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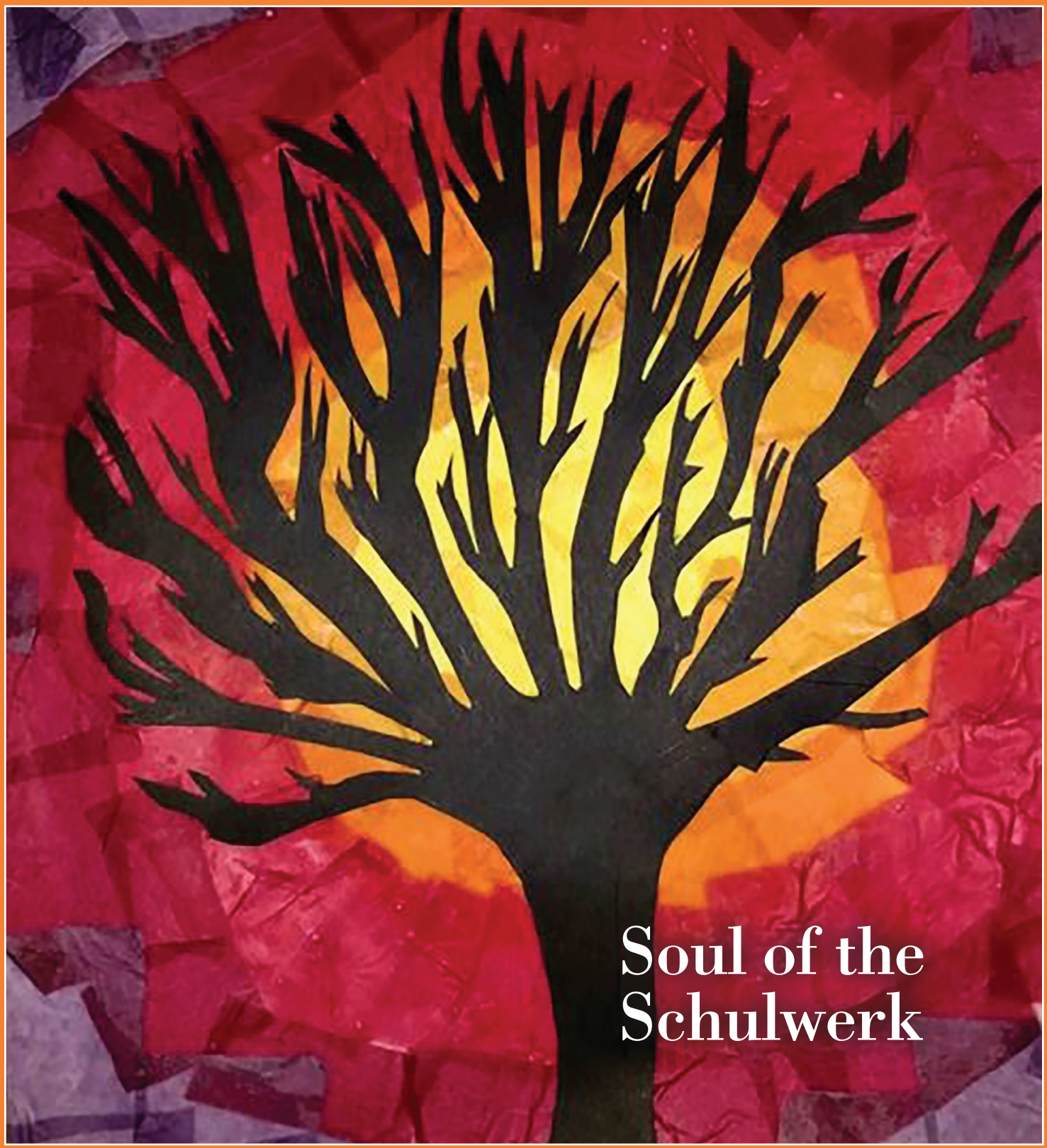

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The Orff Echo

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on the cover

"Fall Tree" by Garrett Henke, a student at St. Theodore Catholic School, Wentville, MO. Art teacher: Ms. Cay

issue coordinators

Roxanne Dixon, Richard Lawton, Martha O'Hehir

AOSA

American Orff-Schulwerk Association

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ethics statement

The American Orff-Schulwerk Association strongly encourages members to be positive and discreet when discussing our organization, specific courses and/or teachers, and the Orff 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.

SOUL OF THE SCHULWERK

SPECIAL SERIES

COLUMNS AND DEPARTMENTS

RESOURCES

editorial board

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.

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 respect, affirm, and protect the dignity and worth of all.

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 their 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.

By Lisa Hewitt

Contemplating the Soul of the Schulwerk

Why consider what defines the Soul of the Schulwerk? This contemplation helps us clarify our priorities or direction for next steps and reminds us of the depth and diversity of this approach. No doubt what we learn would be as varied as our members.

Carl Orff described his approach as an idea, a wildflower. Those of us who have had the opportunity to see the wildflowers growing around the Orff Institute understand the beauty in their variety. They create a stunning setting along the road, each unique yet unifying for a glorious riot of color and exquisite simplicity. Viewers can observe and appreciate both aspects. I believe this is true of our organization and our answers to what is the soul of the Schulwerk.

Can you describe that moment when your passion for Orff Schulwerk ignited? What was it about the Schulwerk that awakened you? How has it affected your teaching, your students, and your professional and personal growth? It is good

to revisit the mile markers in our lives that gave us direction, inspiration, and even fed our souls.

I remember that moment in Level I when I experienced a sense of rightness, or enlightenment, that this Schulwerk was my "home," and where I belonged. After three years of teaching, it seemed I had found the place that held the answers I was, without knowing it, seeking. Things just made sense. I discovered how simply I could improvise and create music, and then share it with my students. It was exciting to meld together all the things I loved—music making, moving, children, and teaching. A community of people embraced and mentored me. It was like a spiritual experience, touching me deeply both emotionally and intellectually. This experience pushed me further to continue through Levels II and III and to join AOSA. Attending conference was the big homecoming for me as a young teacher, providing the opportunity to reunite with Levels friends and continue to learn more about the Schulwerk. Here was the place that fed my need for professional growth and personal connection. Once again, the wildflowers popped up with their beauty for all to see in the nourishing soil that allowed them to flourish.

What is it that touches us so deeply? The soul of the Schulwerk is complex, with a magical quality that cannot be expressed or pinned down. It possesses both emotional and intellectual aspects that some may contend do not play well together. With the Schulwerk, however, they do and, for our students' sake, they must.

Orff practitioners will benefit by staying current with the trends and discussions taking place in our profession, as they are critical right now for our diverse and inclusive classrooms. A great deal of thought goes into planning the lesson with a well-structured framework that leads students to meaningful creativity. Trends and discussions make us aware of how important our decisions are for song choice, technology use, and cultural responsiveness in building our lessons and curriculum. What we do within the lesson influences our students, and it is vital we make positive, appropriate choices that reflect and enrich the soul of the Schulwerk.

The powerful and personal impact of the Schulwerk led me to want others to have their own enlightening experience. Over the years, I have had many discussions with interns and new music educators as they struggled to put it all together. I remember those feelings of being alone or isolated, and encouraged them to get involved with the local Orff chapter and AOSA. Serving through my local chapter, being a chapter course director, and then serving on the AOSA NBT were the next natural steps that allowed me to give back to what most influenced my career. I am grateful for the people who took the time to share their expertise, creativity, and teaching insights in workshops, sessions, and personal conversations. They invested in me and, as a result, my students. I wanted to do my part in my Schulwerk community. By serving, I received the gift of hearing other members' stories and learning about the struggles and challenges many of them encounter. These stories heightened my sensitivity and awareness and changed my perspective of the students in my school and my role as their advocate. They continue to touch my soul as all of us together navigate the changing world around us. That moment in Level I was just the beginning of a long and wonderful journey. To this day, it is evolving and shaping me.

What is your story? Have you shared it with someone who might need your encouragement? How would you describe the soul of the Schulwerk? I encourage you to take a little time to think about it. Does your story inspire you to serve in some way? ■

I would like to extend a special shout-out to our newest past president, Tiffany English, who has given her heart and soul to serving our organization for over 10 years at the national level. Thank you, Tiffany, for honoring our history and leading us through our 50th year, focusing on both our past and our future. I cannot express how much I value and appreciate your mentorship and friendship.

LISA HEWITT is the music specialist at Westbrooke Elementary School in Orange County, Florida. She holds a bachelor's degree in music education from Stetson University in DeLand, Florida, and has completed three levels of Orff Schulwerk Teacher Education and Master Class. Lisa has attended Summer Courses at the Orff Institute in Salzburg, Austria and Madrid, Spain. She has served AOSA as Region IV representative on the National Board of Trustees, the Executive Committee as vice president, and is currently serving as president.

By Linda Hines With Roxanne Dixon, Richard Lawton, and Martha O'Hehir

Soul of the Schulwerk

What is "soul?" More to the point, how do we capture the elusive Soul of the Schulwerk, distill it into a neat package, and present it to you, our readers? In this issue you will recognize the presence of soul in the experiences shared by your Orff Schulwerk colleagues.

To delineate what should be foremost within the various global interpretations of the soul of the Schulwerk, we begin with **Wolfgang Hartmann**, who provides an annotated list of the distinguishing characteristics, or principles, of Orff Schulwerk that exist in any and every authentic Orff-inspired context. **Ran Whitley's** reflection on his work as a Christian missionary in Cuba highlights his personal experience with the Schulwerk's universality and flexibility in one such global interpretation.

The intrinsic characteristics of our rich Schulwerk heritage address the needs of contemporary students as demonstrated by **Meg Tietz**, who models the process of an Orff Schulwerk teacher's self-reflection arising from current contexts. Also validating the transformative nature of the Schulwerk, **Anetta Kotowicz** relays an exploration of the possibilities of its interdisciplinary application for guiding children's natural curiosities toward heightened creativity and aesthetic awareness.

In novel ways, **Eric Ventura** explores the concepts of artistic identity and artistic entrepreneurship, which he contends are inherent traits within Orff Schulwerk practitioners, and further discusses how these traits lend themselves to personal and professional growth. **Beth Melin Nelson's** interview with Roger Sams, our final feature article, shines a light on interactions within the Schulwerk that transcend expected outcomes and awaken the soul when least expected.

Part III of the series, "A Tale of Two Philosophies: Functional Harmony in the Orff Schulwerk Classroom," wraps up our journal discussion of this topic with the views and practices of Orff master teachers **Patrick Ware**, **Lorelei Batislaong**, and **Steven Calantropio**.

This issue offers two stunning children's books, reviewed by **Jill DeVilbiss** and **Martha O'Hehir**, which stir our souls on several levels, and a Supporting Our Learning book review by **Victor Lozada** that focuses on the understanding and application of culturally responsive teaching in the classroom. Finally, **Doug Goodkin** contemplates soul in the music classroom in a very special coda message.

Although capturing the soul may not be possible, we often sense its presence. At a recent performance, what was anticipated to be an eye-opening experience turned out to be quite the contrary. As often happens when we are mesmerized by artistry, those in attendance were compelled to close their eyes, take a deep breath, and savor the moment, not by capturing it, but by allowing its soul to touch theirs. ■

LINDA HINES is editor in chief of *The Orff Echo*. Issue Coordinators **ROXANNE DIXON**, **RICHARD LAWTON**, and **MARTHA O'HEHIR** collaborated on this issue. They are active Orff practitioners and enthusiasts.

The Principles of Orff Schulwerk

ABSTRACT

Wolfgang Hartmann, in cooperation with Barbara Haselbach, has created an annotated list of the distinguishing characteristics, or principles, of Orff Schulwerk as they should be found in any and every authentic Orff-inspired classroom. This article, which appears on the International Orff-Schulwerk Forum Salzburg web page, has been translated and printed in national Orff Schulwerk publications in Spain, Argentina, Colombia, Russia, Turkey, and Greece.

PROFESSOR WOLFGANG HARTMANN studied at the University of Würzburg. He received the Bavarian State Scholarship for studies at the Orff-Institute/Universität für Musik Mozarteum Salzburg, and taught at Orff Model Schools in Munich. Currently he teaches pedagogy of music and didactics of early childhood music education at Musikene Conservatory (Centro Superior de Música del País Vasco in San Sebastián, Spain), is a visiting professor at the conservatories of Beijing and Shanghai, and is co-editor of instrumental instruction material published by Schott Music.

By Wolfgang Hartmann
Translation: Verena Maschat

What is Orff Schulwerk actually? It is certainly remarkable that this fundamental question arises even when one has engaged in a long, intensive pursuit of the pedagogical ideas of Gunild Keetman and Carl Orff. Does the term *Orff Schulwerk* represent only the printed material in the five volumes of *Music for Children* (Orff & Keetman, 1950/1954; Orff & Keetman, 1957/1966)? Does it stand for a particular teaching style in music pedagogy, or in general for unconventional, creative activities with children in the area of music, dance, and speech?

