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FALL 2014

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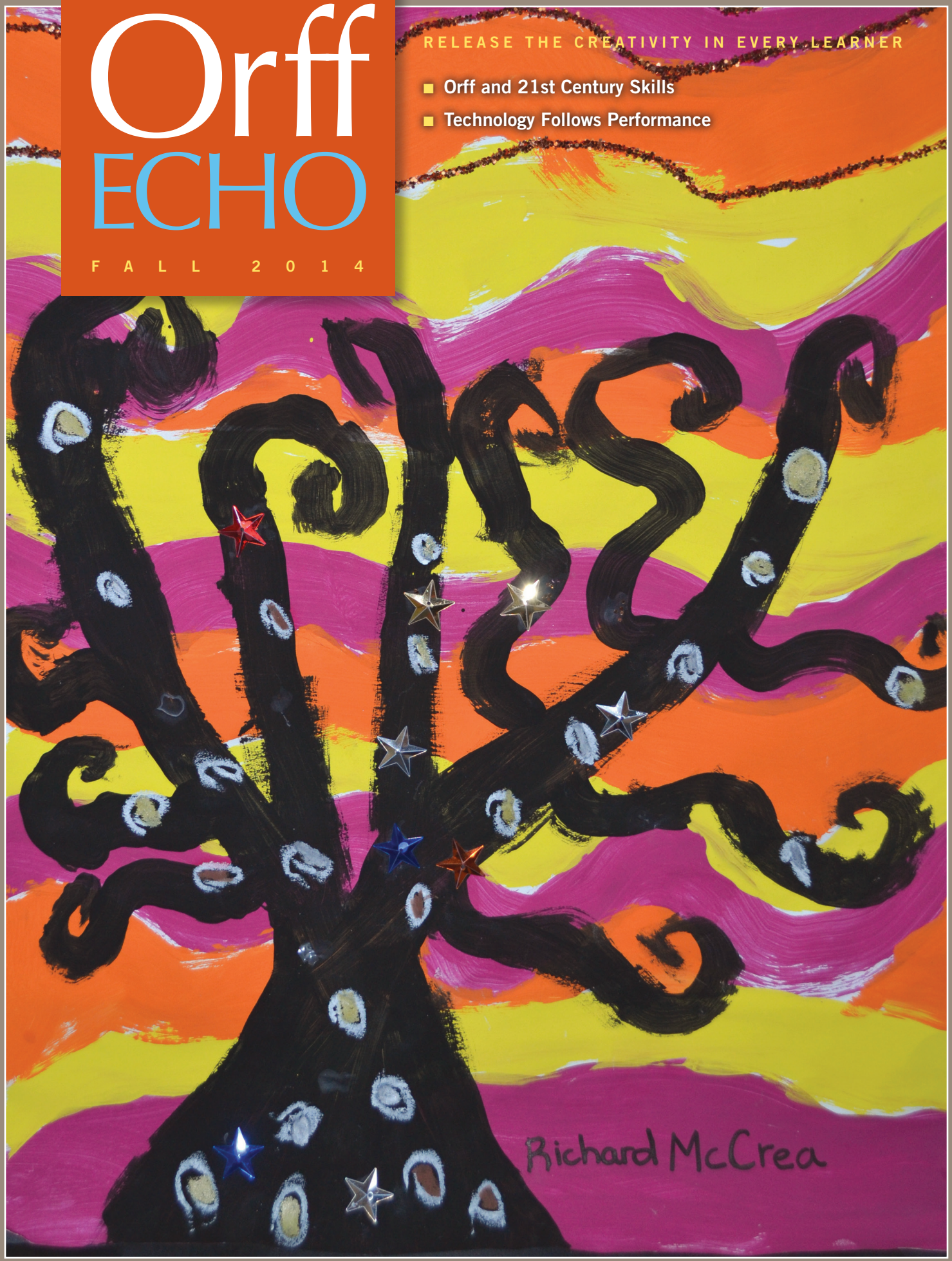

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FALL 2014

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on the cover

"Klimt Tree" by Richard McCrea, a student at Falling Branch Elementary School, Christiansburg, VA. Art teacher: Maggie Maloney.

issue coordinators

Chet-Yeng Loong and Kelly Jackson

RELEASE THE

COLUMNS AND DEPARTMENTS

ORFF AND 21ST CENTURY SKILLS

AOSA
American Orff-Schulwerk Association

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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 movement. 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:

- Demonstrate the value of Orff Schulwerk and promote its widespread use
- Support the professional development of our members
- Inspire and advocate for the creative potential of all learners

By Chris Judah-Lauder

Technology Follows Performance

As we move into the 21st Century, school districts and private and public schools are requiring all disciplines to integrate technology within their curricula. As an Orff Schulwerk teacher, students' hands-on collaborative exploration is still my number-one goal. But I also embrace the possibilities of technology. For example, for ten years I have used an interactive white board, which is a valuable tool to organize visuals and engage learners while it moves lessons forward. Clearly, technology is a tool to reinforce the learning process. It does not replace teaching.

This past year, each of my 5th- through 8th-grade students received an iPad® mobile digital device. To support the program, I pondered how to integrate this technology into my teaching. Initially, I used several apps such as Smart Seat, Doodle Buddy, Schoology®, and others.

For my music classes, I chose to incorporate GarageBand® into the classroom. After playing with this app for six months, I decided to take an online course. As I discovered many helpful tips and tricks through these self-paced lessons, I learned to work with virtual instruments, record audio, and mix sounds on an iPad. I shared compositions via iTunes®, SoundCloud, Facebook, and email.

I focused on several GarageBand projects with my 5th and 7th graders. After my 5th graders shared their music in late spring, we took one of their pieces and arranged it on GarageBand. This ABA piece, *Down to E*, consisted of two soprano recorder parts with simple bordun accompaniment. In the B section, recorder part 2 centered on improvisation. The project was workable because the music was familiar. Each student could play the entire orchestration, including both of the recorder parts. Students worked alone, using a rubric from the start. Their efforts counted as a test grade.

Early in my experience with GarageBand, I had become frustrated by being unable to identify musical sections. For my students, I prepared a worksheet describing the process, and downloaded it on Schoology. In class, we methodically worked through one section at a time.

The first step consisted of opening a new song in GarageBand, renaming it, and adjusting settings for the piece.

When arranging functional harmony, the first stage is establishing the chord sequence. To do this, students entered the chords for the A Section as presented on a visual. I was surprised that students who tended to rush or drag the beat when playing normal instruments found it just as difficult to lock in chords on the beat using the iPad. Many students succeeded only after multiple tries.

This seemed to reinforce a well-known quote by Bill Gates: "Technology is just a tool. In terms of getting the kids working together and motivating them, the teacher is the most important." While this platform offers new and uncharted experiences and opportunities, the teacher acts as a facilitator, guiding students through a unique experience for expression. It is still imperative that students can play on the beat for this particular activity. No iPad can teach this skill set.

continued on page 6

SEE MORE ONLINE

You'll find Chris Judah-Lauder's worksheet for this project, and links to two arrangements from fifth and seventh grade students at Echo Extensions (see www.aosa.org).

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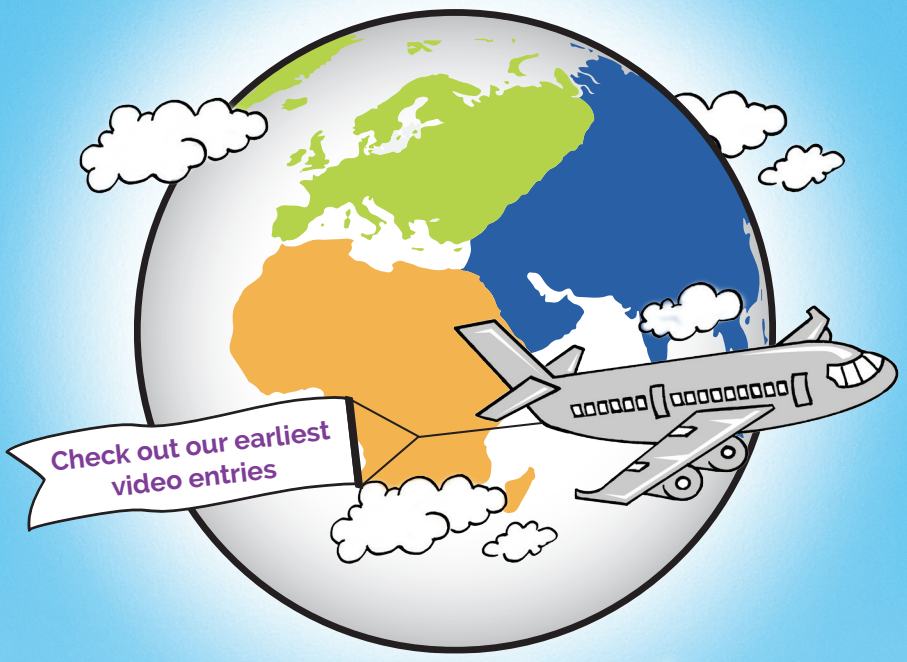

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To aid with this dilemma, as a class we practiced counting and pretending to tap the correct chords. Students were not allowed to go to the next step until I approved their entering of the chords. Students who learned quickly served as TAs and helped others by counting for them as they entered the chords.

Continuing with the A Section, students were instructed to create a percussion and guitar part, following their chord sequences. There were many options, and students enjoyed the extra freedom. With the B section, they were encouraged to use contrasting accompaniment and percussion parts. Introductions and codas were added last.

Once all sections were completed, students saved their songs as .mp4 files and emailed them to me to be graded. Later, during class, each individual performed in front of their classmates, playing the second recorder part "live" over their GarageBand arrangements. Classmates provided feedback based on a rubric presented in class.

This was a fun project that allowed students to play and record instruments too expensive or not available in the average music classroom. Recording and playing can both be done using the iPad, and students enjoyed the endless possibilities of making their arrangements unique.

The seventh-grade project was a little more in-depth. Similarly, it consisted of a piece shared with the group. With this project, several students recorded a live bass and/or alto xylophone part.

There were some unique aspects in using this new technology. When it came time to play recorder or bass parts into the app, finding quiet spaces proved challenging. We became creative, and used the hallway, lunchroom, and the outdoors for recording sessions. Another option was to use individual headphones, to relieve others of having to hear various recording sessions.

Music made in GarageBand can sound very professional and harmonious if done correctly. As in any new adventure, however, one learns through experiences, exploring, and - yes - from mistakes. By my third iPad project, I felt this technology was productive and empowering. It supported my objective, while providing a new outlet for student expression. As I worked each project, my process became clearer, and the students' learning was more successful and musical. There really is something magical about the process of tracking and building a project from beginning to end. Once the project was completed, many students worked independently on new ideas. Some of my students imported their arranged songs as their cell phone ring tones. I look forward to new arrangements with my students this coming year. ■

AOSA President **CHRIS JUDAH-LAUDER** teaches fifth- through eighth-grade music as the Fine Arts Director at Good Shepherd Episcopal School in Dallas, TX. She directs a Praise Band and Orff, Recorder, and Drum Ensembles, conducts AOSA teacher-education courses, and is an active clinician nationally. Chris has served as national and local co-chair for AOSA Professional Development Conferences, and was a regional representative on AOSA's National Board of Trustees. She has authored and co-authored numerous articles and books on music education.

ACKNOWLEDGEMENTS

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IN THIS ISSUE

By Laurie Sain with Chet-Yeng Loong and Kelly Jackson

Orff and 21st Century Skills

The recent emphasis on 21st century skills of critical thinking, communication, collaboration, and creativity and innovation challenges teachers to adapt their curricula and lessons while staying true to their subject matters. For music teachers, this can be challenging. For example, how does teaching music relate to critical thinking?

In the Orff classroom, the flexibility and creativity of the teaching approach can be the cornerstone to answering these types of questions. This issue's feature examines how Orff Schulwerk helps sync teachers' desires to teach music and movement with the demands of 21st century skills and career readiness.

This issue's feature examines how Orff Schulwerk helps sync teachers' desires to teach music and movement with the demands of 21st century skills and career readiness.

Our first article by Natalie Sarrazin, "The Educational Future of Orff in the 21st Century," shows how the Orff approach syncs with some of the demands of the coming century, including child-centered learning, process over product, and critical skill categories. It also examines how Orff teachers can adapt effectively. Teachers will need flexibility and self-direction, but the results can strengthen students' skills and sustain an Orff-based music education.

Next, Nyssa Brown examines the Descriptive Review Protocol and how it supports important 21st century skills while augmenting student learning in an Orff classroom. In "Critical Thinking and Global Music: An Active Listening Protocol Supporting 21st Century Learning," she briefly describes the protocol and its main steps. Then she illustrates how the steps work together to support students' listening skills. Finally, she discusses how to adapt the protocol in an Orff classroom.

Our general articles offer two broad perspectives on integrating Orff into the music classroom. Jean Young's "Creating Songs With Sounds and Rhythms of Nature" explores the step-by-step process of using natural inspirations to compose songs that teach children both music and a love of the wild. More technically, Beth Ann Hepburn, in "Differentiated Instruction in the Orff Schulwerk Classroom," links the three foci of Differentiated Instruction to Schulwerk practices so that music teachers can meet the goals of both approaches.

With experience and creativity at the core of Orff Schulwerk, our researcher Martina Vasil explores the quality of (and responses to) children's reactions in her article, "Children's Spontaneity in an Orff-Schulwerk Classroom: A Qualitative Study." She begins by defining spontaneity and reviewing existent studies. Her research then explores children's spontaneity in a formal education setting, namely an Orff classroom. Understanding these responses helps teachers design more effective lessons while enabling children to become independent thinkers and musicians.

