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#### on the cover

“Out of the Outback” by Drew Farr, a student  
at Wolford Elementary School, McKinney, TX.  
Art teacher: Brenda Fee.

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Donna Gallo and Kelly Jackson

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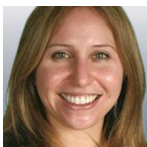
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### ethics statement

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.

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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



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## PRESIDENT'S MESSAGE

By Joan Stansbury



### “One Door Closes, Another Door Opens”

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**M**y Orff Schulwerk journey has not been a straight path. Some of the changes in direction were made deliberately, while others came about when one door closed and another opened.

I have always loved both music and math and was torn when it came time to decide on a career choice. Opting for what I thought would provide more job opportunities, I began college as a math major. It didn't take long—one semester—for the realization to sink in that “these are not my people.” I closed the math door, finished two degrees in music education, happily taught public school music for 30 years, and continue to teach part time in my retirement.

My career began as a high school choral director. I loved preparing sophisticated four-part music with young adults, teaching AP theory, and traveling to festivals and competitions. During those ten years, our two sons were born and my parents came to live with us. Balancing the responsibilities of keeping a healthy high school program afloat and being a good wife, mother, and daughter overwhelmed me. With some regret, I closed that door and went looking for an elementary general music position.

The next door opened at an elementary school where the previous music teacher had purchased a full set of barred instruments, but left before they arrived. I had no clue what to do with them.

One of the school parents was an Orff-trained music teacher. She helped unpack the boxes, and then spent an entire day in my classroom modeling the Orff process with my students. This was something I wanted to learn more about. At her suggestion, I took Level I, which was an important turning point. Thank you Robyn Oatley!

That was 1987, when the University of Kentucky Orff teacher training program was just getting started. I didn't know at the time how fortunate I was to have Arvida Steen, Cindy Hall, and Nancy Miller as teachers. The door that opened that summer was life changing, but there was no big “a-ha” moment. The Orff process grew slowly in me, freeing up the little girl who had forgotten how to play, and changing the way I viewed my role as a teacher. Learning to improvise, playing recorder, moving and dancing in new ways—it was scary and exhilarating all at the same time. As my lessons changed from teacher-centered to child-centered, making music with children became a joyous, creative expression of who they were. Students loved having ownership in each lesson and always left with a smile. The music room bubbled with energy and creativity, and classroom management was easier. Teaching was fun!

I became fully involved in the Kentucky Orff Chapter, starting to feel like I couldn't get enough of this thing called Orff Schulwerk. Opportunities for service began to present themselves, first at the chapter level, and then at the national level. Paying it forward has been the best way I know to say thank you for the joy and success Orff Schulwerk has provided.

As I begin my term as president, I deeply appreciate the groundwork laid by those who previously served AOSA. Special thanks and recognition go to the following people who recently finished their terms on the National Board of Trustees:

- Chris Judah-Lauder, president
- Lori Conlon Khan, Region I representative
- John Buschiazzo, Region II representative
- Lisa Hewitt, Region IV representative
- Erik Kolodziej, Region V representative

As we say goodbye to those servant workers, we welcome:

- Tiffany English, vice president
- Jill DeVilbiss, Region I representative
- Joshua Block, Region II representative
- Eric Young, Region IV representative
- Pam Yanco, Region V representative
- Ryan Platte, AOSA webmaster


AOSA is saying goodbye to our long-time webmaster, Steve Hug, who is leaving after many years of outstanding service to the organization. We value his contributions and wish him well in his retirement. Thank you Steve!

I am excited to be serving AOSA at this important time in our organization's history. Website resources are expanding almost daily. The newly revised Curriculum Guidelines have been implemented, unifying and strengthening teacher education courses across the country. Several new subcommittees, including Advocacy, Social Media, and Diversity, are working hard

to improve communication, raise awareness, and better meet the needs of our membership. And our 50th anniversary celebration is on the horizon, in 2017-2018, with many exciting and interesting events already being planned.

As AOSA looks back on its first 50 years, and opens the door to the next 50, we will reflect on where we've been and where we want to go. Change will occur. It may be deliberate or unexpected, daunting or exciting. But AOSA's journey will always be guided by the vision and example of Orff and Keetman. I can hardly wait to see what doors will open for us in the coming years! ■

**JOAN STANSBURY** enjoyed a 30-year music teaching career in Lexington, KY. Since retiring, she has taught music methods courses and supervised student teachers at the University of Kentucky, while also teaching Musikgarten classes for preschoolers. Joan held many offices in the Kentucky Orff Schulwerk Chapter before serving at the national level as AOSA's 2002 national conference treasurer, Region VI representative, 2012 national conference co-chair, vice president, and current president.

  
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## IN THIS ISSUE

By Linda Hines with Donna Gallo and Kelly Jackson

### Orff in Urban Environments

**W**hat is an urban school? By definition, urban schools are located in cities. Beyond that, they embody significant challenges for educators, such as students who may struggle with the effects of poverty, a scarcity of resources, and a lack of guidance and professional development for working with diverse learners and cultures. In this issue, we look at the ways in which music educators, experts who deal daily with these realities, use the Schulwerk to meet the unique challenges inherent in a demanding environment.

We begin with Crystal Estey's article, "Bridging the Racial Gap Using the Orff Process," in which the author examines her success with the Schulwerk to gain the trust of her students and create positive bonds with them and the community. In discussing her role as facilitator of musical experiences, she advocates for the Orff approach to inspire student empowerment in the urban music classroom.

In their article, "Just a Subway Ride Away: Taking the Orff Approach to the Neighborhoods of NYC," Sheri Gottlieb and Laura Koulisch relate how they use the Orff approach in the classroom to embrace the cultural identity of their students and encourage conceptual learning. They share their experiences using compositions and materials relating to their students' lives, affirming their language and culture and encouraging self-esteem and empowerment.

In a similar vein, in "A Dialogue With Louise and Laura," Orff educators Louise Eddington and Laura Bartolomeo establish the endurance of the Schulwerk's foundational ideas of framing instruction around elemental music and choosing repertoire congruent to students' interests and cultural backgrounds. Their experience shows that the Orff approach is as relevant today as it was fifty years ago, and highlights its enduring

significance in engendering trust and respect in the urban music classroom.

In their article, “Orff Oakland: Transforming Elementary Urban Music Education,” Phil Rydeen, James Harding, Sarah Noll, and Sarah Willner share how their combined efforts to transform the Oakland Unified School District’s elementary instrumental pullout programs revitalized the OUSD community of music educators and resulted in a possible new national training model. Their article highlights how an Orff Level I program was embedded into district-based professional development throughout one academic year.

This issue features two general articles. In “Music for Children: Comparing Selections of *Carmina Burana* With Orff Schulwerk,” Martina Vasil provides historical perspective as she explores the possibility that Orff’s early work in the Güntherschule influenced his compositional process when creating *Carmina Burana*. In “Schulwerk Presence: Mindful Awareness Practices and the Orff Approach,” Lisa Allen discusses the intersection of Orff Schulwerk and mindfulness in “presence,” and illustrates how the two complement each other to promote creativity and wellbeing among students and teachers.

Our final offering is a research article, “Content Analysis of *The Orff Echo*, 1968-2015,” in which Nicola Mason examines the relevance of *The Orff Echo* as a representative resource of trends in music education across time. Through a systematic method of content analysis, her study demonstrates the role of *The Orff Echo* in furthering the American Orff-Schulwerk Association’s core mission.

American poet Henry Wadsworth Longfellow called music “the universal language of mankind.” Orff-inspired educators in urban environments exemplify and affirm through their daily student interactions that the Schulwerk’s intrinsic artistry provides the means to communicate on the most fundamental levels to deliver the joy and empowerment everyone desires and all children deserve. ■

**LINDA HINES** is interim editor of *The Orff Echo* while **LAURIE SAIN**, editor-in-chief, is on medical leave. Issue coordinators **DONNA GALLO** and **KELLY JACKSON** collaborated on this piece. Both are active Orff teachers and enthusiasts, and members of *The Orff Echo* editorial board.

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# Bridging the Racial Gap Using the Orff Process

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**CRYSTAL ESTEY** teaches K-5 general music at Armstrong Elementary in Hazelwood, Missouri. She received her bachelor's degree in music education from Webster University in St. Louis. Crystal has completed Orff Levels I and II. She has served as president of the St. Louis Orff Chapter and has presented at several local workshops.

## ABSTRACT

*Since the summer of 2014, national attention has been focused on racial tension in the area surrounding Ferguson, Missouri. In an environment that holds potential for marginalization, the Orff process can be a catalyst for building community and fostering strong relationships. Orff Schulwerk empowers children who feel disenfranchised, and helps build a rapport of mutual respect between teacher and student by giving the students the autonomy to create and discover. The author explores her journey toward this realization and provides examples of culturally responsive teaching in the music classroom.*

## By Crystal Estey

**O**n an early August afternoon, I put the finishing touches on my classroom before meeting my mom for dinner to celebrate the start of another school year. Approaching a stoplight, I heard the familiar “woop-woop” of a police car and saw red and blue flashing lights in the rearview mirror two cars back. In the car directly behind me, a young black man lowered his head on the steering wheel in frustration. We all turned into the restaurant parking lot, and I watched the familiar scene unfold in front of me.

I knew the young man could not have been speeding because he was behind me. I glanced at the tags on his plates and they were current. Another car pulled into the parking lot and a group of young men moved to join their friend for dinner, but the officer told them to stay back until he was finished. After the officer drove away, I got out of my car and asked the young man if he was OK. “It’s all good,” he said. Two days later, the day before school started, another young black man, Michael Brown, had a fatal encounter with a police officer just four miles from my school district.

Although the Michael Brown case has created controversy throughout the country, it acutely affected the lives of the people in my community. There is mistrust between the black citizens of St. Louis and white people in authoritative positions. I teach in Hazelwood, a suburb of St. Louis that neighbors Ferguson, and racial incongruity is common between students and teachers in my district.

Relationship and community-building are keys to diminishing racial mistrust. The emphasis on high-stakes testing, however, makes it difficult to build that trust. The pressure on teachers to raise test scores and close the achievement gap often causes such anxiety that educators ignore their students' culture and identity. When I began teaching in Hazelwood, one of the most integral philosophical ideas I embraced was that building honest relationships entailed reframing the teacher-student roles in the classroom. Though educators often feel they are being open-minded by being "colorblind," the reverse is true. By dismissing a person's cultural background or ethnic identity, teachers are essentially saying, "I refuse to see you for who you are. Although your race and cultural background may be important to you, I choose to make that part of you invisible" (Hawley & Nieto, 2010, pp. 66-71).

I spoke with our school resource officer about how to create positive bonds with the citizens of the community. The majority of law enforcement officials in our area are honorable and dedicated to serving. In every profession, the negative actions of a few make headlines, and as a white teacher in a privileged position, I could easily exacerbate these tensions. The Orff approach provides a catalyst for starting the process of easing those tensions and building a community of musicians.

### Orff Gives Students a Voice

The Orff approach serves as a strong pedagogical model for urban environments. The process empowers students to use their own musical ideas while the teacher facilitates musical experiences, rather than dictating class content. The students are encouraged to experiment and discover new things independently, giving them a sense of autonomy. This also develops self-confidence and an awareness of trust from the teacher.

In the Schulwerk, creativity is of central importance. Students are often presented with musical problems and asked to improvise a solution. During

a quick steady beat exercise with my first graders, I asked them to improvise different ways to keep the beat on their bodies. One student chose to make an armpit noise, expecting to get a laugh from the rest of the class and a reprimand from me. "Ooh! Look what Javon is doing," I said. "Let's all do that!" This indeed got a laugh from all of us. When presented with this challenge, Javon created an unconventional yet suitable solution, and then smiled ear to ear when his solution was validated.

I can only assume that this act was either a calculated risk for peer approval, or a statement in civil disobedience. In her book, *The Musical Playground*, Kathryn Marsh (2008) states, "Play involves constant improvisatory evolution, constant self-imposed challenge, and constant resistance to adult-imposed norms, expressed through performative and structural features" (p. 301). It seems this is true whether we're discussing the schoolyard games Marsh described or the small attempts at playing that Javon displayed. He knew that armpit noises violated school expectations, but the Orff classroom allows for a different set of expectations.

### The Hidden Rules of Unfamiliar Cultures

To start building relationships, we must first understand that every culture has hidden rules. Dr. Ruby Payne illustrates this concept as she describes how those in different social classes interpret food—lower class people will be concerned about the quantity, middle class about the quality, and upper class about aesthetics. Dr. Payne discovered this hidden rule when a wealthy acquaintance of hers became ill. Dr. Payne, with a middle class upbringing, brought her a casserole. The acquaintance, without so much as a thank you, told her to put it in the kitchen. Dr. Payne stated: "Well, I was upset as she was so rude, and she was upset that I was so stupid. But nothing was said. And the real issue around that is that it creates this whole concept of what is 'intelligent'" (Goodwill of the Olympics and Rainier Region, 2010). Payne's words suggest that by not understanding these hidden rules, we as adults disrespect students by questioning their intelligence rather than understanding there is a cultural difference that needs to be addressed.

These hidden rules were my biggest challenge when I began teaching at Armstrong. I became frustrated and questioned the intelligence of my students. It irritated me when they would not sit

quietly to listen to a short musical selection or when they tried to join in as I sang to them. I could not understand why they misbehaved, and they did not understand why I was irritated.

One of my students shared the discrepancy in our rules by inviting me to see him play the drums at his church. I had never attended a black Baptist service. It was passionate and loud. During a musical selection, parishioners stood up, danced and shouted, sang and harmonized. It was the polar opposite of the music in the Catholic church of my youth, where the congregation stood and mumbled through hymns while pipe organ music filled the rectory. To me, music was to be listened to and appreciated in quiet reverence, whereas to my students—most of whom first experienced music at church—it was for singing and dancing. Sitting during the music was a sign of dislike or disrespect.