With such fundamental questions, it is not surprising there have always been attempts to search for categories of Orff Schulwerk to present its characteristics in a comprehensive way (Regner, 1975/2011a). We can assume that even Carl Orff himself was aware that the description of the essentials of his Schulwerk resisted a simple straightforward definition. Thus, he starts his oft-quoted lecture, "Orff Schulwerk: Past & Future" (Orff, 1963/2011b), with this fundamental question, many years after his pedagogical ideas had already found international recognition. His answer helps only indirectly

and leaves room for individual interpretation. He pointed to the history of its origin, referring to the "prehistory" in the Güntherschule and the practical implementation as a school radio program in 1948. In this context, he also used his much-cited picture of the *Wildwuchs*, or "rank growth." Margaret Murray's translation as "wildflower" approaches this concept in a very euphemistic way, since the word *Wildwuchs* also includes weeds and everything that grows near fences and paths. Thus, we learn that the Schulwerk is *not* the result of a clearly thought-out didactic plan and that it can exist and be effective even without systematization.

If we try to use the word "Schulwerk" as a descriptive approach, this does not solve the problem either. "Schulwerk" was a newly coined word that can also be found in Paul Hindemith's works such as *Schulwerk für Instrumentalspiel*, op. 44 and as the title of violin manuals such as *Geigen-Schulwerk*, by Erich and Elma Doflein. At the very least, a comparison of these shows a fundamental similarity. Rather than using simple exercises, all three pedagogies employ authentic compositions that correspond to the learner's ability.

With this in mind, it would be natural to call "Schulwerk" exclusively the published material in the famous five volumes by Orff and Keetman and the supplementary editions. However, if we keep in mind that, during an international summer course with well-known experts in Orff Schulwerk these original pieces may constitute only a fraction of the material used—along with songs and dances of different cultural origins and creations by the teachers and participants—then we realize this definition would also be too narrow.

The artistic and aesthetic qualities of the short music pieces created as models by Orff and Keetman are beyond any doubt. We have to recognize, however, that the musical reality of our time has changed considerably and can no longer be represented exclusively by the musical language of Orff and Keetman. Even more important is the fact that a printed representation of dance and movement in general is very difficult. Therefore, in the volumes mentioned, dance, as one of the fundamental aspects of Orff Schulwerk, is limited to a few notes in the appendix. To summarize all these considerations, we must also recognize that the term Orff Schulwerk evades a simple definition and that it may lose itself in vagueness and lead to misinterpretation.

In the course of the preparation and realization of the annual meetings of collaborators and members of the International Orff-Schulwerk Forum Salzburg, Barbara Haselbach and I have seen the necessity of finding a description of the pedagogical concept of Carl Orff and Gunild Keetman that could serve as a basis for cooperation with and between the national Orff-Schulwerk Associations and Associated Institutions (Orff-Schulwerk Forum Salzburg, 2013).

Carl Orff's intention was that students experience themselves as creative persons and thereby grow in personality and individuation—which he termed *Menschenbildung*, the development of human character.

The description we propose is based on the characteristic way of teaching and other typical features essential to put the artistic and pedagogical spirit of Orff Schulwerk into practice. We call these features the "principles of Orff Schulwerk." Of course, some of these principles may also apply to other music and dance education pedagogies. We speak only of a working and teaching style that corresponds to Orff Schulwerk if all these characteristics are present and are incorporated in the work process.

Principle 1: The Individual at the Center

Undoubtedly other music pedagogical concepts will also claim this principle. Therefore, a more detailed explanation must be given: Carl Orff's intention was that students experience themselves as creative persons and thereby grow in personality and individuation—which he termed *Menschenbildung*, the development of human character (Orff, 1932/2011a). The objective of Orff Schulwerk is not primarily to learn music and music theory to find one's own musical expression. It is rather that the student creates his own music to understand music itself. The short music pieces, dances, and songs in the five volumes are intended to inspire, to be models and examples for work in the classroom. Of course, the teacher helps in the development process in order that the student can identify with "his" music. We can describe it with the following picture: Orff Schulwerk does not want to lead children to "great" music, but to bring music to the children. When children experience themselves

as "music-makers" in the way described, we can expect they are motivated to search for "the great world of music in its fascinating variety" over time. The pedagogy of Orff and Keetman is learning by making music, in contrast to the traditional way of learning in order to be able to make music.

Principle 2: The Social Dimension

Group work is the social form of teaching best suited to Orff Schulwerk. Everyone learns from everyone; rivalries and tendencies of competition are to be carefully avoided. This requires corresponding conduct from the teacher, who should not be the prominent, all-important figure. The teacher points the way and makes suggestions, gives students enough room to collaborate, and promotes forms of cooperation. In the group setting, students can best experience the various forms of expression (dancing, singing, and speaking) in their interaction.

Principle 3: Music as an Integral or All-Encompassing Term

"Elemental music is never music alone but forms a unity with movement, dance and speech. It is music that one makes oneself, in which one takes part not as a listener but as a participant" (Orff, 1963/2011b, p. 144). Therefore, when working with Orff Schulwerk, we speak about elemental music; it is always understood that singing, dancing, and playing instruments are equal, complementary, and connected forms of expression.

Students should be able to experience creative activity from the beginning, be it in their own improvisation with three notes on a xylophone, in finding a sequence of steps to a given melody, in a movement improvisation, or in a personal arrangement of a text.

Carl Orff found this interplay of the different artistic activities realized in the ancient Greek theatre where all forms of representation were summarized, from singing to declamation, dancing and instrument playing, under the term *musike techne*. [Editor's note: *Techne* means "art, craft, or craftsmanship" and *musike* (or *mousike*) means "the muses." The phrase *mousike techne* means "the art or craft of the muses." The nine muses collaborate together with us to create a complete expression, looking much like Greek theater (Hamilton, 2007, pp. 13-16).] This wide-ranging musical concept of Orff Schulwerk also invites stretching the arch further and creates bridges to other artistic forms of expression, such as to the visual arts or poetry. (B. Haselbach, personal communication, February 8, 2017).

> A person sensitive to movement … can also experience movement visually; if we give them a piece of clay … they will be able with very little practise to create sculptures that are movement-related and spontaneous. It will be the same if we give them a pencil; the movement pictures that are drawn will relatively quickly acquire life …. Above all—a sense of one's own security awakens an interest in unfamiliar forms, one sees, hears, feels in other areas and there grows a sincere interest for artistic creation that has not been imposed externally. (Günther, 1932/2011, pp. 88, 91)

Principle 4: Creativity Through Improvisation and Composition

In the reception of Western music, creativity is usually only acknowledged in outstanding persons, such as composers as "music creators" or musicians who improvise in a masterful way. Thus, creativity in the musical development of a person is admitted very late, as the perfection of a musician. The overwhelming majority of active musicians (apart from jazz and some folk music) are, consequently, in the habit of reproducing only other composers' works. In dance, there is a similar development. Improvisational collaboration became a recognized way of working on choreography only in the second half of the 20th century.

Orff wanted to go the opposite way. Music making should emerge from improvising. Students should be able to experience creative activity from the beginning, be it in their own improvisation with three notes on a xylophone, in finding a sequence of steps to a given melody, in a movement improvisation, or in a personal arrangement of a text.

Principle 5: Process and Product as the Interplay of Development and Artistic Result

If we compare professional activities of musicians and dancers with the work in music education, we find a major difference. In the professional

field, it is usually only about the preparation for the best possible performance, and the rehearsal phase is kept as short and efficient as possible. A music teacher who thinks and works in the same way makes a serious mistake. In the classroom, the developmental process is especially important because it is the phase in which learning happens. There should always be enough time for students to contribute their own ideas and also to try some of them out in order to gain personal experience. This requires methodical skill on the part of the teacher. However, the use of the term "method" in connection with the Schulwerk sometimes leads to misunderstandings. There is no official didactic procedure or standardized method for Orff Schulwerk. Each teacher is responsible for its practical application in the classroom. Although it is correct that Orff Schulwerk is not a method, even if so-called in some countries, it needs good methodical implementation.

We talk about "process-oriented teaching" in Orff Schulwerk. This means that the goal is open enough to include the suggestions and creative contributions of the students in the result. A lesson, such as learning a fixed instrumental piece in several parts, or a dance form prepared by the teacher, can only be called an Orff Schulwerk lesson if this instructor-led unit is preceded or followed by sessions with relevant creative phases. Teaching that does not aim to engage and further the creative potential of the students can hardly be called Orff Schulwerk.

Of course, such a teaching process makes sense only if the final result is a presentation of the completed work, whether in the classroom or, on special occasions, in a performance for others (or at least this should be planned). We must understand that creativity is, on one hand, the search for solutions. On the other hand, it is also necessary to make decisions to select the final version, work process and result. The educational path and the artistic results, corresponding to the level and ability of the students, cannot be separated from each other in Orff Schulwerk.

Principle 6: "Orff Instruments" as Tools for Creativity and Connections to Movement and Dance

The use of small, easy-to-use percussion instruments in music lessons, including barred instruments (xylophone, metallophone, and glockenspiel), brought a completely new approach in music pedagogy. Thus, the xylophone became the visual trademark of Orff Schulwerk. Unfortunately, some believe that the use of the percussion instruments Carl Orff put together is sufficient to characterize a music educational activity as Orff Schulwerk. Orff (1932/2011a) was aware of this danger and said, "Nevertheless one cannot remain silent about the disastrous nonsense perpetrated with these primitive instruments" (p.102). In a superficial approach, an essential aspect of this "elemental instrumentarium" is ignored. These are instruments that can be easily experienced by playing due to their simple sound generation. Thus, a creative approach is possible from the beginning, and it is not necessary to overcome technical hurdles in order to experience the joy of instrumental music making. On the other hand, the use of these "movement-orientated instruments" (p. 100) represents an ideal connection to movement and dance.

The Schulwerk is firmly established in early childhood music education as well as in the fields of therapeutic work, inclusive pedagogy, and activities for seniors.

Principle 7: Orff Schulwerk in All Areas of Music and Dance Education

At the second birth of Orff Schulwerk, as an educational radio program first broadcast on September 15, 1948 on *Radio München*, now *Bayerischer Rundfunk* (Bavarian Radio), the target group was precisely defined—Orff Schulwerk should find its way into the elementary school in Orff's homeland of Bavaria. Today, the aim is no longer exclusively the primary school. The Schulwerk is firmly established in early childhood music education as well as in the fields of therapeutic work, inclusive pedagogy, and activities for seniors.

Each of these areas requires an adequate selection of material and activities. The music presented in volumes four and five of *Music for Children*, as well as the numerous supplements such as *Paralipomena* (Orff & Keetman, 1977), show clearly that working in the style of the Schulwerk can continue during the secondary level. Orff's volumes for piano and violin show the way to the application in instrumental teaching (Orff, 1934a; 1934b).

Principle 8: Orff Schulwerk in Other Cultures

Orff's and Keetman's pedagogical concept was not limited to Bavaria. The international dissemination began shortly after the first radio transmission of the Schulwerk. Music pedagogues from other countries (such as Canada, Japan, Great Britain, or Argentina) realized that Orff and Keetman's ideas could also be applied in their countries. However, a prerequisite is that songs, dances, and texts have to be taken from the respective cultural area. Orff himself pointed out these necessary modifications in a 1975 interview with Hermann Regner:

> When you work with the Schulwerk abroad, you must start all over again from the experience of the local children. And the experiences of children in Africa are different from those in Hamburg or Stralsund, and again from those in Paris or Tokyo. (Regner, 1984/2011b, p. 220)

Conclusion

Orff Schulwerk is based on change, though any extensions, modifications, and additions must be made in a careful and conscious way. This requires knowledge and deep understanding of Carl Orff's educational work. Only in this way can the fundamental principles presented here be preserved in their entirety. Orff transferred the responsibility for further work to all those who want to include Orff Schulwerk in their music teaching. Thus, we understand the conclusion of his speech, "The Orff Schulwerk: Past and Future," which features an oft-cited quote from Schiller's play, *Don Carlos*: "I have done my part. Now you do yours" (Orff, 1963/2011b, p. 156). ■

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The Schulwerk on Mission

ABSTRACT

In this article the author discusses teaching music in Cuba as a Christian missionary and evaluates the applicability of selected principles of the Schulwerk in that venue. He further examines the ways this experience validates the effectiveness of the Orff Schulwerk approach in the facilitation of music literacy among evangelical churches in Cuba, demonstrating that its efficacy and application transcend culture.

RAN WHITLEY is professor of music at Campbell University, Buies Creek, North Carolina, where he holds the Howard Chair of Church Music. He has over 40 years of experience in music, including public school teaching, theory instruction, teacher education, church music ministry, and professional jazz performance. Ran holds a DM degree in music ministry, a PhD in music education, and an MDiv in pastoral ministry. He has completed three levels of Orff Schulwerk Teacher Education and Master Class. He is an ordained Baptist minister and spends summers teaching elementary music at mission schools and churches in Central and Latin America.

