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VOL. 49, NO. 1

Published by The American
Orff-Schulwerk Association

on the cover

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R E L E A S E T H E

COLUMNS AND DEPARTMENTS

4 **President’s Message**
Orff Schulwerk: Success for All
By Joan Stansbury

6 **In This Issue**
Special Learners/Music Therapy
By Linda Hines with Kelly Jackson,
Carol McDowell, and Steve Taranto

FOCUS ON SPECIAL LEARNERS/ MUSIC THERAPY

8 **The Joy and Magic of Baby Orff**
By Marcelline Moody

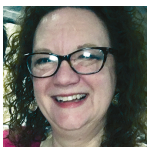
12 **Music and Creative Movement for Special
Needs Children**
By Deborah Ann Stuart

18 **Children’s Storybooks to Address Speech
and Language Challenges**
By Cynthia M. Colwell



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24 Meaningful Movement Matters: Music and Movement With the Elderly

By Terry L. Boyarsky

30 Why Recorders?

By Kimberly McCord

SPECIAL SERIES

36 Is the Eye the Enemy of the Ear? The Unsettled Issue of Literacy in the Orff Approach: Part I

By Jane Frazee

IN REVIEW

41 Children’s Book Review

Spotty, Stripy, Swirly – What Are Patterns?

Review by Denise Phillips

43 Children’s Book Review

Swirl by Swirl – Spirals in Nature

Review By Kate Webster

45 Professional Book Review

Lessons in Elemental Style

Review By Cyndee Giebler

ethics statement

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

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mission statement

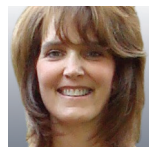
The American Orff-Schulwerk Association is a professional organization of educators dedicated to the creative music and movement approach developed by Carl Orff and Gunild Keetman.

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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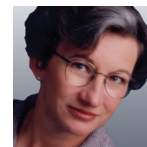
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PRESIDENT'S MESSAGE

By Joan Stansbury



Orff Schulwerk: Success for All

4

For over 50 years I have had a special friend in my life. Through time, distance, and a multitude of challenges, we have remained close. We shared the excitement of new motherhood, with our first babies born within three months of each other. But life threw her family a curve ball when their daughter, Brooke, was born with Down syndrome. My friend became Brooke's fiercest advocate, a mama bear who challenged any roadblocks that were based on preconceived assumptions of what Brooke could and could not do. She removed obstacles, giving Brooke the opportunity to try anything and everything. She helped develop adaptations, where necessary, and found paths to success, even when those paths didn't move in a straight line. Today Brooke is a cheerful, productive adult, a voracious reader who has gone through community college, earned a driver's license, and traveled to Europe. She has broken barriers and defied old stereotypes. Her happy and successful life is a reminder to look at each person as an individual, and focus on their potential rather than their limitations.

Like my friend, the Orff Schulwerk approach enables each child to be successful. Orff teachers are not limited by one-size-fits-all lesson plans, where everyone is expected to do the same thing and achieve the same results. Creativity is our emphasis, and we

encourage students to experiment, to stretch and grow, both individually and within a group context. Active music making, using a variety of activities such as singing, moving, speaking, and playing instruments, accommodates various skill and interest levels. We were using differentiated instruction even before it became a popular buzzword. Our focus is not on a final performance or product, but on the joyful, elemental, creative music-making process itself. There is a place for each child in that process, regardless of ability.

Today's teachers are faced with many challenges related to physical, mental, and emotional disabilities, as well as language barriers. An Orff classroom is a place where special needs can be accommodated and even celebrated, where students are encouraged to participate and contribute in their own unique ways. One of my most memorable students, Todd, had cerebral palsy, which made it difficult for him to play the smaller barred instruments, but he beat a drum or contrabass bar with gusto, using a mallet attached to his wrist with Velcro. Mario's autism kept him in self-imposed exile from his Head Start peers, yet he spontaneously started leading Sol-La-Mi echo patterns one day. Janice's belly laugh echoed down the hall as I maneuvered her wheelchair through folk dances in the gym. ESL students' faces lit up while playing a game or an instrument simply through mirroring or imitation, rather than relying on language.

I have also seen less successful situations, especially when observing student teachers in non-Orff Schulwerk creative music making classrooms. Too often, special needs students are still being relegated to the sidelines, watching other children make music. This is heartbreaking and unnecessary. We have many ways to make activities accessible, given a little thought and creativity. Consult with resource teachers to learn each child's specific needs and IEP goals. Communicate with paraprofessionals and give them concrete ideas on how to help in the music

classroom. Provide adaptive mallets or use Velcro straps to make instruments more accessible. Encourage peer help, when appropriate.

The Orff process can promote success, even outside the classroom. Babies and toddlers imitate, respond to, and create music, even without the language skills or physical development of older students. Elderly populations benefit from the opportunity to connect socially and musically with others. Music therapy brings serenity to hospice patients, unlocks memories in those living with Alzheimer's disease, and makes connections with people suffering from severe mental or physical challenges. The power of music for growth and healing is enormous.

Orff teachers have big hearts and creative spirits. Our approach to teaching music enables us to look at each individual as a unique contributing member to the music-making process. The Schulwerk provides us with the means to celebrate that uniqueness and translate it into success for all.

I would like to extend our gratitude and recognition to the following people who recently finished their terms on the National Board of Trustees: Jay Broeker, Region III representative; Betsy Kipperman, Region IV representative; Charles Palella, Region V representative; LuAnn Hayes, Region VI representative; and Connie Van Engen, recording secretary.

As we say goodbye to these servant leaders, we welcome Shelly Smith, Region III representative; Laura Petersen, Region IV representative; Katie Traxler, Region V representative; Kathy Hummel, Region VI representative; and Karen Petty, recording secretary. ■

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 and Eastern Kentucky University 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.

Welcome New Editorial Board Members

LISA LEHMBERG, associate professor and coordinator of music education at the University of Massachusetts–Amherst, holds a Ph.D. in music education from the University of South Florida. She has extensive experience as a K-12 general music specialist, has earned National Board Certification, and has successfully completed three levels of Orff Schulwerk teacher education. Lisa recently co-authored the book, *Music for Life: Music Participation of Senior Citizens and Quality of Life*, published by Oxford University Press.



LYNN HUENEMANN has taught elementary music at Seneca East Schools in Ohio for 33 years. She earned her bachelor's and master's degree in music education from Heidelberg University, and has successfully completed all levels of Orff Schulwerk teacher education.



Lynn is a member of the Northwest Ohio Orff Chapter and has presented workshops in process, recorder, and movement for OMEA, AOSA, and at the AOSA national conference, and has taught Intro to Orff at Cleveland State and the University of Akron.

IN THIS ISSUE

By Linda Hines with Kelly Jackson, Carol McDowell,
and Steve Taranto

Special Learners/ Music Therapy

6

Who are our special learners? The broadest definition might describe them as individuals whose physical attributes and/or learning abilities differ from the norm. This issue's feature topic delves into the challenges encountered in creating an environment inclusive of all learners, and ways music teachers in an Orff Schulwerk classroom may address and manage these challenges.

We begin by looking at our youngest special learners in "The Joy and Magic of Baby Orff." Marcelline Moody explores her experience using Orff media—singing, moving, speaking, body percussion, and simple instruments—with children in their first formative years. Moody proposes several techniques readers can use to instill joy and fun into activities to develop a child's coordination, movement, and instrumental skills.

Furthering this idea is Deborah Ann Stuart's article, "Music and Creative Movement for Special Needs Children." Stuart examines the dance and movement therapy techniques developed by Marian Chace and Norma Canner, noting that Orff educators may use many of these elements as they interact with special needs students in their music/movement sessions. She further proposes ways these elements can be used to increase learners' mobility, movement

range, confidence, and sociability.

We continue our look at special learners with Cynthia Colwell's piece, "Children's Storybooks to Address Speech and Language Challenges." Colwell discusses using children's storybooks with the Orff approach in the general music classroom to positively influence outcomes for children with a communication disorder or disability that affects their use of speech and language. She suggests three books and offers specific guidelines for each to implement them in the general music classroom.

Special learners come in all ages and ability levels. In her article, "Meaningful Movement Matters: Music and Movement With the Elderly," Terry Boyarsky details her experience as artist-in-residence at a retirement community for the Ohio Arts Council's pilot project, Artful Aging Ohio. Her use of Sacred Dance with residents in the advanced dementia unit and those in assisted and independent living provides insight into the benefits of this promising approach.

The Orff approach's natural inclusivity brilliantly helps ensure that no student, regardless of learning ability, is excluded in the music classroom. In our final feature article, "Why Recorders," Kimberly McCord asks the question, "Is it time to reconsider recorders as part of our Orff curriculum?" Rather than teaching recorder to special learners who struggle with one or more of the requirements for playing it, McCord suggests teaching pitched and unpitched instruments by using adaptive devices that help students manage them and play successfully while participating and contributing to the class.

We are pleased to announce the first in a three-part series, "Is the Eye the Enemy of the Ear? The Unsettled Issue of Literacy in the Orff Approach." Following a conversation focusing on literacy, author Jane Frazee posed four questions to a number of Orff experts. Their responses resulted in a discussion of significance to all AOSA members, which we will be presenting. In Part I, Frazee introduces the series and briefly

summarizes the exchange. In Parts II and III, which will appear in the Winter and Spring 2017 issues, the respondents share their expertise and diverse perspectives on teaching music literacy in the Orff Schulwerk classroom.

This issue includes two children's book reviews. Author Jane Brockett's *Spotty, Stripy, Swirly – What Are Patterns?* reviewed by Denise Phillips, invites readers to explore the captivating, ever-changing patterns all around us. In *Swirl by Swirl – Spirals in Nature*, reviewed by Kate Webster, author Joyce Sidman and illustrator Beth Krommes take readers on an enchanting journey to discover the spirals abundant in nature. Both books offer endless ways to engage your students in unique learning activities, regardless of ability level.

The best professional books present practical techniques while stimulating the reader's imagination. Our final piece offers a review of a book that does just that. *Lessons in Elemental Style*, by Steve Calantropio and reviewed by

Cyndee Giebler, has something for students as well as beginning and veteran teachers. Giebler commends the author's examples of elemental style, his clear explanation of process teaching, and his innovative teaching models and guidelines for improvisation.

The advent of autumn and the promise of a new school year bring students with diverse levels of ability that compel innovation interwoven with tradition. Choose the ideas and techniques presented here that resonate with you, and use them to encourage the potential of all your learners. Then enjoy the satisfaction of a job well done as you witness your creativity inspire their unfolding wonder—like the fresh green leaves of spring that transform into the resplendent colors of autumn. ■

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



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The Joy and Magic of Baby Orff

8



MARCELLINE MOODY is a graduate of the University of Manitoba, Canada and has completed the Special Course at the Orff Institute in Austria. She has taught Orff Levels at the University of Manitoba, and workshops and Orff summer courses across Canada and in Austria, Australia, China, and France. Marcelline has been education consultant with the Winnipeg Symphony Orchestra for 20 years, and her students have performed their composed works with the WSO and the Manitoba Chamber Orchestra. She teaches recorder to seniors and the Orff program for children at the Victoria Conservatory of Music.

ABSTRACT

Research shows the importance of music to the development of a child's brain. Through the use of the media of the Orff approach, children develop on the intellectual, emotional, and artistic levels. This article explores activities and suggests strategies to accomplish a child's complete development from the earliest age.

By Marcelline Moody

This issue focuses on teaching for diverse needs and special education. Babies are certainly “special,” so I’m writing about my experiences with children from birth through toddlerhood. Ten years ago, when my first grandchild was born, my daughter said, “OK, Mum, when are you starting Baby Music?” Thus began a new phase in my music-teaching career and one I have continued since I “retired.” I now teach children from birth to age 9 in an Orff program at the Victoria Conservatory of Music. I have learned much about relationships and growth, and continue to have the joy and wonder of seeing how exposure to a good Orff baby program makes a huge difference in the lives of children.

While I am no scientist or psychologist, I have watched a striking development of focus, problem solving, and listening and coordination skills, to name but a few of the benefits manifested in the behavior and reactions of my tiny “students.” Children between the ages of 1 and 2 years, boys particularly, who have started the year with erratic behavior and little focus, have begun to cooperate and concentrate, and participate constructively. This is not to say that their behavior is “policed.” Unless unfocused behavior is really disruptive, toddlers are allowed to wander and experiment. However, the activities are numerous and varied, and with parents in the room, the lessons generally go as planned.

Parents and caregivers can use song, movement, and touch to enhance intimacy and bonding with their children. This will promote musical, linguistic, emotional, and kinesthetic development among children in their formative first months, while helping to build more intimate, creative relationships.

