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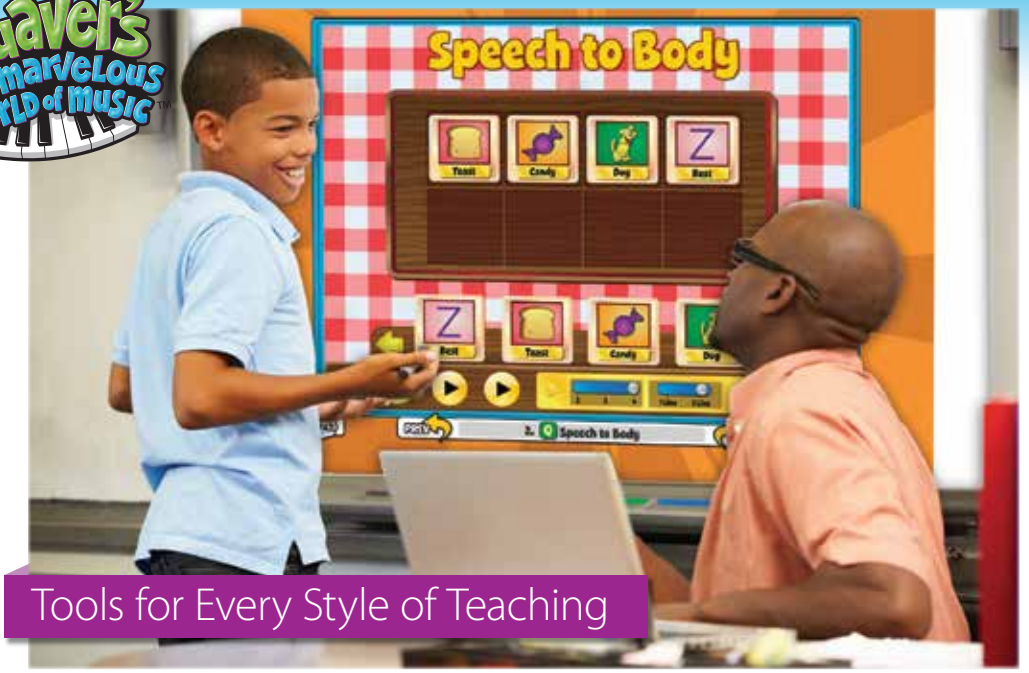

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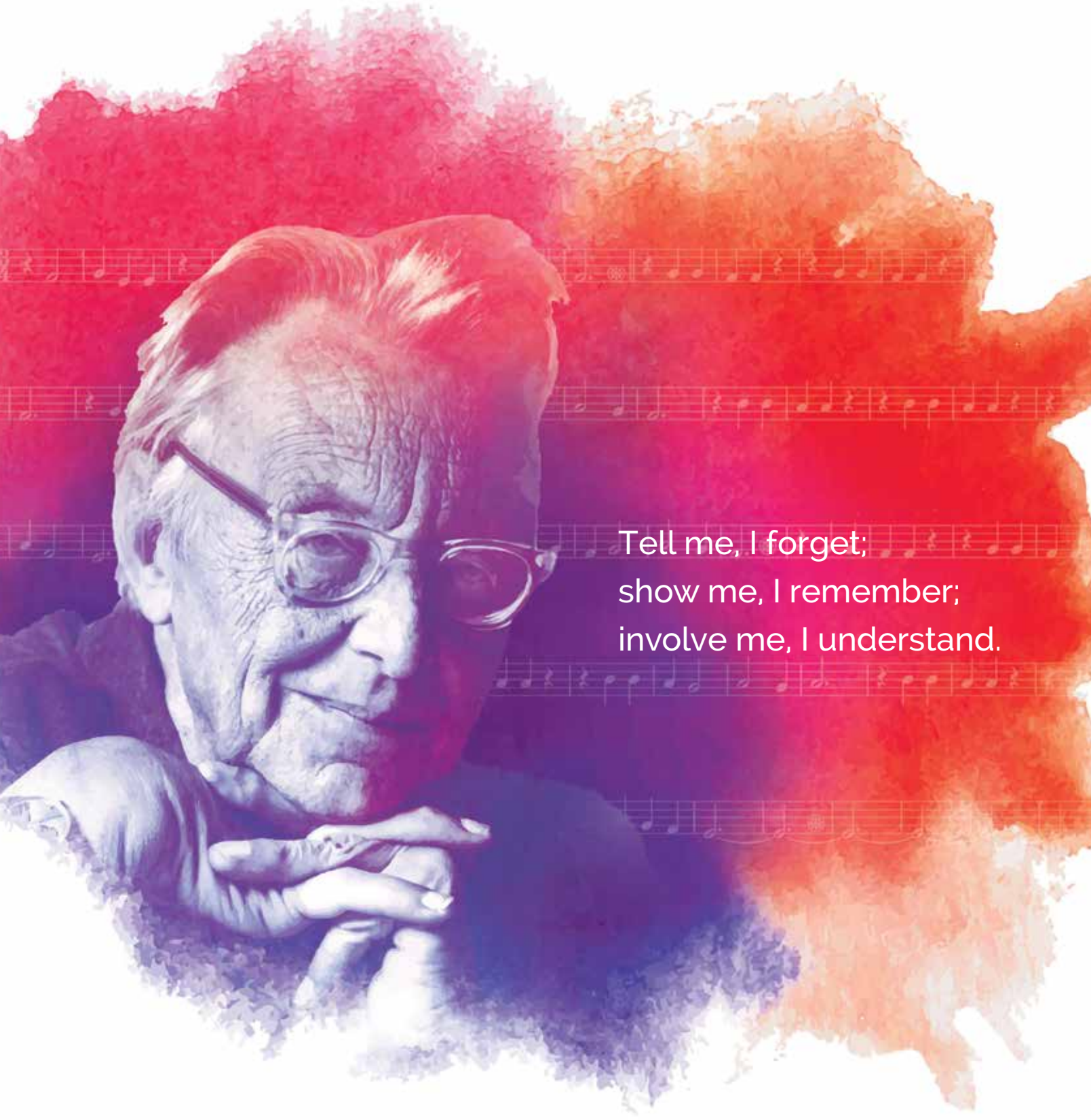

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issue coordinators

Richard Lawton, Nicola Mason, and Roxanne Dixon

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ORFF SCHULWERK IN AMERICA: OUR 50TH ANNIVERSARY ISSUE

COLUMNS AND DEPARTMENTS

RESOURCES

editorial board

ethics statement

The American Orff-Schulwerk Association strongly encourages members to be positive and discreet when discussing our organization, specific courses and/or teachers, and the Orff approach. The very nature of the Orff Schulwerk philosophy embodies a broad spectrum of expressions, exploring different paths to arrive at artistic and educational goals. Members are encouraged to recognize and remain open to varied approaches and to celebrate both our differences and our similarities.

ad inquiries

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mission statement

The American Orff-Schulwerk Association is a professional organization of educators dedicated to the creative music and movement approach developed by Carl Orff and Gunild Keetman.

Our Mission is:

- to demonstrate the value of Orff Schulwerk and promote its widespread use;
- to support the professional development of our members; and,
- to inspire and advocate for the creative potential of all learners.

By Tiffany English

A Special Presidents' Message

When AOSA's past presidents were asked to reflect on their leadership and journeys with Orff Schulwerk, the words shown on the following pages came to the fore again and again. As we celebrate the American Orff-Schulwerk Association's 50th Anniversary, let's reflect on the growth of Orff Schulwerk in the United States and the development of our beloved organization.

Stop and ponder how you learned about Orff Schulwerk and AOSA. I venture the inspiration our past presidents expressed came to your mind as well: a school full of children learning music in a joyful, artful, engaging manner; a special mentor who brought you to this powerful teaching approach; or your most meaningful AOSA Professional Development Conference experience. Keep these images in mind as you read and discover how much you have in common with these leaders. We owe them our gratitude for all they have done to cultivate the dynamic organization AOSA is today.

A Magical New Perspective on Teaching

Lillian Yaross (1979-1980): "When you teach music, you share joy." This quote by Orff Schulwerk teacher Polyexene Matthey guided my teaching and stayed with me throughout my life. My early introduction to Orff Schulwerk came in 1961 with Doreen Hall's Music for Children course, the first of its kind in the United States. It was captivating! Whatever I played, that wonderful Orff Schulwerk sound—unique, fresh, and ever changing—was exciting for me.

Judy Bond (1989-1991): When I started my Orff Schulwerk journey someone told me, "This will change your life," and indeed it has. I felt an immediate sense of calling the first time I observed a group of children experiencing and learning music through "singing, saying, dancing, playing." Learning music by making music was an awesome gift. I can't imagine a more joyful, fulfilling, life-enhancing vocation than teaching, learning, and making music with Orff Schulwerk!

Jo Ella Hug (2007-2009): Like others of my generation, I came to elementary music with no preparation. My happy discovery? I loved teaching general music. After moving to Spokane, Washington, I attended a meeting where Greta Rizzuti worked with children through body percussion question and answer improvisation. I was hooked. A move to Illinois put me in proximity to the "food" of Orff Schulwerk with years of development and AOSA involvement.

Arvida Steen (1980-1981): After WWII I was privileged to be a part of a community where teachers got together to discuss different approaches to teaching elementary music. A *Music Educators Journal* article made me curious about Orff Schulwerk, which led me to Jane Frazee. Through observing her teaching, I learned Orff Schulwerk teachers pull all the strings of what children know and find a commonality and usefulness within. This allows children to understand and appreciate what they have accomplished and makes teaching and learning exciting!

Carol Erion (1993-1995): In the early sixties, while I was studying at the Mozarteum in Salzburg, Austria, Danai Apostolidou (Gagne) invited me to see the work she was doing with children at the Institute. I then studied at the University of Toronto where Gunild Keetman's teaching assistant, Minna Ronnefeld, was teaching levels, which put me close to the Schulwerk source. The Salzburg and Toronto experiences shaped my teaching and philosophy in a powerful way.

Carol Huffman (2000-2002): At my first job in an elementary school, I was shown a closet filled with Orff instruments. "You do know what to do with these, don't you?" "Oh yes," I said, not having a clue. I decided to attend a two-week course for elementary music teachers taught by Barbara Grenoble, and when I entered the room, there were those barred instruments I had seen in the closet. When I heard the sonorous sounds they emitted, and the magic Barbara spun, I was hooked.

Julie Scott (2009-2011): After my mother and I took Orff Levels I and II with Avon Gillespie and Rick Layton, my life was forever changed.

1895 Carl Orff is born in Munich, Germany.

I began to allow students more control over the direction of our lessons and, from then on, saw "teaching" as "facilitating." Because each class had different ideas, the material and lessons were never boring. Once I became active in AOSA, I met people who have become my best friends. I can't imagine what life would have been like if I hadn't gotten involved with Orff Schulwerk and AOSA!

Generous Mentors

Linda Ahlstedt (1999-2001): In 1972 I walked into my music room in Scarsdale, New York, which was filled with Orff instruments. I had no idea what to do with them, but the hours with master teacher and past AOSA president Judith Thomas-Solomon were life-changing as she introduced an approach to music education that engaged body, mind, and spirit. From other inspirational teachers, I learned Orff Schulwerk is more than a music education approach—its joy, creativity, and community form an approach to living life at its fullest.

Carolyn Tower (1982-1983): My first introduction to the Schulwerk occurred in the mid-sixties when I saw and heard Joe Matthesius, one of our beloved founders, give a concert with his lunchtime elementary school Orff Ensemble at a spring Michigan Music Educators' meeting. From that moment onward, I have been totally committed to pursuing the path of the Schulwerk.

Chris Judah-Lauder (2013-2015): Orff Schulwerk Teacher Education Level I with Judy Bond and creative movement teacher Nancy Miller was eye-opening and revitalizing, and I was ecstatic to discover there was more than teaching from the printed page. Collaborative group and active music making to facilitate learning seemed surreal and new then, yet today it is a key 21st-century skill. This compelling path motivated a desire to learn that resulted in attending my first AOSA Conference in 1985, a life-changing experience; I have only missed one conference since!

Marilyn Copeland Davidson (1991-1993): My first introductions to the Schulwerk came in 1965 through Harriett Spink and Isabel Carley. I was soon able to get an instrumentarium for my school in Port Washington, Long Island. Soon after, my teaching partner Susan Snyder encouraged me to take Level I with Konnie Saliba, and in 1975 I attended my first AOSA Conference. In 1977, Sue and I founded the Northern New Jersey Chapter, which is still active 40 years later.

Jack Neill (1997-1999): Remarkable mentors and role models opened my eyes to the creative possibilities of the Schulwerk and to practical, effective ways to infuse my classroom with its spirit and energy. Among Orff practitioners were many kindred souls who became lifelong friends, colleagues, collaborators. In his book, *The Soloist*, Steve Lopez wrote: "A friend is someone who inspires, who challenges, who sends you in search of some truer sense of yourself." Advocates of the Schulwerk continue to inspire and challenge me to be a better teacher and a truer person.

1924 Carl Orff founds the Güntherschule for gymnastics, music, and dance in Munich with Dorothee Günther.

Inspiring Conferences

Karen Benson (2011-2013): The 1987 AOSA Conference in Chicago instilled a sense of hope that I, too, could teach in this amazing way. The feeling that something mystical had taken place never left me. Making music with children, guiding teachers in levels courses, and celebrating the creative learning process with colleagues all lead to something bigger than our combined selves. Watch for those transformations and see the beauty of the Schulwerk in action!

Konnie Saliba (1974-1975): When Ruth Hamm invited me to join the board, I was the first person added to the founding members. My first job was publicity, followed by vice president and conference chairperson. I organized and chaired the Minneapolis conference, which approximately 200 attended. Then conference changed from spring to fall, and that November, I organized and chaired a conference in Boston, which had over 1,000 attendees. Conferences have certainly evolved from their humble beginnings.

Empowering and Engaging

Mary Shamrock (1978-1979): In the summer of 1968, I attended my first Orff workshop with Grace Nash. We learned the basics of hand drumming, which led to my initial improvisation experience. I recall being intrigued by the challenge and empowered when I could do it. Further opportunities in the Schulwerk to "make stuff up" definitely won out through further study, application, and opening this experience to others through teaching.

Joan Stansbury (2015-2017): My serendipitous introduction to Orff Schulwerk occurred when I inherited a full set of barred instruments and had no idea what to do with them! An Orff-trained colleague modeled the Orff process with my elementary classes, and the musical and behavioral results intrigued me. Levels training and master classes followed, and I became an active member of the Kentucky Chapter and AOSA. My first conference was magical. I was hooked on this wonderful new way to teach. Thank you, AOSA!

Looking to the Future

Judith Thomas-Solomon (1984-1985): In 1962 I discovered the record *Music for Children* while teaching in Chicago. I was struck by the exquisite appeal of the sounds, the musical logic of sequence, and how accessible, appealing, relevant, and magnificently crafted the Orff and Keetman models were for children. Elemental music's simple principles provide children of all ages the tools to create their music in an artistic and compelling way. This "adventuresome/risk" element of the Orff approach, I believe, is the seminal essence of the Schulwerk, which, if nurtured by teachers, will keep the Orff approach vivid and alive in perpetuity!

Jane Frazee (1976-1977): Orff Schulwerk and I grew up together during its 50-year development in North America. It offered me and my colleagues and students an opportunity to make music, create music, and reflect on the content and importance of it in our lives. Enthusiasm trumped expertise in my early days, yet I was convinced that, to find a place in American schools, a pedagogical sequence of Orff practice was essential. During the next 50 years, as our students continue to participate in joyful, artful, playful, and thoughtful music-making experiences, they will know what they have done and why, and celebrate that understanding.

Carolee Stewart (1995-1997): As a young teacher new to AOSA, my perspective was limited on how widespread Orff Schulwerk was. It is impressive to see how far-reaching Orff and Keetman's pedagogical approach has become. Our biggest challenge is to continue to honor Orff's ideas by always starting over from the experiences of local children. As AOSA members travel and teach, we need to avoid "colonizing" the world with American curricula and respect each country/culture's need to develop its own roots based on the philosophy of the Schulwerk.

1926 Gunild Keetman and Carl Orff meet at the Güntherschule.

Sue Mueller (2005-2007): AOSA has always looked forward to assure that Orff Schulwerk Teacher Education is founded on solid ground and supports lifelong learning. Orff Schulwerk evolves as the needs of the 21st-century student change. Whether national or core arts standards, assessment, or whatever new thinking in education emerges, the Schulwerk has and always will be relevant. I do not expect Orff Schulwerk to change direction drastically in the next 50 years as it hasn't the past 50. The Orff Schulwerk approach to living, not just making music, is the value.

Judith Cole (2003-2005): The individuals who helped establish Orff Schulwerk in North America worked tirelessly to organize chapters and build the national organization, to correspond through *The Orff Echo*, to hold workshops, and to develop teacher education courses and national conferences. They made Orff Schulwerk relevant, and their enthusiasm was contagious. As believers in learning through open-minded immersion in experience and creative problem solving, we are in good company to forge ahead into our next 50 years.

Arnold Burkart (1968-1970): Those of us intrigued with the delights of an Orff Schulwerk-inspired program have a responsibility to be more than intrigued or delighted. We need to initiate and continue a serious search for and discovery of the educational implications of Orff Schulwerk, especially its relationship to the curriculum and the modern instructional scene in America.

Final Thoughts

Tiffany English (2017-2019): The untold hours our past presidents have dedicated to AOSA and to the spread of Orff Schulwerk represent a noble and vital effort, one we must applaud. Their reflections bring to mind my own journey to the Schulwerk and to AOSA, one that began with Pat Painter, a kind, generous, encouraging Orff Schulwerk teacher in the Atlanta area. In my first years of teaching, I participated in a workshop she taught and immediately thought, "I want to do that!" From that moment on, like you, I dedicated myself to learning more about the magic of the Schulwerk, to honing my teaching craft, and to giving back to an organization that has given me so much.

As our organization continues to grow and reach more teachers over the next 50 years, I hope you will share your love of AOSA and Orff Schulwerk with others. It truly IS life changing. ■

TIFFANY ENGLISH is the music specialist at Sugar Hill Elementary School in Gwinnett County, Georgia. She holds multiple degrees from the University of Georgia and Piedmont College. Her education also includes post-Level III Orff Schulwerk Teacher Education and Level I Kodály training. Tiffany has served AOSA as Region IV representative on the National Board of Trustees, chair of the Professional Development Committee, president of the Atlanta Area Orff Chapter, and co-chair for the 2014 AOSA Professional Development Conference in Nashville, Tennessee. She also served on the AOSA Executive Committee as vice president, 2015-2017.

AOSA would also like to acknowledge our deceased past presidents for their passion, dedication, and accomplishments.

Name	Term
Joachim Matthesius (1908-1995)	1970-1972
Ruth Pollock Hamm (1918-2010)	1972-1974
Jacobeth Postl (1920-2009)	1975-1976
Nancy E. Ferguson (1933-2001)	1977-1978
Millie Burnett (1932-2006)	1981-1982
Janice Rapley Clabuesch (1938-2015)	1983-1984
Virginia Nylander Ebinger (1929-2008)	1985-1987
Del Bohlmeyer (1937-2017)	1987-1989

1930 *Rhythmische Übung* is published.

By Linda Hines with Richard Lawton, Nicola Mason, and Roxanne Dixon

Orff Schulwerk in America: Our 50th Anniversary Issue

Where were you in 1968? Were you a young teacher, researcher, or college professor? A recent graduate about to embark on your career? A teenager, adolescent, or youngster testing the boundaries of your early years? Or, perhaps, like many of AOSA's members, your presence had not yet graced this world. "Orff Schulwerk in America: Our 50th Anniversary Issue" transcends and traverses time. Within its pages some will enjoy memories, and all will experience the past, encounter the present, and glimpse into AOSA's promising future.

We begin our celebration with founding President Arnold Burkart's analysis of Orff Schulwerk philosophy in "Orff Schulwerk and Contemporary American Education Thought," which is as relevant today as it was when first published in 1969.

We move from Burkart's overarching philosophical view to the inner workings of the organization with Mark Francis' "Chapter One," which details the founding of AOSA's first local chapter—Cleveland, Ohio—and Joani Brandon's discussion of the growth and development of course curricula and teacher education in her informative piece, "In the Beginning… Orff Schulwerk Teacher Training in the United States."

History comes alive as Wilma Salzman, one of the Original Ten, and her student and friend, Judy Arel, share their story in "Interwoven Journeys: Memoir of Two Lives in Friendship and Orff Schulwerk." Our retrospective continues with Joshua Block's illuminative interview, "Danai Gagne and Orff Schulwerk: Ever Growing, Ever Flowing."

Further evidence of Orff and Keetman's foresight emerges as we step from the past into the present. The versatility and timelessness of the approach coalesce and promote current applications as demonstrated in René Boyer's insightful and expedient "Orff in the Urban Setting: Turning Challenges into Opportunities"; Daniel Rhode's creative and motivational "Techno-Schulwerk: Electronic Inspiration for Elemental Music Making"; and Esther Gray's erudite discourse on speech activities and prosody, "The Music of Spoken Language in 21st-Century Orff Classrooms."

With one foot in the present and one in the future, we explore the potential of Orff's prescience relative to musicality and cognition in Robyn Staveley's fastidiously executed "The Impact of Neuroscience on Music Pedagogy."

How accurately can one predict the future based upon what has previously transpired? Through examining the past, as Jane Frazee has done in her visionary piece, "Past Is Prologue: Beyond Orff Schulwerk's First Half-Century in America," we uncover a bright path ahead, one steeped in tradition, ingenuity, and promise.

1931 Arnold Walter is introduced to Orff Schulwerk at the Güntherschule in Munich.

"The music just goes on and on."

Our children's book reviews reflect the timeless appeal of well-executed stories that convey a lesson in an engaging manner. Reviewers Christine Ballenger and Marjie Van Gunten (Beatrix Potter's *The Tale of Peter Rabbit*) and Roxanne Dixon and Judith Thomas-Solomon (Munro Leaf's *The Story of Ferdinand* and Marjorie Weinman Sharmat's *Walter the Wolf*) showcase the resilience and resonance of children's classics across the decades.

This issue's Supporting Our Learning books pay homage to a seminal tome with Judy Bond's review of Carl Orff's *The Schulwerk*, and offer a proposal for the future with Richard Lawton's review of *Artistic Citizenship: Artistry, Social Responsibility and Ethical Praxis*, edited by David Elliott, Marissa Silverman, and Wayne Bowman.

Fifty years after the founding of the American Orff-Schulwerk Association, the young and the young at heart celebrate the legacy of Orff Schulwerk with a shared vision and the piece that completes it, eloquently expressed by one of AOSA's esteemed past presidents:

> And here in the center is…life in music. The years of teaching, of learning, of appreciating and sharing the beauty and the wealth of this missing piece with hundreds of students, of sensing the continuum that those students will provide so that others will share them too, so that as one ex-student wrote…, "The music just goes on and on." —Virginia Nylander Ebinger (1929-2008), "The Missing Piece," from *A Walk in the Wildflowers* ■

LINDA HINES is editor-in-chief of *The Orff Echo*. Issue coordinators **RICHARD LAWTON**, **NICOLA MASON**, and **ROXANNE DIXON** collaborated on this piece. They are active Orff teachers and enthusiasts.

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Carl Orff in the SOS Children's Village Dießen 1964.

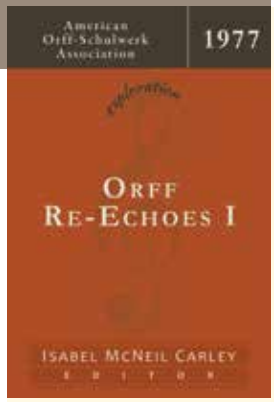
"Since the beginning of time, children have not liked to study. They would much rather play, and if you have their interests at heart, you will let them learn while they play; they will find that what they have mastered is child's play."

Carl Orff

PHOTOGRAPHER: FRED LINDINGER. CARL-ORFF-STIFTUNG/ARCHIV: ORFF-ZENTRUM MÜNCHEN.

Orff Schulwerk and Contemporary American Education Thought

ARNOLD BURKART is a founding member of AOSA and served as the organization's first president. He became executive secretary in 1970, and went on to publish a magazine series called *Keeping Up with Orff Schulwerk in the Classroom*, which continued for 10 years and emphasized curriculum ideas according to the Orff approach. Burkart continued to advance the growth of the Schulwerk by teaching workshops throughout the United States and globally and taught at the Orff Institute in Salzburg for several summers. In 2014 he received AOSA's Distinguished Service Award.



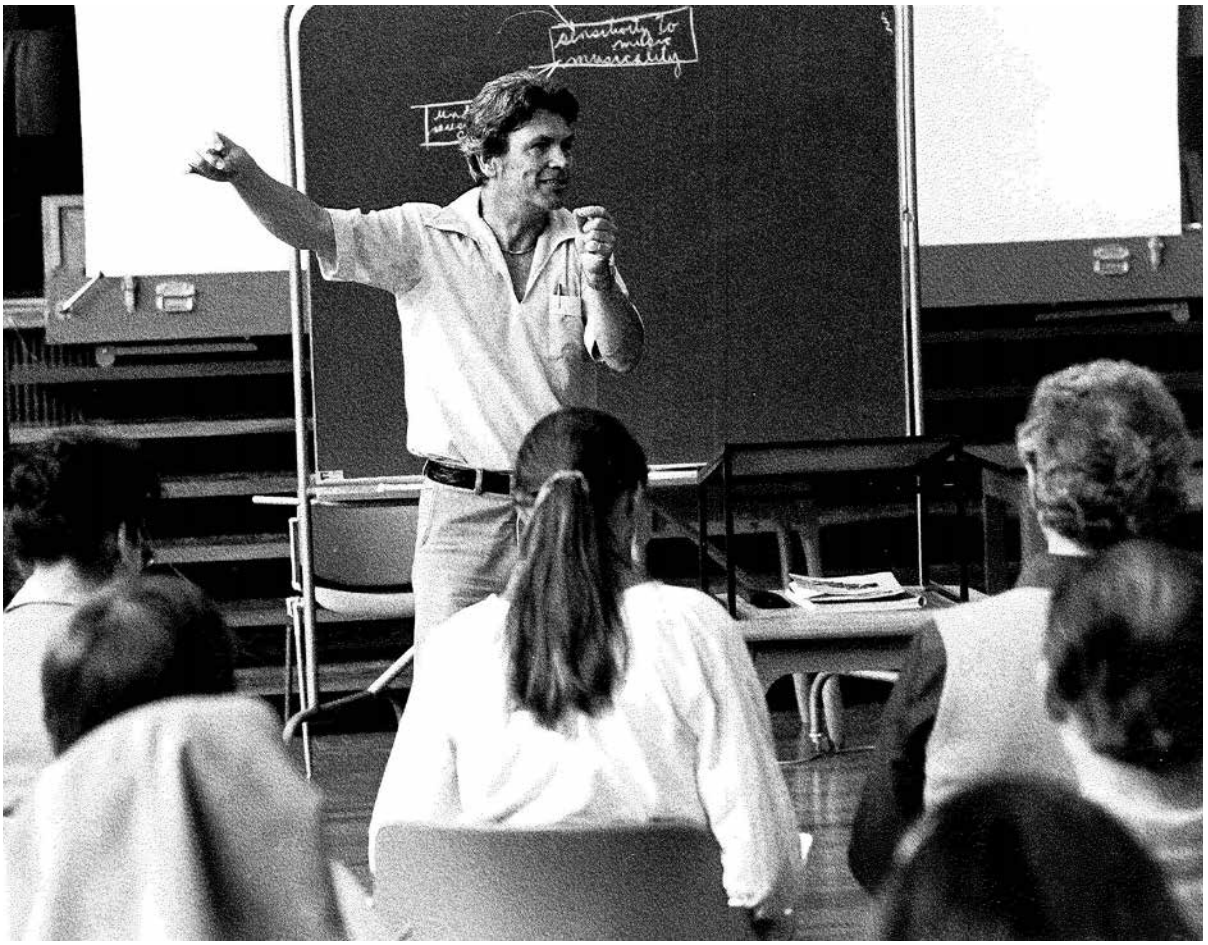
In this 1969 article, Burkart illuminates the juxtaposition of education theory with Orff Schulwerk. Noted as contemporary decades ago, it demonstrates a prophetic viewpoint in its relevance through the intervening years and serves as a reminder of the author's vision as an educator and AOSA's founding president. The article also appears in the recently released Orff Re-Echoes I *(4th. ed., 2017).*

By Arnold Burkart

Those of us intrigued with the delights of an Orff Schulwerk-inspired program have a responsibility to be more than intrigued or delighted—we need to initiate and continue a serious search for and discovery of the educational implications of the Schulwerk—especially its relationship to the curriculum and the modern instructional scene in America.