We also offer two book reviews in this issue. David Thaxton describes Carol Huffman's professional book *Making Music Cooperatively: Using Cooperative Learning in Your Active Music-Making Classroom*. The book's serious title is offset by David's friendly examples and clear descriptions of how the book helps teachers create cooperation within classroom experiences. Cora Lee Khambatta reviews Joanne Ryder and Norman Gorbaty's children's book *Earthdance* in a more lyrical approach, and shows how the

movement implied in the story translates into classroom experiences easily.

The president's message "Technology Follows Performance" from Chris Judah-Lauder touches on many of this issue's themes. Her experience of technology as augmenting the teacher—and not replacing great instruction—emphasizes using technology appropriately to build great experiences and provide students with lessons important to their coming lives and careers.

Teachers in general face challenges in today's classroom unlike those of the past; new technology and the emphasis on teaching more than content require altered approaches both to content and instruction. Hopefully, this issue's articles help you address some of those challenges. We hope they show you how to use Orff Schulwerk to contribute both to children's 21st century learning and the magic of the music experience. ■

LAURIE SAIN is editor-in-chief of *The Orff Echo*. Issue coordinators **CHET-YENG LOONG** and **KELLY JACKSON** assisted with this piece. Both are active Orff teachers and enthusiasts, and members of the Echo's editorial board.

The Educational Future of Orff in the 21st Century

ABSTRACT

In the fall 2012 issue of The Orff Echo, *AOSA then-President Karen Benson outlined a list of trends and issues in education, and asked readers to respond to the question, "What does the Schulwerk have to offer?" This article investigates Orff Schulwerk in light of 21st century educational needs. The article also addresses the question, "How might Orff Schulwerk contribute toward teaching 21st century skills and values as well as provide an excellent music education?"*

NATALIE SARRAZIN is associate professor at the State University of New York (SUNY): the College at Brockport, NY. She holds a PhD in ethnomusicology from the University of Maryland, College Park, an MD and an MMEd from the Peabody Institute of The Johns Hopkins University, Baltimore, MD. Sarrazin's research focuses on music education in the U.S. and India. She has written extensively on Indian music and children's musical cultures, including Indian Music in the Classroom, and a chapter in the *Oxford Handbook of Children's Musical Cultures.*

By Natalie Sarrazin

The originators of Orff Schulwerk—Carl Orff and Gunild Keetman—might not have imagined how their philosophy and approach would be received 100 years after their time. Fortunately, however, their visionary work may have ensured that the Orff approach is more relevant now than it was at its inception. Arts integration, for example, formed a central part of the founders' core mission. It was firmly rooted in the 1920s Güntherschule, which carried both the seeds and nourishment for integrating the arts. Carl Orff's idea was to integrate not only music and movement, but also speech and drama. Arts integration is now one of today's foremost educational discussions, and the Schulwerk's interdisciplinary identity is an important asset in that conversation.

Apart from arts integration, discussing 21st century skills provides an important opportunity for reflecting on the current state of the curriculum and future societal needs. What skills will children need to obtain employment? How can children be prepared to contribute to a complex society? How can Orff Schulwerk help meet these needs?

Figure 1: Three Categories of 21st Century Skills Identified by the Partnership for 21st Century Skills.

Skill Categories	Specific Skills
I. Learning and Innovation	Critical Thinking and Problem Solving Communication and Collaboration Creativity and Innovation
II. Digital Literacy	Information Literacy Media Literacy Information and Communication Technology (ICT) Literacy
III. Life and Career	Flexibility and Adaptability Initiative and Self-Direction Social and Cross-Cultural Interaction (Group Participation) Productivity and Accountability Leadership and Responsibility

SOURCE: TRILLING, B., & FADEL, C. (2009). *21ST CENTURY SKILLS: LEARNING FOR LIFE IN OUR TIMES.*

Let's begin by looking at one current educational trend. Various organizations, particularly the Partnership for 21st Century Skills, have identified educational focus areas crucial for future learning. These emphasize

- child-centered learning;
- process over product (use of creativity, collaboration, cooperation, and communication); and
- priority of experience, knowledge, and skills over education as a commodity.

Enabling Child-Centered Learning and Process Over Product

The Schulwerk's approach of starting from children's natural movement, play, and voices is a perfect example of child-centered learning. From the simple notion that instruments should be accessible, comfortable, and non-threatening for children, to the integration of a child's natural speech and movement, the Schulwerk firmly roots its philosophy and practices in a child-centered learning process.

The Schulwerk's stress on thoughtful, personal, and thorough learning processes over performance products places the child's well-being at the center. It questions unreasonable performance standards, and promotes what is best for each individual child's inner learning and growth (Aaron, 1980). It helps each child learn by focusing on the "how" of the performance and the steps to create the performance, rather than emphasizing the outcome of the performance itself. Further, this is evidence of process over product. If the steps to build a performance are measured and well-designed, the performance will naturally take care of itself.

In a similar vein, the Schulwerk enables children to experience musicality and skill building early. It encourages student discovery, and fosters originality. Interpersonal musical interactions with sound at many levels of complexity allow each child to explore his or her creativity. Likewise, emphasizing improvisation, which requires intent listening and multi-modal input and output (timing one's musical expressions in relation to others' sounds to create a coherent whole), helps children practice all elements in one integrated experience.

Trilling and Fadel, both board members of the Partnership for 21st Century Skills, specify essential elements for 21st century survival divided into three large skill categories: Learning and innovation, digital literacy, and life and career (Trilling and Fadel, 2009; see Figure 1). The remainder of this article elaborates on how the first and third sets of these skills are compatible with the work already being accomplished in Orff classrooms.

Developing Learning and Innovation Skills

Learning and innovation skills are easily satisfied by the Schulwerk. The approach's teaching and music making processes are based on ideals of communication, creativity, innovation, and critical thinking.

Rotherham and Willingham (2009), however, note that innovation, collaboration, and creative experiences are often not taken far enough, leaving the learner with a superficial understanding of the lesson and their own abilities by merely allowing

students experiences that may or may not result in learning of a particular skill. Instead, Rotherham and Willingham suggest focusing on the practice, allowing students the opportunity to learn from their errors and build better strategies to improve skills through mentor feedback. As advocates for skill improvement, they favor "student-centered methods, [and] project- and problem-based learning" (2009).

These types of critical-thinking and problem-solving projects are the foundation of a rigorous Orff approach. From the most basic activities to the most complex, the Schulwerk engages practical applications of theoretical models. It encourages integration of the theoretical "4 Cs" (creativity, communication, collaboration, and cooperation) through practical, project-based activities, such as composition or improvisation. In a composition or performance-based project, for example, the child may address numerous questions: Which tempo? Dynamic level? Notes? Words? How should I/we put the pieces together? How can I collaborate within the group to create and solve problems? What form should the piece take?

The project-based nature of the Schulwerk allows for endless personal decisions and group discussions. By incorporating literary arts, body percussion, and the instrumentarium, the Schulwerk enables creativity, collaboration, innovation, and, above all, practice. These activities highlight essential problem-solving processes in keeping with 21st century skill building.

Life and Career Skills: The Schulwerk as Brainwork

Clearly, the Schulwerk is connected to lifelong learning skills. In particular, it may potentially contribute to new scientific research on learning and the brain.

The collaborative nature of the Schulwerk and rigorous processes of music listening and making already develop essential brainwork skills. To highlight this fact, Orff teaching and research might refocus itself as "Schulwerk as Brainwork."

For example, Patricia Brown's 1980 article on the role of the instrumentarium describes the "careful progression" by which instruments are learned in Orff Schulwerk. She denotes transition steps that include voice (singing and speaking), body percussion, small instrument playing, and instruments separated from the body by mallets. The article also delineates some of the decision-making processes of playing pitched versus unpitched instruments, using different timbres, contrasts, and other elements of composing for playing the instruments.

Brown's article focused on using Orff Schulwerk to encourage and support further music study through participation in other music ensembles. Today, that suggestion might strike us as rather insular. Instead, a modern article might reexamine Schulwerk's contribution to building working memory, multitasking, and analysis skills. Working memory, the temporary storage of information for use in reasoning and problem solving, may be more important than IQ (Berz, 1995; Dingfelder, 2005). Multitasking enables students to process large amounts of data in real time. Responsive and immediate analysis is required to complete basic Orff activities.

Flexibility and Adaptability of the Orff Approach

In 1963, when addressing the Orff Institute, Carl Orff stated that he "encouraged the active participation of the students by the playing of their own music, that is through improvising and composing it themselves…[and that he] did not want to train them on highly developed art instruments, but rather on instruments that were preferably rhythmic, comparatively easy to learn, primitive, and unsophisticated" (Brown, 1980). With his statement in mind, music teachers must maintain Orff's vision of accessibility in terms of 21st century technology and aesthetics. In "Switched on Orff," Dillon and Hirche (2010) explore outside-the-classroom learning environments and experience-led pedagogy through media. In keeping with the accessibility of the Schulwerk, they also experimented with game-like interfaces that enabled students to improvise and play with sound and technology without requiring technical or musical skills.

In my college xylophone ensemble, instruments are made "adult accessible." Students are encouraged to improvise, contribute ideas during rehearsal, create original compositions or arrangements for the ensemble, and experiment with percussions and timbres. One enthusiastic student suggested that we "plug in the instruments." Using clip-on and condenser microphones, a mixer, and speakers, my advanced ensemble not only played pop hits, but also dub-step (a genre of heavy bass-sounding dance music).

Such applications amplify the relevance of the instruments to students' personal lives, while remaining

an accessible and beautiful way to make music without formal music instruction. These are simple, democratic means to create and innovate, even as scarce music education and arts funding hamper efforts to bring music classrooms into the 21st century.

Initiative, Self-Direction, Productivity, and Accountability

Despite the pedagogical material available on 21st century ideals, many classroom teachers remain teacher-centered and pedagogically unable to teach in ways more adapted to 21st century skill sets. In *21st Century Skills: The Challenges Ahead*, Rotherham and Willingham remark, "We don't yet know how to teach self-direction, collaboration, creativity, and innovation the way we know how to teach long division"(2009).

There are many reasons for a lack of interactive and integrated teaching. Increasingly restrictive curricula, extensive assessment requirements, classroom management issues, and some teachers' hesitancy to relinquish classroom time suppress implementation of new approaches.

Engaging classroom and music teachers in integrated activities is a primary way to disseminate the Schulwerk's philosophy and practices into the larger curriculum. If classroom teachers know how to teach long division but not collaboration, creativity, and innovation, a trained Orff teacher demonstrating collaboration at the instructor level can share important processes. Orff instructors, working with classroom teachers on individual lessons or collaborative projects, supply multiple opportunities for students to learn and apply skills. For instance, a classroom instructor can reinforce musical learning in teaching content, while the Orff instructor introduces content in the music room. Orff instructors can offer effective strategies and techniques to guide such collaborative efforts. Among them are group work, integrative, creative, and innovative activities in which we currently engage.

Orff teachers also need to address assessment strategies for the classroom. Even with great intentions and successful, integrated lessons, Orff practitioners often do not recognize the extent and importance of their teaching. They therefore do not label and assess their work to satisfy core standards. Combining the 21st century model above with new core state music standards links Orff process teaching to the standards. The combination provides a valuable assessment framework for evaluating integrative activities and lessons and Orff music lessons. It also demonstrates the rigor and effectiveness of the Schulwerk in an assessment- and rubric-driven educational system.

Conclusion

Music education in the 21st century must reassess its relevance in the face of starved budgets and massive shifts in educational assessment. These shifts question music education's relationship to the common core curriculum and to educational goals in general. It is essential to recognize and promote the connections between Orff Schulwerk and the new core curriculum, as well as Orff's contribution toward realizing a 21st century framework for education. Involving classroom teachers, drawing curricular connections, engaging in teacher collaboration, and developing assessment models are keys to assuring the Schulwerk's longevity and prominence.

Orff Schulwerk already offers many of the life skills required for 21st century thinking and learning at a minimal cost, through dedicated teachers who are adaptable, flexible, and naturally creative and innovative. The higher-order thinking found in interactive work is one essential teaching characteristic central to the Schulwerk, and a natural extension of supporting children's innate creativity. The intrinsically integrative nature of the Orff process, applied across content areas, supports vibrant music education and education in general. (See *The Orff Echo* Fall, 2012 issue for an exploration of

ADDITIONAL RESOURCES

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the Schulwerk and integration.) Using Orff-trained music teachers to cross boundaries, borders, and subjects with a variety of child-centered techniques and strategies encourages social interaction and builds students' self-directional abilities.

The core of the Schulwerk's success lies in accessibility of its materials and activities, which are not "dumbed down" so that everyone succeeds, but instead provide frameworks with limitless challenges through which students can find and develop their individual potential. The raw materials may be notes, numbers, letters, instruments, blocks, or books; the application of the materials allows opportunities for children's success. ■

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Critical Thinking and Global Music: An Active Listening Protocol Supporting 21st Century Learning

NYSSA BROWN is an elementary music teacher at the American School of The Hague, Netherlands. She draws on her K-9 vocal/choral music experience in the U.S. and abroad while presenting at local, regional, national, and international conferences. Her topics include global music, 21st century skills in the music classroom, curriculum/assessment writing, and professional learning. Brown served as music education coordinator for the Perpich Center for Arts Education, Golden Valley, MN and coached teachers in over 100 school districts throughout Minnesota. In 2004, she was one of ten finalists for Minnesota Teacher of the Year and received a prestigious Milken Educator Award from the Milken Family Foundation.

