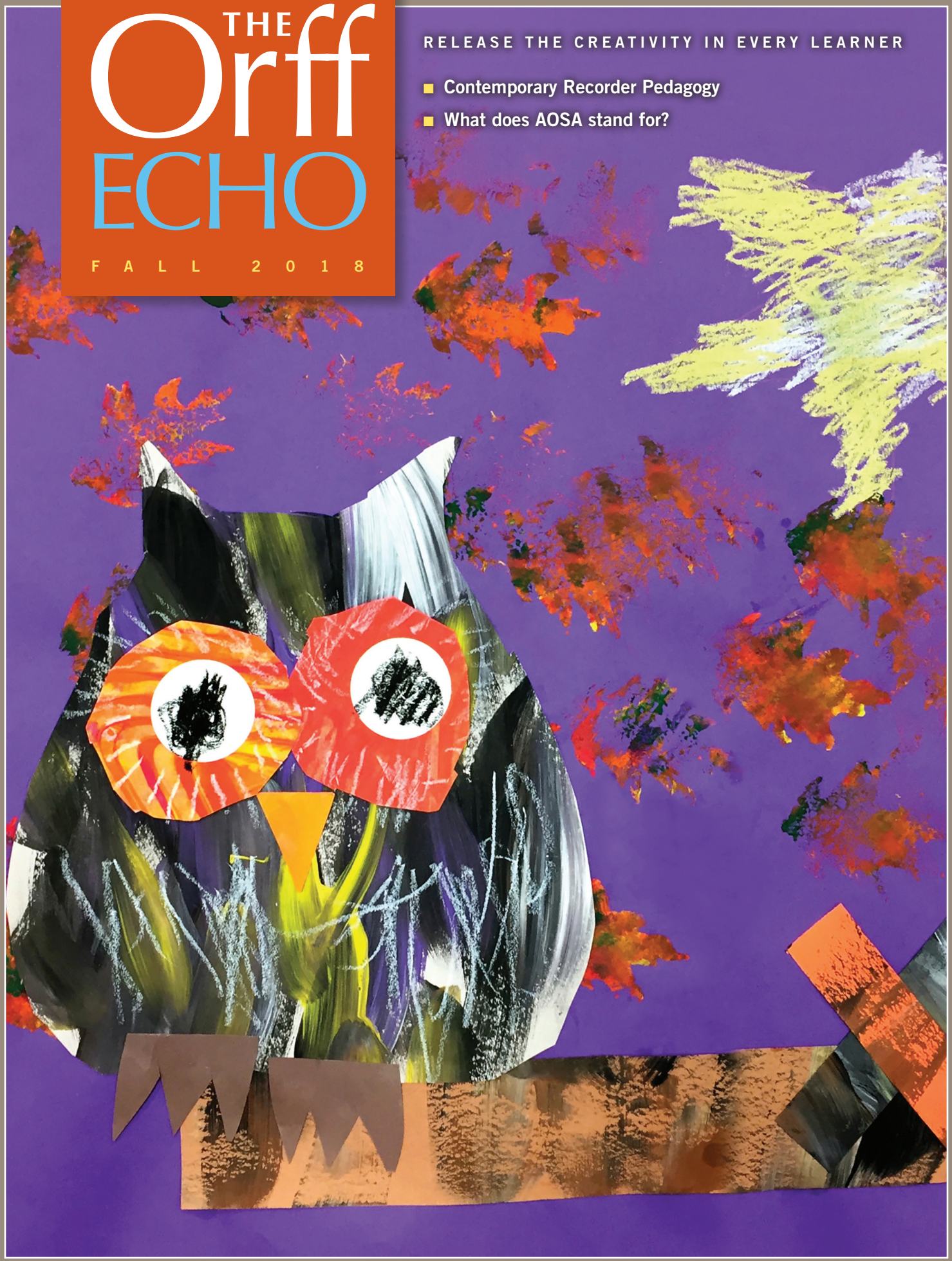
THE Orff ECHO

FALL 2018

RELEASE THE CREATIVITY IN EVERY LEARNER

- Contemporary Recorder Pedagogy
- What does AOSA stand for?



PUMP UP THE BASS

AND EXPAND YOUR SOUND WITH A FREE* PRIMARY BASS BAR!

FSC
FORESTS FOR ALL FOREVER™
Forest Stewardship Council®

By buying these SONOR Bass Bars you help take care of the world's forests.

FSC® C041142 • www.fsc.org

FOR A LIMITED TIME, RECEIVE A FREE BASS BAR WITH THE PURCHASE OF ANY TWO PRIMARY LINE BASS BARS.

Offer includes the most popular Primary Line Sub-Contra (C, D, E), Contra (F, F#, G, A, Bf, B), and Bass Bar (c-c1) notes, plus Tenor-Alto Wood Chime Bars (c1-c3). Effective on purchases from September 1, 2018 – January 31, 2019, through authorized Orff dealers. *Mallets are sold separately and are not included with the free bar offer.

After purchasing, it's easy to redeem your ***FREE*** bass bar at ***www.AcademicAlliance.com/OrffRedemption***. The complimentary bar will be of equal or lesser value of either bar you are purchasing. Contact your local Orff dealer or KHS America at 800-283-4676 for more information.

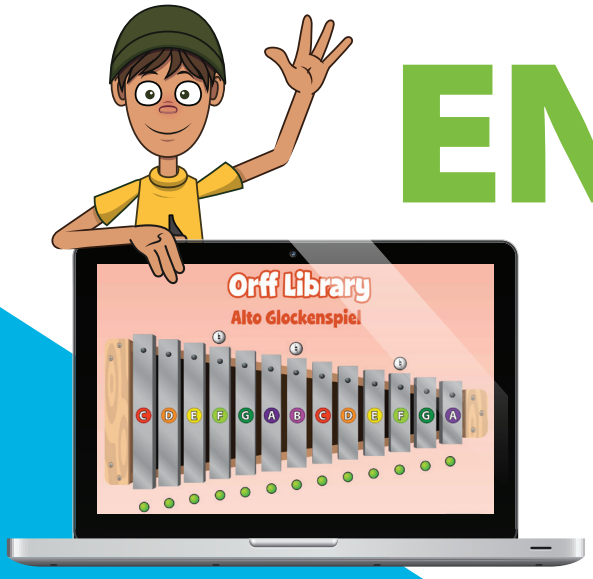
SONOR®

1-800-283-4676 • WWW.SONOR.COM/INSTRUMENTS/ORFF

Quaver's marvelous World of Music™

ADAPTS
to every teacher.

ENGAGES
every student.



No matter what technology is available in your classroom, Quaver's online curriculum resources are designed to help you engage your students and enhance teaching of musical concepts and skills. Test drive our library of 6,500+ resources and customize lessons to suit your needs!

Try a **FREE** Preview in your classroom for 30 days!

QuaverMusic.com/AOSASummer18

QuaverMusic.com™

(866) 917-3633

@QuaverMusic

Orff because you love to teach.

STUDIO 49 because you love to listen.

THE Orff ECHO

FALL 2018

VOL. 51, NO. 1

Published by the American Orff-Schulwerk Association

RELEASE THE CREATIVITY IN EVERY LEARNER

on the cover

"Twinkle Owl" by Justin Klank, a student at Lester C. Noecker School, Roseland, NJ. Art teacher: Renée Collins

issue coordinators

Christine Ballenger and Richard Lawton

AOSA
American Orff-Schulwerk Association

147 Bell Street, Suite #300,
Chagrin Falls, OH 44022
(440) 600-7329; FAX: (440) 600-7332
Website: www.aosa.org; Email: info@aosa.org

CONTEMPORARY RECORDER PEDAGOGY

COLUMNS AND DEPARTMENTS

RESOURCES

editorial board

ethics statement

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

ad inquiries

mission statement

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

Our Mission is:

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

By Tiffany English

What does AOSA stand for?

Core values. This is a term one often hears, but what does it mean? Core values are the fundamental beliefs of a person or organization. These guiding principles dictate behavior and can help people understand the difference between right and wrong. Core values support the mission and vision of an organization and enable the members, elected board members, and staff to maintain a steady path in the agreed-upon direction.

Over the past 18 months, AOSA has been on a journey to solidify a Core Values statement. This was no easy, cut-and-dried process. It was important to hear as many voices as possible and to invite all to participate. Initially, the first draft was written by AOSA's Diversity Committee. A heartfelt thank you goes to Judith Thompson-Barthwell and Sally Sandoval who chaired this committee during the creation of the Core Values. After the Diversity Committee discussions, the task moved to the Member Relations Committee, the Executive Committee, and then to the entire

National Board of Trustees. Further contributions came from: National Board of Trustees strategic planning sessions; social media interactions; discussions with other music education organizations; and at the heart of it, a desire by the leadership to articulate what AOSA stands for. I wish to thank Joan Stansbury, AOSA's immediate past president, for her stellar leadership through this process.

After the September 2017 National Board of Trustees met, they felt a practicable draft was now ready to share with the membership. At the Fort Worth AOSA Professional Development Conference, the draft was printed in the conference book and discussions were held at the "What's New" session. The draft statement was also top-of-mind during the President's Panel: Diversity Matters session.

It was not enough, however, to involve only conference attendees. Shortly after, an email was sent to the membership asking for input. This survey was also posted in the AOSA Discussion Group on Facebook. It is important to note that this group is open to anyone and not just AOSA members. This intentional post was to gain insight from people who might not be members and to pique their interest in joining AOSA. From those efforts, we received over 700 replies. This was a huge response and provided much to think about and discuss. From there all feedback was taken into consideration and analyzed.

How did this information fit into the paradigm of AOSA's mission statement? What were the overarching themes? What could we glean about what our members considered important? What united us? What should we strive for? With the help of the Diversity Committee, an updated draft of the Core Values, including member input, was presented to the National Board of Trustees. Thank you, Lorelei Batislaong, for your tireless efforts in this part of the work.

At the March 2018 National Board of Trustees meeting, the board thoughtfully processed the membership's input and articulated what we learned from the responses. The shifting focus from the child to the educator to AOSA within the statement was intentional.

It is my honor to present the AOSA Core Values Statement:

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

Our Mission is:

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

Our Core Values

As music and movement educators dedicated to the creative music and movement approach developed by Carl Orff and Gunild Keetman, we believe that:

- Every learner deserves the opportunity to actively create, improvise, sing, play, move, speak, and listen.
- Every learner should experience music and dance from cultures represented in both our diverse American society and the larger global community.
- Every learner deserves a passionate, committed music educator who values the importance of active music making.
- Every Orff Schulwerk educator deserves high-quality opportunities to improve his or her pedagogy and musicianship through active, collaborative professional development.
- Every Orff Schulwerk educator should cultivate the creative potential in all learners.
- Every AOSA member deserves opportunities to engage in open and constructive dialogue regarding the future and well-being of their chapter and the national organization.

AOSA Diversity Statement

AOSA is committed to supporting a diverse and inclusive membership, promoting an understanding of issues of diversity and inclusion, and providing teaching and learning resources that promote respect, affirmation,and protection of the dignity and worth of all.

Moving Forward

Core Values are wonderful to ponder and discuss, but how does this help AOSA? What actionable items have come from this work? How will AOSA's work align with these values?

The National Board of Trustees is now:

- using this document to develop future programs that support these Core Values;
- adjusting current programming so that all AOSA work aligns with the mission and the Core Values;
- expecting that AOSA staff hiring and assigned duties are following the Core Values—a new position of professional development director has developed through these discussions;
- evaluating conference proposals through the lens of the Core Values; and
- validating the work of the Diversity, Advocacy, Professional Development/ Research, and Curriculum and Instruction Committees by looking at their work through the lens of the Core Values.

This is just the tip of the iceberg with how the Core Values will shape the future of AOSA. There is so much more to come!

This brings me to a bittersweet moment. Arnold Burkart, AOSA's first president, passed away on April 21, 2018. After meeting him at the Fort Worth conference, I cannot help but wonder if the founders of AOSA had discussions such as the ones I have experienced over the past 18 months. Without a doubt I say, "Yes; yes, they did." Our beloved organization's development would not have been as robust or as dedicated to furthering the work of Orff and Keetman as it has been over the past 50 years if they had not. The foundation Dr. Burkart established continues to expand and flourish even now. The open-mindedness and inclusion we as Orff Schulwerk pedagogues strive for began 50 years ago with the dreams and determination of our founders. The Core Values honor their legacy and set the stage for true, affecting change to happen in our own classrooms and within our organization in the next 50 years and beyond. ■

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

Online Resources

AOSA has compiled online resources to support Orff Schulwerk practitioners and teachers in the classroom. Visit our Useful Links page for teaching resources, help with assessment, advocacy ideas, and more at: aosa.org>resources>useful links

By Linda Hines With Christine Ballenger and Richard Lawton

Contemporary Recorder Pedagogy

The recorder, once the instrument of kings—Henry VIII is said to have owned over 75—is commonly found in today's elementary music classroom. Often thought of as little more than a means of transitioning from general to applied music instruction, Orff practitioners know it can be much more. In this "Contemporary Recorder Pedagogy" issue, we explore the historic, the captivating, the relevant, and the revitalizing concepts and techniques that engender students' excitement and enthusiasm, from holding their first recorder to moving an audience with their own compositions.

In our first article, "Recorder in the Schulwerk Past and Present," Alan Purdum reviews the history of the recorder in Orff Schulwerk. He makes the case for using it to teach daily and includes practical suggestions for how to do this.

A central part of the Orff Schulwerk mission is to inspire and advocate for the creative potential of all learners. Valerie Thomforde's "Adaptive Solutions: Recorder Instruction for Students With Physical Differences" provides essential information for all practitioners and presents a comprehensive overview of ways to adapt recorders and recorder instruction for students with limb differences.

Rachel Grimsby details another recorder-teaching framework for Orff Schulwerk educators to consider. In her article, "Prepare, Practice, Present: A 'Sound Before Sight' Approach to Teaching Recorder," she illustrates how Feierabend's Conversational Solfege model engages and works well with the Orff Schulwerk approach.

How can Orff practitioners maintain their students' interest once they have experienced, and perhaps mastered, the soprano recorder? In "The Amazing Alto: A Win-Win for Students and Teachers," Mona Mann highlights the alto recorder and also offers insight and ideas for those who teach older students.

"The recorder is an ideal tool to engage in exploration practice," states Aaron Lohmeyer in "Thinking in Sound Through Recorder Exploration." He goes on to describe how an exploration-based approach to practice enables students to develop technique along with their personal aesthetic.

In our final article, "Teaching Recorder to Develop Student Creativity," Michael Chandler demonstrates how the Orff Schulwerk approach to teaching improvisation aligns with a number of theory and study findings on how to teach creativity. Also he discusses using Orff Schulwerk processes with the "method book" to facilitate student creativity.

In their reviews of children's books *Moo!* and *The wide-mouthed frog*, Jody Petter and Victor Lozada share lessons and several engaging activities for use with your students. Sarah Joncas reviews this issue's Supporting Our Learning book, *Experiencing Music Composition in Grades 3-5* by authors Michele Kaschub and Janice Smith, and underscores its benefits as a resource for a variety of composition projects.

What takes a recorder lesson to a level that inspires passion in your students and eagerness to experience what comes next? As the new school year begins, we encourage you to consider the words your colleagues have imparted here, experiment with their techniques, and discover for yourself the definitive answer to that question. ■

LINDA HINES is editor-in-chief of *The Orff Echo*. Issue co-ordinators **CHRISTINE BALLENGER** and **RICHARD LAWTON** collaborated on this issue. They are AOSA-certified recorder instructors and active Orff teachers and enthusiasts.

Recorder in the Schulwerk Past and Present

ALAN PURDUM is retired from Grand Valley Schools in Orwell, Ohio, where he taught music for 38 years, predominantly kindergarten through Grade 5. He is a past president of the Greater Cleveland Chapter and served on the AOSA Board of Trustees as a regional representative and as recording secretary. Alan has taught recorder at all three levels of Orff Schulwerk Teacher Education. He is a member of the American Recorder Society, plays regularly with the Rosewood Consort, and is the author of *Recorder: A Creative Sequence*, a complete curriculum for recorder in the elementary school.

ABSTRACT

The recorder has been an integral part of the Schulwerk since its beginning in the 1920s at the Güntherschule in Munich. This practical instrument can be used to enhance a variety of lessons in the music classroom. Seeing the recorder as a daily tool, rather than as the basis for a single instructional unit, can help creative teachers use it to enhance a wide array of musical experiences for their students.

By Alan Purdum

It is a well-known story, but one worth retelling. In 1926, as Carl Orff was exploring an elemental approach to music and dance, he searched for melodic instruments to include in the percussion ensemble that accompanied the dancers at the Güntherschule. Although the gift of an African xylophone had sparked his imagination, there was as yet no way to produce a usable version. Musicologist Curt Sachs recommended recorders to be "the pipe to the drum, corresponding to historical development" (Orff, 1978, p. 96). A quartet of recorders was ordered but arrived with neither fingering charts nor playing instructions. Orff (1978) describes his colleague Gunild Keetman's reaction: "Give me a recorder and I will find out how it works—in a month the lessons will begin" (p. 109). Keetman's experiments with the instruments led to a rhythmic, improvisatory manner of playing that fit well with the new elemental music Orff envisioned.