The educational philosophies inherent in Orff Schulwerk are, without a doubt, contemporary and up-to-date, as mirrored in the pronouncements of the most renowned and authoritative modern spokesmen for education, psychology, media specialism, philosophy, sociology, and music education. What leaders in these disciplines have been saying most clearly in recent years is that the most valuable and valid contemporary instructional philosophies include:

- procedures related to developing understanding of key concepts and the broad structure of a discipline;
- using inquiry techniques;



SOURCE: AMERICAN ORFF-SCHULWERK ASSOCIATION ARCHIVES.

Arnold Burkart in the Classroom (n.d.).

- individualization of instruction; personalization;
- necessity for the learner's active participation in the learning process;
- fostering creative behavior;
- the teacher as a guide and facilitator, as a catalyst for change; not the fount from whom all knowledge flows!

And these are precisely the kinds of philosophic concepts inherent in Schulwerk. To develop a possible model for initiating such a search for the relationships mentioned here, let me first posit some of the key points which Orff's educational philosophy seems to propound and begin to relate these to what some modern American thinkers in education, music, and related areas have written or said:

Schulwerk fosters a climate inviting guided discovery of the basic concepts of music through motivational-directed activities.

1 Schulwerk manifests a guided development of basic sensitivities to the fundamental nature of elemental music as a personal communicative and expressive vehicle.

From the Tanglewood Declaration: "Music and other fine arts, largely non-verbal in nature, reach close to the social, psychological, and physiological roots of man in his search for identity and self-realization."[1]

Renowned Psychologist: "Education in music, education in art, education in dancing and rhythm, are far closer to intrinsic education, that is, of learning your identity, than other parts of education."[2]

From the Yale Report: "A basic musicality should be developed before the teaching of reading,

notation, composing, or analysis is attempted, for these skills become mechanical and meaningless without it."[3]

2 Schulwerk procedures guide the development of musicality through building sensitivity to the fundamental structure of music, embodying the basic concepts represented by the components of rhythm, melody, form, polyphony-harmony, and the expressive elements.

> Jerome Bruner, one of America's most noted educational psychologists: "Grasping the structure of a subject is understanding it in a way that permits many other things to be related to it meaningfully. To learn structure, in short, is to learn how things are related."[4]

3 Schulwerk fosters a climate inviting guided discovery of the basic concepts of music through motivational-directed activities. This affords a kind of learning situation which is most productive, with a high retention-potential.

> Music supervisor, large school system: "Perhaps the best education in music we can give young people is to help them discover for themselves, through processes of inquiry, how to approach a piece of music on its own terms. Those terms are purely musical. They deal with the constituent elements and relationships that exist among them."[5]

> Eminent philosopher: "The condemnation of advanced education is that it kills the native-born wonder with which children are born."[6]

4 Schulwerk approaches the development of these basic discoveries about the nature of music and the relationship of self through diverse avenues of participation and involvement—through speech, movement, body rhythms, singing, playing of specially designed, aesthetically beautiful-sounding simple instruments, with all participation avenues emanating from the special, relevant, and imaginative communicative potentials of children.

> From America's great media specialists; in a description of the school of the future: "There will be no distinction between work and play in the new school, for the student will be totally involved.... To be involved means to be drawn in, to interact. To go on interacting, the student must get somewhere. In other words, the student and the learning environment...must respond to each other in a pleasing and purposeful interplay."[7]

5 Schulwerk fosters immediate use, arrangement and rearrangement of basic elements in improvisational forms through developing a climate and organization which encourage this spontaneity and creativity.

> From a well-known American educational administrator: "The creative process whether in science, music, or art, cannot be taught. Our new responsibilities lie in the opportunity we have for creating a suitable climate for growth and providing the materials which are needed for work and experimentation, and sympathy and understanding needed by the urge for expression."[8]

6 The wide range of activities and experiences used in guiding development of sensitivity to the basic concepts of music ensures that each child has opportunity to progress developmentally at his own optimum rate, and this aspect is fully in accord within the context of the class instructional program. Such opportunities for individual development have value not only in relation to the motor, cognitive, and affective competency-potentials to be found in a classroom, but also have specific validity for cultural differences, being particularly valid for children from culturally deprived areas.

> From Frank Riessman, foremost American writer on the education of the culturally-deprived; speaking of the motivation of culturally

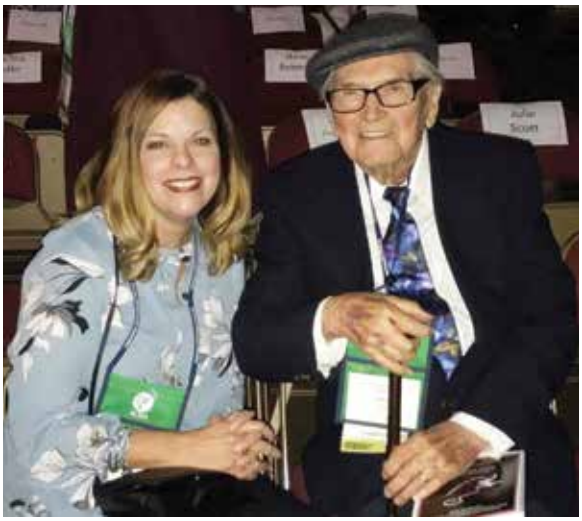
1936

- Performance by Güntherschule at Olympic Games in Berlin.
- Prague International Conference for Music Educators to share innovations in the field. United States is represented.

disadvantaged children in relation to education: "Far less interest is shown in art, music, and the social studies, as currently taught. New approaches to teaching these subjects must be found."[9]

"The deprived individual appears to learn in what Miller and Swanson (*Inner Conflict and Defense*, p. 24) describe as a much more physical or motorific fashion. Some people can think through a problem only if they can work on it with their hands. Unless they can manipulate objects physically, they cannot perform adequately."[10]

In conclusion, let me reiterate that the foregoing essay, along with establishing any validity in its own right, will become much more valuable as it becomes a possible model for, or stimulates further research and discovery in this important area. ■



SOURCE: TIFFANY ENGLISH. USED WITH PERMISSION.

AOSA Current President Tiffany English With First President Arnold Burkart in Fort Worth, Texas, November 2017.

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1937 *Carmina Burana* first performed.

Chapter One

MARK FRANCIS teaches lower school music and choir at Seattle's Bush School. He has successfully completed three levels of Orff Schulwerk Teacher Education and earned a master of arts degree with a concentration in Orff Schulwerk from the University of St. Thomas, St. Paul, Minnesota. Mark has served on the board of historic "Chapter One" in Cleveland, Ohio and on the AOSA History Committee. He was awarded a 2009 AOSA Research Grant for his work with the recorded legacy of Orff Schulwerk. Mark is an active member of the Evergreen Orff Chapter, Seattle, Washington and maintains the Orff Schulwerk Discography website at www.osdiscography.com.

ABSTRACT

The grassroots development of Orff Schulwerk in North America leading up to the formation of AOSA is well documented, but behind any national scene is a local one representing a collective of individuals, leaders, relationships, and partnerships. In this article, the author discusses how the history of the first AOSA chapter in the United States (Greater Cleveland "Chapter One") is truly the history of every AOSA chapter and, although the stories and players change, the experiences are universal and timeless.

By Mark Francis

Orff Schulwerk first gained national attention in the United States in 1956 at the Music Educators National Conference in St. Louis, Missouri. Over the course of the following decade, the Orff approach spread throughout the country. Due to the efforts of many individuals, the American Orff-Schulwerk Association was founded on May 11, 1968 (see Figure 1, p. 19). A national conference followed in 1969 at Ball State University in Indiana along with the formation of seven initial affiliated chapters, including one by a group of devoted and enthusiastic educators in Cleveland, Ohio.

The Greater Cleveland Chapter is the first chapter chartered in the United States, on April 25, 1970, at the second AOSA National Professional Development Conference in Cincinnati, Ohio. In addition to "Chapter One" (as it is affectionately called by its members), the six other chapters chartered that day include: Detroit (#2); Rochester (#3); Chicago (#4); Delaware Valley (#5); St. Louis (#6); and Cincinnati (#7). All of these chapters have a rich and unique history, but the story of Chapter One begins with Ohio music educator and AOSA founding member, Ruth Pollack Hamm.

Figure 1. Chapter One Charter.

Figure 2. Hamm Certification Letter from the Orff Institute, Salzburg.

Ruth Hamm

Ruth Hamm was an elementary school music teacher in the Shaker Heights Ohio School District from September 1950 until the end of January 1977, when she retired. For part of that time, Hamm also taught Orff Schulwerk in a studio environment at the Cleveland Music School Settlement, from the fall of 1963 to the end of the 1968 school year. Her use of Orff Schulwerk in her classroom, however, began earlier.

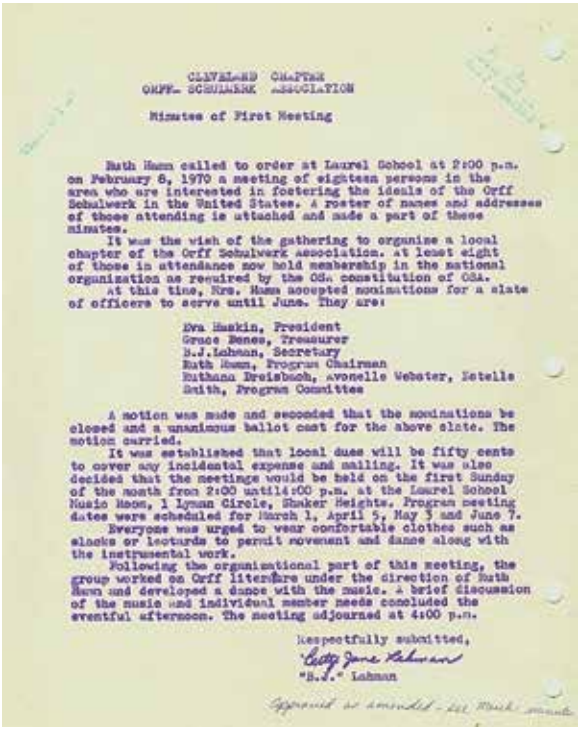
In 1960 Hamm had developed ideas for body movement and choral speech based on the Margaret Murray *Music for Children* volumes. Then in 1961, while wandering the exhibitor area at a regional conference, Hamm discovered additional Schulwerk volumes in English with a new name attached to them: Doreen Hall. The exhibitor sent her a registration form for a one-week workshop in Winnetka, Illinois under the direction of Hall; Ruth's Orff Schulwerk training began that summer and would continue for years under the additional guidance of Gunild Keetman, Carl Orff, and Margaret Murray. In 1965, Hamm was a participant in the first English-speaking Schulwerk course at the Orff Institute in Salzburg (see Figure 2), and by 1969, Hamm was presenting Schulwerk training classes and workshops throughout Ohio and across the country.

Establishing Chapter One

Following the formation of AOSA in 1968 and a successful first conference, Hamm and the executive board made the decision to initiate local chapter affiliation. A number of people from the Cleveland area gathered in a "flurry of activity" to declare themselves organized (Francis, 2005). Hamm led the charge. In November 1969 she organized a meeting of area educators intending to initiate a local AOSA chapter. Attendees included music specialists and professors representing five area schools and three collegiate music education departments. Many in the group had been meeting regularly for years, brought together by a common interest in spreading the philosophy of Orff and Keetman, as well as a need for pentatonic folk material and lesson plan sharing (Francis, 2005). Chapter One founding member Betty Jane (B.J.) Lahman was one of those attendees.

B.J. was a music teacher in the Cleveland Heights-University Heights city schools. Her passion, influence, and leadership during this time cannot be overstated. Lahman played a pivotal role in the formation of Chapter One as well as its development and growth over a 40-year period. She recalls:

Figure 3. Chapter One Minutes of First Meeting.



CLEVELAND CHAPTER
ORFF-SCHULWERK ASSOCIATION

Minutes of First Meeting

Ruth Hamm called to order at Laurel School at 2:00 p.m. on February 6, 1970 a meeting of eighteen persons in the area who are interested in fostering the ideals of the Orff Schulwerk in the United States. A roster of names and addresses of those attending is attached and made a part of these minutes.

It was the wish of the gathering to organize a local chapter of the Orff Schulwerk association. At least eight of those in attendance now hold membership in the national organization as required by the OSA constitution of OSA.

At this time, Mrs. Hamm accepted nominations for a slate of officers to serve until June. They are:

Eva Haskin, President
Grace Benes, Treasurer
B.J.Lahman, Secretary
Ruth Hamm, Program Chairman
Ruthana Dreisbach, Avonelle Webster, Estelle Smith, Program Committee

A motion was made and seconded that the nominations be closed and a unanimous ballot cast for the above slate. The motion carried.

It was established that local dues will be fifty cents to cover any incidental expense and mailing. It was also decided that the meetings would be held on the first Sunday of the month from 2:00 until 5:00 p.m. at the Laurel School Music Room, 1 Lyman Circle, Shaker Heights. Program meeting dates were scheduled for March 1, April 5, May 3 and June 7.

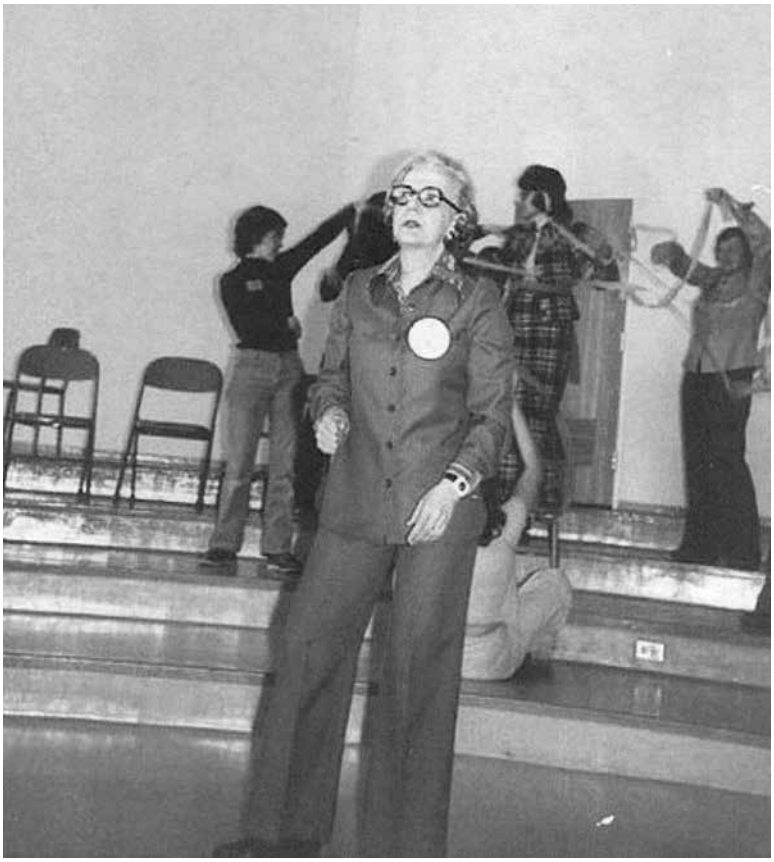
Everyone was urged to wear comfortable clothes such as slacks or leotards to permit movement and dance along with the instrumental work.

Following the organizational part of this meeting, the group worked on Orff literature under the direction of Ruth Hamm and developed a dance with the music. A brief discussion of the music and individual member needs concluded the eventful afternoon. The meeting adjourned at 4:00 p.m.

Respectfully submitted,
Betty Jane Lahman
"B.J." Lahman

Approved as amended - 1st March meeting

Figure 4. Ruth Hamm Presenting During the Early 1970s.



In 1968 and '69, these music specialists were returning to Cleveland from various music seminars such as ISME, Salzburg, Toronto, and Ball State to share their excitement about the ideas of Carl Orff and Gunild Keetman, Margaret Murray, and Doreen Hall. They found a common bond as they were searching for music education in the classroom. Get-togethers provided stimulating exercises in how to apply the principles of the Schulwerk in American music classrooms. The lessons we developed and the song and speech materials that we researched were shared. Everyone took their turn at leading our little group. Much discussion helped all of us realize we frequently had similar problems, exchanges, successes and student response. (Francis, 2005)

The first official Chapter One meeting was held on February 8, 1970, at Laurel School in Shaker Heights, Ohio. In addition to drafting a constitution and by-laws, officers were elected among the 18 members present, including: Eva Haskin, president; Ruth Hamm, program chairman; Grace Benes, treasurer; and B.J. Lahman, secretary (see Figure 3). It was decided that local dues would be fifty cents to cover any incidental expenses, and a starting budget totaling eight dollars was established for the chapter. Strong bonds of friendship and creative fellowship developed based on the excitement and dedication of the group and the energy surrounding workshops (see Figure 4, and Figure 5, p. 21). The dynamism before, during, and after workshops produced a must-attend frame of mind among those involved in the Schulwerk movement (Francis, 2005).

National Affiliation and Expansion

At the second chapter workshop, held in March of that year, it was unanimously agreed that Eva Haskin and Ruth Hamm would contact the recently formed AOSA and arrange to affiliate the Cleveland group with the national organization. At the second AOSA National Conference in Cincinnati, recognition of regional chapters took place during the conference banquet (Wimmer, 1993). That Saturday evening, April 25, 1970, the Greater Cleveland Chapter of the American Orff-Schulwerk Association was certified along with six other chapters. B.J. Lahman lightheartedly recalls that Cleveland members determined she should sit closest to the podium due in part to her long legs. Because the Ohio-

based group submitted their charter application first, they knew it was likely that Cleveland would be announced first. When the announcement came, Lahman quickly walked to the podium to receive the first charter.

Chapter One grew over the next several years as community collaborations took root, and a network of individuals, schools, universities, music education organizations, and religious institutions began to coalesce. The chapter established college field experience programs with Case Western Reserve and Cleveland State Universities and had active workshop participation with students from eight other regional colleges. Workshops expanded to provide greater networking, music sharing, and performance opportunities. One of the earliest public performances in North America of Gunild Keetman's *A Christmas Story* took place in 1970 at St. Paul's church in Cleveland. The performance was prepared and directed by several Chapter One members with students from the Laurel School in Shaker Heights, Ohio.

During this time Chapter One began to promote chapter membership in the Greater Cleveland music education community. Many area music teachers attending workshops for the first time were energized by the Orff Schulwerk approach. The approach was not the only thing that inspired them. Past chapter member Marty Springer recalls:

> Ruth Hamm was the Orff guru at that time. I remember her comment to me, said with a twinkle and a wink: "There are no discipline problems in Orff methodology—the students are too busy to get into mischief." She was right! (Francis, 2005)

After only three years, membership had more than tripled to 58, with 35 members also belonging to AOSA. Enrollment numbers reflected a rapid growth pattern and an already diverse membership. The need to provide a variety of workshops to satisfy both new members and those well trained in the Orff approach was evident. Emphasis was placed on materials and activities suitable for lower and upper grade levels (Cleveland, 1973).

School mailings (a cumbersome task in 1973), social events, a lending library, and moving workshop locations all contributed to the growth of the chapter, but it was the programming of

Figure 5. Grace Benes Presenting at the Fourth AOSA Conference, April 15, 1972.

nationally and internationally recognized Orff Schulwerk clinicians that made the biggest impact on numbers. Implementing the all-day workshop idea led to the first Orff at Orange workshop in 1974, so named after the high school in Orange, Ohio where they were held. The chapter brought many notable presenters to Cleveland, including Avon Gillespie (1974), Lillian Yaross (1975), Jos Wuytack (1976), Jean Wilmouth (1977), Wilhelm Keller (1978), Trude Hauff (1979), and Phyllis Weikart (1980).

The atmosphere of the highly publicized events was that of sheer excitement and energy among the attendees (see Figure 6). Avon Gillespie's workshop

Figure 6. Orff at Orange Participants, November 7, 1976.

Figure 7. Jos Wuytack Presenting at Orff at Orange, November 7, 1976.

brought together 219 participants, including 72 area college students, 80 music and classroom teachers new to the Orff approach, and 67 others with more advanced Schulwerk training (Cleveland, 1975). Jos Wuytack was the first international presenter to come to Cleveland (see Figure 7), with 160 educators and students in attendance from five different states (Cleveland, 1976). The success of Orff at Orange marked a new beginning for the chapter, resulting in both expansion and financial stability (Lahman, 2003).

B.J. Lahman, having served the chapter already as secretary and president, was now serving as publicity chair. To help promote the chapter and its events, Lahman contacted Robert Conrad, then owner of WCLV, northeast Ohio's leading classical music radio station. The station had been using Orff's *Music for Children* Volume III piece *Street Song (Gassenhauer)* as the theme for one of its afternoon programs. Lahman's correspondence prompted Conrad to publish an article about the Orff approach in WCLV's monthly program guide, and he also set up studio time for a live recording of *Gassenhauer* played by area Orff teachers. For years, the radio station played the recordings and made frequent mention of chapter workshops. Lahman recalls, "We were never able to assess the value, but certainly those who listened to WCLV were exposed to the music education in some of the schools. We felt it was of good educational value" (Francis, 2005).

Cleveland Conference, 1983

Chapter workshops moved to Mayfield, Ohio in 1981 under the new series title *Music in Mayfield*. Chapter One continued to bring masterful clinicians to the area including Jane Frazee, Arvida Steen, Komla Amoaku, Konnie Saliba, and Richard Gill. News soon came that Cleveland would host the 17th AOSA National Professional Development Conference in 1983. B.J. Lahman was elected as Cleveland conference chairperson and quickly set up committees for publicity, registration, hospitality, equipment, films, and a "Keetman" sales boutique (Cleveland, 1982). The theme of the conference—appropriately, North Coast Soundings—was announced, and a banner for opening ceremonies was presented to the membership soon after (Thomas, 1982).

The arrival of the 1983 conference marked three years of intense planning, labor, promotion, and excitement on the part of the chapter. Past Chapter One President Patricia Koerner-Bailey recalls:

> For almost a year my home office was lined with boxes of AOSA-related printed materials, my desk was stacked with AOSA files, and the wall behind my desk was papered with a ceiling-to-floor, tattered, mended spreadsheet tracking all the sessions and their VIP hosts. It was cluttered with detour arrows, cross-outs, erasures, margin memos, phone notes, and… oh, the work a Microsoft Office Program could have saved me! But that's how it was then. And everybody's home looked the same. At that time, almost everyone in the chapter had a major responsibility for the conference. My home was minimal compared to that of the chapter leadership. (Francis, 2005)

The conference was held November 2-6, 1983, at Stouffer's Inn on the Square, Cleveland, Ohio. That year AOSA welcomed headliner Barbara

1944 Güntherschule is closed after bombing by Nazis.

Haselbach and honored guests Frau Liselotte Orff, Margaret Murray, and Doreen Hall. The all-star cast contributed to the success of the conference that included over 1,000 registered participants, 25 performing groups, and 75 VIPs from various educational and civic organizations across Ohio. Conference call mailings totaled over 1,500, the largest amount sent by any chapter up to that time. The accomplishment of the event was due in part to the dedication among those who volunteered their time and energy to address whatever tasks needed to be done. Past Chapter One President and former national AOSA Executive Director Cindi Wobig states:

> Everything was a challenge because we were growing and we were constantly making a super effort to reach people to become members and to get them actively involved. We never quit or backed off saying "we've arrived." You never had that attitude. You were always working hard to do more. There was no thought that this was a problem. This was just our mission, and we worked very hard at it. (Francis, 2005)

Local Levels Courses

It was announced during the 1985-1986 season that an Orff Schulwerk Level I course taught by B.J. Lahman, Virginia Mead, and Margaret C. Dugard [Holman] would be held at Kent State University (KSU) during the summer of 1986. The "lack of levels courses in the immediate area" was considered a problem just two years prior in the chapter president's report. The Level I course at KSU was the first national AOSA-approved course offered in the northeast Ohio area since the inception of the chapter. Orff levels courses became a new source for obtaining future members (Cleveland, 1986). The chapter was no longer a small group of mutual friends and colleagues that could meet informally with minimal advance planning. Increased numbers began to strain facility agreements with greater space and set-up demands (Francis, 2005). By 1989 enrollment numbers exceeded 100 members for the first time in the organization's history.

The strong leadership of Chapter One helped forge community and educational associations. Moreover, having chapter members Ruth Hamm,

Figure 8. Beth Ann Hepburn With B.J. Lahman.

SOURCE. BETH ANN HEPBURN. USED WITH PERMISSION.

B.J. Lahman, and Cindi Wobig serving respectively in the positions of AOSA president, AOSA membership chairman, and AOSA executive director enhanced the connection between AOSA and Chapter One, as did the proximity of the national headquarters (Cleveland, 1978).