ABSTRACT

The Descriptive Review Protocol enables elementary music students to broaden their experience of diverse musical styles and genres while learning important 21st century skills. The three-step protocol is useful as a complete approach. Individual steps can also be adapted for shorter, more specific lessons, too. This piece explains the protocol and provides examples of how it can augment learning in an Orff Schulwerk music classroom.

The top priority in the Orff Schulwerk music classroom is active music making using singing, moving, speaking, playing, improvising, and composing. As a music teacher, I also value including diverse types and styles of music, and honoring their traditional performance practices.

Elementary students come to the music classroom with a very limited aural context, due partly to their young ages. Therefore, one important question that elementary music teachers might ask is, "How do I help students listen to diverse musical styles and genres with an open mind and heart, to both broaden their perspectives and draw attention to more authentic performance practices?" This article suggests a protocol for listening and thinking in the music classroom, ideas for implementing the protocol, and connections to 21st century thinking, reasoning, and cross-cultural skills for students.

Understanding the Descriptive Review Protocol

The Descriptive Review Protocol was introduced to the author during employment at the Perpich Center for Arts Education, Golden Valley, MN, where she served as Music Education Coordinator for the State of Minnesota. As a part of the *ARTFUL Teaching and Learning Handbook* (Thompson et al., 2005), the Descriptive Review Protocol offers a framework for inquiry-based, active listening.

Figure 1: Introducing the Protocol: An Example.

"Today we are going to learn a new way to listen. First, we'll hear a piece of music that may be unfamiliar to many of you. It is always exciting to listen to and see new things, and you'll have lots of chances later to talk about what you are hearing and seeing. Right now, we want to be specific in our words and make sure we aren't judging what we are hearing or seeing. What might seem different to us is totally normal to someone else. So, our job is to be detectives; we need to detect specific things that we notice." (Point to the word "notice" on the board.)

"What do we hear? What do we see? We aren't going to say if we think something is good or bad, or mention whether we like something or not. You can talk about that later, if you want. Just focus on what you notice.

"After listening, you will be able to ask some questions." (Point to the word "question" on the board.) "If you could ask the performers, composers, or audience anything, what would you ask them? What would you like to know? What are you curious about?

"After questioning, we are going to speculate." (Point to the word "speculate" on the board.) "If you had to guess what was going on in the music, what would you speculate? What do you think the music means? Why do you think they are performing the music? When and where do you think the music might happen? What is the purpose of the music?"

The protocol's structure encourages a natural withholding of judgment throughout a listening activity.

The first thing students often decide when listening to music in an unfamiliar style or context is if they like or dislike the music. More important to student learning than a student's judgment of music is what they hear and wonder. Students' open-minded listening and curiosity about what they hear empowers them to think broadly about music and its context. These skills are not only powerful in the music classroom, but can also be transferred to other parts of students' lives. Because this protocol inspires students' deep listening, curiosity, and thoughtful musical speculation, it empowers Orff Schulwerk teachers to align student listening with critical thinking and 21st century skills.

The Descriptive Review Protocol has three steps: (a) notice, (b) question, and (c) speculate. During the first step, notice, the teacher encourages students to observe without judgment what they are hearing (or seeing, if a video is being presented). For example, students might watch an online video of Guatemalan marimba music from Smithsonian Folkways (Smithsonian Institution, 2006). The teacher might then ask students what they notice. The question may be general ("What do you see or hear?") or specific ("What do you notice about how they are striking the bars on the instrument?").

During the second step, questioning, students share questions that they have about the music, performers, composer (if known), instrumentation, tone production, or anything that piques their curiosity. Per the marimba example above, a student might ask, "What are the mallet heads made of?" or "How long has the player been practicing marimba?"

During speculation, the third step, students hypothesize about what they think is occurring in the music. A teacher may ask questions that start with "who," "how," "what," "when," "where," or "why" to prompt student thinking. For example, teachers might ask, "Why do you think the music is being sung?" or "What is the purpose of the music?"

Introducing the Protocol

The Descriptive Review Protocol can be used, in whole or part, with all ages of students. By altering vocabulary slightly, it can be made accessible to primary-age students. For example, rephrasing the term "speculate" may be helpful for younger children.

When introducing the protocol, begin by writing the three steps on the board (notice, question, speculate). Then briefly present each step so students know what to expect. See Figure 1 for one way to introduce the protocol to students.

Facilitating Student Thinking and Responding

The most common challenge in facilitating this process is that respondents use judgments when noticing aspects of the music. The following dialogue demonstrates how a facilitator might "unpack" (or be more objective about) a judgment and guide

students toward more descriptive language. This example uses the "notice" step of the protocol, though similar strategies may be applied to the "question" and "speculate" steps as well:

Facilitator: What did you notice in the music? What did you see or hear?
Student: I hear good singing.
Facilitator: How did you know it was good? What did you hear or see that made you say that?
Student: I don't know, it just sounded good.
Facilitator: See if you can describe it using some of our music vocabulary, like melody, rhythm, harmony, texture, tone color, or dynamics. What makes someone a good singer? Or what makes singing good?
Student: Singing the right notes.
Facilitator: Ok. How did you know the notes were right?
Student: They sounded good.
Facilitator: They sounded good with what?
Student: The rest of the singers.
Facilitator: Do you mean that the singers were in tune with one another?
Student: Yes! The singers were in tune with one another.
Facilitator: Great. So you could describe what you noticed as "the singers were in tune with one another."

Helping students unpack their comments is a critical aspect of the Descriptive Review Protocol. The more time students spend noticing, questioning, and speculating, the less help they need in unpacking their thinking. Noticing without judgment is a skill that increases with practice.

Applying the Protocol to 21st Century Learning

The Partnership for 21st Century Skills outlines student outcomes that define specific skills, knowledge, and competencies necessary for students' future success. (See Figure 2.) The Descriptive Review Protocol helps address these outcomes.

By noticing without judgment, students listen and think in ways that do not reflect wholly right and wrong answers. When students engage in this process by describing what they notice and speculating with specific examples, they reason effectively using learning and innovation skills of critical

Figure 2: Partial Listing of Student Outcomes Described by the Partnerships for 21st Century Skills.

Skill Sets	Specific Skills	Student Outcomes
Learning and Innovation Skills: Critical Thinking and Problem Solving	Reason Effectively	■ Use various types of reasoning (inductive, deductive, etc.) as appropriate to the situation.
	Make Judgments and Decisions	■ Effectively analyze and evaluate evidence, arguments, claims and beliefs. ■ Analyze and evaluate major alternative points of view. ■ Synthesize and make connections between information and arguments. ■ Interpret information and draw conclusions based on the best analysis. ■ Reflect critically on learning experiences and processes.
	Solve Problems	■ Identify and ask significant questions that clarify various points of view and lead to better solutions.
Life and Career Skills	Flexibility and Adaptability: Be Flexible	■ Understand, negotiate and balance diverse views and beliefs to reach workable solutions, particularly in multi-cultural environments.
Social and Cross- Cultural Skills	Work Effectively in Diverse Teams	■ Respond open-mindedly to different ideas and values.

SOURCE: HTTP://WWW.P21.ORG/ABOUT-US/P21-FRAMEWORK

thinking and problem solving (see Figure 2). These inquiry-based skills will be required of students in their 21st century lives. They fit seamlessly into an Orff Schulwerk classroom.

Students must think for themselves within the context of unfamiliar social and cultural contexts. In the classroom, students may provide multiple contexts, and the musical example may provide an unfamiliar context. Students must also practice learning and working in environments in which various perspectives and ideas are to be celebrated; this protocol allows for such perspectives to be heard and respected, reflecting flexibility and adaptability as life and career skills (see Figure 2).

The protocol also offers students an opportunity to practice skills necessary to work in varied groups and with people who hold different perspectives. This reflects the outcome of working effectively in diverse teams as part of social and cross-cultural skills (see Figure 2). Instead of judging and seeing or hearing something only through their limited perspectives, students broaden their abilities to experience things using multiple cultural, social, racial, and linguistic lenses.

Adapting the Protocol

The Descriptive Review Protocol need not be used in its entirety daily to be transformative in the Orff Schulwerk classroom. When student learning objectives focus on describing, analyzing, or responding to music verbally, the entire protocol could help students meet those goals.

Sometimes, students must respond to music that other students are performing, responding to, or creating. A targeted reflection exercise may enhance the experience of singing, saying, dancing, and playing; using only one protocol step might meet the learning objective more concisely and directly. If a class goal is to review mallet technique, then the teacher asking a "noticing" question might draw students' attention to a specific aspect of how to hold a mallet. For example, to address incorrect technique, a teacher might ask, "What do you notice about the position of my thumbs when I hold the mallets?"

An Orff instructor may address the expression/tempo/dynamics of a piece of music using only the "speculate" step in the protocol. Helpful "speculate" questions could include, "What is the context of this piece? Where would it be played? How would the setting of the piece impact how we play it? How could the context influence our tempo and dynamics?"

Other elements of music may be addressed using the "question" step of the protocol. During an audio or video example, a teacher may prompt the class to listen/watch for a specific aspect of a piece of music, either to highlight outcomes pertaining to musical response or to transfer students' listening into their own performances. By asking students what they notice about the tone color the singers are using, the teacher incorporates thinking skills, encourages students to be responsible for their own learning, and empowers students to value the contributions of their classmates. This questioning technique allows for multiple responses while focusing students' attention on a specific aspect of the learning at hand.

Conclusion

The Descriptive Review Protocol provides manifold benefits. It gives students a supportive, inquiry-based approach to learning about diverse musical styles and genres. If students are performing less familiar music, the Descriptive Review Protocol enables them to listen and describe the music's performance style before performing similar music or refining performance practice.

In addition to addressing musical goals, the protocol greatly contributes to student growth and achievement in 21st century skill areas. This protocol may enhance singing, saying, dancing, and playing in the Orff classroom by providing a framework for thinking, curiosity, and reflection. ■

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Creating Songs With Sounds and Rhythms of Nature

JEAN YOUNG holds a BM and MA in music performance. She studied Orff Schulwerk with Tossi Aaron, Brigitte Warner, and Jos Wuytack. A former officer of the New York City Chapter of the American Orff-Schulwerk Association (NYCCAOSA), she has presented workshops at national and regional meetings, and her work has been published in *The Orff Echo*. Young currently teaches in various schools throughout New York. She recently produced her first CD, *Adirondack Adventure*, a concept album with 12 of her original songs.

ABSTRACT

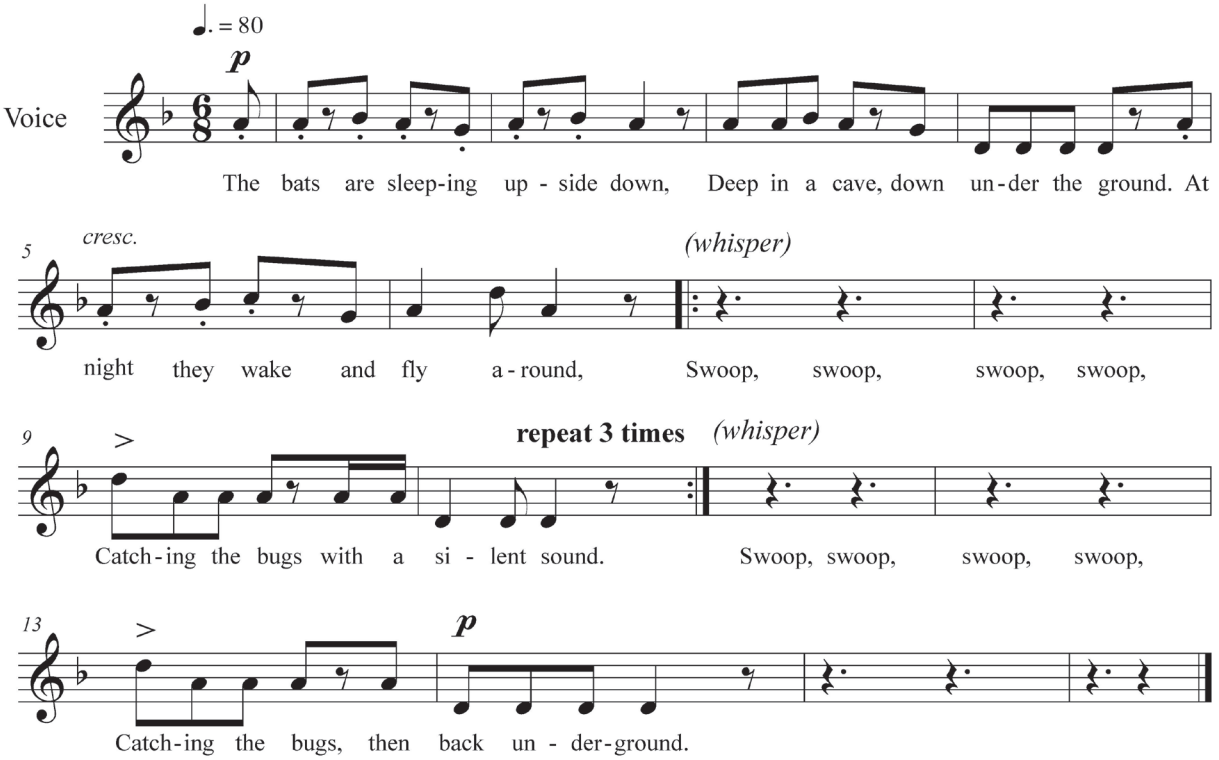
The author transforms wilderness experiences with animals into songs to model creativity for the children in her classes and to communicate a love of nature. Her composition techniques incorporate principles of Orff Schulwerk: respect for the natural rhythm of the words, use of modal melodies and elemental harmonies, layering of rhythmic and vocal ostinati to create a rich texture, use of dramatic changes in dynamics, and creation of a narrative story line to connect the songs. Unexpected collaborations with adult communities result from sharing the songs in different settings. In this article, she describes using influences from nature and animals to compose songs and gives examples of how they might be used in the Schulwerk classroom.