The recorder has always been a central part of Orff Schulwerk instruction. It was one of Keetman's favorite instruments for teaching and for dance. Of her 48 published volumes of music, 11 deal exclusively with recorders (alone or with percussion). In addition, many of her pieces in the five volumes of *Music for Children* include recorder parts.

Orff and Keetman's students at the Güntherschule were young adults, whereas Orff Schulwerk teachers today typically work with younger children and need to utilize the recorder on a different, more elemental level while still striving to keep the spontaneity and joyfulness that Keetman's students experienced. Whether we are teaching adults or children, though, the recorder is a wonderfully appropriate instrument for elemental music instruction. It is affordable, accessible, portable, and can be used to teach or reinforce most foundational music concepts. It is particularly useful in helping develop children's small-muscle coordination and their singing voices. Even reluctant singers can become enthusiastic, confident participants when allowed to establish their sense of pitch through recorder playing.

Recorder in Everyday Use

In many elementary music classrooms the recorder is used primarily as a way of introducing the experience of playing in an instrumental ensemble or as the basis for a unit on notation. It is an effective tool for doing both, but that is by no means the end of its usefulness. As Brigitte Warner (1991), a student of Orff and Keetman who later established the Orff Schulwerk program at the Key School in Annapolis, Maryland, stated:

> It is not by mere chance that the recorder occupies an important place in the Schulwerk instrumentation. With the exception of the human voice, it is the only non-percussive instrument in the Orff ensemble and, as is the case with the voice, its tone is produced by means of the breath. Not only is it well suited to smooth and sustained melodic flow, a feat difficult to achieve on the barred instruments, it also lends itself naturally to playing fast passages and to embellishing (the latter being a direct outgrowth of improvisation). Thus, in Orff Schulwerk the instrumental melody with a distinct style of its own begins with the recorder.... An elemental instrument, the recorder invites dancing and can even be played while dancing. In addition, its pure and light tone complements the sound texture of the barred instruments. (p. 224)

In other words, in addition to having qualities that make it ideal for certain kinds of music-making tasks, the recorder is a useful and adaptable tool for every aspect of what we teach in the Schulwerk.

Modeling good musical practices is a central part of Orff instruction, and playing regularly for children for years before they are ready to play also tends to make the recorder just another part of the natural musical order.

Adapting recorder for wider use also means expanding its use across the grade levels. It is true that students do not possess the necessary motor skills to begin playing recorders until third or fourth grade, but that does not mean the instructor cannot introduce the instrument as an instructional tool as early as kindergarten. Modeling good musical practices is a central part of Orff instruction, and playing regularly for children for years before they are ready to play also tends to make the recorder just another part of the natural musical order. In addition, it helps us become better players; it is an article of faith among recorder enthusiasts that one major reason many teachers do not get around to teaching recorder is because they lack confidence in their own skills.

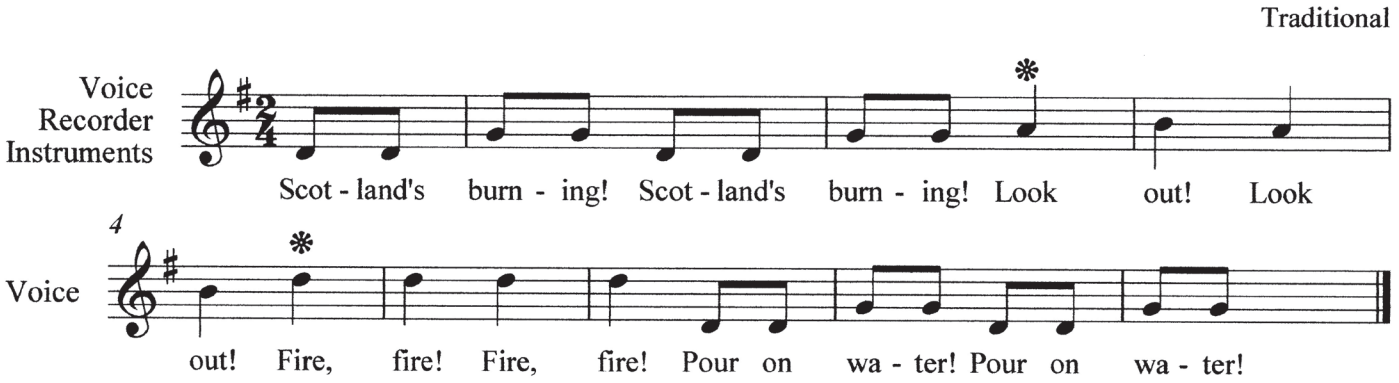
Looking at various elements and processes of the music curriculum, we can see how the recorder can become an integral part of the music class.

Melody and Singing

Recorders can not only play a melody by themselves, but also can double children's voices or instrumental lines, providing an additional timbre to the classroom ensemble and supporting the singing voices. It is not necessary that recorders play the entire tune—they can often play just one section of the melody, or perhaps highlight a particular solfège or rhythm pattern whenever it occurs. Children with recorders can create an introduction or coda and, of course, can improvise, either freely or to a given text or rhythm pattern.

The recorder is also a highly effective accessory when students are working in pairs or in small groups. It can be the response in a call-and-response song, such as "oo-oo-oo-oo" in *Skin and Bones*. When learning a canonic melody such as *Scotland's Burning*, the students may sit in pairs at the barred instruments with one child singing and playing with mallets while the other plays on recorder. The song can then be performed in a three- or

Figure 1. Three-part Canon.

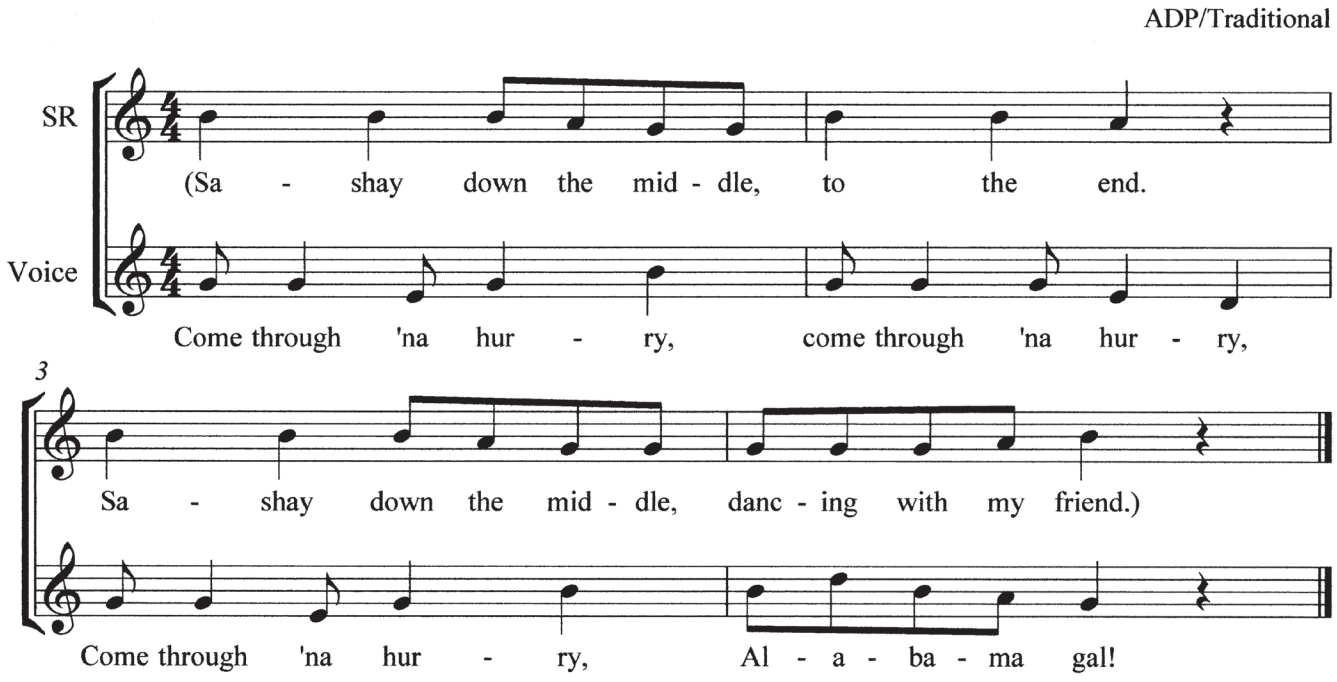


four-voice canon, for instance, using recorders along with singing, xylophones, and glockenspiels (see Figure 1).

Harmony

Recorders have been playing in harmony in matched consorts or in mixed ensembles since the Renaissance. In the music class they can provide ostinati with barred instruments or by themselves; and because of their sustaining ability, recorders are excellent choices to perform simple and moving drones. Melodic ornamentation—playing in parallel thirds or triads—can provide a challenge for more advanced students and create an interesting variation to many tunes. More advanced examples of parallelism may be seen in Bergerettes 1 and 2 in *Music for Children,* Volume V (Orff & Keetman, 1954). As with much of the material in the Volumes, Bergerettes may be transposed to match students' range or played in the original key, for example, by introducing alto and other F recorders. Recorders can play a countermelody to the children's singing, providing melodic contrast and harmonic interest (see Figure 2).

Figure 2. Countermelody for *Alabama Gal*.



SOURCE: ARRANGED BY ALAN PURDUM.

Form

Recorders offer an additional timbre to the classroom ensemble; therefore, they can be used to reinforce students' understanding of form. In an *abac* song, such as *The Canoe Song*, the notes B, A, G, and E can be played on the *a* motif on the recorder while the *b* and *c* motives are played on the barred instruments. In larger forms, recorders can be responsible for entire sections:

INTRO	Recorders and hand drums
A	Singing with instrumental accompaniment
B	Xylophone improvisation on the rhythm of a short poem
A	Singing a cappella
C	Recorders playing a tune developed in class—using the notes of the A melody
A	Singing with instrumental accompaniment
D	Hand drum/Body percussion piece developed in class
A	Singing, recorders, and hand drums with instrumental accompaniment

Movement

Movement is an essential part of daily Orff Schulwerk instruction, both as a means for students to internalize a sense of time, rhythm, or form and as another mode of creative expression. Many music teachers assume that recorder instruction is incompatible with movement and is more appropriately conducted with students seated behind music stands. Gunild Keetman was not one of them, however. In *Elemental Recorder Playing*, Keetman encouraged moving with the recorder from the early stages of instruction: "… one can begin very early to combine recorder playing with simple movement patterns in space. [This leads] to a satisfying musical/physical union that is reflected in a vitality of playing even when not moving in space" (Keetman & Ronnefeld, 1999, p. 24).

Recorder players can accompany, lead, or follow movement in various ways. A group of recorders and other instruments can be the "dance band" for a folk dance such as *Alabama Gal*. A recorder player can improvise to another student's movement, using a few notes and letting the articulation reflect the smoothness or angularity of the movement. Conversely, the recorder playing can dictate these elements to the dancer.

As Keetman describes, students can also be moving while playing, with proper guidance, of course! While moving in a controlled manner, players may match or contrast the level, flow, and force of the movement with the instrument's pitch, articulation, and volume, within the recorder's limit. Or, more simply, the students may alternate movement and playing.

Sound gestures can be used to "conduct" recorder players. A snap might represent the note B while claps, pats, and steps might represent A, G, and E, respectively. The quality of the sound gesture should be reflected in the playing of the recorder.

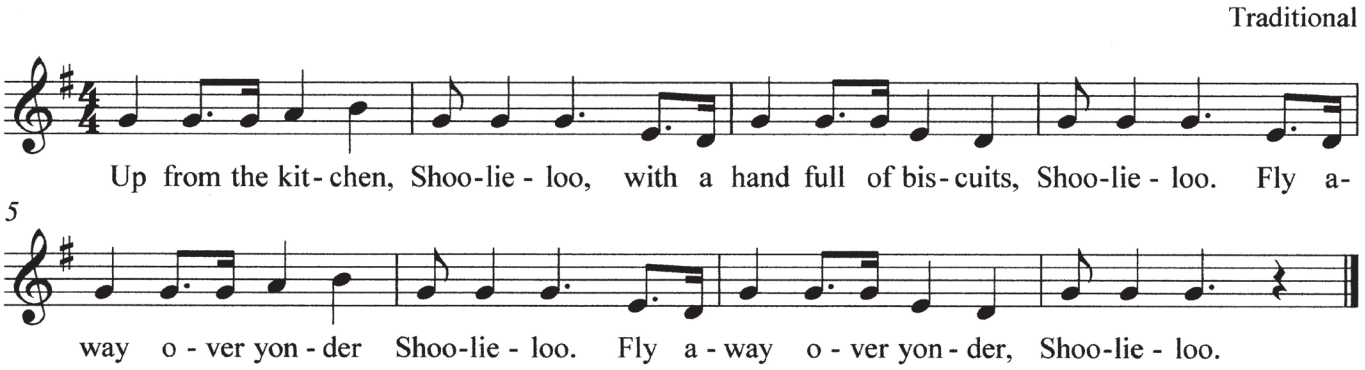
Improvisation

Carl Orff was very clear: "Improvisation is the starting point of elemental music making" (Orff, 1978, p.22). Recorder is an ideal instrument to foster improvisation in our students—from the very first lesson. As Isabel Carley (2011), first editor of *The Orff Echo*, stated, "Even the youngest participants, or those with little musical training, naturally become self-assured as their own invented music becomes part of a larger piece that is shared with the group" (p. v).

In a song such as *Shoo-Lie-Loo*, the children may move while the teacher sings, then stop and sing each "shoo-lie-loo." This activity would be repeated having the class play their part on the note G with a "doo" tonguing. The students may replace "shoo-lie-loo" with food items, such as "peanut-butter sandwiches," thereby improvising different rhythm patterns (Purdum, 2014, pp. 28-29).

After learning a few more pitches, the children can improvise on the rhythm of a nursery rhyme. The teacher shows a few notes in a visual, in staff notation, or just the names of the pitches. The class plays the entire rhythm on each pitch, listening for good tone production and clear tonguing. Next they play the rhythm again, changing pitches as the teacher or a student indicates. In the final step, the students make their own decisions on when to change pitches, thereby each creating their own tune. "Solos Here for Everyone" in *Music for Children*, Volume I (Orff & Keetman, 1950), can be the vehicle for students to share their ideas: The first four measures can be the A section of a chain rondo, with individuals soloing on the notes A, G, E—and possibly D and C—between repetitions.

Figure 3. *Shoo-Lie-Loo.*



Literacy

Music is best learned in the same way as a language. Babies learn to speak by listening, playing with sounds, imitating others, and then using language to convey ideas before they learn to read. In a similar manner, children will be ready to read music notation on the recorder only after they have had some success exploring the recorder's sounds, listening to recorder playing, imitating the teacher, and learning songs. Introducing the notation of a song after it has been learned will be more meaningful to beginning students than trying to decipher the notation and play at the same time.

The recorder is seldom the best instrument for learning to read notation. Students are learning new fingerings, new ways of blowing and of tonguing, and are often struggling with fine-motor control. Asking them to read a new set of symbols at the same time will often result in frustration. Most children will have more initial success learning notation from barred instruments, from singing, or from both.

This does not mean, however, that notation shouldn't be used. Pitch patterns in the songs students play can be isolated and displayed visually. Students may learn a short pattern and play it whenever it occurs in a song. Providing them with a written pitch palette showing the notes suitable for improvisation can be helpful and will tend to reinforce their understanding of where the pitches appear on the staff. Likewise, students can view rhythm patterns, speak them, and then use them as the framework for improvisation.

Practical Considerations

If the recorders are being used throughout the year, students must bring them to class or they need to be stored in the music room. If they are kept at school, each class needs its own space where students can pick up and return the instruments each day. If they will be taking the recorders home, teachers should make provision for those who forget or lose their instruments. Having several loaner instruments available saves a lot of class time and "drama." The student quietly takes a recorder from the "clean" bucket, uses it in class, and returns it to the "used" bucket. Of course instruments are sanitized after each use.

The other major consideration is recorder volume. The teacher needs to be pro-active on this matter, setting boundaries and expectations from the start of instruction. Children who play at inappropriate times can be corrected in a firm but gentle manner. Continue to remind them to listen to their playing and not produce "ugly" sounds. Not having all the students play at the same time helps in this regard. Divide the class into three or four groups that rotate through different media: movement, barred instruments, recorders, singing. When learning a melody, a third of the class can play on xylophones while another third plays recorders and the final group sings the pitch names. Change roles every few minutes (Purdum, 2014).