By Ran Whitley

The Schulwerk is never an end unto itself. Carl Orff (1963) distinctly articulated this position when he said, "It is not exclusively a question of musical education.... It is, rather, a question of developing the whole personality" (para. 22). Hence, philosophically every teacher of the Schulwerk is "on mission." For some teachers, the mission is to enhance the quality and ethos of the child's life with the beauty of music. For others it is to develop divergent thought, creativity, integrated learning, and higher order reasoning through music. For still others it is to engage the child socially and elevate a higher understanding of culture. Certainly any teacher of the Schulwerk would embrace one or more of these philosophical rationales and consider them important components of their personal mission.

For the church musician, however, there is a further interest in the development of "the whole personality"—connectivity with the divine (Hustad, 1993, pp. 24-25). Church musicians have a legitimate interest in music education, not as an end unto itself, but as a means to engage Christians in a more expressive and aesthetic worship experience.

This past year, Señor Elio Mora, director of the Eastern Baptist Convention of Cuba, extended a mission request to me to visit his country and conduct musical

Figure 1. Cuban Music Is a Distinct Confluence of Multi-Regional African Rhythms and Spanish-European Tonality.

PHOTOGRAPHER: RAN WHITLEY.

training among evangelical churches. Señor Mora expressed concern that, although the evangelical congregations were highly musical, ability to read music among music/worship leaders was rare. Hence, the scope of the mission was to elevate the level of musical literacy among the music/worship leaders and the children of Cuban churches, thus allowing churches the opportunity to access wider, more expressive musical repertoires in worship and to develop present and future music/worship leaders (see Figure 1).

Background and Perspective on Cuba's Musical Culture

The musical culture of Cuba is both rich and eclectic. Enslaved Arfrican people were first brought to Cuba by the Spanish to work the vast sugar cane plantations in 1511 (Bakan, 2012; Manuel, 1995). The majority of enslaved Africans in Cuba, however, arrived late in the history of Latin American colonization (between 1790 and 1860), and the relatively recent separation of these people from their homelands has allowed Cuba to retain

Figure 2. Communist Billboard in Banes, Cuba.

PHOTOGRAPHER: RAN WHITLEY.

more African influences, instruments, and rhythms than other Latin American countries (Bakan, 2012; Manuel, 1995). Indeed, contemporary Cuban music is a distinct confluence of multi-regional African rhythms and Spanish-European tonality.

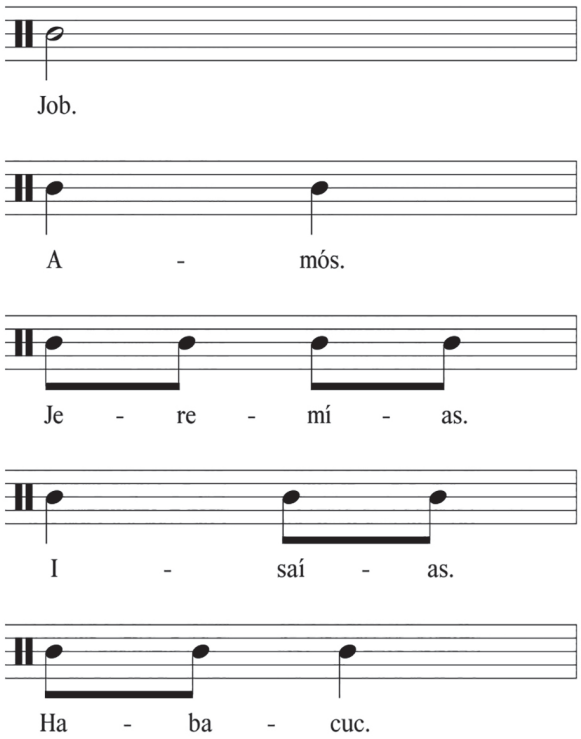
On a prior visit to Cuba in October 2017 with a cultural exchange tour sponsored by Campbell University, I had the opportunity to experience Cuba's colorful blend of traditions personally. The influences of both Europe and Africa are evident. The tonality, harmony, and pitched instruments are clearly of Spanish-European origin, whereas the percussion instruments and rhythms are obviously of African origin. The vibrant, animated intertwining of these two musical traditions produces a sum greater than its parts. Further, the musical environment is seldom recorded or electronic. Nearly every restaurant, hotel, and street corner features live music, and the performers' expression and musicality are phenomenal.

Although the collective level of musicality is superb, the collective level of musical literacy is not. Since the Communist Revolution, Cuban children have attended official state schools, where the official state curriculum offers no music education.

Figure 3. Children's Recorder Class.

PHOTOGRAPHER: RAN WHITLEY.

Figure 4. Rhythmic Speech Patterns Based on Prophets of the Old Testament.



SOURCE: RAN WHITLEY.

Not surprisingly, most Cubans learn music informally and aurally and typically lack the skill of reading formal musical notation. Opportunities for them to learn to read music come from exclusive private conservatories fashioned after the Russian model or through their experiences in evangelical churches.

Church congregations in Cuba typically reflect the same rich musical traditions found in the rest of Cuban musical culture and abound in highly expressive musicality (Video Link 1). Likewise, the congregational music/worship leaders typically possess minimal ability to read music. In this context, Sr. Mora's aspiration in extending a mission request was to bridge the gap between musicality and music literacy within the churches, allowing opportunities to continue to broaden the sacred music repertoire available to congregations.

Mission Accepted

In May 2018 I accepted the mission request and traveled to Cuba with two of my American music education students to conduct Orff Schulwerk-inspired musical training among selected churches. Our team's mission was two-fold: (1) to provide a one-week music literacy training conference in the mornings for 22 adult music/worship leaders from 22 Baptist churches in eastern Cuba, and (2) to conduct a music camp in the evenings for 50 children from local Baptist churches. Both the adult conference and the children's camp were hosted at La Iglesia Bautista de La Unica Esperanza in Banes, Cuba.

The Universal Nature of Children

Despite cultural differences, Cuban children are the same as children anywhere. All children love to play, to laugh, and to have fun. All children love to explore and create, to experiment informally with new concepts and ideas, and make games out of learning. For the children in Cuba, like children throughout the world, the work of learning is play (Piaget, 1951) (see Figure 3, p. 16).

Understanding this universal nature is essential for successful instruction, whether in Cuba, the United States, or wherever children live. Orff practitioners know that an indispensable principle of the Schulwerk is to harness the power of children's play. The successful teacher captures and utilizes these playful behaviors while molding them into specific musical behaviors through the Orff Schulwerk approach. Not surprisingly, children in Cuba responded well to the games and the lighthearted manner of the Schulwerk practitioners. The lessons *felt* like play, and the children were learning.

Rhythm in Words

Further, the Schulwerk relies on the connectivity between music, language, and rhythm. Simply stated, words carry rhythm (Cole, 2008; Colley, 1987). This important principle of the Schulwerk proved highly useful within this particular context; because all instruction was in Spanish, a valuable tool to achieve rhythmic literacy was the use of the Spanish names of the prophets of the Old Testament. Names such as Jeramias, Habacuc, and so forth became our basic rhythmic building blocks (see Figure 4).

After the children gained confidence with rhythmic speech patterns, they enjoyed the game of replacing those based on the prophets of the Old Testament with their own creative invented rhythmic speech patterns using themes such as names of

Figure 5. Senior Music Education Major Isabella Taylor Helps Younger Children.

PHOTOGRAPHER: RAN WHITLEY.

famous baseball players, types of automobiles, to name a few. In keeping with our literacy goals, after a week of instruction, words were faded and children confidently read rhythmic notation unaccompanied by words. It is worth noting, that their playful spirits meant they still enjoyed inventing their own rhythmic speech patterns on the playground during breaks.

Begin With the Child's World

The Schulwerk originally drew material from familiar nursery rhymes and songs of childhood from Orff's native Germany. As the Schulwerk is adapted for different languages and cultures, the songs and rhymes familiar within a certain cultural context become the basis for the work, illuminating another essential principle of the Schulwerk—begin with the child's familiar world (Orff, 1963).

According to Sr. Mora (personal communication, May 2018), evangelical missionaries first began working in Cuba in the mid-ninetieth century. These missionaries translated and imported traditional Western hymnody into worship

traditions of evangelical Cuban churches. After the Cuban Revolution and the expulsion of Christian missionaries in 1959, the repertoire of traditional hymnody endured and merged with distinct Afro-Cuban style and rhythms. Hence, children in Cuban evangelical churches know many of the same songs and hymns used in evangelical churches in the United States. One example is the hymn *Holy, Holy, Holy* sung to the John Bacchus Dykes tune *Nicaea*.

This common repertoire between Cuban child/adult participants and me formed a convenient nexus for orchestrations and musical games and provided a solid foundation for Orff Schulwerk lessons in melody, harmony, rhythm, meter, timbre, form, and movement. Once students gained confidence with singing, accompanying, and moving with familiar songs and hymns, they were highly receptive to learn new, unfamiliar songs, and creatively experimented with accompaniments, rhythms, forms, movement, and so on. Thus, this important pedagogical principle of the Schulwerk—successful lessons begin with the familiar world of the child (Kastner, 2014)—was validated and proved to be useful.

Process and Flexibility

Available instruments were limited to those we were able to check with airplane luggage. Our instrumentarium included two glockenspiels, one octave of bass boom tubes, three octaves of hand chimes (substituting for metallophones), various percussion instruments, a guitar, and seventy-five recorders. The limited instrumentarium was extremely meager compared with the dozens of barred instruments, drums, and percussion in my music education classroom at Campbell University (see Figure 5, p. 18).

Although more instruments would have provided greater variety of range, timbre, and tone color, a vast array is not essential to the implementation of the Orff process (Abril & Gault, 2016). Thus, another important principle of the Schulwerk emerged: The most important instruments that children possess are their own voice and their own body (Frazee, 1987). The voice and the body provide instantaneous music wherever children gather (Anderson & Lawrence, 2007). Singing, body percussion, and movement suffice for many lessons in melody, rhythm, form, and timbre.

Beyond commercially manufactured Orff instruments, application of creativity enhanced the instrumentarium for the mission. Five-gallon plastic buckets from a construction site made highly resonant drums. Children created their own assortment of hand-held percussion from plastic bottles and pebbles. Four-inch PVC pipe cut to length provided additional bass tubes. Absence of instruments, in the presence of creativity, does not prevent implementation of the Schulwerk, as our Cuban child and adult participants demonstrated.

Several noteworthy issues challenged pure implementation of the process. Time was limited to only a few sessions across the week, thus no time was allotted for creating new melodies and text. Most collaboration and creativity was in the area of developing rhythmic ostinati and accompaniment to familiar songs. Participants' inventive use of ostinato creation, though, was musically excellent. In addition, specific religious and cultural contexts offered their own constraints, requiring flexibility for respectful application of the Schulwerk. For example, the director of the school disallowed use of movement because dance carries secular connotation within the church. Hence, more attention was directed toward creative ostinati and melody accompaniment.

The Schulwerk With Adults

My experience in Cuba demonstrated that what works well with children also works well with adults. The process of instruction implemented with the adult learners was not inherently different from the instruction the children received, and the adults responded in a very positive manner.

The adult class was also structured playfully around games and informal activities, and they seemed to enjoy fun just as much, if not more than, the children. Likewise, the process with adults began with a common nexus of familiar songs and hymns. Further, the process utilized the same informal rhythmic speech patterns the children enjoyed. Although the application of the process was similar to my experience with students in the United States, the distinction was in the way the participants applied improvised rhythms and ostinati that reflected their Cuban style and rich musical culture.

After one week of experience and practice with rhythmic speech patterns, the adult learners advanced toward our literacy goals. Meaningful accomplishments included creatively improvised ostinati and accompaniments to songs and hymns

Figure 6. Adult Handbell Class.

PHOTOGRAPHER: RAN WHITLEY.

(Video Link 2) and, consistent with the goals of the mission, reading complete notation from a formal recorder curriculum (Sueta, 2006) and performing three-octave handbell arrangements from score (Video link 3). Using the Orff Schulwerk approach made these accomplishments unfold organically and the process seem effortless (see Figure 6).

Conclusion

Admittedly, stepping out of our personal comfort zones to teach in a foreign language and in a foreign culture such as Cuba is daunting. Yet our team received great personal fulfillment from our mission—service to God through serving others. Reliance upon the flexibility and universal resilience of the Orff Schulwerk approach greatly facilitated the success of our mission.

As you have opportunities to reflect upon your mission as an Orff practitioner, be assured children are fundamentally the same everywhere. The musical success our Cuban students enjoyed clearly demonstrates that the universal principles of the Schulwerk find useful expression in this context, regardless of its unique cultural setting. ■

Video links referenced in this article are posted on the AOSA website at http://aosa.org/publications/the-orff-echo/echo-extensions/

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The Most Important Thing We Teach

ABSTRACT

In our role as music teachers, we may be challenged to combat anxiety brought about by the increase in school violence. The very nature of the Orff Schulwerk approach allows us to teach far beyond our subject matter and develop the humanity of the students with whom we interact. Focusing on a nurturing environment in which students feel safe, loved, and important is one key to empowering them, and ourselves, to make a difference in the world.