By Jean Young

It's early morning and very quiet. The lake is barely visible through the mist as I walk carefully to the trees at its edge. At the shore, I view what I've come to see. Twenty-five yards away, a beaver swims silently through the water, with only her head visible. A telltale "V" on the water's surface extends behind her. She swims back and forth, and then suddenly, with a "crack," she slaps her tail on the water and slips below the surface. I watch a while longer, and she reappears farther out in the lake. She slaps her tail once more and then disappears.

During our family's annual backpacking trips to the Adirondacks, we had seen bats, beavers, otters, and loons, and countless other animals. Each animal made an indelible impression on my memory. Concerned about preserving the environment for the animals, I wanted to create songs that would

Figure 1: The Score of a Song Inspired by Bats.



SOURCE: JEAN YOUNG.

communicate the beauty and complexity of this area to the children in my New York City music classes.

Through studying Orff Schulwerk, teachers are inspired to become music creators. They learn that music for children can be powerful in its simplicity. The compositional elements of the Schulwerk—rhythmic speech, singing, movement, body percussion, and instruments—can be combined using form and structure to create larger works that are accessible to young children while engaging older performers. Rich texture can be achieved through drones, layering of rhythmic and melodic ostinati, and canon. The addition of story telling and costume can create impressive performance pieces.

My journey as a composer, although informed by years of instrumental and university studies, began after working with master teachers of the Orff Schulwerk. They inspire teachers as students to create original music, working alone or in small groups. They encourage mixing speech with singing, including changes in meter and unusual melodic modes, and underpinning melodies with elemental harmonies. Using the tools of the Schulwerk makes the music teachers' compositions more interesting.

The First Animal Composition: Bats

During a camping holiday, my family sat at dusk on the lakeshore, watching the crimson sunset fade from clouds near the horizon. Small, dark shadows flitted swiftly but silently over the water. The bats had emerged to feast on the mosquitoes that had been tormenting us.

Preschool children know a lot about bats and are fascinated by them. The song "Bats" takes advantage of this. Starting with some basic bat facts, I first created a rhyming verse.

The bats are sleeping upside down,
Deep in a cave down under the ground.
At night they wake and fly around.
Swoop, swoop, swoop, swoop! Catching the bugs with a silent sound! (3 times)
Swoop, swoop, swoop, swoop! Catching the bugs, then back underground.

The jerky rhythm of the words, the jagged wing of the bat, and the swooping flight pattern suggest a staccato rhythm in compound meter. The text demands a piano opening, building in dynamic

level as the bat wakes up, to climax on "catching." Bats move silently, so the "swoop" refrain is whispered. The final phrase begins with an accent and ends with a "silent sound." With each repetition it grows softer, like a bat disappearing into the night, the sound dissolving when the bat goes "back underground." (See Figure 1.)

Since bats are creatures of the night, the melody was written in D natural minor. The first phrase hovers around the dominant tone. Using text painting, the second phrase drops down to the tonic on "under the ground." The third phrase climbs to high D on "fly around." The last phrase jumps from high D on "catching" to low D on "silent sound" and "back underground."

The melody, adhering closely to the tonic and dominant tones with only brief visits to neighboring notes, does not suggest any harmonic changes. It invites a simple, open accompaniment (notes D and A) on a glockenspiel or xylophone, easily mastered by young children. Young musicians may also improvise "swooping" music for an introduction or interlude using a D-minor pentatonic scale.

The song can be performed as a two-part vocal round, with the second part entering after "upside down." The whispered "swoop" contrasts with the sung phrase "catching the bugs." As a round, it becomes a challenge for an older group such as a children's choir.

Patting, clapping, and snapping the rhythm of the words, students can orchestrate each phrase of the song using different levels of body percussion: patch on lap, pat on floor, clap up high, silent swooping motion, back of hand clap. Locomotion is a complex expression of the song's pulse, with children moving arms rhythmically while simultaneously bending and straightening knees. Movement games, where "bats" are challenged to return to their exact spots in the "cave" (the circle of other children) on the final note of the song, help nursery school children develop a sense of space and time.

Using a bat puppet to demonstrate the song captures the attention of visual learners and stimulates bat-like movements. (Life-like, hand-made bat puppets are available from Fire Robin Puppets in Richmond, VT.)

Composing the Loon Serenade

One night, as my family sat eating dinner by the lake, two loons swam nearby. Their long slender necks reached out to each other in a sinuous dance. They rose partway up, seeming to stand on the water by paddling their feet and flapping their wings rapidly, displaying for each other. That night we heard their songs interweaving as their necks had done in their dance.

Environmental education is especially powerful when presented through a song that teaches children to care about animals and their habitats. The goal of "Loon Serenade" (see Figure 2) was to teach children about loons and their need for quiet, clean lakes on which to build their nests and raise their families. Barklow's 2007 field recording *Voices of the Loon*, and Ring and Oughton's picture book, *Loon at Northwood Lake* (1997), were both helpful in teaching children about loons.

Loons have a musical call, with a characteristic interval of a perfect fourth. They also have high whistles and wild "laughter." A rhyming story with lots of "oo" vowels featured the actual sound of the loon's call, rising and falling (measures 1-8).

The loooon on the lake, sings a tuuuune to his mate,
'Neath the moooon, very late, it's the loon serenade on the lake.

In the chorus, the singers whistle and laugh like the loon (measures 17-24):

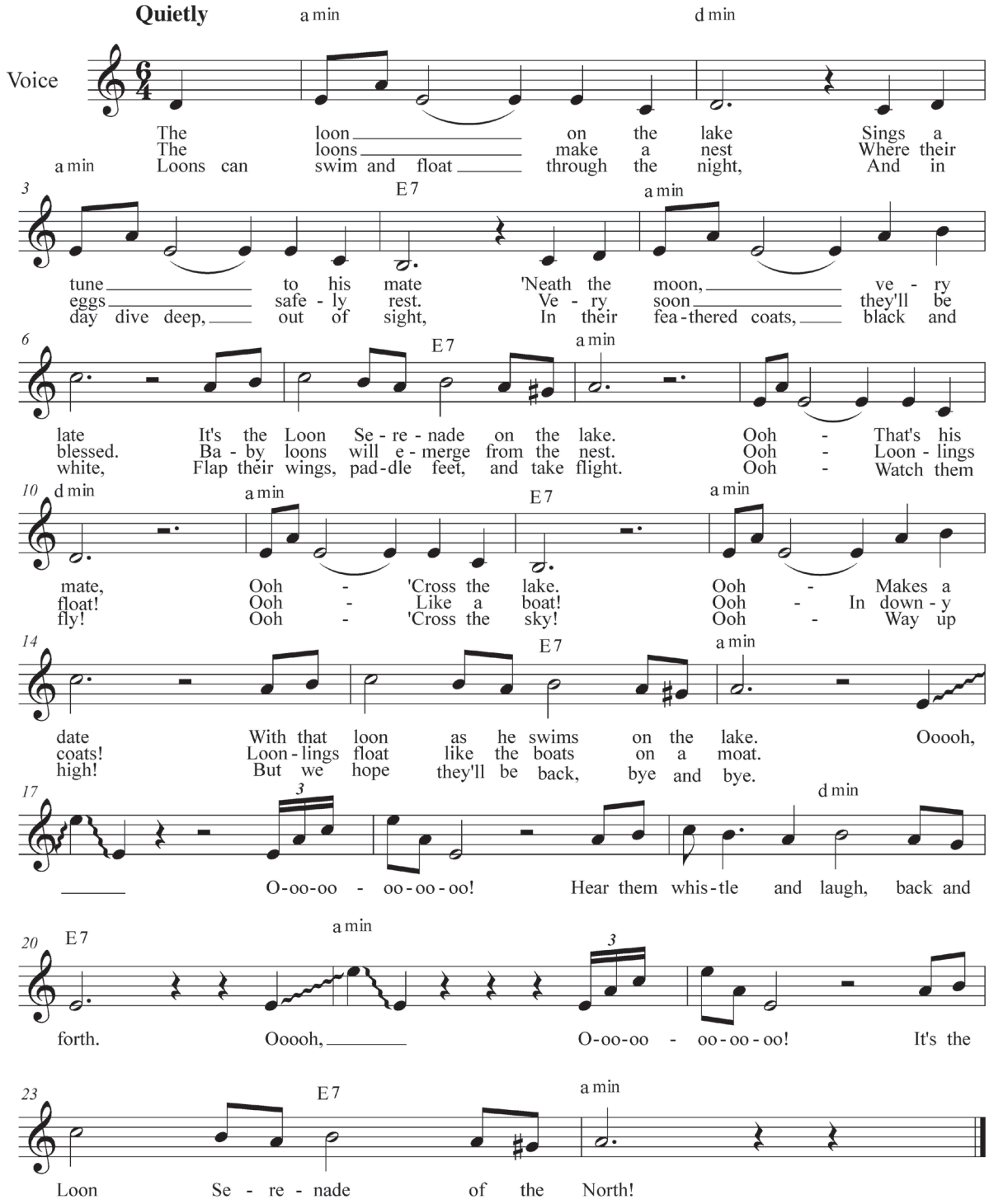
Oooh, Ohh--hoo--hoo--hoo,
Hear them whistle and laugh, back and forth.
Oooh, Ohh--hoo--hoo--hoo,
It's the loon serenade of the north.

Because the sound of the loon is so haunting, the melody is in a minor key. The meter is a slow triple, giving the effect of the loon floating on the water.

Nursery school classes were intrigued by the sounds of the loons and loved looking at the pictures in Ring and Oughton's book while singing the song. A three-year-old boy requested to sing it again, declaring with feeling, "I love the loons!"

"Loon Serenade" invites layering of small, quiet percussion, or gentle improvisation on a glockenspiel set up in minor pentatonic, to create the sounds of a wilderness lake at night. If pitched in a minor, "Loon Serenade" can be sung over "Chorus From a Distant Lake," the second track of *Voices of the Loon* (Barklow, 2007). My children's choir performed the serenade (with improvised

Figure 2: Teaching Children About Loons Through "Loon Serenade."



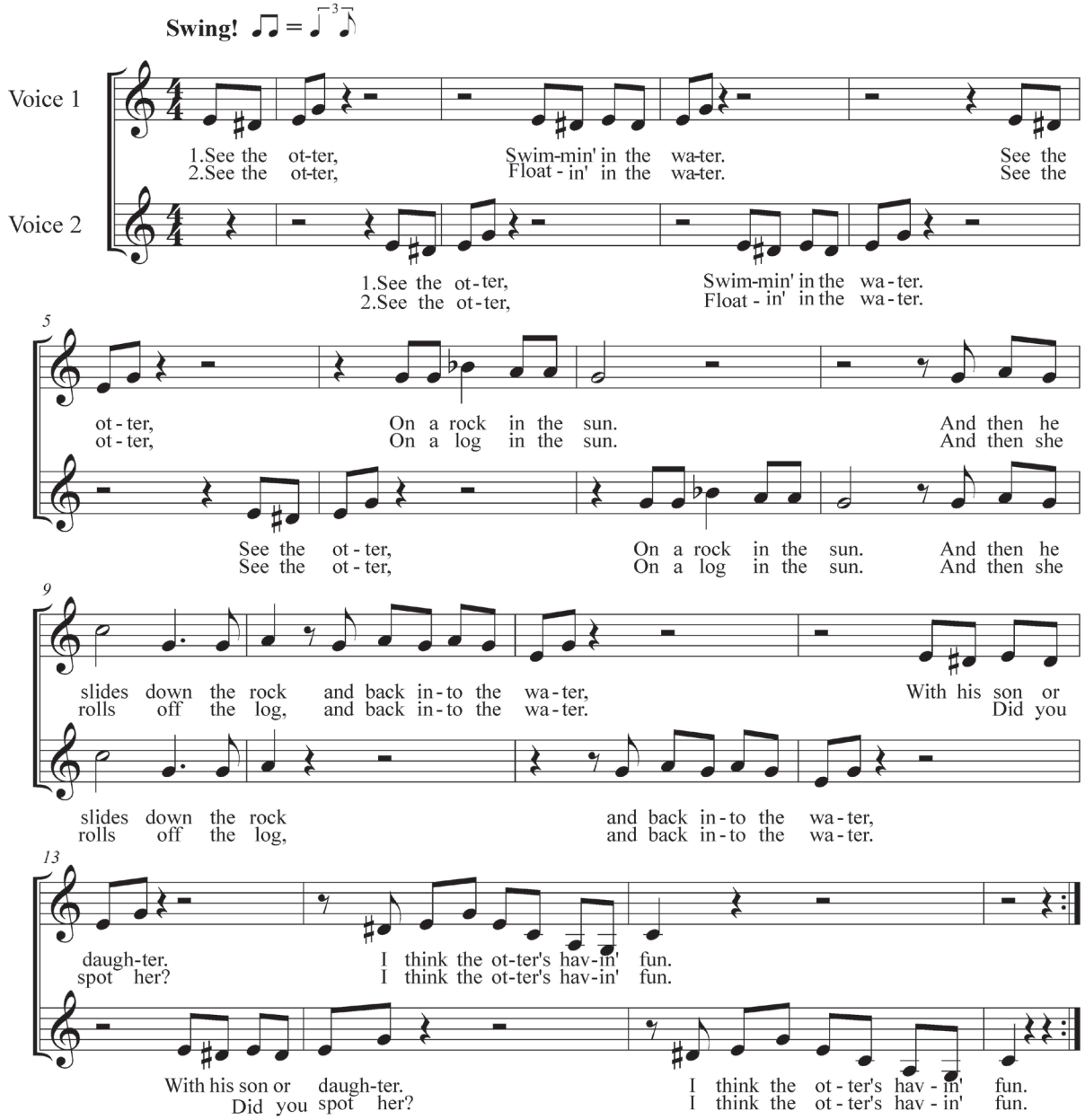
SOURCE: JEAN YOUNG.

accompaniment on rain sticks and guiros) over the "Chorus" track, which framed the song with the sounds of the lake's crickets and frogs. It brought an aural wilderness experience to the audience.