Conclusion

Recorder has been an integral part of Orff Schulwerk since its beginning. Children love the recorder and can do so much with it. As the role of the recorder is expanded through regular use, both students and teachers can refine their playing, listening, and improvisational skills through the joy of making music on their own instrument. Rather than only a few weeks of instruction, why not integrate this versatile instrument into our lessons and broaden students' musicality as we enhance the sound of our classroom ensemble? ■

REFERENCES

Carley, I. (2011). *Recorder improvisation and technique*, book one. (4th Ed.). Charlottesville, VA: Brasstown Press.
Keetman, G. & Ronnefeld, M. (1999). *Elemental recorder playing, teacher's book*. Mainz: Schott Music Corporation.
Orff, C. (1978). *The Schulwerk*. (M. Murray, Trans.). New York, NY: Schott Music Corporation.
Orff, C. & Keetman, G. (1950). Orff-Schulwerk: *Music for children, vol. i.* (M. Murray, Ed.). London: Schott & Co. Ltd.
Orff, C. & Keetman, G. (1954). Orff-Schulwerk: *Music for children, vol. v.* (M. Murray, Ed.). London: Schott & Co. Ltd.
Purdum, A. (2014). *Recorder: A creative curriculum*. Cedar Falls, IA: Cedar River Music.
Warner, B. (1991). *Orff-Schulwerk: Applications for the classroom*. Englewood Cliffs, NJ: Prentice-Hall.

Adaptive Solutions: Recorder Instruction for Students With Physical Differences

ABSTRACT

With the Orff Schulwerk approach, the focus is on helping children develop their individual musical identities. For students with limb differences, being able to participate in musical activities in the same manner as everyone else is an even more imperative goal. In this article, the author discusses ways to make recorder instruction accessible for students with physical differences, specifically hand or finger disabilities. By using adaptive instruments combined with inclusive instructional strategies, teachers can ensure that students with these differences will be fully participating members of their classroom communities.

VALERIE THOMFORDE earned her master's in music education with Kodály emphasis from Holy Names University and has completed three levels of Orff Schulwerk Teacher Education. Valerie's childhood interest in recorder adaptations was revitalized during her Orff Schulwerk training. Born with two fingers on her right hand, Valerie cannot play the full range of a standard recorder. She plays customized soprano and alto recorders adapted by Peter Worrell. Having experienced the joy of playing a customized recorder, she is passionate about making it possible for others.

By Valerie Thomforde

Carl Orff described elementary music as "near the earth, natural, physical, within the range of *everyone* [emphasis added] to learn it and to experience it, and suitable for the child" (Orff, 1977, p. 6). Indeed, the Orff Schulwerk approach is suited for learners of every style and ability. The recorder fits into this ideal of accessibility. An instrument of reasonable quality costs merely five dollars. It is portable. It requires a simple airstream and is small enough for the average child. What about students for whom the recorder is not accessible, however? How can they be included in the recorder classroom?

When I was in third grade, my parents bought me the Aulos 204AF Adaptive Soprano Recorder. My music teacher had never taught a student with seven fingers before, but she had heard that the 204AF was a suitable instrument for young musicians with finger or hand disabilities. We could not understand the fingering charts, we did not insert the optimal amount of plugs, and we probably

did not rotate the holes to the best position for my fingers. Still, this instrument gave me something incredibly important: I could participate in recorder lessons *just like everyone else*. All children want to feel a sense of belonging, and students with physical differences are already visibly different from their peers. When music teachers find ways to help these students participate in class, not only do they give students greater access to music making, they also help them fit in.

Current Practice and Awareness

By modifying instruments and providing individualized guidance, teachers can increase the range and skill level of students with physical differences. In a recently completed pilot program in Birmingham, England by the One-Handed Musical Instrument (OHMI) Trust, 15 students with limb differences used specially adapted instruments, including one-handed recorders, and received individual and group education for one year (Fautley & Kinsella, 2017). At the end of the program, independent researchers concluded that children with disabilities could play instruments with their peers with some modifications to instruments and instruction, and that teachers did not need to change their practices significantly.

The conclusions reached in Birmingham prompted me to create an online survey to study the awareness and use of accommodations for the recorder here in the United States (Thomforde, 2018). One hundred ninety-three teachers completed the survey, 94.8 percent of whom teach recorder. About three fifths of teachers were aware of at least some forms of recorder accommodations for students with limb differences. I also asked teachers to respond to the following statement: "I feel prepared to accommodate students with physical disabilities." Teachers chose answers on a scale of 1 to 5, 1 being "strongly disagree" and 5 being "strongly agree." Only 6.2 percent of respondents chose "strongly agree" and 22.3 percent chose "agree." (A more complete analysis of the survey can be found on my blog at http://www.anotherwaytoplay.org/2018/04/07/recorder-survey.)

The implications of these results are straightforward enough. Many teachers know about and have tried various adaptations for recorder, yet it is clear that more advocacy work can be done. On a broader scale, teacher education programs can include more readings and discussions about teaching students with physical differences to ensure teachers have the knowledge and confidence to meet the needs of their students.

When it comes to teaching recorder in the Orff Schulwerk classroom, there are numerous ways to increase the playing capacities for students with physical differences. These can be categorized as follows: technique alterations and support systems, instrument modifications and customization, and instrument substitutions. Once these adaptations are explored, various pedagogical considerations assure that students with physical differences are included fully in class. The Orff Schulwerk approach already emphasizes adaptability; it is the teacher's responsibility to explore the best inclusion possibilities.

Technique Alterations and Support Systems

Students with physical differences should be encouraged to use their bodies to the best of their ability. Depending on the situation, creative technique might give the player access to the recorder without modifications. Typically, this requires using non-standard techniques. For example, students can play with the right hand on top. If the student's hands are big enough, the pinky can be used on hole four. In addition, the foot of the recorder can be rotated so that hole seven is positioned as best suits the player.

Many musicians with physical differences have unique bodies and challenges that can be most effectively met with customized instruments.

Holding an instrument should take as little effort as possible. Do not underestimate the importance of using a brace or stand. Commercial neck straps cannot be adjusted to different lengths; however, it is simple to make an adjustable neck strap out of parachute cord and cord stoppers, both found at craft stores.

Several years ago, I created a brace out of a wooden dowel and a plastic thumb rest. In the fall of 2017, I created a 3D printed version. Files for adult- and child-sized "recorder arms" are available on Thingiverse for free public download.

Figure 1. Recorder With Adjustable Neck Strap and 3D Printed Brace.

PHOTOGRAPHER: VALERIE THOMFORDE.

Figure 2. Kaitlyn Playing Dolmetsch One-Handed Recorder.

PHOTOGRAPHER: JESSICA BENTLEY. USED WITH PERMISSION.

Microphone stands can also be used to support soprano recorders, although they restrict movement possibilities (see Figure 1).

Instrument Modifications and Customization

When creative techniques and support systems are not enough, consider making adaptations to the recorder itself. A simple starting point is to experiment with a standard recorder. Covering the thumbhole with tape creates a reliable seal. If the player possesses sufficient dexterity, she can create a small opening in hole one to play upper octave notes. Taping the thumb and top three holes makes the lower range playable with one hand. If the player needs assistance finding the holes by touch, add material, such as hole punch reinforcement stickers, glue from a hot glue gun, or Wikki Stix around the holes. At a certain point, adding material will affect intonation, though the difference is likely negligible in the beginning recorder class.

Many musicians with physical differences have unique bodies and challenges that can be most effectively met with customized instruments. Although these instruments are more expensive, they allow the player to reach the highest level of playing possible. Several brilliant instrument makers have used their skills to create innovative adaptations.

Peter Worrell lives and works in England. He has converted Aulos instruments to be playable with one hand. These sell for €340, or about $480 USD. He also designed the one-handed Dolmetsch recorders currently sold by the Aafab recorder makers in the Netherlands. The line includes one-handed soprano, alto, and tenor recorders, and Peter has started designing a one-handed bass. The Dolmetsch one-handed soprano in rosewood is priced at €560. Other adaptations Peter has created include footwork keys for a man who could not reach the bottom hole comfortably, a covered key recorder for a woman with limited finger sensitivity, and keys on holes four and five of my own customized instruments. Another craftsman developing adaptations is Maarten Visser of the Netherlands, who has made a one-handed tenor recorder and experimented with 3D printed keys (see Figure 2).

The development of adaptive instruments is by no means confined to a few individual instrument makers (see Table 1, p. 19, for a list of several

Table 1. Adaptive Recorder Resources.

Instrument Makers

Maarten Visser, Instrument Adaptations and Flute Ergonomy	http://flutelab.com/flutelab.com/
Peter Worrell	http://peterworrell.co.uk/

Instruments

Aulos Soprano 204AF Adaptive Soprano Recorder	Available through many vendors
Dolmetsch One-Handed Recorders	https://www.dolmetsch.com/goldseriesrecorders.htm
Makers4Good Recorder Adaptation	http://makers4good.org/pages/recorders-for-all.html
Mollenhauer One-Handed Recorders	https://www.mollenhauer.com/en/recorders/recorders/recorder-material/wood/1042er
One-Handed Ocarina	https://www.ocarina.co.uk/one-hand/
Pentacorders and Tabor Pipes	http://www.susato.com/

Other

3D Printable Braces	https://www.thingiverse.com/ValerieThomforde/designs
OHMI Trust	https://www.ohmi.org.uk/
Orphion App	http://www.orphion.de/

adaptive recorder resources). The German company Mollenhauer sells one-handed soprano recorders for 1.087,00 €. Yamaha also makes a one-handed recorder, though it is not yet available in the United States.

Unfortunately, the cost of such customized instruments is often prohibitive. The Aulos A204AF Soprano Recorder for Players with Disabilities, which was my third-grade instrument, is currently the least expensive adaptive model on the market. The A204AF is basically a recorder that has been chopped into segments. These segments are rotated to where the player's fingers lie. One or two rubber plug inserts can be added, and each setup has a different fingering system. It is important to note that to play the full range of the Aulos instrument, the player needs at least six usable digits (see Figure 3).

Figure 3. Aulos 204AF Soprano Recorder.

PHOTOGRAPHER: VALERIE THOMFORDE.

Engineers at Makers4Good in Palo Alto, California designed a three-key attachment. The piece is glued to a Yamaha YRS-24B soprano recorder and has keys for the bottom three holes of the instrument. This adaptation works best for those with one complete hand and one hand with at least one digit.

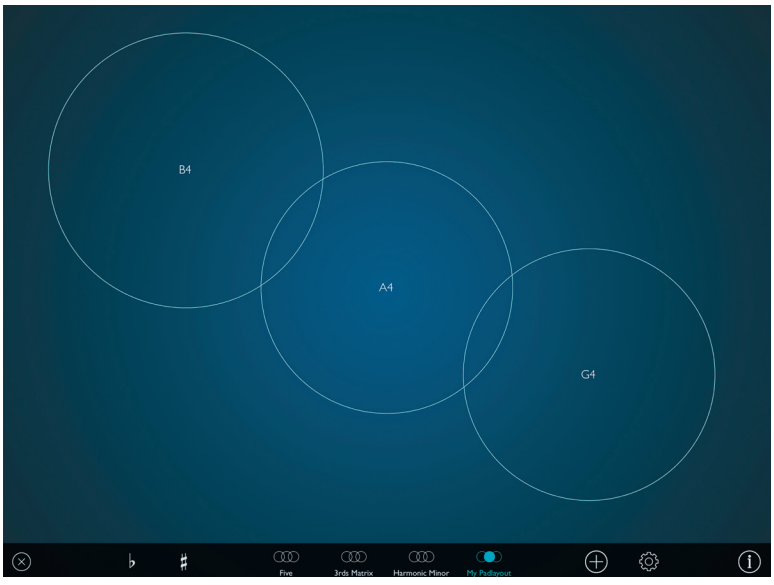
Instrument Substitutions

The social and emotional importance for children with disabilities of doing what all the other students are doing should not be underestimated. This is a strong argument in favor of having a student play a limited range of notes on the recorder during recorder class rather than playing something else, such as a woodblock or xylophone. Ultimately, we want to give our children as many opportunities as possible; in addition to recorder, consider exposing students to alternative instruments.

Some woodwind instruments are more accessible for students with physical differences. The Ocarina Workshop in the United Kingdom sells a one-handed ocarina pitched in D. Tabor pipes are one-handed instruments that have existed since medieval times. They are meant to be outdoor instruments, and thus are not the best choice for the classroom. The Kelischek Workshop for Historical Instruments sells "pentacorders" in various keys. Only two fingers on each hand are needed to play over two octaves of a pentatonic scale. Some Native American flutes have between four and six holes, and panpipes do not require hands at all.

These days electronic instruments are increasingly at our fingertips. Several apps for playing recorder may work for students with limited movement, muscle tone, and fine motor skills. The Orphion app could work well as a recorder substitute in the Orff Schulwerk classroom. Pitches sound as the user taps inside large circles. The pitch set can be customized to include only the necessary pitches for the melody or improvisation activity. The Orphion app costs $4.99 and works on Apple devices. With the upgrade, you can choose your own pitch sets and create your own layouts (see Figure 4).

Figure 4. Orphion App with BAG Pitch Set.



SOURCE: VALERIE THOMFORDE.

Pedagogical Considerations

First and foremost, we must remember that students with physical differences make connections to music just like their typically-abled peers. A child's physical difference bears no impact on the child's innate desire to play music. Research demonstrates that children with disabilities and children without disabilities show equal interest in playing a musical instrument (Jellison & Flowers, 1991). Students with physical differences should not be excluded from playing instruments simply because it is more difficult.

As I reflect on my own education and my experiences as an educator, I think of several guidelines for teaching those with physical differences. I was blessed to study piano with Arlene Kies for my undergraduate degree. Her impact on me as a musician and a person was unmatched. Why? She treated me as a pianist first—not a pianist with seven fingers, a pianist. Her expectations for me were as high as for anyone else. At the same time, she gave me the individual attention I needed to develop my own technique.

When teaching students with physical differences, it is important to take time with the student outside of class to discover techniques that work. If possible, preview new instruments or notes before the rest of the class learns them so that the student with differences is prepared. As noted in the OHMI pilot study, "It is the anticipating and the planning and the getting rid of barriers before children are faced with them that needs consideration" (Fautley & Kinsella, 2017). If you need to address adaptive technique in front of the entire class, try to be subtle and brief as not to highlight the student's difference.

In 2013, I had a revelation about teaching adaptive music at the Cincinnati Adaptive Music Camp. I taught a piano lesson to a girl who uses her feet and was an experienced cellist. She finished her piece by playing chords in both feet, and my immediate reaction was, "That was amazing!" Suddenly I remembered all of the times I have heard the same comment and desperately wished I could get advice about how to improve. As easy as it is to be impressed when students with differences achieve success, we owe it to them to push them to the next level. Celebrate and acknowledge good playing, but continue to challenge your students.

If students cannot access the full range of the recorder with adaptations, it is still possible to include them in recorder lessons. Consider using different sizes of recorders. If you begin your note sequence with A and C, students can play a tonic F on an alto recorder by using the same fingering as a C on a soprano. If you begin your note sequence with B, A, and G, students can play a G drone on alto as soon as they learn the fingering for high D on soprano. These drones are playable with one hand. Not only can teachers compose descant lines for one hand, but drone parts as well. Meanwhile, sopranino recorders may be more accessible for students with small hands or short fingers. As is customary in Orff teaching, all students should learn all parts. Be careful not to isolate your student with a difference; instead have all students play drones, melodic ostinati, and descant parts.

Conclusion

As teachers we know our job description extends far beyond teaching music and movement. We simultaneously work on building confidence, social skills, manners, imagination, and so much more. When we encounter students with physical differences in our classroom, we have the opportunity to use our creative talents in a new way. By finding instrument adaptations, we give students with physical differences a deeper access to music. We inspire them to seek their own solutions and we validate their right to instrumental music education. Meanwhile, we model inclusion and we teach all students that people with physical differences can play instruments.

In the recorder classroom, recorder should come first. Students with physical differences want to be included with their peers. Meanwhile, seek as many solutions as possible: modified recorders, recorders of different sizes, related instruments. Keep in touch with the student's family and brainstorm together. And do not forget to ask the children what they need. They know their bodies best and often have ingenious solutions. The right solution is the one that works! ■

REFERENCES

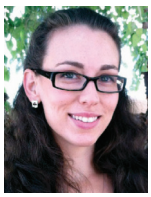
Fautley, M. & Kinsella, V. (2017). *Independent evaluation of the OHMI teaching pilot.* Retrieved from https://www.ohmi.org.uk/latest-news.html

Jellison, J. & Flowers, P. (1991). Talking about music: Interviews with disabled and nondisabled children. *Journal of research in music education.* Vol. 39, No. 4, 322-323.

Orff, C. (1977). Orff-Schulwerk: Past and future. In I. Carley (Ed). *Orff re-echoes book i.* Cleveland, OH: American Orff-Schulwerk Association.

Thomforde, V. (2018). Unpublished survey, conducted February 11-21, 2018. Retrieved from http://www.anotherwaytoplay.org/2018/04/07/recorder-survey

Prepare, Practice, Present: A "Sound Before Sight" Approach to Teaching Recorder



RACHEL GRIMSBY is currently seeking a PhD at Michigan State University where she is a graduate teaching assistant with a variety of duties, including overseeing undergraduate student teachers. Having taught elementary general and choral music, her research interests include music and language acquisition in students with special needs, how music may benefit students with language delays, and teaching students with special needs. Rachel has co-authored *First Steps in Music with Orff Schulwerk*, and *Feierabend Fundamentals: History, Philosophy, and Practice*. She is fully certified in Kodály and has completed three levels of Orff Schulwerk Teacher Education.