With this revelation, I altered my teaching style, introducing listening pieces with movement that began with simple ideas. For example, the students would sit for the A section and stand for the B section when listening to pieces with distinct AB sections. Although they were not able to perform correctly upon first hearing, they were physically engaged in the music. I chose more call and response and echo songs so they could sing along with me. My new process was much like the Orff approach, combining movement, singing, speech, and dance. The students—more comfortable in this realm than I—had a lot to teach me.

### Using Orff to Close the Cultural Gap

Now we enjoy creating elemental music together. The boys, in particular, love to sing and create rhythms. When we used a piece from *Rhythmische Übung* to practice sixteenth note patterns, some of my fifth-grade students clapped behind their backs and under their legs and patted their chests, mimicking their older siblings' step moves. Step is a combination of body percussion, call and response, chant, and dance that began in early slave communities, and became popular in the 1960s in black college sororities and fraternities (Bufanda, 2004). A friend with step experience offered to help me create an after-school step group, which inspired me to find other ways to incorporate my students' culture into the classroom. When asked what kind of music spoke to them, almost everyone shouted, "Hip-hop" and "Rap!"

Hip-hop and rap are a big part of current American music and should be included in curricula. Hip-hop's four pillars are the DJ who creates the beat, the MC who speaks the lyrics, the B-boy or B-girl who dances (the "B" stands for break as in break dancing), and the graffiti artist who creates a CD cover (Emdin, 2013). My students chose the topic of leaving elementary school and going to middle school. A framework of rhyming couplets (eight-beat phrases with rhyming words on the fourth and eighth beats) gave them direction, but they expanded on it and created their own rhythmic patterns. Several groups chose to split the DJ duties between different people, and others chose to split the MC duties so each student could read his or her own couplet.

This activity lent credence to the hip-hop culture and provided the opportunity for students to share their ideas and musical identities. Each pillar of hip-hop aligns with the Orff approach (i.e., using elemental rhythms, combining speech with movement, and providing space to explore different musical roles), and students can experience all elements simultaneously. The graffiti artist pillar offered a different yet integral role to students who were hesitant to perform. Though they were still responsible for writing lyrics, they also felt empowered through the visual art medium.

Native Missourian Langston Hughes, one of the leaders of the Harlem Renaissance, pioneered the idea of using art as a way to speak out about racial discrimination. I used his work to connect him not only to the students' African-American culture, but to our shared culture as Missourians. One of his poems, "Po' Boy Blues" (Hughes, 2007), worked well as a tool to teach a fifth-grade class about the twelve-bar blues. The students created lyrics about something that gave them the blues, which provided a small window into their world. Whereas many students had the blues about homework or a mean teacher, some shared personal and heartbreaking insights into their lives. Their sharing demonstrated I had earned their trust, and I felt one step closer

### THE SOARING EAGLES AND THE SWAGGARS

Audio clips of student performances mentioned in this article are available at [www.aosa.org](http://www.aosa.org) under Publications<The Orff Echo<Echo Extensions.

to starting the pathway toward a better future for the students and our community.

### Conclusion

It has taken a long time to build rapport with my students. It has also been difficult to maintain that rapport while ensuring a good foundation of music education for them. The Schulwerk served as a strong framework within which to provide both.

Jane Frazee (1987) said it beautifully: “Carl Orff’s great gift is to children. In essence that gift is a way of looking at music that deeply involves them in its creation, and thereby entails respect for their capabilities” (p. 9). Through the process of discovery and culturally responsive lessons that include movement, improvisation, and composition, my students have worked together to create music that is personal and relevant to their culture. ■

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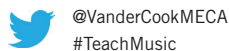
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# Just a Subway Ride Away: Taking the Orff Approach to the Neighborhoods of NYC

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**SHERI GOTTLIEB** is associate director of Music Partners Program at the Brooklyn Conservatory of Music and the early childhood Orff and recorder specialist at LREI (Little Red School House) and Elisabeth Irwin High School. A well-regarded mentor and workshop clinician, she has worked with diverse groups in public and private schools, Head Start programs, and community music schools.

**LAURA KOULISH** is the recorder instructor for the New York City Orff Certification Course and currently teaches second-grade students through the Brooklyn Conservatory. She has been guest clinician for Orff chapters, three AOSA national conferences, and the New York City Department of Education.

## ABSTRACT

*New York City's unique array of diverse communities provides the setting where two Orff teachers, Sheri Gottlieb and Laura Koulish, describe how the Orff approach offers a rich medium for exploring and celebrating culture. At the heart of their adventures lie the following questions: "Who are the children they work with?" "How does a community influence a child's sense of identity?" "How have these neighborhoods changed?"*

## By Sheri Gottlieb and Laura Koulish

From opposite sides of Manhattan, we travel by subway to Brooklyn, the Bronx, and Queens. Each station takes us to a different neighborhood, yet we are worlds away. Our own neighborhoods are among the most racially and economically mixed in New York City—Laura from the Upper West Side and Sheri from the Lower East Side—both areas with a proud history of being home to immigrants and labor union organizers.

We have collaborated on this article to give readers a picture of contemporary urban music education in New York City. The subway is our conduit to the Dominican Republic and Puerto Rico in the South Bronx, to Pakistan in Brooklyn, and to other neighborhoods in the surrounding metropolitan area. Riders standing on the subway platform awaiting their trains encounter musicians from all over the world. At any given time we might hear folk music played on panpipes, the kora, pipa, or erhu, to name a few. Music is a lifeline to these communities and is often the pulse of these urban neighborhoods.

For two Orff teachers who have facilitated cultural revelry in our music classes for several decades, these are exciting, challenging, and changing environments. We have followed a path that zigzags through changing neighborhoods, public and private schools, and community music school outreach programs (see Figure 1, page 13).

In preparing this article, we discussed how self-esteem is linked to cultural identity, particularly in children of immigrant families. We reach these children when we introduce materials that relate to their lives and stimulate expression of thoughts and feelings (Anderson & Campbell, 1989). Our lessons usually begin with an invitation, mirroring the intrinsic design of the Orff approach. This all-encompassing approach encourages exploration through movement, speech, percussion, and singing. Whether our students explore their own culture or their neighbor's, music and movement enhance conceptual learning and bring deeper meaning to a unit of study. In this article, we will share our personal perspectives and experiences working with students in five different communities.

### *El Mundo es mi Casa*

#### **To the Bronx via the #6 Train With Laura**

I taught for many years in a South Bronx public school with a predominantly Spanish-speaking population. This school was in one of the poorest neighborhoods in the United States. In a community marginalized by mainstream culture, we wanted to help instill a sense of self-worth and self-esteem in our students. Because even the youngest children were obliged to sit for hours each day learning literacy skills, my work with dual language and monolingual English classes always involved creative movement and dance, interpreting poetry and song, and playing congas, claves, guiros, cabasas, and other Latin percussion (see Figure 2).

To learn about a culture, it is ideal to learn the language and have direct contact with the people. I was fortunate to collaborate with Ana Isabel Saillant Valerio, a Dominican colleague and poet. I composed songs set to her poetry, which affirmed the children's native language and culture and helped them feel they were an important part of our world. For example, in activities related to our song *Mi Familia*, we asked the children to share family experiences such as the foods and cultural celebrations they enjoy.

The lyrics to our song *El Mundo es mi Casa* translate to "The world is my house. It is your house too." A second-grade class created a group poem about the world—how it moves, looks, how we can make it a better place to live. In small groups, they developed and dramatized their poem and created instrumental sound effects. This piece and other songs and poetry in Spanish about the wind, clouds, trees, and shadows

**Figure 1.** Ferry to Ellis Island.



PHOTOGRAPHER: DANIEL RAPHAEL. USED WITH PERMISSION.

**Figure 2.** Laura and Children Enjoying the Music.



SOURCE: LAURA KOULISH. USED WITH PERMISSION.

Figure 3. *The Empty Pot Processional*.

Sheri Gottlieb

The musical score for 'The Empty Pot Processional' is written in 4/4 time. It features five staves: Soprano Recorder, Alto Xylophone, Alto Metallophone, Hand Drum, and Cymbal. The Soprano Recorder and Alto Xylophone play a melodic line of eighth notes. The Alto Metallophone plays a harmonic accompaniment of chords. The Hand Drum and Cymbal provide a rhythmic accompaniment with specific patterns of strikes and rests.

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This musical score is a simplified version of the previous one, using abbreviations for the instruments: S. Rec., AX, AM, HD, and Cymbal. It maintains the same 4/4 time signature and melodic/harmonic structure, but the rhythmic accompaniment is simplified, with fewer notes and rests on the drum and cymbal staves.

SOURCE: SHERI GOTTLIEB.

became part of a dramatized story set in their community—*El Mundo es Mi Casa*. I taught the title song to all the first- through third-grade students, and they sang along with spirit at the performance.

### ***The Brooklyn Conservatory of Music***

The Brooklyn Conservatory of Music maintains an outreach program serving over 5,000 public school students throughout Brooklyn and Queens. Our grants are awarded from companies and organizations dedicated to providing and keeping creative arts programs attainable for all our children. These outreach programs bring music to children who, due to budget cuts to arts programming, would otherwise not have access to this exposure. As of this writing,

the New York City Department of Education is restoring many music programs throughout its vast public school system, yet many schools continue to need additional support. One of the benefits of our program is that we can tailor our Orff-based curriculum to fit the needs of each school, and identify and celebrate what makes each student body unique.

### **Developing a Chinese Folktale To Queens and Brooklyn via the # 7 and F Lines With Sheri**

The following lesson was developed for a public school in Flushing, the largest urban center in Queens and home to the second largest Chinatown in New York City. At the same time, I was teaching

two third-grade classes at a school in a mixed-race neighborhood in Brooklyn. Both schools provided me with the inspiration for this China study project. The book, *The Empty Pot* (Demi, 1990), served as the point of departure for the project, which tells the tale of the Emperor's search for his successor. In his proclamation, the Emperor invites his young subjects to complete a task. Based on the outcome, he will choose who becomes the next emperor. The message of this tale: You will be rewarded for your effort and hard work. I was also inspired by the book *Mindset* (Dweck, 2007) when working with students on this project. Dweck's research shows we can grow our brain's capacity to learn by trying to solve problems. This helped inform my understanding of the creative process while my students

developed their versions of the story. I composed a processional for the story, which is based on a Chinese folk song (see Figure 3, page 14).

We added music and dramatic elements to the story, much of it based on students' experiences. In Flushing, they were eager to share stories about their grandparents still living in China, and told me how proud they were to share this part of themselves. They were familiar with the Chinese melodies and rhythmic qualities of the recorded music I used to encourage kinesthetic response (Xiao-Peng & Chinese Orchestra of Shanghai Conservatory, 2005). The motivation for their movement came from an authentic place. They were excited to show *their* story to family and friends and wore their best "special occasion" outfits for the performance.

Figure 4. *Our Countries*. Speech/Body Percussion Piece.

2nd grade class  
Brooklyn

The musical score is written in 4/4 time and consists of two systems of ten staves each. The countries and their corresponding lyrics are as follows:

- Staff 1: Russ - ia Russ - ia
- Staff 2: Ire - land Ire - land
- Staff 3: Ban - gla - desh Ban - gla - desh
- Staff 4: Uz - bek - is - tan Uz - bek - is - tan Uz
- Staff 5: Al - ba - ni - a Al - ba - ni - a
- Staff 6: Mex - i - co Mex - i - co
- Staff 7: Pa - ki - stan Pa - ki - stan
- Staff 8: Ja - mai - ca Ja - mai - ca
- Staff 9: Ne - pal Ne - pal
- Staff 10: Hai - ti Hai - ti Hai - ti Hai - ti Hai - ti Hai - ti Hai - ti Hai - ti

SOURCE: LAURA KOULISH.

The two classes in Brooklyn came to own their dramatic interpretations of this story. After meeting with both classroom teachers, we decided to work separately on the story and have Class A and B perform their completed versions for each other. Teacher A began her career in visual arts, whereas first-year Teacher B was “totally hooked” on the Orff approach. The contrast between class presentations was quite apparent. Class A was fully costumed and included painted scenery and freshly cut flowers. Class B employed a minimalist approach, using sound effects and motion to represent the flow of the story. On reflection, the presentations complemented each other, and both classes experienced a deeper meaning of the story after viewing it from a different perspective.

### The Land of Many Cultures *Over the bridge to Brooklyn via the B Train With Laura*

Since retirement, I have been working with second-grade students in a public school affiliated with the Brooklyn Conservatory. The children’s families come from six continents. There are as many as 17 nationalities in one class, and 32 different languages are spoken by families in the school community. On my first day, as I started a name game with an ESL class, the classroom teacher mentioned that the child next to me had just arrived from Uzbekistan and didn’t understand English. This prompted me to ask the children if their families came from other countries. One hand rose: “I come from Pakistan,” and another, “I’m from Latvia.” This continued—Yemen, Bangladesh, Haiti, Liberia, Mexico, Russia. My eyes were bulging and I was delighted with this new experience! With each additional country, the children improvised body percussion to perform their country’s name. I assisted with creating complementary rhythms, culminating in a layered body percussion piece. *Our Countries* (see Figure 4, page 15) is an example of a piece my students composed, based on their countries of origin.

This was the beginning of a semester-long project. The unifying opening song each week was *Musica es Vida*, to which we danced with alternating partners, using a salsa-like movement. The children responded enthusiastically to the lively rhythms and simple Spanish lyrics (see Figure 5).

During the dance/game “Sasha” (Amidon & Amidon, 2007), the Russian children taught us

**Figure 5.** Second Graders Dancing to *Musica es Vida*.



SOURCE: LAURA KOULISH.

to say “1, 2, 3” in Russian. Another girl excitedly asked if we could count in her language, Uzbek. This continued as we learned how to count to three in Bengali and Urdu. We then sang an Uzbek song, *Gheej Gheej Don* (Pascale, 2007), which the children interpreted through dramatic movement and improvisation on drums and glockenspiels.