Creating "See The Otter"

During a family hike, tired, we stopped for a short break where the trail overlooked a pond. Glancing down toward the water, we saw a family of otters

Figure 3: Reflecting the Otter in the Song "See the Otter."



SOURCE: JEAN YOUNG.

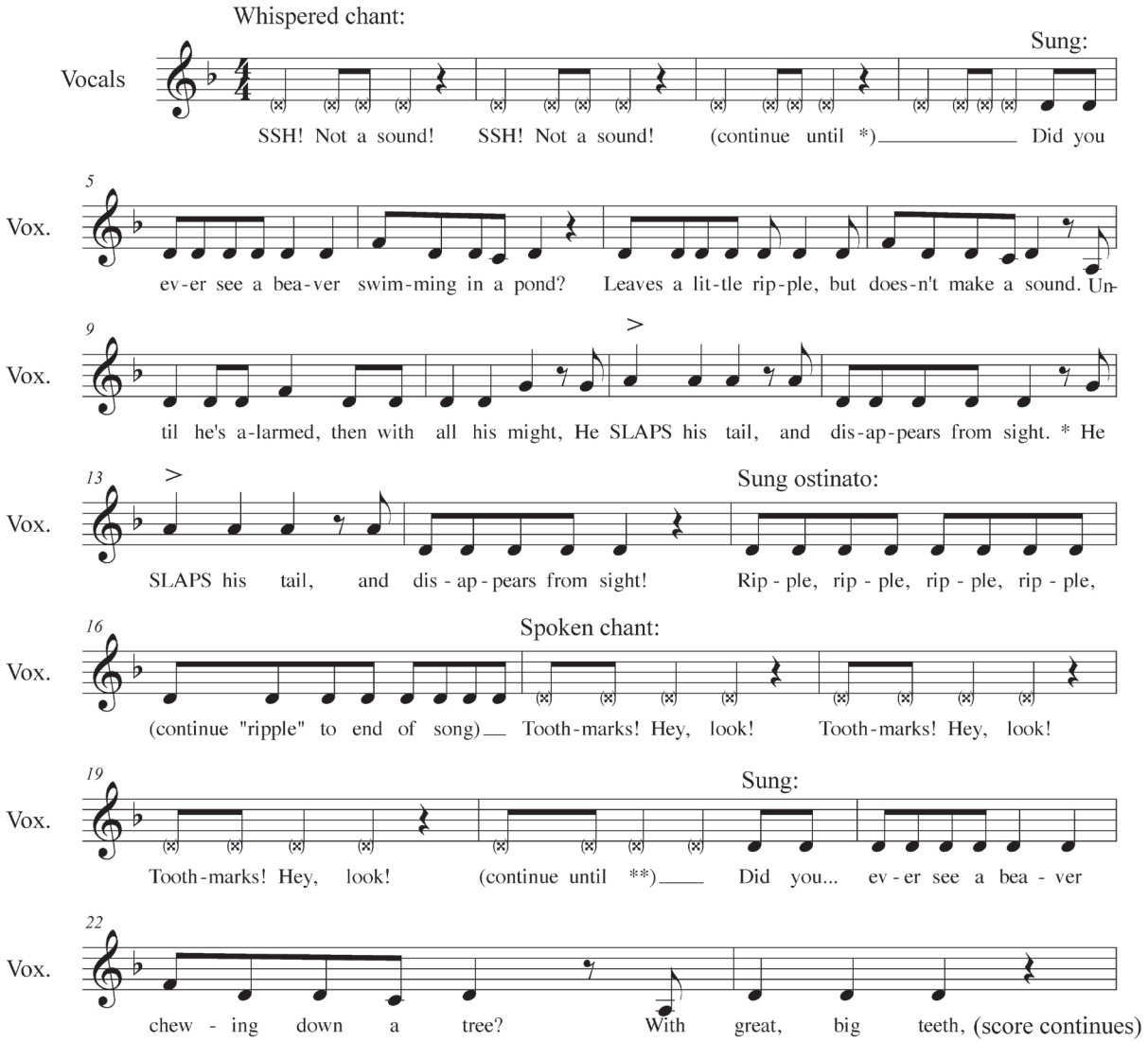
sunning themselves on the rocks. As we watched, they slid off the rocks and into the water, where they frolicked awhile before disappearing, perhaps not wanting an audience.

The otters had looked so happy; their song must be full of fun (see Figure 3 on page 24). Spotting otters is rare, so the song begins "See the otter," followed by rhymes for the word "otter": "In the water?" "Son or daughter?" "Did you spot her?" "Has he caught her?" (Note: My British friends tell me that these words do not rhyme.)

The words seemed to swing, so the melody was written in a major key swing tempo. A touch of the blues through a lowered seventh step of the scale was a nod to the otters' shyness. As an echo song, it is accessible even to nursery school classes.

While "See the Otter" could be demonstrated with hand and arm movements or a puppet (Folkmanis Puppets makes a good otter hand puppet), five year olds love adding swing dance moves (such as jitterbug) with a partner. Once, while a chil-

Figure 4: Verse 1 of "A Beaver."



SOURCE: JEAN YOUNG.

dren's choir performed "See the Otter," the choir members' parents contributed their swing dancing to the performance. The song and dance brought the otter experience to the whole congregation.

Dramatizing a Beaver in Song

The song about the beaver (see Figure 4) begins with a whispered chant:

Sshh, not a sound! Sshh, not a sound!

The rhyming words of the following verse are sung on one pitch, like the smooth "V" wake of a beaver in the water, with an occasional note below or above for emphasis.

Did you ever see a beaver swimming in a pond?
Leaves a little ripple, but doesn't make a sound!

In pentatonic minor, it is very quiet, until suddenly there is a loud accent (measure 11-12).

Until he's alarmed, then, with all his might,
He SLAPS his tail, and disappears from sight.

My nursery school children in New York City were fascinated, and wanted to repeat the loud final line (measures 11-12). The song was improved, through collaboration with the children.

To continue the impression of the swimming beaver's wake in the water (see Figure 5 on page 26),

a melodic ostinato at the end of the verse is sung on the tonic (measures 15-16):

Ripple, ripple, ripple, ripple,
Ripple, ripple, ripple, ripple…….

Ideally, a few singers would continue singing ripple while the next chant begins. With nursery school children, however, one thing at a time is usually best. Beginning the next chant after a few ripples works well.

Each verse of "A Beaver" is introduced by a spoken chant, with a unique rhythm, which continues under the verse (see Figure 6).

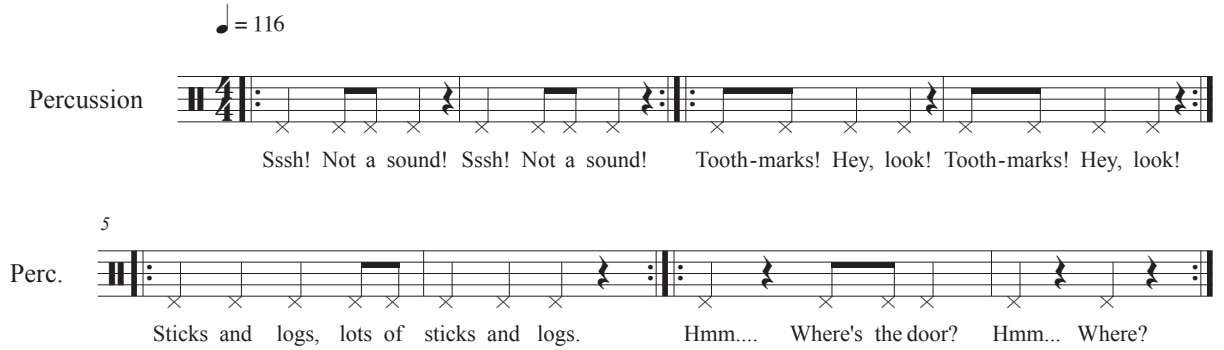
Subsequent verses tell new chapters in the work of a beaver as he swims, chews, builds a pond, and enters the house. (The complete score is not included in this article. Listen to the whole song at Echo Extensions at www.aosa.org.) Each has an accented, repeated climax, and ends with a melodic ostinato. The ostinati, combined, create four-part harmony (see Figure 7). The texture of the song, with the spoken chant, the simple melody, the strong accented climax, and the melodic ostinati, is rich and complex, just like the world of the beaver pond.

Children's choir members used xylophones and glockenspiels to layer the melodic ostinati at the end of each verse, continuing under subsequent ones. Would a group of adults be capable of combining the chants, verse, and melodic ostinati with no instrumental support?

Figure 5: A Beaver's Characteristic "V" Wake In a Pond.

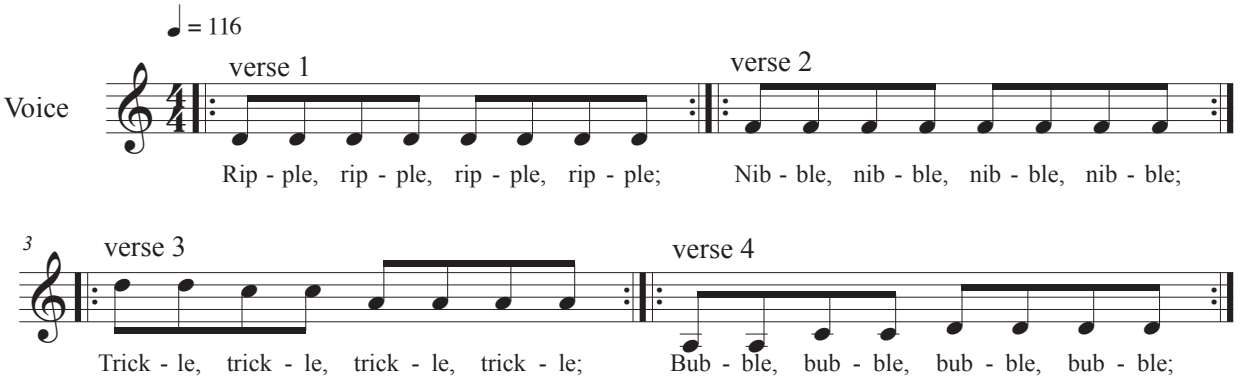
SOURCE: JEAN YOUNG.

Figure 6: Speech Ostinati For "A Beaver."



SOURCE: JEAN YOUNG.

Figure 7: Melodic Ostinati of "A Beaver."



SOURCE: JEAN YOUNG.

During an adult outdoor educational tour, I convinced eight fellow travelers—all new acquaintances—to perform "A Beaver" with me, promising them that they would not need to sing. Two people were assigned to each verse, and were taught the rhythm of their chant, their loud climax line, and the melody of their ostinato. The group had only ten minutes to rehearse.

The "volunteers" did a wonderful job, keeping their chants in rhythm, joining in loudly on the repeated line, and singing each ostinato on the assigned pitch. By the end of the fourth verse, they were singing a four-part harmony of ripples, nibbles, trickles, and bubbles. (Afterward, one came up to me and protested, "But you promised we wouldn't need to sing!") These adult collaborators had rediscovered their own musicality. The audience of fellow travelers, mostly senior citizens, showed their appreciation with laughter and applause. A three-year-old girl, who lives in the park all winter and regularly visits the beavers, listened with rapt attention, eyes wide. The animal world, presented through music, appeals to all generations.

Conclusion

Hopefully, this article encourages readers to write songs about whatever is important to them. Children recognize passion when they hear it. They respond generously when, through music, someone shares an interest with them. In doing so, teachers and composers become excellent role models, inspiring students to create their own music. Through the music, children become more aware of the world around them. They may also suggest surprising and wonderful collaborations with parents, teachers, and fellow artists. ■

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Differentiated Instruction in the Orff Schulwerk Classroom

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ABSTRACT

Differentiated instruction (DI) and the Orff Schulwerk process share important approaches that focus on the learning experience and success of each child. Both emphasize individualized learning and de-emphasize the importance of identical results. In this article, the author examines the three foci of DI—content, process, and product—and links them to Schulwerk practices so that music teachers can meet the goals of both instructional philosophies.