ABSTRACT

This article details a "sound before sight" approach to recorder, where the Kodály planning process of prepare, present, practice *has been altered to align with Feierabend's Conversational Solfege model:* prepare, practice, present. *The author takes the reader through each method, demonstrates how they connect to the Orff Schulwerk approach, and offers specific ideas for* practice *and* present *relative to teaching recorder.*

By Rachel Grimsby

When a group of music teachers begins to discuss recorder instruction, one of two feelings may emerge—joy, and perhaps, less joy. Personally, the instrument has always brought me, and most of my students, joy and excitement. The recorder is a tool that enables students to demonstrate musical knowledge, develop improvisational skills, and move while playing. It is, in my experience, an essential element in the general music classroom. Regarding the recorder, Keetman (1974) states, "there should be much playing from memory right from the beginning" (p. 95). How does one do that? How does a teacher create pathways for students to demonstrate their musical knowledge on the recorder, with familiar songs, at the onset of instruction?

Let us consider a variation of the Kodály process of *prepare, present, practice*. In this variation, we will switch *practice* and *present*, making the new process *prepare, practice, present*. By *preparing* pieces through experience, *practicing* elements of the larger whole through patterning, and then *presenting* an entire song first aurally and then visually, one's students may find effortless assimilation in recorder instruction.

I encountered the phrase "effortless assimilation" initially in my first level of Kodály training with Dr. John Feierabend. He stated that "the skillful teacher enables learning to be a process of seemingly effortless assimilation" (personal communication, July, 2008). Although Feierabend uses this phrase to describe the whole song approach to learning music, it is also quite applicable to the process of learning the recorder.

Rationale for Prepare, Practice, Present

In my experience, the process of *prepare, practice, present* has been most successful. Before recorder instruction begins, typically in third grade, students have as much as three and a half years of experience in repertoire that may translate to recorder instruction. These songs are short, four- to eight-measure pieces with a limited range of three to four notes. This is not to say that students should experience songs with only three to four notes during their first three years. Instead, certain pieces can be specifically chosen from the repertoire, with the intention to return to them as recorder pieces in third grade. This is the *prepare* stage. For example, songs such as *Frog in the Meadow*, *Sailor Sailor*, *Babylon's Falling*, or *Let Us Chase the Squirrel* are all easily accessible pieces for beginning recorder students.

Another perspective of *prepare, practice, present* may be found in Arnold Burkart's (1983) description of the Orff process as intake-acquisition, manipulative-divergence, and manipulative-synthesizing. During intake-acquisition, according to Burkart, teachers should build "initial perceptions of the sound-world around us and available for exploration" (p. 40). This may be done through singing and moving. Manipulative-divergence suggests many processes, the idea of "drawing from experience knowledge to be adaptable in new situations" (Burkart, 1983, p. 40), which should be considered *practice*, and will be described further in this article. Lastly, Burkart's idea of manipulative-synthesizing states to "include those activities involving making decisions about how to put vital parts together into a communicative whole" (p. 41). Although he was describing the creation of a piece from expressive elements, this can be conceptualized to include taking pieces of a song, such as patterns, and placing them into the whole.

When recorder instruction begins, students should build skill through patterning—a process detailed in Feierabend's Conversational Solfege. This 12-step process guides students to notation literacy and involves patterning within its aural steps. When students echo, decode, or create a spoken or sung pattern, that is an example of patterning (Feierabend, 1998). We will consider patterning as *practice*. Through imitation, decoding, and creating of rhythmic and melodic patterns, students gain an understanding of tonguing, breathing, and how these three to four pitches connect to recorder fingerings. The teacher may pull these rhythmic and/or melodic patterns from familiar pieces or create them. These patterns assist in the success of playing familiar pieces, and, though not always necessary, pulling patterns from familiar songs offers additional opportunities for scaffolding. The most important element is that students are allowed to practice and experience success with a small musical idea before attempting a larger one, such as a song.

Keetman (1974) demonstrates this process of working with a small musical idea first in her explanation of "rhythmic building bricks" in *Elementaria*. She suggests that these rhythmic building bricks may "be extracted from children's rhymes or songs" (p. 24). Although this idea focuses on creating ostinati, simple accompaniments, or building new ideas to use for alternating sections, it can also apply to the idea of practice. McDonald (1991) found success with her experimental (sound before sight) recorder group through the use of practicing small musical ideas before songs. "Each melodic and rhythmic pattern was isolated and initially sung or chanted" (p. 112) before being played on the recorder. Whether using neutral syllables or rhythmic and tonal syllables, students will build a solid foundation in recorder skill through the element of *practice* (see Table 1, p. 24, for additional *practice* ideas.)

Present

When students have devoted enough time to *practice*, they are ready to move to *present*. At this point, they are encouraged to sing a familiar song and decode that song on solfège while fingering the notes on the recorder before playing. Once students have sung the familiar song together while fingering, the teacher should allow them self-directed time to reinforce what they experienced as a class. Working with a peer rather than through teacher-directed instruction can enhance students' skill development. Self-directed learning can be as simple as having

Table 1. *Practice* Ideas Aligned With the Conversational Solfege Method.

Imitation Rhythm	1. The teacher asks the students to echo a familiar rhythmic pattern while fingering a note. For example *do*, *re*, or *mi*. 2. Students echo teacher by speaking the familiar pattern while showing the fingering for the given note. 3. Students play the pattern on the assigned note.
Imitation Melodic	1. The teacher sings a familiar melodic pattern on tonal syllables while moving his or her fingers on the recorder to match the melody being sung. 2. Students echo the familiar melodic pattern on tonal syllables while moving their fingers on the recorder to match the pattern being sung. (Students may need to experience this step more than once.) 3. Students play the familiar pattern.
Decode Rhythmic	1. The teacher speaks a familiar rhythmic pattern on a neutral syllable while fingering a note, for example, *do*, *re*, or *mi*. 2. Students decode the familiar pattern on rhythm syllables while showing the fingering for the given note. 3. Students play the pattern on the assigned note.
Decode Melodic	1. The teacher sings a familiar melodic pattern on a neutral syllable while moving his or her fingers on the recorder to match the pattern being sung. 2. Students decode the familiar melodic pattern on tonal syllables while moving their fingers on the recorder to match the melody sung. (Students may need to experience this step more than once.) 3. Students play the familiar pattern.
Create Rhythmic	1. Teacher asks the students to create a four- or eight-beat rhythmic pattern using rhythmic syllables (for example, *du* and *du-de*) while fingering a certain pitch (*do*, *re*, or *mi*). 2. Students speak their four- to eight-beat rhythmic pattern while fingering the given note. 3. Students play their pattern on the assigned note.
Create Melodic	1. The teacher asks the students to create a four- or eight-beat melodic pattern using tonal syllables (for example, *do*, *re*, and *mi*) while fingering the notes as they sing. 2. Students sing their four- to eight-beat melodic pattern on tonal syllables while moving their fingers on the recorder to match their sung melody. (Students may need to experience this step more than once.) 3. Students play their created pattern.

SOURCE: DEVELOPED BY RACHEL GRIMSBY.

students work with their "carpet neighbor" while quietly assessing one another on hand and finger position, as well as rhythm and pitch accuracy.

Once students have had time to work alone or in pairs, they perform the piece as a class. After they have successfully performed the piece from memory, the teacher introduces notation, and then students may play from the notation. This is similar to Warner's (1991) thoughts on notation. "Musical notation is the abstraction of a sound language. Before an abstraction into sound symbols is attempted, the language must be spoken and internalized first" (p. 41). Also, in his study on beginning woodwind instructions, Haston (2010) states:

> Teaching with an aural emphasis follows Bruner's and Gardner's hierarchies of knowledge acquisition and representation … students should first interact with sound physically using their instruments but without notation; then form internalized concepts of the sounds they are making; and then later use notation to help demonstrate understanding. (p. 10)

Notation may be presented with flashcards, projected onto a Promethean or SMART Board, or handed out individually (see Table 2, p. 25, for additional *present* ideas).

Table 2. *Present* Ideas Aligned With the Conversational Solfege Method.

Aural Tonal	1. The teacher sings the familiar song on a neutral syllable or words. 2. Students audiate the melody on tonal syllables. 3. Students sing the melody on tonal syllables while correctly fingering the notes on the recorder. 4. Students play the melody.
Visual Rhythmic	1. The teacher places familiar patterns on the board by projecting them through the computer via SMART Notebook or a similar program. 2. The teacher assigns each pattern a pitch (for example, *do*, *re*, or *mi*). The teacher speaks a pattern. 3. Students echo the spoken pattern while fingering the assigned note. 4. Students play the pattern on the assigned note.
Visual Tonal	1. The teacher places a familiar melody (patterns or songs) on the board by projecting it through the computer via SMART Notebook. 2. The teacher sings the melody (pattern or songs) for the students on tonal syllables. 3. Students sing the melody while correctly fingering the notes on the recorder. 4. Students play the melody.
Create Rhythmic	1. Teacher asks the students to create a four- or eight-beat rhythmic pattern using rhythmic syllables (for example, *du* and *du-de*) while fingering a certain pitch (*do*, *re*, or *mi*). 2. Students speak their four- to eight-beat rhythmic pattern while fingering the given note. 3. Students play their pattern on the assigned note.

SOURCE: DEVELOPED BY RACHEL GRIMSBY.

The idea of *prepare, practice, present* aligns well with Keetman's (1974) idea of "beginning imitation by ear … starting with a rhythmic subdivision of one note, via simple melodies within a small note range, within a larger note range, to phrases with rhythmic and melodic variety" (p. 95). How then do we move beyond the "simple melodies?" Time is one consideration. In some schools recorder is a unit or a single grade-level experience. As with any instrument, skill develops over time. When students develop skills over time, and more importantly in their time, they create a strong scaffold allowing more complex repertoire to be introduced. Teachers should also consider applying the same principles of *prepare, practice, present* to all repertoire chosen for the recorder.

The Role of Improvisation

Improvisation is another way to develop and strengthen recorder skill. As an important aspect of the Schulwerk and Feierabend/Kodály philosophies (vocal improvisation), improvisation should be considered part of the *practice* stage. Whereas initial attempts at improvisation will be far from complex, they are essential in not only building confidence in recorder skill, but also in allowing students to demonstrate ownership over the rhythmic and tonal concepts being taught. Improvisation, too, is a skill that will develop over time. The improvisations a third grader attempts will not be the same as a fifth grader who has had more time to develop improvisational skills.

Giving students time to experiment and experience improvisation by thinking, speaking, and then playing enables them to imply more meaning and more structure to their improvisations before adding the layer of complication (breathing, tonguing, fingering).

It is important to approach improvisation in the same way as *prepare, practice, present*. Students should speak or sing their improvisation before attempting to play, just as they should speak or sing before playing a familiar song. Warner (1991) suggests that "speech represents a horizontal orientation, since it happens successfully in time. In this respect it becomes the forerunner of rhythm and melody" (p. 66). Giving students time to experiment and experience improvisation

Figure 1. Rhythm Pattern.

SOURCE: ARRANGED BY RACHEL GRIMSBY.

by thinking, speaking, and then playing enables them to imply more meaning and more structure to their improvisations before adding the layer of complication (breathing, tonguing, fingering).

If focusing on rhythmic improvisation, a student may speak, "du-de du-de, du-tah-de-tah du, du-tah-de-tah du, du-tah-de-tah du," and then choose one pitch (for example, *do*, *re*, or *mi*) on which to play their rhythmic improvisation (see Figure 1).

If focusing on melodic improvisation, a student may sing, "do-do re mi-mi so, so-so-mi-mi so-so-mi-mi re-re do," while fingering each note. Once the student has finished singing their melodic pattern, they would then play it for the class.

Improvisation may also begin first with a poem, before moving into rhythm and tonal syllables. For example, consider the poem *Trees*, by Sarah Coleridge (n.d.):

The Oak is called the king of trees,
The Aspen quivers in the breeze,
The Poplar grows up straight and tall,
The Peach tree spreads along the wall,
The Sycamore gives pleasant shade,
The Willow droops in watery glade,
The Fir tree useful in timber gives,
The Beech amid the forest lives.

Begin the exploration of this poem first through speech, and then through explorative movement. The words of this particular poem will guide movement exploration well, with the varied verbs. Once students are familiar with the poem, have them explore it. For example:

1. Play the rhythm of the words on a single note.
2. Play the rhythm of each line on a different note, alternating. for example, between *do*, *re*, *mi*, or *so*.
3. Have the class choose places within the poem to move from one pitch to another.
4. Explore the rhythm by encouraging students to use a different note on each word, alternating, for example, between *do-re-mi* or *so*.
5. Discuss the possibility of improvisational form.

One caveat: Although the sound of 28 students improvising together can be cacophonous, I have found allowing them to attempt improvisation first as a group has led to success and greater comfort when they improvise individually.

Movement and Recorder

As stated earlier, the poem by Sarah Coleridge truly lends itself to movement. Movement should accompany recorder playing; however, students need to have a variety of learned repertoire to pull from before movement may take place. Keetman (1974) writes students should play "from memory right from the beginning," and goes on to say that "songs or pieces that are learnt from memory should be used, when suitable, as movement accompaniments for other groups of children" (p. 95). What if these familiar pieces were played while *all* students moved? If students know a song and are able to manipulate it well on their instrument, then movement should be an option for everyone.

Movement with recorder is a skill developed over time, one the following process can help facilitate:

1. First, students should experience moving on the macro and/or micro beats in scattered formation while playing the music. Allow them to experience this in a stationary space before moving through space. Warner (1991) also suggests beginning with stationary movement; however, she suggests students experience non-beat motions in a stationary space and save pulse for locomotion movement.
2. Once students are able to walk on the beat and play, progress to direct and indirect pathways. Ask them to walk in either direct or indirect pathways throughout the classroom, and change their direction at the sound of the drum (or triangle, or tambourine, or any other unpitched/pitched percussion instrument). Encourage them to change their pathway directions on the half cadence, then between measures, and then at points within the song you have chosen.

3. Add levels once students are comfortable with pathways. Encourage them to intersect safely with their peers.
4. Incorporate partner movement. Do not encourage mirroring while playing because students will either lose focus on the melody while they eagerly try to match their partner, or overly focus on the melody and fail to mirror their partner. Ask them to find a space within the classroom and to work in pathways and levels with each other while playing their familiar piece. This activity has resulted in "recorder trains," impromptu "recorder square dancing," and other student-directed movements.
5. Lastly, encourage students to take movement experiences and organize them into a variety of forms. One idea offered by the late Tossi Aaron (1985) was canonic movement: "… after a simple canon is learned and sung well the class works out a movement for each phrase, trying for contrasts that will show each part" (p. 158). This is quite doable with recorder.

Conclusion

Through the basic pedagogical principle of *prepare, practice, present,* building musical independence through improvisation and incorporating movement into recorder instruction through the use of familiar repertoire, students will demonstrate effortless assimilation on their first wind instrument. Beginning with the familiar, students may branch out into unfamiliar pieces that spiral from simple to complex. The "sound before sight" approach to recorder instruction presents limitless possibilities for a joyful musical experience for all. ■

REFERENCES

Aaron, T. (1985). Finding time, space, and energy for movement. In I. Carley (Ed.), *Orff re-echoes book ii: Selections from The Orff Echo and the Supplements, volumes ix-xv*, 1976-1983 (pp. 158-159). Cleveland, OH: American Orff-Schulwerk Association.

Burkart, A. (1983). Process as content in Orff-Schulwerk. In I. Carley (Ed). *Orff re-echoes book i: Selections from The Orff Echo and the Supplements* (2nd ed.) (pp. 39-44). Cleveland Heights, OH: American Orff-Schulwerk Association.

Coleridge, S. (n.d.). *Trees*. Retrieved from: http://storyit.com/Classics/JustPoems/

Feierabend, J. (1998). *Conversational solfege level 1*. Chicago, IL: GIA.

Haston, W. (2010). Beginning wind instrument instruction: A comparison of aural and visual approaches. *Contributions to Music Education, 37*(2), 9-28.

Keetman, G. (1974). *Elementaria: First acquaintance with Orff-Schulwerk*. London: Schott and Co. Ltd.

McDonald, J. C. (1991). The application of Gordon's empirical model of learning sequence to teaching the recorder. *Visions of Research in Music Education, 16*(2), 110-117.

Warner, B. (1991). *Orff-Schulwerk: Applications for the classroom*. Englewood Cliffs, N.J: Prentice Hall.

The Amazing Alto: A Win-Win for Students and Teachers

ABSTRACT

For middle school general music teachers, the alto recorder is an affordable tool for creating melodies and improvisations and for engaging with students at their unique developmental level between childhood and adulthood. This instrument, when used in the classroom, empowers students to create their own music while simultaneously building on previous soprano recorder experience. In this article, the author explores the benefits of using the alto voice of the recorder family to facilitate music making while teaching a tough crowd—middle school learners.