Parents are present for the lessons of children up to age 4. Obviously, babies who are not walking are held in arms, or on knees. Walkers' bodies are manipulated for movement, or movement is modeled for them. Eye contact is very important when interacting with children, as is physical touch.

Repetition is essential for learning and for the comfort that comes from familiarity and success. It is interesting to watch how children "compute" differently from adults and from other children. Sometimes we can be well into another activity and a child will begin performing the actions from the previous one. The "hurried child" syndrome does not belong in an Orff program.

Music fosters the awareness and development of language. There is also a correlation between music and mathematics in the experience of the beat and its subdivisions, and in awareness and experience of phrasing, which is also about balance and symmetry. The youngest children do not have to exhibit beat competence—it is an important skill, but is often not developed until the age of 3 or older. However, I am currently observing several of my 1- to 2-year-olds keeping a steady and accurate beat, both in clapping and tapping with a stick or similar instrument.

Concepts Covered In My Baby Orff Program

Using the Orff media of singing, moving, speaking, body percussion, and simple instruments in an atmosphere of joy and fun, the main concepts that I involve in all my lessons are:

- stop-start;
- keeping the beat;
- meter, including mixed meter;
- phrase lengths;
- high-low;
- fast-slow;
- loud-soft;
- ending on the tonic (home note);
- self-awareness, development of self-esteem, and socializing;
- cooperation;
- awareness of instruments and their different sounds;

- awareness, discovery, and musical and kinesthetic use of body parts;
- moving to sounds of recorded music of different genres; and
- awareness and discovery of the world around: animals, transportation, and so on.

Many finger plays, games, and songs are available that illustrate these concepts. Here is a selection:

High-Low

The following "Up and Down" song can be performed with just the body, or with aids such as scarves. The most successful aid I have used with children who are walking is a multi-colored parachute (available through some music catalogues). We use the words: "Jiggling through the town" and "floating through the town" and "hiding in the town." We "hide" under the parachute and I add this chant to get us out: "Tapping very gently, tapping on the floor; can you jump out when I count to four? One – two – three – four!"

Beat and Meter

Experience of beat is possible through any metered activity. To experience meter, move through the room, baby in arms, accenting the first beat of the measure of whatever music is being played—preferably on the piano. Use mixed meter as well as regular meters.

I also have parents walk for a number of beats and then stop and tap, either on the baby (gently!), or on something in the room, for the same number of beats. For example, walk for seven and beat for seven. Accompany on the piano or a drum.

Start/Stop

This concept is experienced by moving to music, or to just a drum beat, and stopping when the sound stops. Using instruments, the children love moving to a song, and it is so rewarding to see 1- to 2-year-olds stop at the end. Various instruments can be used, or the tubes that are mentioned later.

Phrasing

"Roll the Ball" provides a visual component while reinforcing balanced phrase lengths. The leader sits and rolls (later, tosses) a fair-sized ball to each child. The child rolls it back to the leader on the second phrase. The aim is to have the child feel

the phrase length and the moment the return of the ball is required, and possibly the amount of energy required to roll or toss it back in time. Of course, if the child's phrasing is not accurate, it doesn't matter!

The World Around Us – Animals

Stuffed animals are wonderful to use in the toddler music class when they have become somewhat anthropomorphized. (Babies don't have that stretch of imagination yet to use stuffies as a conceptual teaching aid.) This chant I created is very useful with different themes and at different times of the year:

Deep inside my little box, underneath the lid,
Waaay down deep, something special is hid.
(*Lift lid*) Why, it's a (dog), trying to get out!
Here he comes; he wants to (run) about.
What does the dog say? *Woof, woof woof* (rest).
What does the dog say? *Woof, woof woof* (rest).
(*Slowly*) Can you be a (dog) today? *Play music
for children to move like whatever came out
of the box, such as a ghost at Halloween, a
butterfly in spring....*

Use a song such as the traditional tune Morning Song by Lady Bell to explore the sounds of different animals. It also works wonderfully for introducing or reinforcing the "soh-mi" interval, which can be introduced through body signs with children as young as 4 years. Later it also works for finding those notes on a barred instrument (or recorder): The children laugh at the thought of the notes or the instruments "getting up in the morning."

The World Around Us – Self-Awareness and Socializing

Name games are very important for children to develop a sense of self, and for communication with others. After a greeting song we sing a name game about what the child is wearing. When identification of colors has become part of the consciousness, we sing and dance a color song.

Instrumental Use

Instruments are irresistible for children. I do not use barred instruments with toddlers and pre-toddlers (unless they are the ones built especially for that age) and use them very sparingly up to about age 5 or 6.

For some time I used paper towel tubes for babies to beat together, on the floor, on body parts, etc., with a *large* number of backups to replace those that were chewed, but I have found that those plastic tubes that produce an eerie sound when whirled around make perfect tubes when cut into lengths of about eight inches. The babies love them—they can be disinfected if chewed and are perfect for tapping together, on the floor, on body parts, and on a large gathering drum. I find at least one gathering drum an indispensable instrument.

Listening to Orchestral Music

Listening activities with little children are important and can be magical to watch. Choose a piece of music with a light, floating, quality such as any recording by Gustav Holst, Erik Satie, or Saint-Saens.

Show the quality visually by blowing bubbles, floating feathers, drifting scarves—the emphasis is to be on the floating, light quality of the music, movement, and props—everything done slowly, and in silence, or at least quietly. Gently move baby through the air to the music. (We are bombarded by so much heavy-sounding music these days that it is important to give children the experience of a calmer, more serene sound.)

Conclusion

An Orff program for babies and preschoolers works wonders in a child's development. The difference in coordination and in movement and instrumental skills between children who have been in my program from the beginning of the year and children who join the program late is remarkable. The program is also very rewarding for the teacher and the parent. The moment a child claps her hands for the first time, or taps a body part at the appropriate moment in a song, or joins in with the singing, especially if she sings the final home note left unsung by the teacher, is pure magic. ■

This article first appeared in "Orff and the Special Learner," *Ostinato*: Volume 39, Number 3, Spring 2013. Used by permission of the author and the editor/rédactrice of *Ostinato*, the journal of Music for Children – Carl Orff Canada – Musique pour enfant.

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Music and Creative Movement for Special Needs Children

12



DEBORAH ANN STUART

served as an Artsbridge scholar mentor and is presently a research analyst at Michigan State University. She has a 25-year career as a nationally certified therapeutic recreation specialist and registered social worker using movement for therapeutic goals. Deborah was the director of therapeutic recreation leisure services for Michigan School for the Blind and director of therapeutic programs for Miami Jewish Home and Hospital for the Aged. She studied dance performance and movement therapy at Harvard University while teaching at Perkins School for the Blind.

ABSTRACT

Marian Chace pioneered dance and movement therapy in the United States, and dance movement therapist Norma Canner was an innovator in the practice of early intervention and dance creative movement programs for children. This article explores how music/movement educators can use Chace and Canner's techniques with children, and how creative movement is a means for communicating, learning concepts, reducing anxiety, analyzing human movement capability, and designing goal-directed movement.

By Deborah Ann Stuart

Creative movement and music experiences allow children to use music, musical instruments, and their own instrument—the human body—to express themselves physically and emotionally where perhaps they cannot verbally. Incorporating dance movement therapy techniques into the elementary music classroom offers limitless possibilities for Orff music educators and their students.

Dance/movement therapy is defined by the American Dance Therapy Association (ADTA) as “the psychotherapeutic use of movement as a process that furthers the emotional, social, cognitive, and physical integration of an individual” (Brooke, 2006, p.95). Thus dance/movement therapy affects changes in feelings, cognition, physical functioning, and behavior (Levy, 2005).

Dance/movement therapy developed in 1942 during the healthcare crisis of World War II, when disabled veterans returned home. It was then that Marian Chace, a former Denishawn modern dancer and teacher, pioneered dance/movement therapy at St. Elizabeth's Hospital in Washington D.C. At the request of D.C. area psychiatrists, Chace accepted the challenge to work

with patients in psychiatric settings who had been considered too disturbed to participate in group activities. A nonverbal approach was needed and dance/movement therapy met that need (Stuart, 2001).

Marian Chace and Dance/Movement Therapy

Chace began experimenting with dance and music therapy when she started working as a volunteer at St. Elizabeth's Hospital in a program then called "dance for communication" (Chaiklin, 1975, p.12). Also during this period Chace experimented with the effects of music on patients. Perhaps this derived from her Denishawn training where music was emphasized. Ruth St. Denis and Ted Shawn, the founders of Denishawn dance training, developed "music visualization," a process by which the specific qualities of the music were communicated through the movement. The technique utilized each dancer representing an instrument of the orchestra and moving when that instrument played.

Chace worked individually with her participants, and their responses often guided those individuals into a group cohesive activity. It is helpful to summarize the major and unique contributions Chace made to dance/movement therapy: (a) therapeutic movement relationship; (b) use of ongoing verbal narration as a form of reflecting on the group and the individual process; (c) use of rhythmic movement as an organizing and clarifying force; and (d) use of dance as a cohesive group process (Levy, 2005). An example and application of these unique contributions is seen in Chace's ability to kinesthetically perceive, reflect, and react to her patients' emotional expressions through her own body movement and voice tone. She developed a "therapeutic movement relationship" through mirroring and reflecting movement actions of the patient. By taking the patients' nonverbal communications and helping to broaden, expand, clarify, and include them, Chace showed a desire to meet the patient where he or she was at that moment. Chace said to patients through music/movement activity, I understand you, I hear you, and it's OK. The concept of the teacher/therapist involving herself in a movement relationship or interaction with the patient/student as a way of reflecting a deep emotional acceptance and communication is Chace's contribution to dance

therapy and to any teacher's first interactions with a special needs student.

Chace Movement Exercise

The following Chace exercise demonstrates the components identified here, which can be used by Orff music educators. The exercise is based on group cohesion and on following each leader exactly as the group's capabilities allow. When working with a group whose individual physical disabilities are diverse, allowances should be made to acknowledge that certain movements may be modified by the participant. The focus may acknowledge staying in rhythm or flow of the movement action rather than the specific action.

- The group stands or sits in a circle.
- Advise the group that you (leader) will do a repetitious action (such as patting legs) that the group can copy as closely as possible.
- When everyone is synchronized, call, "Change," and then the person on your left becomes the new leader.
- The new leader will try to subtly change the movement action(s) (patting shoulders) and continue repeating them until the group is in synchrony.
- The new leader will then call, "Change," and pass the leadership around the circle.

It is helpful to begin this exercise in silence to focus on the rhythm (or steady beat) of the movement actions. When the group has grasped this idea, then music may be added. This exercise allows individuals to create their movement ideas yet work towards group cohesiveness. The creative movement/music dances developed in this way are every bit as fun and fascinating as choreography (Warren, 2008).

The Chace Technique

Chace used the following outline to guide her movement therapy sessions. The format enhanced interaction, communication, and expression by movement activity. Each session had a beginning (warm-up), middle (theme development), and end (closure). Each phase had its own style of intervention and purpose. Many of the elements may be used by Orff educators interacting with and incorporating special needs students in music/movement sessions.

- I. Warm-up
 - A. Initial contacts
 1. Mirroring = participant copying dance therapist's movement
 2. Clarifying and expanding the movement repertoire = changing levels, body parts
 3. Movement elicitation/movement dialogue:

Using steps A1, 2, and 3, the teacher is reflecting the students' movements and guiding them to new movement actions until a movement dialogue, back and forth initiation of movement actions, occurs between the teacher and student.
 - B. Group development:

Gradual formation of a circle
 - C. Group rhythmic expression/physical warm-up:

Rhythm or moving on a beat provides organization and meaningful dance action and helps modify behaviors of hyperactivity, hypoactivity, and tendency toward the use of bizarre gestures and mannerisms.
- II. Theme Development
 - A. Picking up on nonverbal clues
 - B. Broadening, extending, and clarifying actions (and intentions)
 - C. Use of verbalization and imagery
 - D. Various other theme-oriented possibilities (role playing, group themes):

With patients'/students' nonverbal communications as a starting point, Chace used movement, verbalization, imagery, and various theme-oriented actions to lead them into a deeper exploration—observing rigidities in a patient's arms and back and realizing the patient's need to express anger or release tension, Chace might have provided actions such as a chopping motion or a swinging motion.
- III. Closure
 - A. Being in a circle, sitting, or standing
 - B. Communal movement = everyone moving the same way
 - C. Possible discussion/sharing of feelings (Chaiklin, 1975):

Chace stressed structuring a supportive closure that allowed patients to leave with

satisfaction—forming a circle, a communal movement could be holding hands and swinging, or coming together in a large swoop down and then raising hands high together in the center, to focus on being part of a group.