Ruth Pollack Hamm passed away in 2010 at the age of 92. Her contributions to Chapter One, AOSA, and the spread of Orff Schulwerk in North America are well documented and admirable by any measure. She was given AOSA honorary membership in 1980, and Chapter One honorary membership in 1984. B.J. Lahman also received honorary chapter membership in 1993 and AOSA's Distinguished Service Award (DSA) in 2001, the only Cleveland Chapter member to receive AOSA's highest honor. In her DSA acceptance speech (AOSA, 2001, Videocassette), Lahman graciously shared her motivation: "When you love children, and you love music, how can you not be a part of all of this?"

Conclusion

The history of Chapter One is the history of every AOSA chapter. The stories and players change, but the experiences are universal and timeless. Past Chapter One President Beth Ann Hepburn (see Figure 8), affirms:

> A lot of members believe that it's not always about what you are learning that day. People make connections with others in the chapter. They have made lifelong friends through this. You can walk into a room where people know what you are going through on a daily basis. You build a network of people who are in the same boat as you. (Francis, 2005)

And those who collectively make up Chapter One and all Orff Schulwerk chapters remain united in the belief that learning about music through singing, saying, dancing, and playing should be an active and joyful experience. It is this passion and drive that will ensure chapters across the nation continue to thrive well into the future. ■

Except where otherwise noted, all photos used in this article are courtesy of the Greater Cleveland Chapter of the American Orff-Schulwerk Association.

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In the Beginning… Orff Schulwerk Teacher Training in the United States

JOANI SOMPPI BRANDON is a professor of music at Anderson University where she teaches general music/choral methods and women's chorus and is director of summer studies in music education. Her research interests include teacher training in elementary music education methodologies. Joani has successfully completed three levels of Orff Schulwerk Teacher Education. She served as a member of the AOSA History and 50th Anniversary Committees and is the past president of the Feierabend Association for Music Education.

ABSTRACT

Since the first Orff Schulwerk teacher training, conducted by Gunild Keetman at the Mozarteum in Salzburg, Austria in 1953, teachers have been seeking ways to adapt the Orff approach to classrooms. In this article, the author chronicles the history of Orff Schulwerk Teacher Education in the United States, including why and how it evolved from free-form workshops exploring the creativity of Orff Schulwerk into a three-level sequential curriculum.

By Joani Somppi Brandon

By the early 1960s, interest in ways to adapt the Orff approach to classrooms was growing among teachers in the United States, even prior to the founding of the national organization, now the American Orff-Schulwerk Association (AOSA), in Muncie, Indiana in 1968. Teacher training courses sprang up like "wildflowers," a metaphor familiar to Orff practitioners, in universities and local school systems during this period. Although many know the stories of courses that developed around the onset of AOSA, teacher training actually had earlier roots (see Figure 1, p. 27).

European Roots

In 1952 Arnold Walter, one of the directors of the Royal Conservatory of Music, Toronto and co-chair of the International Music Council, was planning for the first International Society for Music Education (ISME) Conference to be held in 1953 in Brussels. Walter met Carl Orff when he attended performances by the dance troupe of the Güntherschule before World War II and later reached out to him to explore ways to include sessions on Orff Schulwerk at the ISME conference. They also began to discuss the possibility of sending Doreen Hall,

Figure 1. Ken Robinson, Damar Bauz, Miriam Samuelson, Isabel Carley, and Lotte Flach at the Ball State Teachers College Orff Course, circa 1963 or 1964.

SOURCE: B.J. LAHMAN. USED WITH PERMISSION.

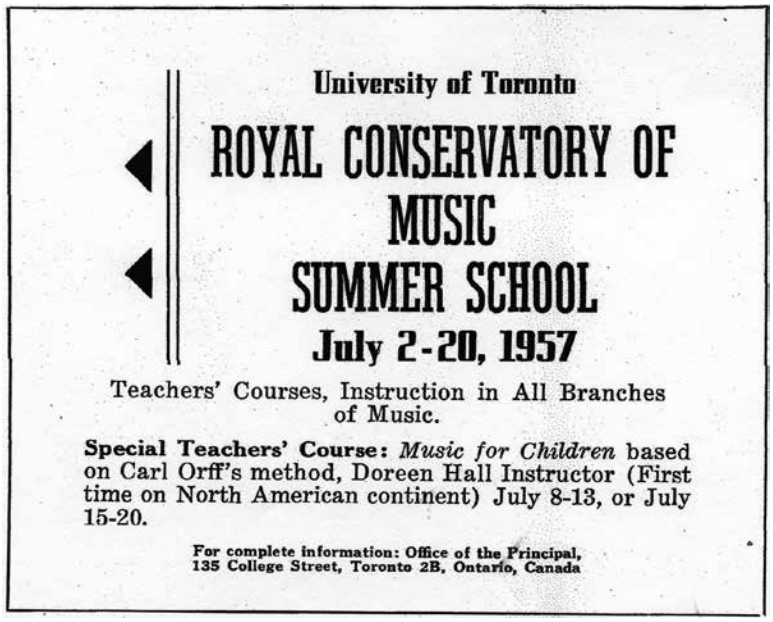
a graduate student, to Salzburg to study the Orff approach and begin translating Orff and Keetman's *Musik für Kinder* volumes into English.

In 1954, Hall began informal training sessions with Keetman and Orff before other students arrived in Salzburg for class that fall. The translation of *Musik für Kinder*, Volume I, was completed before she left Austria in the spring of 1955. Hall returned to North America, joined the faculty at the Royal Conservatory of Music, University of Toronto, and began classes for teachers and children. Hall and Walter together completed the first English adaptations of the additional four *Musik für Kinder* volumes.

By 1961, the Carl Orff Institute had formally established a division of the Mozarteum in Salzburg, intended to train teachers from around the world in the principles and techniques of elemental music and movement education. In the summer of 1962, Walter and Hall invited several of the Institute faculty, including Orff, Gunild Keetman, Wilhelm Keller, Barbara Haselbach, and Lotte Flach to headline the special North American course. Orff did not teach any classes but spoke in several large sessions. He advocated that anyone interested in the Schulwerk needed specialized training and went on to warn that without such training his work "has often been misinterpreted, exploited, and falsified to the point of caricature" (Orff, 1963, p. 69).

This two-week course included sessions in different areas of music and movement education. All students were required to attend Basic Orff (two hours daily), Rhythm and Movement (one hour daily), and Recorder (one hour daily). Students also participated in daily seminar-demonstrations. There were two levels: a beginner level and an

Figure 2. Advertisement in the *Music Educators Journal* for First Orff Schulwerk Teacher Training Offered in North America, Presented at the Royal Conservatory of Music at the University of Toronto, Doreen Hall, Instructor.



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intermediate level, taught by Gunild Keetman, for those with previous Orff experience. Of the 167 participants from throughout the world, 54 were from the United States. Beginning in 1966, three levels were offered and certificates began being offered to those completing "Teacher's Course" final level (see Figure 2).

Toronto teacher training continued nearly every summer for the next two decades. The faculty changed each year as enrollment grew and new leaders emerged. The international flavor of the Toronto course and interest from teachers around the world continued as the *Music for Children* volumes were being published in multiple languages. Jos Wuytack, a Belgian leader who participated in the Flemish and French editions of several Orff publications, joined the faculty in 1969. He continued teaching in the Toronto program through the summer of 1973. At that point, his focus shifted to developing strong Orff training in the United States (Wuytack interview, 2010).

Programs in the United States: Initial Phase (1958-1968)

Teacher training opportunities in Orff Schulwerk began following sessions on the Schulwerk at the first ISME conference in 1955 and an Orff presentation at the 1956 MENC national conference in St. Louis, Missouri, to which Arnold Walter and Doreen Hall brought the newly translated *Music for Children,* Volume I. As individual music teachers became curious about Orff Schulwerk, workshops began springing up in the United States.

The interest in innovative ideas in music education led teachers to find ways to subsidize their research into these new pedagogical models. The United States government began to look into ways to improve public education. The Title III section of *The Elementary and Secondary Education Act of 1965* (ESEA P.L. 89-10) provided more than $1.3 billion for educational research and improvement. Special focus was given to programs willing to implement newly discovered international approaches to music education.

In 1962, Martha Maybury Wampler, an elementary music teacher in Bellflower, California, attended a course at Claremont University on comparative music education methods and became interested in Orff Schulwerk. When federal funding was available, she applied for a grant in 1965 for an Orff program in the public and private schools in her area. As part of the grant, Wampler hosted a large conference/symposium in Bellflower in 1967. Additional conferences were held in 1968, 1969, and 1970, and many American and European leaders in Orff Schulwerk were part of these events, including Carl Orff's former wife, Gertrud Orff. A teacher training course in Los Angeles began in 1967.

Arnold Burkart, who later co-founded AOSA, submitted an ESEA Title III grant proposal for Madera County, California in 1966. Burkart's Madera County program and his connections to the Bellflower Symposia and the teacher training course established at Ball State in 1963 led him to believe the time was right to explore beginning an Orff Schulwerk organization.

1948 First Schulwerk program, *Musik für Kinder*, is broadcast.

Figure 3. Memphis City School Children With Project Leaders Nancy Ferguson (Seated) and Konnie Koonce Saliba (Standing). The Photo Was Part of the Memphis *Creative Concept* Booklet Detailing the ESEA Title III Project.

SOURCE: PHOTO COURTESY OF KONNIE SALIBA. USED WITH PERMISSION.

Konnie Saliba and Nancy Ferguson submitted an ESEA Title III grant proposal for the Memphis public schools in January 1968 (Saliba, 2010). The goal was to begin an elementary music program in a school system that did not then have music specialists. The team had close ties to Memphis State University (now the University of Memphis) and developed teacher training programs and strong classroom music rooted in Orff Schulwerk (see Figure 3). The first two-week summer class was held in August 1969. Memphis also hosted the first Orff Schulwerk Master Class, led by Jos Wuytack, in 1972. Other ESEA Title III grant programs developed early teacher training in Illinois, Louisiana, Maine, and Michigan.

Influence of the AOSA Formation

The Orff-Schulwerk Association, now the American Orff-Schulwerk Association, began under the leadership of Arnold Burkart in 1968. A year earlier Burkart had left California to join the music education faculty at Ball State University in Indiana. While at the first Bellflower Symposium, Burkart made a list of leaders involved with Orff Schulwerk in the Midwest.

In December 1967, he sent a letter to several Schulwerk teachers in the central United States, and on Saturday, May 11, 1968, a steering committee of eight met in Burkart's home in Muncie, Indiana. Arnold Burkart, Norman Goldberg, Joachim Matthesius, Elizabeth Nichols, Jacobeth Postl, Wilma Salzman, Jacques Schneider, and William Wakeland gathered and "unanimously decided that development of a professional organization would add focal strength to the movement, and that the proposed meeting would then become the first annual convention of such a society" (Burkart interview, 2010). The new organization spurred a hunger for further training in Orff Schulwerk.

Universities soon began moving toward a multi-level approach and offering certification. Ball State University had been the first to advertise multiple levels of instruction in 1963. As interest in Orff Schulwerk grew, some offered certification for those who completed their program. Jos Wuytack

encouraged colleges and universities to follow the practice in Toronto of offering certificates to those who successfully completed course requirements. In 1972, Memphis State University first awarded certificates to those who completed Wuytack's Master Class and, in 1973, to all levels of Schulwerk participants. These changes spread to other institutions as programs expanded.

Development of an American Curriculum

In the fall of 1973, Jane Frazee led an AOSA-sponsored survey of colleges and universities to examine how Orff Schulwerk was being incorporated into teacher education. The newly formed Teacher Education Committee found a wide disparity from course to course in content, nomenclature, and length of contact hours for participants.

Some courses were also offering certification, a term that was first used in 1966 at the Royal Conservatory of Music at the University of Toronto Orff program. The practice of certification soon extended to other institutions throughout the United States, including Memphis State University and Hamline University (St. Paul, Minnesota). There was still no central organization defining their meaning, however, or what content was included. The notable exception was at the University of Denver, where Barbara Grenoble, course director of the teacher training program, worked with the Colorado State Department of Education to develop a curriculum that was tied to state credential requirements (Grenoble and McCreary interview, 2010).

Despite a growing number of so-called "certification" programs, AOSA board members determined they did not want to be directly involved in certification. They were deeply concerned about the varying types of training, but believed certifying individual teachers should not be the responsibility of AOSA. The board decided, instead, to provide direction and standards for colleges offering Orff courses, and teachers taking them, through the establishment of teacher training guidelines.

At that time, the Higher Education Committee was formed. Although the committee did not desire to control teacher training or certification in any way, according to Jane Frazee, the first chairperson, they felt "clarification of goals and standards was needed" (Frazee, 1977, p. 15).

Forty-five contact hours of instruction were recommended for Level I. Participants were expected to demonstrate proficiencies in each of the activity areas (movement, speech, singing, playing instruments, and improvisation), and in arranging and composition. The suggested repertoire was primarily pentatonic music that could be accompanied with simple ostinati and borduns. Level I guidelines took two years to complete and approve and were published and distributed to AOSA members in 1976.

Development of Level II and III Guidelines

The following year, the Higher Education Committee began examining Level II and III courses. They decided each should meet a minimum of sixty contact hours, devote at least three to four hours daily to Basic Orff training, and include at least three faculty members with extensive experience in Orff Schulwerk.

Differences in sequence became apparent when the course instructors gathered at the national conferences in 1977 and 1978. It became evident that the wildflower of Orff Schulwerk was being interpreted quite differently when creating the teacher training content order for individual courses. While consensus could be reached on general concepts that should be included, disagreement arose over length of study and how the course content should be divided between Levels II and III. The committee compromised and devised guidelines with three options to accommodate the differences in pedagogical sequence: Sample Track #1, Sample Track #2, and Sample Track #3.

Sample Track #1

Most courses at this time were taught in a two-week format. Notable exceptions were the University of Toronto, University of Denver, and the New England Conservatory, which had three-week courses. These instructors lobbied for the inclusion of additional time to allow for more emphasis on theory, orchestration, instrumental techniques, and pedagogy (Grenoble and McCreary, 2010). This led to the Sample Track #1 proposal for the guidelines and was heavily influenced by the curriculum outlines from the University of Denver and the New England Conservatory.

Sample Track #2

The second issue arose over the placement of modes and functional harmony in the Level II and Level III

sequence. All programs worked with pentatonic melodies accompanied by borduns and ostinato patterns in Level I. In Level II, however, some instructors moved into diatonic scales accompanied by functional harmony. In these cases, a thorough study of the modes was not included until Level III. This sequence became the Sample Track #2 proposal and was influenced by curriculum outlines at sites where Jos Wuytack served as the Level III teacher, including Memphis, Minneapolis, and Los Angeles.

Sample Track #3

Some instructors strongly believed that modes and shifting harmonies should be in the Level II curriculum. These sites included in Level II a study of Ionian, Aeolian, and Dorian modes, as well as an introduction to other modes, shifting chord accompaniments, and simple and moving borduns. Functional harmony and other pentatonics were included in Level III. This sequence became the Sample Track #3 and was supported especially by teachers who had significant training from the Orff Institute in Salzburg.

After many revisions the decision was reached to provide three different possible sample curricula that addressed the major areas of disagreement. It was determined a consensus could be reached on what content should be included over the course of three levels of instruction, but this plan left room for individual courses and instructors to determine the exact sequence.

The way the guidelines were written allowed participants to meet all objectives in a given course if they took all levels at the same institution. Instructors were encouraged to make their course outlines available for all class members and advise them to stay in one university throughout their Orff Schulwerk teacher training, or at least through Levels II and III. After four years of revision, guidelines were published in 1980. This process allowed the national organization to define a recommended "common practice" for all three levels.

These guidelines were amended in 1997. Levels II and III were changed from three sample curriculum options into two possible tracks, based on where modes and functional harmony were placed. A three-week model was no longer included. By 2012 the guidelines were once again revised, and the decision was made to have only one track for Level II and III, thereby determining the placement of modes and functional harmony. Recorder and movement standards were developed at this time.

Deciding upon standardized guidelines has not always been an easy process, but the common goal was to have an organization with well-trained teachers that share a common body of knowledge. This goal continues to be held in tension with artistic freedom.

Development of the Apprenticeship Program

In the early years of teacher training, many young teachers moved from being course participants in one year to being asked to serve as a "scribe" in the following year. Here they shadowed the Orff instructor and created notes that reflected the creative work done in each level. Participants received these notes as course handouts. The scribes would then often move to teaching a course on their own. Carol Erion reflects that the process was organic in the early years, and the apprenticeship program became a natural "next step" (Erion, personal correspondence, 2017).

By the early 1990s a more formal apprenticeship program was being discussed, and in 1992-1993 the national board approved the apprenticeship program that brought promising Orff participants through a step-by-step process to prepare to teach Basic Orff levels (Shamrock, personal correspondence, 2017). The formalization of this process allowed AOSA to assess a potential instructor's understanding of the Schulwerk through the submission of elemental lessons, a teaching video, and in live teaching demonstrations at the national conferences (Cole, personal correspondence, 2017). Within the past 10 years, the preparation for movement and recorder instructors has also evolved to include more shadowing and formalized instruction. Professional development has expanded to include in-service

1949 Klaus Becker establishes Studio 49, begins building and supplying Orff instrumentarium.

Figure 4. Anderson University Orff Levels Course Students.

PHOTOGRAPHER: JOANI BRANDON. USED WITH PERMISSION.

sessions at the national conference for Basic Orff, movement, and recorder instructors.

Conclusion

It is evident that Orff Schulwerk Teacher Education in the United States has evolved over the last 50 years. Programs have grown from the blowing seeds of artistry and taken root with applied study of this creative approach. Over time, guidelines were introduced to maintain the integrity of the teacher education programs. In 2017, 1,659 teachers were enrolled in Summer Orff Levels (see Figure 4). AOSA currently recognizes 49 courses in the United States, and the apprentice program is now blossoming. This sequential training must continue to breathe and grow to allow for the artistic license and freedom that was the "wildflower" Carl Orff first envisioned. ■

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Interwoven Journeys: Memoir of Two Lives in Friendship and Orff Schulwerk

WILMA SALZMAN is a retired music educator and a founding member of the American Orff-Schulwerk Association. A graduate of the University of Toronto, Wilma completed her Orff certification in 1964. Using the Orff approach, she taught children and teachers at the Music Center of the North Shore in Winnetka, Illinois and spent summers presenting Orff workshops at Midwest universities.

JUDY AREL is a retired elementary school vocal music teacher with degrees in music education and elementary education. Throughout her 41-year career, Judy participated in Orff Schulwerk workshops, levels courses, and conferences. She became a member of AOSA in 1969 and is a founding member of the Connecticut Orff Chapter.

ABSTRACT

The journey each of us takes through the Orff world is highly personal and often solitary. At the same time, one of the great joys of being an Orff Schulwerk practitioner is the connection we make with colleagues and the enduring friendships that result. In this article, the authors provide a short account of their interwoven journeys and a friendship between two Orff teachers who have been part of our AOSA community since the beginning.

By Wilma Salzman and Judy Arel

Wilma's journey: I was introduced to the Schulwerk in 1963 as a senior music education student at the University of Toronto. Doreen Hall was my Elementary Methods class professor, and I was fascinated by this exciting way of teaching music to children. I was particularly enchanted with the instrumentarium we used in her class, as well as the use of speech, body percussion, movement, and the pentatonic scale.

Doreen had spent a year from 1954 to 1955 working with Carl Orff in Europe to learn about his approach to music education, after which she began teaching the Schulwerk at the Music Conservatory in Toronto. It was my good fortune to be in her class. My focus shifted from high school vocal music to elementary music, and I asked if I could attend the Orff workshop being offered in the summer of 1963 at the University.

A number of U.S. educators attended this workshop and were eager to use Schulwerk techniques in their schools. When Doreen and my advisor, Dr. Richard Johnston, realized I was interested in learning more about the Schulwerk, they facilitated my acceptance to the Orff Institute in Salzburg in the fall of 1963, and my journey into the world of a new and innovative approach to music teaching began (see Figure 1, p. 35).

Judy's journey: In the spring of 1967 I interviewed for my first job as an elementary school music teacher. During that process the principal with whom I would be working asked me what I knew about the Orff Schulwerk approach for teaching music to children. I was only vaguely familiar with Orff from a college methods course and admitted so. He proceeded to show me articles on the subject, and I realized then that this man, a musician himself, had something very specific in mind for the students in his school. He asked if hired, would I be willing to attend a summer workshop to study Orff Schulwerk. Without a moment's hesitation, I agreed.

Wilma: Orff was new to the United States in the late 50s and 60s, and it was truly exciting to be a part of the movement. It was the only technique I knew for working with children, but it was indeed an adventure for seasoned teachers. A sense of camaraderie formed when workshop participants were encouraged to become children once again and experience this elemental approach. Being allowed to make music in this way was proof of the effect it would have on our students.

Make New Friends

Judy: The two-week workshop was held at the Berkshire Country Day School in Stockbridge, Massachusetts. The host teacher was Bunny Drescher, and the clinician was Wilma Salzman. As Wilma explained her training and expectations for the class, I realized I was, indeed, in the right place. Participants felt Wilma's warm, friendly disposition immediately, and her command of the material was obvious. It was clear she loved teaching music and the Schulwerk. She truly inspired me.

Wilma: In 1967, my first out-of-state workshop was offered at the Berkshire Country Day School in Stockbridge, Massachusetts. It was here I met a young, vivacious recent graduate about to begin her first teaching assignment. Judy Arel's enthusiasm for the Schulwerk mirrored my own. Judy was the youngest of our group and just four years younger than me. Her inexperience was more than offset by her passion to begin teaching, using the principles of the Schulwerk. She was a talented musician as well, one of those students who immediately "got it."

Judy: Our days were full and exciting. What a joyful, creative approach to music teaching and learning, limitless in its possibilities! I could imagine how excited children would be.

Figure 1. Wilma at the Orff Institute in 1963. Also Pictured, Isabel Carley, Margit Smith.

SOURCE: WILMA SALZMAN. USED WITH PERMISSION.

A sense of camaraderie formed when workshop participants were encouraged to become children once again and experience this elemental approach.

In those two weeks we grew as teachers, musicians, and friends; completing the workshop was bittersweet, yet it was obvious we were all anxious for the new school year to begin. For me especially, those two weeks with Wilma and the Schulwerk gave me direction, confidence, and a heightened excitement for teaching. I felt prepared, ready to enjoy the journey with my students.

Application

Wilma: The application of the Schulwerk in my teaching had many aspects. My days at Middlefork School in Northfield gave me the opportunity to build a kindergarten through Grade 3 curriculum.

Figure 2. Judy in the Early Days.

SOURCE: JUDY AREL. USED WITH PERMISSION.

There was no real roadmap, so I was more or less left to my own devices. My Salzburg classes, and the ideas I was exposed to at Toronto summer courses, gave me a base from which to start.

Evenings consisted of pouring over notes, delving into the first few of the Schulwerk volumes, and trying out materials in the music room. The children's enthusiasm gave me some measure of confidence I was on the right track. After school I taught Orff classes at the Music Center of the North Shore. These were smaller groups, 12 to 15 students. In answer to a parent's request, I also began to teach a class for deaf children.

This was new territory and sometimes a little scary. But here again, the delight in the children's eyes and their love of moving to the beat directed me in how to proceed. They loved to "dance" and did it with abandon. Saturday workshops were yet another opportunity to create and learn with teachers who had many more years of experience than I did.

Judy: Upon my return from Stockbridge, I began my classes with a few small percussion instruments and a hand drum. We ordered 11 Orff Studio 49 instruments and eagerly awaited their arrival; it was obvious the children were as excited as I was. We were all ready for this journey of rhythm, speech, movement, and melody (see Figure 2).

Being new to the Schulwerk, I relied heavily on the materials and ideas from the workshop and viewed them as my safety net and launch pad. I knew of only one other teacher in Connecticut with experience similar to mine, and we both attended Wilma's workshop. Opportunities to observe other teachers and to be observed were hard to find.

I had stayed in touch with Wilma after the training in Stockbridge. At that time there were three other music teachers in Farmington. One had over 20 years of traditional experience, but it wasn't long before she saw the value of the Schulwerk. She joined me in 1968 when I returned for the second two-week workshop with Wilma (see Figure 3, p. 37), and she took the beginners class.

At this workshop, Wilma was excited to tell us about the formation of a national organization that followed a meeting with fellow Orff teachers, and how there were plans for a conference in Muncie in 1969. Anxiously, we awaited this event.

Wilma: In the spring of 1967, a number of educators including a group from the Midwest attended the Bellflower Symposium on the use of the Schulwerk in American schools. There was discussion within our group that it was time to organize teachers who were becoming more active in the use of the Schulwerk in their programs. In

1951 Sonor receives permission from Orff to produce Orff instrumentarium in West Germany.

Figure 3. Wilma Teaching a Demonstration Class at the University of Illinois, 1968.

SOURCE: WILMA SALZMAN. USED WITH PERMISSION.

December of that year, Arnold Burkart, who was at Ball State University in Muncie, Indiana, invited teachers in our surrounding area to meet with him to discuss further the future of the Schulwerk in our various schools.

In May, seven of us met with Arnold in Muncie and began the process of organizing. We called ourselves the "Orff Schulwerk Association." That summer and fall, with two additional recruits, we had monthly gatherings at our homes in Cleveland, Evanston, Muncie, a state park in Indiana, and points in between to form committees and plan for our first Orff Conference. In the spring of 1969 we held our first OSA conference at Ball State.

Call to Conference

Judy: I was so delighted to see Wilma at that first conference and to tell her about my progress with the Schulwerk. I attended her demonstration session with deaf and hard of hearing children. It was captivating to watch as she brought these children into the world of rhythm, and for the first time I got to observe her as a teacher of children, not adults. I was so impressed and proud to tell my colleagues she was my first teacher.

This conference featured Doreen Hall and many other U.S. Schulwerk pioneers. The excitement was contagious, the conversations constant, and the spontaneous singing of *Viva la Musica*, anytime-anyplace, even in an elevator by Joachim Matthesius—unforgettable!

Wilma: Our months of planning resulted in a spring conference designed to demonstrate the variety of Schulwerk applications. A number of sessions were held throughout several days. I was so pleased to see students who had been in workshops with me. Judy brought colleagues from Connecticut, and Carolyn Tower and friends from Detroit as well as my Illinois friends were there. A constant buzz swirled among attendees as people made new friends with those who were on this journey too, while at the same time celebrating older friendships.

Figures 4 and 5. Judy Teaching in West Hartford, Connecticut in 2001.

PHOTOGRAPHER: NICK LACY. USED WITH PERMISSION.

People were excited to become members of OSA, and we soon numbered 332. That first conference made us realize we needed an organization to bind us together, and plans about our next conference were quickly in the works.