Because the school has a large Pakistani community, I looked for Pakistani stories and songs but found little appropriate published material. The school librarian lent me a small book of Pakistani fables she and two other colleagues had adapted. I chose “The Mice and the Elephants” (Ackerman, Auerbach, Grisar, & Lubart, 2002), an ancient fable that was likely the model for Aesop’s “The Lion and the Mouse.” I recorded a Pakistani paraprofessional singing *Dosti Aysa Nata*, a Pakistani friendship song that the children sang at the end of the story. “The Mice and the Elephants” then became the vehicle for a collaborative project. The children, using xylophones and glockenspiels, composed their own song about mice and elephants, invented their own dialogue, composed drum rhythms for the *Elephant March*, and excitedly invited a pre-K class to watch their enactment of the story.

## Singing and Social Activism

### *Taking the #1 Train to the Staten Island Ferry With Sheri*

In October 2012, Hurricane Sandy hit. Its effects were felt differently throughout New York City. My school in Greenwich Village was closed for many days because we had no power or water. Thousands of us in lower Manhattan were displaced and went to stay with friends and family in areas of the city that were functioning. Upon returning to school, my kindergarten students felt the need to report their stories to their teachers and friends. They took to the Orff instrumentarium to improvise sounds of the wind and rain. They were especially interested in building a pile of scarves and letting them “explode” when the cymbal sounded. I noticed the care with which they folded and stacked the scarves at the close of the activity. They wanted to help restore things to the state they were in before the hurricane. In trying to make sense of all this, I helped my kindergarten students write a verse to the song *What Can One Little Person Do?* (Rogers, 1992). This proved to be a mindful form of creativity that helped empower and motivate students and their families (see Figure 6). They used these lyrics as an inspiration to do volunteer work on Staten Island, helping in a neighborhood that was more devastated than their own. The students created the following lyrics:

Well we had a hurricane and Sandy was her  
name,  
Her wind and rain washed up along our  
shore...  
But we did the best we could, helping others as  
we should  
And we'll be back together better than before...

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Figure 6. Sheri and Children Singing.



SOURCE: ELIZABETH GONZALEZ. USED WITH PERMISSION.

## Conclusion

The Orff approach allows us to enrich the lives of our students. The content of our lessons helps affirm their sense of community, culture, and spirit. The smile on a child's face when she co-authors a song or sings in her own language—whether Spanish, Mandarin, Urdu, or Uzbek—tells us that she feels part of a larger multicultural, socioeconomically diverse community. We ask you to review the questions presented at the beginning of this article, and then invite you to think about these questions as you create your own adventures. ■

### **MUSICA ES VIDA**

The complete arrangement of *Musica es Vida* mentioned in this article is available at [www.aosa.org](http://www.aosa.org) under Publications<The Orff Echo<Echo Extensions.

# A Dialogue with Louise and Laura: Orff-Inspired Practices in Urban Settings

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**LOUISE EDDINGTON** is a retired Orff music educator who taught for 33 years in the urban schools in Muncie, Indiana. Louise took Orff training at Ball State University before AOSA was founded, and was an AOSA member from its beginning until she retired.

**LAURA BARTOLOMEO** received her bachelor's and master's degree in music education from Butler University and has completed Orff Levels I-III. Laura teaches K-8 music at Indianapolis Public School #84, Center for Inquiry.

## ABSTRACT

*What are the musical and behavioral considerations educators must take into account when teaching in urban contexts? Louise Eddington and Laura Bartolomeo—two experienced Orff-inspired urban educators—highlight the ways in which they have adapted to environments where the majority of their students experience the daily challenges of living in at-risk communities. Through a dialogue structure, the authors offer insights into aspects of successful urban music classrooms such as integrating instruments, the power of movement, and the importance of establishing trust and respect in the classroom.*

**By Louise Eddington and Laura Bartolomeo**

### Orff Schulwerk and the Urban Classroom

**H**as urban music education changed in the past 50 years? After several in-depth discussions, we found more commonalities among our practices than differences. The foundational ideas that shape the Schulwerk, and thus our own pedagogical thinking, remain the same:

1. Experience precedes the intellectualizing of concepts.
2. Do first—sing, move, play, speak, create—and let the conceptual understandings grow from the experience.

As far as content and musical materials in the curriculum, elemental music remains at the core of what we teach to students every day. A major component of the Schulwerk, elemental music begins with simple ideas and expands into more complex melodic (pre-pentatonic, pentatonic, and later, major/minor/modal), harmonic (bordun, simple ostinato, multiple ostinati, simple

chord accompaniments), and rhythmic (duple, triple meter, and possibly later, mixed meters) concepts. Echo and question/answer songs or chants are at the heart of our teaching. The instruments we choose to use are ones that utilize mainly large muscles rather than small ones.

Although we value similar music-making processes in the classroom, our implementation of Orff-inspired practices differs somewhat, and we outline these differences throughout the article. Most importantly, we provide commentary through a dialogue on how we have navigated certain aspects of music teaching and learning that typically pose challenges in urban settings, to ensure our students continue to have high-quality, inspirational, and joyful musical experiences.

### Classroom Management

**Laura:** On any given day, the mood of the class may require an immediate change of plans. Perhaps two students have brought personal problems into the music room, their day has been disturbed in some way, or something has upset the balance of the class. Although consistency and routine are paramount, sometimes a backup plan is necessary to take the lesson in an entirely different direction. Backup plans can be anything from well-known dances to sing-alongs to musical Jeopardy.

**Louise:** Distrust of strangers is a characteristic in children in urban areas, some of whom would be delighted to sabotage the teacher's best efforts. What to do? Be firm and consistent. Though we value creative movement in our classrooms, structure in these situations is essential. Highly structured tasks may seem contrary to the tenets of the Orff approach, but it is important to remember that the approach is flexible and should be adapted based on students and context. Many children in urban areas lack structure in their lives. Structuring tasks to involve minimal improvisation is a start. The time will come when students are ready to improvise on a regular basis, but it is a gradual process.

**Laura:** My number one rule was "never, ever get out of your seat." I established it on day one. Lack of establishing this rule could create opportunities for children to bother others and might consequently lead to fights or major disruptions to the lesson flow. I incorporated dances, movement, and other out-of-seat activities, but all activities began from the students' seats. In general, kindergarten

through third-grade students sat on the floor in an alphabetical circle, and fourth- through sixth-grade students sat in assigned chairs. Some of my most successful activities were movement-related because they were presented as a challenge, game, or competition. These activities engaged students, and they often overshadowed student conflicts, lack of initiative, or a variety of other things going on in the life of children living in poverty.

### Caring and Understanding

**Louise:** Learning about students' backgrounds and home lives is one way to build trust, an integral factor in urban classrooms. I highly recommend the book by Ruby Payne (2005), *A Framework for Understanding Poverty*. Payne helps educators understand the personal challenges children in poverty face each day and practical ways to address these problems with compassion. Throughout the book, Payne describes hypothetical circumstances followed by three scenarios: how the wealthy, the middle-class, and those in poverty would react. After reading this book, it became clear to me that vast differences exist among these socioeconomic groups not only related to financial status, but also to how these groups react differently in similar situations. Awareness of this helps the teacher better understand student behavior. Once trust is established, students begin to accept the teacher, and the feeling of being an outsider dissipates, although an underlying challenge of who is in charge tends to linger. Be consistent. If students know the teacher is firm and follows through with rules and reinforcement, power issues will diminish.

**Laura:** It does not take long for students to form opinions about an educator—does he or she care? Genuine praise, smiles, and attention work wonders. I realized one day that my frustration with negative student behavior was working against me. I started pointing out any and every detail of achievement, effort, and positive demeanor that made them feel like stars. It was a career turning point for me.

**Louise:** Parent involvement may be minimal in urban classrooms. This is usually not because parents are indifferent, but because many parents were frustrated by school and are still intimidated by school settings. Some parents are very young. Many family structures are non-traditional. Educators must learn to exercise patience and understanding

with parental involvement. Obtaining support from a few parents can be very rewarding, but refrain from becoming discouraged when things do not happen immediately.

### Selecting Repertoire

**Louise:** Orff stressed the music in the Schulwerk needed to reflect children’s musical cultures. Although not every musical piece must align with a particular culture represented in the classroom, musical works play an important role in relevancy to students. I incorporated traditional materials with song literature familiar to my students. We sang, played, moved, chanted, improvised—and they enjoyed these activities. A majority of my students were African American, and this was a consideration in selecting materials, but not the only consideration. My upper grades did a choral speaking piece using Langston Hughes’ *African Dance* (Johnson & Hughes, 2003). We did a lot of drumming and performed a few simple movement patterns to drum recordings from various African cultures. The choir sang gospel music selections.

Repertoire should be based on Orff principles and the developmental level of students, yet children’s insight into the musical experience is always a goal. The pieces in the Schulwerk collections do not necessarily need to be learned exactly as is. Rather, use them as examples as you and your students work together creatively in a sequence that allows children to develop competency of simple ideas, while also continuously developing their music skills. I selected music based on musical skill reinforcement, but tried at least part of the time to incorporate cultural factors. As in many schools, special occasions or holidays also called for music to fit the theme.

### Transient Populations

**Louise:** My schools had a constant stream of students moving in and out. I kept my seating chart and grade book in pencil. In almost every class session, a student would be absent, only to reappear a few months later. Constant moving is one of the many challenges children in poverty face.

**Laura:** When I had an upcoming program where parts were assigned, I always made sure every part had a backup student because I never knew who was going to be absent. Many urban schools have high transient student populations, and building on prior experience is often difficult. I composed *The Odd Song* because it provided immediate opportunities for students to experience elemental music (see Figure 1). Playing diatonically allows practice time for alternating hands without the complication of spaces between bars. All melodic phrases move upward, and it is easy to reverse direction and experience playing in retrograde. The “odd” 7-5-7 melodic patterns also work well in pentatonic.

When working with students who have no prior experience with classroom instruments, focusing on elemental music can easily and effectively serve as a springboard for understanding timbres and instrumentation. For example, students could choose to play the piece using combinations of woods versus metals, rearrange the order of instrument entrances (soprano, alto, bass), or change the voicing (solo, duet, tutti). Once they have experienced a class-created piece, small groups can easily create their own examples. Without any prior experience, students can explore this creative process using timbre and instrumentation.

**Figure 1.** *The Odd Song* by L. Bartolomeo.

The figure displays two musical staves for the piece "The Odd Song". The top staff is labeled "Diatonic" and the bottom staff is labeled "Pentatonic". Both staves are in 4/4 time and feature a melodic line with fingerings (1-7) and two endings labeled "1." and "2.".

SOURCE: LAURA BARTOLOMEO.

## Movement

**Louise:** One small change to classroom practice often means the difference between success and disaster. I attended a workshop where we learned a circle dance set to a popular song. It was a great activity for reinforcing form and mixed meter. As much as I loved it, though, my intuition told me that students in a circle performing those complex movements would not end well. I reworked it into a chair dance, using all the dance elements as body percussion gestures. With students seated as a group, no discipline problems resulted. All the fun and the learning remained, but I had weeded out a potential source of trouble. Feel free to adapt—what you observe other educators doing might not always work in particular contexts.

**Laura:** Many of my movement activities involved a challenge that was meant to focus the group on appropriate behavior. For example, I had students form small groups and create shapes. The challenge was for the groups to form the shape without making sound—they could use only silent signals. I would hold up a card with a shape and the groups would quietly form the shape—for example, X, O, T, L,

S. This challenge prevented talking, yelling, and pushing while it encouraged leadership, observation, and cooperation. As I layered in movement concepts such as changing levels and direction, the groups became more and more creative and their movements became more and more complex.

## Integrating Recorders

**Laura:** Knowing my students love “beats,” I have used hip-hop loops as an accompaniment to recorder improvisation. Many loops are in E minor and work beautifully with the notes B, A, G, and E. Although my students identified notes on the treble staff, notational literacy was secondary to improvisation and playing with a beautiful tone quality.

**Louise:** It is safe to assume many students cannot afford to buy their own recorders. Requiring this probably will not work. School-owned recorders with a safe and effective means of sterilization may be the solution. Reset your goals and eliminate home practice as a requirement because it is unlikely to occur.

**Laura:** When I began working in an urban school, it was evident right from the start that having

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*The Orff Echo* is your resource for new or time-tested ideas, thought-provoking concepts, philosophical investigations, and other discussions about the Orff Schulwerk approach. We accept articles on any subject as well as professional and children’s book reviews for every issue of the journal. Contact an issue coordinator or the editor for more information.



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everyone purchase a recorder, even the inexpensive three-dollar instruments, was not possible. My school purchased recorders to keep in the music room, and I numbered the recorders and cases. Each child was assigned a number and used that recorder for the entire year. We played in fourth, fifth, and sixth grade, so I needed enough recorders for all students in those grades. I offered a purchase option to students, and about 15 percent of them bought a recorder.

### Concerts or Programs

**Laura:** My evening programs in general were never well attended. Although many schools have gone to daytime only programs, administrators sometimes insist on afterschool events. What worked for me was for multiple grade levels to learn the same songs. If 180 students learn a set of songs, but only 25 percent return for the evening concert, there are still enough singers for a successful performance. I would often group students by combining kindergarten and first grade, second and third grade, and fourth through sixth grade. Soloists and special groups (instrumental, dancing, speakers) were kept after school on the day of a program for extra rehearsal time and to ensure their participation. I provided dinner, and the whole experience was always a real treat for them.

### Instruments

**Louise:** Do what you can. Use what you have. Purchase instruments when possible. Many schools do not have much of a budget, and this problem is not exclusive to urban schools. Most of the time, parents of urban school children will not have the time or resources to help fundraise. I started teaching with two soprano glockenspiels in my classroom, and ended my career with about 25 mallet instruments and a very large number of drums and supplemental percussion. (See my article, “Acquiring Orff Instruments the Do-It-Yourself Way,” in *The Orff Echo*, Winter 1979.) Helping students gain a feeling of ownership of the instruments will enable them to learn to treat them with respect. Many of these children have not experienced owning anything that belongs just to them. Learning how to treat equipment

appropriately is an important life skill.