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By Meg Tietz

Creating a Context: From a Teacher's Journal

My heart broke on December 14, 2012. The shooting at Sandy Hook Elementary was not the first, and even more tragically, not the last, shooting to happen at an American school ("U.S. School Violence Fast Facts," 2018). Not only did the children involved mirror the ages of children I work with every day, but also I had recently become a mother and, for the first time, could truly appreciate the loss and devastation that consumes a parent who loses a child.

On May 18, 2018, eight students and two teachers lost their lives in a school shooting in Santa Fe, Texas ("Santa Fe, Texas High School," 2018), a school less than 20 miles from where I teach. Two of my friends work in this district, and one of them is the spouse of a police officer who was seriously wounded during the attack. This tragedy made me consider what I, an elementary school music teacher, can do in my work with children every day to combat the violence that pervades the news.

An Orff Teacher's Self-Reflection

How can the music teacher best respond, live, carry on, teach, and support students who live in a constantly changing and often troubling culture? In

The Help by Kathryn Stockett (2016), the main character Aibileen tells the little girl she cares for, "You is kind, you is smart, you is important" (p. 422). With these words, Aibileen encourages Mae Mobley to believe in herself and to put her best self forward into the world. A variant of this theme may help refine what is essential for students to learn during their time in school, especially in the music room: "You are safe, you are loved, you are important." Imagine what an incredible gift we as teachers can give to the children in this next generation if they leave our care knowing these things. One might ask, "Shouldn't this be taught at home instead of at school?" Of course. Unfortunately, this message is absent from the home lives of many children—the very children who may need to hear it most. For our students who do hear these words at home, no harm will come from reinforcing these ideas in every realm of their world.

You Are Safe

Let us first acknowledge that it is impossible to erase the difficult home lives, the troubled pasts, and the personal struggles many of our students face daily. Our time with them is short, an hour (or less) each week; however, that is not to say the music classroom cannot and should not be a place of solace and comfort. Taking away all the difficulties a child endures may not be possible, but creating a classroom community built on support and safety absolutely is. Isabel McNeil Carley (1978/2018) said, "The climate of the classroom is the teacher's responsibility.… It is not an easy task to establish and maintain the emotional atmosphere that nourishes creative work, but it is essential" (p. 46).

How does one create a culture of safety in the classroom? First, clear expectations are paramount. Especially in activities where students are asked to be vulnerable with one another, it is essential that expectations are clearly and explicitly set before beginning. With the limited time we see our students, doing this might seem like sacrificing minutes we simply do not have. Carefully setting expectations and preparing for pitfalls before engaging in an activity can actually save valuable time in the end. When students are very clear on the way they are expected to behave toward one another, there simply is no excuse for confusion later.

Consider using the umbrella of one class rule, based on The Golden Rule (see Figure 1). In all

Figure 1. Bay Elementary's Only Music Class Rule.

PHOTOGRAPHER: MEG TIETZ.

situations, students think empathetically about the activity in which they are engaged. The teacher explains and encourages the students and asks, "How would you want a classmate to respond if you asked them to be your partner? What would you want an audience to do if you were sharing a song you made up for them? Why is specific feedback about what you saw more valuable than saying 'I liked it?' How would you want a friend's face to look when they were assigned to work in a group with you? How would you want your class to behave if you made a mistake?"

Second, in the Orff classroom, students are constantly asked to take risks and chances. This can be frightening for adults and children alike. To make improvisation and composition feel safe, scaffolding skills is very important. Both Gunild Keetman and Isabel McNeil Carley discuss the importance of a progression toward improvisation: "To give timid children the courage to improvise and play melodies, group improvisations, in which they do not feel so exposed, can serve as a transition to individual improvisation" (Keetman, 1974, p. 89). "It is, therefore, extremely important to let them volunteer for solo assignments when they feel ready and allow them to 'pass' until they do. First lessons in improvisation, then, must be designed to build confidence and to ensure success" (Carley, 1978/2018, p. 47).

It is important for students to understand being brave and trying is the goal in and of itself. For every improvisation shared, it is valuable to say "thank you" to the student, regardless of musical prowess. This response is not a judgment or a

Figure 2. Playing with Mallets.

reflection on the caliber of what was shared, but gratitude for the gift of taking a chance. It is also important for the teacher to be vulnerable in his or her own improvisations. Sometimes the teacher's improvisations are beautiful models, and sometimes they are honest experiments that fail. Owning that, and discussing it, is extremely worthwhile. When students observe the teacher's realness, risk-taking, and vulnerability, they are far more likely to trust the group and take their own chances.

Third, because of the inherent playfulness and child-centered nature of the approach, a true Orff classroom radiates joy: joy in creation, joy in expression, and joy in the unique gift that is childhood. When expectations for kindness and compassion are clearly established and enacted, one cannot feel insecure and unsafe while engaged in genuine, creative play. Focusing on the playful nature of children is a gift both to the children in our classes and to us as adults who sometimes forget to focus on the simple joys of life.

Figure 3. Hand Clapping Game.

PHOTOGRAPHER: GREG GOEDECKE. USED WITH PERMISSION.

Figure 4. Fifth Graders Starting Music Class by Joining Hands.

PHOTOGRAPHER: GREG GOEDECKE. USED WITH PERMISSION.

Encouraging play as the source for musical learning is a way to ensure that joy thrives in your classroom (see Figures 2 and 3, p. 24).

You Are Loved

This area, above all, is the one in which Orff Schulwerk sets itself apart. As students of the Schulwerk, Orff teachers experience having our ideas and creations supported and encouraged. In turn, we are taught how to support and encourage our classmates, allowing us to feel directly the outpouring of supportive love within this approach. Orff himself spoke to the importance of the nurturing way we must interact with children when he said, "Everything a child of this age experiences, everything in him that has been awakened and nurtured is a determining factor for the whole of his life. Much can be destroyed at this age that can never be regained; much can remain undeveloped that can never be reclaimed" (Orff, 1977/2017, p. 9). Jane Frazee (2006) adds, "Orff's insistence on the cultivation of feelings sets him apart from other music educators of his—and our—time" (p. 21).

If children do not feel seen, they cannot feel loved. It seems so simple, but one of the most important things we can do to help children feel seen is to know their names. In reality, this is a much harder task than it appears at the outset, especially when starting at a new school, because music teachers typically teach hundreds of students over the course of each week. It is absolutely worth the effort, though, to learn the name of each and every child with whom you interact. Consult yearbooks, take pictures of your students holding signs with their names on them, use your district grading software if it features pictures of your students, and so on. In short, do whatever you can to practice and learn their names.

Another step in the process of helping children feel loved is to create a sense of community within your room, a community to which each child fully belongs. Part of this is achieved with the expectations of kind and supportive behavior within the classroom, but well-designed, cordial routines and rituals can further extend the circle of caring.

Creating welcoming rituals can also support a sense of community. For instance, every day at the

Figure 5. Making Eye Contact While Singing at the End of Music Class.

PHOTOGRAPHER: GREG GOEDECKE. USED WITH PERMISSION.

beginning of music class, students from kindergarten to fifth grade come in, make a circle, and join hands (see Figure 4, p. 25). This brief gesture is of utmost importance. For some of my students, it might be the only loving and kind touch they receive that day (or even longer). It is a direct and outward symbol of community. No one is allowed to be left out of the circle, no one is allowed to be rude about taking another child's hand, and no one is allowed to hurt another hand. In this circle, we can see each other all at once, and for that very brief moment, we are literally connected. No one is alone.

A valued mentor, Jane Fox, once spoke about the importance of teaching the child and not the

lesson. This idea can be a continuing focus for how to approach the children. Given that so much is communicated through the eyes, looking directly into your students' eyes will quickly indicate whether a lesson is working. Taking the time to consciously look around the circle into each pair of eyes not only provides this feedback, but also shows our students we see them, each of them, as individuals who are also a part of our community (see Figure 5, p. 26). Being seen is an important part of feeling loved.

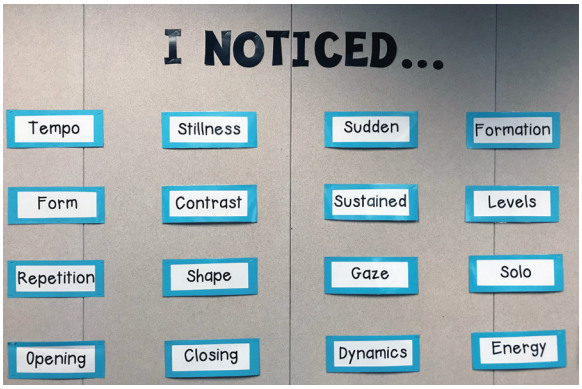
You Are Important

Many of the ways children feel important are directly related to the ways they feel loved. Another way to reinforce their sense of importance is to give them a voice. Giving students an opportunity to speak their truth communicates, "You and your ideas are valued. Standing up for others is important. Standing up for what you believe is important." According to Marcia Lunz (1983/2017), "The 'round table' found in Schulwerk classes, where all participants are equally important, gives us a ready-made setting for dealing with life values.... Respect, affirmation, tolerance, sharing, constructive participation—these values are desirable in any aspect of life" (p. 39).

Sharing ideas, improvisations, and creations are major parts of an Orff Schulwerk classroom. "The cultivation of the imagination is accomplished in Orff classrooms through student participation in movement work, speech exercises, singing, and playing instruments. Because this is typically ensemble work, students have the opportunity to teach—and learn from—one another" (Frazee, 2003/2018, p. 54). When children know their voice is valued, they are more likely to share that voice openly and vulnerably. "Individuals have been found to be more spontaneous and creative in settings in which they feel genuinely respected and appreciated" (Hendricks, Smith, & Stanuch, 2014).

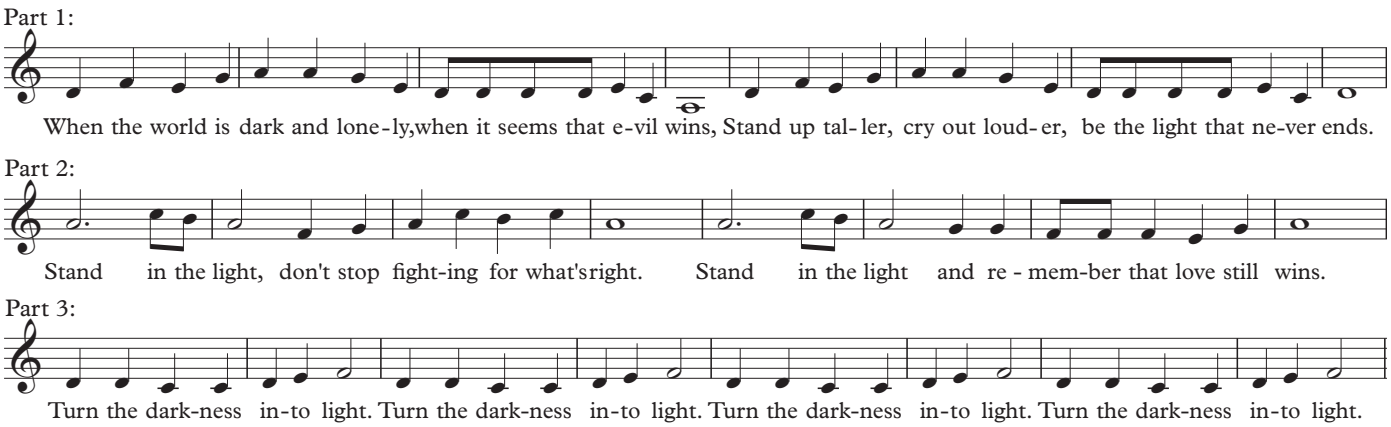
The process by which this sharing takes place must be explicitly taught. Invite your students to offer feedback by giving them specific things to watch for, analyze, or appreciate. For instance,

Figure 6. Springboard Suggestions for Observation and Feedback of Performances



PHOTOGRAPHER: MEG TIETZ.

Figure 7. *Stand in the Light* by Meg Tietz, 2018.



Form:
Sing Part 1 followed by Part 2 in unison.
Repeat, but add Part 3 as an ostinato to accompany Part 1 and Part 2.
Final time, sing all three parts simultaneously.

teachers can provide students with a verbal template for sharing their observations, such as beginning with "I noticed …" (see Figure 6, p. 27). Eventually, the more they practice, the more easily they will be able to offer up meaningful feedback without relying on a teacher-directed framework. Requiring focused feedback demands that the audience pays close attention to the details and allows the child whose work is being discussed to feel pride in the specific elements of his or her performance.

The Orff Schulwerk approach leads naturally to a discovery and exploration of multiple perspectives. By engaging in group work, discussion, and reflection, our students begin to learn not only how to express their own ideas and viewpoints, but also how to embrace and understand those of the people around them. In our daily work with collaborative groups in our classrooms, we have the opportunity to guide students to share their viewpoints, advocate for themselves and one another, and express why they feel the way they do about their ideas. "[The Orff classroom] is a place where self-expression is encouraged and valued, musical experiments are carried out, and tolerance for different views is practiced" (Frazee, 2006, p. 21).

