Spurgeon, Ph.D. (Chair)
Dr. Debra Spurgeon
Dr. George Worlasi Kwasi Dor
Professor Kevin Herrera
- M.M.** **University of Georgia, Athens, GA** December 2006
Master of Music Education Program
Thesis: Keeping Students Interested in Music: Understanding Motivation in the
Upper Elementary Classroom
- B.M** **Augusta State University, Augusta, GA** December 2001
Music Education Program
-

PROFESSIONAL CERTIFICATIONS

- Florida State University - Orff Level I Certification July 2008
 - Florida State University - Orff Level II Certification July 2009
 - Arizona State University - Orff Level III Certification June 2012
 - T-5 Georgia Teaching Certificate – Music (P-12)
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UNIVERSITY TEACHING EXPERIENCE

- Graduate Instructor** *Music for Children* Spring 2015
Department of Music
University of Mississippi, Oxford, MS
- Instructor of undergraduate course designed for elementary education majors to integrate music into the classroom
 - Developed lectures and course materials, advised students, and wrote exams to assess student learning

Graduate Instructor	<i>Introduction to Music</i> Department of Music University of Mississippi, Oxford, MS	2012-2015
	<ul style="list-style-type: none"> • Instructor of undergraduate course which surveyed the history of Western art music • Developed lectures and course materials, advised students, and wrote exams to assess student learning 	
Recorder Instructor	<i>Orff Level I</i> Department of Music University of Mississippi, Oxford, MS	July 2013
	<ul style="list-style-type: none"> • Taught adult students to play the soprano recorder • Rehearsed and assisted recorder ensembles • Introduced improvisation and composition skills using recorders and other classroom instruments 	

PUBLIC/PRIVATE SCHOOL TEACHING EXPERIENCE

Music Teacher	<i>Elementary General Music</i> Jamestown, Willis Foreman & Gracewood Elementary Richmond County Board of Education, Augusta, GA	2007-2012
	<ul style="list-style-type: none"> • Taught weekly music classes which utilized the Orff approach to students in Pre-kindergarten through fifth grade • Prepared and directed monthly grade level PTA performances • Prepared fourth and fifth grade students for the Annual All County Elementary Chorus • Directed the Talent Show, Awards and Graduation Programs • Participated in music curriculum and lesson planning development meetings and workshops within the school district 	
Adapted Music Teacher	<i>General Music Teacher</i> Department of Special Education – Various Schools Richmond County Board of Education, Augusta, GA	2004-2005
	<ul style="list-style-type: none"> • Taught bi-weekly Orff approach music classes based on IEP goals and objectives to students in pre-kindergarten to twelfth grade with Severe/Profound Intellectual Disabilities or Autism • Prepared and co-directed students the Annual All County Special Education Department Christmas Program 	

Music Teacher	<i>Elementary General Music</i> Immaculate Conception School Augusta, Georgia	2002-2003
	<ul style="list-style-type: none"> • Taught weekly Orff music classes to kindergarten through eighth grade students • Directed music for monthly All-School Masses • Directed and prepared school wide Christmas, Spring, Awards and Graduation Programs 	

EDUCATIONAL/COMMUNITY OUTREACH

Graduate Assistant	<i>North Mississippi Arts Partners</i> Gertrude C. Ford Center for the Performing Arts University of Mississippi, Oxford, MS	2012-2014
	<ul style="list-style-type: none"> • Recruited performing ensembles and performing arts programs to deliver services to partner communities • Assisted with the organization of community performances and artist residencies throughout North Mississippi 	

CHURCH AND CHORAL MUSIC EXPERIENCES

Cantor	St. Joseph's Catholic Church, Augusta, GA	1996-2006
	<ul style="list-style-type: none"> • Led congregational psalms and hymns during Mass • Provided music at funerals and weddings 	
Assistant Choir Director	<i>Children's Choir</i> Holy Trinity Catholic Church, Augusta, GA	2002-2003
	<ul style="list-style-type: none"> • Assisted in the selection of repertoire for the children's choir • Directed weekly children's choir rehearsals and monthly Mass 	
Choir Director	<i>Adult Choir</i> Our Lady of Peace Catholic Church, North Augusta, SC	2000-2001
	<ul style="list-style-type: none"> • Selected hymns, psalms, and choral anthems for Mass • Directed the adult choir at weekly rehearsals and Mass 	

Choir Director	<i>Adult & Children's Choir</i>	1999-2000
	St. Joseph's Catholic Church, Augusta, GA	
	<ul style="list-style-type: none"> • Selected hymns, psalms, and choral anthems for Mass • Directed the adult choir at weekly rehearsals and Mass • Directed weekly children's choir rehearsals and monthly Mass 	

PRESENTATIONS

Individual Paper Presentation

Mid-South Music Education Symposium

University of Mississippi, Oxford, MS, February 2015

An Historical Study of the Contributions of Jane Frazee to Music Education in the United States

Southeast and Caribbean Chapter of the Society of Ethnomusicology Conference

University of Florida, Gainesville, FL, March 2014

The Legacy of Puerto Rican Traditional Dances and their Transmission within the Island and through Multicultural Activities in American Schools

Poster Session Presentations

University of Mississippi Spring Music Education Research Poster Session

Oxford, MS, April 2014

University Music Appreciation Lectures: Observations of Nonverbal Behaviors Used by Novice and Experienced Instructors

Missouri Music Educators Association Research Poster Session

Osage Beach, MO, January 2014

University Music Appreciation Lectures: Observations of Nonverbal Behaviors Used by Novice and Experienced Instructors

University of Mississippi Spring Music Education Research Poster Session

Oxford, MS, April 2013

The History, Influence and Contributions of the Arizona Chapter of the American Orff Schulwerk Association

University of Mississippi Spring Music Education Research Poster Session

Oxford, MS, April 2013

The Influence of Orff Schulwerk: Perspectives of Rural In-Service Music Teachers of Montana, Wyoming and Western Nebraska

HONORS AND AWARDS

Pi Kappa Lambda University of Mississippi, Oxford, MS	April 2015
Phi Kappa Phi University of Mississippi, Oxford, MS	April 2015
Outstanding Graduate Music Education Award – PhD University of Mississippi, Oxford, MS	April 2014

UNIVERSITY SERVICE

Student Representative <i>Search Committee: Assistant Professor of Musicology</i> University of Mississippi, Oxford, MS	2014-2015
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PROFESSIONAL AFFILIATIONS

- Member, American Orff Schulwerk Association (AOSA)
 - Collegiate Member, National Association for Music Education (NafME)
 - Former Member, Atlanta Orff Chapter – 2009-2012
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ADDITIONAL SKILLS

INSTRUMENTS

- Voice
- Recorders: Soprano and Alto
- Flute and Piccolo
- Piano: Functional classroom skills, basic proficiency

LANGUAGES

- Spanish: Fluent Conversational Skills, Proficient Reading Skills, Basic Writing Skills
- French: Basic Conversational Skills, Basic Skills in Reading and Writing
- Italian, German and Latin: Functional Knowledge

TECHNOLOGY

- Microsoft Office Suite, Internet
- SPSS Statistical Software
- Finale
- SMART and Promethean Board Training
- Blackboard