Teaching Orff

Judy: When I returned from conference, I was asked to write a report to be published in the Connecticut Music Educators Association publication. At the conclusion of the article, I wrote of our hope that in the fall of 1969 all Connecticut teachers who were using the Orff approach, and other interested teachers, would meet to share our experiences and knowledge and grow together with the Schulwerk. Meet we did, and in the early 70s the Connecticut chapter was formed.

In the summer of 1969, my journey took me further. I enrolled in the summer class at the Orff Institute in Salzburg featuring Margaret Murray. My colleague who had accompanied me to Stockbridge and another teacher from Vermont also went. The three of us roomed together, and we were constantly sharing ideas and plans. I couldn't wait to tell Wilma about the experience and eagerly looked forward to the 1970 conference.

As the years passed, I continued with workshops and levels and attended conferences. I looked forward to sessions with master teachers like Jos Wuytack and Barbara Haselbach and always caught up with Wilma. With each conference we saw the Schulwerk scope expand and often spoke about this. Membership and chapters were growing throughout the entire United States and beyond. Materials were becoming more available; the *Music for Children American Edition* arrived, along with supplemental books written by AOSA members. Workshops and levels courses began to appear throughout the United States, and undergraduate and graduate music programs were starting to include Orff Schulwerk. It was extremely gratifying to be part of all this excitement and growth (see Figures 4 and 5).

The Time Has Come – The Dance Goes On

Wilma: I retired in 2001 and continued to attend conference after that. Long Beach in 2004 might have been the last one.

As I look back over the past 50 years, I'm reminded of what a major part of my life Orff Schulwerk has

1953 First presentation of Orff Schulwerk at International Society for Music Education (ISME) Conference.

been. I've had the opportunity to know and learn from many beacons of light in the music education world. Each has left their mark on me: Doreen Hall who introduced me to the Schulwerk; Herbert Zipper, the director of the Music Center of the North Shore in Winnetka, who later helped found the Colburn School in Los Angeles and propelled me to explore the Schulwerk by assuring me I was ready to continue to "spread the seeds"; Grace Nash, who laid the groundwork for our Orff pilot program through the Music Center in Winnetka; Arnold Burkart, Jacobeth Postl, and Ruth Hamm, who had the vision to bring together teachers who were interested in seeing the Schulwerk become available to music teachers; and the many students and colleagues (or friends like Judy that were both) who shared their expertise and enthusiasm for teaching in this enlightened fashion. We believed that when working with children, it's the process and not the product that's most important (see Figure 6).

Judy: In retirement now, I very often reflect on my 41 years of teaching. I am easily reminded when I hear a xylophone, children singing, view my boxes of small instruments or peruse the enormous amount of accumulated materials, or think of my wonderful Orff journeys, and it all brings me immeasurable joy and satisfaction. The feelings of pride and accomplishment overcome and sustain me. As for Wilma, our friendship continues to this day with phone conversations and emails. We catch up with our lives—we laugh, we reminisce, and we talk about events and memories.

Wilma: Judy and I have shared our life experiences and memories. It's always fun to talk about a recent time when we have heard an Orff ensemble as accompaniment for a TV ad or clips composed by Orff used in a movie. Judy will often point me in the direction of a new YouTube performance of *Street Song*, one of our favorites. Sometimes we discuss articles we've read in *The Orff Echo*. We're aware that having the opportunity to use the Schulwerk in our teaching had a lasting effect on us. We're always thrilled to see how vibrant AOSA is—which helps teachers expand their skills.

Figure 6. Wilma With Her Mentor Doreen Hall at Wilma's Class of '63 Reunion Luncheon, University of Toronto, 2015.

SOURCE: WILMA SALZMAN. USED WITH PERMISSION.

I think Orff teachers have a special bond—we love to sing together, move together, and play together, all the while learning new techniques to enhance our teaching.

I think Orff teachers have a special bond—we love to sing together, move together, and play together, all the while learning new techniques to enhance our teaching. It is like that with our students, too.

Judy: Recently at a church service, the cantor, a student of mine at that first job, reminded me of our time together. "You did it right," she said. "You cared and taught from the heart, thus everything was easily absorbed and enjoyed, and that's why I sing today"…a testimony to the Schulwerk for sure. Actually, we are all doing it or have done it right. That's why we have a 50-year anniversary to celebrate! ■

1954-55 Doreen Hall studies with Orff and Keetman in Munich.

Danai Gagne and Orff Schulwerk: Ever Growing, Ever Flowing

ABSTRACT

Few individuals in the Orff community today have a direct link to the Orff Schulwerk originators. In this interview, Danai Gagne describes how her interactions with Carl Orff and Gunild Keetman early in her career helped shape her philosophy of teaching. Gagne discusses what she learned from Orff, Keetman, and many others along the way.

JOSHUA BLOCK teaches movement and music to pre-K through Grade 6 students, is director of the training choir for the Phoenix Boys Choir, and teaches dance, music, creativity, and imagination at Arizona State University. He is a past president of Arizona Orff and teaches movement and recorder for Orff Schulwerk Teacher Education courses. Joshua has completed Kodály certification and is a past president of Arizona Kodály Teachers Society. He is a member of the American Orff-Schulwerk Association National Board of Trustees and a frequent presenter at Orff chapters around the country.

By Joshua Block

I felt the excitement in the room growing. At my first AOSA Professional Development Conference, I had chosen to start with a double session focusing on movement. I had shadowed my movement teacher the previous three summers, taking in the levels training experience from a new perspective and was eager to soak in all there was to know about the process that had me smitten at first contact. A distinguished lady with a charming accent invited us to rise, find a spot, and begin warming up our bodies. Soon my mind was reeling with the possibilities presented to us—so simple yet so powerful. They could only be called elemental.

Danai Gagne studied at the Orff Institute in the early 1960s under Gunild Keetman and Barbara Haselbach. She spent several weeks caring for the flowers in Carl Orff's garden, listening to operas with him in the evenings, and playing his extensive collection of world instruments. She then brought the seeds of this wildflower to America, spreading the joyful approach to both children and teachers. I had the privilege of interviewing her in Manhattan on the closing night of the New York City Orff Course she founded (see Figure 1, p. 41).

What contact did you have with Carl Orff and Gunild Keetman?

I went to Salzburg at the recommendation of Polyxene Mathey, my eurhythmics and Orff teacher in Athens, Greece. She knew Carl Orff very well and suggested to him that I study his approach in Salzburg, with the idea that when I came back to Greece I would help teach in her school (a well-known school in Athens that bears her name). The summer of 1963, I left Greece and attended the International Summer Course at the Orff Institute. My teacher, Mathey, was a frequent presenter in these summer courses, and she introduced me to Carl Orff, Gunild Keetman, Barbara Haselbach, Professor Wilhelm Keller, Dagmar Bauz, Lotte Flach, and Hilde Tenta. After the course, I traveled to Munich, Germany, where I worked at the Studio 49 instrument factory. My job there was threading elastic bands on glockenspiels. Five weeks later, I went to Diessen am Amersee, Germany, to visit Carl and Liselotte Orff. My stay with the Orffs was a memorable one, as I had the opportunity to be in Carl Orff's Arbeits house (work studio adjacent to the main house) daily, playing on instruments he had collected from all over the world, listening to operas with him on evenings, and witnessing his process of writing the opera *Prometheus*. One day he asked me if I would help him bang a big cymbal on the strings of his grand piano while he played a pair of huge claves. Another day we drove to a chapel where pieces from the Schulwerk had been recorded by professional players for Harmonia Mundi. I was struck by the acoustics in the chapel,

My stay with the Orffs was a memorable one, as I had the opportunity to be in Carl Orff's Arbeits house (work studio adjacent to the main house) daily, playing on instruments he had collected from all over the world, listening to operas with him on evenings, and witnessing his process of writing the opera *Prometheus*.

Figure 1. The Author Interviewing Danai Gagne.

PHOTOGRAPHER: KATIE TRAXLER. USED WITH PERMISSION.

rendering a quadrophonic sound as if one were in a huge concert hall.

In September, Liselotte (who was the driver wherever we went) drove us back to Salzburg where I was introduced to Eberhardt Preussner, president of the Mozarteum. Preussner welcomed me and offered me a scholarship to cover my room and board for the 1963-64 school year. Orff gave me a test in sight-singing and dictation, and I was enrolled in the Orff Institute (housed in the Mozarteum until completion of the new Orff Institute building that October).

Carl Orff led piano improvisation classes. Gunild Keetman led movement, body percussion, and improvised conducting classes. It was a privilege and an honor to be able to study with both Orff and Keetman, as well as Wilhelm Keller, Barbara Haselbach, and Hilde Tenta, my wonderful recorder teacher. Their teachings influence my teaching and inspire my creativity to this day.

Thinking back to your time at the Orff Institute, what did they teach you about the art of teaching? Each of my teachers was very good in their own field of expertise, and I took many tools and skills from them, but they never taught us process. The art of arriving at the result after the process I learned in this country. How do you go about teaching a song or an instrumental piece? How can you break it down to the bare minimum, start building from there, and teach it to children? Professor Wilhelm Keller asked us to dissect a musical piece one day, giving us only 20 minutes to prepare it and come back to teach the class. It was a very difficult piece. The meter was two against three. How do you teach that? I had no idea because I had never taught that kind of thing. I learned that kind of thing here in this country.

Could you describe your experience as a European coming to America to teach music inspired by the Orff approach?

Teaching in the Orff teacher training program in Toronto, Canada in 1966, I met many students who had come to the course from the States. My connection with one of them landed me my first job in New York in the fall of 1968, teaching the Schulwerk at the Bloomingdale House of Music (now called the Bloomingdale School of Music) where I had the opportunity to put my creative ideas into practice.

I came to the New World in 1968 at the height of the Vietnam War. Hippies were everywhere with slogans like, "Make love, not war," or "Do your own thing." I found an atmosphere of open-mindedness, acceptance, and freedom to express myself artistically. This general attitude encouraged imaginative and creative thinking. The timing for me to apply my musical and dance ideas was ideal. The American Orff-Schulwerk Association was in its beginning stages, and once people learned of my experiences, invitations started to fly in my direction (see Figure 2).

Figure 2. Danai Teaches a Movement Seminar in Taiwan.

PHOTOGRAPHER: KATIE TRAXLER. USED WITH PERMISSION.

1955 Doreen Hall begins teaching at the Royal Conservatory of Music, Toronto, Canada, introducing the Orff approach *Music for Children* to North America.

In 1983, I started the New York City Orff Chapter at the strong suggestion of one of my students. It is thriving to this day and serves a useful purpose offering workshops by well-known presenters that give music instructors in the New York area new ideas and good musical and dance material, thus enhancing their teaching.

What do you feel is uniquely American as the wildflower has grown here?

Because we are such a multicultural society, it is very difficult to really pinpoint what is American. Is it traditions of the first European people to settle this country? Of course, there are dances and music from that period that survive to this day and give children and adults a lot of pleasure by doing them. Is it the rhythms, songs, and working songs that slaves brought from Africa? What is really American are the games that American children play, folk songs, and folk dances. Even though they may originate from another country, they have undergone transformation in this country. American music is really an amalgam of world music.

What are some of the major changes you have seen from first starting at the Orff Institute, to the beginnings in Europe, and then coming over to America?

A lot of changes have had to do with politics, social changes, and technology. Technology has helped us make presentations and visual aids to assist in conveying musical concepts, the art of music, and the art of playing to children. The risk I see is becoming more and more isolated as a society due to the advancement of technology. Human interaction is paramount for me. I'm not putting down technology—it has done amazing things—but we cannot forget our need to be with other people. We are social animals. We really need to allow our students to interact with others—to look at each other, to touch, to feel, to smell, to listen, to hear; all of those human faculties we possess. We cannot allow our senses to atrophy.

Also, music itself has gone through many different phases. Although we cannot discount any genre of music, we need to be selective with what we expose young students to in terms of art, music, and play because children learn through play. Plato said, "Leave the children free and play so you'll see the natural bent." I'm paraphrasing but that's what it is basically.

[Interviewer's note: Who said it first? It was likely Plato who first recognized the educational value of play. In Book VII of Plato's The Republic*, Socrates suggests play is where education should begin: "Do not use compulsion, but let early education be a sort of amusement; you will then be better able to find out the natural bent" (537a).]*

How would you caution teachers, based on your experiences?

Be very selective about the type of singing and musical material you choose to teach children. Be aware of the needs and abilities of each group's age. Teachers need to do good research. Selected material has to have an educational purpose. It has taken me many hours throughout the years to select music in my playlist to get a certain musical, dance, or artistic concept across to the children. It is really important to be selective because a lot of material out there is not appropriate for certain age groups, and frankly is not good music. …I prefer to research my musical library and see what kind of song or orchestral piece or piano piece I am going to choose for the musical activity I am teaching through dance and through song.

As teachers, we learn lots of things from our students. What are some lessons you have learned from your students?

In terms of class management, I learned that humor is the most important thing for a teacher to have. One day I was sitting next to a fourth grader who never liked singing. If a child in the class made a mistake, he made a buzzer sound. If someone else answered the right answer, he would say "DING, DING, DING!" One day he was sitting in the back, and one of my colleagues was teaching that fourth-grade class. He kept looking at his watch. He had an interesting kind of temperament and could lash out suddenly, and so I said to him, "What time is it? You keep looking at your watch, do you have an appointment?" When he heard that he started laughing. I said, "I knew you had an appointment, but I bet it's not right now, right?" The laughter became really dramatic. But, you know, that diffuses it.

The other thing I learned from students is, if I said something negative, counteract it with something positive. Or if students had a self-deprecating tendency, I would say, "But look at all these wonderful qualities you have! You are so talented in gymnastics!

Figure 3. Joshua Block and Danai Gagne at the New York City Orff Course in Manhattan.

PHOTOGRAPHER: KATIE TRAXLER. USED WITH PERMISSION.

You are so talented in singing! You are so talented in all of that! Why do you stick on something that makes you unhappy? Stick on something that makes you happy and pursue that!"

I also learned to be observant from my students because I was not as observant. I felt I had to teach my lesson plan, and I had to make sure I saw it through to the end! It never worked! Days when I was not as prepared and I improvised a lesson were the best teaching days I had ever had. I don't mean to say that one should not prepare a lesson, but be flexible and if you see that something doesn't work, throw it out and do something that works. Always be prepared before entering the class, but allow your students to give their own ideas and thoughts. It is this "give and take" situation in the classroom. If something doesn't work, then you say, "Oops, this didn't work; I guess we don't understand it." Maybe it is something we will visit later in the year. If you have an honest conversation with them, you can design a plan that involves them.

How would you describe process teaching?

Process teaching involves the *evocative* approach to teaching music. The evocative approach is open-ended and stimulates children's imagination by way of posing questions that:

- *Have more than one answer and don't begin with* "Don't you think…," or "Wouldn't you like to…."
- *Prompt reflection and observation.* For example: "What action words might you use

1956 First presentation of Orff Schulwerk in the United States at MENC conference in St. Louis, Missouri by Egon Kraus.

to complete the movement sentence you've started?" "Do you imagine any difference in dynamics with the words you are chanting?" "Can someone demonstrate George's ideas?"

- *Deepen insight.* For example: "You have brought back the speech pattern we started with and have created a rondo. Do you wish to add more contrasting sections? An introduction?…coda…?"
- *Provoke assessment.* For example: "What is the most interesting part of this scene (piece, rhythm, melody, and so on) to you so far, and why? Where did you feel the most emotion in the music? Where did you feel one phrase ended and another started? Where do you feel there might be more movement…more dynamic contrast…more tempo variety…?"
- *Help with class management through engaging all students.* For example: "Could those students on the left who are currently not 'with us' become the backdrop of wind sound we need for the scene?" "Can you create a square (triangle, rectangle, and so on) in absolute silence in as few seconds as possible?"

Questioning leads to discovery, and that can be a peak experience for a student. Ideally, the teacher should use the evocative and didactic approach to teaching equally.

Looking back at your career, if you had to pick some of the best moments, what stands out to you?

Some of the best moments of my career in music were when I would involve parents in a sharing session. I felt almost like I was given a gift at the end of the presentation because everyone left with their spirits raised. As a matter of fact, some of the parents would come and say, "Oh, I can face my day now!" "You have made my day!" Or "This was one of the best music sharings I have seen!" That, to me, was the greatest present a teacher can receive, from a parent or a child. You can see it in their faces.

This approach is universal. It's a classic. It starts with children's inner need to express themselves through singing, moving, talking, and interacting.

Looking forward, what work still has to be done for Orff and AOSA?

This approach is universal. It's a classic. It starts with children's inner need to express themselves through singing, moving, talking, and interacting. That is the basis of the Schulwerk, why it has not gone out of date, and why it will continue evolving itself. This is what elemental is according to Orff—ever flowing, ever growing (see Figure 3, p. 44). ■

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Orff in the Urban Setting: Turning Challenges into Opportunities

ABSTRACT

Fewer resources and changing demographics in many of our nation's schools have prompted urban music teachers, in particular, to reflect critically on how best to implement and manage music education in a changing classroom environment. In this article, the author addresses the issues and challenges associated with implementing and maintaining a successful Orff program in an urban city school as well as the challenges AOSA continues to explore in its effort to engage more children in the Orff music-making process.

RENÉ BOYER is a professor emeritus of music education at the University of Cincinnati's College Conservatory of Music, where she was the founder, director, and teacher of Orff Levels Courses for 30 years. She is known nationally and internationally for her work in multicultural and urban music education. She has served as author for McGraw-Hill Education, Hal Leonard publications, Pearson, and Archway publications. René currently serves as the multicultural consultant for Peripole, Inc.

By René Boyer

Since the introduction of the Orff Schulwerk's principles and practices in Canada and the United States in the 1950s, numerous music educators and classroom teachers have chosen this elemental philosophy of music education and the teaching process as a central core around which entire general music programs have been built. In the last 50 years, specialized training programs, conferences, and teacher workshops offered by universities, American Orff-Schulwerk Association (AOSA) chapters, and other organizations have provided school districts, community groups, and religious institutions the opportunity to build exciting and viable music programs that address the growing musical development of our nation's children. Although there are many testaments regarding the success of Orff programs nationwide, that success has not been equitably replicated in all educational settings. Disparity of resources, once an exclusive dilemma of big city school districts, is now a challenge faced by suburban and rural schools and smaller districts as well.

Numerous questions regarding implementation of programs like Orff Schulwerk have been raised, but none more compelling than those urban music teachers ask. It is here, in urban schools, where I have observed firsthand some of the greatest challenges; where demands and expectations, created by growing levels of diversity and dwindling resources, impede progress. The issues and challenges of urban music classrooms, however, are not insurmountable. Implementing Orff without the resources typically used in traditional music classrooms can be accomplished by applying creativity and a little imagination.

Characteristics of an Urban Classroom

Let's paint a picture of what is commonly perceived as the urban music classroom, keeping in mind that not all urban classrooms fit the same profile. Some exceed expectations, as evidenced by large urban school districts like Nevada's Clark County, which includes the city of Las Vegas and serves growing levels of ethnic diversity and English language learners. It continues to be voted by the National Association of Music Merchants (NAMM) as one of the best music programs in our nation (Duvall, 2017).

Widespread diversity is perhaps the most recognizable characteristic of any urban classroom. Dimensions of diversity can include race, ethnicity, gender, sexual orientation, language, culture, religion, mental and physical ability, class, and immigration status. Kate Fitzpatrick-Harnish (2015) further explains:

> Despite the negative connotations and stereotypes often associated with the term, many educators embrace the word "urban" as a way to describe their teaching setting, identify with others who teach in similar settings, and seek resources that may be helpful for their particular situation.… Teachers in small school districts who are dealing with issues such as high rates of student mobility and large populations of English language learners want to know if it is "OK" to call themselves "urban" teachers. (p. 6)

I will use the term "urban" to include schools that not only fall under the umbrella of urban, as espoused by Fitzpatrick-Harnish, but also districts dealing with large populations, diversity, and poverty. My entire career has been devoted to finding better ways to approach and teach Orff to urban youngsters. Through teaching, through providing Orff education courses and in-services to teachers, and through extensive publishing of materials that appeal to urban children, I consider it an honor to be able to share this information.

It is important for teachers to meet the expected needs of how children learn in a diverse learning environment, and they will continue to look to teaching institutions and other organizations such as AOSA to provide culturally relevant pedagogies for use in urban settings.

Changing Demographics – the Children

Classrooms are becoming more diverse as the percentage of minority students increases. According to the Pew Research Center, 50.3 percent of students in 2014 were minorities, whereas 49.7 percent of all students were white. By 2022, 45.3 percent are projected to be white, and 54.7 percent are projected to be minorities (Fry & Krogstad, 2014). With these changing demographics come increased opportunities for teachers to evaluate their perspectives on how best to manage their increasingly diverse classrooms. Joan Stansbury, past president of AOSA, addressed this very issue in *The Orff Echo's* President's Message (Summer 2017) entitled, "Diversity Matters." She stated, "We live in an increasingly diverse society, where inclusion and respect do not always come easily." She affirmed the ongoing value of using Orff Schulwerk when she said, "One of the Schulwerk's strengths lies in being non-culture-specific." She explains "the process of imitation, exploration, and improvisation can be applied to songs, dances, and games from any time or place." According to Stansbury, the membership of AOSA is encouraged "to be respectful of diversity through what we teach, how we teach it, and the way we treat others" (pp. 5-7). Despite the truth of Stansbury's message, cultural diversity can create an impasse, making communication more difficult between teachers and students. Bartolomeo (Bartolomeo & Eddington, 2015) agrees:

> Distrust of strangers is a characteristic of children in urban areas, some of whom would be delighted to sabotage the teachers' best efforts. [She goes on to say] …that it is necessary to be firm and

> consistent.... Highly structured tasks may seem contrary to the tenets of the Orff approach, but it is important to remember that the approach is flexible and should be adapted based on students and context. (pp. 18-22)

Although distrust may be a characteristic of some urban children, most teachers will agree that engaging children in exciting and meaningful activities can lay the groundwork for a mutually beneficial learning experience upon which it is easy to build.

Changing Demographics – the Teacher

Classroom demographics in the United States may be changing with regard to the student population, but this is not as true regarding the demographics of teachers. Howard (2016) states:

> ...although students in the United States are becoming increasingly diverse, most of the Nation's teachers are white, female, and monolingual. Race and institutional racism are significant factors that influence and mediate the interactions between students and teachers who are from different cultural and racial groups. (p. xii)

In my conversations and qualitative observations while conducting in-services, it is noteworthy to mention that a number of teachers take pride in claiming they view all of their children as "the same." Although these teachers are to be applauded for such magnanimous and philanthropic ideals, they often overlook the contributions and ambience of the children with whom they work. This lack of acknowledgment of differences ignores students' unique culture, beliefs, perceptions, values, and identity, thus stifling their musical learning, development, and creativity. Fitzpatrick-Harnish (2015) concurs in her definition of cultural competence:

> Cultural Competence is a teacher's ability to have awareness of assumptions, values, and biases in order to understand the worldview of themselves and their learners, and to develop appropriate instructional strategies and techniques to meet the needs of the students who are culturally different from themselves. Before we can attempt to meet the social justice needs of our students, we must examine our own beliefs, biases, and assumptions. Issues of cultural identity are not a typical part of our teaching training or development. Teachers tend to be culturally responsive to students within their own culture, but often struggle to meet the needs of those who are different. Recognizing and reflecting on cultural differences is an important component to successful teaching in diverse music settings. (p. 6)

Some urban teachers are surprised to realize that what they have learned in university programs and other professionally-based training courses is not readily accepted by children. They underestimate the sophisticated melodic, harmonic, and rhythmic potential of children. Having directed African American children's choirs for decades, I know that layering harmonies and complex rhythms, accompanied by synchronized movement, is commonplace in the African American community. When expected to sing repertoire anathematic to music they hear, sing, and enjoy listening to outside the classroom, many lose interest.

Teachers teach as they were taught. Thus, they intuitively and enthusiastically seek to create meaningful experiences for children based on their own experiences. Today's children are products of a technological world, however, where they are constantly exposed to strong stimuli. It is important for teachers to meet the expected needs of how children learn in a diverse learning environment, and they will continue to look to teaching institutions and other organizations, such as AOSA, to provide culturally relevant pedagogies for use in urban settings.

Changing Demographics – the Curriculum

Teachers are encouraged to rethink the materials and resources they use to engage children from diverse

1957 Doreen Hall begins a teacher training program for practicing teachers and graduates at the Royal Conservatory of Music, Toronto, Canada.

backgrounds effectively. Songs and instrumental pieces containing rhythmic syncopation, which is at the heart of African American and Latino cultures, must be included. Adherence to stringent curricular guidelines put in place by individuals and organizations with little to no sensitivity to or understanding of diversity has unintentionally stripped away the very essence of the music that many students embrace.

Preferences in how children sing differ from culture to culture. Many music education programs stress the use of *bel canto style* singing when working with children. Most youngsters, however, don't easily accept this 17th-century Italian style of singing. It is anti-everything they constantly hear and see. As a result, non-participation in singing is rampant among urban children. Unless convinced otherwise, many shut down after fourth grade and refuse to sing.

Resources in the Urban Classroom

Lack of resources is a critical issue affecting most urban schools. During in-services, teachers have told me they like Orff but are unable to build an Orff program due to a lack of resources. To complicate matters, they don't have a dedicated space for implementing a program. Some music teachers push carts from one classroom to another, whereas others battle noise and disruptions teaching in cafeterias or on auditorium stages. Many are assigned to teach in two or more schools. Classrooms once designated for music specialists are now assigned to general education due to growing student numbers. Despite their challenges, most teachers continue to build and promote excellent programs. Others, however, do not.

Will Orff Schulwerk Work in the Urban Setting?