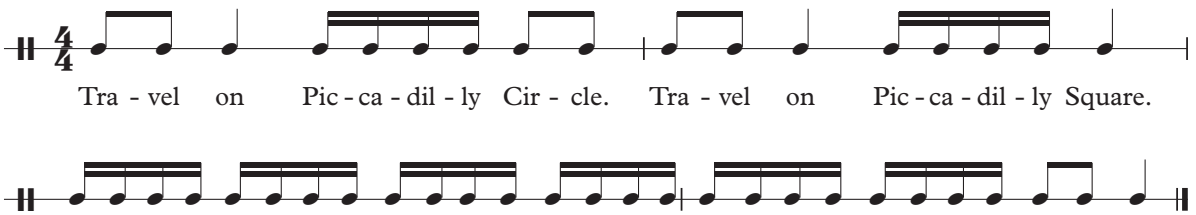
By BethAnn Hepburn

Planning for a differentiated instructional model is inherent in the Orff Schulwerk approach to music education. The end goal of the Schulwerk is to awaken the creative potential in each individual learner. There is no one size fits all or one-way street map to the learning. Similarly, in differentiated instruction, teachers are encouraged and empowered to react to each child's learning in the moment, and change their course depending on that need. This sense of educational immediacy is also present in the Schulwerk.

In Liess's 1966 biography *Carl Orff*, the author states, "The child's natural inclination to growth and self-express by means of music making and improvisation is encouraged and developed. This is done entirely in terms appropriate to the child" (p. 59). The Schulwerk teacher molds a lesson with students. There is an ebb and flow to the creative process as students imitate and then create. Each lesson may use completely different media and process, and the creative products may look different for each child. This flexibility within the constraints of the lesson mirrors central tenets of differentiated instruction.

What do we differentiate? Heacox (2002) identifies three overarching areas as the core of a differentiated instructional model: (a) content (concentration

Figure 1: Music and Words to the Rhyme *Picadilly Travel*.



SOURCE: SAMS & HEPBURN, 2013, 150.

on the essential); (b) process (addressing the student's learning style); and (c) product (synthesis and critical thinking). This article will investigate how these three areas link to the Schulwerk.

Content

The first step in planning for differentiated instruction is to state clear curricular goals that illustrate what students will learn as a result of a lesson. Tomlinson and McTighe (2006) state, "Curricular goals are the springboard from which differentiation ought to begin. If, as a teacher, I am foggy about precisely what students should know, understand, and be able to do as the result of a unit or lesson, I may differentiate instruction, but I am likely to generate multiple versions of fog."

DI strategies can be easily applied in an Orff-Schulwerk classroom. The rhyme of *Piccadilly Travel* (Sams & Hepburn, 2014), used as an example in this article, rhythmically focuses on the grouping of four sixteenth notes (*tika tika*), as seen in Figure 1. The lesson's intent is to read and perform tika tika. The ultimate goal is for students to synthesize their understanding by creating a rhythmic composition with an *a a b c* form using different rhythmic patterns, including *tika tika*.

Process

With the focus determined, the teacher must reflect on how to deliver the content. Rick Wormell has defined differentiated instruction as "…doing what's fair for students. It's a collection of best practices strategically employed to maximize students' learning at every turn, including giving them the tools to handle anything that is undifferentiated. It requires us (the teachers) to do different things for different students some or a lot of the time. It's whatever works to advance the student" (Fair Isn't Always Equal workshop, May 2014). Ideally, each lesson meets the needs of all learners—auditory, visual, and tactile/kinesthetic (Sarasin, 1998). It transforms the teacher from model to facilitator. Both the Schulwerk and DI achieve this by allowing individual and cooperative groups to synthesize material and demonstrate their knowledge through different modalities.

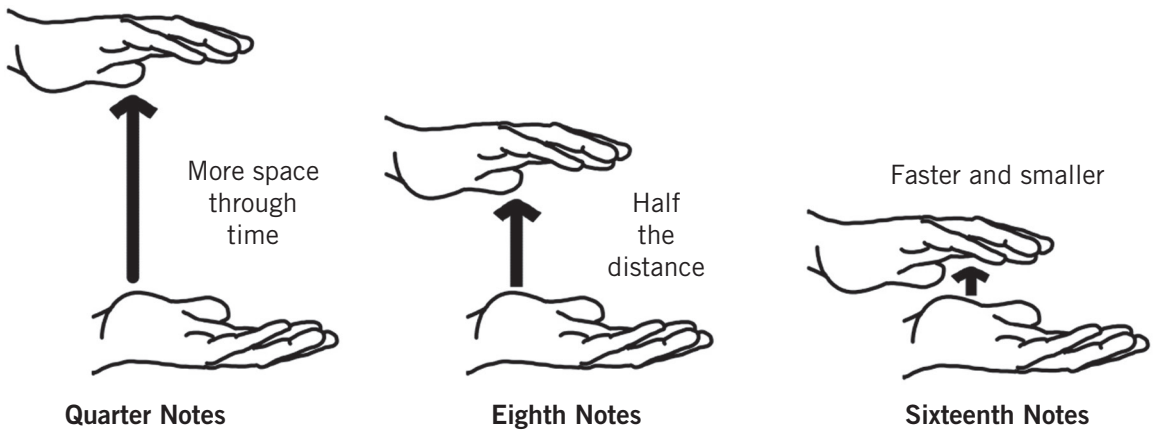
Instructional styles may vary when teaching whole groups, partners, small groups, or individuals. All styles should enable students to both imitate and create. Teachers must think about students' needs while introducing musical materials. They must also consider how students experience and synthesize musical ideas.

There are appropriate times for the teacher to be either a model or a facilitator. In a DI classroom, constructing activities that meet individual students' different learning styles is indispensable. Children's Schulwerk experiences (speaking, singing, moving, and playing) innately change modalities and influence different learners through imitation, exploration, and creation.

For example, using *Piccadilly Travel*, Schulwerk students acquire music skills through aural/oral experiences, visual literacy, and kinesthetic experiences. Kinesthetic body experiences prepare students to read the sixteenth-note grouping, possibly through eurhythmics or a quick-reaction exercise. This requires mental and kinesthetic awareness, and broadens students' experience with *tika tika*.

Teachers may model these experiences by demonstrating physical adjustments in energy, flow of body

Figure 2: Using Space to Demonstrate Time Relationships by Clapping Hands.



SOURCE: SAMS & HEPBURN, 2013, 148.

weight, and size of movement (space) through clapping. The quarter-note clap can rebound higher off the palm of the contact hand, physically showing a longer length of time through space than an eighth note, which requires less space but more energy. Sixteenth notes utilize even less time and space, but significantly more energy. Enabling students to see the relationship of time and experience space also helps visual learners make the connection before reading notation (see Figure 2).

As facilitator, a teacher may improvise sounds and ask students to respond to different cues with their bodies. On higher pitches, the teacher changes rhythmic patterns by using a quarter note, two eighth notes, and four sixteenth notes. The students respond to these changes by clapping the rhythmic values that the teacher plays, while maintaining a steady beat with their feet.

After students react kinesthetically, the teacher may add another experience: speech. While students walk the steady beat, the teacher may chant the "Piccadilly" song. Once students experience the words aurally and orally, the teacher may label *tika tika* by helping students discover the four sounds in the word "Piccadilly." As the new rhythm is experienced visually, the teacher labels the notation with the class.

Blending multiple modalities strengthens students' weak areas. For example, a kinesthetic or tactile student who easily feels the notes will expand visual understanding on seeing the notation. Another student who comprehends better visually will develop aural experiences.

Figure 3: Two-Beat Rhythm Block Cards for Composition Including the *Tika Tika* Pattern.

SOURCE: SAMS & HEPBURN, 2013, 152.

Product

Both the Schulwerk approach and DI strive to help students demonstrate knowledge of new concepts or skills through higher-level thinking tasks. DI refers to this as the product. The Schulwerk teacher approaches this as elemental experiences for children to create their own music or movement.

According to Hall, Strangman, and Meyer (2014), the product stage emphasizes three key points. First, students are active learners and explorers; teachers should emphasize students' critical thinking and encourage creativity. Second, assessment is a tool to improve instruction; on-going assessment can evaluate students' learning progress. Third, teachers must engage different learners differently; expectations and requirements will vary among individuals and groups.

In "Piccadilly Travel," the teacher's role is to help students use critical thinking and creativity to compose an *a a b c* composition with four 4-beat motives that includes the newly learned *tika tika* pattern (see Figure 3).

With a clear set of guidelines, students will actively explore and discuss their choices. First, students compose a four-beat motive by combining two rhythmic building block cards. This becomes the *a* motive (see Figure 4).

Second, students repeat the same motive, creating the *a a* form (see Figure 5).

Third, create a new motive, *b*, then add this rhythmic building block to form an *a a b* motive (see Figure 6).

Figure 4: Initial Two Cards Combined Into a Four-Beat Motive.

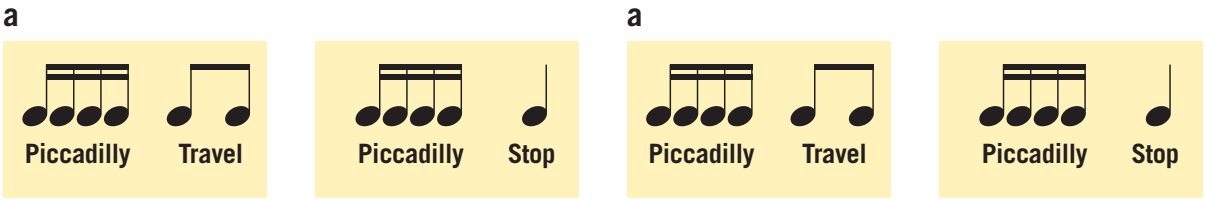
SOURCE: SAMS & HEPBURN, 2013, 148.

Fourth, students create a third motive, *c*. This is a great time to introduce or include a cadence, which should be included in the c motive. Compare a musical cadence to language punctuation. In a musical context, it means resolving a thought or ending in a piece.

Help students find the right cadence through problem-solving strategies. Ask them to clap different patterns, and choose the pattern that sounds musically finished. For example, ending the cadence with "Piccadilly" will feel abrupt, as compared to a quarter note, or quarter note followed by a rest (see Figure 7 on page 32).

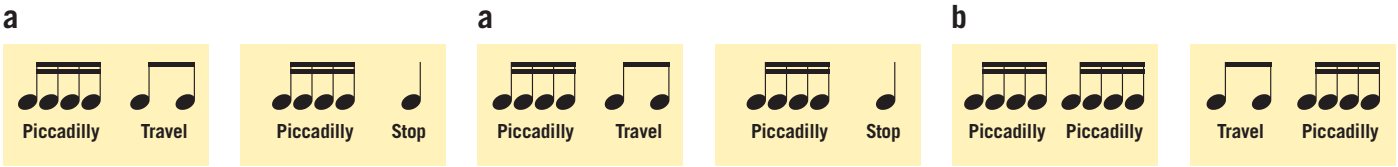
Transferring the speech to instruments or body percussion adds complexity. It also helps students analyze and modify their work. Choosing instruments heightens their sense of timbre for the cadence. If the piece ends with a quarter note or a rest, choosing an instrument that rings, such as a vibraslap or triangle, would be a learning experience. Through trial and error, lead students to

Figure 5: The *a a* Form of the Motive.



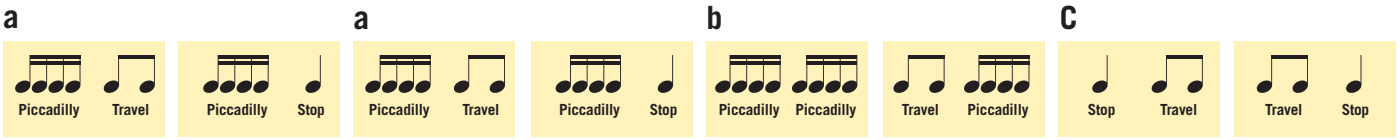
SOURCE: SAMS & HEPBURN, 2013, 148.

Figure 6: Combining the *a a* and *b* Motives.



SOURCE: SAMS & HEPBURN, 2013, 148.

Figure 7: The *c* Motive With a Strong Rhythmic Cadence.



SOURCE: SAMS & HEPBURN, 2013, 148.

discover an instrument that has a faster decay, like a woodblock, which is a better choice for an ending.

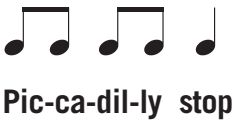
Assessing students is an important part of the product stage. Conduct informal and formal assessments throughout the lesson. As students compose, visit individuals and groups to provide formative assessments and feedback, which is a form of assessment. Give students ample time to demonstrate their knowledge of phrase, form, and cadence built from sixteenth notes. For example, if a group presents incorrect word prosody or eighth-eighth eighth-eighth quarter rhythm (see Figure 8), give specific feedback on how to correct the problem. Link speech, kinesthetic movements, and rhythmic figures to the rhyme.

Helping all learners succeed on their own terms is the primary goal of DI. This approach defines success as achieving what is an accomplishment for each student. Success is measured in varied degrees and is not a single defined task that each child must reach. For different learners, success means different things.

To engage different learners, alter approaches when planning the lesson. For example, in *Piccadilly Travel*, modify the rhythmic block selections, providing only one or two cards containing the sixteenth note grouping, which is easier to read. This modified choice of rhythmic building blocks resembles Figure 9.

Simplify complexity further by using known notes and only one beat of the new *tika tika* rhythmic pattern. Students may use one block for each letter.

Figure 8: An Illustration of Speech at the Incorrect Natural Speech Rate.



SOURCE: BETHANN HEPBURN.

By combining different blocks, students can compose an *a a b c* form (see Figure 10).