Chace and Orff Schulwerk

Orff Schulwerk is based on things children like to do: sing, chant, clap, dance, and keep a beat. Because the Orff approach asks students to think and work creatively with others, utilizing creative movement activity helps explore another dimension of Orff, where the human body is the child's instrument. In the Orff classroom, the teacher may act as a conductor who gives cues to her orchestra, just as a dance therapist does to her client. If the teacher selects a song, some children may be chosen as instrumentalists; some of the class may sing along, some may keep the beat by moving various body parts, and others may step to the rhythm. Parts may or may not be notated, but if they are, the teacher and students can design a diagram of the notes, steps, and movement actions.

Norma Canner and Dance Therapy

In the 1950s and 1960s, when the institutionalization of children with disabilities was under scrutiny, dance movement therapist Norma Canner entered institutions that treated children, bringing dance, music, and the spirit of play. Canner has been acknowledged as an innovator in the practice of early intervention and dance creative movement programs for children with either physical, visual, cognitive, or multiple disabilities as well as children without disabilities (Brownell & Wilcoxon, 1998).

As a pioneer in dance therapy with children, Canner developed and utilized a sensory-based approach. Rather than work on skills development only from a functional perspective, as had traditionally been the case in many of these settings, Canner facilitated movement-based experiences that motivated children to be active through the medium of play. "Play is essential to the growing brain, play stimulates development of the cerebellum, which coordinates movement, and the frontal lobe, which regulates decision making and impulse control" (Keats, 2014).

The first priority of dance therapists working with children is to establish trust and empathy,

and when children play together, there is an element of trust. The dance therapist creates a safe environment by starting at the child's developmental level. By mirroring children's movement actions or responding to and working from their movement actions, the dance therapist guides them to explore other movement possibilities and become more confident in their bodies.

Many methods are used to help children develop an accurate, strong, and delineated sense of their bodies. Dance therapists—and Orff music educators—incorporate student interaction through touch, the exploration of movement fundamentals, and props that broaden and embellish movement dynamics. (Fundamentals are basic movement actions of body parts. Dynamics include force of the movement and tension or lack of tension in body parts.)

A key theme of dance therapists is to guide “structure.” Structure provides protective boundaries for children yet allows them to express themselves. Some dance therapists use games or mirror movements; others may teach techniques, as described earlier from Marian Chace's papers. Canner utilized Chace's technique and in 1968 wrote the groundbreaking *...and a time to dance* (Canner, 1968), one of the earliest books on creative movement methods with children with disabilities. The photos within the book showing the children's responses to guided creative movement experiences are very touching.

Harvard University Summer Dance Therapy Program

From 1982 to 1986, I studied dance movement therapy with Norma Canner through the Harvard University Summer Dance Therapy Program. Together, Professor Canner and I designed creative movement sessions for blind, visually impaired, and deaf-blind children attending Perkins Institute for the Blind in Watertown, Massachusetts. We used dance and creative movement guided sessions that incorporated musical instruments and sound to increase the children's mobility, movement range, confidence, and sociability. At the same time, we chose activities to expand their sensory awareness and spatial concept. For the deaf-blind children, we explored vibrations of instruments and ways our bodies can move.

We began with a warm-up that consisted of making a circle while Professor Canner and

Dance therapy in my view, is really about spontaneous, creative movement and about experiencing oneself from a feeling place rather than an intellectual one. —Norma Canner

I moved inside the circle to partner with each student in mirroring activities hand-to-hand. Theme development activities included identifying body parts and exploring how they can move; rhythm activities such as stepping to the beat; and for those children with hearing impairments, using instruments with vibration, such as drums and triangles, and finger cymbals with the deaf-blind children. We coordinated coactive body-to-body movements with a sighted guide assistant for each deaf-blind child, and used stretch material for partner activity and large group circle movement activity. Each session finished with participants in a circle, holding hands and reaching forward to touch one another.

A Time to Dance

Professor Canner's methods with children are well documented in the film, *A Time to Dance: The Life and Works of Norma Canner* (1998). The photographer and film producer, Harriet Klebanoff, describes Canner's approach with a particular child, a girl described as withdrawn and removed from the group and social interaction. Canner offers the girl a piece of cloth to touch, then returns to the group, but periodically comes back to her. She moves closer and touches the girl on the face and arms with the cloth. Over a 15-minute period, Canner encourages the girl's participation with verbal prompts, glances, and use of the cloth until she joins the group by engaging with another girl. Klebanoff describes this as quite remarkable because no one had expected this child would do more than sit outside the group, withdrawn into herself. The clip demonstrates how important it is to offer an invitation to dance or interact with the group.

Perhaps these words by Norma Canner herself provide the best insight into her vision and career, which met children's needs for over 50 years in a range of settings:

Dance therapy in my view, is really about spontaneous, creative movement and about experiencing oneself from a feeling place rather

TABLE 1: Dance Therapy Outline.

| Warm-up and Body Awareness Techniques | Therapeutic Interaction With Dance Therapist | Music and Rhythm |
|---|---|--|
| <ul style="list-style-type: none"> ■ Articulation of body parts (e.g., rotations and swings, how each part can move) ■ Rhythmic movements, explorations, and games, (moving on a beat) ■ Repetitive movements (repeated movements) ■ Education in the rudiments of movement (Laban efforts, glide, press, slash, flick, wring, punch, dab) ■ Introduction to basic dance steps (e.g., folk, social, etc.) ■ Use of props (hoops, scarves, percussion instruments, etc.) ■ Relaxation and breathing techniques ■ Exploring tension fluctuation and extremes (tension release) ■ Exploring contrasting movement themes (extremes and gradations) ■ Body awareness techniques ■ Postural explorations (alignment of body, use of spine) ■ Use of music as a facilitator of movement and background support | <ul style="list-style-type: none"> ■ Mirroring and reflecting patients' feelings back to them through a dance movement interaction ■ Reacting and responding through movement to patients' needs and nonverbal communications ■ Engaging in playful movement dialogues as in the creation of games, fantasies, and dramatic movement interactions ■ Verbally narrating and reflecting the conscious and unconscious thoughts and feelings of patients during the dance movement process ■ Empathizing, observing and listening and teaching body movement, and guiding the patient/student | <ul style="list-style-type: none"> ■ Help organize patients' thoughts and feelings into expressive action ■ Support and encourage self-expression ■ Facilitate improvisation ■ Reflect patients' moods and needs ■ Facilitate rhythmical action and expression ■ Motivate and activate ■ Create emotional responses ■ Help modulate emotions and activity levels |

SOURCE: DEBORAH ANN STUART. EXTRAPOLATED FROM OUTLINE IDENTIFIED BY LEVY (2005).

than an intellectual one. When we are moving spontaneously we come closer to our primal selves and that is nurturing and healing. We use the language of movement to access deep emotions and early memories without censoring them. The focus is to go somewhere where you leave off your usual movements to find the ones that are just there. It is not to do more or less, it's just what happens—it's in your whole body, in your cells. This way of working brings you back to a time when you didn't have to think that you would have to learn to dance in order

to move. Think of yourself as movement, you are the movement, the dance is in you and always has been. (Canner, 2001 personal communication cited in Levy, 2005)

Canner and Orff Schulwerk

Carl Orff also believed in allowing children to play. "Since the beginning of time, children have not liked to study. They would much rather play, and if you have their interests at heart, you will let them learn while they play; they will find that what they have mastered is child's play" (Orff, 2015). Lessons

are presented with an element of play, which helps children learn at their own level of understanding.

Canner (2015) shared Orff's philosophy: "Experience first then intellectualize." According to Orff (2015): "Elemental music is never just music. It's bound up with movement, dance and speech, and so it is a form of music in which one must participate, in which one is involved not as a listener but as a co-performer."

A Healing Art

The dance/music movement therapy techniques shown in Table 1 (see Table 1, p. 16) are an extrapolation from an outline identified by Fran Levy and published in *Dance Movement Therapy: A Healing Art* (2005). Dance therapists, Orff music/movement educators, and therapeutic recreation

specialists may use them to guide creative music movement experiences.

Conclusion

Creative movement provides a means to communicate, learn concepts, reduce anxiety, analyze human movement capability, and design goal-directed movement. The most heartening benefit of using dance therapy with special needs children, though, is seeing the pure joy in their self-expression and the possibility their unbound imaginations offer. ■

To order *A Time to Dance* on DVD, go to:
<http://www.btifilms.com/atimetodance.html>

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Children's Storybooks to Address Speech and Language Challenges

18



CYNTHIA COLWELL is the director of music therapy at the University of Kansas. She has successfully completed three levels of Orff Schulwerk teacher education and is a board certified music therapist. Her primary research interests are Orff music therapy—inclusion of students with disabilities into music education settings. She currently serves on the editorial board for the *Journal of Research in Music Education* and has published research in *The Journal of Music Therapy*, *Music Therapy Perspectives*, *Journal of Research in Music Education*, *The Orff Echo*, and the *International Journal of Music Education*.

ABSTRACT

According to the American-Speech-Language-Hearing Association (ASHA), speech disorders include impairments in articulation, fluency, and/or voice and language disorders and may involve (1) the form of language (phonology, morphology, syntax); (2) the content of language (semantics); and/or (3) the function of language in communication (pragmatics) in any combination (ASHA, 2016). This article presents three children's storybooks and a process for using them to design Orff orchestrations for the general music classroom to engage children with speech and language disorders, and those with concomitant communication challenges due to a disability.

By Cynthia M. Colwell

The *Merriam-Webster Dictionary* (2016) defines communication as “the act or process of using words, sounds, signs, or behaviors to express or exchange information or to express your ideas, thoughts, or feelings, etc. to someone else.” The American-Speech-Language-Hearing Association (ASHA) defines communication disorder as “impairment in the ability to receive, send, process, and comprehend concepts or verbal, nonverbal, and graphic symbol systems. A communication disorder may be evident in the processes of hearing, language, and/or speech” (ASHA, 2016). In this article, we examine how outcomes for children with a communication disorder or disability that affects their use of speech and language may be positively influenced by participating in the general music classroom, specifically by using children's storybooks with the Orff approach.

Communications Disorders and Variations

Children who struggle with comprehending language (receptive) or have difficulty conveying what they want through language (expressive) are said to have language disorders. Children who have difficulties producing speech sounds or who are halted in their speech are said to have speech disorders (NIDCD, 2010). Speech and language goals may be divided into content strands of articulation, fluency, morphology/syntax, pragmatics, semantics, and voice. Internal to these strands are specific annual goals and objectives leading toward those goals. In a paper, “Definitions of Communications Disorders and Variations,” ASHA defines each term in a way that could be beneficial for the elementary music teacher working with students with IEP objectives under these different content strands (ASHA, 2016). These definitions are quoted directly from that document rather than paraphrasing and are cited as such:

- A **speech disorder** is an impairment of the articulation of speech sounds, fluency, and/or voice.
- An **articulation disorder** is the atypical production of speech sounds characterized by substitutions, omissions, additions, or distortions that may interfere with intelligibility.
- A **fluency disorder** is an interruption in the flow of speaking characterized by atypical rate, rhythm, and repetitions in sounds, syllables, words, and phrases. This may be accompanied by excessive tension, struggle behavior, and secondary mannerisms.
- A **voice disorder** is characterized by the abnormal production and/or absences of vocal quality, pitch, loudness, resonance, and/or duration, which is inappropriate for an individual’s age and/or sex.

A **language disorder** is impaired comprehension and/or use of spoken, written, and/or other symbol systems. The disorder may involve (1) the form of language (phonology, morphology, syntax), (2) the content of language (semantics), and/or (3) the function of language in communication (pragmatics) in any combination.

1. Form of Language
 - a. **Phonology** is the sound system of a language and the rules that govern the sound combinations.

- b. **Morphology** is the system that governs the structure of words and the construction of word forms.
 - c. **Syntax** is the system governing the order and combination of words to form sentences, and the relationships among the elements within a sentence.
2. Content of Language
 - a. **Semantics** is the system that governs the meanings of words and sentences.
 3. Function of Language
 - a. **Pragmatics** is the system that combines the above language components in functional and socially appropriate communication. (ASHA, 2016)

In addition to those with speech and language disorders, many children in the elementary music classroom—including those with autism spectrum disorders, intellectual disabilities, traumatic brain injury, sensory impairments (visual/hearing), and specific learning disabilities—have speech and language challenges as part of their disability. Perhaps not diagnosed with a primary communication disorder, these students may exhibit deficits due to communication, cognitive, motor, social, emotional, or behavioral characteristics that limit their ability to use speech and language effectively.

Storybooks in the Music Classroom

The Orff approach melds music, movement, speech, and drama in the learner’s musicianship development and classroom experiences. Children’s literature is a typical component that Orff teachers across the United States use (Calogero, 2002; Colwell, 2013; Gauthier, 2005). Storybooks can be used for letter and sight word identification, phonemic awareness, phonics, fluency, vocabulary, comprehension, and sentence structure (Justice & Ezell 2002; Justice, Meier, & Walpole, 2005; Martinez & McGee, 2000; McCathren & Allor, 2002; Senechal 1997; Sipe, 2000)—all skills within the speech and language content strands.