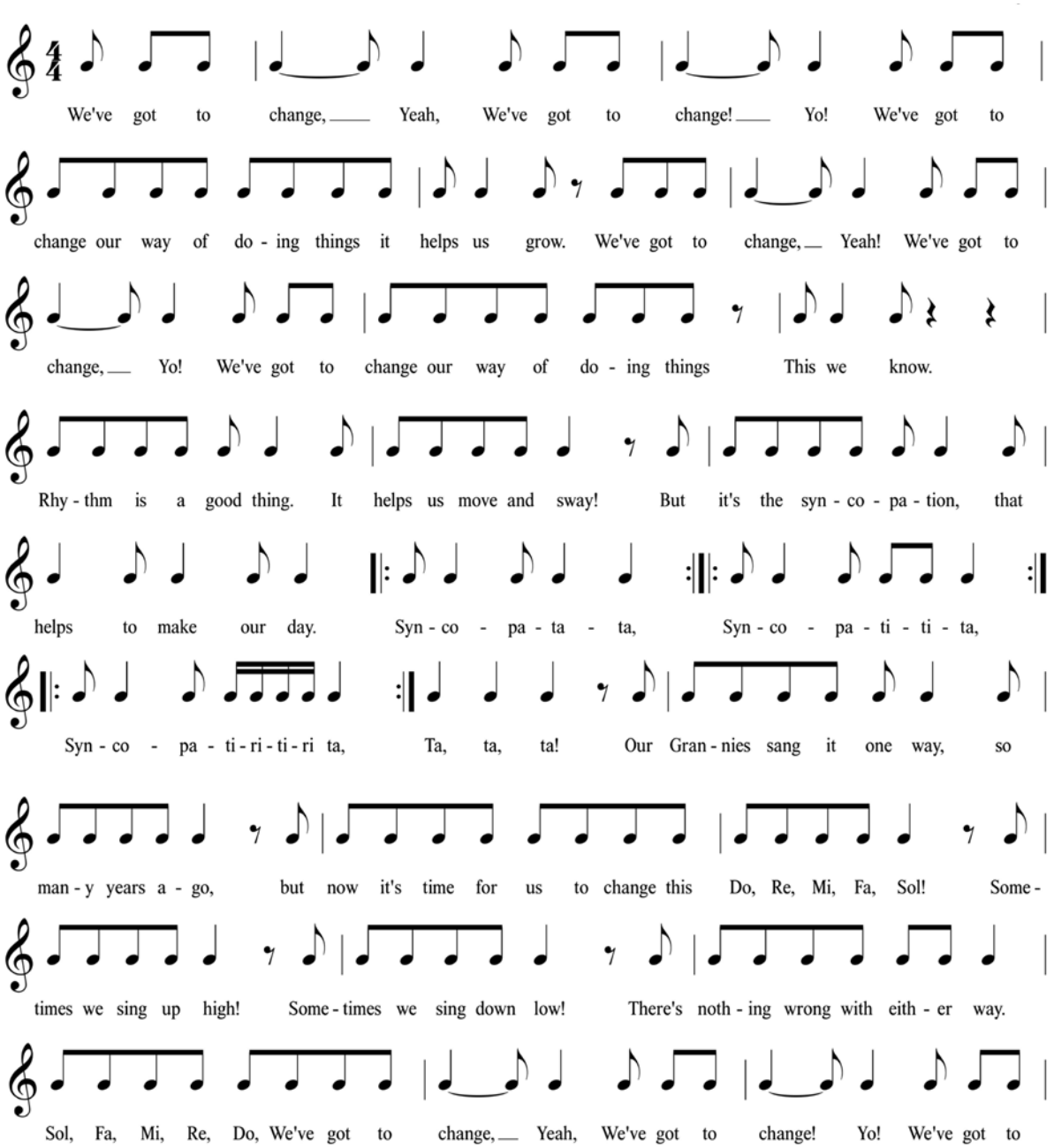
Orff Schulwerk provides a philosophical framework upon which any successful music program can be built. Materials and content may have to be modified to fit the needs of urban students, however. New York City, the largest urban school district in the United States, is one example of how Orff can work. Its diversity is characterized by over 800 languages. In a recent New York City in-service, I used the basic tenets of "Education through Music" (ETM) to assist music teachers in modifying instructional delivery to accommodate students with diverse backgrounds. ETM's Orff-based teaching model, in selected schools, uses active music making to "build musicianship in every learner" ("Education through Music," 2017). This program continues to offer year-round professional development as well as careful monitoring and evaluation of program components.

Performing creative and age-appropriate arrangements of hip-hop, rap, pop, salsa, rock, country, jazz, and other culturally diverse selections is exactly where urban students should begin.

Rhythm and Speech in the Urban Setting

Performing creative and age-appropriate arrangements of hip-hop, rap, pop, salsa, rock, country, jazz, and other culturally diverse selections is exactly where urban students should begin. Drumming, creative movement, rhythmic speech, and playing instruments should also be included. These are important musical activities and styles of music that help connect the Orff teacher to the urban student. For example, for teaching purposes, I composed the rhythmic speech *We've Got to*

Figure 1. Rhythmic Speech, *We've Got to Change.*



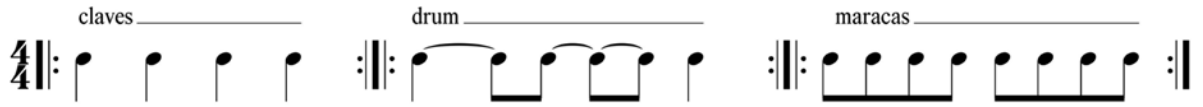
SOURCE: CREATED BY RENÉ BOYER.

Change. It is popular with children because it is in a hip-hop style (see Figure 1, and Figure 2, p. 51). This activity demonstrates the value of rhythmic speech, a major component of the Orff Schulwerk. The key difference is that an up-to-date diversity factor has been considered to which students can more easily relate. With the inclusion of movement and/or ostinati patterns, an inspirational experience may be realized. Other rhythmic activities that focus on modification of rhythmic speech that appeal to urban students can be found in *Songs and Rhythms of a Nation*, published by Hal Leonard (Boyer, 2011).

Melody in the Urban Setting

In keeping with the fundamental philosophy of the Orff Schulwerk, melody evolves from its simplest roots. Intervals of *sol-mi*, followed by *sol-mi-la*,

Figure 2. Rhythmic Ostinato for *We've Got to Change.*



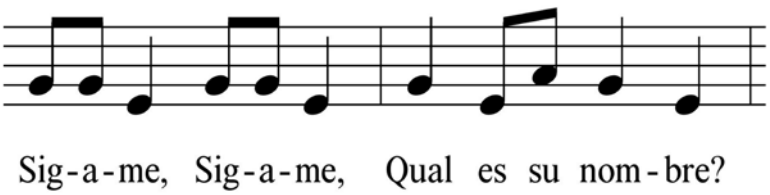
SOURCE: CREATED BY RENÉ BOYER.

and then *mi-re-do* allow children to work with pitches that make up the pentatonic scale. More importantly, by removing the fourth and seventh degrees of the scale, these intervals allow children to improvise without making mistakes. If Orff teachers intend to use these intervals with older students, and especially with urban students, they must develop relevant ways of introducing them. For example, in the hip-hop piece *We've Got to Change*, the teacher is open to introducing, practicing, and reviewing any combination of pentatonic intervals and patterns.

A commonly used activity to reinforce students' hearing and understanding of intervals is having them respond to phrases like, "*What is your name*," using *sol-mi-la*. If a specific minority population is present, the teacher may want to adapt text to appeal to that group (see Figure 3).

Miss Mary Mack is a well loved singing/clapping game that continues to be enjoyed by urban children (Boyer, 2016). Singing games like these are simple, repetitive, and can serve as a model upon which children can create other games and/or hand-clapping patterns. They can substitute names that reflect their own culture (see Figure 4).

Figure 3. *¿Quàl es su nombre?/What is your name?*

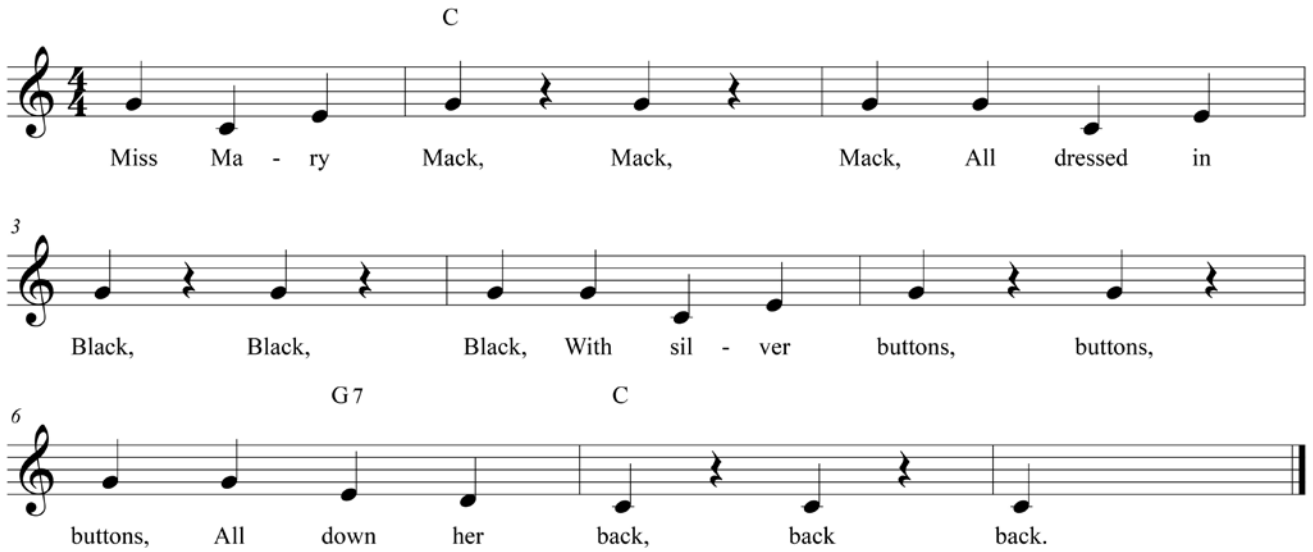


SOURCE: CREATED RENÉ BOYER.

Instruments in the Urban Setting: Playing Barred Instruments

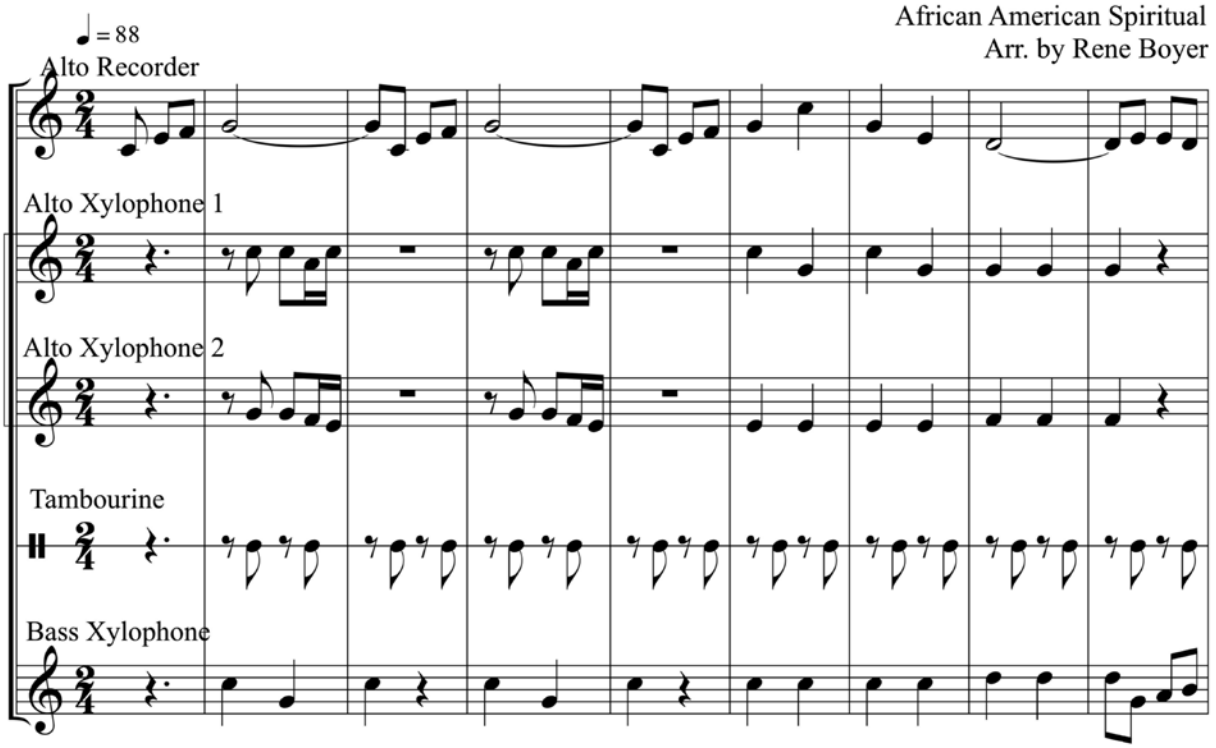
When available, children enjoy playing barred instruments. They LOVE becoming musicians and developing mallet techniques. Playing allows students to focus on musical structure, eventually discovering forms like ABA, rondo, and theme and variations. They can create unique rhythm combinations and add movement to accompany pieces they play and sing. Some discover their talent in playing and improvising on recorders and other instruments. Playing instruments and creating together also helps build bridges of understanding and acceptance of

Figure 4. *Miss Mary Mack* Continues to Be Enjoyed by Children.



SOURCE: ARRANGED BY RENÉ BOYER.

Figure 5. *Oh, When the Saints.*



SOURCE: ARRANGED BY RENÉ BOYER.

others. For example, when performing the piece, *Oh, When the Saints*, the melody or "call" and the "response" performed by the remainder of the ensemble interacts to create characteristics found in early jazz, a style that is difficult to perform alone. *Oh, When the Saints* is a piece students love because of its historical ties to jazz. With simple orchestration, syncopated rhythms, and a touch of chromaticism, they adapt to it immediately. It's a piece children enjoy performing.

Many teachers are concerned about not having the prescribed instruments for proper implementation of the Orff Schulwerk. It is possible, however, to engage in processes of exploration, imitation, improvisation, and composition without the instrumentarium. Perlmutter (2009) states, "While more than 10,000 music teachers in the United States use Orff, many shy away from the approach, most often because they lack the funding for the instruments. But this should not be a deterrent" (p. 48).

According to Karen Petty, past president of the New York City and Rocky Mountain Chapters of the American Orff-Schulwerk Association, much can be done through the Orff approach to music education even without the associated, specialized instruments. Language and movement, improvisation, rhythm, melody, form, and expression can all be explored without the support of the Orff instruments (Perlmutter, 2009). If instruments are not available, teachers can use body percussion, found sounds, or even make their own instruments. Table 1 (see p. 53) offers unpitched percussion instrument substitutions that can be readily used in the classroom. Teachers may also be interested in pitched instrument substitutions, such as glasses or bottles tuned to different pitches.

1958 First course dedicated to study of Orff Schulwerk is held at Ohio State University (Mary Tolbert invited Doreen Hall).

Table 1. Unpitched Percussion Instrument Substitutions.

Unpitched Percussion Instruments	Substitutions
Drums	1. **Boxes of all sizes from school cafeteria** 2. **Coffee cans** Cut off tops. Using rubber bands or duct tape, tightly attach a drum head made of PVC tape or packing tape. 3. **Five-gallon buckets** Five-gallon paint buckets are sold at the local hardware store. Soy sauce and other products are delivered to restaurants in this size bucket.
Mallets	1. **Wooden spoons from the Dollar Store** 2. **Dowel rods** Have them cut into 12-inch pieces at the local lumber or hardware store. Small rubber balls can be glued to dowel rods to create a more muted sound. 3. **Chopsticks**
Guiro/Scrapers (household items grooved on the side)	1. **Liquid detergent containers** 2. **An old washboard**
Maracas	1. **Plastic bottles** Fill with rice, beans, seeds, or beads. Screw top on tightly.
Rhythm Sticks	1. **12- to 18-inch dowel rods** Have them cut at the hardware store or lumber company.
Rain Stick	1. **Long wrapping paper tube** Stuff with crushed paper. Place beans, rice, or beads inside tube. Seal the end. 2. **Pringle potato chip tubes** More than one can be taped together.

SOURCE: CREATED BY RENÉ BOYER.

Conclusion

Implementation of Orff Schulwerk programs in the urban setting brings many challenges, but none of them are insurmountable. Through greater awareness of cultural diversity, more creative and adaptive use of resources, better communication between students and teachers—along with improved pedagogy—Orff Schulwerk programs can be successful. To be clear, urban teachers must be willing and able to modify a more traditional curriculum to include a variety of musical genres and cultures. This enthusiasm for inclusivity can help students and teachers work together to achieve success. ■

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Techno-Schulwerk: Electronic Inspiration for Elemental Music Making

DANIEL RHODE is a Washington, D.C.-based composer and educator and co-founder of the record label/collective slashsound. His work explores the connections between music and movement through combinations of digital and organic elements. Rhode has received commissions from Kun-Yang Lin Dancers, Dance in the Annex, the Grand Valley State University New Music Ensemble, and has collaborated with performers such as Todd Reynolds. Rhode creates electronic dance music under the avatar RETCON and has released music on the Innova and slashsound labels. An Orff Schulwerk-certified educator, Rhode teaches elementary music at Yorktown Elementary in Bowie, Maryland.

ABSTRACT

With its focus on simple rhythms, repetition, and improvisation, techno music can serve as inspiration for making elemental music with children in a digital age. In techno, producers and DJs improvise with synthesizers and turntables to get a crowd moving. In this article, the author discusses how Orff Schulwerk teachers can use techno-inspired musical ideas and electronic instruments to get their classrooms moving by integrating some advice from Carl Orff and looking at the technology around them with a fresh perspective.

By Daniel Rhode

"Music begins inside human beings, and so must any music instruction. Not at the instrument, not with the first finger, nor with the first position, nor with this or that chord. The starting point is one's own stillness, listening to oneself, the 'being ready for music,' listening to one's own heartbeat and breathing." —Carl Orff (1931-32/2013b, p. 149)

Though we may not know where things are going in the Schulwerk, no matter how much society changes or what educational policy is in vogue, expressive and creative music making begins "inside human beings." Once the inner creative artist is empowered to create, the music-making spirit will not stop—it will inspire dance, xylophone patterns, recorder melodies, and possibly complete compositions performed by a classmate or even on a computer.

Extending elemental music-making practices into electronic and digital realms is often viewed as problematic. Tools for making electronic music, such as synthesizers, are expensive and seemingly complex. More to the point, by definition these devices produce synthetic music, and, therefore, create a less authentic

musical experience. In order to preserve the organic human component, it has been argued that perhaps it is best to avoid making "machine-music" altogether. It is important to remember, however, that we are already using technology in the form of our current Orff instrumentarium, and we would negate a world of new possibilities. What the Schulwerk demands is technology that serves our elemental purposes of improvisation and dance. Electronic music making outside of the Schulwerk uses synthesizers and digital tools to create music focused on dance and based in improvisation. Specifically, techno music has elemental qualities that can serve as inspiration for making elemental music in a digital future.

Techno Music as Elemental Electronic Music

Electronic music has very un-elemental origins. Early synthesizers like the RCA Mark II were found only in science labs and universities. Writing electronic music for early synthesizers involved complex coding and electrical engineering skills, which was far from the organic music making valued in the Schulwerk. Electronic music gained new context as synthesizers became smaller, cheaper, and easier to use. In the 1980s, the Detroit techno scene emerged, using synthesizers and turntables to create a music for night-long dance parties. Techno pioneer Juan Atkins coined the term "techno" in his 1981 track, *Techno City*. Atkins (1994) was inspired by Alvin Toffler's book, *Third Wave*, in which Toffler (1981) wrote: "The techno rebel contends that technology need not be big, costly or complex in order to be sophisticated (p.15)." In techno, the sophistication comes from layers of simple rhythms and the development of timbre to get a crowd moving. Though electronic, the focus on simple rhythms, repetition, and improvisation, as well as the connection to movement, echo Orff and Keetman's elemental music.

Late 1980s Detroit had lost large portions of its auto industry jobs to automation and outsourcing (Sicko, 2010). Out of this landscape, techno artists such as Derrick May, Juan Atkins, and Kevin Saunderson forged a new style reflecting a bold path forward in an often depressed reality. Critic Arthur House (2016) wrote:

> The Belleville Three (Atkins, Saunderson, May) deliberately took the rhythmic clank and whir of the assembly line—the ghostly memory of a sound had once been the lifeblood of Detroit in their parents' generation—and reanimated it, pressing it into service to create, not cars, but music. A way of processing trauma, but also moving forward. (n.p.)

When compared with earlier academic synthesizers, the relatively simpler controls of synthesizers like the Roland TB-303 allowed techno producers to improvise with simple rhythmic patterns and melodic fragments and to manipulate the timbre of the synthesizer. Finished tracks were pressed to vinyl records and then played by a DJ at dance parties. Through the use of a turntable and a DJ mixer, a DJ could mix together multiple tracks in the moment. The pitch control on the turntable allowed the tempo of two different tracks to be matched. The track equalization controls on the DJ mixer enabled certain frequencies to be removed from the playing track, thus allowing the bassline of one track to be blended with higher percussion patterns of another track. Improvisation was key to the creation and performance of techno as synthesizers, samplers, and turntables were harnessed to create human responses to changing post-industrial Detroit.

The elemental characteristics of techno music—simple rhythms, repetition, and danceability—allow for some organic implementations in the Orff classroom, both as a background for improvisation and as creative inspiration for students' own elemental work.

Techno Music as Inspiration in the Orff Classroom

Improvisation Catalysis

The elemental characteristics of techno music—simple rhythms, repetition, and danceability—allow for some organic implementations in the Orff classroom, both as a background for improvisation and as creative inspiration for students' own elemental work. Just as it is appropriate to remove bars from a xylophone for improvising melodies without the complications introduced by the presence of half steps, it can be liberating to improvise over music free of harmonic and melodic implications. A blank slate of rhythm and timbre allows for clear focus on rhythmic relationships and orchestration choices, whether body percussion or

Figure 1. First Graders Trying Some Ideas from *Elementaria* in a Techno Context.

PHOTOGRAPHER: LAURIE GAMBRIEL. USED WITH PERMISSION.

unpitched percussion. A well-chosen techno track such as *Spastik* from Richie Hawtin's *Plastikman* (1994) can be a catalyst for elemental movement and rhythmic improvisation. The musical development in many techno tracks occurs at a slow pace for our pop-saturated ears. The music organically shifts over minutes instead of a few measures, which allows extended time for students to explore a musical concept before the music shifts to a new place. Each repetition of the groove gives students another chance to try a new idea or fully comprehend the idea they have developed. Using a techno track for improvisation also frees the teacher to move, model, and shape the improvisation as it is occurring rather than being bound to an instrument.

My first use of techno music with students was to provide accompaniment for the walking explorations outlined in Gunild Keetman's 1974 *Elementaria* in which students explore moving and transitioning between many different formations, such as a circle, snakes, or scattered (see Figure 1). After the basic formations developed naturally, I challenged the students to integrate some repeating movement. These extended techno formation improvisations provided the space for them patiently to learn the complex skill of improvising as a group. Once they became more comfortable finding formations and rhythmic patterns over the longer developments of techno, it became easier for them to improvise and compose in other musical styles that develop more quickly (see Figure 2, p. 57).

"B-side Remix" Music for the Orff Ensemble

After techno has been introduced, it can influence music making in the Orff classroom in several ways. For example, techno tracks are often released as vinyl singles with the original track on the A side and a B-side remix of the single by another artist. I noticed when my students learn a new xylophone melody, melodic fragments of the new piece often infect their next few group compositions and improvisations. This inspired me to challenge them to remix a xylophone piece they had learned into a "B-side remix." Could they change the meter or tempo? Add more percussion patterns? Transfer the musical material to a different instrument? The

Figure 2. First Graders Improvising Body Percussion Ostinati over *Blue Calx*.

PHOTOGRAPHER: LAURIE GAMBRIEL. USED WITH PERMISSION.

possibilities are endless. The process of remixing a musical idea in a group composition simulates the experience of techno producer in the studio.

Student DJ Improvisation

The concept of a DJ mixing a track with turntables can also be simulated in group work. One student in the group can serve as the DJ. The student DJ improvises, bringing in and out ostinati and playing with the volume of each part for the perfect mix. The student DJ and group can also be challenged to blend in another piece, mixing the two together.

Timbre/Percussion Composition

Many techno tracks are primarily timbre improvisations accompanied by drum patterns. Students can work as a group to compose a piece focused only on timbre and rhythmic ostinato to accompany movement. They can improvise a soundscape that complements a movement sequence, notate the improvisation using graphic notation, and then develop rhythmic ostinati to complement the soundscape and movement sequence.

Polymetric Composition

Some techno tracks contain rhythm patterns that suggest different meters. For example, a synthesizer pattern may be in 3/4 while the drum pattern is in 4/4, leading to metric phasing as the two different patterns shift over each other through many repetitions. This idea can be explored in composition by allowing students to compose simple ostinati with asymmetrical phrase lengths, thus allowing them to experience the shifting of metrical phasing.

1962 Carl Orff presents at the Special Conference on Elementary Music Education in Toronto, Canada.

Table 1. Electronic Music Samples: Techno and Other Electronic Music Examples Appropriate for Classroom Use.

Electronic Music Example	Example Details
Acid Tracks by Phuture	TB-303 used in a "new" way.
Blue Calx by Aphex Twin performed by Alarm Will Sound	Acoustic chamber ensemble arrangement of a classic ambient track with a slower tempo and clear pulse, making it perfect for early group improvisation.
Border Drone by Mumdance	Track that is a clear example of polymetric rhythms.
Control by Shifted	Modern techno track; has been useful for improvisation in my classroom.
Lightyears by Borderlands	One of Juan Atkin's projects—develops over 7 minutes with one chord, timbre, and rhythm.
Spaz by Plastikman	Techno track featuring pure timbre and simple rhythms.
Strings of Life by Rhythm Is Rhythm	Famous techno track built on a sampling of piano and the Detroit Symphony Orchestra.
The Bells by Jeff Mills	Classic techno track built off the layering of short melodic fragments.

Electronic Instruments

The applications discussed here do not require synthesizers, but they are inspired by techno and musical concepts idiomatic to synthesizers and turntables. Modern advancements bring up the possibility that actual synthesizers and digital instruments could be used in the instrumentarium. Using appropriate electronic instruments would not be out of place with the more obscure instrumentation choices used in *Music for Children*, such as musical glasses and open-tuned guitars. Orff and Keetman developed our current instrumentarium through experimentation, and we are free to continue this experimentation.

In his writings, Orff (1932, 2013a) provided a key characteristic of an elemental instrument that could guide our experimentation: "It is an established fact that 'large and small children,' when they come upon an orchestra of primitive instruments 'lying idle' will begin to make their own music. Their play with instruments will lead quite naturally to improvisation" (p. 156). Perhaps this can also be a simple test of technology's readiness for elemental music making—does a given technology or instrument lead to improvisation? If so, it might have a place in the instrumentarium. Following are a few possible ways to integrate electronic instruments:

- **Bass Bar Alternative**
  Bass bars are a satisfying addition to the instrumentarium, but they are costly and take up a lot of space. Synthesizers are particularly adept at producing low frequencies. If adapted for classroom use, a synthesizer can provide a low-cost, low-space alternative to a chromatic set of bass bars.
- **Repurposing Old Technology**
  One of the most famous synthesizers in techno, the Roland TB-303 was originally marketed as a replacement for a bass guitarist in a rock band setting. The TB-303 was viewed as a terrible simulation of the bass guitar, and it was discounted after two years in production. Electronic music producers later found inexpensive TB-303s in pawnshops. These

1963 Orff Institute is established in Salzburg, Austria.

producers did not use the TB-303 like a bass guitar. They instead found inspiration in its squelchy mechanical bass sound and used it in a new way by improvising with the tone controls (Vine, 2011).