The Uncooperative World

A problem arises when we teach all of these things to our students and the world does not cooperate. What do we do when the news speaks hatred, fear, and fury? How can we as music educators make a difference in the shattered existence of the lives of our students and ourselves?

It is important children see beauty in the world to ensure they know to seek it, to appreciate it, to become it.

It is probable that none of us became music educators because we loved to count rhythms or analyze chord progressions. That was not what drew us to this art form. Music spoke to us. Something about music helps us cope, express, and understand the challenges and joys of everyday life. "[Music] provides a means of expressing a wide variety of human feelings, love, sadness, and a sense of belonging, which people sometimes find difficult to verbalize" (Hallam, 2005). How do we help our students experience this?

The answer is to provide notable artistic examples of what music is and can be. "A good rule is to teach nothing that deserves less than lifelong remembering" (Carley, 1969/2017, p. 77). We must sing songs that are hopeful, heartfelt, and even sometimes sad. We need to discuss the gift of expression music gives us and the way it can help us feel stronger, knowing we are not alone in our feelings and endeavors. As Brigitte Warner (1995/2017) stated during her speech at the 1994 AOSA National Professional Development Conference in Philadelphia,

> We all know that music has special powers, and that humanity has always used them in its search for deeper spirituality. Orff has gone back to uncover these sources so that we and our children may be reconnected with our inner selves. (p. 39)

Sometimes we underestimate children. "Children are often excluded from discussions of death because parent or adult caregivers believe it is 'too much' for them" (Riely, 2003, p. 213). In addition, many adults and teachers do not expose children and students to artistically and emotionally deep objects or events because they do not believe they can appreciate them. This tends to negate the fact that children absolutely do feel deeply; they experience pain, fear, and wonder, and they need to find outlets for expressing these feelings in constructive ways. It is important children see beauty in the world to ensure they know to seek it, to appreciate it, to become it.

> It is at the primary school age that the imagination must be stimulated; and opportunities for emotional development, which contain experience of the ability to feel, and the power to control the expression of that feeling, must also be provided. (Orff, 1978, p. 245)

From the Journal …

After the Santa Fe shooting, a melody playing over and over in my head haunted me. On a long car drive, words emerged and it became apparent this was the song I needed to teach my fifth graders. In the wake of a traumatic event so close to home, this would be my way to use the art form I love to express my feelings and help my students express theirs (see Figure 7, p. 27).

Conclusion

Modeling how music can help us process pain and share our deepest feelings is an attribute of artful music teaching. Further, the human vulnerability it requires transforms a classroom into a true community.

Teaching with the Orff Schulwerk approach goes far beyond instilling a love of music; it assists the development of the very humanity of our students. Music is simply the vehicle to achieve this purpose. Nurturing the humanity of future generations can contribute to our feeling hopeful, helpful, and purposeful in this sometimes confusing and overwhelming world. In the end, as Orff Schulwerk practitioners, humanity is the most important thing we teach. ■

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Aesthetics: Repurposed, Transformed, Reconnected

ABSTRACT

Interdisciplinary connections play a major role in early childhood and elementary aesthetic education. Interdisciplinary application of an Orff Schulwerk approach to teaching and learning offers rich possibilities for developing children's skills of perception, creatively engaging them as they actively observe, listen, investigate, evaluate, and create. In this article the author illuminates the promise of interdisciplinary Orff Schulwerk through the lens of a multifaceted, preschool through kindergarten, recycled instrument project.

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By Anetta Kotowicz

Observing a group of children during their free play, one quickly notices their natural ability for exploration through whole body movement, senses, vocal expressions, gestures and imagination, the repurposing of items or spaces, or simply quiet moments of wonder (just to be inspired to move freely and experience the world again in their own intuitive style). As music and movement educators, Orff Schulwerk teachers use these organic childhood behaviors as tools for developing aesthetic sensitivity while creating interdisciplinary connections. Beyond just music and movement, we have an opportunity to transform the natural curiosity of a child into multi-level, hands-on experiences in the arts, culture, and science. According to Barbara Haselbach and the editorial team of *Orff Schulwerk Informationen* (1997a):

> Long before children are entrusted with or exposed to the disciplines of individual art forms, they find their own worlds of play and expression which are not separated and not differentiated according to music, dance, language, or dramatic media. The idea to play and the need to be expressive uses

Figure 1. Three-Year-Old Children Manipulate Objects and Analyze Sound Possibilities.

PHOTOGRAPHER: ANETTA KOTOWICZ.

> everything, seizes everything, that can intensify the playing and serve to illuminate it. (p. 5)

For a child, undertaking new tasks is not easy. It is a step into unknown complexity. We can embrace this from an Orff Schulwerk perspective and bring it to levels our students will enjoy and expand. Interdisciplinary (or in some ways "pre-disciplinary") application of the arts serves to enrich the world of perception, explain emotions, stimulate conversation about experience and imagination, and bridge the known and unknown. It stimulates and encourages children to actively observe, listen, investigate, recognize, create, and learn.

In Maxine Greene's (2001) *Variations on a Blue Guitar: The Lincoln Center Institute Lectures on Aesthetic Education*, we read that "… the learner must break with the taken-for-granted, what some call the 'natural attitude,' and look through the lenses of various ways of knowing, seeing, and feeling in a conscious endeavor to impose different orders upon experience" (p. 5).

As Orff Schulwerk educators, we also get a chance to experience childhood one more time to wonder, question, temporarily abandon our "natural attitude," and, with courage, appreciate cross-curricular experience.

> Aesthetic education, then, is an intentional undertaking designed to nurture appreciative, reflective, cultural, participatory engagements with the arts by enabling learners to notice what is there to be noticed, and to lend works of art to their lives in such a way that they can achieve them as variously meaningful. When this happens, new connections are made in experience: new patterns are formed, new vistas are opened. Persons see differently, resonate differently … We see it as part of the human effort (so often forgotten today) to seek a greater coherence in the world. (Greene, 2001, pp. 6-7)

Observing, Analyzing, Repurposing, and Transforming

Aesthetic education took an eco-friendly curve at the Brooklyn preschool where I teach. Weeks before the school's Earth Day celebrations, we asked parents to donate discarded, common household items that could make sounds. We also received some materials from a construction crew working in the building. We gathered a very interesting mix of items to explore and re-invent, such as two-by-three wood pieces, mortar buckets, tin cans with lids, K-Cup® pods, to name a few. Children from two to six years old worked together to analyze the

Figure 2. Exploring and Creating a Non-Pitched "Sound Machine."

PHOTOGRAPHER: ANETTA KOTOWICZ.

materials, manipulate them to make sounds, and define and sort the sounds. Our goal was to create our classroom instrumentarium by repurposing discarded and recycled materials (see Figure 1, p. 31).

"Those can't be instruments, that's a trash" one of the children mentioned. Another one called, "I found the scrape-drum." What a wonderful mix of first impressions! After initially exploring the open-ended materials, the group paused to examine the traditional non-pitched percussion instruments further, analyzing them and vocalizing their sounds using words such as *ding*, *whoosh*, *tap*, *bong*, and *pat*. Children then returned to the material center and brought back their "instruments," which now sounded just like a maraca, guiro, drum, triangle, bells, cymbals, and gong. Guided experiences enhance children's perception of known materials (in this case percussion instruments) and their knowledge of known materials bridges into deeper understanding of and creativity with the unknown (the new materials).

The youngest children (2 years old) loved exploring the containers and natural materials, turning them into different types of shakers or "shake-drums." How loud does the woodchip shaker

Figure 3. Kindergarteners Compare and Organize Lumber for Xylophone Construction.

PHOTOGRAPHER: ANETTA KOTOWICZ.

sound? How loud does the sand shaker sound? Can you make/find a shaker that sounds like mine? The group differentiated and matched sounds, seamlessly crossing into science as they learned about materials and sizes of containers. Could one use water instead of stones? Children were curious, turning jars and containers into rain sticks and the like.

Three- and four-year-old students were motivated to create loud and louder sounds. They loved to explore the cans, lids, and buckets using traditional drum sticks or wooden spoons. Can you play soft and gentle on the same object? As with Orff Schulwerk, questions led students to further exploration, perception, observation, understanding, and creative application. Can you make smooth versus pointy sounds? Could you mix smooth and pointy sounds together one after another using the same repeated pattern?

Five- and six-year-old students' exploration was more sophisticated—not just "bongs" and "rumbles," but also more refined "magical" sounds, which they immediately labeled with specific names like "misty-blast." Guiding their more nuanced perceptions and observations helped lead these children to build more sophisticated structures that could produce more than one tone color.

The repurposed, non-pitched instrumentarium was established. No one played on cans and lids anymore, but on "bong-drums" and "round-'o-triangles" instead. The group decided to make a "sound machine" by repurposing an old art easel and attaching some of the newly named instruments to it (see Figure 2, p. 32). To further inspire, ground, and extend our explorations, we read books about creative musicianship such as *Max Found Two Sticks* by B. Pinkney (2005), *Sunny* by R.M. Cranfield and J. Steedman (2003), and nature-oriented *Spring Song* by A. Kotowicz and N. Ezhik (2019).

We sang songs and accompanied the books with newly invented sounds. Children were very proud of their newly built instruments as well as the fact that they could reinvent them over and over again.

The oldest students (kindergartners) wondered if we could use long two-by-three lumber pieces to create xylophones. Beginning again, as the Orff Schulwerk approach does, with exploration, students took apart an alto xylophone to learn about its parts and setup. They compared and measured the length of the bars, organized them visually, double checked the progression of the sound from lowest to highest,

Figure 4. Kindergarteners Constructing a Xylophone.

PHOTOGRAPHER: ANETTA KOTOWICZ.

and reorganized the "sticking out" bars until the xylophone sounded correct again (see Figure 3, p. 32).

After summarizing their observations, children worked collaboratively, measuring and aligning the lumber on the floor to make it look just like the xylophone. After finishing the floor layout, one of the children used a mallet to tap the bars. One child's face expressed deep disappointment. A few seconds later another child exclaimed, "We need the air to make it sound right—it will work just like a triangle that we can't touch." Through exploration and critical thinking, the known informs understanding of the unknown and leads to an overall deeper understanding. Building a base box for our giant xylophone would take too much time, so we decided to use ropes and hang it up, just like a triangle, by drilling holes, stringing ropes, sanding the wood smooth, and waterproofing it with oil. Everyone worked together (see Figure 4). Finally, two large xylophones were ready, and kindergartners named them the "hammock xylophones." Hammocks? What if …?

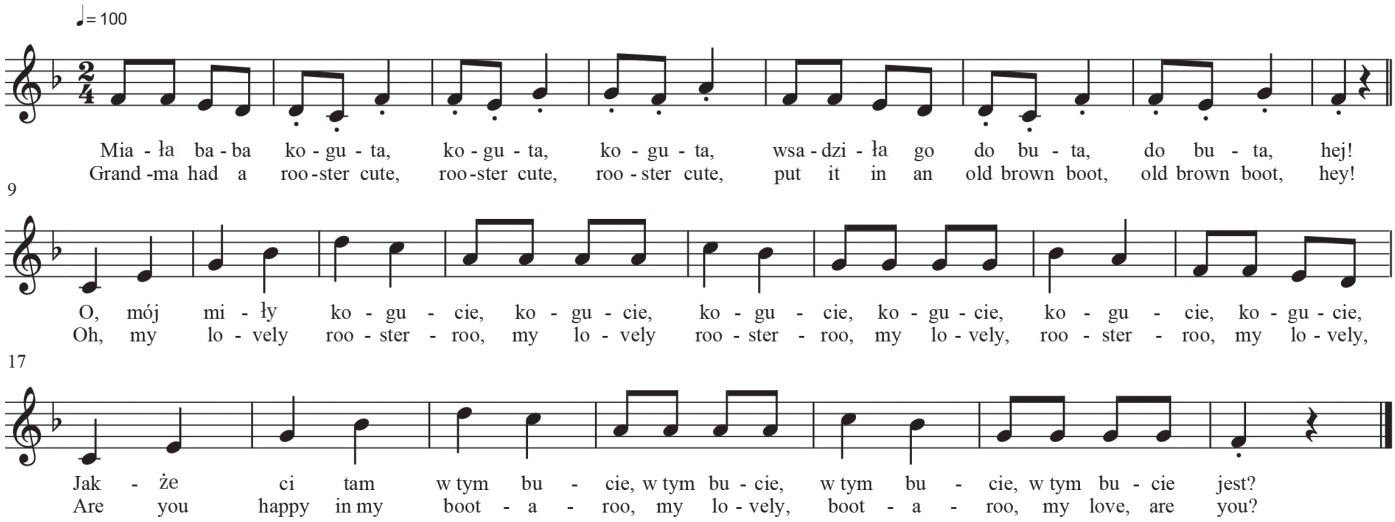
Figure 5. Portable Music Center in Our Playground.