One of the trials in using children’s storybooks is choosing those that address “music” and “non-music” outcomes. From a study examining Orff teachers’ practices with storybooks (Colwell, 2013) and from my own involvement using them in clinical music therapy, I compiled the following criteria for consideration when choosing children’s

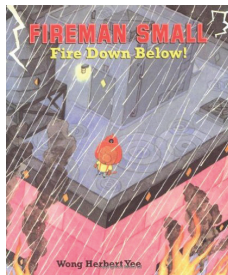
storybooks to maximize engagement, address age and developmental appropriateness, and to target specific musical and non-musical outcomes:

- text (amount/page, rhythmic nature, reading level, repetitive passage, rhyming patterns, sound words);
- illustrations (age appropriate, visual stimulation, uniqueness of artwork, functionality of illustrations);
- content (thematic material, age appropriate, level of inherent participation, musical concepts, creativity);
- length (number of pages, amount of characters/themes); and
- layout (balance of text/pictures, size of text/pictures, size of book, uniqueness of layout). (Colwell, 2007, 2013)

With these criteria in mind, I will describe three storybook orchestrations (Colwell, 2015) that may support speech and/or language objectives while targeting music benchmarks: *Fireman Small; Up, Up, Down; and The Way I Feel*.

***Fireman Small: Fire Down Below,*
by Wong Herbert Lee (2001)**

This is an excellent text for developing the technique of sound orchestration and concept of verse and refrain. With 20 four-line stanzas telling the story, the opportunity for adding “found” body, voice, and instrument sounds is rich.



The stanzas are rhythmic and lend themselves to emerging opportunities for choral reading. Illustrations appropriately depict character and sequence of the story.

One possible process to follow when using this storybook, which can occur across class periods, is:

1. Read book with vocal expression. Pause slightly at end of every eighth line to indicate break.
2. Divide class into 10 groups of 2 or 3 (or 5 groups of 5 to 6) students.
3. Give groups laminated cards with stanzas they will be orchestrating.
4. Tell class they are to create sound and movement to “tell” the story. (Sometimes I read the story, sometimes the story is read

by me or group member(s) to a percussive steady beat.)

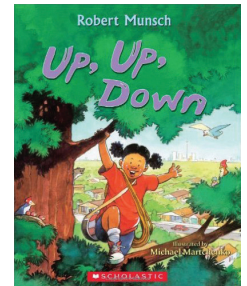
5. Give the class time to orchestrate and rehearse stanzas.
6. Teach the class the refrain chant and spoken ostinato that will occur in the previously indicated breaks, allowing subsequent groups to prepare for their entrances.

Possible opportunities for speech and language outcomes inherent in this process include:

- using appropriate rate in speech production (articulation-fluency);
- using appropriate phrasing in speech production—pitch, volume, rate, stress—(articulation);
- using correct phonological patterns—e.g., reduce deletion of final consonants;
- reduce syllabification simplification—(articulation-phonological processes); and
- producing target sounds in oral reading (articulation-traditional).

***Up, Up, Down* by Robert Munsch (2001)**

Munsch provides an opportunity for text emphasis in a sparser texture than in *Fireman Small*. The illustrations do an excellent job of retelling the story while revealing the comic mood of the text. The font style of portions give visual cues for how this book can be adapted for both music and speech/language elements, including:



“up, up, up, up...fallll down” written in the visual contour of a phrase, thus depicting the meaning of the text and later sung and played as a diatonic scale. A repetitive phrase, “Be careful! Don’t climb!” provides the first line of a sung refrain to which a simple bordun and color part is added and is sung each time that phrase appears in the text. Sound words used throughout the book allow for repetitive vocal opportunities and the pairing of unpitched percussion (“ow” [woodblock], “ouch” [suspended cymbal], “scratch” [cabasa], and “wrap” [guiro]). Combined, these elements facilitate an inherent level of participation due to the content.

One possible process to follow when using this storybook, which can occur across class periods, is:

1. Introduce Anna and tell class that Anna didn't always follow instructions.
2. Teach class melodic phrase, "I'm the King of the castle....a dirty rascal," on traditional tritonic melody.
3. Tell class Anna liked to climb on things but often fell down. When reaching text "up, up...", sing as a diatonic major scale and pair it with children playing an ascending diatonic scale and then a descending glissando on "falllll down." Reinforce use of vocal pitch variability and final consonant articulation in word "up."
4. Read book with vocal expression appropriate to content and presentation of text (bold indicates louder dynamics).
5. When reader comes to the repetitive line "Be careful! Don't climb!" have class do refrain orchestration.

"Be careful don't climb, or you will fall right down."

An AX plays the melody: SMMSM, MSFMRD (rest).

Add a simple chord bordun in C.

Add a vibraslap for color on the rest at end of refrain.
6. Add sound orchestration as appropriate on words indicated earlier (i.e., "ow") with paired unpitched percussion instruments (i.e., woodblock). Reinforce exaggerated articulation of this text to denote emotionality and vocal expression.
7. Near the end of the book, Anna climbs down; sing a descending melodic scale and pair this on barred percussion.
8. Reread the book during this or another class period fluidly without stopping to teach components of the process. Consider having a student retell the story instead of reading the actual text.

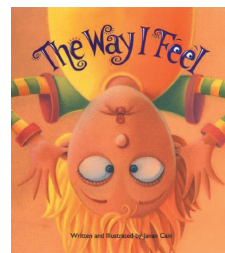
Possible opportunities for speech and language outcomes inherent in this process may include:

- using appropriate vocal variability (voice quality as a function of speech);
- using appropriate voice volume in reading and structured conversation (voice dynamics);
- improving specific motor movements (oral motor as a function of speech);
- producing targeted sounds in final positions of structured sentences (articulation of "p"); and

- comparing objects, persons, events, or ideas in story retelling (morphology/syntax).

***The Way I Feel*, by Janan Cain (2000)**

This book features beautiful artwork depicting 13 different "feelings," each with a rhythmic chant describing the emotion. Instead of telling a story, each page spread contains text and rich illustrations



representing the emotion. Altering the elements of music, such as mode, tempo, dynamics, and so on, can be introduced to depict different emotions with parallels drawn with melodic contour, type of movements, and accompanying facial expression. The unique artwork and the book's adaptability for using one emotion per class period provide multiple possibilities for participation across time. One possible process to follow when using this storybook, which can occur across class periods, is:

1. Read part of the book to enable the class to see what it is like and identify that 13 different emotions are expressed. Show illustrations and ask class to see if they can identify the emotions.
2. Teach chant refrain by rote. The text is found on the back of the book and addresses the overarching theme of feelings.
 - a. Break class into three groups and have each create expressive movement depicting the text of this chant refrain. Have each group perform and decide in which order they will be used. Encourage students to ask questions and make comments and suggestions while creating the expressive movement.
 - b. Add half-note crossover bordun in G pentatonic, ending on high G on the word "me."
 - c. Add speech ostinato, even quarter notes, "Feelings, feelings, I've got feelings."
 - d. Add rhythmic ostinato, ta ta ti-ti ta ti-ti ti-ti ti-ti ta, on claves.
3. Give each group four emotion cards (last emotion is created as a large group) and have them:
 - a. Practice reading each card expressively with facial affect matching the emotion.
 - b. Create a sound orchestration using body, voice, movement, instruments.

- c. Have groups add a pentatonic melody, considering contour and mode (major versus minor) as it relates to the emotion, and discuss how the different elements of music (i.e., tempo or dynamics) can be altered to depict different emotions.
 - d. Encourage groups to practice singing each “feeling” while orchestrating the four cards successively.
4. Have the whole class create a sound orchestration for the final emotion (proud), or you can read it quietly at the very end before a final reprise of the refrain with all three groups using their expressive movement.

Possible opportunities for speech and language outcomes inherent in this process include:

- recognizing words that rhyme (articulation-phonemic awareness);
- using appropriate facial expression in communication (pragmatics-para-linguistic behaviors);

- making comments and asking relevant questions (pragmatics-conversation rules behaviors); and
- answering the following type of “wh” questions: what is it? where? who? what + doing? whose? what is it? what does? how many? why? how much? how long (duration)? how far? how often? when (morphology-syntax)?

Conclusion

These examples represent just a few ways that matters related to speech and language disorders and concomitant communication challenges of children with disabilities can be influenced through the Orff approach using children’s storybooks. Children across varied developmental levels can be included with diverse objectives embedded in the context of these activities. Your collaboration with special education teachers and speech-language pathologists in your school district can help you with designing orchestrations to create an environment where these children can feel successful and engaged in the general music classroom. ■

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Meaningful Movement Matters: Music and Movement With the Elderly

24



TERRY BOYARSKY is a pianist, Dalcroze Eurhythmics teacher, ethnomusicologist, and a teaching artist for the Center for Arts-Inspired Learning and Ohio Arts Council. She is certified by the National Center for Creative Aging, and participated in the OAC's "Artful Aging" Artist Residency. She has successfully completed two levels of Orff Schulwerk teacher education and has been a frequent presenter at AOSA national and chapter conferences. Terry collaborated with Taipei puppeteer Mi-Chen Chiu and Cleveland dancer Tom Evert to create *Young Dreams – Life in 3 Parts*. Her ensemble, Russian Duo, performs in concert series and schools across North America.

ABSTRACT

This article discusses some non-traditional practices of Dalcroze Eurhythmics with the elderly population. Sacred Dance for older adults is examined for inner significance, rather than performance values. Movement and music sessions within a retirement community are discussed as they relate to three levels of care: the advanced dementia unit and assisted and independent living residents.

By Terry L. Boyarsky

Émile Jaques-Dalcroze (1865-1950) was a composer, pedagogue, innovator, and experimentalist. Although he worked to train and develop the musician, he wrote often about the possibilities of using music and movement to develop the whole person. He considered joy to be a great impetus for learning: "This joy is the product of a joint sense of emancipation and responsibility, comprising a vision of our creative potentialities, a balance of natural forces, and a rhythmic harmony of desires and powers" (Jaques-Dalcroze, 2000, p. 175).

Sacred Dance for Elders

I always felt a close kinship between my professional Dalcroze Eurhythmics world and the more personal world of Sacred Dance—both explore music through movement but from different vistas. Here we will look at two special elderly populations with regard to using music and movement to enhance the quality of life.

The study and practice of Sacred Dance, which varies from simple to complicated, propels participants towards an inner journey of consciousness, authenticity, and healing. Aspects of the sacred unfold when an individual comes

under the ideal of “Know Thyself.” Sacred Dance also helps develop self-observation, awareness, inner peace, focused attention, and sensitivity.

Sacred Dance participants seek an environment in which they can experiment with movement and stillness, sound and silence, in a meaningful, non-threatening way. Meaning is derived from working together in a group, developing trust, feeling safe to look within in a gentle, vulnerable fashion. Participants wish to find something deep within, connect with others, and be touched by a higher force or spiritual influence. According to Dalcroze, “One of the essential qualities—if not the essential quality—of rhythm is its power of conveying the presence of life” (Jaques-Dalcroze, 2000, p.316).

A special feeling can develop when many people dance together to create ceremony or ritual. Here, the personal and the communal are interrelated and interdependent. As in chamber music or choral singing, each individual has a role and together they create something more exquisite. One person may be responsible for a certain expression, yet sensitivity to others enables a flowing tapestry of sound. Participants are stretched while finding themselves in relation to a greater whole.

Many older participants opt out of these movement sessions because they lack stamina or have a limiting medical condition. Witnessing their inability to benefit from singing, dancing, meditating, collaborating, and challenging their minds and bodies was a poignant experience for me.

Ohio Arts Council “Artful Aging” Program

This year I was invited to be the artist-in-residence at a retirement community for the Ohio Arts Council’s pilot project, Artful Aging Ohio. This opportunity inspired me to use choreography and various tableaux I had modified for the elderly, so they could access the stimulating and valuable experiences Sacred Dance offers.

The activities were based on small elements of music making and movement to evoke interest, delight, active participation, brain stretching, interaction, and problem solving. They were simple enough for the lay person to understand and perform, yet interesting enough to intrigue the senior adult. Whatever the individual level of skill, experience, and/or talent, activities were premised on everyone making and experiencing music together, and all musical activity was connected

Figure 1. Seated Residents Moving to the Music.



SOURCE: GOLDEAN GIBBS. OHIO ARTS COUNCIL. USED WITH PERMISSION.