By repurposing technology for elemental music making, we can find our own "TB-303" of the instrumentarium. The constant upgrade cycle of technology leads to a lot of obsolete but functioning items being thrown away. Maybe a few old obsolete iPads could be loaded with a synthesizer application, or our Smart Board could be turned into a drum machine. Instead of looking for new technology, we can create new elemental uses for the things we are discarding if we have a clear idea of how the technology can facilitate improvisation.

Techno-Schulwerk Resources

Numerous exciting possibilities exist for using techno music in the Orff classroom. Some clear examples of techno that were developed away from mainstream culture are inappropriate for classroom use due to drug and sexual content or explicit language. Other techno tracks may be too industrial or aggressive sounding for our children. I would advise teachers to listen to the whole track carefully before using it in class. Also, take time to analyze the rhythmic ideas being used and how the track develops and maintains interest. Table 1 lists musical examples useful and appropriate for the classroom.

Conclusion

Steve Calantropio (2015) argued that "There has always been elemental music. Since the earliest times, there has been a primal urge to create music and associate it with movement and dance" (p. 2). Techno represents a modern reconfiguration of elemental music with an extension to electronic instruments. As Orff educators, we are free to reconfigure techno and use it as inspiration for our elemental music making. Let's get moving! ■

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1968

Orff-Schulwerk Association is formed and Arnold Burkart is elected president. First issue of *The Orff Echo* is published with Isabel Carley as editor.

The Music of Spoken Language in 21st-Century Orff Classrooms

ABSTRACT

What is the place of spoken language in Carl Orff's approach to music education, the Orff Schulwerk? In this article, the author traces speech work with children back to the three-part foundation of Orff's pedagogy, the ancient Greek concept mousikē*: music, movement, and the rhythms and melodies of speech. Gray presents a year's speech activities with a group of second and third graders, describes ways to work with upper- and middle-level students, and makes a strong connection between speech activities in Orff classes and the development of "prosody," expressive reading that fosters the development of reading comprehension in children.*

ESTHER GRAY, a former elementary/middle school music teacher, has successfully completed three levels of Orff Schulwerk Teacher Education and studied Orff Schulwerk pedagogy with Dr. Michael Kugler at Munich's Ludwig Maximilians University. She promotes teaching that supports learners' development of confidence and choice, using expressive meaning-making systems (visual literacy, verbal language, music/poetry, improvised drama, mathematics, movement) in combinations. An associate professor of English at Western Michigan University, she is completing a history of the development of Orff Schulwerk.

By Esther Gray

During the 50 years in which U.S. teachers have been using Carl Orff's Schulwerk, we have done much to develop meaningful, inventive experiences in music and movement, two of the three elements in his approach. In comparison, however, we have barely begun to activate the rich potential in the music of spoken language, the third element in the Schulwerk. Orff regarded artistic speaking as one of three basic musical elements. He developed his ideas about music education on the three components of the ancient Greek concept, *mousikē [moo' zee kay]*: music, movement, and the melodies of speech. In ancient Athens, *mousikē* was the "union of song, dance and word…a seamless complex of instrumental music, poetic word, and coordinated physical movement" (Murray & Wilson, 2004, p. 1). While fostering musicality that enhances movement, singing, and instrumental expressiveness, activities with spoken language in schools can also promote reading comprehension and analytical skills for our students.

In her keynote address at the 1990 International Orff-Schulwerk Symposium celebrating the 30th anniversary of the founding of the Salzburg Orff Institute, Barbara Haselbach (1991) recognized the Schulwerk's links between music, movement, and language. She referenced *mousikē*, saying:

> These [conference] occasions offer … sharing and discussing work situations, both problems and results … That this is done as an encounter of celebration lies truly in the substance of *mousikē* on which everything here is based. (p. 8)

The living, three-part phenomenon, *mousikē*, is seen at the Orff Institute where the faculty:

> regards the reciprocal relationship between music, language and dance as the basis for musical socialization, development of the whole person, of individual creative potential as well as artistic expression. [They add that] in using music, dance and language equally it is a unique training institution… (Orff Institute, n.d.)

Within the American Orff-Schulwerk Association, we affirm the three-part entity *mousikē* when we say, "Sing, Say, Dance, Play" (AOSA, n.d.). In the 1940s and 1950s Orff's wife, Gertrud, and his colleague, Gunild Keetman, shared his vision of educating children about music through explorations and experimentation with these three intertwined aspects of musical experience. Today their five *Orff-Schulwerk: Music for Children* volumes serve as models for teachers—examples for use in movement, instrumental, singing, and spoken activities tailored to fit the interests and capabilities of children (Voight, 2013). As we do today, Keetman sometimes used speech patterns to help children master challenging rhythms. It is important to remember, however, that she and Orff never thought of speaking as a mere teaching device. They deplored mindless sing-song chanting of poems; to them expressive speaking was a precious form of art. In Keetman's (1970/1974) words:

> Attention must be paid to well-rounded, meaningful, clear speech, spoken naturally and at a moderate degree of loudness; thoughtless, monotonous intoning is to be avoided from the start. Speech should always have life and movement and should be supported by the breath. (p. 42)

Like the elements of movement and music, the rhythms and inflections of expressively spoken language offer children in Orff classes ways to tell stories and convey feelings that matter to them. Ownership and motivation are strong when students interpret the phrases of favorite texts or when they speak their original poetry or narratives. The phrasing and intonation in heartfelt speaking capture and convey meaning. Such engaged experiences are entertaining and intrinsically satisfying to performers and listeners alike.

As we know, the movement, music, and speaking components in Orff activities can complement one another. For example, the term, "phrase," is transformed from an abstract vocabulary word to a concrete, useful concept for students when they have portrayed interesting phrases in all three modes of expression. As another example, the rondo form becomes a familiar structure with which to build when students have created and performed speech rondos, movement rondos, and musical rondos. In actual fact, it can be argued that speech is the most accessible of the three elements of *mousikē* for exploration, imitation, improvisation, and creation among children who are new to Orff Schulwerk.

Literacy Benefits of Speech in the Orff Classroom

Research in *prosody*, what literacy education scholar Tim Rasinski (2010) calls "reading with expression," is documenting the key role of expressive reading and speaking experiences in the development of strong comprehension in readers:

> Fluent readers raise and lower the volume and pitch of their voices, they speed up and slow down at appropriate places in the text, they read words in meaningful groups or phrases, they pause at appropriate places within the text. All these elements of expression are what linguists have termed *prosody*. Prosody is essentially the melody of language as it is read or spoken. (p. 32)

Starting in 2001, during the Reading First era of No Child Left Behind, literacy instruction and assessment in the United States began to place emphasis on the speed of oral reading, then termed

"fluency," with little regard for prosody (Reutzel, 2010; Pressley, Hilden, & Shankland, 2005). Consequently, many young readers can rapidly call out words printed on a page but have trouble comprehending the meaning of the passages they try to read. Rasinski (2012) cites research that calls for teaching prosody "authentically and artfully" to turn around this situation (p. 519).

Gunild Keetman's (1970/1974) description of children's speech activities in Orff Schulwerk has a striking similarity to Rasinski's characterization of prosody. She stressed the delight that children experience when they speak rhymes or traditional sayings:

> Pleasure in the consonance of the rhyme, in the speech rhythm and the awakening of the imagination are often as determining… as the interest in speaking itself, in articulation, in the rise and fall of the pitch of the speaking voice, in loud and soft speech, in whispering, and also in the intoning of the counting out rhyme. (p. 41)

…expressive oral reading and speaking, activities that have a place in Orff classrooms, can enhance the development of strong reading comprehension while they foster expressive music making.

To support the development of prosody in schools, Rasinski (2012) suggests giving students meaningful activities that support development of expressive reading. He points out that "actors, singers, [and] poetry readers…have a natural reason to rehearse or engage in repeated readings…. They wish to convey meaning with their voice." He advocates teaching with "readers' theater scripts, dialogues, monologues, poetry, song lyrics, [and] speeches…" and recommends experiences of "deep or repeated readings…[such as] students rehearsing a text (script, song, poem [or] speech, etc.) over the course of a day or several days for the purpose of eventually performing the text for an audience" (p. 520). Thus, expressive oral reading and speaking—activities that have a place in Orff classrooms—can enhance the development of strong reading comprehension while they foster expressive music making. Beyond reading, the *performing* of prepared spoken material is a key to the effective development of prosody. Rasinski (2010) emphasizes, "Performance reading is a powerful instructional tool because it requires students to use repeated reading in preparation for their performances, and to read for meaning and understanding before and during their performances" (p. 114). What is this like in a class of children?

Beautiful Speaking in Second Grade

Twenty-six years ago on a chilly spring day in central Kansas, 23 second and third graders trudged through the stubborn residue of a recent snowfall, removed their cumbersome boots, snow pants, and jackets, and entered their shared classroom. As they took their seats, their teacher asked, "What's today a good day for?" and the children, who called themselves the Honeybee Wordplayers, raised their voices enthusiastically to say, "Poetry!!" They looked expectantly to see which poetry book their teacher would open and read. After he read a poem, they called out, repeatedly, "Read one more!"

Their teacher, David Redmon, had been convinced that a year of intensive experiences with poetry would motivate this combined second- and third-grade class and advance their literacy development, and he had invited me as an Orff consultant to work with them during a special "R & R" session (Rhythm and Rhyme) three times weekly during which the students explored and practiced vocal interpretation. He knew I had completed Orff Schulwerk Teacher Education, and he knew about the years when I had been a music teacher. The school where he taught had lost its music teacher, and he was told it would be months before a new one could be hired. Dave Redmon asked me to work with him and the children as they experimented and fine-tuned their speech inflections: fast/slow, high/low, loud/quiet, hotter/

1969 First Orff Schulwerk conference is hosted at Muncie, Indiana (165 registered teachers from 22 states and Canada).

cooler (emotion), staccato/legato, and also ways that movement or interpretive gestures could make the delivery of their chosen poems more effective. When John Richard was hired three and a half months later, we were delighted that he was a blues guitarist. In addition to teaching the children a song with ASL hand signing and giving them a new poem, he brought the Honeybees' own 12-bar *Cold Weather Blues* to life with his guitar artistry.

When spring arrived after months of poetry in the classroom, I was no longer surprised by the unanimous enthusiasm the children had developed for the diverse messages and sounds in the countless poems they had been enjoying. More than half of the 23 students in that class had begun the year identified as "at risk" academically. At the end of the year, the teachers who had worked with the 12 special needs Honeybees reported significant jumps in end-of-year-scores on standardized tests. Nine (75 percent) of the 12 tested out of the language and literacy interventions program in spring. The special education teachers were convinced that the poetry experiences had contributed significantly to the children's academic improvements.

The students' poetry immersion consisted of three parts. In addition to the "Rhythm and Rhyme" sessions, the kids read poetry extensively each day, and, finally, shared poetry they loved by recording it for one another and by giving live performances to children in other schools, to senior citizens, and at a citywide observance of Martin Luther King Day.

After four months of sampling and speaking over fifty poems, the final selections in the Honeybees' wide-ranging repertoire consisted of eleven poems and two songs. The poetry included street rhymes and a rap created for the group by local poet Reverend J. Edgar Spencer. Rap speaks powerfully to young persons today, although the glorification of violence in some raps raises sobering issues about content appropriateness. While artist Prince Ea (2017) cautions that rap can be a competitive "ego-driven pursuit," his ingenious, passionate works of recent years demonstrate that rap is truly, as he says, a "beautiful genre" ("Who Am I"). Excited that Reverend Spencer came into their classroom and wrote for them, the Honeybees proudly performed his rap, "We Be!" with pizzazz (see Figure 1).

Figure 1. The Honeybees' Rap, *We Be!*

We be laughin'
We be jokin'
We be playin'
We be checkin', checkin', checkin' things out!

We be coolin'
We be chillin'
We be rappin', rappin', rappin',
And dappin', dappin',
And doin' the slick!

We be coolin',
We be seein',
We be diggin',
We be, we be, we be, we be,
We be — we be — WE BE HONEYBEES!

SOURCE: REVEREND J. EDGAR SPENCER (1991). USED WITH PERMISSION.

Figure 2. "Hurt No Living Thing."

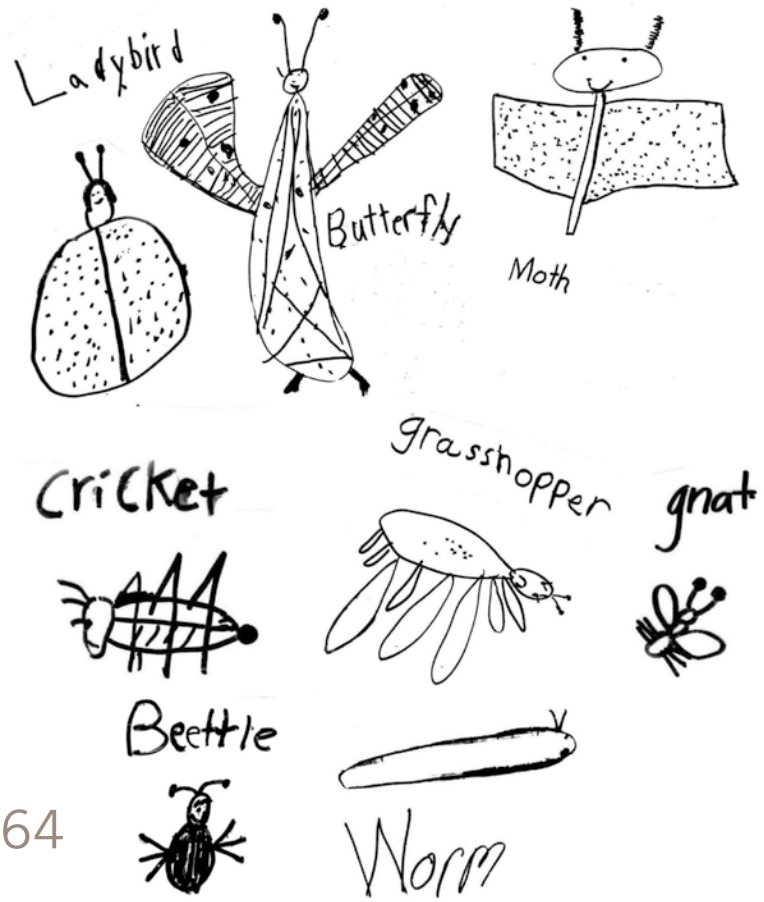
Hurt no living thing:
Ladybird, nor butterfly,
Nor moth with dusty wing,
Nor cricket chirping cheerily,
Nor grasshopper so light of leap,
Nor dancing gnat, nor beetle fat,
Nor harmless worms that creep.

SOURCE: POEM BY CHRISTINA GEORGINA ROSSETTI, 1904.

They also selected pieces by Gwendolyn Brooks, Shel Silverstein, Lillian Moore, Myra Cohn Livingston, and two by 19th-century poet Christina Rossetti (see Figure 2). The children spoke Rossetti's poem, "Hurt No Living Thing" (1904, p. 439), with earnest feeling, flanked by a projection of their own visual representations of the creatures Rossetti had named in her call for humane treatment of our fellow species (see Figure 3, p. 64).

1970 Orff-Schulwerk Association is renamed American Orff-Schulwerk Association. Greater Cleveland becomes first state-chartered AOSA chapter.

Figure 3. Images by Second- and Third-Grade Honeybee Wordplayers for Christina Rosetti's Poem, "Hurt No Living Thing."



The "Storybook Rondo"

A favorite activity of the Honeybees was a speech rondo they created collaboratively over a couple of weeks. Like a rondo in classical music, an Orff speech rondo has a principal theme, or "A" section, that alternates with contrasting themes or episodes. In the case of the "Storybook Rondo," the children created four contrasting sections, B, C, D, and E. In performance they spoke their piece as ABACADAEA (see Figure 4).

For our inventive process I began by speaking the traditional nursery rhyme, "There Was a Crooked Man," and the children then spoke it with me as we used our voices in varied ways. After that, I played

Figure 4. "There Was a Crooked Man."

There was a crooked man
Who walked a crooked mile.
He found a crooked six-pence
Upon a crooked stile.
He bought a crooked cat,
Which caught a crooked mouse,
And they all lived together
In a little, crooked house.

SOURCE: TRADITIONAL RHYME.

an adjective game with the group, challenging them: "Let's see *how many kinds* of men, miles, cats, and mice we can come up with!" We laughed about the images suggested by the adjectives we thought of to substitute for "crooked," such as a "purple," "green," "gingerbread," and "jiggly" man, cat, mouse, and house. We spoke new versions of the rhyme aloud, inserting possible descriptors. Then we tried reading a string of several "verses" that the kids had invented by substituting adjectives. Besides the "crooked" man of the original rhyme, they chose to have verses about a "little" man, a "BIG" man, and a "happy" man. These four variations became the B, C, D, and E sections of what they later called their "Storybook Rondo."

The "A" section and construction of the rondo came the next week. I adapted a fragment from a long-ago Avon Gillespie Kansas Orff Chapter workshop:

> I know a story. [snap] I know a story. [snap] I know a story that has rhythm and rhyme! [snap] I'll tell a story. [snap] I'll tell a story. [snap] I'll tell a story that has rhythm and rhyme! [snap]

The children mastered the pattern quickly, and I was astonished with the sharp finger snaps they produced, both the crisp sound and the solid placement right on the beats of the rests.

I asked the Honeybees if they thought we could make a "Big Mac Sandwich" out of our verses using that jingle for the "bread." As we tried this, they

1972 Jos Wuytack offers Orff Schulwerk Masterclass.

experimented with gestures that fit the adjectives of their verses. When the rondo was finished, their ownership was strong, and this piece played a special role when the children went on the road to other schools with their poetry performances. They always opened with the words, "We are the Honeybees! We play with words!" which they followed with the "Storybook Rondo." The inevitable unease that arose in unfamiliar environments would melt away as they locked confidently into the familiar pattern of the rondo. By the time they ended it, they would be comfortable in the new setting.

Building Community: The Music of Language With Older Students

Upper elementary students are capable of speech work with a wider scope of texts than younger children. They can handle content that would be too sensitive or complex for younger learners, and they can bring more developed social skills to the collaborative group work of selecting and arranging texts, including independent, productive work in small four- to six-person groups. In addition to work with complete poems or prose texts, rondo creation offers a rich interactive experience for an intermediate- or middle-level group. The shared process can elevate the students' appreciation for one another's ideas and help them feel part of a team that co-creates interesting speech pieces.

Beyond performance within the students' classroom, the artistic speech can be done for the class next door, the school librarian, the custodian's birthday, or the P.T.A. There are many possibilities for the repeated "A" section of a speech rondo, including singing, speaking, an instrumental sketch, or an interlude of expressive movement or gestures.

The creation of rondos from work with non-fiction or fiction texts that students are studying can support many kinds of learning. Producing a rondo by using quotations, paraphrases, or summaries from a shared source requires a team of students to reread closely to search for material they find significant. This repeated reading is valuable to the students' deeper understanding of the text. Also, the experience of putting information from a novel or a history text into a rondo and experimenting

with different vocal dynamics, timbres, tempi, and accents for a performance makes recall of the content more lasting. When the rondo is performed, the whole class experiences a review of the information under study.

In Orff performances spoken narratives, poetry, or speech rondos can stand alone or can be combined with movement and music in a larger work. The music of language in its many forms can create pictures in the minds of the audience. Rasinski (2012) emphasizes that just like primary students, many intermediate- and middle-level students today need experiences rereading, rehearsing, and performing expressive language in order to become successful readers. They get this when they search a text for a speech rondo.

Conclusion

Fortunately for young learners, experiences like creating speech rondos in myriad content areas, performing poems, monologues, dialogues, and readers' theatre scripts, and thoughtfully critiquing their works in progress can enable them to master sophisticated knowledge and interpersonal abilities that are embodied in curriculum expectations such as those in the Common Core. Deep reading for performance can enhance their reading comprehension.

As we enter the next 50 years with Orff Schulwerk, speech work offers us precious raw material that can be wildly humorous or deeply moving. It can yield unforgettable experiences for our students as they produce spoken sound that is beautiful and dramatic. It fosters skills they will use for singing, movement, and instruments. Along with music and movement, the melodies of language provide satisfying activities that can open children's hearts and ignite their creativity, as we work together with *mousikē*, the languages of the Muses. ■

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The Impact of Cognitive Neuroscience on Music Pedagogy

ABSTRACT

Recent discoveries in cognitive neuroscience offer music educators exciting insights into effective teaching and learning. In this article, the author discusses a study underway to discover how this research can inform practice in music education and examines the ways the Orff approach supports the vital nature of how the brain processes experience and perception through the mirror neuron system.

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By Robyn Staveley

Over the many years I have practiced Orff Schulwerk in my music teaching and in the presentation of teacher training courses, many questions have arisen about why certain strategies, practices, behaviors, and processes are appropriate in musical learning. Active learning, play, exploration, imitation, improvisation, singing, moving, and playing instruments—why are these all important aspects of learning? It is not enough to know they are good practices, or that they produce strong results. One should be questioning if these practices can be verified in research and be able to speak knowledgeably about how neuroscientific research underpins practice.

Cognitive neuroscientific research about human learning has revealed many exciting discoveries and explanations that support an active approach to learning. When music educators connect these insights and understandings to the way they teach and the way students learn, they can identify strategies that will make a difference in their pedagogy and explain why. The study of neuroscience is complex and new, however, and educators need to be cautious but courageous; cautious not to interpret neuroscientific findings to fit their pedagogy, but courageous in discovering how neuroscientific research can impact and inform teaching and learning. In this endeavor of applying theory to practice, it is in

the stillness and focus of observation that some of the most profound realizations clarify.

In a design-based research study on the impact of cognitive neuroscience on music pedagogy (Stephan, 2015), music teachers participated in a three-day professional development course, Neuropedagogy in Music. Design-based research

> seeks to increase the impact, transfer, and translation of education research into improved practice. In addition it stresses the need for theory building and the development of design principles that guide, inform, and improve both practice and research in education contexts. (Anderson & Shattuck, 2012, p. 16)

Participants in the course learned about cognitive neuroscience, then explored ways of embedding the research findings in their practice and reporting on the impact to their pedagogy. An interesting finding in initial analysis has been that teachers have not recognized some of the practices they were already enacting in their pedagogy, such as sensorimotor integration and joint action. As this is already an integral practice in Orff teaching, it is likely it was too familiar a practice for them to recognize until we analyzed their videos together. This course has been offered in Australia through the Australian National Council of Orff Schulwerk, as a Master Practitioner component of the Levels Teacher Education courses.

Embodied Cognition

Embodied cognition asserts that "cognitive processes emerge from…continuous sensorimotor interactions involving the brain, body and environment" (Thompson, 2007, p. 10). In an embodied view, the body plays an integral role in the thinking, organizing, and processing of information from the world. In music classrooms, this is enacted when musical knowledge about rhythm, for example, is expressed through movement. Movement guides and informs listening, and alerts the ear to synchronize with the music.

At the root of the Orff Schulwerk is also the idea that musical understanding is grounded in bodily experience. "Never music alone, but music connected with movement, dance and speech—not to be listened to, meaningful only in active participation" (Orff, 1963, p. 72). The way humans use their bodies influences their perception of music, and the cross-modal interaction between the body and sound develops cognition (Phillips-Silver & Trainor, 2007).

When students truly embody music, they are actively engaged. Their senses are stimulated with sounds and song, and their bodies are impelled to respond through moving to play, sing, act, and create. There is a heightened awareness of the role of self with others and reward in being part of a larger whole, or a single moment of blissful solo. In this response and expression of music, the body is the music. It is not the instrument that expresses the music; it is the fingers that play it, the body that dances it. Embodiment occurs when the boundaries of the place, the body, and brain disappear until all meld to *be* the music. When this occurs, it is a wondrous moment in the classroom.

In my current work at university, I occasionally have the pleasure of teaching a music class with Year 8 (14-year-old) students who come from disadvantaged backgrounds (socio-economic, refugee, and so on). Without knowing the students' musical preferences and past experiences, finding the right medium for musical engagement for this one-off class is very important in order to capture their attention. Activities that invite and entice students to be playful usually work. In a recent class, after playing lots of games that elicited learning about beat, meter, accent, tempo, sounds on the beat, and silence, with much opportunity for choice and experimentation, this learning was then transferred to activities with Boccherini's *String Quintet in C major*, G324, Op 30, No. 6. The beginning of this piece lends a perfect listening opportunity, as the first intricate and soft notes on the cello are like tiny, soft footsteps, tentatively tiptoeing across the floor.

The students were in pairs, A & B. "A" counted how many "steps" were played at the opening of the piece, on cello, just by listening. Most used fingers to denote each time they heard the "step." This is a form of embodiment, using the fingers to represent the sound. All counted nine "steps."

On the next playing, "A" was to step away on a little journey and get back to their partner "B" by the end of the nine "steps" and move *only* on the sound. The nine "steps" have unevenly spaced silences in between and no discernable meter. This is the equivalent of a musical sense of humor, as one anticipates and expects equal spaces between sounds, but they are not equal in this piece of

repertoire. When the sound did not occur when anticipated, the students laughed, demonstrating they understood that hearing and acknowledging the musically *unexpected* was funny. They did not respond in this way when they just listened without moving. They noticed and responded with laughter only when their whole bodies were "being" the music. When asked why they were laughing, one said, "The steps didn't work." When I asked what he meant, he said, "They didn't…like…come when they were supposed to."

This student's comment revealed much musical understanding as it demonstrated that his brain had created a neural organization of the tempo and expectation of beat. The brain is organized to perceive tempo and creates a very accurate memory for tempo (Levitin, 2008; Levitin & Cook, 1996). Once this occurs, the brain anticipates beat and when beat does not occur at the time the brain expects, attention is highly focused on reorganizing the response, as occurred in the music class of Year 8 students. This reorganization results in changes and refinements in perception and cognition and "is strongest when the auditory input is behaviorally relevant and if a task is actively trained" (Herholz & Zatorre, 2012, p. 487).

When musical experience is actively embodied, the strength of integrated perception and action is greatly enriched. This action-perception coupling is deeply a part of being musical and is responsible for understanding the intention of others' movements and for coordinating and matching one's movements with others', as in playing with other musicians in an ensemble (Novembre & Keller, 2014).

In the Year 8 lesson, the environment was not just the classroom, but the sound and the other people sharing the space. These all became one. Every student's brain and body were synchronized with the music and each other in the space. They were the music. Many more musical ideas were expressed through this activity and this is but one, but it demonstrates embodied cognition and how the brain, the body, and the environment interact to learn. Spoken language would not have fully demonstrated musical understanding as strongly as the intentional movements the students made, and teachers' explanations can never as deeply involve the learner as when the learner is actively *doing* the learning and therefore organizing their own brain.