MONA MANN currently teaches general music at Roosevelt Middle School in River Forest, Illinois. She holds degrees from Indiana University and Northern Illinois University, as well as a performance certificate from the Conservatoire National in Strasbourg, France. Mona has presented for the Fox Valley Orff Schulwerk Chapter and at the AOSA National Professional Development Conference, as well as for the Junior Music Educators Conference in northern Illinois. Additionally, she teaches Recorder Levels I-III for the St. Thomas Orff Schulwerk Summer Course in Saint Paul, Minnesota.

By Mona Mann

Middle school general music teachers have a unique position in the music education world. Our students are no longer the open, eager children from elementary school, ready to love, admire, and try anything; yet they have not quite developed the sophistication and self-confidence of high school students. Often they might seem apathetic at best, or downright nasty at their worst, even to a well-meaning teacher trying to reach them—in the wrong way. With the right materials and approach, however, teachers will find an amazing depth of feeling and extraordinary creativity in their middle school students. Specifically, the alto recorder is a powerful tool for reaching them in the general music classroom—so much so that I do not know what I would do without it! Four key factors that have guided my experience and support the success of general music teachers using alto recorders with middle school students are:

1. respecting the importance of building on prior soprano recorder experience;
2. understanding the young adolescent frame of thinking;

Figure 1. Alto Recorder Storage Buckets.

PHOTOGRAPHER: MONA MANN.

3. using the alto recorder for structuring improvisation and composition from an Orff Schulwerk approach of "sound before sight"; and
4. using the recorder to facilitate collaborative music making.

Building on Experience

First, it is generally a safe assumption that most middle school students will have previous soprano recorder experience. Introducing the alto reinforces their prior knowledge of fingerings, articulation, and breath control, while also expanding ensemble and improvisational experiences. Students may have as many as three years of playing experience on soprano recorder by sixth grade and are ready to continue to advance their skills using a larger instrument. Practically speaking, due to the higher price point of altos, it is ideal to purchase a school set (my school currently owns 200), tape a name tag on each instrument, and store them in large buckets (see Figure 1).

Students do not need to own the instrument as it is simply another tool in the classroom instrumentarium. Instruments can be sprayed down after each use and put in the dishwasher from time to time to sanitize.

Frame of Thinking

Second, when teaching middle school students, the teacher must endeavor to understand the young adolescent frame of thinking. Research supports the concept that adolescents respond to personally relevant material (Caskey & Anfara, 2014). The alto recorder has a bigger "cool" factor than the soprano they played in the past. Older students naturally gravitate toward its larger size and lower pitch, which is perhaps a reflection of their growing bodies and deepening voices. If I were to announce to my sixth-grade students that they would be continuing soprano recorder this year, they would undoubtedly groan, snigger, and look at each other for confirmation of how "lame" this was going to be, and then reactions common for students of this

Figure 2. Three Girls Practicing.

PHOTOGRAPHER: MONA MANN. USED WITH PERMISSION.

age—misbehavior and hostility—would soon follow. By bringing in the whole recorder family and playing each instrument from garklein (sopranissimo) to bass, then casually explaining that now they are *finally* ready for the alto—the main voice of the recorder family—creates an entirely different situation. This stimulates strong buy-in, especially when students are allowed to use the instrument for melodic creation rather than music-reading drills.

Improvisation and Composition/Facilitating Collaborative Music Making

The third and fourth key factors for using alto recorders successfully with middle schoolers is using it for improvisation and composition while facilitating collaborative music making. Students at this age do not care for direct instruction, but they are positively engaged when sharing their own melodies and attending to the work their colleagues create. According to a research summary from the Association for Middle Level Education, young adolescents prefer active over passive learning experiences and interaction with peers during educational activities (Kellough & Kellough, 2008). The longer a teacher stands in front of the classroom and tries to "teach" something, the more bored and morose students this age become. Any sensitive, caring teacher would begin to feel discouraged and annoyed by the students' perceived lack of interest. This does not occur with project-based improvisation and composition using alto recorders. For example, a teacher might start by saying, "Your job today is … and you and your partner are going to need all the work time you can get! Here are the notes you need to make your melody …" (see Figure 2).

Introducing the Alto Recorder

My students first experience the alto recorder with a lesson introducing C, D, and E, at the same time. Remember, they are already familiar with B, A, G from their time with soprano recorders, thus these notes no longer interest them. The alto, though, offers novelty and encourages experimentation: How could the same three fingerings now play three different notes? Do these notes sound higher or lower?

After some exploration to answer these questions, the class uses the poem "Thirty Days Has September" to create a simple melody for the first three lines of the text. Then they must create an ending for the final line of the text, "Ex-cept for Feb-ru-ar-y," using the notes C, D, and E. After that they split off in pairs or groups of three to figure out their poem ending, which they later share with the class. To expand the project, a tubano part with syncopation and bass and open tones may be added, and with it they have just made, in the words of the students, a "bad, cool, awesome" song.

This brings us to another beautiful truth about using alto recorders in a large group setting: The sound of 25-30 altos playing simultaneously is mellow and relaxing. Whether one has the luxury of working in a large auditorium space or in a modest-sized room, this type of project is manageable. The students are happy to be working on their own, making decisions about how *they* want to end the song, and the teacher can circulate, helping them with challenges on an individual basis and preserving their dignity in the process. In the meantime, students have solidified three fingerings on the alto and practiced them in such a way that they did not realize they were practicing. To remember their melodies, they can use iPads to record or simply scribble letter names on a sheet of paper. We can easily transfer melodies to the staff as well, which becomes a meaningful challenge for older students.

Interestingly, students often want to share their melodies. Rather than being self-conscious or disconnected as they are likely to be in a large group setting, they are clamoring to share when given time

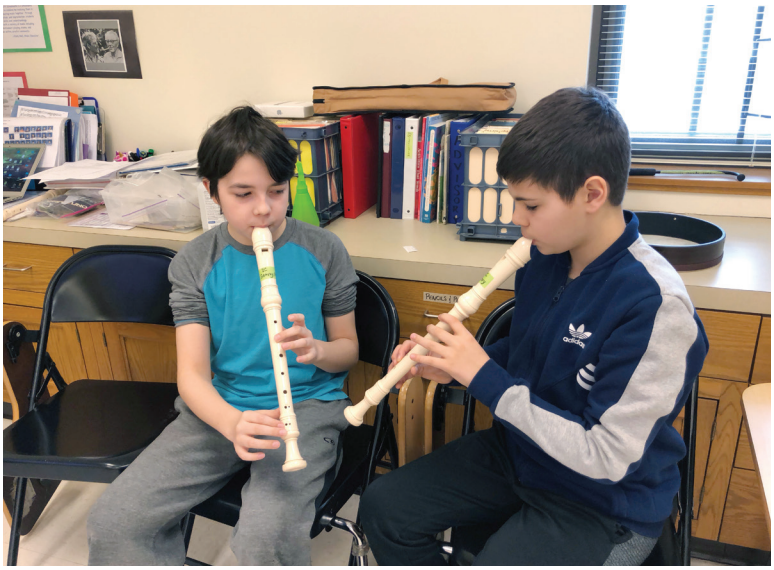
to work and create a melody with their friends. At this point, the teacher must carefully track the order and not move on without giving every group their turn to share, as going out of turn would be perceived as unfair. Playing in front of everyone is a risk, but a "compliments only" rule for sharing provides a safe structure. Students can point out what worked, using the sentence, "I noticed …." It may sound contrived, but it is ideal for creating a group of cheerleaders, rather than mean hecklers.

Alto Recorder and the Orff Schulwerk Approach

Imagining a roomful of students on squeaky instruments trying to read music and learn an instrument simultaneously can be daunting to those contemplating teaching recorder. When approached from an Orff Schulwerk perspective, however, we can let go of the idea that the main use of the recorder is to teach music reading. As Keetman (1974) states regarding recorder playing, "Side by side with the important reading from notation there should be much playing from memory right from the beginning" (p. 95). Playing from memory or by ear is important because, by middle school, the gap in music-reading skills has widened. Those students studying music privately are astute music readers, and the band, orchestra, and chorus students have a higher level of skill as well. This leaves a large percentage of students with minimal reading skills, whereas others are not challenged at all.

This issue can be almost entirely avoided by not using the alto to teach music reading. Instead, the instructional goal is first to have students playing and creating melodies, then later putting them on the staff, if so desired. Students with a stronger musical background and knowledge can make their melodies as hard as they want while students who need to stay on two pitches can do that as well. These melodies often sound just as good. Should a student need an adaptation to assist in note production, taping over some holes allows the student to compose a one-note melody. No answer is wrong, no answer is better.

Figure 3. Two Boys Creating a Pattern.



PHOTOGRAPHER: MONA MANN. USED WITH PERMISSION.

Using the "sound before sight" process prevalent in the Schulwerk, all students can participate in a productive way. As illustrated by Keetman (1974) throughout *Elementaria*, students should learn first from listening and imitating, and speaking and playing, before concerning themselves with proper notation. The goal when using the instruments in the Orff classroom, particularly the recorder, is for creating music—not reading it.

One of my favorite lessons supporting the "sound before sight" process is from past AOSA President Jo Ella Hug, my mentor-teacher and friend for many years. After speaking the poem "Backward Bill" by Shel Silverstein (1981), students use alto recorder pitches A, C, D, and F' to transfer the words of a given stanza onto the instrument (see Figure 3). The spoken rhythms in the poem are inherently complex. Most students could not read a rhythmic transcription of their stanza, let alone turn it into a melody. But when introduced through speech, then transferred to *du* language—our term for how we articulate on recorder—students can easily work in pairs to turn their stanza into a satisfying melody. Because of the rhythmic complexity, these compositions are highly enjoyable to the middle school ear. They sound "cool" and "hard," not "boring" and "babyish." Every student can find success with this approach.

Conclusion

Since starting my current job, we have gone from no recorders in the building to literally hundreds today. Nobody groans when we take them out; in fact, when a few weeks pass without using recorders, students start asking if we will ever play them again. Regardless of skill level, no one, student or adult, is humiliated or agitated by the use of this instrument.

To be successful with alto recorders in middle school general music, first we build on students' previous knowledge of soprano recorder; but in recognizing that young adolescents want new challenges, we hand them an alto rather than a soprano. We use the instrument to empower them to create their own music, structuring activities that ensure success for students with all levels of experience and ability. Using the process of "sound before sight," we release ourselves from the idea that the recorder must be used only to teach music reading. We let the recorder have a melodic voice in the instrumentarium, the same way we allow drums a rhythmic voice. By doing so, we create middle school general music classrooms where teamwork, cooperation, and creativity abound. As one sixth grade boy wrote, "My favorite thing we do in music is the alto recorder. The way we learned it using *du* language made it so easy. I love it when we get to go off and make new patterns and use our own ideas. It's a cool challenge!" ■

REFERENCES

Caskey, M. M. & Anfara Jr., V. A. (2014). *Developmental characteristics of young adolescents: Research summary.* Retrieved from https://www.amle.org/BrowsebyTopic/WhatsNew/WNDet/TabId/270/ArtMID/888/ArticleID/455/Developmental-Characteristics-of-Young-Adolescents.aspx

Keetman, G. (1974). *Elementaria: First acquaintance with Orff-Schulwerk.* London: Schott & Co., Ltd.

Kellough, R. D. & Kellough, N. G. (2008). *Teaching young adolescents: Methods and resources for middle grades teaching* (5th ed.). Upper Saddle River, NJ: Pearson Merrill Prentice Hall.

Silverstein, S. (1981). *A light in the attic.* New York, NY: HarperCollins.

Give Them the Very Best Start

Healthy foods, good books, active play. Growing kids need all of these things, but a great musical foundation is just as important for their hungry young minds. Give them everything they need for a well-rounded start. Give them a quality Yamaha recorder to start their musical journey out right.

YAMAHA

@YamahaMusicUSA

Thinking in Sound Through Recorder Exploration

ABSTRACT

Teaching recorder improvisation with the Orff Schulwerk approach is often thought of as having a four-part instructional sequence—imitation, exploration, literacy, and improvisation. This article examines ways in which lingering in the exploratory stage can result in a valid and satisfying improvisatory experience that helps students develop technique alongside their own personal musical style.

AARON LOHMEYER is completing a PhD in music education at Florida State University where his research focuses on musical meaning and creativity in kindergarten through college classrooms. Aaron has taught elementary music at Title I schools in both Alaska and Florida. As a full-time graduate student, he is currently applying the Orff Schulwerk approach to jazz band and guitar ensemble pedagogy while teaching recorder for the Florida State University Level I summer course. Aaron has completed three levels of Orff Schulwerk Teacher Education and has presented for local, state, and national audiences.

By Aaron Lohmeyer

"Technique is what enables us to articulate with efficiency and clarity. But first we must have something to say." —Sudo (1997)

Walking past a practice room where a jazz major is warming up, or perhaps through a guitar shop showroom where a heavy metal guitarist is taking an amplifier for a spin, one is likely to hear improvisation in its purest form—flowing and shifting, with little concern for form and in no particular rush to get anywhere. Whereas a music teacher who is a strict constructionist may find a lack in formal structure, imperfect technique, or dubious note choices, I hear something naturally uplifting—the instinctive human drive to express personally constructed meanings. By allowing their sonic identity to be realized without fear of judgment or subjection to meticulous editing, these musicians are developing their personal aesthetic alongside their technique. Such a combination is the result of an exploration-based approach to practice.

I am a saxophone player by training, so there may be some bias in the following assertion: The recorder is an ideal tool to engage in exploration practice. Its small size facilitates simultaneous exploration of music and movement; the variety of possible timbres and effects has few rivals in the instrumentarium

other than the voice; and its simple technology invites myriad "extended technique" experiments as our beginning recorder players prove regularly.

Although it may be a difficult proposition for more highly trained musicians to embrace, encouraging free improvisation in young students is both natural to their way of thinking and a critical step in ensuring that any future musical studies have a strong foundation in thinking in sound.

Musical Exploration

Exploration—the process by which children develop understanding though playful tinkering directed by their curiosity—is an increasingly significant component in many instructional models. In our Orff world, exploration is also understood to be a stage within a progression of imitation-exploration-literacy-improvisation (Frazee & Kreuter, 1987). These stages are said to be overlapping and not to be explicitly hierarchical; in general, however, exploration comes before improvisation. Exploration is particularly useful in its provision for students to discover independently the various parameters of sound organization such as rhythm, tonality, form, timbre, or any other parameter we can manipulate for enhanced meaning.

Exploration may be the principal method of composition (Green, 2002) or performance (Berliner, 2009). It would be a mistake, however, to think of exploration just as preliminary "stretching" or preparation for a future composition activity. Exploration can be its own end product—aesthetically interesting and, experientially, very satisfying. Of course, the value of exploratory creations is subjective—they "are what they are" until the musician's personal aesthetic morphs them into something new. At the same time, playing for fun without a performance on the calendar provides musicians, even beginners, with an extended opportunity to interact with their muse without any particular sense of urgency or concerns about judgment, except their own.

Improvisation with an exploratory focus is receiving increasing attention among music educators, as the tools and practices of electronic music making are integrated into classroom study (Green, 2002). Many electronic musicians tend to focus on exploring timbre, texture, or the envelope of an individual sound within the available parameters of their MIDI software. A newly discovered sound or inventive use of a sample could be the ingredient that transforms simple materials into brilliantly original compositions, whereas the melodic, harmonic, or rhythmic content may be the formulaic, pre-determined part. Gelineck and Serafin (2009) liken this process to how an "abstract painter would work, creating a sort of collage of colors until a form arises, which is then pursued" (p. 3). Similarly, musicians in a less structured setting may jam free-form until an idea strikes that can become a hook for a new composition (Green, 2002). Think of exploration as free-writing for the musician—it implicitly excuses imperfections so as to make room for discovery.

The following recorder activities provide a few ideas for structuring exploration. The exploration lessons are categorized roughly according to Jerome Bruner's categories of representation (Bruner, 1966). While this taxonomy may not perfectly fit each lesson, additional conceptual overlay may help readers expand some of their own creative lesson ideas while analyzing the lessons herein.

Shakuhachi music was a perfect fit with the elementary recorder classroom because of its simple pentatonic tonalities and many interesting special effects.

Iconic Representation

Jazz musicians often take a traditional melody, notated or orally-transmitted, and add ornamentation and rhythmic variation to make it their own. The challenge is to be able to sustain a clear aural image of the original while simultaneously exploring around the anchor melody. There are numerous practice strategies that teach this skill, but one approach is to ask the student to think of him- or herself as two different characters. One character can be the straight-laced melody, while the other is the free-wheeling elaborator.

This differentiation between a more mathematical approach to creating music and one that is less structured is often associated with the idea of right brain versus left brain. Even though the right-brain/left-brain model may no longer be sound neuroscience, it remains a common model in our popular culture for classifying learning approaches and makes for an easy-to-comprehend classroom

Figure 1. Right Brain, Left Brain.