PHOTOGRAPHER: ANETTA KOTOWICZ.

Reconnecting Through Schulwerk Experiences Outdoors

Unusual materials asked for unusual space to play them, so we moved our music classes into the garden. We found the perfect sound-station space between a fence and the trees (see Figure 5). We could not believe our eyes; we had repurposed the school's playground. Our sound-station was still portable, and we could quickly move it back into the music room on the rainy days or whenever needed.

Figure 6. Folk Song from Poland.



At first, looking at the flowers blooming, we sang and played our favorite, *Spring is Finally Here*, and other preschool songs. To continue our legato-staccato study, I played on the recorder and sang a folk song from Poland, *Miala baba koguta*, in its original Polish language (see Figure 6, p. 34).

We discussed the articulation and rhythms in the first section in contrast with the second section of the song. Children quickly described part one as happy with many detached, short sounds, and part two as smoother and more connected, except the very last word. We clapped the rhythm of the words "ko-gu-ta" and "do bu-ta" ("ti-ti ta"). Later, we moved to express the articulation of the music, sang, and clapped the "ti-ti ta" rhythm. Some of the children decided to play the "ti-ti ta" rhythm on their new percussion instruments. "But why does it end with staccato?" they wondered. So I sang it in English:

Grandma had a rooster cute, rooster cute, rooster cute.
Put it in an old brown boot, old brown boot, hey!
Oh, my lovely rooster-roo, my lovely rooster-roo, my lovely rooster-roo, my lovely,
Are you happy in my boot-a-roo, my lovely, boot-a-roo, my love, are you?

With an extra dose of cheerfulness, children improvised, dancing around as the rooster expressing his feelings. We all sang the song and played "roo-ster cute" and "old brown boot" ("ti-ti ta") on the instruments. The children took turns, improvising solos and answering the question: How is the rooster feeling in the boot? We had happy staccato roosters, sad glissando (on xylophones) roosters, and magically disappearing roosters with a mix of soft metallic sounds on the sound machine. The children improvised different emotions while creating different playing techniques on the instruments. They were eager to create new verses and pretend to be different animals in the shoe, connecting this song with the nursery rhyme "There Was an Old Woman who Lived in a Shoe," and performing it with instruments and movement.

Taking Orff Schulwerk outdoors with our own original instruments, students and teacher were not only inspired by the new songs and books, but also we listened to near and far outdoor sounds, recreating them with our voices and instruments and responding to this music with our own moves. We swayed our "body-branches" like trees, moved like birds and even like a fire truck or a helicopter.

After studying several examples of modern music notation in the styles of J. Cage, K. Penderecki, and K. Fessmann, the children notated their own staccato-legato compositions in the form of dot marker artworks.

Older children performed their solos in rondo form (ABACADA, and so on). They alternated the principal theme, a simple ostinato the drummers played on the mortar buckets, with improvised solos. Soloists could choose their own sounds, but the eight-measure improvisation had to include staccato and legato elements. After studying several examples of modern music notation in the styles of J. Cage, K. Penderecki, and K. Fessmann, the children notated their own staccato-legato compositions in the form of dot marker artworks (see Figure 7, p. 36).

Moving beyond the school boundaries, my young learners told stories about music making to their caregivers. Parents shared that the children "found their voices" and continued to investigate sound-/instrument-making at home. They found their playful freedom and repurposed their homes into a new canvas, illuminated by Orff's process of active and creative music, movement, and aesthetic education.

Barbara Haselbach (1997b) summarized an illuminating observation from a German-language article by Gunther Otto:

> Whoever creates pictures or poetry, whoever expresses him- or herself through music or dance wants to clarify something for himself and transmit something to others. He or she must come to grips with the material and make use of the senses, wants to be open to feelings and situations and to be influential with ongoing processes. (p. 9)

Consider this project as an example for our practice, rich with potential. Building instruments established the basis for interdisciplinary connections through aesthetic experiences—science and experimental discoveries, observations and implications, music, movement, art, literature, improvisation, and performance. It triggered conversations about environmental awareness, recycling, and repurposing. Children of all ages

Figure 7. Four-Year-Old Soloist Performing Her Notated Music.

PHOTOGRAPHER: ANETTA KOTOWICZ.

treated the new instrument station with a very special respect, with pride of ownership. We explored different playing techniques and notation styles and wrote music. Our sound space was like a wonderful canvas for a musical celebration of Earth Day at our school. Students performed their written compositions for applauding classmates. And still this was not all. Reconnecting aesthetics, we can close one more gap:

> Through the awareness, through the wide-awakeness brought about by aesthetic education (or by authentic teaching conducted to that end), our students will in some sense be free to find their own voices, as they find their eyes and ears. They may even find themselves free for a time to possess their own lived world. (Greene, 2001, p. 11)

Conclusion

Early childhood is a blank canvas, a discovery of self, experiences, emotions, and expectations. Every September, when meeting my new 2- and 3-year-old students, a few of them greet me with a simple statement, "I don't like music," or some have enormous anxiety levels related to music. My soul feels their pain, and I wonder what detached them from the organic behavior of vocalization, movement, and enthusiastic exploration. Usually I learn that music was presented to these little learners as an observation of perfection (music as an absolute) instead of as a creative process. The Schulwerk, with interdisciplinary connections between literature, acting, music, mathematics, science, arts, and experiences through various senses, opens a window for individual intelligence to shine and engage.

Early childhood is a blank canvas, a discovery of self, experiences, emotions, and expectations.

> Rather than focus solely on left-brain analysis, using numbers and language as the sole forms of access, interdisciplinary teaching ideally should encourage a more broadly experiential approach to learning and acknowledge the unity of mind and body in the learning process. (Abel, 2002, p. 144)

We overcome fears and various emotions, we overcome statements of dualistic thinkers (i.e., "These are not instruments, that's trash!"), we open the windows of imagination and enchantment, improvisation, interaction and dialogue, understanding, and reflection of critical thinkers. As Schulwerk practitioners, we have the opportunity to guide the aesthetic growth of our students, enriched by broadening our own field of vision, repurposing, transforming, and reconnecting our teaching, and even our communities, along the way. ■

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Artistic Identity Meets Artistic Entrepreneurship: Essence of the Schulwerk

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ABSTRACT

In this article the author examines the concepts of artistic identity and artistic entrepreneurship as symbiotic forces, which he posits are innate traits found within Orff Schulwerk practitioners. Further, he compares elements of Schulwerk pedagogy and history through the perspective of these concepts, discusses how they may intersect, and includes suggestions for practitioners to develop and grow their artistic identity.

By Eric Ventura

As Orff Schulwerk practitioners, we hold a variety of beliefs that result in a dynamic kaleidoscope of artistry, teaching, and scholarship. As with any professional practice, reflecting upon the nature of the work to deepen our understanding and manner of application has merit. To that end, this discussion examines artistic identity through a few nontraditional viewpoints and explores how it intersects with the spirit of entrepreneurship found within Orff Schulwerk history and pedagogy.

Artistic Identity

An individual's identity serves a variety of purposes, from career aspirations to sought-after personal and professional relationships. Here, artistic identity is defined as the self-perception of our total artistic background, sensibilities, and capacity to realize an artful expression of our thoughts and emotions. This artful expression may be found in both performance and educational scenarios. The application of artistic identity for the educational scenario primarily drives this conversation.

Occasionally, we Schulwerk devotees find ourselves alone in the classroom, conflicted about what the next lesson should be or what could be done differently

with an ongoing activity. Perhaps some words from Robert Frost's *The Road Not Taken* offers clarity. Here, Frost (1971) conjures an internal conflict about which road to follow. In the end, he takes the one less traveled, which "made all the difference" (p. 223). Frost's takeaway is refreshing, as it gives the reader permission to decide a meaningful way forward in life. Thus, when faced with the choice of another round of singing *Hot Cross Buns* to prepare for a recorder performance of the same melody, why not introduce the song via body percussion or movement first? If, as Frost writes, that other road is "just as fair" (p. 223), then we ought to give ourselves permission to steep in our own artistry and creativity. In other words, our choices need not be a perfect ideal, whether they embody a concept, instructional technique, or material. Often, multiple pathways lead toward a desired end.

The aspect of the individual must not be taken for granted, even in a macro view of education. In this case, we refer to the spirit of altruism, in which teachers do what is right for their students because it is the right thing to do. In all likelihood, most Orff Schulwerk practitioners have their own memories of working in this way, or perhaps know friends and colleagues who do. We as teachers must take care to honor our own needs and thoughts too, before undertaking the important work that lies ahead each day. Some fitting words on this matter come from James Jordan in *The Musician's Soul* (1999). Although written for the choral conductor, it applies to all active artists, including Orff Schulwerk teachers. Jordan (1999) writes:

> Before one is able to conduct and evoke artistry from singers, one must spend a considerable amount of time on oneself, on one's inside stuff.… Most musicians, however, involve themselves in a process of self-mutilation. They focus on the "why" and "how" of music instead of the "who" … At the risk of oversimplifying, one must be able to love oneself first before that love can be shared with an ensemble or an audience through the music. (pp. 9-10)

Jordan's sentiment aligns beautifully with the self-explorations of finding artistic identity described here. By knowing our authentic self, whether it is through mindful meditation or some other endeavor, the kinesthetic body gestures and melodious tones residing deep inside Schulwerk teachers bloom like flowers in rich sunlight rather than meeting someone else's established ideal, such as what might appear in a curriculum guide or textbook. Instead, we must look for meaning in a way that is personally significant to us or our students. In this case, a textbook could be viewed as a guide, much like other established materials for inspiring learning like a story book or another composition. Whereas the teacher calls upon his or her artistic experiences (artistic identity) to bring forth an educational expression of a textbook component, the student summons his or her acquired knowledge and skills from music class to find meaning, particularly if that opportunity resides in a child-centered environment such as the Schulwerk (AOSA, n.d.).

In keeping with the artistic identity theme for a few moments longer, two narrow views of that concept are presented here, perhaps in unusual terms. These views are framed by some classic designs in literary conflict analysis. In the first view, *person versus self*, the looking glass is turned inward upon the artist-teacher. In the second example, *person versus society*, the examination of conflict takes an outward view and attempts to provide insight as to different ways artistic identity might be forged in the larger world.

Person versus Self

Considering the musician-in-training often includes the connotation of nightly, regimented practicing: As an undergraduate, from 9 p.m. until 11:30—and sometimes until midnight—I was cloistered in an empty classroom practicing the trumpet. Indeed, the artist, dancer, or musician who self-imposes exile for the sake of developing and refining his or her art can be easily conceived as a typical trope for the literary conflict of *person versus self*. For example, Russell Freedman's (1998) biography of the iconic performer and choreographer of American modern dance, Martha Graham, features an accounting of her intrapersonal journey during her time at the Denishawn School of Dancing and Related Arts:

> Martha would go to the studio alone in the evening and practice by herself, dancing far into the night, "trying to find strange, beautiful movements of my own." She enjoyed the discipline, the regimen of training, and the growing satisfaction of seeing her body become trim and strong, a supple

instrument that could respond instantly to her commands. (p. 31)

We might argue that individuals undergo this type of lifestyle for a variety of reasons, including the necessity to grow skills for career aspirations as well as pure enjoyment of the craft. A neurological set of mechanisms might also be at work. Carol Dweck's (2006) book *Mindset* challenges the reader to pursue growth as a goal of learning, rather than an inflexible judgment of success or failure. In addition to this psychological view by Dweck, scientists have known for many years that individuals experience cognitive growth (brain plasticity) when experiencing a challenging task (Zatorre, Fields, & Johansen-berg, 2012). Thus, if teachers as artists continually seek new and interesting approaches to their craft, by sheer mathematics some of those new ideas will pose a healthy challenge. This opportunity exists for both the teacher and the student, as each participant in their respective roles in the teaching and learning paradigm will have healthy challenges, such as choosing a format for instruction (lecture versus active learning) for the teacher and selecting a suitable non-pitched percussion instrument for a student-led adaptation of a folk song. That is how we can both persevere and grow in the conflict of *person versus self*.

Person versus Society

Many changes were afoot in the United States during the mid and late 1960s. One example is the open classroom concept Kohl (1971) made popular to American educators in 1969, which among its operating principles emphasized the need for a holistic and student-first approach to learning. A similar sentiment was in the formation of AOSA (Chandler, n.d.), which among its mission parameters works "to inspire and advocate for the creative potential in all learners" (AOSA, 2018). In both cases, a rise in alternative thinking for the betterment of students took the spotlight against a backdrop of traditional teacher-as-expert/lecturer approaches. Thus, the literary trope of *person versus society* has relevance in this discussion.