**Laura:** Every classroom of children deserves a full set of instruments, but it is especially important in urban settings. Taking turns or having the class split into different groups (instruments/dancers) can be a huge management problem. If every student has a pitched or non-pitched percussion instrument, they are much more engaged, and off-task behavior is less likely to occur. Today, organizations such as donorschoose.org, along with other foundations and community groups, are lifesavers for urban music educators equipping their rooms. My classes have received instruments, technology, and many other supplies through these programs. Students gain a sense of ownership when they have creative experiences, and playing classroom instruments provided these experiences, which are an essential part of success in teaching in high-poverty schools.

**Louise:** My students enjoyed playing the instruments more than any other classroom activity. I have many former students—now adults—who I correspond with via social media. Their comments and memories of the music class usually include playing the instruments. During a school burglary, quite a few of our instruments were stolen. Some of the students scoured their neighborhoods, found the instruments, and turned over the information to the police. Most instruments were returned to the school. This happened despite the fact that “ratting out” another person is a cardinal sin in urban culture. To the students, this was not a theft from the school—it was personal theft and they took action.

### Conclusion

These adaptations provide ways urban educators can achieve their goals, which often must be adjusted to fit the particular environment. This does not mean, though, that expectations are lowered. Rather, it means reframing classroom structure, content, and dialogue to provide students the opportunity to be successful. Many urban children have lives filled with failure and frustration. Music class should be a place where they can flourish and have meaningful musical and extra-musical experiences. Keep the basics, adapt as needed, and see the joy of making music in the eyes of your students. ■

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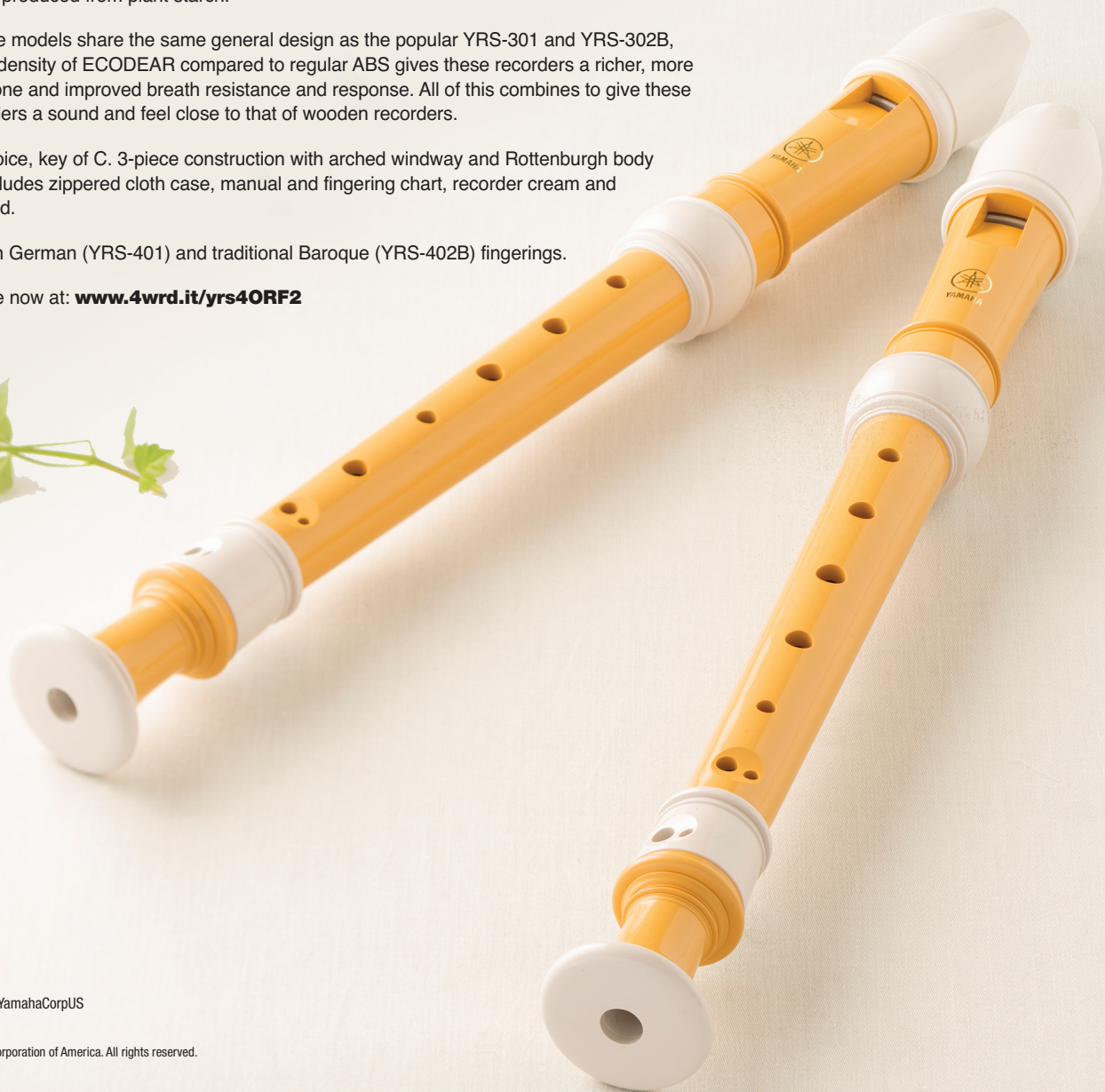
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# Orff Oakland: Transforming Elementary Urban Music Education

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**PHIL RYDEEN**, OUSD coordinator of visual and performing arts, supervises and provides support for the district's music and arts teachers, and has completed Orff Level I. **JAMES HARDING** teaches music and movement at The San Francisco School and is a faculty member at the San Francisco International Orff Course. **SARAH NOLL** has taught in Oakland at Head-Royce School for 16 years. She received the Chao Family Chair for teaching excellence in multicultural education. **SARAH WILLNER** has woven the web of Orff teaching with children and adults since 1996, has presented at national and local education conferences, and is president of NCAOSA.

## ABSTRACT

*Inspired by the questions, “How could we transform our elementary instrumental pullout programs to better support our students and reach every student with music?” and “What approach may be integrated with other disciplines while developing meaningful learning experiences for a diverse student body?” two Oakland Unified School District (OUSD) music educators worked with local master Orff teachers on a four-year process to adapt Orff Level I teacher education for the district’s professional development schedule. This article describes the experiences of those involved in the course’s development, the first of its kind in the AOSA and a possible new national training model, and how the process revitalized the OUSD community of music teachers.*

By Phil Rydeen, James Harding, Sarah Noll, and Sarah Willner

### The Program Context and Beginnings: Phil Rydeen

**T**he OUSD visual and performing arts department set a goal, albeit an ambitious one, to educate all of its elementary music teachers in the Orff approach. The process started four years ago when I convened a team of music teacher leaders to propose changes to OUSD’s traditional music program, wherein 20 itinerant teachers taught instrumental music to fourth and fifth graders at 60 elementary schools. Although this program achieved its goals, it was not designed for 21st century learners. It disrupted classes, did not provide music education to every student, and was not based on student-centered, inquiry-based models.

The music leadership team, seeking to provide general music instruction to every elementary student in the district, posed the question: What might happen

to instrumental programs in the upper elementary grades if every student had experienced a sequential music instructional program? A plan evolved where district music educators would teach general music in the morning and limit the number of instrumental choices in the afternoon. The proposal honored the instrumental tradition while adding the ability to reach all elementary students without increasing the number of district music teachers.

The new structure presented a challenge for the leadership team—training the music teachers. Only a few had experience teaching general music to elementary students. Changing the program structure without addressing the curriculum and teacher preparedness was a recipe for disaster.

The team decided to adopt the Orff Schulwerk approach as a framework. The Orff approach's flexibility allowed incorporation of materials suitable for urban students, offered the potential to integrate music with other content areas, and provided a strong basis and emphasis on linguistic and musical literacy, where literacy is defined as fluency with visual symbols and aural skills and an understanding of the history and culture of the musical materials. In addition, many world-class Orff educators lived in the Bay area.

When the team presented the proposal, the elementary music teachers resisted. The prospect of altering their jobs was challenging to most. As the anger subsided, several of the teachers, though still skeptical, recognized the plan's value. The leadership team concluded that the teachers would benefit from experiencing the Orff approach before the training began. For two years, during professional development time, OUSD Orff-certified music teachers Sarah Willner and Yari Mander presented Orff lessons and activities to the staff. Several staff leaders were already Orff-certified, and they sang its praises in meetings and highlighted its benefits through their concerts. Gradually, the music teachers began to move and sing together while they experienced the Orff approach.

Once again the team presented the idea of creating a new music program, and this time the teachers welcomed it. They embraced the idea of everyone attending Orff Level I teacher education, but several expressed concern that an optional summer course might prove difficult for some and requested it be job-embedded. Although the promise of a Level I course added gravity and in-

**Figure 1.** Music Teachers “Cook it Up” in Doug Goodkin’s Jazz Workshop in the OUSD Level I Course.



SOURCE: SARAH WILLNER.

centive, a school district model with job-embedded compulsory levels training did not exist.

Phil and Sarah conferred with AOSA Education Director Steve Calantropio and Danaï Gagne, who, with collaborators, had started the New York Trevor Institute's (now PS 51) levels courses, which run throughout the school year and are open to all. Well-known local Orff educators James Harding (basic Orff and recorder) and Sarah Noll (movement) agreed to create a Level I training that would meet the needs of the OUSD staff. By using the existing scheduled professional development times and two additional sub release days, the teachers could complete Level I training in one school year, which also gave them the opportunity to practice newly acquired skills with their students.

The teachers—elementary, middle, and high—started the course in September 2013 and completed it in October 2014. Other advisors and guest teachers were Doug Goodkin and Sofia Lopez-Ibor, who direct the San Francisco International Orff Course (see Figure 1). John Buschiazzo, AOSA district representative, helped support the program on the national level.

Oakland Unified School District has become the first large public school district to educate all of its music teachers in the Orff approach with job-embedded teacher education courses. This sparked an overwhelmingly positive response on many levels.

The teachers created a library of materials that included their lesson plans and sequences and video examples of each. Additionally, I took the course along with the music teachers. The foundational training helped me understand the transformation of teaching and pedagogy that educators unfamiliar with the Orff approach experience, and participation facilitated the entire group's understanding of the Orff foundations that would be used for curricular revisions.

Encouraging practices emerged from the sessions. A teacher who initially was skeptical asked for dance ribbons for her students. Two Level III graduates taught their students the form of a baroque suite by creating a dance to it. A middle school orchestra teacher now has her students dance the waltz in the gymnasium before teaching it on string instruments. A veteran OUSD teacher noted, "If I wanted my upper elementary band to get any better, I would have to teach music in the lower elementary. And now I have the tools to do it." And a K-8 teacher replaced band with general music at one school: "My students weren't getting much music in.... Orff lets them make satisfying music together the whole time." Teachers began asking for xylophones and other classroom instruments. Music budget priorities shifted for the first time in the OUSD, with a significant portion allocated for classroom instruments. New hires are Orff-certified, and the structure of music education is beginning to include all students in the schools, starting with kindergarten and preschool.

### Providing Schulwerk Foundations: James Harding

Most levels courses comprise adults who have some experience with music teaching and/or Orff Schulwerk, and who have self-selected to take a course. The majority of teachers who would be taking this course, however, were educated to teach band and orchestra to older elementary school children. Would the content of the Orff Level I course translate to their needs? Was this a forced march?

At our first session, excitement filled the room as the teachers sang together. "Way by and by, Way by and by, We're gonna have a good time, Way by and by." The song proved to be a great icebreaker and touchstone, instilling the promise that, at the very least, we would try to make these sessions enjoyable for all.

The group comprised more than 30 teachers with a variety of cultural backgrounds, ages, and

### WAY BY AND BY

The arrangement of *Way By and By* mentioned in this article is available at [www.aosa.org](http://www.aosa.org) under Publications<The Orff Echo<Echo Extensions.

years of teaching. Many were men—almost half the group—quite unusual for a Level I course. As the creative work began, the teachers formed small groups to work on musical adaptations of children's rhymes. Ideas quickly emerged, and soon we were all laughing and applauding as we enjoyed each other's miniature performances.

We should not underestimate the power of Orff Schulwerk experiences to create connections among adults. Beyond the conceptual sequence of a Level I course, Orff Schulwerk, in the way concepts are conveyed, distinguishes itself from most other approaches to music teacher education. In an Orff Schulwerk levels course, teachers are actively engaged in the music and movement activities as students, creators, and performers. Contrastingly, most professional development meetings include interaction only between the presenter and the group, with scant dialogue among the teachers. After the first day, one OUSD teacher remarked how pleasant it was to make music with her peers and to see the group's willingness to work creatively with each other in the basic Orff sessions and the movement class.

Although we can thank Orff Schulwerk for much of the social success of this training, several crucial factors also contributed. Phil Rydeen's involvement of lead teachers in the decision-making process led to implementing the onsite Orff levels course. He also completed the full Level I course, learning side-by-side with the music teachers.

Sarah Willner supported the training by providing online reminders and resources for the teachers. She also organized group meetings to weave curriculum from the levels concepts, and provided one-on-one observations and consultations.

A third factor for success was critical mass. Phil admitted that, five years earlier, the cohort of music teachers in the Oakland district would have resisted the idea of Orff teacher education. The many shorter workshops that Bay area Orff speakers and Orff-trained district teachers presented created positive Orff buzz among their peers. One of these

Orff enthusiasts, Zack Pitt-Smith, had recently won an Alameda County Teacher of the Year award for his innovative middle school program featuring an Orff-Schulwerk-inspired world music ensemble as a general music option. This Level III graduate and several other teachers with levels training informally attended many of the district-wide Level I sessions, and their participation set a positive example for their peers.

Not surprisingly, the sporadic sessions were challenging in terms of continuity. The intensity of the two-week sequence was missing, and re-entering the sequence of the levels training after weeks away presented a challenge for each of us.