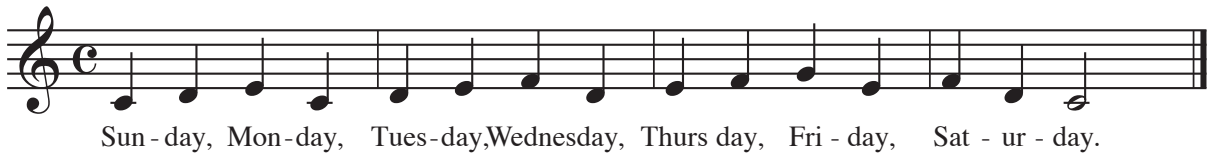
to a concomitant movement. The sessions were implemented with most participants sitting in a circle in chairs or wheelchairs, which facilitated observation of their progress, ability, and attitude as well as their connection and collaboration (see Figure 1).

Advanced Dementia Unit

The advanced dementia residents convened every day for two weeks. At first many were passive, confused, closed off, and shut down. Each day brought a noticeable increase in the level of energy, singing, recognizing how to play certain games, passing objects in rhythm, and helping each other remember what to do. “Quick reaction” exercises were especially effective. They responded to my singing and piano playing, as well as verbal instructions and modeling. Torsos, heads, arms, legs, fingers, ankles, wrists, and elbows moved in rhythm. They delighted in playing percussion instruments and performing rhythmic patterns. Many responded by saying what fun it was to do music and asking when I would return.

A former school principal with severe dementia became animated during the activities. She was in a wheelchair, had cataracts, her speech was limited, and her hands were arthritic. During the sessions she was alert, happy, and singing with full voice perfectly in tune, echoing rhythms, and even getting

Figure 2. Oral Tradition Days of the Week Song.



SOURCE: TERRY BOYARSKY.

annoyed at her neighbor's mistakes. She enjoyed the "solos" and additional musical responsibility I gave her, including joining me in demonstrating some of the activities.

The physical comfort of holding props, such as a teddy bear or baby doll, prompted smiles and spontaneous comments. During a baby bouncing activity while reciting, "Riding to Boston, riding to Lynn, riding to Akron but don't fall in!" half of the participants interjected "Wheee!" when the "baby" falls in. The activity released long-forgotten memories associated with caring, comforting, and crooning. "The best means of training the attention of children is to play intelligently with them. Games should be joy-giving; I look upon joy as the most powerful of all mental stimuli" (Jaques-Dalcroze, 2000, p.100).

What works with preschoolers often is successful with severe memory loss residents. For example, I teach 3-year-olds a song about the days of the week (see Figure 2). When residents sang the same song,

they appeared to be accessing information they had used all their lives. Although I had to direct some of them, we were able to divide up the song (two beats per person, one day per person). They seemed to comprehend it, together creating a whole (song) out of pieces.

Sparkling moments were an everyday occurrence as people came alive. One day I introduced the traditional song, *The Bear Went Over the Mountain*, with everyone bouncing a stuffed animal, shaking it in the air, and then passing it to the next person on musical cue. They all seemed to know the song; they joined in, bouncing, lifting, passing, sharing, singing the lyrics—their bodies, souls, and hearts remembering—as they became whole again.

When residents felt like part of a group they became more energized, positive, and social. One day I suggested the group "paint" their neighbors with the colored scarves they were using to express the qualities of my improvised music. A tiny, frail, withdrawn woman in a reclining wheelchair finally responded to being painted by giggling, something others had not seen her do in a long while.

Staff members who attended the class to assist, observe, and learn were impressed with the changes within each hour—and over the two weeks. They noticed more involvement, more spontaneous verbalizing. Many residents actively participated. Those withdrawn became more engaged, and many were able to express themselves when requested to improvise or demonstrate initiative (see Figure 3). Many remembered and related their experiences in prior sessions.

Often residents spent the day sitting or lying alone in their rooms with a TV on, no longer able to swim, walk, dance, or perform other rhythmic activities. For those who no longer understood speech, touch and eye contact were the only way to penetrate their world. Activities including body percussion helped them "wake up their bodies" with touch. I went from person to person, singing, making eye contact, clapping their hands, looking for a match

Figure 3. Engaged and Involved in a Passing Game.



SOURCE: GOLDEAN GIBBS. OHIO ARTS COUNCIL. USED WITH PERMISSION.

or an echo. Residents alternated clapping hands in specific rhythmic patterns with their neighbor.

Any use of the voice is equally important when we consider how isolated—from society, interaction, family, themselves—many of these residents are. Verbalization was good, conversation was better, and singing brought them back into community. Simple humming games and toning, an esoteric healing practice that uses the voice to vibrate and activate different parts of the body, were fun, comforting, and invigorating.

Assisted Living Residents

I met every day with the assisted living residents, ages 82 to 102. Some were deaf, used oxygen tanks, and/or exhibited the beginning stages of dementia or memory loss, and all used walkers. I was more verbally explicit about why moving to music benefited more than just the body; why the rhythmic puzzles created more synapses; how important it was to use the voice in singing, chanting, and shouting. They enjoyed more sophisticated music and movement activities because they were more flexible, physically and mentally. This group was able to make musical decisions and artistic choices. One day we choreographed a dance—the group chose and organized movement possibilities available to a dozen seniors with walkers, set it to music, rehearsed it, discussed modifications, and finally performed it twice to my improvised music. They appreciated the opportunity to make aesthetic choices and the memory challenge that moving in new pathways created.

Each day people became animated, offered new ideas, or had an “aha!” moment, which added to the general merriment and positive energy. The residents also knew each other well, and I was the outsider, which made for an interesting mix of reactions and interactions. One 90-year-old woman shared her feelings after I asked the group to sing with their eyes closed. “I so enjoy your sessions,” she said. “I will never again listen to music in the same way. Now I am *part* of making the music!”

Independent Living Residents

The independent living group was too busy to commit to attending sessions, in spite of the fact they had enjoyed the kickoff concert with my ensemble, Russian Duo (www.russianduo.com). They seemed fearful and cautious, even suspicious, about singing

Figure 4. Residents Sharing Impressions After Making Music.



SOURCE: GOLDEAN GIBBS. OHIO ARTS COUNCIL. USED WITH PERMISSION.

and moving to music. Some stayed outside the circle and watched. Unlike their counterparts in other units, they were concerned with being embarrassed in front of their peers. It was difficult for them to be beginners again.

Once they joined the circle, they participated wholeheartedly. I pointed out connections between Russian Duo’s chamber music and the kind of music we were making. In one sequence of activities, they came up with proverbs, transferred those rhythms to body percussion, practiced them with percussion instruments, created a form, and then layered them. I improvised music on top of their percussion piece to create an orchestra of sound with a rhythm section. This process required continual participation from everyone, renewed attention at every twist, group collaboration on artistic choices, and physical coordination to perform the rhythms with body percussion and percussion instruments. After we performed together, they shared comments and feedback about our music and process and related it back to the Russian Duo concert (see Figure 4).

The independent living residents—and similar groups—were able to participate in the artistic approach professional chamber musicians use because all the arts share similar creative journeys. The group was capable of greater physical and mental challenges, although a few residents were

reluctant, and in some cases adamant, about what they could or would be willing to try.

At the end of the first session, in which we choreographed a song using silk scarves, I asked them to compare how they felt then with how they had felt when they first came in. Some of the responses were, “I feel more alert,” “More contented,” and “I hate to say it, but I have less pain.”

Effects of Music and Movement in a Retirement Community

An artist-in-residence at a retirement community provides the staff a new perspective on how the arts can enhance the quality of life, and showcases the positive effect an experienced musician’s art form, with all its joy, rigor, and complexity, can have on the elderly. It is not enough to sort of sing a song, or approximate a rhythm. It is the beauty of the melody that both calls and expresses, even for the most devastating memory loss patients. It is the physicality of movement and beat that calls to the attention. They reach deep into the Being to involve people in a life energy they once knew.

Dalcroze was interested in the mind-body connection and spent his life exploring these interactions, creating exercises, and observing the results: “The perfecting of physical resources results in clarity of perception” (Jaques-Dalcroze, 2000, p. 83).

Musicians, teachers, and therapists understand how to facilitate integration between mind, body, emotions, and spirit. The aim is neither beauty nor

accuracy but something more illuminating: Music itself calls to all parts of a human being. We must recite a proverb with inflection to give it meaning, and play a percussion instrument with rhythmic integrity to bring energy. Although listening to music from the past has been shown to activate deep memory (Music & Memory Project: www.musicandmemory.org), the listener is still passive. Participation, involvement, and the exchange that comes from making music in a group bring us back into the flow of life.

Conclusion

Exploration of music through movement benefits musicians, both aspiring and professional. Broader application of these practices and principles to other communities, such as the elderly, can enhance human values and meaning. Sacred Dance sessions tap into the energy of the Circle, where all are equal, where there is flow, touch, and open(hearted)ness. These movement classes affirm the experience of being alone together, allowing participants to connect with self and others. Joyous self-expression flourishes in a safe environment that revitalizes spirit and affirms life. Effort and focus on a unified goal create peace and harmony. The demand of rhythmic movement calls us to be in the “here and now”—the only moment where we are truly alive. ■

Brief video clips of activities referenced in this article are available at www.aosa.org under Publications<The Orff Echo<Echo Extensions.

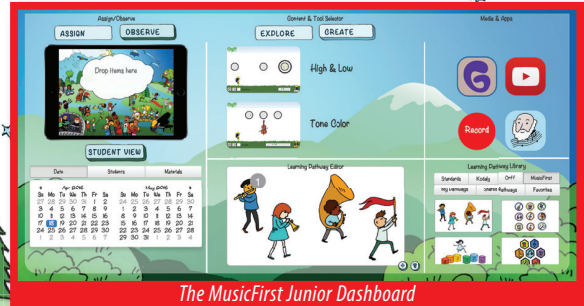
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Why Recorders?

30



KIMBERLY McCORD is professor of music education at Illinois State University where she teaches general music methods and special music education, including a Figurenotes© rock band for teenagers and adults with disabilities. She is the past chair of the ISME Commission on Music in Special Education, Music Therapy, and Music Medicine, the founder and past chair of the National Association for Music Education Special Research Interest Group on Children with Exceptionalities, and serves on the board of the International Society for Music Education. She has successfully completed three levels of Orff Schulwerk teacher education and has taught master classes at the University of Kentucky and the Orff Institute in Austria.

ABSTRACT

Learning to play the recorder may be inherently difficult for most children with disabilities. Because of this lack of success, it could be the first time teachers see tears and anger and hear statements like, “I hate music!” How can general music teachers be more inclusive of all students in the Orff classroom, and is it time to reconsider recorders as part of our Orff curriculum?

By Kimberly McCord

In the *Music for Children* volumes (Orff, C. & Keetman, G., n.d.), recorder parts rarely occur until volumes III and IV. Which raises the question, where does our obsession with the need to teach recorder come from? Is it because we serve the band program by introducing wind instruments early? If that is the case, why are we not also introducing string instruments in some way to prepare children to play them as well?

If we use recorders to teach music notation, have we ever questioned recorders as the single best instrument for doing this? Teachers like recorders because they are affordable and can be carried to and from school, thus enabling students to own an instrument. Could free online virtual instruments work just as well? Thousands of iPad apps now allow students to play any instrument in the world and many that don't exist except as virtual instruments.

Why do we teach recorders? It certainly is not an instrument most teenagers and adults play. I wondered about this and was motivated to address the issue after numerous teachers sent emails and approached me at conferences, sharing their concerns about specific problems students with disabilities face when learning to play the recorder and asking how best to adapt the instrument for them. In response, I spent many hours exploring individualized solutions for these children who, as they struggled to play the recorder, were falling behind their typical peers.

The Recorder Is the Problem

Rather than considering a student's disability as the problem, it may be more accurate to say the problem is the recorder itself—that it is too difficult for many children to play. Part of the struggle is going from learning by rote, and then being taught by note on a new, unfamiliar instrument. Music notation for recorder usually is taught the way most typical students learn. I have examined old recorder method books from the 1960s, and essentially, teaching methods have not changed. We introduce the recorder and notation, expecting everyone to participate in the same way, but almost every teacher reading this article has children in classes that cannot keep up with the others.

There are specific physical requirements for playing the recorder:

- The student must hold the instrument stable with right thumb and not move the neck.
- The student must move all fingers and the left thumb, but not the right thumb.
- The soprano recorder requires the student to bend elbows and wrists.
- The left thumb must be able to play in three positions—half hole, covering the hole, and opening the hole.
- The embouchure requires lip closure tight enough to ensure a stable supply of air to produce a pleasant sound.

Many children with disabilities will struggle with one or more of these requirements. For example, some children have difficulty moving some fingers but not others. This problem occurs across many disabilities, but I have seen it in my own students with learning disabilities (LDs), intellectual disabilities, and certain types of physical disabilities. Considering LDs comprise the greatest number of students in schools, each of us will probably have at least one student (and in some classes as many as ten) with an LD. The left thumb is problematic, as is forming and maintaining a good embouchure, because these students tend to struggle with multitasking and remembering a list of things to do when playing the recorder. Most can manage one thing to remember, but when too many are added, they are not able to recall and manage like their typical peers. Tonguing complicates playing further.