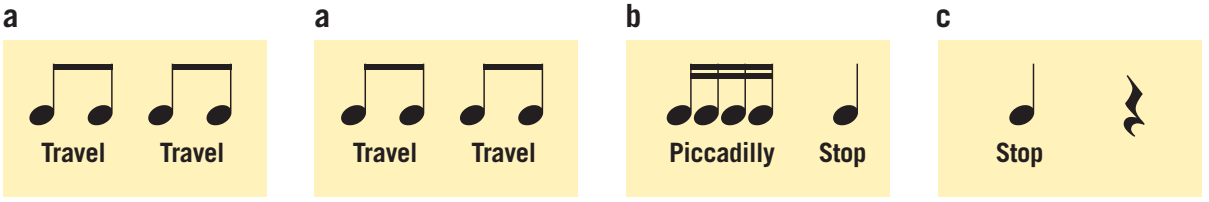
Students needing to stretch their skills may be given more complex tasks, such as adding a complementary ostinato to their group.

In a differentiated classroom each student can be successful, but final products may not look, sound, or feel the same. The experience and complexity is different for each student, which parallels Orff Schulwerk philosophy. During group work, a Schulwerk teacher must meet the needs of each individual, challenge students' musicianship and music literacy, help them rationalize their choices, and enable them to take ownership in their learning.

Conclusion

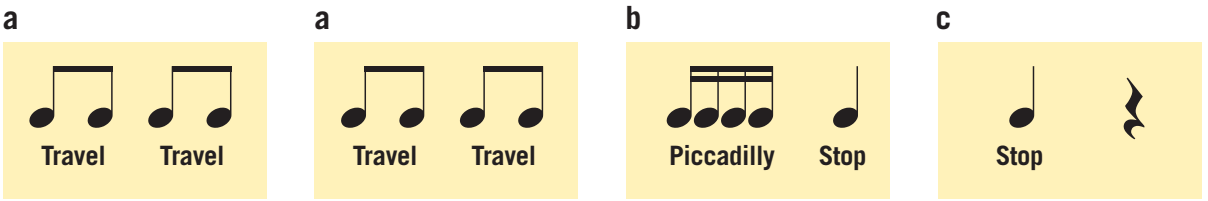
Two overarching philosophical aims of both Orff Schulwerk and differentiated instruction are developing a child's abilities to adapt and succeed in any life situation. One basic notion of Orff Schulwerk is the concept of *Ganzheitlichkeit* (holism). This was derived from gestalt and humanistic psychologies

Figure 9: Modifying Rhythmic Building Blocks to Limit Choices and Meet Education Plan Requirements.



SOURCE: BETHANN HEPBURN.

Figure 10: An *a a b c* Form Composed From a Combination of Blocks Simplified.



SOURCE: BETHANN HEPBURN.

that permeated German culture at the turn of the twentieth century. The subject, the whole person, is in the center of the learning process (Hepburn, 2011). The Schulwerk, by exploring musical material using various modes, group and individual learning work (solo, group, or partner), and reflective practice with meaningful feedback, allows every child to be successful in our music classrooms. ■

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Children's Spontaneity in an Orff-Schulwerk Classroom: A Qualitative Study

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ABSTRACT

The purpose of this study was to explore children's spontaneity in a formal educational music setting, specifically an Orff-Schulwerk classroom. The research centered on two questions: (a) what are the spontaneous responses of children in an Orff-Schulwerk music class, and (b) to what extent does the music teacher encourage or discourage these behaviors? Participants were two kindergarten classes, two first-grade classes, one second-grade class, and the music teacher. Data were collected from four observations over a five-week period. Results indicate that children's spontaneous responses were rhythmic, melodic, spoken, and exploratory, and that the music teacher encouraged spontaneous responses by offering students choices, asking open-ended questions, and providing a safe classroom environment. Understanding and encouraging children's spontaneous responses in a music classroom provides more effective and relevant instruction, and helps children become independent thinkers and musicians.

By Martina Vasil

Under the Orff-Schulwerk approach, many teachers use the words *creative*, *improvisatory*, and *spontaneous* to describe children's music making and play. They may be unaware that these terms describe specific activities in the music classroom.

- *Creativity* is the quality of being able to create, rather than imitate (Merriam-Webster, 2012). When children create, they manipulate objects or ideas in new forms or ways.

- *Improvisation* means impromptu composing, reciting, arranging, making, or playing (Merriam-Webster, 2012). When improvising, a child controls the creation from start to finish. According to Curran (2006), this is a "highly specialized artistic behavior" (Curran, 2006, p. 487).
- *Spontaneity* can be a voluntary or involuntary action or movement (Merriam-Webster, 2012). Unlike creativity and improvisation, spontaneity is a first, natural reaction to a stimulus. It is a more elemental level of musical consciousness (Curran, 2006).

Various studies have investigated spontaneous musical responses of preschool age children, especially in free-play settings (Barrett, 2006; Moog, 1976; Sims, 1985; Young, 2002). These spontaneous musical responses can be divided into two categories: spontaneous movements and singing.

For spontaneous movements, Sims (1985) conducted a study in a highly controlled setting. Three-, four-, and five-year olds were individually placed in a room with a researcher and asked to move to music. The researcher found that three-year-olds did not move 50% of the time; five-year-olds responded with a high percentage of locomotor movements. Rhythmic movement of four- and five-year-olds was similar and over three times as much as that of three-year-olds. However, three-year-olds reacted faster to initial changes in the music. Sims suggested that it might be appropriate to group preschool children by age, in particular separating three- and five-year-olds, for creative movement activities (1985).

From observing two- to four-year-old children's spontaneous singing behavior, Moog (1976) categorized the singing into three groups: *imaginative*, *narrative*, and *potpourri*. In imaginative songs, children sang freely, varying the melodic contour and focusing on the sound of their voices, rather than creating meaningful lyrics. In narrative songs, children varied the melody and lyrics, often including nonsense words and fragments of familiar songs. Potpourri songs were known songs interspersed with original melodic and lyric devices.

Young (2002) defined spontaneous vocalizations as "a broad range of vocal behaviors including all kinds of singing and playful vocalizations" (p. 43), which excluded spoken words. She discovered that children's spontaneous vocalizations were richly expressive and imaginative; she suggested that adults encourage and interact with children as they play, rather than restrict or curb children's activities.

Barrett (2006) found that young children's invented song evolves from their early musical interactions with others, reflects their capacity to create, and is fundamental to developing music-making creativity. Barrett revealed that spontaneous song emerges from 18 months to seven years, and then gradually disappears. Barrett attributed this to children entering a formal educational environment that does not value or encourage spontaneity.

Encouraging children to explore elemental music through improvisation and creative response is part of Orff Schulwerk's pedagogy (Shamrock, 1997). As Mead reminds us, "the children's world is one of sound making, movement, and play, and the use of their natural behaviors ensures learning" (1996, p. 40). Thus, it is important for Orff-Schulwerk teachers to pay careful attention to children's first and natural or spontaneous responses to musical stimuli, especially when delivering instruction in the classroom. By understanding children's natural spontaneous responses to music, teachers can be more responsive to students' interests and needs, and infuse their teaching with new, creative, and innovative ideas.

The purpose of this study was to explore children's spontaneity in a formal educational music setting, specifically in an Orff-Schulwerk classroom. Two research questions were posed: (a) what are the spontaneous responses of children in an Orff-Schulwerk music class, and (b) to what extent does the music teacher encourage or discourage this behavior?

Method

Data collection was conducted through four observations over a five-week period. Informal conversations and a formal interview were conducted with the music teacher during the data-collection period. The researcher collected artifacts (lesson plans, visual materials, and photographs) while observing the children. To capture children's spontaneous responses and gain insight into their learning context without affecting their responses, this researcher used non-participant observation (Campbell, 2010; Emerson, Fretz, & Shaw, 1995). While taking field notes, the researcher made a conscious effort to avoid personal bias and broaden and narrow the focus of attention, at times taking in the class as a whole and at other times focusing on one child (Emerson et al., 1995).

Participants

Participants in this study were divided into six units: two kindergarten classes, two first-grade classes, one second-grade class, and a music teacher. The observation took place at a public, mid-sized, K–5 elementary school located in the suburbs of a small northeastern U.S. city.

The students in these classes were predominantly Caucasian, with only 11% of minority populations (including African-American, Asian, and Hispanic). Most of the students were low-income, with 64% of students eligible for a discounted or free lunch. The music teacher had 16 years of elementary music teaching experience and was certified in the highest level of Orff Schulwerk. She verbally agreed to the study. Permission to observe children at the school was approved with a signed letter from the school's administration.

Analysis

The data gathered was first arranged chronologically, and then clustered into two different groups that addressed the research questions. Themes were identified and data triangulated among observation data, informal conversations, the formal interview, artifacts, and visual media (Leedy & Ormrod, 2013). The music teacher was sent a copy of the final manuscript to verify, revise, and approve the information.

Results: Children's Responses

The first question posed by this study was, "What are the spontaneous responses of children in an Orff-Schulwerk music class?" After analyzing the data, the researcher grouped children's spontaneous responses into rhythmic, melodic, spoken, and exploratory categories.

Rhythmic Responses

Many children in grades K–2 responded rhythmically to the teacher's instruction during music classes. When she directed kindergarten students to show the beat, they would swish their hands, tap their stomachs, take big steps, or dance on the pulse. They continued similar rhythmic behavior during pauses in instruction. When the teacher wrote on the board, music making continued as students rhythmically tapped non-pitched percussion instruments on their chins, stomachs, and the floor.

Instead of demonstrating the response that the teacher directed, a few children in kindergarten and first grade tapped the rhythm of the words, played on specific words in a poem, or played an ostinato pattern. For example, when learning the song *Old King Glory* (Amidon & Amidon, 1991), kindergarteners were supposed to play their maracas on the beat as they sang. However, one child shook his maracas in an ostinato pattern: ♩♩♩𝄽. In first grade, the class was tracking the melody and singing the first part of each phrase in the song, *Raindrops, Raindrops* (Teacher Created Resources Staff, 2009). One boy was not doing the movements at all. Instead, he was lightly clapping the rhythm of the entire line: ♩♩♩♩ | ♩♩♩𝄽 (following the phrase, "Raindrops, raindrops, falling down").

Many children in grades K–1 expressed themselves spontaneously through steady beats. In a kindergarten listening lesson, the teacher asked students to identify objects suggested by the piece. Most students initially sat still as they listened, but several began to swing their arms and bounce on their knees to the beat. One boy patted his legs, and one girl did a snap-clap-patsch-clap pattern to the beat. By the end of the piece, most students were patsching the beat. In one of the first-grade classes, the teacher taught a folk dance in longways set where students sashayed up the middle. Most students spontaneously clapped to the beat without being told.

Children in second grade altered body percussion ostinati without teacher direction. For example, the teacher taught the children an ostinato pattern with a partner: "pat, pat, clap your neighbor" (♩♩♫♩𝄽). Some students patted each other's knees for the length of the ostinato, and two girls were not sitting down but were kneeling and performing the ostinato pattern.

Melodic Responses

Several children in kindergarten and second grade responded melodically to class instruction by singing an invented song, humming, or singing solfège patterns. One kindergartener sang an invented song after the class brainstormed various names of songs about rain; she sat up on her knees and her hands followed the descending melodic pattern that she sang, "Rain coming down from the clouds." Several children in kindergarten and second grade hummed the melody or melodic patterns from songs they had learned as they lined up at the end of music class.

In second grade, the class learned solfège patterns and imitated the teacher's Curwen hand signs.

continued on page 38

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While many children tried to anticipate the solfège patterns, one child turned away from the class and experimented with different solfège patterns on his own.

Spoken Responses

A few children in kindergarten and first grade spoke in response to a variety of activities. Some discussed the music; one kindergartener said, "I'm listening for the beat" and another said, "It's a pattern!" In a timbre exploration activity, first graders imitated the teacher by rubbing and tapping on a hand drum to simulate the sounds of rain. A few students commented on what they heard, saying, for example, "That's a hard rain."

Some children in first grade improvised dialogue. For example, in a set dance, the students greeted each other "Nice to meet you" or "Hi, how are you?" For another first-grade lesson, the teacher prepared students for a movement activity by placing cards that had stick figures drawn on them in different places of the room. All of the children immediately gathered around the cards, with a few waving and saying "Hello!" to the stick figures.

Exploratory Responses

Kindergarteners varied in their reactions when holding non-pitched percussion instruments during instructional pauses or while waiting a turn to play. They held their hand drums at different angles against their bodies or held sticks in a variety of ways; some held them like they were about to start a fire, some like they were a signaling soldier (one arm up and one arm down), and others made the letters "V" and "T." (See Figures 1 and 2.)

At the beginnings and ends of classes, kindergarteners exhibited natural movements. For example, a few students stomped into the music room. At the end of class, some students walked in lobster or eel movements that resembled an earlier class activity. One walked stiffly, like a robot.

First graders varied spontaneous movements through acting or dramatizing. When the teacher suggested several ways to move to a song about rain (e.g., opening umbrellas or jumping in puddles), most followed the suggestions. A few moved differently: one child skipped, another combined walking and twirling, one hopped in a small circle on one foot, and two girls held hands and simply walked.

First-grade children explored movement when learning set dances. Students stood in a long-ways set and the teacher instructed them to pretend like they were shaking someone's hand. Some students shook hands once, others energetically shook hands several times, and one child swung both hands as if holding a pretend sword.

Figure 1: Holding Drumsticks Like Making a Fire.

SOURCE: MARTINA VASIL.

Figure 2: Holding Drumsticks Like a Soldier.

SOURCE: MARTINA VASIL.

Results: Music Teacher Responses

The second question of the study was, "to what extent does the music teacher encourage or discourage this behavior?"

The study teacher appeared to encourage spontaneity. She viewed her teaching role as a facilitator who guided rather than led students towards successful music-making experiences Her lessons were sequenced well and she directed children to do certain activities. However, she often offered student choices. By doing so, she empowered students and gave them a sense of ownership.