On the other hand, the structure provided some unique possibilities. The distribution of sessions throughout the school year enabled tailoring content and material for maximum relevance to the teachers: October sessions featured Halloween and autumn, January focused on the Lunar New Year, and April was all about spring. Teachers also had the opportunity to share their thematic materials with one another and explore how Orff Schulwerk concepts could enhance or extend them. One particularly useful discussion emerged in the August session, when teachers shared their most successful ideas for the year's opening classes. Typically, discussing specific application of Orff Schulwerk concepts in the school year seldom takes place in the traditional two-week levels course, when teachers are in a retreat setting away from their day-to-day routine.

Another advantage was the OUSD classroom setting with students nearby. Sarah Willner's classroom organization inspired teachers to apply Orff Schulwerk concepts to their own classrooms. My demonstration class with a group of Sarah's second graders clarified the course concepts, making them accessible to teachers and providing a foundation for insightful discussion (see Figure 2). Zack Pitt-Smith's Orff activities for middle school band classes stimulated ideas and excitement among the teachers (see Figure 3). With this many upper-elementary instrumental teachers engaged in the Orff approach, OUSD is poised to become a leader of Orff applications for instrumental classrooms, highlighting instrumental education as a logical outgrowth of the recorder curriculum.

Finally, we had the advantage of working with a cohort of colleagues whose relationships existed outside the course, and who could continue to inspire and collaborate with each other. One teacher

**Figure 2.** James Harding Modeling Orff Pedagogy with a Demonstration Class of Second Graders from the International Community School in Oakland.



SOURCE: SARAH WILLNER.

provided a video of his string ensemble working with a rhyme about a pumpkin patch, a material I had introduced in the first class. Whereas the rhyme was appropriate for early elementary students, the teacher demonstrated how it could be used for an improvisation and composition lesson appropriate for older students. This kind of sharing, supported

**Figure 3.** Oakland Unified School District Music Teacher Zack Pitt-Smith on Bass Bars, Leading Colleagues to Extend a Lesson on Satie and Sostenuto, Blending Barred and Band Instruments.



SOURCE: SARAH WILLNER.

by ongoing video archiving and distribution, amplified the content of the course and made it especially relevant to OUSD teachers and students.

### Experiencing Integrating Movement: Sarah Noll

The 21st century education skills many education advocates espouse claim to provide what's right for contemporary students. Yet these skills are almost always aligned with technological developments, and ignore the ways in which collaboration, creative thinking, communication, social skills, flexibility, initiative, and productivity may be achieved without using new technology. Enter the Orff Schulwerk approach, where movement education is an integral tenet and digital technology is not necessary.

I was excited to integrate Orff movement education into this new venue. As James noted, working within a schedule where participants met for a few intense days, and then went weeks without reinforcement, presented a challenge. Movement was not in the job description of these instrumental (band/orchestra) educators, and most of them had

**Figure 4.** Music Teacher Linh Nguyen Lands Back on “Home Base” During Movement Class.



SOURCE: SARAH WILLNER.

little experience with dance. Maintaining personal connection to movement, building movement vocabulary, and fostering sustained muscle memory from one session to the next was critical. Anne Green Gilbert's BrainDance, our warmup for almost every session, provided the means for retaining a routine while developing various techniques.

Each session's focus was on ensuring that teachers added to the tools they would use to create exercises integrating the concepts of time, space, and energy. By organizing this way, we were able to revisit the concepts presented in the previous session and extend those ideas into a second, or even a third, session. Materials included a wide range of games, folk dances, and problem-solving choreographic studies (see Figure 4).

As a result of their movement education, the teachers experienced a number of outcomes or “a-ha” moments, such as:

1. People—especially children—love and need the opportunity and inspiration to move.
2. Moving is a form of thinking.
3. Moving is a highly accessible way to create cooperatively.
4. Movement concepts can have a direct relationship to music concepts and can be a more effective way to introduce a concept.
5. Dancing increases sensory richness in the school day.
6. Issues of space can be addressed by changing the range of movement, and it is worthwhile to seek out a big space to move in once in a while.
7. The concepts of space, time, and energy are universal and not limited to any particular form of dance or movement.

The teachers amassed a wellspring of engaging new activities, including the idea of using movement exploration as a springboard for creating dance and drama. The greatest reward was witnessing the deepening relationships and the “happy, levels-course glow.” Each of these teachers finished with the knowledge that other educators—both district peers and their new colleagues in the Orff community—were nearby and available for mutual support.

### Where Do We Go from Here? Sarah Willner

Orff teacher education courses are the beginning of a journey. High-quality professional development expe-

riences must be sustained throughout an educator's career. We anticipate providing ongoing support in a variety of aspects, from funding teacher attendance at Levels II and III and at local workshops, as well as hosting ongoing Orff workshops within our professional development schedules. We will continue to enrich our archive of training videos and lesson plans. And in the works is an introductory Orff class for pre-K through second-grade classroom teachers, with the goal of further cultivating OUSD's Orff environment.

If we hosted a levels training again, we would require participants to experiment throughout the duration of the course with Orff Schulwerk instructional processes of increasing difficulty—for example, teaching through echo, exploring various improvisational opportunities, and learning a concept through movement. Teachers would video their lessons and share them at their next Orff session. We would expand activities such as James' live classroom demonstration, and build in more visits from our levels teachers, from course peers, or from district

coaches, to participant educators in their classrooms for observation, modeling, and coaching.

At NCAOSA, we feel a dual responsibility to provide a space for OUSD and music educators from other public districts to experience the Schulwerk, and to bridge the gap between traditional Orff processes and the political, social, and artistic influences in urban communities such as Oakland, where the majority of students are from culturally diverse, low-income families. The mission of public schools is to serve everyone who comes through the door, including multiple English language learners, children from differing cultures or from families dealing with incarceration and violence, and children with special education needs or behavioral issues. In his lectures and publications, Dr. Jeff Duncan-Andrade illustrates the influence on education of the post-traumatic stress arising from these issues (Duncan-Andrade & Morrell, 2008; Duncan-Andrade, 2009). With limited resources, music class sometimes meets only 30 minutes per week. Often it is the dumping ground

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for difficult students or, alternatively, perpetuates inequities by providing pullout programs only for students with qualifying test scores.

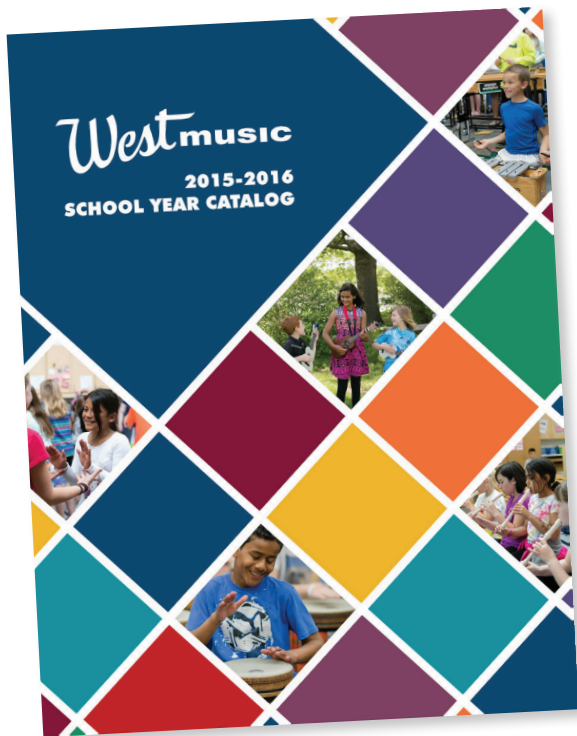
The Orff approach promises rich garden space for the rose growing in concrete (Shakur, 1999), empowering our students to tell their stories and share their cultural and artistic experiences. The Oakland area hosts a plethora of the country's most thriving musical communities. How much more likely are we to tap that richness in an Orff setting?

Clearly, the Orff approach has the potential to serve and inspire all urban students, particularly because the emphasis on elemental ideas allows a wide range of artistic responses. The Schulwerk values listening to and amplifying student voice, thereby building cultural competency (Hanley, Shepard, Noblit, & Barone 2013; Freire 2000). Yet educators in urban areas are among our least rep-

resented in AOSA membership, perhaps because of the structure of professional development and the models presented in it. Activities would be easier to accept and comprehend if they reflected the current times and the culture and perspectives of our students. Music teachers, especially those transitioning to Orff from a career teaching instrumental music, would like to see immediately how workshop activities could enrich their limited time and relationships with students. The book, *Artful, Playful, Mindful* (Frazee, 2012), is a thoughtful presentation of Orff that addresses time constraints. Further, the expense of summer Orff teacher education courses is often a challenge for urban educators. In Oakland, we hoped to create a model that other districts could adapt in order that their teachers, students, and entire community might experience the joyful and artistic opportunities the Schulwerk affords. ■

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# Music for Children: Comparing Selections of *Carmina Burana* With Orff Schulwerk

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## ABSTRACT

*In this article, the musical qualities of Orff Schulwerk were compared with two movements of Carmina Burana that include a children's choir—Amor volat undique and Tempus est iocundum. The author examines the commonalities in elemental forms, contrasting timbres and dynamics, elemental music, modal melodies, and instrumentation between the two. The article shows that Orff's early work in the Güntherschule possibly influenced his compositional techniques in Carmina Burana, and that his ideas continued to unfold as he developed the Schulwerk for children, particularly in the Music for Children volumes.*

## By Martina Vasil

**T**o music educators, Carl Orff is renowned for his child-centered approach to music and movement education. To those outside of the field of music education, he is best known for his monumental cantata, *Carmina Burana* (Goodkin, 2004; Stein, 1977). Orff was developing the Schulwerk with his adult students at the Güntherschule concurrent to the premiere of *Carmina Burana* in 1937 (Landis & Carder, 1990). He later adapted the Schulwerk for children and published his work in five volumes, *Music for Children* (1950-1954) (Landis & Carder, 1990). What are the similarities between Orff Schulwerk and *Carmina Burana*? Are there similar musical qualities between the *Music for Children* volumes and the movements of *Carmina Burana* that include children's voices—*Amor volat undique* and *Tempus est iocundum*? This study will first discuss the historical context of the Schulwerk and *Carmina Burana*, and then will delve into the questions posed.

## Historical Context

### **Orff Schulwerk**

The groundwork for Orff Schulwerk began with Orff's travels in Europe in the 1920s. Orff was surprised at the lack of rhythmic awareness he observed in highly trained singers, actors, dancers, and musicians, and he developed an interest in movement training to remedy this problem (Orff, 1963). He sought to create a new way of teaching music that differed from the typical conservatory style of music education (Landis & Carder, 1990) and was drawn to those leading the modern dance movement: Emile Jaques-Dalcroze, Mary Wigman, and Rudolf von Laban (Orff, 1963).

In 1924, Orff collaborated with German artist and writer Dorothee Günther to open the Güntherschule in Munich. The school focused on the combined study of music, gymnastics, and dance, incorporating ideas from Dalcroze, Laban, and Mensendieck (corrective and preventative physical exercises) (Goodkin, 2004; Landis & Carder, 1990), and provided Orff with many opportunities to experiment and develop his ideas for music education (Orff, 1963).

From 1924 to 1944, while at the Güntherschule, Orff departed from the traditional use of piano accompaniment in dance training and, instead, asked his students to accompany themselves with nonpitched percussion instruments, such as rattles, drums, and tambourines, as they danced. He also wanted to add melodic elements to the training, and worked with piano and harpsichord manufacturer Karl Maendler to create instruments now common in the Orff instrumentarium. Additionally, he worked with Curt Sachs, the curator of the Berlin collection of ancient instruments, to include the recorder (Orff, 1963). Gunild Keetman, Orff's former student at the Güntherschule, was responsible for working out the technique of the recorder as well as determining ways to integrate it into lessons (Goodkin, 2004).

The Schulwerk slowly developed into active, group-participatory activities that engaged adults in the elements of music (Landis & Carder, 1990). Music was newly composed or arranged from folk music. In his approach, Orff emphasized memorization and aural skills over reading notation, although he did see the need for notational literacy once students experienced the musical elements and understood them (Orff, 1963). This period of development and experimentation eventually led to publication of the first edition of the Schulwerk that preserved the music

created at the Güntherschule, *Rhythmic and Melodic Exercises* (1930) (Landis & Carder, 1990).

The Güntherschule was bombed and destroyed in 1944, but old recordings of the music created there were preserved. A few years later Orff was invited to recreate the Güntherschule music with children, as part of a recorded series of educational broadcasts for Bavarian Radio (Landis & Carder, 1990). Orff had scored works only for adults and had to adapt the Schulwerk for children, whose music education he believed should begin with simple concepts and songs suitable for them (Landis & Carder, 1990). Keetman further helped Orff develop materials, and she became an essential figure in the evolution of the Schulwerk (Orff, 1963).

After five years of broadcasting on Bavarian Radio, Orff and Keetman published five volumes of the music they composed from 1950 to 1954, *Music for Children* (Orff, 1963). The volumes included an element that had been missing from the first published version of the Schulwerk—speech. Orff Schulwerk now connected movement, dance, and speech. With these publications, Orff's vision for music and movement education became widespread.

### ***Carmina Burana***

Germany was under the control of Adolf Hitler and his National Socialist German Workers' Party (Nazi Party) in the 1930s (Caplan, 1998). The Nazi Party controlled how music was to be composed in Germany, and supported all forms of Germanic folk music and art. German composers were expected to draw upon native folk songs and military/brass music to create their own high-art tradition. Opera became the most highly accepted art form because it embodied storylines and morals that propagated Nazi Party principles (Meyer, 1977).

For the most part, Orff composed in his own style—his compositions partially fit within the guidelines of the Nazi Party (Meyer, 1977). *Carmina Burana* was well received by the audience at its premiere in 1937, but the official Nazi newspaper described the piece as a “mistaken return to primitive elements” and having too much emphasis on “jazzlike rhythmic formulas” (Kowalke, 2000, p. 70). Only after Orff's adaptation of Monteverdi's *Orfeo* premiered successfully in 1940 did the Nazi Party endorse *Carmina Burana*, referring to it as “the clear, ardent, and disciplined music required for our times” (Kowalke, 2000, p. 70).