The landmark publication, *Guide to the Selection of Musical Instruments with Respect to Physical*

Ability and Disability (Elliott, et. al., 1982) a book written by occupational therapists, helps music teachers and therapists match instruments with students' abilities. When introducing the recorder, the authors express concern about the individual's abilities for movement, muscle strength, speed and dexterity, sensation, perception, respiration, cardiac output, vision, and hearing (p. 131-137).

Students should never be excluded because of their disabilities, and the natural inclusivity of the Orff approach brilliantly addresses this.

Students with certain types of physical disabilities and specific types of LDs may have an occupational therapist (OT) or a physical therapist (PT) working with them as part of their Individualized Educational Program (IEP) services. Although these specialists often cover many students in a school district, your special educator should be able to help you with contact information for an assessment by an OT in music. It can be tremendously helpful to talk to these professionals about whether it is reasonable for your students to improve or to be successful with adaptations. OTs in particular are great at building individual adaptive devices that can help a student manage an instrument.

One of the most common challenges for students seems to be their inability to cover the holes of the recorder. Sensation awareness differs among students; some literally cannot feel where the holes are, let alone whether their fingers are covering them. To create a more tactile experience, many of us have tried different ways to raise the perimeter of each hole—puffy paint, reinforcement labels for hole punches in paper, or glue around the holes that creates a bit of a raised surface when it dries. For some children this helps, but others are still trying to make it work. Even with these enhancements, many students with disabilities fall behind typical students and it becomes almost impossible for them to catch up.

Fine motor movement can be delayed in some children, and in others their disability creates a challenge. In the Orff-based classroom, when children struggle with playing finger cymbals, triangles, or other instruments that require fine motor movement, an option to play another, easier-to-manage instrument is almost always available.

The Recorder and Sensory Integration Disorder

Sensory integration disorder involves extreme sensitivity to sound, light, touch, smell, and taste. This is common in children on the autism spectrum, and sometimes appears in children with LDs, those with attention deficit hyperactivity disorder (ADHD), or Tourette syndrome. Children with these types of conditions may find it uncomfortable to sit next to the glockenspiels, play high notes on the recorder, or simply be in a room with all those high-pitched instruments, and may resist the experience. When these challenges occur, do we change our curriculum or do we allow the children to sit in another classroom and work at a computer or do an activity that does not bother them?

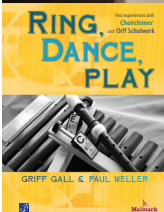
Students should never be excluded because of their disabilities, and the natural inclusivity of the Orff approach brilliantly addresses this. Students with severe hearing loss can participate by playing contra bass bars and can actually hear

what they play. Students who are blind can find the bars to play by feeling for Braille stickers at the end of each bar. And those with cerebral palsy can play instruments orchestrated to play at the end of phrases, which allows their brains and muscles to think ahead and plan to move at that point instead of at the beginning or during the song. Teachers can use adjustable stands that accommodate instruments for children in wheelchairs. Lighter mallets can be used for children with weak muscles. For those that have trouble gripping, thin-handled mallets can be adapted by wrapping the handles with electrical tape, and commercially made mallets, which are better balanced, can be purchased from American Drum. Recorders do not offer the same flexibility for adaptation, except perhaps iPad recorder apps.

Even with challenging children, I can include everyone in an Orff-based classroom until recorders are introduced. At that point, the flexibility to differentiate instruction that works so well with our usual Orff and unpitched percussion choices disappears.

32

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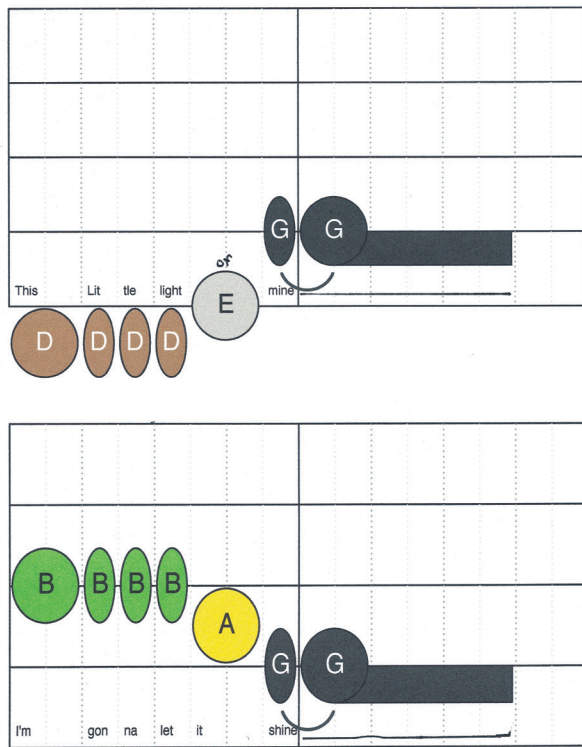


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Figure 1. Figurenotes® – *This Little Light of Mine*.



SOURCE: ARRANGEMENT BY KIMBERLY McCORD.

Reading Music Notation

Reading music is difficult for children who have LDs that impact reading and math. No matter how we adjust our pace, some students will never be able to read music or they process so slowly it is nearly impossible to play in time. Learning disabilities are cognitive disorders that have no cure. Through training, special educators develop strategies to help these students meet academic challenges, yet music teachers are not always aware of who these students are—because they look like typical students—or what to do with them once they are identified as learning disabled.

Printed music may look different for students with dyslexia. For example, notes might appear to be turned on their sides or jumping around the page. Some children rub their eyes when trying to read music printed on bright white paper. Colored overlays can reduce eye strain, and enlarged printed notes can help lessen fatigue.

Students with dyscalculia, a math LD, may have trouble processing abstract symbols into something they understand. This is why learning music notation may be problematic. Other teachers accommodate

for their students' slower processing because the IEP lists strategies for success. But how does the music teacher test the ability to read music when it is seen as a barrier to learning?

Solutions

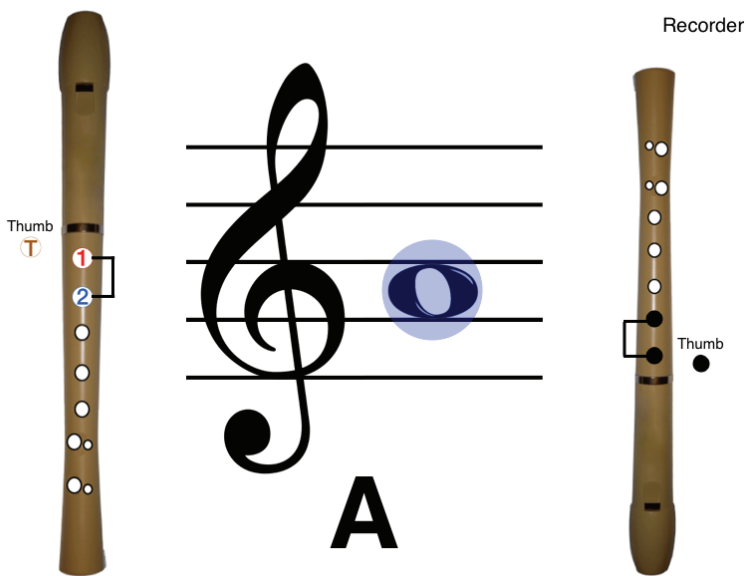
I challenge all of us to consider letting go of the recorder and removing the barriers it presents to our students. Why not introduce music notation on Orff instruments instead, giving teachers the flexibility to place students with different needs on instruments that allow them to be successful? Universal Design for Learning (UDL) is a set of principles for curriculum development that provides equal opportunities to learn based on the premise of designing our classrooms for all learners and, in the process, making our teaching more flexible and multisensory. It removes barriers in the way we present content, the way students demonstrate understanding, and in the way we engage and motivate them to learn. It challenges us to be flexible and consider the student's strengths during assessment.

Notation can be differentiated, allowing the student to select the best way to read music, or not read music at all and play by ear. Figurenotes[®], developed in Finland, is a notation system used all over the world. Colors and symbols represent pitch and duration and are matched to what children see on the instrument. Drake Music Scotland has developed Figurenotes[®] software that allows teachers to create notation that can be printed in different formats (see Figure 1). Students can come to music class and select the format that works best for them, or they can listen to a recorded version and learn by ear like our students with vision loss. Instead of using recorders, teachers can connect the Figurenotes[®] to stickers on the Orff instruments or recorders and students can match them to their music. If some students choose to play recorders, they can, but others may prefer to play an instrument that provides familiarity and works for their individual need. You can learn more about Figurenotes[®] on the Drake Music Scotland website.

Fingering Charts and Recorder Books

Our printed materials, such as fingering charts, often confuse students. Have you ever noticed a child taking a recorder and holding it up backwards to the fingering chart to try to understand what

Figure 2. Fingering Chart, Recorders on A.



SOURCE: K. MCCORD, A. GRUBEN, AND J. RATHGEBER, 2014.

34

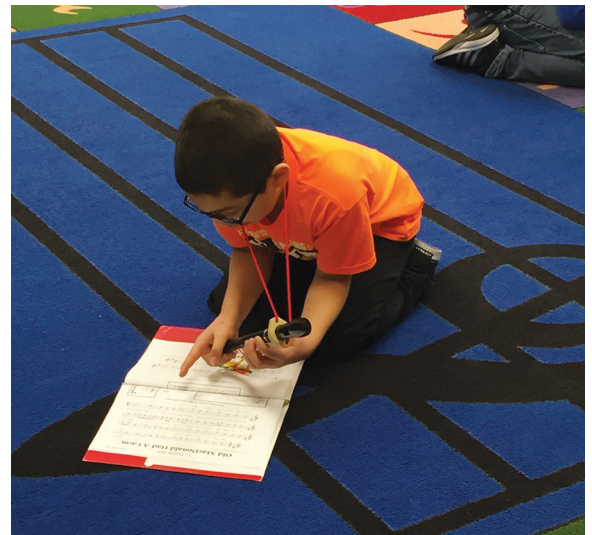
the chart means? Many students with disabilities find these charts difficult to understand, and they are unable to accomplish this spatial reversal in their minds. Drawing the charts instead like the instrument looks when they hold it in their hands—upside down compared to the way we usually draw them—makes it easier for them to decipher. I have created accessible fingering charts for recorder, ukulele, guitar, and visuals of how to hold unpitched instruments and Orff mallets from the student's visual perspective. The drawing shows the recorder as it looks to the child holding it, with another image of how the recorder looks when the teacher is facing the students while holding the recorder (see Figure 2). Children are more successful when looking at fingering charts this way (McCord, Gruben, & Rathgeber, 2014).

If you use recorder books or printed music, you may notice students writing the names of the notes in their books (see Figure 3). This is an excellent compensatory strategy for helping them remember things when they become overloaded

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Figure 3. Student Studying Chart.



PHOTOGRAPHER: KIMBERLY MCCORD. USED WITH PERMISSION.

with information. Rather than requiring them to erase the note names, praise them for thinking of a good way to help them remember. Reward them for doing this time-consuming task. Alternatively, use notation that has note names printed in for them.

Conclusion

If few adults play recorders, do we need to spend time training students to play them rather than spending time in the Orff classroom teaching pitched and unpitched instruments? A reasonable compromise might be to use an approach that combines recorders with the Orff instruments. *Recorder Routes I* (King, 1994) offers a great example that allows students who cannot manage the recorder to play an instrument successfully, yet still participate and contribute to the class. Or consider presenting music notation in many formats and inviting children to select whichever one makes sense to them. Plenty of accomplished musicians never learned to read music—why not validate the potential for greatness with or without this ability? Yes, it is part of our job to teach music literacy, but it is also our job to teach children to be musical. ■

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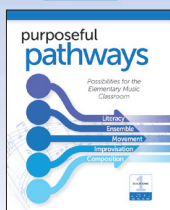
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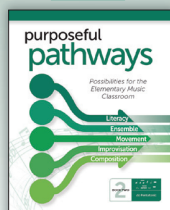
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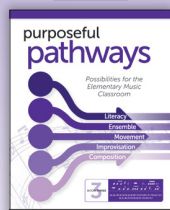
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BOOK TWO



BOOK 2 CURRICULUM
RHYTHM
MELODY
Pentatonic do re mi so la do

BOOK THREE



BOOK 3 CURRICULUM
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Is the Eye the Enemy of the Ear?

The Unsettled Issue of Literacy in the Orff Approach: Part I

36



JANE FRAZEE is founder and former director of graduate programs in music education at the University of St. Thomas in Saint Paul, MN. Her 30 years of Orff work in the classroom and with professional music educators have brought her local, state, national, and international recognition. A former Fulbright teaching scholar at the Orff Institute in Austria, she has presented workshops and courses throughout the United States, Canada, and Australia. Her biography appears in the second edition of *The New Grove Dictionary of American Music*.