The character Frodo from the book *The Lord of the Rings* undertakes many challenges during the tale, some physical and others emotional. His hero's journey leads him through periods of self-reflection and grit, and ultimately willing himself to take on all adversaries. In a moment of courage and knowingly potential self-sacrifice, he announces, "I will take the Ring…though I do not know the way" (Tolkien, 2009, p. 352). While Frodo has literal battles, educators and artists have figurative ones to endure, sometimes against systemic challenges in a school setting. Like Frodo, Schulwerk educators do not always know the way forward, but somehow that seems appropriate since change agents and risk takers do not always have the luxury of having a previously defined plan. For the student, the partner in the teaching and learning paradigm, a classroom culture with the student as hero—with a nod to Tolkien's Frodo—presents healthy traits for the journey of learning: resiliency, grit, and healthy peer relationships.

Artistic Identity Summary

As noted, it can be possible to examine an Orff Schulwerk teacher's behaviors and general constitution through the person versus self and person versus society comparisons. Specifically, the Schulwerk practitioner should embrace his or her artistic experiences without fear of fault, which could be from a performer's perspective or that of a teacher delivering instruction. Instead, the artful spirit inside the Schulwerk teacher can not only inform learning experiences for the student, but also can serve as the basis for a positive mindset for individual growth (Dweck, 2006). Whether the growth that occurs takes the form of a hero's journey in a challenging teaching environment or an individual path toward unexplored expressions of artistry, it is a personal perspective belonging to each person, especially those in the world of music and movement education—the Schulwerk.

Artistic Entrepreneurship

To build upon the artistic identity discussion, it is now appropriate to discuss the nature of entrepreneurship and the role of the entrepreneur in order to better place the rise and sustainment of the Schulwerk in proper context. To begin, artistic entrepreneurship is defined as the ways in which an artistic individual might leverage traits of an entrepreneur during the application and expression of an artistic craft. Millot (2015) presents a definition of entrepreneurship specific to the American culture. He writes that the term entrepreneur has come to mean "a label for people

pursuing innovation and realizing societal change" (p. 1). With these words, it would appear that there is a connection to the *person versus society* trope discussed earlier. Further, as in the earlier discussion, there are applications to both the teacher and student. Although the Schulwerk practitioner may envision the pursuit of innovation for teaching purposes, such as new uses for existing materials, the student pursues innovation in both formal and informal ways. Specifically, innovation can guide or inspire in-class directed assignments, such as composing and improvising tasks. Likewise, informal tasks such as preliminary play, the first stage in the AOSA teaching process (AOSA, 2019a), support the spirit of innovation and creativity found within the entrepreneurial mindset.

As cited by Gino and Ariely (2012), creativity is the ability to produce a novel, useful product. To place this concept into a discussion of artistic entrepreneurship, let us turn to Peter Drucker of the business management world and his principles of innovation. These principles are guidelines for the innovator, often appearing as an entrepreneur, and appear as do's and don'ts for the entrepreneur in Drucker's (1993) *Innovation and Entrepreneurship*.

Do's:

1. Purposeful, systematic innovation begins with the analysis of the opportunities.
2. Innovation is both conceptual and perceptual.
3. An innovation, to be effective, has to be simple and has to be focused.
4. Effective innovations start small.
5. A successful innovation aims at leadership.

Don'ts:

1. Don't try to be clever.
2. Don't diversify, don't splinter, don't try to do too many things at once.
3. Don't try to innovate for the future. (pp. 134-137)

For simplicity, we can eliminate *Don't #1* and *Don't #2* because they have opposing principles within the *Do* list (*Do #2*: Innovation is both conceptual and perceptual, and *Do #3*: An innovation, to be effective, has to be simple and has to be focused). With the remaining principles, let us conduct a thought experiment and consider the Schulwerk philosophy as a startup company. A perceived alignment between Drucker's principles and historical information of the Schulwerk appears in Table 1.

Table 1. Summary of Alignment: Drucker's Principles of Innovation and the Schulwerk.

Drucker Principle	Schulwerk History
Do #1 (Purposeful, systematic innovation begins with the analysis of the opportunities.)	The opportunity to innovate music and movement education during a period of post-war Europe reconstruction results in forming the Güntherschule in 1924 (Orff, 1978).
Do #2 (Innovation is both conceptual and perceptual.)	The concept of a symbiotic arts relationship between music and movement is easily observed in the active participation of arts-curious adults (Orff, 1978).
Do #3 An innovation, to be effective, has to be simple and has to be focused.	The overarching premise of the Güntherschule would be to synthesize music and movement in a meaningful, simplistic manner (Shamrock, 1986/1997), what would be called elemental (Orff, 1978).
Do #4 Effective innovations start small.	The early days of the Schulwerk were set via 17 young women at the Güntherschule and would expand to an international presence (Frazee, 1987).
Do #5 A successful innovation aims at leadership.	After some initial displays and symposia, the guiding force of the Schulwerk in the United States is realized in the birth of AOSA (Frazee, 2006).
Don't #3 Don't try to innovate for the future.	The Schulwerk practices were an outgrowth of the current state of the Expressionist artistic movement in Germany (Orff, 1978).

SOURCE: CREATED BY ERIC VENTURA.

How should we interpret the alignment presented here between Drucker's principles and some key moments and understandings in the history and development of the Schulwerk? We might surmise a great amount of time was spent formulating what would become the Schulwerk years before it ever entered into dissemination to future practitioners. The natural and organic development of the Schulwerk allowed the pedagogy to have ample iterations (proof of concept in the business world) before it was presented in a formal setting such as the founding meeting for the Orff-Schulwerk Association (OSA) in 1969, which became the American Orff-Schulwerk Association (AOSA) over the years that followed (AOSA, 2019b).

As a premise to innovation, in the most general of ways, a legitimate unmet need in society must be present, otherwise the status quo will remain. In today's educational systems, the unmet needs might be extrinsic, such as teacher salaries, or intrinsic, such as a specific pedagogical focus as in whether instrumental lessons ought to begin in the fourth grade. However, a central concern (if not the central concern) would be the need for rich and fully accessible school-based music education. Such a need encompasses a wide array of topics, including common skills and knowledge sets (termed curriculum standards at the present). The need for a strong and equitable music education program in each school dates back several decades. For example, the general conditions of music education in America were included in Herbert Zipper's speech presented at the 1974 AOSA National Professional Development Conference. In urging a quality educational experience in music (reflected in Schulwerk historical information Do #1) during the early elementary years, Zipper (1974) cited a struggle, common for the time, yet resonant in today's world:

> Music taught only in one or two weekly periods, isolated from all other studies, by a music teacher whom the children see only for a short time, usually once a week, becomes a subject of

> questionable value; questionable, because with so little time devoted to it, and with long intervals in-between during which children are prone to forget, music teachers are left with no choice but to emphasize training toward performance instead of education. (p. 27)

Many teachers and schools offer a quality experience that goes well beyond the performance-oriented model Zipper described; yet, oftentimes, the confines of scheduling remain quite similar to Zipper's description. Teacher entrepreneurship seems to be a logical solution for combatting an ongoing challenge to music education. As dedicated professionals, teachers find a way to reach students and make meaning out of organized sounds and movements no matter the limitations of the floor plan, building schedule, or supplies in the closet. Such efforts must surely occur for a reason beyond mere contractual obligation to teach music five days each week. Similar to the altruistic tendencies regarding artistic identity discussed earlier, some inner guidance may be at work in this example, too. Here, it may be that this concept of inner guidance is intrinsic motivation.

As Pink (2009) discussed in his book, *Drive*, individuals will operate in sustained periods of focus and persistence to accomplish a task because the task itself offers intrinsic motivation. Extrinsic factors, such as rewards, may increase productivity, though this boost is short-lived. Ultimately, individuals seek out opportunities for an intrinsic interest toward an activity for better long-term benefits. It is beyond the scope of this article to determine if a relationship exists between altruism and intrinsic motivation in Orff Schulwerk practitioners, but years of circumstantial evidence among scores of underpaid and overworked teachers suggest it to be the case.

Returning to the nature of an entrepreneur, it seems plausible that the inner drive to pursue innovation and societal change (Millot, 2015) displays a similar operating process as the teacher seeking to offer a quality music education experience in an innovative manner. An example of this synthesized effort is the establishment of Orff Schulwerk in Canadian schools during the 1960s as a response to perceived challenges with the current model, including too much emphasis on music theory, limited opportunities for creative expression, and a too narrowly focused set of curricular materials (Morin, 1996). In a case study by Morin (1996), 80 percent of respondents "reported that the secret to the enduring power of Orff lies in its transient and adaptable nature" (p. 43). Although novel products certainly align to the concept of innovation (Gino & Ariely, 2012), so, too, are the products—in this case, a pedagogy—that exist via adaptability. Most people would agree a cell phone is an example of innovation, yet it is also an example of an adapted product. By delivering continuous iterations of adaptable content and instruction vis-à-vis the creative-centric Schulwerk pedagogy, teachers across the globe embody the entrepreneurial spirit daily.

By delivering continuous iterations of adaptable content and instruction vis-àvis the creative-centric Schulwerk pedagogy, teachers across the globe embody the entrepreneurial spirit daily.

Growing and Applying Artistic Identity

The theme of this journal's issue, Soul of the Schulwerk, has a direct connection to identifying, developing, and growing artistic identity. Indeed, among the AOSA core values is the position that "every Orff Schulwerk educator deserves high-quality opportunities to improve their pedagogy and musicianship through active, collaborative professional development" (AOSA, n.d.).

Teacher identity is a phenomenon that affects not only the individual educator, but also the students in that educator's care. As such, teachers who take mindful actions to sustain a positive self-perception will ultimately yield a favorable outlook on a teaching career, which would include an individual understanding of success (Bosso, 2018). Different teachers mature in their experience, abilities, and values over time, a hallmark of the adult learner paradigm (Knowles, Holton, & Swanson, 2012). Therefore, it is necessary to have an ongoing effort of developing identity throughout the teacher lifecycle to ensure short-term efforts align with short-term needs, and likewise in the long-term view (Michael, 2018).

For the Orff Schulwerk teacher, a variety of entrepreneurial actions can provide the psychological, cognitive, and emotional sustenance needed to apply artistic identity to teaching and learning. Examples presented earlier include the

purposeful and focused traits of the entrepreneur. Other actions the Schulwerk practitioner may take for professional growth appear in familiar ways. These actions include: (1) attending gatherings with other Schulwerk educators (formal and informal), including small group gatherings, local workshops, and national conferences; (2) honing a personal understanding of a growth mindset and applying it in the classroom through moments of teaching and learning that rely upon risk-taking; (3) searching for artistic meaning in many facets of life, whether it is from attending a concert, reading a book, writing a poem, collaborating with a colleague, or attempting a new instrument; and (4) accepting that struggles will appear in the classroom and that Orff Schulwerk teachers are often eminently capable of overcoming them due to a combination of innate and learned practices for risk-taking and innovation.

Conclusion

The Schulwerk is a living, evolving phenomenon, as noted by Orff (1977) in his 1963 speech: "I have done my part. Now do yours" (p. 9). If contemporary practitioners believe that as music evolves, the set of approaches to education does as well, then new perspectives on the substance of Orff Schulwerk are appropriate. Perhaps this article will inspire you to examine how your teaching practices embody artistic identity—an aspect important to all teachers—and how your identity may continue to encompass your artistry, the essence of Orff Schulwerk pedagogy and a quality of the everyday entrepreneur. ■

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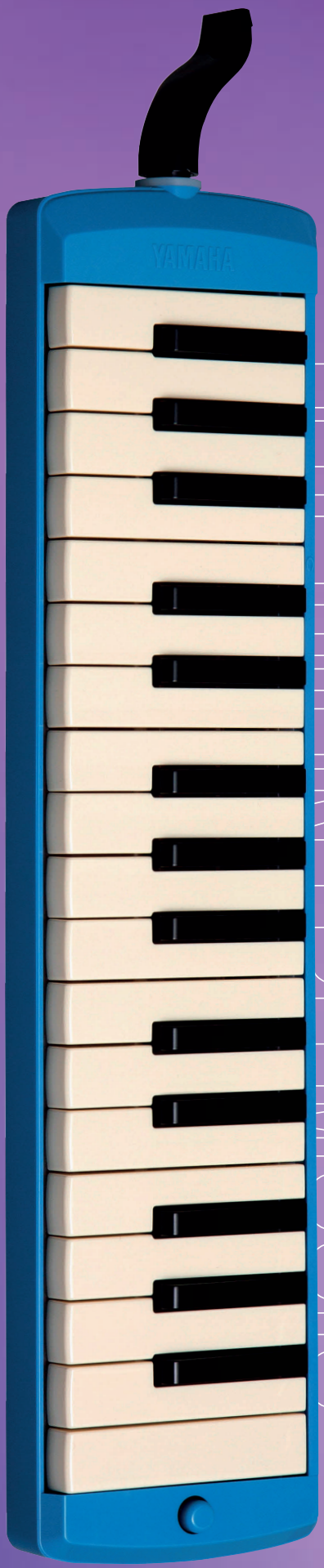

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The Power of the Sacred in Orff Schulwerk: An Interview With Roger Sams

ABSTRACT

The experience of music and dance making through Orff Schulwerk often evokes deep emotional responses in both students and instructors that have a distinctly spiritual quality. Prominent Orff Schulwerk teacher educator and curriculum developer Roger Sams has made the study of this phenomenon a significant part of his Orff practice. This interview with Sams discusses his 2003 article in The Orff Echo, *"Orff Schulwerk as Sacred Experience," recently reprinted in* Orff Re-Echoes IV, *to offer a view into how his thinking about spirituality in Orff Schulwerk has evolved.*

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By Beth Melin Nelson

I've had long and thoughtful conversations with colleagues about the depth and possibility in this work. I never had that conversation with summer students, however, thinking it inappropriate to bring my spirituality into a classroom where students had come, not for sacred experience, but to improve their teaching.