**Figure 1.** *Amor volat undique* Flute Melody (A), mm. 5-8.



**Figure 2.** *Amor volat undique* Children’s Melody (B), m. 13, m. 18, m. 23, and m. 24.



**Figure 3.** *Amor volat undique* Solo Soprano Melody (C), mm. 33-35, mm 38-40, mm. 43-45, and mm. 47-50.



**Figure 4.** *Amor volat undique* Flute Motif (D).



SCORE AND PARTS TRANSCRIBED FROM *CARMINA BURANA*, (ORFF C., 1956) BY MARTINA VASIL.

### Analysis

Two movements of *Carmina Burana* include a children’s choir: *Amor volat undique* and *Tempus est iocundum*. This analysis will discuss the parallels between the music composed for children’s voices in *Carmina Burana* and the Schulwerk, particularly the *Music for Children* volumes. Specifically, elemental forms, contrasting timbres and dynamics, elemental music, modal melodies, and use of instrumentation are examined.

### Elemental Forms

The Schulwerk uses simple compositional forms. Favored forms are: AB, ABA, AABA, and rondo. Introductions and/or codas often frame compositions. Repeated interludes and rhythmic or melodic motifs are also common. Similarly, *Amor volat undique* includes a simple melodic flute motif, two introductions, and a repetitive formal structure. The form consists of three melodies—a flute melody (A), a children’s melody (B), and a solo soprano melody (C)—and a five-note flute motif (D) (see Figures 1-4). The form is: Intro 1 AAB AB AB’A Intro 2 DC DC DC’ C” AAB AB.

Orff framed the first and second half of this movement with introductions. The beginning and end of this movement are similar (AAB AB), with a contrasting middle (DC DC DC’ C”). The larger structure can be considered a basic ABA form.

Figure 5. *Tempus est iocundum* Melody A, mm. 23-28.

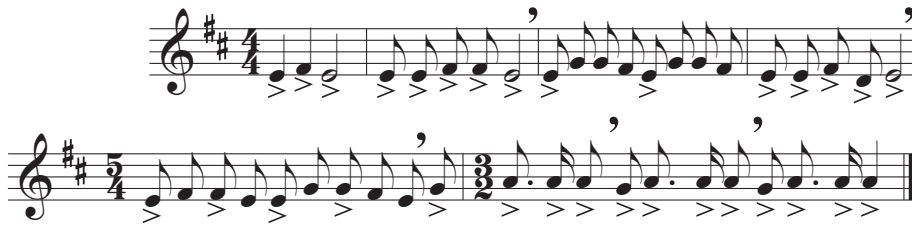


Figure 6. *Tempus est iocundum* Melody B, mm. 1-4.



SCORE AND PARTS TRANSCRIBED FROM *CARMINA BURANA*, (ORFF C., 1956) BY MARTINA VASIL.

Two main melodies shape the elemental form of *Tempus est iocundum*. One melody is at different times by a solo baritone, solo soprano, children's choir, and the entire vocal ensemble (A) (see Figure 5). The entire vocal ensemble sings a harmonized second melody (B) (see Figure 6). The movement is an AAB form repeated five times.

### **Contrasting Timbres and Dynamics**

Orff Schulwerk often uses contrasting timbres and dynamics to highlight elemental forms. Both timbral shifts and dynamics highlight the AAB form of *Tempus est iocundum*. The repetitive form of this piece allowed Orff to play with multiple vocal timbres and dynamic contrasts. Different combinations of voices sing Melody A each time it is introduced. Each statement of Melody B progresses through three dynamics within three measures: *forte*, *piano*, and *mezzo forte*. This movement exemplifies how Orff used timbre and dynamics to define a large movement.

### **Elemental Music**

Orff's writing for children's voices in *Amor volat undique* and *Tempus est iocundum* parallel his beliefs about elemental music. Orff believed children could successfully create satisfying music by taking a simple musical idea, repeating it, and then building upon it (Landis & Carder, 1990). In *Amor volat undique*, the children's choir sings a melodic motif (A D A B<sup>b</sup> A G A) in measure 13 that is repeated in measures 18 and 23 and built upon in measure 24 (see Figure 2, page 34). The children's part

also includes a rhythmic motif of six eighth-notes and one quarter-note in measure 13. This motif is repeated in measures 18 and 23 and extended into measure 24 (see Figure 2, page 34).

In *Tempus est iocundum*, the children sing the melodic motif E F# E in measure 23, and the motif is built upon in various ways in measures 24-25 (see Figure 5). The extended motif in measure 25 (E G G F#) is repeated twice within the same measure and is partially repeated and extended in measure 27 (E F# F# E E G G F# E) (see Figure 5). The rhythmic motif for Melody A begins in measure 24 with four eighth-notes and a half-note. The motif is extended to eight eighth-notes in measure 25. The original motif is repeated in measure 26, and the extended motif is repeated in measure 27 (see Figure 5).

### **Modal Melodies**

Orff structured the Schulwerk so that modal music was an extension of pentatonic melodies. Children typically compose within the pentatonic scales first, which limits them to five pitches with no semi-tones. Once students are comfortable improvising within pentatonic scales, the modes (e.g., Dorian, Phrygian, Aeolian) and tonic-subdominant-dominant harmonies are gradually introduced as compositional frameworks. Orff often used short segments (three to five notes) from these modes before introducing the entire seven-note mode or diatonic scale.

Orff used modal melodies in *Carmina Burana*. In *Amor volat undique*, the children sing a five-note melody a cappella, and several factors suggest their

melody is in D Aeolian (D E F G A B<sup>b</sup> C D). In the measures before and after the children sing, the note D is played in the bass. The children's melody includes the notes G A B<sup>b</sup> C D, but centers on the note A. The flatted third (F), sixth (B<sup>b</sup>), and seventh (C), and the strong presence of D and A, suggest D Aeolian tonality (see Figure 2, page 34).

In *Tempus est iocundum*, the children sing a five-note melody that is harmonized with a melodic ostinato (A to E) in the bass and the notes G B D E. The children's melody includes the notes B C# D E F# and centers on E. The flatted seventh (G) and the A and E in the bass suggest that the children's melody is set in A Mixolydian (A B C# D E F# G A) (see Figure 5, page 35).

When writing for children's voices, Orff often kept the parts in unison and selected a small vocal range. This idea is exemplified in the children's melodies in *Amor volat undique* and *Tempus est iocundum* as they sing both in unison and both are five-note melodies set within a larger modal scale.

### **Instrumentation**

*Tempus est iocundum* is orchestrated with many nonpitched percussion instruments that are also prevalent in Orff Schulwerk. Orff sought to use instruments, such as nonpitched percussion, that students could hold and play as they moved through space. He also employed the timpani for dramatic effect, even though it is pitched percussion. This movement includes cymbals, castanets, tambourine, side drum, bass drum, crash cymbals, and timpani.

### **Conclusion**

The similarities between Orff Schulwerk and *Amor volat undique* and *Tempus est iocundum* are clear. Elemental forms, contrasting timbres and dynamics,

elemental music, modal melodies, and nonpitched percussion instruments and timpani feature predominantly in the *Music for Children* volumes. Both *Amor volat undique* and *Tempus est iocundum* are composed of elemental forms, with contrasting timbres and dynamics shaping the form of the latter. Orff's writing for children's voices in *Carmina Burana* reflects the elemental processes of Orff Schulwerk. Further, the use of modal melodies highlights the pedagogical processes he used to transition from pentatonic to modal improvisation and composition. The small vocal range and unison singing also reflect the Schulwerk's vocal parts for children. Scholars have noted the predominant use of percussion instruments that Orff scored not only for *Tempus est iocundum*, but also for *Carmina Burana* as a whole: timpani, side drums, bass drum, bells, triangle, cymbals of various kinds, gongs, sleigh bells, three glockenspiels, xylophone, castanets, ratchet, celesta, and two pianos (Stein, 1977). Nonpitched percussion, glockenspiels, xylophones, and timpani feature predominantly in the *Music for Children* volumes. Last, *Carmina Burana* combines music, movement, and speech—core elements of Orff Schulwerk (Landis & Carder, 1990).

Orff composed *Carmina Burana* and worked on the Schulwerk concurrently. It is noteworthy that the cantata was described as elemental and rhythmic, because these became important characteristics of the Schulwerk as it was developed for children. It is possible that Orff's early work in the Güntherschule influenced his compositional process when creating the cantata, and that this thought process continued as he developed *Music for Children*. The cantata reflects qualities of Orff's elemental approach to music education and shows that music for children can be high art. ■

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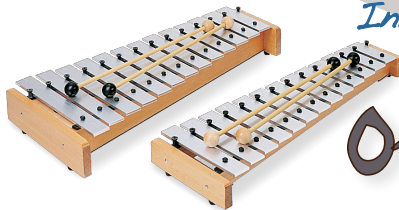


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# Schulwerk Presence: Mindful Awareness Practices and the Orff Approach

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**LISA ALLEN** teaches Orff Schulwerk at Clarendon Elementary School in San Francisco and is an affiliated mindfulness teacher for Heart-Mind Education. With a master's degree from Juilliard, a concurrent ear training fellowship initiated her lifelong interest in the inner foundational elements of musicianship. Early on, Lisa was inspired to abandon a promising flute career to become an Orff teacher, and she has completed Orff Levels I-III. She interned at the San Francisco School under the direction of Doug Goodkin, Sofia Lopez-Ibor, and James Harding.

## ABSTRACT

*The combined insights of neuroscientists, Orff educators, and poets point to a reconciliation of ancient practices with cutting-edge technology and research. This article discusses the intersection of Orff Schulwerk and the new field of mindfulness education. In the mindful state of present-moment awareness, creative channels of expression open more naturally, contributing to stability and wellbeing in both students and teachers. As a Juilliard trained flutist, Allen follows a lifelong interest in the deeper elements of creativity and musicianship, leading to this compelling new hybrid of the two disciplines, "Schulwerk Presence."*

## By Lisa Allen

**I**n solitude on the northern shores of California, the soft hush of waves whispers a song in my ear, gently embracing me throughout a silent weekend retreat. Low tide allows long walks over tide pools usually hidden below the depths of crashing waves on rocky cliffs. Shallow pools reveal sea stars, snails, clams, and sea anemones sitting still in the water, oddly reminding me of children sitting cross-legged at the start of music class with their awareness on their breath, a moment of stillness before the winds of the Schulwerk drift through, awakening our bodies into motion and sound.

As both an Orff and mindfulness teacher, I watch for ways to access states of heightened creativity and wellbeing such as those I experienced during this walk among the tide pools. The melody, *Nothing to Fix*, occurred to me during the walk as both an example and evocation of a creativity that arises naturally under favorable conditions (see Figure 1, page 39).

When sharing this song with my students the following week, I invited them to imitate the swelling and vanishing sounds of the surf at the lyrics "breath-

Figure 1: *Nothing to Fix.*

By Lisa Allen

NO-THING TO FIX, NO-THING TO DO, FOR NOW JUST BE WHO YOU ARE. NO-WHERE TO GO, NO-THING TO FIGURE OUT, YOU KNOW YOUR BO-DY, HEART AND MIND ARE PART OF OUR WORLD. BREA-THING IN, BREA-THING OUT,\* REST-ING YOUR BO-DY WHERE IT TOUCHES THE EARTH. LET-TING HID-DEN SOUNDS COME TO YOUR LIS-TENING EARS. OP-EN YOUR EYES AND LET THE WORLD COME TO YOU, 'CAUSE THERE'S NO-THING TO FIX, NO-THING TO DO, FOR NOW JUST BE WHO YOU ARE. NO-WHERE TO GO, NO-THING TO FIGURE OUT, YOU KNOW YOUR BO-DY, HEART AND MIND ARE PART OF OUR WORLD.

\* INSPIRED BY THE SONG, "BREATHING IN, BREATHING OUT" BY BETSY ROSE ([HTTP://WWW.BETSYROSEMUSIC.ORG](http://www.betsyrosemusic.org)).

SOURCE: LISA ALLEN.

ing in, breathing out," alternating from the distant whispering "roar" to the fading shallow "shhh." We realized that even the ocean has a way of breathing. As I sang the message the ocean spoke to me over the rolling chords of my guitar, I was transported back to that place, both familiar and brand new—a quiet stillness within. This inner source goes by many names, one of which is "presence."

Orff teachers are in a unique position to access this potent source of innovation and wellbeing in our students, addressing concerns in mental health and education. Carl Orff (1932) wrote that the starting point is one's own stillness, listening to oneself, the "being ready for music" (p. 66). In this article, I discuss the intersection of Orff Schulwerk and mindfulness in "presence," with insights from noted

Orff educator Doug Goodkin and Orff proponent and neuroscience educator Dr. Dee Joy Coulter in her recent book, *Original Mind, Uncovering Your Natural Brilliance* (2014).

### Orff as an Opening

Six years ago during Level I training at the San Francisco International Orff Course, I attended Doug Goodkin's talk, "Opening and Closing" (Goodkin, personal communication, August 3, 2009). He spoke eloquently of our ability to either open people up or shut them down. I re-examined my educational foundation, in which compliance to outer measures overruled connection within ourselves. In my earlier work as a flute instructor, I had noticed adolescents' minds focusing on correcting mistakes rather than being fully aware of their experience. Steering them toward a neutral awareness of their playing appeared to improve their musicianship. I became interested in working with younger children on a more elemental level.

During the year I completed Orff Level III training, I began practicing mindfulness. Throughout my development as an Orff teacher, I taught mindfulness under the mentorship of Kate Munding of Heart-Mind Education (<http://www.heart-mind-education.com>) and noticed the striking intersection between mindfulness and Orff Schulwerk in the capacity to open children's channels of creativity.

### Mindfulness

Mindfulness is the awareness that arises by paying attention on purpose in the present moment, non-judgmentally (Kabat-Zinn, 2013). In 2012 I attended a lecture given by renowned neuroscientist Dr. Richard Davidson, one of the world's leading experts on the impact of contemplative practices, such as meditation, on the brain. Davidson said that in the 1970s he had felt mindfulness meditation would produce a measurably beneficial impact on brain development, but he lacked the technology to prove it (Davidson, personal communication, September 29, 2012). Though his Harvard advisors urged him to abandon his passion, he returned to his original pursuit upon the development of MRI technology (2012). Studies now show that the brains of experienced meditators actually look different—sometimes after just weeks of meditation practice (Massachusetts General Hospital, 2011)—suggesting that the brain is formed by the activity of the mind (Do-Hyung Kang et al., 2012). This advancement in imaging technology is the catalyst that has

brought significant scientific attention to contemplative practices such as mindfulness.