ABSTRACT

What happens in an Orff classroom beyond making and making up music? If making sense is the next step, does this include literacy? This is the first of three Echo articles to address the role of notation in an Orff Schulwerk program, a question that has awaited an answer for more than 50 years. The seven authors involved in this series address such critical questions as why should notation be taught, how should it be taught, and should it be taught at all? We hope the issues raised will encourage readers to add their own views to this important discussion.

By Jane Frazee

It all started with my step-daughter's blog post. Dr. Betsy Rymes, professor of applied linguistics at the University of Pennsylvania, wondered about possible similarities between the acquisition of literacy in language and music. In our conversations on this topic I assured her that the process was essentially the same in both efforts: sound to symbol.

Children try out words long before they learn to read and write them. One approach to language learning involves sounding out vowel and consonant sounds and syllables as a prerequisite to reading comprehension and expressing ideas. Literacy develops independence; children can read poems and stories for themselves or learn to express their own ideas as they attain language fluency.

The transfer of pitch and rhythm to a symbol system works in the same way. Children first learn to speak musically by singing or playing uncomplicated percussion instruments that require minimal technique. The transfer of pitches and rhythms to notation follows these exploratory experiences.

But when does this transfer take place? Let's consider Carl Orff's view on the subject of literacy. In a July 1962 lecture at the University of Toronto, Orff

presented a demonstration with recordings of Orff Schulwerk music. He interrupted this presentation to interject brief remarks on the subject of literacy:

This may be a good place to mention notation. It is not difficult to convince a child of the need for it, particularly if continuous improvisation creates the desire to keep a record of the melodies invented. In the long run it is not possible to make progress without knowing notation. (1985, p. 13)

But there is no further help offered for literacy development in the *Music for Children* volumes. The implication of this situation is that, in true Orff fashion, several generations of teachers have had to improvise their way forward toward literacy. If Orff valued these skills, he left it to each individual Orff practitioner to determine how they would be achieved.

Predictably, Orff's colleague Gunild Keetman was more specific in her attention to literacy development. As we read in *Elementaria* (Keetman, 1974), she was particularly interested in rhythmic notation as a starting point. Introducing rhythm patterns with children's names, she used these notated patterns to inspire clapping from notation and as models for children's rhythmic writing:

The pleasure of interpreting musical notation, of holding on to a rhythm so that it can be repeated at will, of writing out his own rhythms, also the pleasure in the activity of writing musical notation as such, and the ensuing visual pleasure; all these are incentives for children to learn to read and write in musical notation. (p.26)

Keetman is less specific when discussing melodic notation. Insisting that security in rhythmic notation precedes notation of melodies, she writes, "With one-bar patterns that are played or sung to the children the rhythmic notation is first written down, and the differences of pitch are then determined." But now it is up to the teacher. "What kind of aids, if any, the teacher wishes to use are left to him to decide, also whether he starts by using only two lines of the staff, or all five" (p. 70).

In his autobiography, *The Schulwerk* (1978), Orff discussed a radio competition in which children were challenged to create tunes and accompaniments for given rhymes, with the winning entries performed on the following broadcast. In the April 1949 issue

of *Radio*, Walter Panofsky described the value of Orff Schulwerk:

It lies in education for independence. If schoolchildren send in melodies they have written—from the clumsy drawing of the staff to the nine-part score sent in by a nine-year-old(!) ...musical powers are released that if their musical education remains solely reproductive, stay buried. (p. 218)

The paradox here is that Orff's musical system—based on improvisation—should become disseminated on the radio through notated scores. Since the Schulwerk's founders did not specify a blueprint for attaining musical literacy, it is not surprising that for over 50 years Orff teachers have struggled with the issue of notation in their work.

In my own publications—because I assumed that literacy was an important outcome of an American Orff-Schulwerk program—I attempted to develop curricula that illustrated ways in which a rudimentary mastery of notation might be achieved. I further assumed that most Orff practitioners were looking for help in working from sound to symbol, and that reading and writing were logical outcomes in the music classroom, as they are in language arts. But I have learned that my assumptions are not universally shared, for the most part due to one intransigent problem: time.

Since the Schulwerk's founders did not specify a blueprint for attaining musical literacy, it is not surprising that for over 50 years Orff teachers have struggled with the issue of notation in their work.

Comparing the amount of time allocated to language arts in the school day to that appropriated to music classes suggests it is unrealistic to expect a level of comprehension necessary to reach Orff's goal. Notating one's improvisations requires as much skill and practice as reading and writing words. Literacy exercises compete, however, with other components of a fully rounded Orff program in which students are making music in community by speaking, singing, moving, and playing instruments. Further, all of the activities occur in a setting in which each component is developed and enhanced by the improvisations of the students involved.

This brings us back to Rymes' blog post (2015) in which she suggests that students making sophisticated music on the playground without teacher assistance may soon encounter a music class in which connections to these practices may not occur. Indeed, Orff's view was that music was rooted in play, but he did not specifically address the transition from play to formal instruction. He insisted the goal of music instruction is an independent musician, but he did not make clear how that goal might be achieved. As Rymes observed:

The real issue is how can we develop ways to make the connections from language to language arts? From music to music lessons? We're aware there are musicians out there who never took music class, who never learned to read notes. There are brilliant storytellers who never wrote down a word of their stories. (2015)

38

As educators, we believe we need to grasp the relationship of experience to understanding. But the literacy conundrum we face is the result of at least three factors: (1) lack of explicit directions from our founders; (2) time constraints in the school curriculum; and (3) the choices we make

in delivering authentic musical experiences to our students.

Returning to my own work, in *Artful-Playful-Mindful* (Frazee, 2012) I make a strong case against what I have termed a "performance-centric" curriculum, arguing that such an emphasis ignores the opportunity to make sense of why students are engaged in music making and improvisation. The book grew out of my conviction that our goals must go beyond having experiences making music and dance—that experience itself is not sufficient to illustrate what students actually know about the music they are performing. And what role does notation play in their knowing? While I argue that making music (doing) does not guarantee understanding, notation is only one possible outcome of reflection on the doing. Such musical elements as form, texture, color, pitch, and rhythm are all candidates for exploration.

The five teachers whose work appears in *Artful-Playful-Mindful in Action* (Benson, Bergeron, Davis, Larsen, & Smith, 2015) have demonstrated, however, that mastery of rhythmic and melodic fragments is a logical outcome for students who have made and improvised music together. The projects began with an objective, the teachers selected musical examples as models for performance and improvisation, and they created activities in which the students could demonstrate what they had learned.

The inspired work of these teachers suggests that perhaps the choice between performance and literacy might be a false one. If we begin with the outcomes in mind, and then select performance and improvisation activities to reinforce them, might we avoid the dichotomy between action and reflection that we have faced for half a century?

Nevertheless, I wondered whether my Orff colleagues agreed with my attempt to resolve the issue with a suggested process of perform, improvise, and reflect. I sent Rymes' blog post to a number of teachers whose expertise I respect and value. I was confident they would offer their own points of view with candor and competence on the subject of the role of literacy in Orff Schulwerk. And they did!

I asked them to respond to four questions:

1. Do you think that the transfer of a symbol system based on melodic and rhythmic elements from the games and songs of children is possible?




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2. Do you think that the rhythms of the playground are more complicated than the melodic fragments?
3. What about rhythm and melodic fragments from various cultural expressions?
4. Do you think that in the long run, time spent on learning a symbol system is necessary at all?

An example I used to begin the discussion was the phenomenal presentation of the San Francisco School eighth graders at the 2015 AOSA national conference in San Diego. I wondered whether literacy played a role in their mastery of the many musical genres they performed. Doug Goodkin, director of the Orff program at the San Francisco School, responded that the students had learned their music by rote. He also expressed the view that although parallels exist between language and music literacy acquisition (sound before symbol), the outcomes are different—language deals with specifics, and music with physical and emotional responses.

The little spark the blog ignited quickly grew into a full-fledged fire of lively exchanges within the group. Everyone focused only on question 4, voicing their opinions regarding the pros and cons of allocating time to learning melodic and rhythmic symbol systems. Steve Calantropio wondered whether literacy can be accomplished

within the limitations of a public school music program; Beth Nelson pointed out there are a number of alternatives to traditional notation, such as technology programs and graphic notation; Diana Larsen wrote a defense of teaching literacy, viewing it as an equity issue; Lennie Davis asserted that literacy development can be fostered through both the body and the ears in an Orff program; and Mary Shamrock suggested students be made aware of notation in order to avail themselves of it whenever they wish to use it.

As you can see from the brief summaries, our conversation has been engaging and surprising—and too significant to keep to ourselves. Thus, in forthcoming issues of *The Orff Echo*, you'll read each author's essay on the notation enigma. We hope our discussion encourages you to give feedback on this crucial pedagogical issue. It is the beginning—not the end—of a dialogue about the role of notation in a Schulwerk setting, a conversation we urge you to join! ■

We look forward to furthering this discussion and invite you to post your comments on the AOSA Facebook page. Let us know what you think about: Why should notation be taught? How should it be taught? Should it be taught at all?

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Reviewed by Denise Phillips

Spotty, Stripy, Swirly – What Are Patterns?

Written and Photographed By Jane Brockett
Minneapolis, MN: Millbrook Press, 2012

Vivid photographs by author Jane Brockett (Jane Brocket's Clever Concepts) capture patterns from our everyday world in *Spotty, Stripy, Swirly – What Are Patterns?* The text is simple and direct, rightfully placing the emphasis on the power of the images themselves.

The exploration begins by asking readers to observe patterns in their surroundings and on themselves. One of the many examples of Brockett's clever creativity, this activity sparked a lively discussion among my third graders as they searched for patterns in their clothing, as well as in objects and visuals throughout the music room. The book continues with photographs of neon-colored toy fruits and vegetables “jumbled up” alongside photos of the same objects organized into lines and rows, inviting readers to observe the emerging patterns.

The study of pattern continues with ways in which they function in our lives: “Patterns help us predict and plan. They make it easy to know what comes next.” Readers are asked to identify this kind of pattern in rows of bright green and purple swirly lettuces in photographs taken from several different angles. The role of patterns in quilting, decorating cakes, and architecture is illustrated with pictures that zoom in to examine detailed stitches, fabrics, and layers, and zoom out to observe larger patterns inside

and outside houses and skyscrapers. Patterns in plant identification are illustrated by beautiful repeating shades of purple in a close-up photo of a dahlia, and the recurring shapes of multi-hued leaves revealing geraniums.

Components of patterns (number, color, and shape) are explored through bright, variegated stripes on socks and beach chairs and spots, illustrated with candies on cookies and cheery polka-dotted fabric. Combinations of patterns emerge from a spiral of beach rocks arranged by color and size. Stacks of caramel candy squares arranged in different formations demonstrate alternative patterns. “Look how many patterns can be made with just one thing.”

“Patterns help us predict and plan. They make it easy to know what comes next.”

Almost every page of this appealing book invites multiple aural and/or movement explorations, with something for students of all ages and ability levels. For example, you might first ask students to explain to each other how one of the patterns is formed, or name the repeating elements. The everyday, yet beautiful, illustrations motivate English Language Learners to participate in the discussion. Students can follow one of the patterns as a musical score, matching vocal sounds to visual textures, adding dynamics or groupings. Patterns created by shadows might illustrate *forte* and *piano*, or echoing, or sequencing. Invite students to decide whether to illustrate pattern or no pattern, with examples of random sounds converging into a rhythm, of random movements turning into a dance, or their own interpretation of order emerging from chaos.

Potential activities for small groups are also abundant. Distribute pages of the book to small groups to create a sound and/or movement



pattern inspired or directed by the photograph. You can add instruments, of course, at any of these points, as students explore contrast and texture. Students may also experiment with ways in which to extend their sound and movement patterns into a small musical piece to share. Patterns can be combined to create a larger piece, the patterns either overlapping or sequential. Alternatively, you might have all groups interpret the same page as an example of expressing the pattern in different ways. Encourage older students to discuss more direct translations of visual ideas into musical concepts: How is color expressed in music? What about number, shadow, shape, or pattern within pattern?

Spotty, Stripy, Swirly – What Are Patterns? is a rich resource for exploring pattern, with dozens of examples of dynamic and diverse patterns and their components to stimulate your students' creativity. Using vivid imagery and simple, engaging language, this book invites readers to observe, to imagine, and to explore. The possibilities for the Orff classroom are endless, and delightful to contemplate. ■

DENISE PHILLIPS has taught elementary school music using the Orff approach for 34 years, and is currently the music specialist at Sunset Elementary School in Vancouver, WA. She has served on the POSA Board in various positions and on the AOSA National Board of Trustees as Region I representative. Denise has presented Orff workshops and conference sessions at national and local levels, and has taught Orff Level I teacher education courses.