SOURCE: ELISA RIVA. LICENSED ON CREATIVE COMMONS ZERO ON PIXABAY.COM.

visual that draws a nice contrast between musical thinking modes (see Figure 1).

After having students define differences they think exist in how each side of the brain creates, the teacher may model a two- or three-note melody played very straight in the lower register (A-G-E works great with an A or E blues-backing track), and then more "expressively" with rhythmic variation in the upper register. This can then become a question-answer activity with person A giving a left-brained question in the lower register, while person B wails his or her right-brained answer in the upper register. A backing track with a teacher tapping a drum every two bars to keep the question-answer structure clear can provide greater guidance for such group improvisation.

Introducing the upper register seems like an advanced concept—most method books do not address this until very late—but the fact is most motivated fourth graders can pinch the thumb hole with ease. The reluctance includes upper register notes in the pitch palette of elementary students and also arises from valid concerns over the speed of airflow or extending the sounding range beyond the vocal range. I have observed that empowering students to wail at the top of the register benefits identity construction (rock and roll!) and is thus worth the additional time it takes to teach these notes and the patience it takes to endure the accompanying squeakiness.

Symbolic Representation

Not all exploration-as-end-product exercises are jazz related. One year a fourth grader from Japan inspired our class to take a musical journey through taiko drumming and shakuhachi flute music. Shakuhachi music was a perfect fit with the elementary recorder classroom because of its simple pentatonic tonalities and many interesting special effects. As mentioned, beginning students seem to have a penchant for discovering these extended techniques, and the genre provides a contemplative aesthetic to explore these ideas in a more subdued manner.

In this lesson, a video of a shakuhachi master was shown to the students first to provide context, followed by several images of authentic Japanese art displayed on a projector. The images are accompanied by the teacher demonstrating a few novelty effects, asking the class after each one, "Which picture do you think I was playing and why?" By starting with teacher-provided sounds, students are tasked to make observations about the strange sounds and attach them to more linear meanings within the art images. The class is allowed to discover that there is no "right answer," rather only interesting explanations for their choices. They must justify a connection between the sound experience and the image representation (see Figure 2, p. 37).

Once students understand how the projected images can represent recorder sound effects, sets of Japanese art cards are distributed for group work. Groups develop their own invented sounds, assign their sounds to the provided art cards, and then arrange their cards into sequences that function as the notation for their compositions. The final sequence can resemble a musical form or not; it may be a single line read left to right, or cards may be stacked vertically to represent contrapuntal textures. When my class did this, they ultimately added movement to each sound. That made the aesthetic impact even more powerful.

This kind of exploratory exercise can potentially devolve into chaos. Spending time discussing the provided sound model and examining the meditative purpose of *shakuhachi* music can provide frames of reference to redirect student ideas toward the

intended contemplative aesthetic. The art cards provide aesthetic structure to the sound exploration, allowing the teacher to examine student responses by asking them to explain how their sound is related to the art. If they have a plausible explanation, fantastic! If not, the teacher can explain how the task is to match sound to the art on the card.

Even in exploration, there should be clear expectations of on-task behavior; the "notation" must still reflect the sound in the mind of the student. Ultimately, freedom must be explored within some structure if it is to lead to meaningful discovery. In this lesson, this structure is provided largely by the art that serves as a medium to generate new sonic ideas while providing a clean method for arranging those sounds into a final sequenced product.

Enactive Representation

The next lesson, entitled "Night Sky," is intended to help more advanced players explore some tricky fingerings on their instrument (F#, C#, and upper register) with movement. Starting with beautiful images of our night sky and fitting background music, the teacher interprets the images with two-bar body movements that the class copies. Bobby McFerrin's *Circle Song 6* is wonderfully celestial and fits the tonality we ultimately hope to achieve.

When students are comfortable with the echo movement, they can take over leading the exercise and develop their own gestures to represent the pictures. Once the activity is established, the teacher, by playing back what individual students showed through body gesture, demonstrates how a movement gesture can be translated into a melodic gesture with a very limited pitch set. During this phase, the teacher should circulate throughout the room and translate several student movements into sound, thereby allowing the class to experience how their physical gestures can inform the creation of various melodic gestures. Once this step is secure, students will have explored a variety of gestural transformations of the image and should be able to feel the two-bar question-answer structure and understand how a partner can play back the movement gesture on the recorder with a limited three-note pitch set.

Students are now ready to break into groups of four or five. Each group is given four pictures of the night sky and notated pitch sets to match (see Figure 3, p. 38, for two examples). They take turns

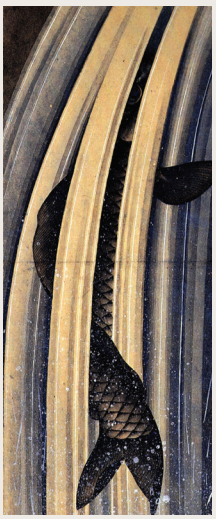
Figure 2. Art Notation Options With Suggested Sound Interpretations.

Growl over a low C, using more and less air to make it jump up and down in register.

THE GREAT WAVE AT KANAGAWA, KATSUSHIKA HOKSAI, 1826. IN THE PUBLIC DOMAIN.

"Spit fire" into recorder at varying tempos slow to fast. Lips right at tip of mouthpiece and it is like you are spitting seeds off of your tongue.

FUJI, MOUNTAINS IN CLEAR WEATHER. KATSUSHIKA HOKSAI, 1831. IN THE PUBLIC DOMAIN.



"Flick" fingers up on recorder to suggest tail whipping through water or create waterfall sounds with fast fingers and fast air.

CARP LEAPING UP A CASCADE. KATSUSHIKA HOKSAI (N.D.). IN THE PUBLIC DOMAIN.

being the gesture leader by displaying a chosen pitch set and image before them and providing two-bar physical gestures, which the rest of the group reads and interprets through their recorder improvisation. The ultimate goal is for students to play back the gesture with whichever pitch set and picture combination the leader chooses.

This sort of improvisatory echoing of an acted gesture provides a wonderfully mysterious performance piece with just a few actors, a few recorder players, and others contributing to a soundscape of a night sky—all while focusing difficult recorder fingerings into personally meaningful sound creations. Students are called upon to exercise quick thinking transfers between an image, a pitch set, a physical gesture, and a short melodic summary of the integrated experience. Although this exercise is unlikely to produce a formal composition, generating many melodic fragments inspired by the image and gesture provides another opportunity for students to explore their sonic identity while developing technique. Moreover, as both mover and player attempt to communicate, they discover important non-linear meanings about music.

In an unpublished 2017 study, over 100 college band, choir, jazz, and orchestral musicians were asked, regarding their current exploration practices, how they would rate their efficacy in musical memory, expressiveness, and ability to overcome mistakes (Lohmeyer, 2017, in review). The examined exploratory practices involved various memorization strategies, melodic improvisation, or many intentionally-produced expressive variations of notated music. The information collected revealed significant statistical relationships between the frequency with which these forms of exploratory practices were used and the success their students had in memorizing material, overcoming mistakes, and playing expressively.

These results suggest exploration practice may be active practice in enhancing all three efficacy areas.

1. *Memory:* Exploration is auto-generative; it uses memory processes to examine new possibilities within the task's defined parameters.
2. *Overcoming mistakes:* Exploration naturally requires the acceptance of mistakes and "wrong answers"; it is active practice in failing forward.

Figure 3. Night Sky Images Suggest Melodic Resolutions With Bobby McFerrin's *Circle Song 6*. Notes Are to Be Considered Pitch Sets, not Sequences.

SOURCE: SMITHSONIAN CHANDRA XRAY OBSERVATORY COLLECTION. IN THE PUBLIC DOMAIN.

3. *Expressiveness:* Exploration tests defined parameters; practice in examining new possibilities has a natural link to exploration. Exploration practice, common to Orff Schulwerk, may be worth examining for benefits beyond the elementary classroom.

Conclusion

It really does not matter if the end goal is to produce masters of the symphony or of MIDI software—exploration provides active practice of thinking in sound and is relevant to all musicians. Racing through this stage to reach a final defined performance does a great injustice to our students' development of creative identity and confidence in their ability to think independently in sound.

A critical element of our pedagogy is demonstrating to our students that musical meaning is not a sonic version of connect the dots. Instead, musical meaning is constructed when we know enough rules to throw out the rule book and follow our muse, or as Carl Orff may have preferred, when we can demonstrate how a wildflower can grow where a cultivated flower may never take root. ■

REFERENCES

Berliner, P. F. (2009). *Thinking in jazz: The infinite art of improvisation.* Chicago, IL: University of Chicago Press.

Bruner, J. S. (1966). *Toward a theory of instruction.* Cambridge, MA: Belkapp Press.

Frazee, J. & Kreuter, K. (1987). *Discovering Orff: A curriculum for music teachers.* New York, NY: Schott & Company Limited.

Gelineck, S. & Serafin, S. (2009). From idea to realization – understanding the compositional processes of electronic musicians. In *Proceedings of the 2009 Audio Mostly Conference.*

Green, L. (2002). *How popular musicians learn: A way ahead for music education.* Burlington, VT: Ashgate Publishing.

Lohmeyer, A.Z. (2017). *Musical exploration: A descriptive analysis of college music majors' past and current practices.* Manuscript under review.

Sudo, P. T. (1997). *Zen guitar.* New York: Simon and Schuster.

Teaching Recorder to Develop Student Creativity

MICHAEL CHANDLER
is assistant professor of music education at Austin Peay State University in Clarksville, Tennessee, where he coordinates the music education program, teaches music education courses, and supervises student teachers. Michael taught music and movement to children in Texas public schools for 16 years and has taught all three levels of Orff Schulwerk Teacher Education basic and recorder in AOSA-approved courses across the United States. He is also an active conductor of children's choirs and was a pianist with the Children's Chorus of Greater Dallas for 10 years.

ABSTRACT

Playing recorder is a popular activity in many elementary general music classes, but the recorder also holds a significant place in Orff Schulwerk. It can, therefore, serve as a medium for developing student creativity, most notably through improvisation instruction. In this article, the author examines Graham Wallas' four-step process for developing creativity, and its potential to facilitate more engaging, student-centered recorder instruction while allowing for student improvisation.

By Michael Chandler

One day in an elementary school music class, fourth-grade students were excited to play their new recorders. They waited eagerly for weeks after seeing what the recorder looked like and hearing their teacher play it and dutifully brought their money from home to order an instrument. Today was finally the day! The teacher distributed copies of the selected method book, along with the recorders, and instructed the children to turn to the first page. There, they found several exercises eight to sixteen measures long, each using only one, two, or three notes in various combinations. The teacher demonstrated how to play each note and led the students through 30 minutes of attempting every exercise on the page. The experience was less than satisfying, to say the least, and the students' motivation and excitement soon waned as evidenced by their lack of attention and engagement. Then the teacher ended the lesson by saying, "Great! Next time we'll learn another new note!" The students groaned. "Let's put your recorders away and get ready to line up." The students whispered, "yes!" and pulled back one elbow with an upside-down fist.

Sound familiar? This was how I introduced the recorder during my first year of teaching before any Orff Schulwerk training. After seeing my students' enthusiasm for recorder deflate, I knew there had to be a better way. While taking levels courses, I learned how to teach recorder to children through developing their creativity in a motivating, engaging, and musical way that was far more effective than the one I had tried previously. Only after these invaluable experiences did I understand how children could be creative with recorder by learning through a logical note-by-note progression that emphasized notation after imitation and playing by ear had occurred first. In Orff Schulwerk, children's independent musicianship—as demonstrated by the ability to create their own music through improvisation—is an important goal. But how do we get children to create their own music on recorder?

Defining Creativity

Before beginning a discussion about creativity on recorder, it is important to understand what creativity is. Educational researchers have found creativity to be a construct often misunderstood and misinterpreted (Mullet, Willerson, Lamb, & Kettler, 2016). This is due in part to the lack of a universally accepted definition of creativity and confusion regarding pedagogical processes that help teachers develop creativity. Plucker, Beghetto, and Dow (2004) wrote a thorough definition applicable to practically any school subject, including music. They asserted that "creativity is the interaction among *aptitude, process, and environment* by which an individual or group produces a *perceptible product* that is both *novel and useful* as defined within a social context" (p. 90). Whew! Let's unpack this weighty definition by relating it to a recorder lesson.

Aptitude refers to any ability with potential for improvement through learning experiences—for example, improvising on the recorder. *Process* represents the thoughtful pedagogy a teacher uses to lead students to making music independently. *Environment* refers to a nurturing instructional setting that encourages an increase in aptitude. This is significant for Orff teachers because when aptitude, process, and environment coalesce through an effective and engaging lesson, creativity becomes accessible to *all* children at *some* level. The *perceptible product* is, naturally, the child's improvisation, something observable—or in this case audible—by a community that determines whether it was *novel* (original) and *useful*. This community—referred to in our definition as the *social context*—is the teacher, the students in the class, or perhaps even parents attending a performance. (Many parents might have a range of opinions about the "usefulness" of their child's original recorder improvisation, but that's an entirely different topic.) To summarize, creativity can take place when children's original (novel and useful) recorder improvisations (perceptible product) result from an intersection of their ability (aptitude), the teacher's pedagogical instruction (process), and a nurturing classroom (environment) with the teacher and other students (social context) as an audience. This is just one definition of creativity; whether it still takes place when the student is playing alone with no audience is a philosophical argument for another article.

One of the most common ways Orff Schulwerk teachers develop creativity is by teaching students to improvise. According to Kratus (1995), every improvised musical product is a result of "purposeful, non-random movements [that] create musical sounds over time" (p. 27) with the voice, the body, or on instruments. Kratus also asserted that "all improvisations allow the performer the freedom to choose pitches [and/or] rhythms within certain constraints" (p. 27). These constraints comprise the musical syntax children experience in their environment such as the use of scales, harmonies, rhythm and meter, and phrase lengths. We could compare musical syntax to the rules of grammar and usage employed in any spoken or written language. Children can learn to improvise music in much the same way they learn to speak their first language, but both phenomena require a creative process.

Developing Creativity

Several theorists have written about the sequential development of creativity. One of the most notable was Graham Wallas (1926) whose work, *The Art of Thought*, introduced a creative process applicable to developing musical creativity with children. Wallas' creative process contained four sequential stages. During the first stage, *preparation*, ideas or stimuli introduced either by the teacher or students act as resources to focus the creative activity. During the second stage, *incubation*, students consciously or

unconsciously explore and experiment with ideas and stimuli independently from the way the final product will eventually form. During the *illumination* stage, students reach the "Aha!" moment when they decide which ideas to keep or discard by organizing and refining them. Finally, during *verification*, students rehearse, perform, and evaluate their ideas while continuing to refine them, thus resulting in a sense of ownership. By applying the four stages of Wallas' creative process to recorder pedagogy, it is possible to see how student creativity develops through improvisation.

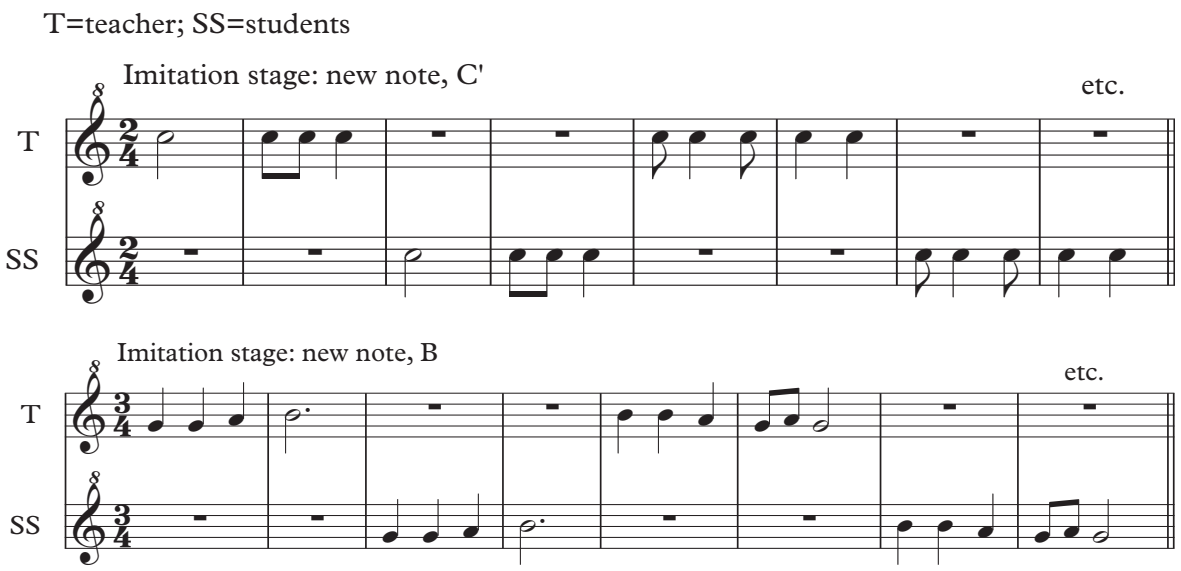
Preparation

In the preparation stage, ideas or stimuli act as assembled resources to focus a creative activity. Schulwerk lessons often begin with imitation. Frazee (1987) wrote that imitation is a "means of helping students of all ages and abilities to develop and build aural skills" (p. 26) and referred specifically to echo imitation as "a crucial activity for building tonal and rhythmic memory at every stage of the child's musical development" (p. 27). In a sound-before-symbol approach like Orff Schulwerk, imitating the teacher's patterns gives children a vocabulary of rhythm and pitch combinations to manipulate later and reorganize. Imagine, for example, how toddlers initially learn language by imitating the syllables and words they hear from their parents and caregivers. In Volume I of *Music for Children* (Orff & Keetman, 1957) we find several pages of imitative patterns for various musical media including body percussion and other instruments. Recorder teachers like Keetman (1974), Warner (1991), and Carley (2011) wrote of the importance of recorder imitation and echo-play preceding notation. These imitative patterns act as a musical "word bank" that children use later in the beginning stages of creating their own music. (Think about how this is already quite different from my failed attempt described at the beginning of the article.) Figure 1 shows two examples of imitation (echo-play) with a newly introduced recorder note. These two examples—improvised by the teacher and echoed by the students—would be played solely by ear without notation and represent just two of many possibilities.