Davidson's early predicament in the face of his Harvard advisors may resonate for those who have been questioned for focusing on creative music making rather than notation decoding. Educational perspectives are changing due to recent discoveries regarding the brain, and we must take notice before abandoning our uniquely compelling practices. Current research into the effects of mindfulness in children indicates that this ancient practice measurably enhances executive function, emotional self-regulation, and pro-social behavior (Schonert-Reichl et al., 2015). I believe that a study of mindfulness-based Orff practices would corroborate, if not enhance, these results.

### Presence

No one can deny the importance of stage presence in performers. But what exactly is "presence," and can it be taught? New York stage director Jonathan Warman refers to presence as having command of the energy in your body (Warman, personal communication, January 17, 2015). The nonjudgmental awareness characterized by mindfulness offers a direct encounter with this energy. Combining a movement-based Orff approach with mindfulness brings the occasionally confounding physical dynamics of performance into the curriculum, setting the stage for presence on demand.

As a flute student at Juilliard, I noticed among top players that unapologetically confident self-projection trumped superior technique if the focus on mechanics eclipsed connection with the player's own energy. At the time, presence was still considered more the result of gift than skill, and I longed for relief from what felt like a capricious dynamic within. This prepared me to welcome Goodkin's ideas regarding opening and closing. He referred to the radiance of presence, explaining that we are born whole, radiant, and open to the world. I realized that sometimes our work is more about uncovering what already exists than building something that is measured against another's yardstick. Goodkin quoted Yeats (1933):

How in the name of Heaven can he escape  
That defiling and disfigured shape  
The mirror of malicious eyes  
Casts upon his eyes until at last  
He thinks that shape must be his shape?

The “shape” to which he refers is our harsh inner critic, accidentally learned from the judgmental eyes of adults, obscuring the presence to which Orff referred in “being ready for music.” Goodkin then quoted Rilke (1905):

I want to unfold.  
Let no place in me hold itself closed,  
For where I am closed, I am false.

I began to sense this presence within myself, the source Orff referred to as one’s own stillness, a stable center to which it seems even the ocean can speak.

### Uncovering Your Natural Brilliance

At the 2013 AOSA conference, I attended a dual workshop by Orff teacher Barbara Grenoble and neuroscience educator Dr. Dee Joy Coulter that detailed the developmental implications of an Orff lesson of first graders. I was struck by Coulter’s insight into the oral aspects of Orff Schulwerk. She had begun studying the neurological implications of Orff thirty years prior at the behest of Barbara Grenoble and Kindermusik founder Lorna Heyge. Coulter’s new book, *Original Mind*, offers insight into the profound changes the brain undergoes in learning to read (not all of which are favorable), shedding new light on the value of the oral aspects of music instruction. I recently traveled to Boulder, Colorado to talk to Coulter about the relevance of *Original Mind* to Orff teachers. The following is an excerpt from her response:

If we can name what Orff teachers experience it can become conscious. Then these skills can be developed and nuanced. You can become an instrument in the classroom, more fully present, knowing that you’re using an energy flow and transferring it to them. (Coulter, personal communication, January 9, 2015)

According to Coulter, music educators use a variety of “lenses,” helping us track multiple variables, such as emotion, sound, sight, and movement, in a room full of people. She explains how preliterate minds perceive the world in waves, an ability that is lost as we convert waves into objects (Coulter, p. 5). Infants are dazzled by the wave-like motion-paths surrounding them. By the time we

enter school, we are focused on the objects that comprise the waves of motion. Orff classes bring us back to a more complete awareness of the dynamic world around us. *Original Mind* offers exercises to reclaim this natural brilliance.

Coulter asserts that Orff teachers tend to be elegant systems thinkers. Thinking in systems emerges as a prominent focal point of *Original Mind*, illuminating why a book that is not directly about music is nevertheless a must-read for Orff teachers (Coulter, personal communication, March 6, 2015). (For more information and to order Coulter’s book, visit <http://www.originalmindbrilliance.com>.)

### Guidance for Mindfulness-Based Orff Lessons

Reaching the creative intersection of Orff and mindfulness expands the scope of child-centered elemental music. Creating Orff lessons involves a comprehensive understanding of the Schulwerk, usually the result of Level III training. Orff teachers seeking a foundation in mindfulness can benefit from Kate Janke Munding’s eight-week online course, The Wisdom and Compassion Training, for parents and educators (<http://www.heart-mind-education.com>).

With a mindfulness-based lesson, the usual focus on “doing” can shift toward “being,” allowing us to teach from a state of presence. Teaching from presence cannot be scripted, so I simply offer the following elements to combine in creating your own rewarding Schulwerk Presence projects around mindfulness of sound and breath:

- Share a mindfulness definition for children: “Mindfulness means paying attention to what’s happening right now.”



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- Practice mindfulness of sound such as listening for the point of silence of a bell.
- Pay attention to the breath.
- Incorporate a song such as *Vento Sottile* (*Subtle Wind*) (Yannucci, 2015): Orff projects tend to center around a song or piece. Italian is part of the curriculum where I teach. This song about a gentle morning wind nicely complements the idea of the breath. It is simple to learn and offers many possibilities.
- Create a wind-inspired dance movement, such as evoking scattering leaves in the wind.
- Explore movement vocabulary.
- Inspire movement using metallophone glissando improvisations: A chime rings, bringing all to suspended animation as they refocus on their breathing. Metallophone players listen for the chime's point of silence to restart glissandi. Dancers listen for the metallophones before reinitiating their movement, awakening chamber music skills in which musicians are directed more by listening to each other than by complying with a conductor.

Allow creativity to guide you in further expanding the lesson into barred instrument ostinati and improvisations.

### Mindful Preparation

A major shift in thinking for educators is the realization that mindfulness is a nonjudgmental awareness. This offers us moments of clarity in seeing students as they are, rather than who we wish them to be, allowing us to respond with increasing wisdom. Occasionally dropping our adult agendas to be fully present can provide students with unexpected relief, liberating untapped pockets of intelligence over time. To this end, I strive for a few quiet moments of my own mindfulness before greeting my students.

### Mindful Reflection

Assessing my lesson delivery begins with the viewpoint that I provide musical conversations with children, gradually building an inner sense of pitch, rhythm, phrasing, expression, and ease. Orff teachers are often unfairly faulted for a relaxed approach to music literacy. Our students may come to us

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having never enjoyed musical conversations, the expressive spontaneity of improvisation that characterizes natural human exchange. This equates to children entering school having never spoken with their mother and being taught to read, eventually producing citizens who could not speak without a book in their hand or a memorized “piece.” I have also seen too many high-achieving music students burn out due to the roots of their motivation coming from insufficient depth. The words of poet Antonio Machado motivate me: “I said to myself: What have you done with the garden that was entrusted to you?” [ca. 1910]. Machado’s words inspire a deeper calling than meeting standard benchmarks, acquiring merit pay, or seeking Teacher of the Year accolades. For Orff educators, the dynamic path to lifelong growth is often baffling to our evaluators as we bypass goals of compliance in favor of authentic engagement. In their eyes, preference for creative participation does not always equate with maximum performance precision. In our classrooms, though

we enjoy the sweet desserts of Orff scarves and ribbons, our motives emanate from the “being ready for music” to which Orff referred, using our natural brilliance to meet the center of the Schulwerk with deep, resonant presence.

## Conclusion

I invite you into the simplicity of this moment. Draw your awareness to your entire body seated here. Locate places of tension, without requirements to change—awareness affects its own change. Now with the curiosity of a scientist encountering new worlds, explore where you feel the air entering and leaving your body. Attempt to keep your attention on your breath for one minute. The inevitable wandering of your mind offers the perfect opportunity for nonjudgmental awareness. Notice it with kindness. Then bring your attention back to that sensation of your breathing, coming in and going out, then coming in, and then going out. ■

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# Content Analysis of *The Orff Echo*, 1968-2015

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**NICOLA MASON** is an assistant professor of music education in the School of Clinical Educator Preparation at Eastern Kentucky University. A native of South Africa, she earned her doctorate of music education from the University of Kentucky and has received her Orff certification. She is president of the Kentucky Chapter of AOSA and manager of the University of Kentucky summer Orff program. She frequently presents her research at district, state, and national conferences and workshops.

## ABSTRACT

*This article reports the results of a study on the frequency of researcher-established topics of articles (N = 888) published in The Orff Echo from 1968 to 2015. The author discusses article topic frequency across five-year increments and references relevant trends in music education, including topic alignment with historically significant events in education reform. The study results reflect The Orff Echo's role as a representative resource of trends in music education as well as a resource for promoting the values of the Orff Schulwerk.*

## By Nicola F. Mason

**I**n November 1968 *The Orff Echo* began as a four-page bulletin in which author Isabel Carley sought to provide resources to teachers and members of the newly formed American Orff-Schulwerk Association. Today the peer-reviewed quarterly journal includes a variety of articles on topics related to the Orff Schulwerk approach. As the official journal of the American Orff-Schulwerk Association, *The Orff Echo* is considered the philosophical voice of Orff Schulwerk in the United States, demonstrating, supporting, inspiring, and promoting its values.

An inquiry into the emergence and emphasis of certain article topics is plausible as the journal approaches its 50th year of publication. A study of the articles from *The Orff Echo* documents the journal's publication trends and facilitates consideration of its contents over time. The purpose of this study was to (1) report the frequency of article topics published in *The Orff Echo* between 1968 (Volume 1, No. 1) and 2015 (Volume 47, No. 2) through content analysis and (2) identify trends in article topics across time.

## Procedure

Each article from every issue of *The Orff Echo* (1968-2015) was examined through content analysis, a systematic method of identifying certain words or concepts, and categorizing them into topics based on specific guidelines (Neuendorf, 2002). In order for the researcher to establish the topics in which articles would be categorized, a random sample of issues from each of the first five decades of *The Orff Echo* was examined. Twenty-one researcher-established topics were identified from *The Orff Echo Index of Articles 1968-2006*. The study was limited to articles and did not include book and video reviews, classroom activities, printed music, conference and chapter reports, financial and executive board reports, or workshop news. Articles did include reprints from previous editions of *The Orff Echo* and other journals.

Each article from *The Orff Echo* was categorized into one of the 21 researcher-established topics. Articles related to more than one topic were analyzed for word frequency and assigned to the topic that included more topic-related instances. To ensure the reliability of article categorization into topics, two independent reviewers sorted a random sample of articles from each decade of the journal's publication into one of the 21 researcher-established topics. Intercoder reliability reported 90 percent agreement between reviewers on article topic categorization.

An extensive database was created for the study that included the following information for each article: journal volume, number, month/season, year of publication, journal title/theme, aesthetic changes, article title, author/s, and article topic. The database was used to report the frequency of articles within each topic published in *The Orff Echo*. Issues were then divided into ten 5-year increments (1968-1972, 1973-1977, 1978-1982, 1983-1987, 1988-1992, 1993-1997, 1998-2002, 2003-2007, 2008-2012, 2013-2015) to identify trends in article topics across time. Articles published between 2013 and 2015 did not represent a full five-year cycle, but were included in topic frequency results. Procedures were modeled after similar studies examining content of other music journals (Killian, 2012; McCarthy, 1999; Yarbrough, 2002).

## Article Topics

The following topics emerged from the analysis:

1. advocacy and philosophy;
2. assessment;
3. integration (the inclusion of music in the arts and other content areas);
4. biography and historical;
5. creativity;
6. curriculum and pedagogy;
7. gifted and talented;
8. instruments;
9. international Orff organizations;
10. listening;
11. teaching approaches (approaches to teaching music outside the Orff Schulwerk including Kodaly, Dalcroze, music learning theory, Tomatis methods, Reggio Emilia Approach, Laban, Montessori, Suzuki, Constructivist Theory, Brain Gym, Danielsson, etc.);
12. movement and dance;
13. teacher education;
14. Orff-adapted settings (using Orff Schulwerk instruction outside the traditional elementary music classroom in a variety of physical spaces, with a variety of ages, and for musical or non-musical purposes);
15. Orff process;
16. research;
17. singing;
18. special education and ESL;
19. technology;
20. world music;
21. other (articles that could not be categorized into any of the topics listed).

## Results

A total of 579 authors in 199 issues wrote *The Orff Echo* articles ( $N = 888$ ) published between 1968 (Volume 1, No. 1) and 2015 (Volume 47, No. 2). Table 1 (see page 46) identifies the frequency and percentages of published articles within each topic, and Table 2 (see page 47) displays trends in article topics for each five-year increment.

## Discussion

A brief discussion on article topics across each of the five-year increments of *The Orff Echo* and reference to some relevant trends in music education follows.

### **1968-1972 (Volume 1:1-5:1)**

The first three 5-year increments of *The Orff Echo* included the accompanying Supplements wherein most articles were printed. These issues focused on

advocacy, instruments, and movement by notable authors such as Elizabeth Nichols, Isabel McNeill Carley, and Carl Orff. Many of these articles were published in the *Orff Re-Echoes Book I* (1977) and *Orff Re-Echoes Book II* (1985).

#### **1973-1977 (Volume 5:2-10:1)**

Article topics on advocacy and Orff-adapted settings were published with equal frequency. The increase in articles on Orff-adapted settings included the use of Orff in music therapy, church, junior high percussion settings, and with senior citizens and the instruments of the orchestra.

#### **1978-1982 (Volume 10:2-15:1)**

After 10 years in bulletin format, *The Orff Echo* was published as a magazine in 1978. The most frequent article topics included advocacy and philosophy, and arts integration. The latter included articles on the integration of Orff, music in content areas such as math, speech, and reading, and activities such as puppetry, pantomime, and holiday celebrations. The first appearance of a technology-related article topic was published during this time (Driver, 11:3), *Music for Young Children Through Radio*.