When students are actively engaged in learning, teachers can actually *observe* musical development and thinking through what students *do*.

> Teaching for embodied learning takes out the middleman of language…giving teachers more direct access to evidence of that learning in assessment. Observable physical responses—playing, moving, and singing—demonstrate learning that the child may be unable to articulate verbally or in writing. (Reflection of a participant in the Neuropedagogy in Music course, Melbourne, March 2017)

How the Brain Works

Many myths circulate about how the brain works, such as we use only 10 percent of the brain, visual/aural/kinesthetic learning styles, left brain/right brain thinking, fixed intelligence, the Mozart effect, and brain localization. These ideas have perpetuated as they are easy to understand and seem credible (Pickering & Howard-Jones, 2007). However, while some have their origins in real science, others are either simply untrue or outdated (Anderson & Della Sala, 2012; Campbell, 2011; Clement & Lovat, 2012; Franklin, 2006; Geake, 2008).

We know that many parts of the brain are involved synchronously in making sense of the world. Multisensory engagement is the default mode for engagement with the world before conscious choice of specific learning style or preference, and the brain reorganizes itself at each new experience. Intelligence is not fixed, and repetition, scaffolded learning (Vygotsky & Cole, 1978), and the development of attitudes that value the process of learning are more likely to result in the motivation to learn. Through the work of Dweck (2008) on fixed and growth mindset, we know teachers, parents, and significant others can have great influence over how learners

1976 Guidelines for Level I Orff Schulwerk Teacher Training are established.

view their ability to learn. Praising the effort and the process of learning rather than the result was found to be much more motivating for students. In addition, understanding how the brain works and seeing how connections and networks are secured in the brain due to sustained effort over time resulted in students not only achieving well, but also believing that the more effort they put in, the better they would become at learning (Dweck, 2017).

Breakthroughs in neuroscientific research occurred when brain imaging technology allowed researchers to see that activity in the brain is always interconnected, networked in complex systems, constantly "on," constantly changing, and synchronously organized (Merzenich, 2013). Nothing is ever processed in any one location in the brain; processing occurs all over the brain. Experience is so complex, it takes many aspects of "knowing" to create cognition.

Rich encounters with learning create complex neural maps. When things we hear, feel, and see are associated with particular things we do, and they happen together, they connect in a Hebbian process (Hebb, 1949). Donald Hebb, after whom this process is named, conceptualized that cognitive processes emerge from the coordinated action of millions of neurons. Neurons are the cells in the brain that electrically transmit and process information, and fire in response to experience. They never work alone, but always in networks that assemble together. "Neurons that fire together, wire together" and engender deeply connected learning (Doidge, 2007, p. 63; Markham & Greenough, 2004; White, Hutka, Williams, & Moreno, 2013).

An example of this process was Henry John Drewal's apprenticeship in art and mask-making in Nigeria in the 1960s and 70s. He began to understand it was his active, bodily immersion in the making of the artworks as much as the modeling and words of the teachers and artists that enabled him to develop deeply connected learning. "The senses are crucial to the understandings of the arts…my own bodily multisensorial experience was crucial to a more profound understanding (oye) of Yoruba art and the culture and history that shape it" (Drewal, 2016, p. 325).

Like Drewal's experience, Orff emphasized the development of children's inherent musicality through deep immersion in musical behavior, in authentic musical contexts (Frazee, 1987). The richness of neural connectivity is invisible to teachers in terms of seeing into the brain, but is evident in developing flexibility and cognitive flow (Gardner, 2006) in the way that learners approach their learning, as they develop that "more profound understanding" (Drewal, 2016, p. 325). The joy of discovering sound and all its effects and the feeling of ownership over personal encounters with learning and ensuing creations together build independence in musicality and cognition.

Neuroplasticity

Neuroplasticity describes the changes that take place in the brain as a result of experience (Zatorre, Fields, & Johansen-Berg, 2012). Whereas heredity, development, and maturation have an effect on neuroplasticity, environment and experience have a big impact on changes in the brain. For example, in experiments on rodents, when their environment was enriched with "toys," mazes, and running-wheels, neural connectivity increased in the brain. With the increased exercise, their brains and bodies became more youthful, robust, and agile. The enriched environments allowed exploration, problem-solving, and analysis, and interestingly, when rats were isolated in enriched environments, their brains showed less development than those rats that had a rich social environment (van Praag, Kempermann, & Gage, 2000). Exercise plus enrichment plus socialization results in increases in synaptic plasticity, enhanced learning, and neurogenesis, the growth of more neurons (Markham & Greenough, 2004; van Praag et al., 2000; Zatorre et al., 2012).

Understanding the role of exercise, enrichment, and socialization for neuroplasticity and learning has implications for music educators. Active musical experiences in enriched environments containing sound sources, opportunities for making

1977 *Orff Re-Echoes* Book I is published.

and creating music, and social activities such as dancing and playing in ensembles will increase neural connectivity and successful learning. The conditions for neuroplasticity to occur are:

- **Attention** – Teachers already know that to get attention, the focus needs to be personally relevant to the student.
- **Novelty** – While it is important to make "hard" memories through repetition, mindless repetition is boring, and attention will be lost. Introduction of novelty at key points in the learning process will sustain attention.
- **Challenge** – Motivation and persistence, key attributes of attention, are strengthened through appropriate challenge. When a skill or idea is stable, adding challenge makes the structure of that memory more complex and usable.
- **Goal-oriented** – When students can see the relevance of the task, and see an achievable goal, they are more likely to sustain the effort.
- **Rewarding** – The process of meeting a challenge and achieving a goal is rewarding. This makes it more likely that students will want to persist and continue to learn more.
- **Authentic** – When an activity is learned and understood in a context that holds facts, procedures, and events in meaningful wholes, the long-term benefits will be the ability to apply this knowledge in new contexts (Immordino-Yang, 2016; Merzenich, 2013).

Active musical experiences in enriched environments containing sound sources, opportunities for making and creating music, and social activities such as dancing and playing in ensembles will increase neural connectivity and successful learning.

An Orff process supports these conditions for neuroplasticity. Being musical involves complex cognitive functions that interconnect and develop over time, building intricate relationships with and across many modalities of understanding. For this reason, Orff process typically engenders musical contexts in authentic ways, through the repertoire of song, speech, instrumental arrangements, and movement and dance. For the first condition of getting students' attention, immersing them in the repertoire through doing it creates very strong attention. But attention will waver if it is not sustained through novelty. An Orff teacher will introduce novelty through a variety of ways, presenting challenges that reinforce interaction with the repertoire, such as asking students to change how they are performing it in some way: make it faster, make it softer, change the meter, change the key, and so on. In this way, their attention is held through novelty and allows deeper understanding of musical ideas through sustaining attention. Novelty also provides challenge through inviting students to affect a change or solve a problem and, therefore, providing a real goal for continuing interaction with the repertoire. When students perceive they have the power to make personal changes and actions within the musical context, they are empowered to make musical decisions and develop beliefs about their ability to be musically skillful, which is the rewarding aspect of learning.

Mirror Neurons

Mirror neurons are nerve cells in the brain that fire not only when an action is performed, but also when it is perceived (Arbib, 2005; Kohler et al., 2002; Rizzolatti & Destro, 2007). When an action is perceived (seen or heard), the intention of that action is predicted by the perceiver, based on their own past experience. It is an unconscious response, designed for successful survival in evolutionary terms. For example, if you see someone running with a fearful expression on their face, your mirror neurons will access memories and feelings of that action and help you understand there may be a good reason to run away from something scary.

The function of mirror neurons is very important in musical behavior. When playing in an ensemble, to play as one, it is essential that every breath, every movement, and every distinction of expression is understood without words, communicated and understood through the mirror neuron system. Being able to synchronize actions with others in ensemble is called *joint action*. To practice this skill, music teachers can use strategies to strengthen this ability, such as through using gesture, facial expression, and movement, to communicate. Teaching techniques such as the mirroring, conducting, and synchronizing movement with music, as in dance and in playing instruments, are all activities that strengthen this skill.

Mirror neurons are both auditory and visual and link to the movement that performs the action. When

an instrumental sound is heard, mirror neurons associated with the action of performing that sound fire. Even if the perceiver has not played the specific instrument, if it sounds like another he or she has experienced, the mirror neuron system will predict what the instrument is by the "sound" of how it is played. Knowledge of the mirror neuron system informs teachers of the importance of experiences in exploring, experimenting with, and playing many and varied sound sources. These experiences impart understanding when listening to music and inform choices when choosing sound sources. Firing in the brain in response to hearing or seeing sound sources is much greater in those who have played the instrument than in those who have not.

Affordances, Mirror Neurons, and Extended Mind

Affordances are tools that provide opportunities for a species to become more skilled at doing something (Pezzulo, Barca, Bocconi, & Borghi, 2010). The brain changes relative to using affordances. In the brain, tools become part of our bodies, so mirror neurons recognize the intention behind using them. Musical instruments are affordances that offer humans the ability to become more skilled in being musical.

The mirror neuron system primes the body for using affordances by (a) understanding if it fits the capacity of the user (do I have the necessary body apparatus to use this?) and (b) understanding the intention behind the movements and body parts involved. The key word here is "primes," because until a person engages personally with the tool, he or she will not realize full understanding of the techniques, energy to use it, and so on. Just as when you see someone riding a bicycle, you are "primed" for understanding that you sit on the seat, hold the handles, and propel the pedals; however, until you are actually sitting on the bicycle, you do not have the full understanding of the myriad of actions that synchronize to successfully ride a bicycle.

Affordances are not only important in understanding how they enable humans to be more skilled, but also they offer the opportunity for extended cognition, though this is a controversial aspect of cognitive neuroscientific research. Extended cognition is thinking that extends into, or is off-loaded into, the environment (Chemero, 2009; Krueger, 2014; Menary, 2006). Musical instruments are affordances to which one can off-load thinking. For example, when playing a guitar, it is not only an affordance for being skillfully musical. It takes an active role in shaping thinking when being played. It is much harder to imagine playing the instrument than to actually do it, so this is off-loading thinking into the environment. Creating a melody on a xylophone with restricted pitches is easier when we off-load our thinking into the instrument by "playing around" with the instrument, rather than the much harder cognitive load of trying to do it "in our heads." Musical instruments are therefore a very important part of developing musical thinking.

The Orff instrumentarium offers very special opportunities for developing musical skillfulness, musical cognition, and musical independence. Teachers understand their students have joyous fascination when exploring the tone colors of the woods, the metals, and skins, and delight in exploring the tonal textures created when involved in group playing. We are all captivated by the effects of our own interactions with instruments, as our sensory systems feed forward and backward between our body and the instrument, affecting cortical changes that develop our musical cognition (Herholz & Zatorre, 2012). In interacting with the barred musical instruments, the xylophones and metallophones, with very little musical experience or expertise, students are able to develop aural and visual reinforcement of pitch relationships (Frazee, 1987). Perhaps the most powerful and rewarding aspect of playing these instruments is the development of musical independence through improvisation. In the challenge of making new patterns, exploring contrast through using different tone colors, or making up melodies for texts or given pitch sets, students are reorganizing the auditory cortex via sensory-motor interactions (Herholz & Zatorre, 2012).

1980 Guidelines for Levels I, II, and III Orff Schulwerk Teacher Training are established.

In the great privilege of watching others teach during this study, there have been moments of what can only be called rapture in witnessing the joy of being musical and the deep satisfaction that being able to express oneself musically can bring. One such moment was in a special education music class. Six adolescent girls with varying intellectual and physical challenges participated in a musical lesson with Marian (name changed). As soon as Marian began singing and playing the guitar, the students responded with rapt attention. One particular student, Ellie (name changed), non-verbal and non-mobile with little controlled movement and confined to a wheelchair, made it clear she wanted Marian to come closer. Marian rested the guitar gently in her lap and, while holding the chord in her left hand, waited to see what would happen. Ellie brushed her hand against the strings once, listened and waited. She did this a few more times and smiled and vocalized. Marian began singing the song quietly again, and Ellie brushed the strings *in time with the music!* She was making intentional movements, demonstrating skillful musical behavior, in joint action with Marian. She also vocalized in what was recognizably the contours of the melody. It was as if the rest of the class were held in that magical moment as everybody waited while Ellie performed.

This is a striking example of the power of an affordance in allowing Ellie to behave musically, express her musicality, and develop her sensory and motor skills in joint action with others. The mirror neuron system "primed" her for using this tool or affordance—the guitar—through seeing Marian play and then through her interactions with the instrument. This system also allowed her to synchronize her own sense of the music with others.

Conclusion

The purpose of this study was to inspire ways of thinking about the impact of principles of cognitive neuroscience on music pedagogy. As I plan for teaching, I cannot help but consider what I have learned from cognitive neuroscience, and this is supported in the application of an Orff approach to learning through being musically active. Every lesson involves embodiment through the interaction of the body, the brain, and the environment with "being" the music. Tools for developing musical skillfulness and independence are carefully chosen and available to enhance musical learning. Opportunities for musical independence through improvisation are offered, and this is enhanced when shared in the joint action of musical ensemble.

Understanding the processes of the mirror neuron system challenge my pedagogy to "trust" the power of learning through imitation and exploration, as the brain of the learner makes the cortical connections that are the mark of learning through doing. The understandings that have transpired through the study of cognitive neuroscience have affected my own pedagogy, supporting and confirming Orff Schulwerk practice and bringing new insights into why we do what we do. ■

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Past Is Prologue: Beyond Orff Schulwerk's First Half-Century in America

ABSTRACT

For more than a half-century, American music educators eager to improve their practice have been inspired by the musical and educational ideas developed by Carl Orff and Gunild Keetman. In this article, the author explores the ways several generations of Orff teachers have found success in leading students through playful means to musical ends, demonstrated the quality and potential of the Schulwerk process in action, embraced opportunities to encourage musical independence and understanding in students, and developed professional structures of support on behalf of the children they teach.

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By Jane Frazee

When she transformed into a butterfly, the caterpillars spoke not of her beauty, but of her weirdness. They wanted her to change back into what she had always been. But she had wings. —Dean Jackson (2013)

As we enter the second half-century of Orff Schulwerk's transformation in the United States, it is an appropriate time to acknowledge the original gift of the Schulwerk inherited from Carl Orff and Gunild Keetman, the implementation of their musical and pedagogical ideas in North America by students who studied with them, and the application of four generations of teacher educators who have followed. This occasion is also a time to become ever more mindful about what we do to guard against complacency as we celebrate our many accomplishments. Our movement grows from regular reflection on teaching practice, transforming the ideas of our founders into practical application for today's teachers and students.

Orff's Growth and Transformation in the United States

A brief review of current practice suggests that Orff Schulwerk is more alive and well in American schools today than it has been since it arrived on our shores a half-century ago. In fact, we have actually strengthened Orff's very good idea by enriching it with rhymes, games, songs, and dances from our own culture. We have developed sequences of rhythm and melody applicable to American school settings, have measured outcomes of our work, and have sent many students on their way to deeper involvement with music.

Perhaps the most astonishing feature of this legacy is that the Schulwerk has always been a grassroots movement in the United States. No academic institution or government agency has insisted on implementing the Orff approach in schools across the country. Only two early exceptions come to mind. In the 1980s the Memphis and Las Vegas school districts supported Orff Schulwerk with financial assistance for equipment and tuition as well as training requirements for their music teachers. The Orff cause was primarily advanced by volunteers, however, teachers who found direction and encouragement from local workshops, summer courses, and a national organization that nourished all of these efforts and more. This enthusiasm has led to increasing acceptance of Orff Schulwerk courses in college and university programs, primarily due to student interest in improving their classroom effectiveness. In response to student demand, the first master of arts degree with Orff emphasis was established at the University of St. Thomas, Minnesota in 1989. This program has been joined by many others across the country, increasingly staffed by knowledgeable academics who understand that Orff Schulwerk competence results in high-performance graduates.

The American Orff-Schulwerk Association currently supports its membership with a yearly national professional development conference, a lively website, a quarterly journal, and other publications of interest to Orff specialists. Recognizing that a standardized approach to content and material was essential in fostering teacher education throughout the country, the organization revised its original 1980 curriculum outline to include both recorder and movement pedagogy (American Orff-Schulwerk Association, 2012). The new curriculum follows a general outline of the five volumes of *Music for Children*, with special emphasis on music and movement technique, materials, and improvisation. In addition, a mentorship program has been established to serve selected new Orff teacher educators who are preparing to lead national workshops and courses. Mentors are experienced Orff practitioners known for their exemplary expertise in Orff subjects.

Cautionary Critiques

Pleased as we are to acknowledge our maturing Orff proficiency, it is revealing to examine critical perspectives that have called into question Orff practice since its introduction in the United States in the 1950s. The music education establishment's resistance to the new Orff approach in the United States began early.

In a 1966 article in the *Music Educator's Journal*, Marion Flagg argued that the Orff approach was too simplistic to be seriously considered as a viable approach to teaching music in schools. Since children come to the beginning of instruction having lived all their lives with complex music to which they have responded naturally, if not consciously, Flagg believed that Orff work was out of date: "The child, for whose musical growth education is responsible does not come to instruction as a blank page to be written in step by tiny step through any historical reenactment" (p. 30). She pointed out that a systematic formula of moving from simple rhythms and melodic patterns to more complex musical challenges denies students opportunities to encounter the full range of music's complexities in their school music making (Flagg 1966).

Twenty years later, Richard Gill, Australian conductor, administrator, and educator, became acquainted with U.S. applications of Orff work while

1987 Schott publishes *Discovering Orff: A Curriculum for Music Teachers* by Jane Frazee.

he was living and teaching here. As he traveled around the country giving workshops and reflecting on American Orff practice, he concluded it was insular:

> It generated its own music and was feeding off itself. In the U.S., Schulwerk was not related to any music outside its own Orff-style music. I was concerned that it dealt so cursorily with improvisation, even though improvisation was at the heart of Orff's philosophy. (Gill, 2013 p. 274)

Janet Mills, research fellow at the Royal College of Music in London, author of three books and many articles on music education, cautioned against dogmatic faith in following a given approach in her 2005 book, *Music in the School*. Although her focus is on the Kodály system in a chapter entitled "How Not to Teach Music Musically," similarities to Orff practice are incontrovertible. Mills (2005) discusses a process that leads from the originators of an educational idea to disciples who worked with them. The third generation includes students who learned from the disciples, the fourth are their students. Mills cautions that these teachers would likely copy what the mentors did without necessarily understanding why they did it. At this point the dogmatic adherence to specific details of the curriculum may overshadow the intent of the founders, thereby fostering gurus. She argues that these gurus may "train teachers to carry out their procedures without explaining what the procedures are for" (p. 96).

In 2002, Thomas Regelski introduced the term "methodolatry" to challenge "music educators' propensity for accepting methods as curriculum models and engagements with them as 'coming close to the worship of religious idols'" (Abril & Gault, 2016, p. 364). Earlier, Peggy Bennett (1986) called into question method as authority by suggesting that "the techniques (collections of devices) themselves are authoring the method" (pp. 38-40). These critics point out that method has been substituted for Orff's original inspiration. In fact, Mills (2005) argues that in this scenario disciples become dogmatists who become gurus and stifle the very ideas the founders intended.

As we have seen, critics have raised at least three indictments of our American Orff Schulwerk heritage: We are oversimplifying musical experiences for children, we are not adhering to the ideas of our founders, and we are likely to have studied with American teacher-educators who have usurped the original message by emphasizing method over content.

Continuing Transformation

Although these past criticisms may have historical merit, I submit they do not represent Orff Schulwerk in the United States at AOSA's half-century mark. Over the decades, we Americans have evolved and strengthened our work, addressing many of these perceived shortcomings without any prescriptions from the outside.

Regarding Marion Flagg's argument that simplicity is inappropriate in today's musical world, Orff teachers reject the notion that exposing students to complex music satisfies our obligation to teach them the fundamental language of music. Learning this language by participating in playful encounters with musical elements through singing, saying, dancing, and playing is the key to inspiring our students to make music for themselves—a primary goal of Orff Schulwerk. Beginning with musical elements allows this to occur in a way that complexity cannot.

Second, Richard Gill's perceptive view of the lack of improvisation in American Orff classes in the 1980s has been gradually addressed in summer teacher education courses that recognize the fundamental importance of encouraging children to create their own music. This is emphasized in the 2012 *AOSA Teacher Education Curriculum Standards*: "Improvisation is the very essence of the Schulwerk" (p. 62).

The "methodolatry" critique put forth by Regelski presents a semantic problem. Some critics are basing their objections on the term "method," which is an inappropriate term for what Orff had

1989 Grace Nash is first recipient of AOSA Distinguished Service Award. AOSA is now affiliated with MENC (currently NAfME).

in mind. The dictionary definition is "a means or manner of procedure; an orderly and systematic way of accomplishing something" (Method, n.d.). But Orff classes are not at all orderly; they are full of the messiness of discovery—musical studios that encourage students to use their skills to improvise and create. "As the children gain in skills and understanding they should take increasing responsibility for working out musical and movement tasks and in contributing to the total lesson process" (Shamrock, 1986, p. 54).

Finally, the warning that originators' good ideas often lead to dogmatic followers has been successfully challenged by an approach that purposely avoids strictly following the examples of our founders. Current American Orff teacher educators are not unquestioning disciples and dogmatists carrying out Orff's ideas without understanding why. Instead they are attempting to adapt a European model of music education to the many ethnicities and arts imperatives present in American classrooms. One of the new generation of Orff teacher educators, Diana Hawley, suggests that innovation is actually evolution—it just takes time. "Just as the well-crafted, Orff-inspired lesson recognizes the child as the creative force, the Orff approach acknowledges and depends on the artistry of the teacher. This comes through in performance, of course, but arguably most importantly through lesson design" (personal communication, January 27, 2016).

Finally, I am convinced that had Orff and Keetman's followers adhered strictly to the European models of the founders, it is unlikely that Orff Schulwerk would be alive in U.S. schools today. It is exactly because the American inheritors of Orff's inspired idea were not dogmatic but were democratic and pragmatic in their application of this profound music education approach that it is flourishing throughout the country today. Our great heritage has become today's splendid reality.

Future Promise

That current reality, however, beckons us forward to new opportunities. Instead of growing complacent, we must look forward to authentic musical challenges that lead us away from classroom Orff "recipes" toward inspiring students to dig more deeply into the music they can make for themselves. We will likely depart from performance-centric curricula toward helping our students become more mindful of what they are learning as they engage in musical explorations. We may decide that less is more if the material leads to fresh experiences in manipulating sounds. And this will lead us to questions about the repertoire we offer our students—is this poem, song, or instrumental piece truly worth the time that will be devoted to it?

Our great heritage has become today's splendid reality.

In addition, we have the benefit of valuable assistance unavailable to earlier generations of Orff practitioners. Orff educator Beth Melin Nelson observes that technology is our classroom ally when we want to preserve student work, print their original scores, aid as students learn or manipulate musical symbols, or track their progress in skill development (Frazee, 2007). Further, Professor Ann Clements's (2016) research teaches us that technology provides opportunities for divergent thinking, for original individual or group projects, and for collaborative, flexible creative endeavors.

Technology also encourages professional communication. As the authors of *Artful-Playful-Mindful in Action* demonstrated, sharing and critiquing Orff lessons from colleagues throughout the United States via email, Facebook, Skype, Dropbox, YouTube, and Google Drive can connect a geographically diverse professional learning community dedicated to improving classroom practice (Davis & Larsen, 2015).

The future of the Orff approach will also hugely benefit from the many immigrant populations that continue to change the character of our classrooms. Contributions of songs, games, rhymes, and dances of various cultures make enhanced repertoire

1990 Gunild Keetman dies December 14.

possibilities available to all. The authors of *Roots and Branches* elaborate on the importance of this outreach effort.

> This is an era of cultural pluralism, particularly in the United States, Canada, Australia and throughout the United Kingdom, and there are many musical tongues and cultural expressions found within geographic and socio-political borders… Experiences in singing the songs of a variety of peoples of the world can open [children's] ears and minds at an early age to the global village of which we are all a part. This is a non-threatening and largely apolitical avenue to intercultural awareness. (Campbell, McCullough-Brabson, & Cook Tucker, 1994, p. 4)

These outreach efforts address Gill's concern about the Orff practitioner's narrow musical horizon. In addition, we can seek ways to find common threads between student-made pieces and artistic musical works created and performed by professionals. Such opportunities can lead students to rich worlds of sound beyond their immediate classroom experiences.

Conclusion

These are only some of the provocative challenges and opportunities that await the committed Orff practitioner of the future. Reviewing cautionary criticism such as the examples discussed here gives us a needed outside perspective on our work. To remain vibrant and relevant, we must continue to encourage thoughtful, informative, and comprehensive reflections that help us carefully assess the important work we have chosen to do. Our ever-evolving new directions emerge from a deep appreciation of the past, as Orff's original idea is continually renewed to illuminate the wonder of music for today's children and for those of generations to come. If past is prologue, the next 50 years look bright indeed! ■

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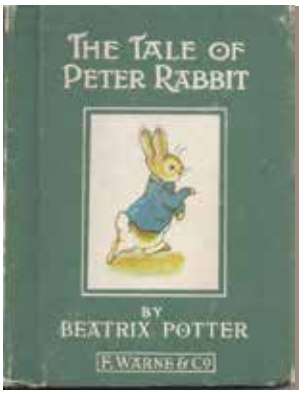
1991 AOSA establishes the Research Interest Group with Chair Janet Robbins.

Introduced by **Christine Ballenger**/Reviewed by **Marjie Van Gunten**

The Tale of Peter Rabbit

Written and Illustrated by Beatrix Potter
New York, NY: Frederick Warne & Co., Inc., N.D.



"Once upon a time there were four little rabbits, and their names were—

Flopsy,
Mopsy,
Cotton-tail,
and Peter."

So begins the classic 1902 tale by Beatrix Potter, *The Tale of Peter Rabbit*. When the four little rabbits are allowed to wander outside, their mother Mrs. Rabbit warns them not to enter Mr. McGregor's garden: "…your Father had an accident there; he was put in a pie by Mrs. McGregor." As Mrs. Rabbit leaves to run errands, she tells the children to stay out of mischief. The naughty Peter, however, runs straight to Mr. McGregor's garden, squeezes under the gate, and eats every vegetable he can find, until he starts feeling sick. While seeking parsley, Peter stumbles upon Mr. McGregor, who chases the scared rabbit. With the help of friendly sparrows, he narrowly avoids capture by once again squeezing under the gate and running home.