Reviewed by Kate Webster

Swirl by Swirl – Spirals in Nature

Written By Joyce Sidman/Illustrated By Beth Krommes
New York, NY: Houghton Mifflin Harcourt Publishing Company, 2011

“A spiral is a snuggling shape.” That opening sentence set the tone for this delicious “read,” and caused me to want to curl up into a cozy spiral while further exploring the book. I’ve always loved nature, but for children who have not yet developed that affinity, author Joyce Sidman and illustrator Beth Krommes breathe life into nature’s colors and patterns by presenting them in a whole new light. *Swirl by Swirl – Spirals in Nature* takes readers on an exploration of the spiral patterns abundant everywhere in the out-of-doors.

Sidman uses short sentences replete with imagery and colorful narrative. She gives a brief description of the spiral shape, then expands upon it and relates it to its occurrence in nature. The author motivates the reader to discover a myriad of spirals by posing a partial thought or introductory statement. On the following page, the reader will find the conclusion or explanation revealed in the text and richly vibrant drawings.

Beth Krommes’ colorful illustrations animate the dynamic and inviting imagery of *Swirl by Swirl*. Examples of the spiral in nature swirl across the cover. Here the spiral snail shell is the focal point of Krommes’ art, surrounded by detailed drawings of sunflowers, ferns, and even the spiraling flight path of an insect, tempting the reader to open the book and journey within.

The story begins underground, with detailed descriptions of spirals in small places. Various animals are shown curled tightly in their cozy spaces beneath the earth, “waiting for a chance to expand.” Sidman and Krommes tempt the reader to explore further by continuing the journey above ground, where they

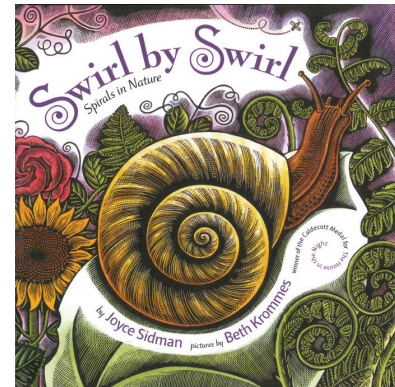
showcase plants and animals and identify them with labels. Throughout the book, they examine and portray several diverse environments. As the exploration continues, the reader discovers that spirals exist not only on land, but also in the sea, jungle, garden, weather, and space, and even in the weather.

Swirl by Swirl holds numerous possibilities for developing music concepts and movement exploration.

Swirl by Swirl holds numerous possibilities for developing music concepts and movement exploration. The story brims with words such as “small,” “graceful,” and “strong,” which lend themselves to non-locomotor movement in the music classroom.

Spirals are depicted in “spinning” and “twists through the air,” allowing students the opportunity to create locomotor movement. The diverse iterations of the spiral featured throughout the story can easily act as a springboard to a lesson based on theme and variations. The book also facilitates science cross-curricular connections such as plant and animal identification. In addition, there is a section at the end of the book where the author provides information about the purpose behind the spirals present in the plants and animals that share our environment and surround us in nature.

Joyce Sidman brings the story full circle by taking the reader back to the beginning of the



journey by repeating the opening sentence and setting a pattern in the words themselves: “A spiral is a snuggling shape.” I invite you to share *Swirl by Swirl – Spirals in Nature* with your students and delight in the ideas that “swirl” out of their imaginations. ■

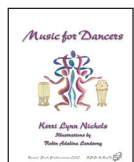
KATE WEBSTER is a K-6 music specialist in Stillwater, MN. Kate presents at both state and national conferences and is involved on the board of her local AOSA chapter. She teaches movement levels courses at the University of Missouri—St. Louis and North Dakota State University.

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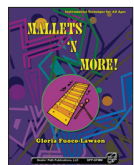


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Reviewed by Cyndee Giebler

Lessons in Elemental Style

Written By Steven Calantropio
New York, NY: Schott, 2015

In true process fashion, *Lessons in Elemental Style*, Steven Calantropio's sequel to *Pieces and Processes*, offers lessons on many levels. There is something for the student as well as beginning and veteran teachers. Students of Orff Schulwerk will appreciate the many examples of elemental style; the beginning teacher the clear explanation of process teaching; and the veteran the opportunity to think about many types of music in new and different ways.

Lessons in Elemental Style is divided into two parts. Part 1 is a "user guide" addressing lesson structure, teaching models, and guidelines for improvisation. Part 2 contains model pieces and a suggested process for each.

Part 1 is the author's discussion of "what is elemental style?" A lifetime of experience and observation has been distilled into a concrete explanation of what constitutes elemental music. This explanation is a helpful reminder of what the Schulwerk is about for experienced teachers and a succinct introduction for those just beginning their careers.

The author discusses convergent and divergent lesson focus, and how to combine these foci into the elemental model with plenty of opportunity for exploration and improvisation. The graphics provided underscore the models presented. Part 1 culminates with the caveat that the teacher

should not consider the lessons as recipes, but as guidelines and one of many ways to reach the desired result. Practitioners are encouraged to augment and implement lessons unique and appropriate for their own classrooms.

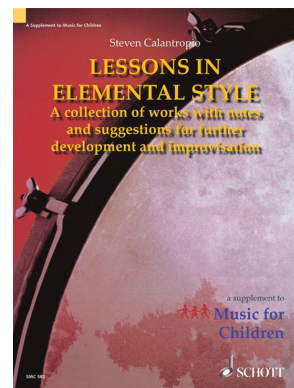
Part 2 offers 11 pieces from a wide range of time periods and places around the world. Raspberries originates in Ukraine, *The Farmer's Dance* is a traditional Zwiefacher from Bavaria, and *Hey, Ho to the Greenwood* was written by Britain's William Byrd. Pieces from America include *To Work Upon the Railway*, *Hushabye*, and *Somebody's Waiting for Me*. *La Danse*, *A Piece of Glass*, *Lydian Piece*, and *A Piece of Orff* are contemporary original compositions written with elemental principles. All are arranged in the author's elegant and inherently musical style.

Lesson formats for each piece follow a consistent order:

- a full score;
- historical and musical information about the piece;
- exploration activities in multiple media along with optional graphics;
- a suggested process for teaching the orchestration with many helpful intermediate scores;
- performance suggestions; and
- opportunities for improvisation and extension.

The author presents two different poems, one a proverb and the other an original text, and shows how to interleave them as a clever and effective means of outlining the structure of the melody.

An intriguing process is described for *Spring Carol*, better known as *Good King Wenceslas*. This arrangement offers a different set of lyrics celebrating spring in both English and Latin. The author presents two different poems, one a



proverb and the other an original text, and shows how to interleave them as a clever and effective means of outlining the structure of the melody.

Lessons in Elemental Style does not propose solutions or lesson plans for the teacher in need of ideas. The lessons are offered as models for those studying for a career in music education, and are intended for use in upper grade elementary, middle, or secondary school music classrooms. The beauty of the music and the clarity of the process in *Lessons in Elemental Style* make this a resource that can be utilized

over and over again, for there is always something new to discover. ■

CYNDEE GIEBLER lives and teaches in Wisconsin. She is a graduate of the University of Wisconsin-Green Bay and completed her master's degree at the University of St. Thomas in St. Paul, MN. She has successfully completed all three levels of Orff Schulwerk teacher education, and has presented workshops for American Orff-Schulwerk Association chapters and at state, regional, and national conventions. Cyndee enjoys composing and arranging music for classroom use, children's chorus, and elementary strings.

INDEX OF ADVERTISERS

| | | | |
|--|-------------------|---|--------------------|
| AOSA Professional Development Conference | inside back cover | Organization of American Kodály Educators | 29 |
| Beatin' Path | 44 | Peripole | back cover |
| Carl Orff Canada | 7 | Quaver | 1 |
| Malmark BellCraftsmen | 32 | SONOR (HOHNER, Inc.) | inside front cover |
| McGraw Hill | 38 | Suzuki | 11 |
| MusicFirst. | 29 | VanderCook College of Music | 35 |
| Music Is Elementary | 35 | West Music | 23 |
| Music Rhapsody | 35 | Yamaha | 40 |



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47

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| Issue | Feature Topic | Coordinator(s) | Contributor's Deadline |
|-------------|---|--|------------------------|
| Summer 2017 | Exploring Culturally Responsive Elemental Music Making | Chet-Yeng Loong Michelle Przybylowski Lynn Huenemann | November 15, 2016 |
| Fall 2017 | Orff Schulwerk and Digital Media | Richard Lawton Lisa Lemberg Nick Wild | February 15, 2017 |
| Winter 2018 | Orff Around the World | Lynn Huenemann Nicola Mason | May 15, 2017 |

*“May your trails be
crooked, winding,
lonesome, dangerous,
leading to the most
amazing view. May your
mountains rise into and
above the clouds.”*

Edward Abbey

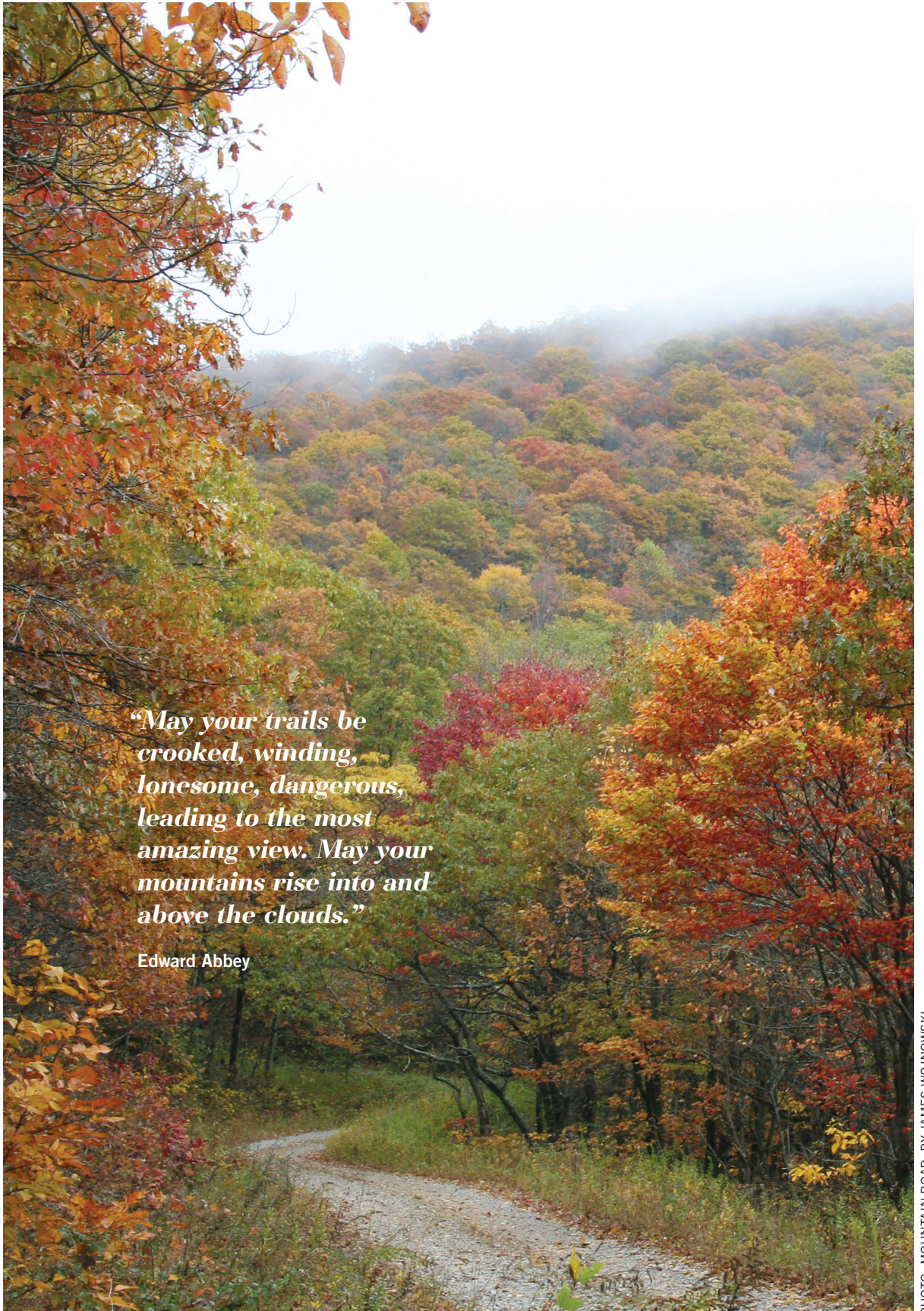


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