#### **1983-1987 (15:2-20:1)**

Most frequently printed article topics included international Orff, advocacy, and instruments. Fourteen articles on international Orff-related topics included a 1985 international Orff Schulwerk symposium held in Salzburg, and Orff Schulwerk organizational activities in Taiwan, Tokyo, Australia, Great Britain, Norway, and China. Instrument articles featured a variety of world instruments, including the origins of Orff's xylophone. Notable events that affected music education leading up to and during this time included the passing of Carl Orff in 1982, the publication of Howard Gardner's *Frames of Mind: The Theory of Multiple Intelligences* (1983), and the release of the report, *A Nation at Risk* (1983), that spurred a new wave of reform in public schools.

#### **1988-1992 (Volume 20:2-25:1)**

The theme of the 1991 AOSA national conference in San Diego was "Pacific Fusion: Embracing Music Cultures through Orff Schulwerk." Fittingly, articles during this time frequently featured topics on world music and integration. Mary Shamrock wrote: "A

**Table 1.** Frequency and Percentages of Article Topics, 1968-2015.

Article Topic	Frequency	Percentage
Advocacy	86	9.7
Arts Integration	100	11.3
Assessment	18	2.0
Biography/Historical	68	7.7
Creativity	11	1.2
Curriculum/Pedagogy	77	8.7
Gifted and Talented	2	0.2
Instruments	61	6.9
International Orff	31	3.5
Listening/Aural	13	1.5
Teaching Approach	26	2.9
Movement and Dance	64	7.2
Teacher Education	15	1.7
Orff-adapted Settings	59	6.6
Process	52	5.9
Research	25	2.8
Singing	53	6.0
Special Education/ESL	36	4.1
Technology	17	1.9
World	68	7.7
Other	6	0.7
<b>Total</b>	<b>888</b>	<b>100.2*</b>

Articles published in the last five-year increment (2013-2015) did not fulfill a full five-year cycle.

\* Percentages are rounded and do not total 100.

primary principle of the Schulwerk is that it should begin with the traditional music of the culture... 'traditional' already implies material drawn from many ethnic sources" (1991, 4:23). World music articles included materials from Bali, Ghana, Japan, and the origins of jazz and colonial music. Integration explored music in the context of science, writing, poetry, opera, creative play, folklore, astronomy, and museum visits.

#### **1993-1997 (Volume 25:2-30:1)**

As AOSA celebrated its 25th anniversary with its first in-color cover of *The Orff Echo* (1993, 26:1),

the focus of articles remained on world music, movement, and integration. Significant events at this time included the 100th International Conference on Music and Dance (Melbourne, Australia, 1995) and the celebration of Carl Orff's birth centenary (1895). The first publication of assessment articles appeared in *The Orff Echo* (1996, 28:2), which coincided with the endorsement of music as part of the core curriculum (National Standards for Music Education, 1994).

**1998-2002 (Volume 30:2-35:1)**

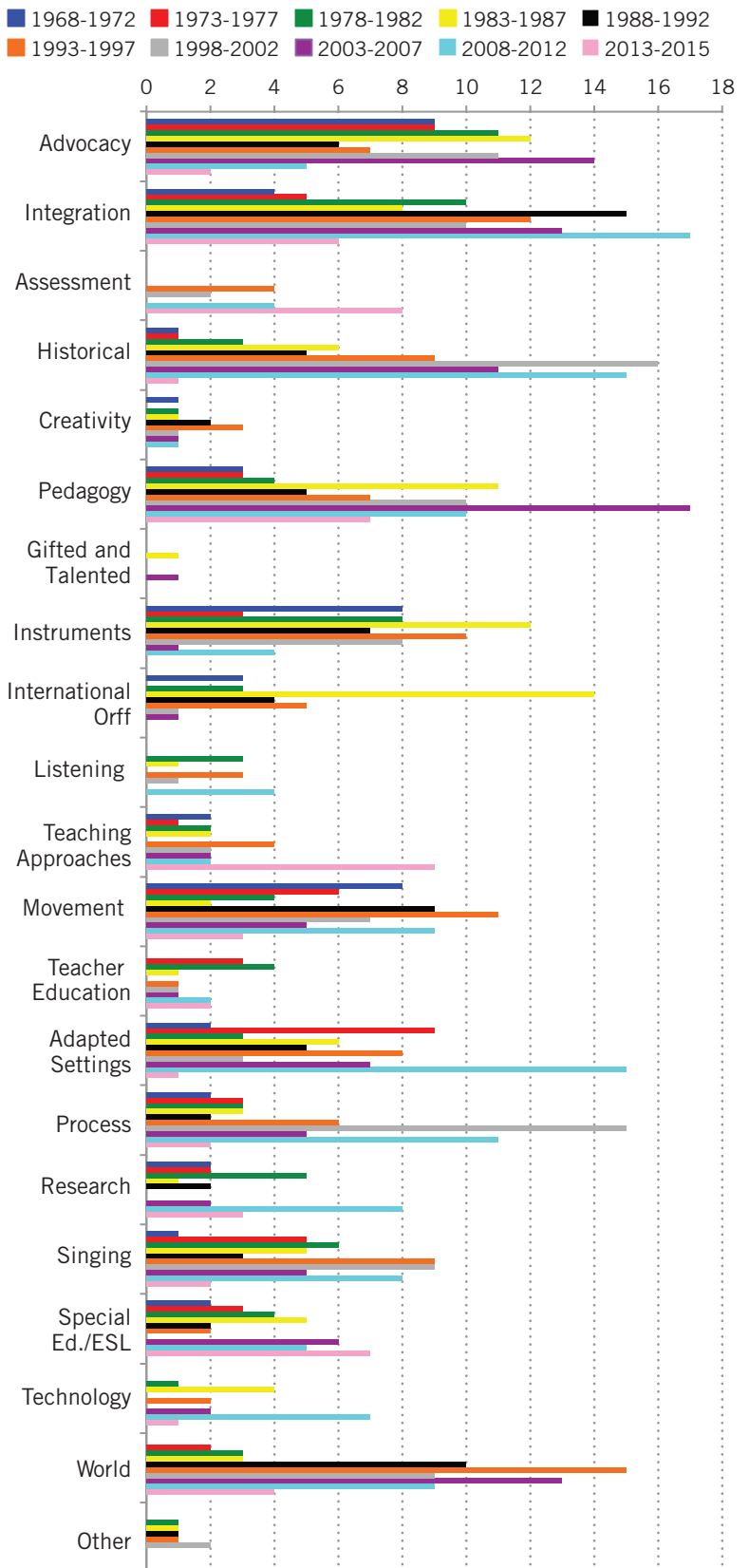
As *The Orff Echo* entered the new millennium, articles focused on historical topics and included the lineages of Carl Orff's publications, instrumentarium, and pedagogy. The theme of the Summer 2002 (34:4) issue was "Focus on the Roots of Orff Schulwerk" and included printed historical photographs and articles that acknowledged significant contributors to the approach, including Ruth Hamm and Barbara Grenoble.

**2003-2007 (Volume 35:2-40:1)**

Curriculum and pedagogy, advocacy, and world music were the most frequently published article topics during this time. A noteworthy addition to the journal's coverage of world music was Beegle's study, "Multicultural and World Music in AOSA as reflected in *The Orff Echo: 1968-2002*" (2005, 37:4). To emphasize the importance of world music education, Goetze wrote, "All teachers, whether specialists in music, art, physical education or classroom teachers, now have a social responsibility to place as their highest priority the development of tolerance and respect for those who come from different backgrounds" (2005, 37:4).

Although the special learners topic was not the most frequently published, more articles on the topic were published during this time than since the issues in the 1983-1987 category. The connection between music therapy and the Orff approach was a common theme. Colwell's article, "An Orff Approach to Music Therapy" (2005, 38:1), highlighted the shared principles between Orff and Gaston's approaches regarding rhythm. And several articles referenced Gertrud Orff's book, *The Orff Music Therapy: Active Furthering of the Development of the Child* (1980), the first documented evidence of Orff Schulwerk and music therapy use.

**Table 2.** Trends in Article Topics in Five-Year Increments, 1968-2015.



**2008-2012 (Volume 40:2-45:1)**

Articles focused most frequently on integration and Orff-adapted settings. Integration included Orff instructional approaches in teaching popular music, jazz, drama, art, math, the ecosystem, and reading/writing. Orff-adapted settings included applying the approach in early childhood, middle grades, high school, with senior adults, and in church-related settings.

**2013-2015 (Volume 45:2-47:2)**

Even though articles published between 2013 and 2015 did not represent a full five-year cycle, the researcher felt their results were important to the study as a whole and included them in frequency and trend reports. During the past three years, *The Orff Echo* has focused on music teaching approaches, assessment, and curriculum and pedagogy. Music teaching approaches included the shared processes within the Orff Schulwerk and a variety of teaching approaches including active music making, music learning theory, Dalcroze, world music pedagogy,

responsive classroom, differentiated instruction, and the Suzuki method. Curriculum and pedagogy included multiple articles on the alignment of the Orff Schulwerk with Common Core and 21st Century Learning. Assessment topics continued this alignment with a focus on collaboration, teacher/student observation, and portfolios. Hersey (2014, 46:4) discussed components of the Danielson Framework inherent within the Orff Schulwerk, and Hepburn (2014, 47:1) published similar sentiments with respect to differentiated instruction.

**Conclusion**

The most frequently published article topics in *The Orff Echo* included advocacy (1968-1972, 1973-1977, 1978-1982, 2003-2007), arts integration (1973-1977, 1988-1982, 2008-2012), and curriculum and pedagogy (2003-2007, 2013-2015). Gifted and talented and other topics that included copyright garnered the least focus. The frequency of advocacy topics was prominent during times of reform, including *A Nation at Risk* (1983), the Kentucky



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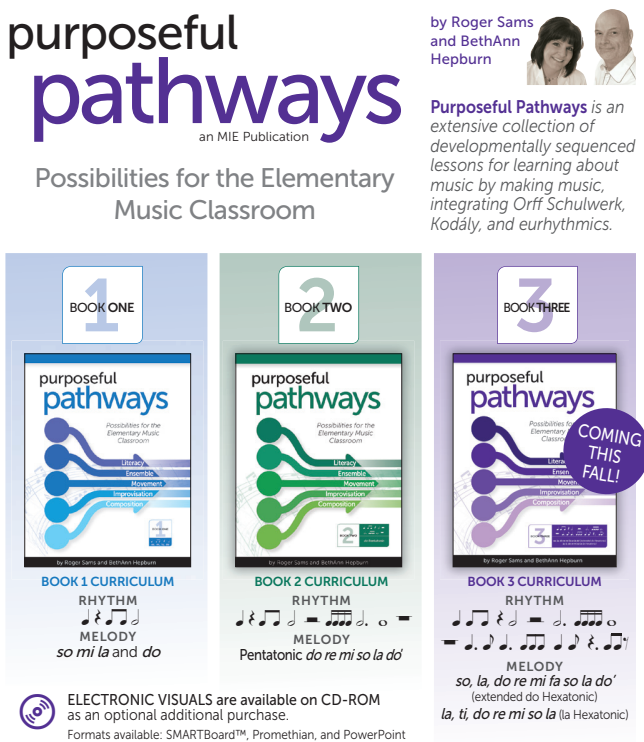
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Education Reform Act (1990), and the No Child Left Behind Act (2001), and following significant events that affected music education, including the Bellflower Symposium (1968) and Tanglewood Symposium (1967).

Other topics, such as special learners and teaching approaches, often guided the reader to connect the application of Orff Schulwerk with historically significant events in education, including the

Individuals with Disabilities Education Act (1990), Common Core (2014), and other prominent music teaching approaches and research-based findings. The results of this study demonstrate the role of *The Orff Echo* as a representative resource of trends in music education across time and in furthering the American Orff-Schulwerk Association's core mission of demonstrating, supporting, inspiring, and promoting the values of the Orff Schulwerk. ■

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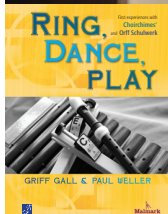
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Issue	Feature Topic	Coordinator(s)	Contributor's Deadline
Winter 2016	Creative Movement	Carol McDowell Nick Wild	May 15, 2015
Spring 2016	Recorder	Steve Taranto Michelle Przybylowski	August 15, 2015
Summer 2016	Group Creativity	Donna Gallo Chet-Yeng Loong	November 15, 2015
Fall 2016	Special Learners/Music Therapy	Carol McDowell Kelly Jackson Steve Taranto	February 15, 2016

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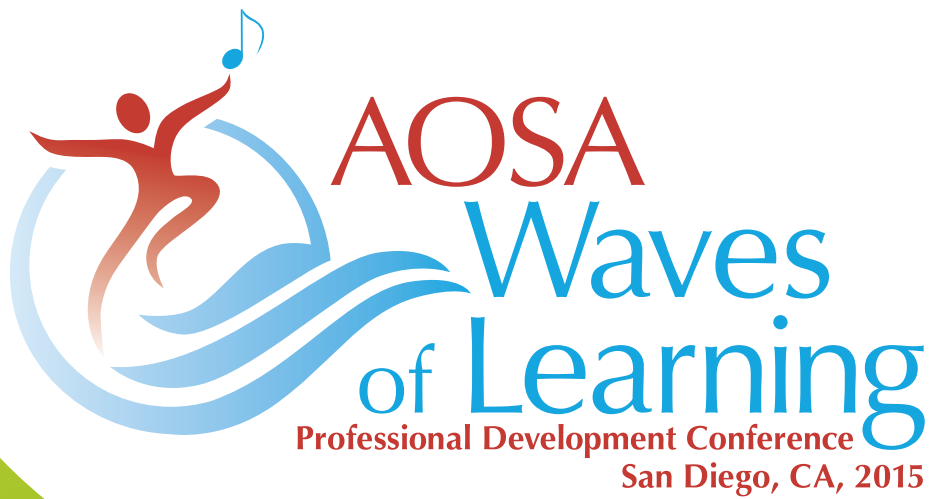
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