Incubation

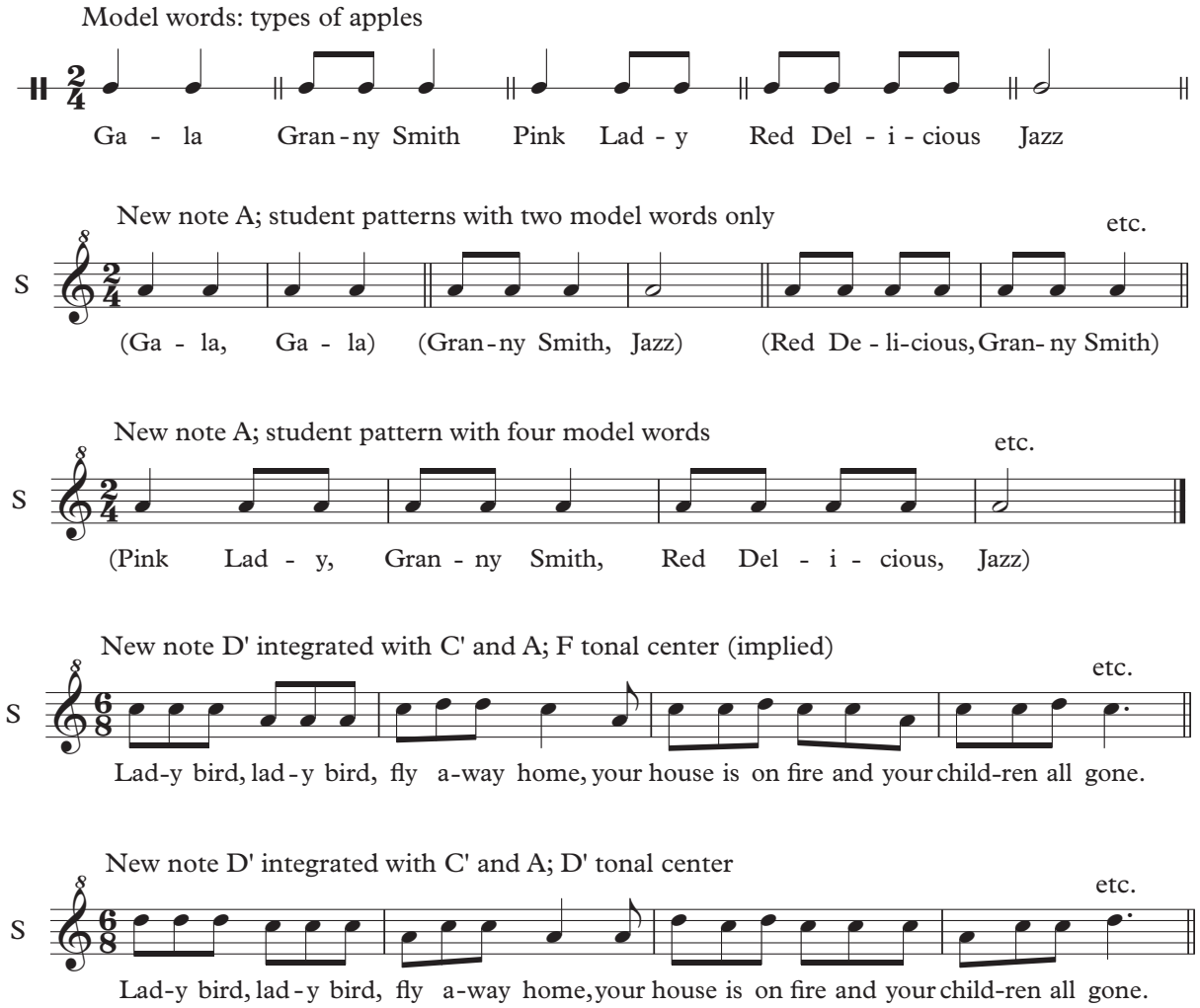
During incubation, students explore and experiment with stimuli without yet considering the final way the product will eventually form. Once the students have imitated the teacher's various rhythmic and melodic patterns on recorder, they begin experimenting and manipulating these patterns to re-form them into their own new and original patterns. Kaufman and Beghetto (2009) referred to this type of exploration as "mini-c creativity" (p. 3), which consists of students producing multiple kernels of ideas that teachers encourage, mold, clarify, and restate. Kratus (1995) called the same process *exploration*

Figure 1. Imitation.



SOURCE: CREATED BY MICHAEL CHANDLER.

Figure 2. Exploration.



SOURCE: CREATED BY MICHAEL CHANDLER.

and asserted that it "can actually be considered as a pre-improvisational activity, because exploration lacks the purposefulness and structural constraints of improvisation" (pp. 30-31). Kratus continued by comparing exploration to "verbal babble in young children" (p. 31).

During exploration, children should be encouraged to create as many original combinations with the musical material as possible—a facet of divergent thinking Guilford (1950) referred to as fluency. Some of these ideas will be better than others, determined by a teacher, peers, or the student, whereas some will not be useful at all toward creating the musical product. Through creating a variety of patterns, however, children begin to learn the syntax of the musical grammar they have imitated. Keetman and Ronnefeld (1999) and Carley (2011) provided numerous written examples of how students create their own short rhythmic and melodic patterns on recorder immediately following imitation.

Figure 2 shows examples of exploration on recorder. In the first two, the students practice their new note ("A") by improvising their own rhythmic patterns on "A" using a set of model words based on types of apples ("A" is for *apple*, get it?). Students would have already imitated several possibilities through speech. In the third and fourth examples, the students explore using their new note—high "D"—in simple melodic patterns over the rhythm of a given text. Again, they would have first imitated a number of examples before playing their own. The teacher accompanies the students on a bass xylophone with the appropriate simple drone.

Illumination

The *illumination* stage of Wallas' creative process can be compared to introducing literacy in Orff teaching. It represents the "Aha!" moment when children can discriminate a new note from others by using its symbol to organize and refine its use in their own original music. Introducing music literacy in Orff teaching usually occurs when the symbol for a pitch or rhythm is associated with a sound already familiar to the children. "American Orff teachers have taken an approach to literacy in which experience with sound always precedes the introduction of its iconic representation. Sound before symbol is the general rule" (Frazee, 1987, p. 30).

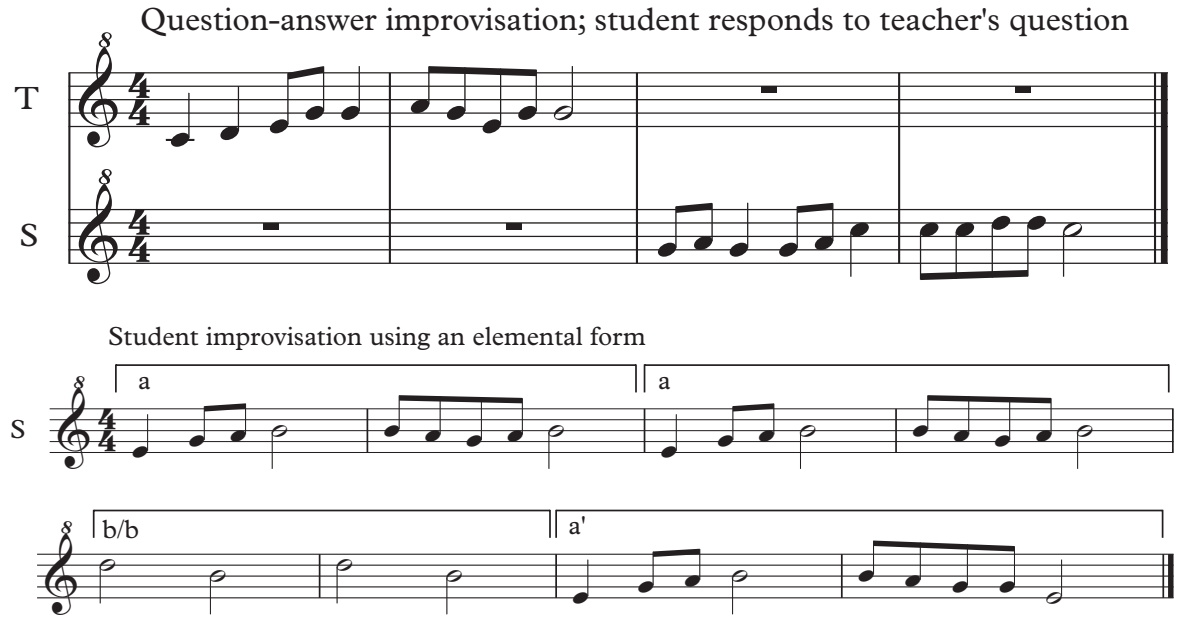
Once children have imitated and explored a concept, they are ready to use it for making their own music and to do so, they need to know how to represent it through notation, most typically standard notation, but graphic or iconic notation are also possibilities. Teachers typically introduce the staff notation for each new note only after the children have imitated patterns with that note through echo-play and after they have explored creating new patterns with it. For example, after exploring short patterns like those shown in Figure 2 (see p. 43), the children are ready to notate them.

Delaying the symbol until after a sound is familiar is not only logical, it is developmentally appropriate. Imagine asking a typical 5-year-old child to label words she uses many times each day, such as *under, over, after,* and *between,* as prepositions! She knows what each one means and how to use it in original sentences when engaging in conversation, but she is not quite ready to label these words as prepositions. (Try it, though—it could be fun!) Of course we can introduce the symbol for a new note on recorder much sooner after the children have played it than is suggested by this analogy, but ideally the point is clear. Orff and Keetman emphasized the importance of children learning literacy skills. In the introduction to *Music for Children,* Volume I, Orff and Keetman (1957) stated how "musical notation should primarily be used to write down original inventions of melody and rhythm" (n.p.).

Verification

In the last step of Wallas' creative process, *verification,* students continue refining their use of new material through rehearsing, performing, and evaluating along the way. When students can integrate a newly learned recorder note consciously into their improvisations with minimal scaffolding from their teacher, compose with it using its symbol, and evaluate how well they used it, they have reached the verification stage of the creative process. Independent improvisation is a way children

Figure 3. Verification.



SOURCE: CREATED BY MICHAEL CHANDLER.

demonstrate the verification phase of creativity. This can occur through body percussion or creative movement, with the voice through speech or singing, or on instruments like the recorder.

According to Frazee (1987), "improvisation is usually the culminating activity in the teaching sequence at every stage of music learning" (p. 31). Kratus (1995) defined musical improvisation as "the result of purposeful, non-random movements to create musical sounds over time" (p. 27). An important word in this definition is non-random, which implies conscious choice resulting from thought rather than random choices such as those common during exploration. Kratus referred to this more sophisticated level of improvisation as "process-oriented" (p. 32). With process-oriented improvisation, students begin to control their music making with intention. Some examples include creating phrases in question-answer improvisation or improvising phrases that make an elemental form (*aaab*, *abac*, and so on). Using the analogy of spoken language, students imitate new words, use them in simple phrases, learn to read them, and then use the words confidently in their spoken and written language. Although they develop ownership of new words, they still must use them within the rules and structure of grammatical context. Some examples of process-oriented improvisation on recorder are shown in Figure 3 (see p. 44).

Conclusion: Recharging and Rethinking Recorder Instruction

What about all the great recorder method books out there? Should we just abandon them? No, absolutely not. Although most do not approach recorder through sound-before-symbol pedagogy, method books provide many useful musical examples that can serve as an impetus for improvisation, reading practice, or improving breath, phrasing, and tone production (Warner, 1991). Goodkin (2002), whose seven reasons for teaching recorder to children as part of an Orff Schulwerk program comprise a convincing rationale, wrote, "Though it is important to continue ear training and improvising on the recorder, it also is an excellent opportunity to solidify the reading skills introduced in singing and notational exercises" (p. 103).

Is it time to recharge your recorder instruction by rethinking how you approach it? Although it is probably not necessary to change everything about how you have taught recorder (like I had to), consider beginning with imitation and echo-play. Incorporate exploration before notation, and then let your students improvise. Look to original source materials for inspiration and examples, some of which are cited in the reference list at the conclusion of this article. Not only will your students likely enjoy playing recorder more, but also you will help direct them to a path that leads to independent musicianship and, better yet, to experiencing their own creativity! ■

REFERENCES

Carley, I. M. (2011). *Recorder improvisation and technique, book one* (4th ed.). Charlottesville, VA: Brasstown Press.

Frazee, J. (1987). *Discovering Orff: A curriculum for music teachers.* New York, NY: Schott Music Corporation.

Goodkin, D. (2002). *Play, sing & dance: An introduction to Orff Schulwerk.* New York, NY: Schott Music Corporation.

Guilford, J. P. (1950). Creativity. *American Psychologist, 5*, 444–454. doi:10.1037/h0063487

Kaufman, J. C., & Beghetto, R. A. (2009). Beyond big and little: The four-c model of creativity. *Review of General Psychology, 13*, 1–12. doi:10.1037/a0013688

Keetman, G. (1974). *Elementaria: First acquaintance with Orff-Schulwerk* (M. Murray, Trans.). London, UK: Schott and Co. Ltd. (1970).

Keetman, G. & Ronnefeld, M. (1999). *Elemental recorder playing: Teacher's book* (M. Shamrock, Trans.). London, UK: Schott Music Corporation.

Kratus, J. (1995). A developmental approach to teaching music improvisation. *International Journal of Music Education, 26*, 27–38. doi:10.1177/025576149502600103

Mullet, D. R., Willerson, A., Lamb, K. N., & Kettler, T. (2016). Examining teacher perceptions of creativity: A systematic review of the literature. *Thinking Skills and Creativity 21*, 9–30. doi:10.1016/j.tsc.2016.05.001

Orff, C. & Keetman, G. (1957). *Orff-Schulwerk: Music for children* (M. Murray, Trans. Vol. I Pentatonic). London, UK: Schott & Co. Ltd.

Plucker, J. A., Beghetto, R. A., & Dow, G. T. (2004). Why isn't creativity more important to educational psychologists? Potentials, pitfalls, and future directions in creativity research. *Educational Psychologist, 39*(2), 83–96. doi:10.1207/s15326985ep3902_1

Wallas, G. (1926). *The art of thought.* New York, NY: Harcourt, Brace and Company.

Warner, B. (1991). *Orff-Schulwerk: Applications for the classroom.* Englewood Cliffs, NJ: Prentice Hall.

WEST music
Play now. Play for life.

PROUD TO BE A
Gold Level Sponsor of AOSA!

*Grow your **Orff Ensemble** with Sonor and Studio 49 instruments from West Music!*

The Catalog is here!

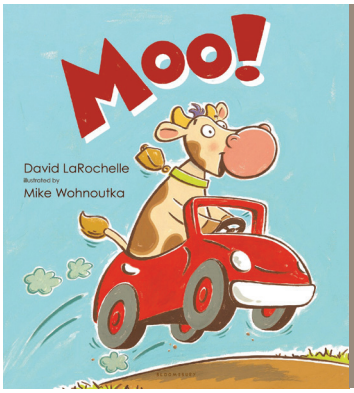
Request yours or contact us at 800-397-9378 or educationconsultants@westmusic.com!

westmusic.com

Reviewed by **Jody Petter**

Moo!

Written by David LaRochelle
Illustrated by Mike Wohnoutka
New York, NY: Bloomsbury, 2013



IN REVIEW

Moo! takes readers on a wild ride when a cow steals a farmer's car. Author David LaRochelle's simple words and story line will appeal to readers of any age, and the theme of making good and bad choices, as well as the value of telling the truth, will resonate with all.

The story unfolds from the perspective of the cow, whose only word appears on every page. Thus, the book must be read aloud, with voice inflection on every "moo" to encourage inference of the cow's adventures. Mike Wohnoutka's colorful, engaging illustrations further stimulate the imagination as readers experience the excitement of the excursion, both visually and aurally.