This story is immediately relatable to children, who can all identify with the child that follows directions or the one that chooses to misbehave. Although misbehavior is often portrayed in a humorous way in many of today's stories, in *The Tale of Peter Rabbit*, Peter's misbehavior leads to a very real, frightening situation. Children are nervous for him as he tries to get away and gets caught by a wire or hides in a water pot, then sneezes and is found again. He trembles in fear, and when he finally makes it back home (missing his shoes and nice new jacket—real consequences of his naughty choice), he is sick and tired and misses out on the bread, milk, and blackberries the rest of his family enjoys, another demonstration of the negative effects our choices can have.

The Tale of Peter Rabbit immediately lends itself to a dramatic retelling, with students acting out Mr. McGregor chasing the frantic Peter through different areas of the garden and around various obstacles. Students can explore Peter's movements—how to jump quickly, wander cautiously, twist and writhe their way out of a jacket caught on a gooseberry net, and sneak over and under different imagined barriers. Others can explore how to garden various plants like Mr. McGregor, while keeping an eye out for pests, and how to lay chase when they discover one!

Additionally, because the garden is a central element to this tale, teachers may consider adding a rhythmically spoken interlude to the dramatic retelling such as naming vegetables that fit the rhythm building bricks. Another option is to use melodic exploration and improvisation to find appropriate accompaniment for the story's different moods, such as nervous, scared, angry, and tired.

Next, Marjie Van Gunten reviews how *The Tale of Peter Rabbit* fits her criteria for choosing children's literature for the music classroom

1992 Schott publishes *Exploring Orff: A Teacher's Guide* by Arvida Steen.

and shares elements of music and movement to explore after students experience this classic story.

When choosing picture books to use in the music classroom with young children, look for artful language, beautiful illustrations, and books with multiple avenues for exploration. *The Tale of Peter Rabbit*, by Beatrix Potter, embodies all of this in an exquisite format that generations of children have adored. I still have my childhood copy—well-loved and tattered—to share with grandchildren.

Who can resist the image of Peter, tear falling from his eye, as he stands by the locked door in the wall, or be unmoved by the sparrows who "implored him to exert himself"? The text throughout this book, and all of the tiny tomes by Potter, employs rich, beautifully constructed vocabulary—a wonderful model for young word-sponges. The small format of the original, with slightly glossy paper and charming end pages, contributes to the experience of reading this timeless story.

As an aesthetic encounter by itself, this book offers an introduction to music and movement exploration that has allowed multiple generations of children to begin their work with an artistic sensibility. Here are just a few ideas inspired by Peter's adventures and Potter's artistry:

- Movement pathways (What were Peter's routes through the garden?)
- Locomotions (How many ways does Peter move? Mr. McGregor? The other animals in the story?)
- Non-locomotor movement (What body parts can you "twitch," or "wiggle," or "tremble"?)
- Tempo (What does "lippidy, lippidy" look like compared to Peter's attempts to escape?)
- Timbre (What instruments might accompany any of the movements listed here?)

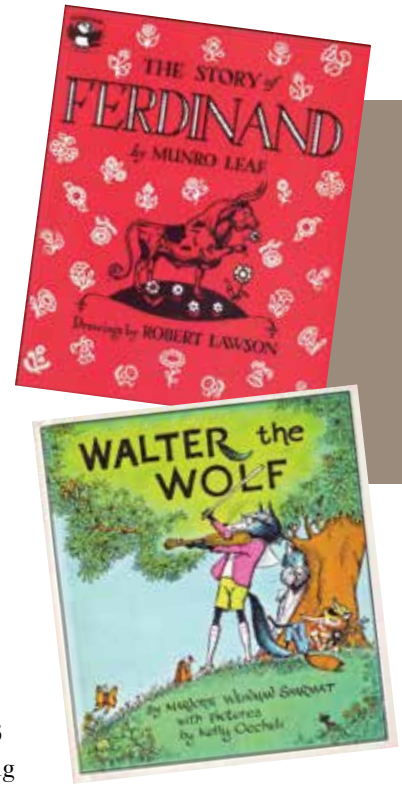
Several new and used iterations of this timeless children's story are readily available at a reasonable cost. It can also be found online, accompanied by the original and delightful illustrations, at no charge through Project Gutenberg. No matter how you use the book in your classroom, Beatrix Potter's *The Tale of Peter Rabbit*, and her whimsical illustrations, will resonate with children as it has for over 100 years. ■

CHRISTINE BALLENGER teaches kindergarten through Grade 5 general music in Bismarck, North Dakota. She holds degrees in music education from the University of Puget Sound and the University of New Mexico and has successfully completed three levels of Orff Schulwerk Teacher Education. Christine is the current president of the Prairie Winds Orff Chapter and is a member of *The Orff Echo* editorial board.

MARJIE VAN GUNTEN retired after 40 years of teaching music from early childhood through college. Her training includes bachelor's and master's degrees in music and post-Level III Orff Schulwerk Teacher Education. She has served on *The Orff Echo* editorial board and is currently the AOSA communications director.

1994 AOSA establishes ad hoc Multicultural Committee.

Introduced by **Roxanne Dixon**/Reviewed by **Judith Thomas-Solomon**



The Story of Ferdinand

Written by Munro Leaf
Illustrated by Robert Lawson
New York: Viking Press, 1936/1964

Walter the Wolf

Written by Marjorie Weinman Sharmat
Illustrated by Kelly Oechsli
New York: Holiday House, 1975

Children's literature often functions as an artful, disarming way to speak about cultural or human themes that are at once timely and timeless. Beloved Orff teacher Judith Thomas-Solomon recommends two such delightful children's classics, both of which share themes of being true to oneself and peace as a matter of choice.

Originally published in 1936, *The Story of Ferdinand*, written by Don Munro and illustrated by Robert Lawson, is the tale of a strong bull who from his youth prefers sitting quietly and smelling the flowers to running and jumping and butting and fighting. One day, while five men visit the field to select a bull for the bullfight in Madrid, peaceful Ferdinand is stung by a bee. "Wow! Did it hurt!" He reacts wildly, exciting the men who believe Ferdinand to be the "largest and fiercest bull of all." When Ferdinand is released into the bullfighting arena, he sees all the beautiful flowers the women in attendance are tossing into the ring and sits down quietly to smell. Despite their best efforts, the banderilleros cannot provoke Ferdinand. Finally, they give up and return him to his home by the cork tree where he can sit, smell the flowers, and be happy. The line drawing illustrations are funny and charming, the text simple and clean.

When *The Story of Ferdinand* was released in 1936, a civil war was breaking out in Spain, Hitler was ravaging Germany, and the world was already heading toward WWII. *The Story of Ferdinand* quickly caught fire, in 1938 outselling even *Gone with the Wind*, also published in 1936 (Hearn 1986). A message of being oneself and choosing peace, in the form of a humorously rendered flower-smelling bull, struck a chord, even as it was interpreted as a metaphor for a variety of people, places, and organizations at the time. *The Story of Ferdinand* has been published in 60 languages, and 30,000 copies were printed and freely distributed in post-war Germany to promote peace (Hearn 1986). More timeless than timely, the themes of self-identity and peace continue to resonate strongly through AOSA's 1968 founding to today.

As Orff teachers, we strive to create a safe space where children are welcomed and encouraged to grow and blossom as their own unique selves. Children can explore this theme through movement—take turns creating a solo pathway while others move as a group. Move

1995

- *Reverberations* is included in *The Orff Echo* publication.
- Training and Projects (TAP) Fund is established by AOSA to assist members teaching elementary and junior high school students in low-income populations.
- AOSA publishes *Orff Schulwerk: A Brief History, Description, and Issues in Global Dispersal* by Mary Shamrock.

as Ferdinand, move as the other bulls or the banderilleros, or each child can create his or her own unique "walk." Musically, they can experience solo versus ensemble playing, or students can improvise or compose peaceful "breathing" music versus jumping, playful music versus butting, fighting music. The concepts of tempo, energy, and legato/staccato/marcato can also be beautifully explored through both creative movement and musical improvisation—how does Ferdinand move? How does Ferdinand move when stung by the bee? How can we create music that sounds like Ferdinand? The bee? The other bulls?

The second book, *Walter the Wolf*, written by Marjorie Sharmat and illustrated by Kelly Oechsli, is currently out of print, but available used from online vendors. Another delightful character, Walter is a spectacle-wearing, violin-playing, poetry-writing wolf that has never used his two perfectly-matched fangs on other animals or people. "I like peace," says Walter. Despite his mother's admonitions, Walter is lured by Wyatt the Fox to open a biting business. Ultimately, Regina the Beaver bites Walter to help him learn that biting hurts, and he closes his business. In addition to themes of peace and self-identity, *Walter the Wolf* also explores the interesting theme of being perfect—before Walter's biting business, his mother says "Walter is perfect." After the biting business closes, she says, "Nobody's perfect forever. You lasted a long time. Now let's go into the house and rest."

Both Ferdinand and Walter's mothers accept and support them for who they are. In this way the two books can make an interesting pairing for students, particularly older ones—sometimes, as with Ferdinand, we know who we are all the way through. Sometimes, however, we waver. We try out other "versions" of ourselves or, perhaps yielding to social pressure, we make choices that are not our best. Even when we are not perfect (probably even *though* we are not perfect), we always have the option, as Walter demonstrated, to learn from our mistakes.

As with *The Story of Ferdinand*, *Walter the Wolf* can inspire creative work in the Orff classroom. Particularly interesting is an exploration of theme and variation. Students can compose a short melodic theme for Walter and play with the theme, arranging variations as Walter invents and re-invents himself through the story.

Following, Judith Thomas-Solomon shares how she used material from *Music for Children* to engage her students in improvising, composing, and crafting a musical Ferdinand the Bull experience for children that would be lovely and relevant in today's classroom or brought through to performance.

A fourth-grade rendition of Don Munro's classic, *The Story of Ferdinand*, develops the endearing and ageless story of a little bull whose unlikely nature it was to be peaceful. His love of flowers and beauty separates him from all the other bulls who find it easy to fight.

As he sits under his favorite tree alone, smelling the flowers, his mother sings an introductory song:

Aren't you lonely? Aren't you lonely?
Sitting here among the flowers?
Ferdinand you — could be playing,
with your friends for hours and hours.

Work with students to create a 3/4 Ia pentatonic melody for the text over a dotted half-note I (EB)-VII (DA) shifting harmony.

When an errant bee causes him to "lose his peaceful cool," and the bullring managers spot him and subsequently take him to a bullfight ring, the Malagueña harmony found in *Music for Children*, Volume IV (Orff & Keetman, 1966, p.

1996 AOSA website is available online.

124) sets a Spanish scene as a basis for recorder improvisation. The student-composed "Aren't You Lonely" melody returns when Ferdinand discovers the flowers being flung at him in the bull ring, and he finds himself lying placidly down, enjoying the fragrances; he is thus allowed to return to his home and his peaceful life.

This book, as well as *Walter the Wolf* by Marjorie Sharmat, explores the nature of beasts—while subliminally serving as a metaphor for the bestial qualities in humans—and points out one can overwhelm unpeaceful attributes. The concluding line in *Walter the Wolf* comes in a sign Walter paints after suffering the "biting business," heralding his resumption of his preferred peaceful ways: "I Have Big Fangs, But Did Not Choose Them, But I Can Choose, Not to Use Them."

Let's hear it for these marvelous "old" books, which "back into" peaceful themes in such delightful ways and are so relevant today! ■

ROXANNE DIXON teaches elementary music and serves as fine arts curriculum coordinator in the Camp Hill School District, Pennsylvania. She holds a master's degree in music education with an Orff Schulwerk concentration from the University of St. Thomas – Minnesota. She has completed Orff Schulwerk Teacher Education Levels I-III, Master Class, and the Orff curriculum course, and is a member of *The Orff Echo* editorial board.

JUDITH THOMAS-SOLOMON, an internationally recognized music educator, has served AOSA in numerous capacities since receiving the Special Certificate from the Orff Institute in I971. She holds a bachelor's degree in music education from Illinois Wesleyan University and a master's degree in piano performance from the University of Illinois. Her Orff Schulwerk experiences have taken her to over 50 universities as adjunct and full professor.

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2001 AOSA Endowment Fund is established.

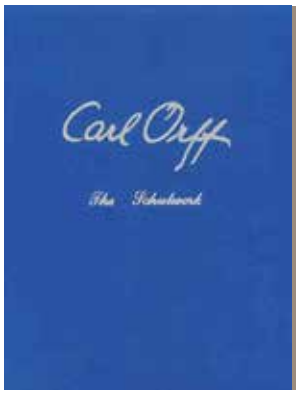
INDEX OF ADVERTISERS

SUMMER STUDY 2018

Reviewed by **Judy Bond**

The Schulwerk

Written by Carl Orff/Translated by Margaret Murray
New York, NY: Schott Music Corp.
English Edition, 1978



IN REVIEW

"Dance stands nearest to the roots of all the arts."

An unattributed nod to dance introduces The Schulwerk, Volume 3 of Carl Orff's autobiography, which tells in his own words (translated) the story of how the Schulwerk was born, developed with young adults, re-developed for children, and ultimately became an internationally recognized music/movement pedagogy (roughly 1924-1975). It is an engaging story, told in a style that speaks directly to the reader. Even though I had used the book as a reference many times, I felt a sense of excitement as I read once again about Orff's search for the elemental; his exploration of rhythm, tone color, dance, improvisation; and the concept of a new starting point for teaching music: "artistic rather than purely educational." The story is conveyed through multimedia on the printed page: text (c. 80 pages), photos (c. 75 pages), and musical examples (c. 103 pages).

From the beginning, development of the Schulwerk concept involved communication and collaboration. The contribution of each person comes alive through Orff's storytelling. He acknowledges those who provided support and inspiration during the 1920s, beginning with dancer Mary Wigman: "… her dancing was elemental." Historian and scholar Curt Sachs is acknowledged for providing intellectual support, encouragement, and practical advice, as well as inspirational ideas. Orff describes Sachs as "helper, friend, and advisor." It was Sachs who stated, "In the beginning was the drum." Later, when Orff was searching for a suitable melody instrument for the instrumental ensemble he envisioned, he sought the advice of Sachs again. The advice: "You should use recorders … the pipe to the drum, corresponding to historical development."

Collaboration with Dorothee Günther and the founding of the Güntherschule in 1924 offered Orff the opportunity to experiment with the same media we use today—singing, saying, dancing, playing. The young adult students were eager to explore the ideas and questions springing from Orff's imagination. Fascinating descriptions of the "experiments" in music making indicate an atmosphere of creativity and artistic freedom. The story of the Güntherschule is told in eight sections that describe students "singing, saying, dancing, playing" as they experienced the curriculum, starting with improvisation with movement, poetry, drums, tympani, and rattles, and moving through experiments with piano exercises, choir exercises and performances, conducting classes,

2002 Schott publishes *Play, Sing Dance: An Introduction to Orff Schulwerk* by Doug Goodkin.

percussion instruments, barred instruments, and recorders. The fortuitous arrival of two amazing new students, Maja Lex (1925) and Gunild Keetman (1926), provided expanded energy at the school, giving both "the dance and the music a new, unmistakable profile." Keetman soon became a valued colleague, and Orff pays appropriate tribute to her work and artistry, stating that without Keetman, "*Schulwerk* could never have come into being."

The unique variety of photographs, drawings, and documentation of musical events contributes significantly to the story. The extensive inclusion of musical examples reveals much about what later became content in the five volumes many Orff teachers know and love. It is clear the experiments in music making were creative steps along the pathway toward developing the philosophy of elemental music. Some of these experiments are described in detail—for example, an improvisation with the title "Fear" focuses on exploration of tone color. Following a description of the improvisation, Orff states, "We tried this many times, and it was always different … the ability to make music in this way came from our previous experience with the rhythmic exercises."

"1930. The time for experiments had come to a kind of conclusion. We had traversed our first field and a new one lay before us." Stories of the first years at the Güntherschule are exhilarating, but the time for moving ahead came with Orff's realization that "publication was inevitable and necessary if I wanted my work to be known to a wider public." The Schulwerk story continues from this point, with publications and demonstrations resulting in worldwide growth and eventual adaption to different environments, cultural norms, and expectations. The adaptation and growth continues today through the work of those who adopt Orff's philosophy and who explore new ways to expand the vision of the Schulwerk.

"Out of movement, music. Out of music, movement." —Dorothee Günther

For those who love Orff Schulwerk, this book is an absolute treasure! Orff begins the story with a vivid, personal description, stating that "it seemed to me as if a spring storm were sweeping through the city of Munich." My own sense of anticipation grew as I read how imagination, exploration, experimentation, improvisation, and Orff's search for the elemental came to fruition in the birth and evolution of the Schulwerk. An essential and fascinating aspect, also described in detail as part of the story, is the inclusion of people who seemed to emerge at the right time to provide what was needed to carry out Orff's vision. This is a book that could sit on your library shelf as a reference manual, but the real joy is found in reading it as a story, told by Carl Orff, a master storyteller, musician, and visionary. ■

JUDY BOND, professor emerita at the University of Wisconsin Stevens Point, is a past president and honorary member of the American Orff-Schulwerk Association and a founding member and current co-chair of the Alliance for Active Music Making. She is an author of the K-8 series *Share the Music* and *Spotlight on Music*, published by Macmillan/McGraw-Hill, has been a frequent presenter at international, national, and state music education conferences, and an instructor for Orff Schulwerk Teacher Education courses.

2012

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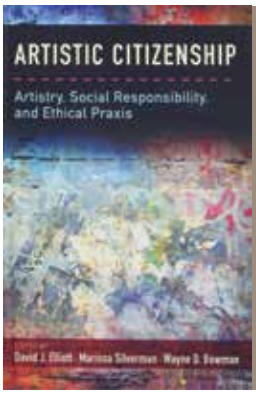
Reviewed by **Richard Lawton**

Artistic Citizenship: Artistry, Social Responsibility and Ethical Praxis

Edited by David Elliott, Marissa Silverman, and Wayne Bowman
New York, NY: Oxford University Press, 2016



In *Artistic Citizenship: Artistry, Social Responsibility and Ethical Praxis*, editors David J. Elliot, Marissa Silverman, and Wayne D. Bowman have assembled a marvelous collection of 27 essays by artists, scholars, and educators that discuss civic responsibility in the arts and in arts instruction. This is an essential compendium for anyone who believes our work as teachers is not complete without providing our students with a social and cultural context for their creative explorations.

What does it mean to practice citizenship as an artist or art instructor? The idea is derived from three assumptions—that the arts are grounded in social interactions; that art, following the philosophy of John Dewey and others, should be a useful expression of everyday life; and finally that the arts, because they are not only a reflection of who we are but also a transformational force in all our lives, ought to be practiced in an ethical, civic-minded way. This last notion is based on the Aristotelian concept of *eudaimonia*—living a life devoted to virtue, including a sense of responsibility to the community.

What, then, is our obligation to instill these values in our students? In their introductory essay, Elliot, Silverman, and Bowman address that question:

> If artistic practices entail ethical responsibilities, instruction that presumes to introduce learners to the full range of goods an artistic practice exists to serve must help students identify and confront local, national, and world problems through their artistic efforts. Mastery of technical skills, though necessary, is simply not enough.

This is not light reading. The editors are clearly looking to ignite a broad discussion of *artivism*, to borrow a term from one of the essays. We teachers know that injecting politics into instruction can be perilous, particularly in public schools, but it is increasingly difficult to avoid. Social media and other ways of connecting digitally have given rise to both a false sense of community and a distorted idea of what it means to be informed. We've all seen it in our classrooms. We can bemoan our students' short attention spans and self-absorption, but, in the end, we need to teach them where they are.

Part I of *Artistic Citizenship* consists of six essays focused on foundational considerations. This is followed by collections of essays on dance- and movement-based arts, media and technology, music, poetry and storytelling, theater, and visual arts. All the essays are worth reading, if only to expose oneself to the range of interpretations of what it means to practice artistic citizenship, and to take inspiration from

2014 Mary Shamrock is first recipient of AOSA Excellence in Research Award.

the unanimity of the authors' commitment to teaching in a socially responsible way. The book is also full of apropos-of-nothing-but-excellent-to-know bits of information. I, for one, did not know that puppetry developed as a form of political protest.

In Part II, the section devoted to dance, four choreographer/activists from diverse backgrounds discuss the intersection of popular culture, politics, and movement arts and how this has contributed to a re-evaluation of how dance is taught, practiced, and appreciated. For example, in "Moving Comfortably Between Continuity and Disruption: Somatics and Urban Dance as Embodied Responses to Civic Responsibility," author Naomi M. Jackson discusses elevation of urban dance as a legitimate area of instruction alongside ballet. Urban music has long been considered a vital resource for culturally relevant instruction, but as Jackson points out, urban dance is an equally authentic expression of urban life.

The four essays on music in Part IV are equally intriguing and highly applicable to practical issues confronted in the classroom. Finding it difficult to persuade your district that an experiential, general music program is better for kids than orchestra as an elective ensemble? Check out "Citizens or Subjects? El Sistema in Critical Perspective" by Geoffrey Baker. Trying to sort the increasingly complex issues surrounding technology, intellectual property, and rights? Try "Alchemies of Sanctioned Value: Music, Networks, Law" by Martin Scherzinger.

Participatory music, the idea that we should evaluate the success of musical presentations based on the experience of the performers rather than the audience, is a recurring theme throughout *Artistic Citizenship*; it is fitting, therefore, that ethnomusicologist Thomas Turino, author of the influential *Music as Social Life: The Politics of Participation,* is a contributor here. In his essay "Music, Social Change, and Alternative Forms of Citizenship," Turino describes his 30-year involvement with the contra dance scene, something to which many of us can relate. He also discusses the ramifications of social dancing and music making for building and reinforcing community, something with which all of us need to concern ourselves.

From time to time I hear (on social media, naturally) colleagues talk about "going down Orff rabbit holes" in pursuit of a new combination of material and ideas. Part of the appeal, apart from the exploratory curiosity central to being an Orff practitioner, is the opportunity to contemplate how what we do fits into the bigger picture—in our communities and in ourselves. It turns out an important conversation along these lines is taking place in many areas of the arts that this book frames beautifully. *Artistic Citizenship* asks you to dig deep, but that is, as the expression goes, where the good stuff is. ■

RICHARD LAWTON teaches general music at Roscomare Road Elementary School in Los Angeles, California, including after school ensembles in ukulele and recorder. Richard is the president of the Los Angeles Chapter of AOSA, the general music representative for the California Music Educators Association, and a member of *The Orff Echo* Editorial Board.

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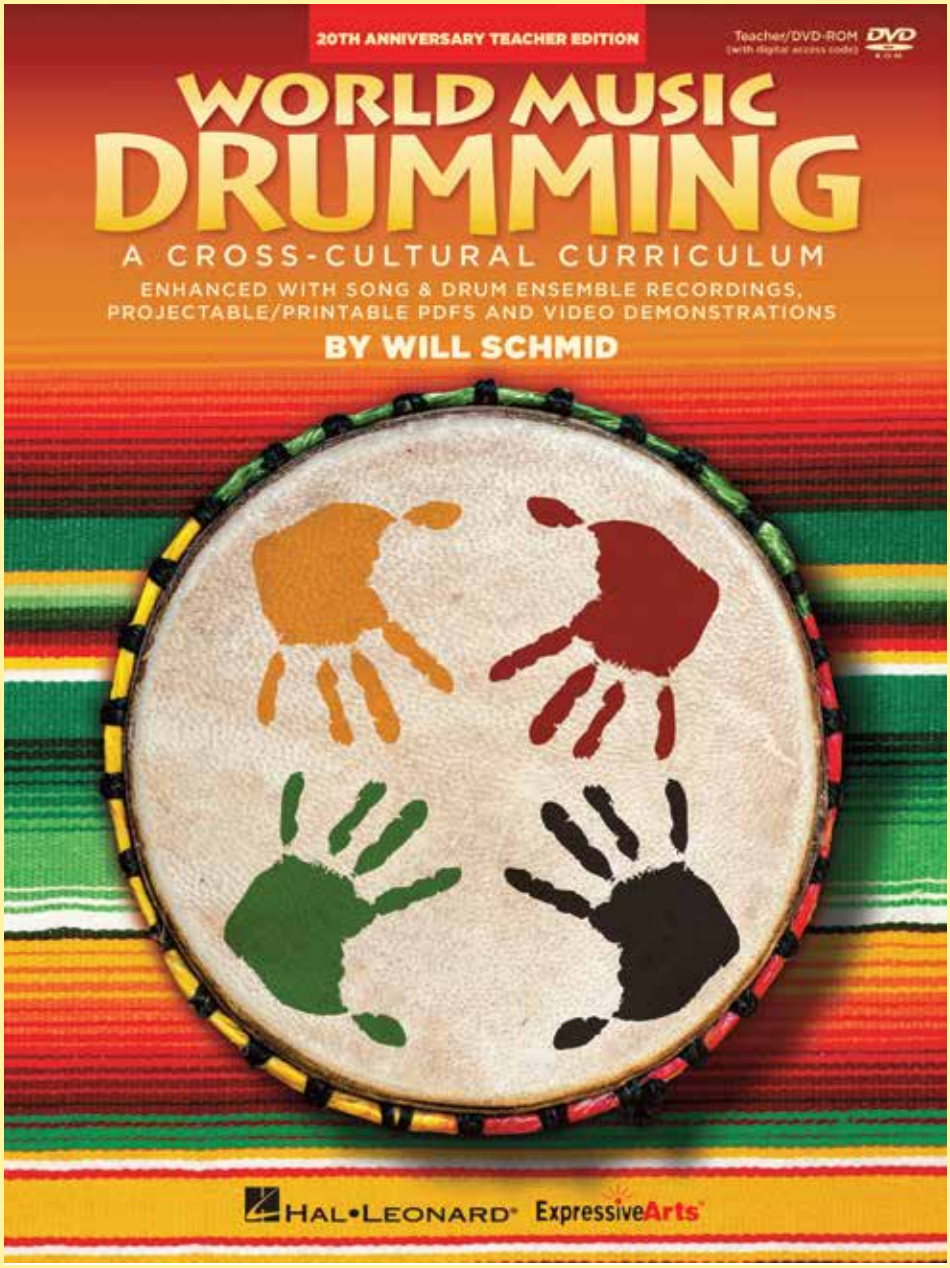

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THE ORFF ECHO EDITORIAL CALENDAR

The Orff Echo looks for and publishes articles about any subject in every issue. Feature topics summarize the focus of only a few articles in a specific issue.

Issue	Feature Topic	Coordinator(s)	Contributor's Deadline
Winter 2019	Shades of the Schulwerk	Roxanne Dixon Nicola Mason	May 15, 2018
Spring 2019	The Body in Motion	Christine Ballenger Matthew Stensrud	Aug 15, 2018
Summer 2019	Orff Schulwerk and Inclusivity	Lisa Lehmberg Matthew Stensrud	Nov 15, 2018
Fall 2019	Soul of the Schulwerk	Richard Lawton Roxanne Dixon	Feb 15, 2019

100

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Joachim Matthesius

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