For example, in a first-grade lesson, the teacher taught the children to sing the song, *Rain on the Green Grass* (Gagne, 2009). She then asked them to choose how to move to the song, what movements to do for certain words, and finally what instruments to play on those certain words.

Sometimes, the teacher asked open-ended questions to allow students to generate ideas. The teacher asked kindergarteners how they could move to the song, *Raindrops, Raindrops* (Teacher Created Resources Staff, 2009). Students shared their ideas, and she guided them to settle on movements. The children sang with assigned gestures during that song, and were allowed to move freely during another song, *It's Raining, It's Pouring* (Gagne, 2001).

The teacher took cues from students and allowed their natural responses to affect the lesson's flow. In one kindergarten class, she began a warm-up that would lead to the singing game, *Old King Glory* (Amidon & Amidon, 1991). She chose a volunteer to be the leader. Before she could explain what to do, the child began walking around seated classmates. The teacher used the child's idea to introduce the movement for the song. She was surprised to see that the child's natural inclination worked well.

The teacher's methods reflect Orff-Schulwerk philosophy. She stated, "Positivity in your teaching style, discipline, and approach is the best way to get what you want out of your students…although it is not always the easiest thing to do. It is a 'must' for success." She created classroom environments that made students feel safe to try ideas and voice their opinions. Because of this, it was not surprising to see spontaneity in children as they responded to her lessons.

Discussion

In evaluating rhythmic responses, the researcher found that kindergarteners were the only age group that continued spontaneous musical behaviors during class "down-time." They used mainly large muscle groups to show steady beats, whereas second graders used small muscle groups. This indicates that the complexity of performing beat and rhythm increases with children's ages.

A few kindergarteners and first graders spontaneously performed the rhythm of words or phrases of speech pieces and songs; one created an ostinato pattern. This suggests that some students in grades K–1 were ready to move past steady beat, and identify rhythms and ostinati in music. Some second graders exhibited their problem-solving skills by altering body percussion while performing an ostinato pattern.

Spontaneous melodic responses were less common among all three groups of children. Only one kindergartener sang an invented song spontaneously, which could be categorized as an imaginative song (Moog, 1976). The lack of spontaneous song behavior supported Barrett's (2006) study, where spontaneity was not valued when children were taught prescribed ways to sing when they entered elementary school around age seven.

In terms of spoken responses, kindergarteners and first graders discussed the elements of music that they heard (e.g., a rhythm pattern) or how the music sounded (e.g., like a hard rain). First-graders also improvised dialogue conversations with their peers, showing more advanced social interaction skills. Most kindergarteners and first graders used inventive language to discuss and describe the music; the music teacher did not perceive this behavior as misbehaving.

Kindergarteners and first-graders showed the most capacity under exploratory spontaneous responses. Kindergarten students stomped or wiggled like sea creatures as they entered and left the music classroom. First-graders dramatized their movements while exploring activities such as the rain movement and the set dance. This study did not support Sims's (1985) study; kindergarteners and first-graders in this study moved spontaneously more often than second-graders, showing a decline in exploratory movement as they aged.

Limitations

This study data emerged from a small number of children and only four observations over five weeks. The results did not reflect the general population. More observations over a longer period

of time may generate additional data that would allow an in-depth study of spontaneous responses among children in grades K–2.

Conclusion

If music teachers aim to develop independent musicians who are life-long music lovers, it is important to understand how children naturally respond. Music teachers affect students' spontaneous behaviors in the music classroom. Being flexible is the key when teachers take cues from students and trust their ideas. By encouraging students' ideas and responses, teachers can promote positive and productive music classrooms. The Schulwerk's student-centered approach involves teaching processes that are rooted in children's musical play. Creating a classroom environment that is positive and safe is important for this playful spontaneity to occur. ■

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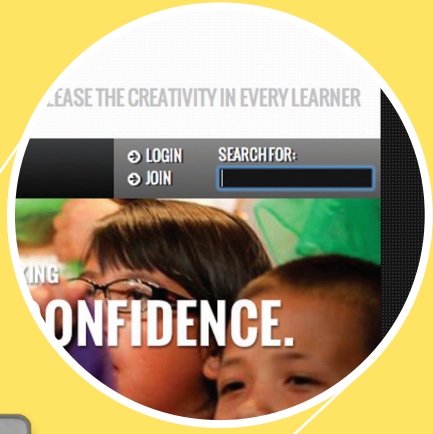

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RELEASE THE CREATIVITY IN EVERY LEARNER

Reviewed by **David Thaxton**

Making Music Cooperatively: Using Cooperative Learning in Your Active Music-Making Classroom

By Carol Huffman
Chicago, IL: GIA Publications 2012

"AAAGH!" came the vocal explosion from the far corner of the room.

My students had learned their instrumental parts and explored various elements of movement. It was time for them to design their movement and music vignettes in small groups. As I floated among them, observing progress and addressing difficulties, the room froze at the collective cry from the corner group. Clearly, they needed my attention immediately.

"Isaiah was absent last week and doesn't know the drum part, and Andrew keeps messing it up," complained Eden.

"Thomas is just doing his own thing and won't help," chimed in Tori and R.J., their scarves angrily wadded up under their folded arms.

"Can I switch groups?" asked Thomas, his head peeking out of his own purple scarf. Joining him, Andrew protested, "I'm tired of Eden bossing me around. Can I just quit?"

Clearly, my students were showing me what they needed to learn, and it had little to do with musical skills. They needed cooperative learning skills.

Veteran Orff Schulwerk educator, consultant, professor, and AOSA past-president Carol Huffman has written a marvelous gem of a resource in *Making Music Cooperatively: Using Cooperative Learning in Your Active Music-Making Classroom*. Huffman wisely understands that cooperative and collaborative learning are cornerstones of the Orff approach. She also recognizes that these skills are often overlooked in the music classroom. *Making Music Cooperatively* gives music teachers structures to facilitate group work, and illustrates the tools needed for children to appropriately interact with each other in collaborative groups.

In our current age, with electronic interaction replacing personal contact and recess and unstructured playtime cut in the name of "academic rigor," students increasingly lack interpersonal skills that will enable their success in the modern workforce and society at-large. Though Orff Schulwerk-based music classrooms are ideal environments for students to learn these skills, many teachers lack the ability to use the same thoughtful teaching process to teach cooperative learning skills as they do musical skills.

Making Music Cooperatively gives a clear guide for such a teaching process. It covers preliminary groundwork, general cooperative learning techniques, concepts, activities, and example lessons that illustrate the process in an active music-making classroom.

Huffman takes generous time to cover preliminary considerations in the first six chapters. Her advice on how to practice conflict resolution, kindness, and communication skills springs from her depth of real-world classroom experience. She also offers realistic classroom and time management techniques, and outlines ways to organize the physical classroom space.

Of particular note are the author's thoughts on group dynamics when dividing students into groups. She gives examples of various types of groups, including the advantages and challenges of each. Even the most carefully designed group can encounter difficulties, so Huffman lays out strategies for teaching listening skills, conflict resolution, and problem solving. In addition, she provides ideas for evaluating and assessing behavior and group work.

Making Music Cooperatively outlines numerous team-building exercises that can be used in any classroom. Huffman offers a list of cooperative learning structures, such as "Think-Pair-Share," "Circle of Knowledge," and "Numbered Heads Together." These may be commonly found in regular classroom cooperative settings, but may be less familiar to music educators. In her final chapter of example lessons, the author describes these structures and illustrates what they might look like in a music classroom setting. Each cooperative learning structure is outlined through a sample lesson that fits into an Orff Schulwerk or other active music-making classroom.

Fast-forward to my own situation with the unhappy group. It's the night of the concert, and the students have drawn on their emerging group skills to create their performance over the past several class meetings. Thomas approaches me and says he has an idea for contrasting smooth and rough movements during the middle section of the piece.

"Fantastic idea," I say, "but it's probably too late since the concert is in five minutes."

"No worries," he says, "I was working with our group at recess and we've got it!"

As it becomes time for the group to perform, Eden silently mouths to me, "Isaiah's not here." Stepping into her newly practiced leadership role, she points to me and then to Isaiah's empty drum. I nod, step up to the drum, and follow her confident lead.

Taking time to specifically teach cooperative-learning strategies produces wonderful results. *Making Music Cooperatively* provides magnificent structures to achieve those goals. In the author's own words, "We are teachers first, music teachers second. We have a social duty to nurture kindness, thoughtfulness, and understanding in our students so that, through the arts, we might more readily achieve peace." ■

DAVID THAXTON teaches K-6 music at Diedrichsen Elementary in Sparks, NV. He has served as president of the Sierra Nevada Chapter of AOSA and on the editorial board of *The Orff Echo*. David is currently the technology column coordinator for *Reverberations*, AOSA's quarterly online publication.

Reviewed by **Cora Lee Khambatta**

Earthdance

By Joanne Ryder
Illustrated by Norman Gorbaty
New York: Henry Holt & Co, 1996

Author Joanne Ryder's fascination with the natural world began during her childhood under her dad's guidance. She says, "My father helped me find the magic in the natural world and appreciate what it might be like to be another creature." That magic became her book *My Father's Hands*, a description of holding many different small creatures before carefully returning them to their habitats.

In *Earthdance*, however, Ryder's focus expands from small creatures to the entire world. In it, she invites the reader to identify with and imagine becoming Earth, exploring and honoring it, and dancing with all its inhabitants. The author commends the reader's new empathy for Earth, saying, "May they treasure you."

As in her previous book, Ryder asks her readers to leave the Earth whole. Her challenge is to help the reader feel intimate with the omnipotence of a planet. Ordinarily, that concept is beyond the grasp of a child's perception. But Ryder's poetry combined with the imaginative images of her artistic partner, Norman Gorbaty, work magic.

Before the story begins, the book's design invites a sense of wonderment by placing an illustration of the sun on the copyright page facing a picture of a star-studded sky with the moon on the credit page. The text asks the reader to imagine standing in a tall, empty space and reaching up toward the stars to do what the earth does: spin. The story entreats the reader to expand the imagination and reach physically beyond mountains into space, becoming Earth.

As Earth, the reader embraces the sounds of crackling ice and lapping waves, and the movement of trembling mountains and quivering, murmuring reeds. In this role, the reader visits cities and farms, plants and animals, and people in all of their culturally diverse activities.

As the reader views an image of the bright sun, the facing page illustrates that others on the planet are in moonlit darkness. The science of daytime and nighttime is presented on this elemental level. Throughout, the reader has experienced all the Earth's happenings, and witnessed some of its inhabitants leaving footprints in the snow.

One of the unique features of *Earthdance* is the motion that it embodies. The images are like sculptures charged with movement and depth, almost jumping off the pages. The artist's use of printing ink with stencils on illustration board gives a feeling of bas-relief. The creative placement of text beside various images enhances the pictures' depth and movement.

In his online artistic statement, illustrator Norman Gorbaty writes, "I am fascinated by the motion around us and often try to capture this in my work…I make a mark. That mark tells me where the next mark should go until the image begins to have a life of its own." All of his images in *Earthdance* project a wonderful sense of movement. This is particularly evident on the cover, where one sees figures of diverse individuals dancing on the earth.

Earthdance is also an excellent springboard for creative dramatics. It is particularly well suited for Earth Day activities. Children enjoy dramatizing the story using scarves. They become Earth, and embody the sounds, movement, and rhythms of each aspect of the planet.

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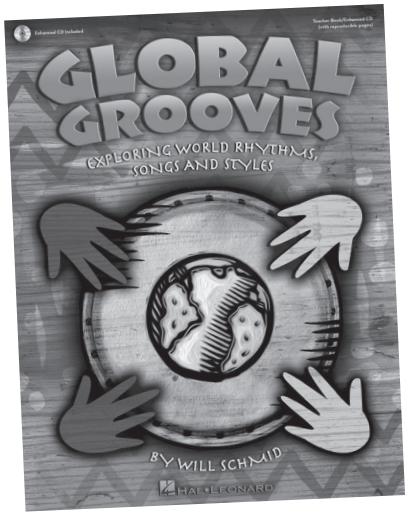

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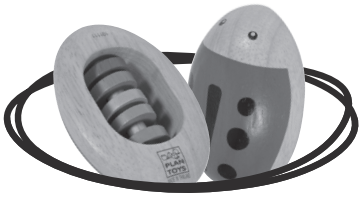

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Consider composing an Earth Day song in ABA form to enhance the dramatization. The B part lends itself to improvisation with "found" instruments from nature that make sounds from rubbing, striking, shaking, or blowing them. Your students will experience the book and explore some or all of these activities with great enthusiasm.

In *Earthdance*, Ryder and Gorbaty have created a masterpiece. The rich verbal and artistic images inspire readers to explore their relationships to Earth and to expand their visual and verbal vocabularies. Together, the author and illustrator have expressed the magnificence of the world and made it intimate. This is a book that will enrich readers of all ages. ■

CORA LEE KHAMBATTA teaches in the Arlington, VA public schools where she uses her Orff training and experience in the classroom. Her All County Spanish Chorus (which she founded and directs) performed at the 2011 Pittsburgh, PA American Orff-Schulwerk Association Professional Development Conference, the 2008 Kennedy Center Partners in Education Conference, and many other venues. Illustrated children's books are one of her most cherished teaching resources.

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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
Summer 2015	Orff Un-Barred	Patty Reed Chet-Yeng Loong	November 15, 2014
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"The woods would be very silent if no birds sang there except those that sang best."

Henry van Dyke

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