The story begins when the cow spots the farmer setting a "for sale" sign on his car and decides to take it for a spin through the countryside. As she ventures up and down hills, the car picks up speed and on a curvy path it veers out of control and soars through the air, crash-landing on a police car. The cow proceeds to explain to the police officer how it all happened, but all she can say is "moo," and the officer sends her home. As she plods back though the hills, she mutters (or udders) her moo-regret. In a twist ending, when confronted by the farmer—hands on hips, giving her "the look"—the cow speaks a new word, a guilty "baaa," as she points to a sheep and tries to blame him.

Music teachers can explore the many wonderful connections this book offers, with activities such as those my students have enjoyed:

Intonation. Read through the story with emphasis on changing melodic direction to convey the meaning of the page. How does pitch change the meaning of the words? My favorite example is having students say, "I'm sorry," and explore the many meanings behind it.

Social-Emotional. Identifying and labeling emotions is a great way to develop emotional sensitivity. How does the cow's face reflect the emotion of what is illustrated on the page? Can you act out that emotion? At the end of the story does the cow make good choices? Predict an ending for the cow—will she have a consequence or not? How do you think she feels?

Pitch Exploration. Have students draw their own road for the cow to drive on. What obstacles will she encounter? Perform with voice, recorders, and other pitched instruments. With older students I like to use alto recorders, changing the amount of air used to make the sounds for the cow going up and down the hills. With younger students, we use our voices to change the melodic direction and follow a leader. You can also invite students to make maps for others or a large class picture for all to follow.

Play. Choose or compose simple melodies to create songs for the story. Have improvisatory conversations with students using puppets and only the word "moo." Transfer the "o" of moo to the staff to make connections of melodic direction.

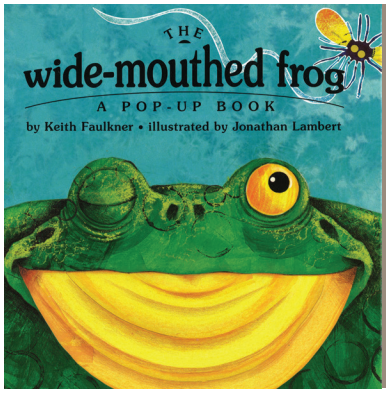
Whether you use your imagination and that of your students to expand upon these activities or choose to create your own, be prepared for all to enjoy a "moo-velous" time with *Moo!* ■

JODY PETTER teaches in Bloomington, Minnesota and serves on the Minnesota Orff Chapter Board. She has taught Orff Schulwerk for more than 18 years and is the author of the blog, *Random Acts of Orff*.

Reviewed by **Victor Lozada**

The wide-mouthed frog

Written by Keith Faulkner
Illustrated by Jonathan Lambert
New York, NY: Dial Books for Young Readers, 1996



"I'm a wide-mouthed frog, and I like flies," says the title character in Keith Faulkner's pop-up book, *The wide-mouthed frog*, illustrated by Jonathan Lambert. The wide-mouthed frog's quest to find out what other creatures in the Okefenokee Swamp eat leads him to meet some interesting creatures, including a bird, a mouse, and even something that likes to eat a certain type of frog.

Lambert's watercolor and three-dimensional illustrations add texture and character to each page as the story's creatures, with their quirky, exaggerated mouths, pop out of the book. Flies, the wide-mouthed frog's favorite food, taunt him throughout the story until an alligator appears and announces he likes to eat wide-mouthed frogs. At that, the flamboyant frog gulps away his pompousness and shrinks the lips of his wide mouth, puckering it as small as possible, and then leaps away from the alligator and into the pond with a resounding "splash!"

The frog's opening words, repeated on every page, often lead the music class to tell a story, whether in song or movement. Movement might be inspired by the sounds the animals make, the three-dimensional artwork, or even the textures of the two-dimensional artwork. In addition to movement compositions, classes can have fun arranging folk songs and poems like *Frog in the Meadow*, *Bluebird*, *Mouse Mousie*, or even *Alligator Pie* to create a performance. Small group compositions featuring each animal are another possibility.

Although this story lends itself to arranging or composition, other musical possibilities include vocal exploration and the development of movement vocabulary. Children often have fun exploring their voices with the different sounds each animal makes. Shadowing and mirroring techniques connecting with the text construction are an excellent means for exploring various ways the animals might interact.

Cross-curricular associations abound for students to study various ecology, geography, history, and even environmental issues that take place in the Okefenokee Swamp. Our digital natives could use their compositions to create videos that advocate for biodiversity, estuaries, or national refuges.

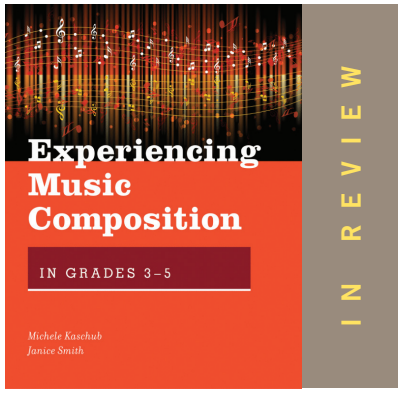
While reading through *The wide-mouthed frog* and acting out the story, children might recognize a lesson the frog learned at the end of the tale—a little humility can go a long way. Try this story out with your students to enhance movement activities, tell a musical story, or even learn about some environmental issues. You may find this little book makes a big "splash" in your classroom.

VICTOR LOZADA teaches general music and choir at Pecan Creek Elementary in Denton, Texas. He has completed all levels of Orff Schulwerk Teacher Education and is certified in Kodály. He earned his bachelor's and master's degree in music education from the University of North Texas, where he is pursuing a PhD in music education.

Reviewed by **Sarah Joncas**

Experiencing Music Composition in Grades 3-5

Written by Michele Kaschub and Janice Smith
New York, NY: Oxford University Press, 2017



In *Experiencing Music Composition in Grades 3-5*, authors Michele Kaschub and Janice Smith detail a variety of composition projects that general music teachers can use to facilitate composition by upper elementary school students. With the increased emphasis on *creating* as an artistic process within the *2014 Music Standards* (National Association for Music Education, 2014), many music teachers are seeking ways to involve their students in creative experiences such as composition. This book offers clearly defined projects and includes resources such as student handouts to help teachers implement the projects.

The authors begin by discussing the characteristics of composers in Grades 3-5 and the "compositional capacities"—skills that young composers use in creating music, such as "feelingful intention, musical expressivity, and artistic craftsmanship"—that projects presented later in the book aim to develop. Through the lens of this framework, two additional chapters explain how to use the included "sketchpages" student handouts and suggest processes to promote positive experiences in the sharing of student compositional work. The sketchpages worksheets offer students a balance of direction and freedom, giving them inspiration and guidance for their compositions without being overly restrictive or prescriptive. They focus on the music-creating process to express students' musical intentions, allowing them to separate what they wish to express from how to express it.

These preliminary chapters lay a strong foundation for implementation of projects found later in the book and could also serve as a guide for other composition projects. Nevertheless, this section could be enhanced by the provision of a rationale for student composition, or classroom management and procedure strategies for student-driven composition project work, both of which may be barriers for teachers uncertain about or unfamiliar with implementing large-scale composition projects.

Much of the book details 15 specific composition projects for use in music classes in Grades 3 through 5. Five compositional genres—Songwriting & Choral Music, Composition & Visual Media, Instrumental Music, Electronic Music & Digital Media, and Music Theatre—are used to classify the projects. They specify *processes* for how the music will be created, not necessarily what the resulting composition *product* will sound like. There are five projects specified for each grade level, though it appears many of the projects could work well with several grades, depending on prior student composition and musical experience. This flexibility allows teachers to use the projects in ways that suit the needs of their students.

Each project section includes a project overview, a list of materials, the estimated time needed to complete the project, discussion questions connecting to the compositional capacities, a sequence of activities, and sketchpages student handouts. This project format is straightforward and easy for a busy teacher to reference while planning for upcoming lessons. Many of the discussion questions could be used as student daily learning objectives to focus them on the goals of specific parts of the composition process. The integration of technology in some composition projects will be a welcome resource for teachers with access to these materials.

Within the composition project outlines, the time needed to complete the projects seems optimistic in several projects, especially the whole-class group projects suggested for use with students who may not have experience composing. The sequence of activities gives enough information for any music teacher to understand the process involved in facilitating the project as suggested, without seeming scripted or overly prescribed. The amount of independent work time suggested for students is very clearly laid out, though it may not give some students enough time to be fully satisfied with their work before being asked to perform or move to another step. The black and white sketchpages are student-friendly and engaging. Some projects include several of them, which could be overwhelming for some students and teachers to manage. The generic sketchpages notation templates, which can be used with any project, provide a consistent structure and serve as a logical framework to help developing composers record their ideas.

Although not claiming to be a curriculum, the sequence of projects in each grade level suggests it would be ideal to use all of the projects. This could be challenging, however, considering the limited amount of time devoted to music in many public schools. For example, the final project for Grade 5 students suggests six to eight working class periods to complete. For teachers who see students only once a week, this singular project could take up nearly a quarter of the school year, leaving less time for other important types of music learning experiences. Teachers who see students once or twice a week could adapt projects to take less time, choose to use only certain projects, or use the projects in an enrichment or elective setting that provides more instructional time.

Teachers eager to compose with their students and seeking new ideas for large-scale composition projects will find this book an exciting resource. Projects from the book are engaging and teacher-friendly in both organization and content. The increased emphasis across the curriculum on student creation, rather than consumption, along with the Music National Standards emphasis on composition, make this publication a timely resource for those looking for projects that allow students to compose independently.

SARAH JONCAS teaches general music, band, and chorus at Luce Elementary School in Canton, Massachusetts. She earned a bachelor's degree in music education from the University of Massachusetts Amherst and has completed Orff Schulwerk Teacher Education Level I. In 2014, Sarah was a Technology in Music Education (TI:ME) Leadership Academy Fellow. She plans to pursue a master's degree in music education.

REFERENCES

National Association for Music Education. (2014). *2014 Music Standards.* Retrieved from http://www.nafme.org/my-classroom/standards/core-music-standards

INDEX OF ADVERTISERS

AOSA
American Orff-Schulwerk Association

JOIN THE AMERICAN ORFF-SCHULWERK ASSOCIATION

Members enjoy multiple benefits, including a subscription to *The Orff Echo*. For more information or to join, visit AOSA online at www.aosa.org

AOSA EXECUTIVE COMMITTEE

President	Tiffany English
Vice President	Lisa Hewitt
Recording Secretary	Karen Petty
Treasurer	Judith Thompson-Barthwell

AOSA REGIONAL REPRESENTATIVES

Region I	Jean Fox and Aaron Hansen
Region II	Desiree Coulson and Malia Walter
Region III	Shelly Smith and Beth Melin Nelson
Region IV	Laura Petersen and Mandy Gunter
Region V	Katie Traxler and Nick Wild
Region VI	Kathy Hummel and Josh Southard
Industry Rep.	Michelle Brady

AOSA CONFERENCE CHAIRS

2018 National Conference Chairs (Cincinnati)
Sarah Fairfield and Al Heary

2019 National Conference Chairs (Salt Lake City)
Rhonda Greeson and Linda Honn

2020 National Conference Chairs (location TBA)
Jennifer Donovan and Connie Van Engen

THE ORFF ECHO COPYRIGHT POLICY

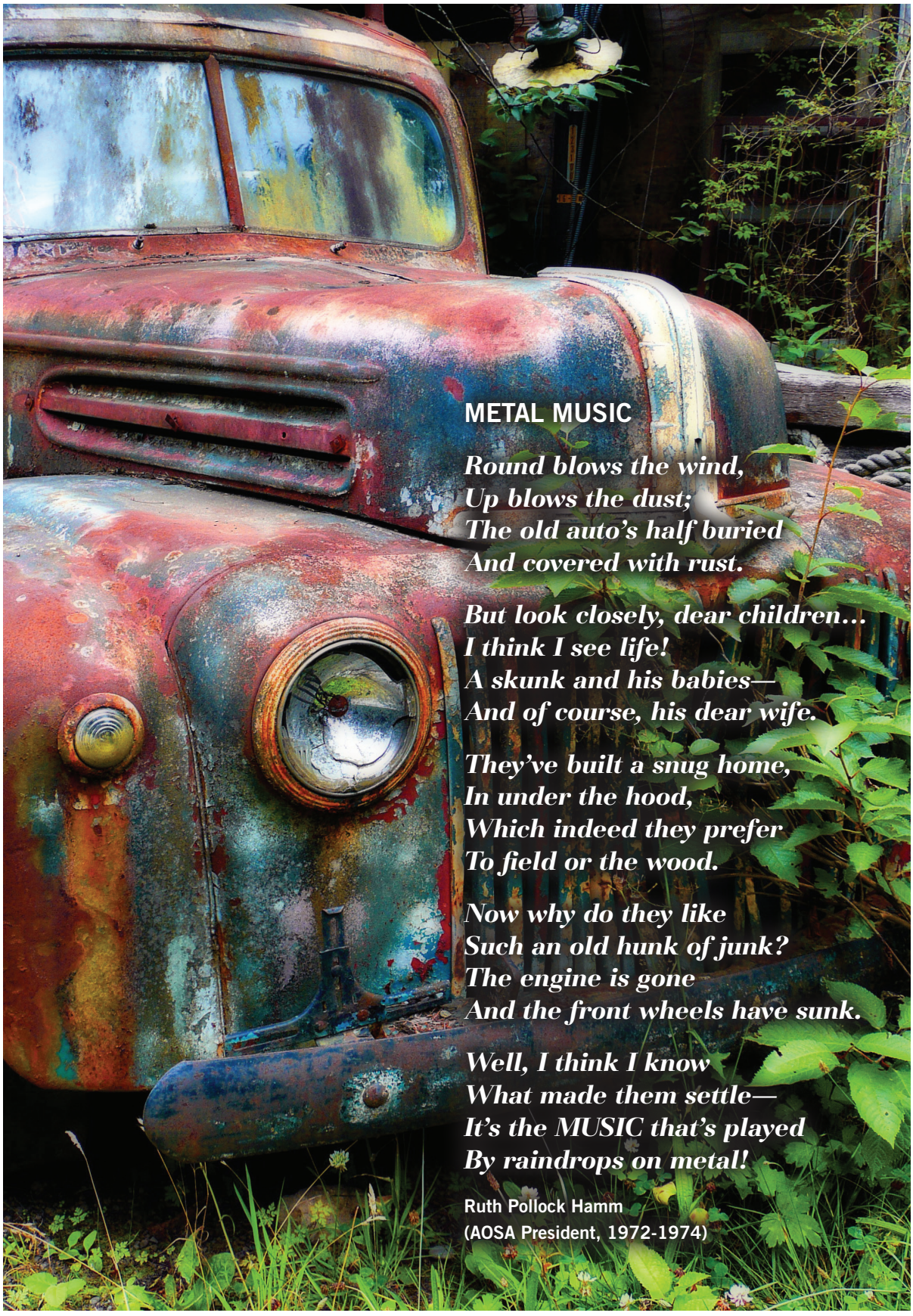
CONTRIBUTE TO *THE ORFF ECHO*

The Orff Echo is your resource for new or time-tested ideas, thought-provoking concepts, philosophical investigations, and other discussions about the Orff Schulwerk approach. Check the editorial calendar below to learn about upcoming features. Can you contribute to them? We also accept articles on any subject as well as children's and Supporting Our Learning book reviews, cover art, and coda content/photos for every issue. Contact an issue coordinator or the editor for more information.

THE ORFF ECHO EDITORIAL CALENDAR

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

Issue	Feature Topic	Coordinator(s)	Contributor's Deadline
Summer 2019	Orff Schulwerk and Inclusivity	Lisa Lehmberg Matthew Stensrud	Nov 15, 2018
Fall 2019	Soul of the Schulwerk	Roxanne Dixon Richard Lawton Martha O'Hehir	Feb 15, 2019
Winter 2020	Back to Basics	Christine Ballenger Nicola Mason	May 15, 2019
Spring 2020	Educate. Advocate.	Roxanne Dixon Matthew Stensrud	August 15, 2019



METAL MUSIC

Round blows the wind,
Up blows the dust;
The old auto's half buried
And covered with rust.

But look closely, dear children…
I think I see life!
A skunk and his babies—
And of course, his dear wife.

They've built a snug home,
In under the hood,
Which indeed they prefer
To field or the wood.

Now why do they like
Such an old hunk of junk?
The engine is gone
And the front wheels have sunk.

Well, I think I know
What made them settle—
It's the MUSIC that's played
By raindrops on metal!

Ruth Pollock Hamm
(AOSA President, 1972-1974)

PHOTO: "OLD RUSTY TRUCK" BY BRIGITTE WERNER. PIXABAY.COM

2018 AMERICAN ORFF-SCHULWERK ASSOCIATION PROFESSIONAL DEVELOPMENT CONFERENCE

FIFTY YEARS

AOSA

NOVEMBER 7-10
CINCINNATI, OH
DUKE ENERGY CENTER

PARTNERS IN MUSIC EDUCATION®

Contact us for a complete catalog

800-443-3592

FIFTY YEARS
AOSA

PERIPOLE.COM