Despite my silence on the subject, sacredness was happening throughout the hand drum canon, the pentatonic improvisation, the folk dance, the movement composition, and the recorder consort. Sacredness pulsed through our beings as we wrestled with the joys and challenges of making art that hadn't existed before that moment in time, growing as musicians/movers/teachers, as human beings, and as a community. (Sams, 2003, p. 41)

Taking Orff Level I, as I did in the summer of 1997, changed my life. While I expected to receive and did receive many playful and inventive strategies for teaching music and movement to children, I was unprepared for the profound personal growth and increased

Figure 1: Roger Sams at his Home in Cleveland, Ohio.

PHOTOGRAPHER: RICHARD LAWTON. USED WITH PERMISSION.

self-awareness I experienced. This work moved my spirit and affected my artistry in deep and meaningful ways.

Roger Sams was one of my instructors. As happens so often in our community, we became good friends and colleagues. Roger and I have shared many conversations over the years about our personal experiences with the Schulwerk and the way we have seen students transformed by this work on a deeply personal and spiritual level. As an experienced teacher of children, adults, and now as a publisher, Roger has presented, written, and held conversations for many years on the topic of what he views as the sacredness in the Schulwerk and its transformational power. Recently, I had the opportunity to revisit this topic with Roger to ask more about the power of the sacred in Orff Schulwerk.

I would say that the combination of music and movement, and the movement being core at least for me, is what takes me away from my individual experience to what I would describe as a transcendent experience.

In your 2003* Orff Echo *article, "Orff Schulwerk as Sacred Experience," you characterized the practice of Orff Schulwerk as creating "sacred space." How do you define or describe sacred experience?

A sacred experience is something that transcends culture and specific religious contexts. It is something that gives us a sense of life as bigger than our individual experience and brings a sense of being connected to the wholeness of all of life, including transcending our human experience and going into realms that we would consider eternal or timeless.

What does this sacred experience look like or feel like in Orff Schulwerk?

A memory of an early vivid experience was when I was a Level II student in Nancy Miller's movement class. Mirroring was the concept we were working on, and Nancy had guided us through a lot of preparation exploring the concept, taking turns being the leader. I was partnering with another student, and it is interesting that despite my terrible memory for names, I remember hers because the experience was so profound. Renée and I were mirroring for that very, very long exercise, and this was the first experience that I am consciously aware of where we transcended boundaries. Something happened for both of us where we transcended our sense of separateness and experienced ourselves in oneness. I had never experienced anything like this before. Totally profound, way more than intimacy, literally a dissolving of boundaries between two individuals. I would say that the combination of music and movement, and the movement being core at least for me, is what takes me away from my individual experience to what I would describe as a transcendent experience.

What do these experiences look like for students in our classrooms?

They can experience themselves being embraced by their own sacredness through the experience of music making. They wouldn't necessarily call it sacred, but part of what I am learning is that you can have experiences that are sacred without necessarily calling those experiences sacred. Part of the gift of Orff Schulwerk and the way we do it is that the sacredness often isn't put into language, it is felt.

So there is an emotional connection for students?

An emotional connection in a way that is bigger than the specifics of the situation. The music and dance making has the potential to bring students in contact with a sense of their own sacredness, a sense of self that transcends the way they normally think of themselves.

What about teachers? How do we go about cultivating the potential for these experiences in our classrooms?

Musicians experience this many different ways when they are making really incredible music that produces transcendent experience. We don't necessarily seek out transcendent experiences in our music and dance making; they tend to strike us like a lightning bolt when we are not necessarily expecting them to happen. This goes back to how we as teachers set things up. If we know this possibility exists, then we work to create the circumstances that increase the likelihood our students might have a transcendent experience. We don't have to talk about sacredness, just create the space where this is a possibility. In fact, I think we'd likely sabotage it if we did.

So the space we create, the literature we choose, and time we invest to get out of our ordinary state are important?

Yes. It requires time to get out of our ordinary state and into a transcendent state. It is just not something that happens quickly for most people. We hold space where it may happen without necessarily seeking for it to happen. Great teachers are always holding sacred space, even though we don't call it that. I never talked sacredness with my children. We might talk about being moved, we would talk about connection, but I never once labeled it as sacred.

When we as teachers are able to manifest these experiences in our classrooms, what are the benefits for our students?

Our students make contact with what is best and most beautiful about themselves. They start to get a sense of themselves … this can impact how they carry experiences. Once we touch that sacred/eternal part of ourselves, where that taste is so delicious, almost intoxicating, we can't help but want to go back and have another taste.

You have written in the past about the meditative quality of repetition. Can you share more about that?

Lots of spiritual traditions value repetition in music and in words. Two examples come to mind: the Catholic tradition of praying with a rosary and the Yoga tradition, that I practice, where a mantra is chanted with mala beads. In cultures that use music for going into trance or meditation as spiritual practice, they use short chants that are repeated. In cultures that use movement to go into states of spiritual ecstasy, the music is often very rhythmic and highly-repetitive. The whole goal of those kinds of

spiritual practices is to get out of your thinking mind and into a kind of wisdom that transcends thought.

It took me quite a while to realize that music designed to heighten spiritual states oftentimes is the same thing over and over again for a long period of time. I used to think that it was uninteresting music because it doesn't take you on an interesting musical journey such as great orchestral music. It is music that is repetitive [with] the goal not to engage our thinking mind, but to get us into a transcendent space that is not about thinking, but about being in connection.

If we think about children and their moments of transcendence, they are probably very different from the adult experience. What are some considerations for teachers when choosing repertoire?

Beauty, beauty, beauty! I love playful music. Our music making doesn't always have to be serious, but making playful music probably isn't going to produce this kind of experience. It is beauty that moves us deeply. [Also, using the] modes—sounds that take us out of our ordinary experience. The effort required to master a kind of music that doesn't come easily also helps to create space for that "bigness" of experience. If you are talking about singing, choose text that is artful and sets the stage for the possibility of experiencing "bigness." The treacherous terrain of doing something challenging and coming through it, and then making beautiful music we couldn't make two weeks or two years ago—more than the music we could have made before—increases the odds of transcendent experience.

The theme that keeps coming back is a connection to the emotional self and to feelings.

Yes, our bodies are wired to experience emotion. One of the ways in which we experience ourselves in connection with humanity and all of life is through experiencing emotion. The arts are magnificent at helping us understand our emotions and creating space for us to experience our emotions.

What about people who resist the idea of sacredness in the Orff Schulwerk experience, or people who feel this connection to spirituality conflicts with their personal religious beliefs?

That's one of the things that is most interesting to me because I don't think we have to talk about

Figure 2: The Author With Roger, circa 2005.

PHOTOGRAPHER: LAURA WEBSTER. USED WITH PERMISSION.

[Orff Schulwerk] as sacred with our students. But people will experience it in whatever language they choose. They might not choose to [call] it sacred.

I spent much of my career teaching Level II. I was holding sacred space, and people were experiencing sacredness, but it didn't get labeled as sacred by me. It often got labeled by students on day 10, when we were unpacking the experience and bringing closure. The adult students sometimes labeled it as sacred, but I never did, at least in that point of my development.

Years later, when I returned to teaching levels at the St. Louis Course, I taught Level I. The first summer, it was a large class and I hadn't taught Level I in a long time. I had it in my head that the sacredness occurs in Level II, that Level I is all about experiencing the teaching process, and students' hearts/minds weren't yet ready to experience what I would call sacredness; but in our closing

The treacherous terrain of doing something challenging and coming through it, and then making beautiful music we couldn't make two weeks or two years ago—more than the music we could have made before—increases the odds of transcendent experience.

I would love us to have conversations about the ways in which this work helps us know ourselves better, helps us understand who we are, our place in the world, our contribution, and helps us know our sacredness.

conversations, many expressed their experience as sacred. I thought, my gosh, I can hold sacred space for people who experience sacredness in ways very different from me, but we don't have to experience it or language it in the same way.

What conversations do you wish we were having with each other as Orff Schulwerk colleagues?

I would love to encourage us to have conversations about how this work impacts our humanity beyond our pedagogy. I know that those of us who fall in love deeply with Orff Schulwerk are changed by this work. It changes us in ways that transcend music making and transcend pedagogy and transcend teaching. I would love us to have conversations about the ways in which this work helps us know ourselves better, helps us understand who we are, our place in the world, our contribution, and helps us know our sacredness.

Where are you now in your own journey with Orff Schulwerk?

I've been in Orff Schulwerk since the late 80s, and my understanding of Orff Schulwerk has exponentially grown. I understand so much of my life through my understanding of Orff Schulwerk, through the elemental. I am excited about my elderhood, and I realize as I am finishing up *Purposeful Pathways Book 4* that I could write lesson plans forever. But now I am more interested in talking about the big ideas and the ways Orff Schulwerk has shaped me and shaped all of us than I am in lesson plans at this point in time.

Because of my life circumstances, I've chosen to pay attention to aspects of my humanity and our shared humanity through the Schulwerk in a way that many people haven't. I would like to hold space for people who've got a sense of the pedagogy and who recognize that this work has transformed their lives, and I want to hold space for a growing understanding of how, in some ways, Orff Schulwerk can be spiritual practice. Because spiritual practice to me, body-based spiritual practice, is about finding something so interesting to you that you are willing to pay attention to it fiercely for a really long time. It is not that I am not interested in good pedagogy, but I'm way more interested in holding space for Orff Schulwerk teachers to grow into a wholeness of their expression of themselves, because the reality is that I am done teaching children.

What are your hopes for Orff Schulwerk in the future?

That the wildflower seeds keep spreading, and that we appreciate the diversity and different ways in which we do it. There are so many ways to do Orff Schulwerk well and beautifully.

I would encourage people, if you love Orff Schulwerk deeply, to consider the possibility that paying attention to yourself through what you know about Orff Schulwerk over a long period of time can help you to know yourself more deeply, more intimately, more lovingly, more powerfully than you ever imagined possible. Orff Schulwerk has been that for me, and particularly the creating part. Like all artists, when I am experiencing big pain or big joy, I have a need to create with that. ■

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A Tale of Two Philosophies: Functional Harmony in the Orff Schulwerk Classroom, Part III

ABSTRACT

In this final part of our series, three Orff experts reflect upon their practice and application of the Schulwerk throughout the years and answer the questions presented by Paul Cribari in his introductory article in The Orff Echo *Spring 2019 issue. Additionally, the authors discuss the primary catalysts in their curricular and pedagogical choices.*

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By Patrick Ware, Lorelei Batislaong, and Steven Calantropio

Functional Harmony and the Schulwerk in My Corner of the World *by Patrick Ware*

In general, I am a reflective teacher. After each lesson I ask myself (and sometimes my students): *What went well about that lesson? What didn't go well? Did we reach the stated objective? Did I use the right piece at the right time?*

Though it is possible to accomplish multiple objectives in one lesson, there is typically a primary objective. That objective may be movement based, focused on improvisation or patterned dance. It may be vocal based, focused on improvisation or a composed work. Perhaps it is instrumental in nature. Whether there was one or multiple objectives, how well did my instruction support the objective(s)? In other words, what were we trying to do and were we working with the correct media to reach the best outcome in that lesson? Did I set up my students for success or failure?

In the weeks preceding each school year, I begin planning by asking myself a few questions: *At the end of last year, what did my students know and what were they able to demonstrate? Potentially, how many of my students will be returning?* (I teach at a Title I school with a fair amount of transiency.) *How much might they have retained from the previous year? What do I want my*

students to know and be able to demonstrate at the end of this year? Once I have answered those questions I revisit my district curriculum standards. These were written by a committee composed of teachers well versed in the Orff Schulwerk approach, the Kodály Concept, and Gordon Music Learning Theory as well as traditional teaching practices. No one path to functional harmony is advocated. It is the expectation of my district that students are able to identify and perform music using the I, IV, and V chords in fifth grade, using whatever path the teacher sees fit.

The question at hand, posed by Paul Cribari in the opening essay of this series, is whether I use a historical sequence, a folk song sequence, or a hybrid. I can definitely say I use a hybrid. My sequence has to be developmentally appropriate and culturally relevant. The leading factor in selecting pieces is the purpose of the piece within the lesson. No matter the grade, if the purpose is creative or choreographed movement, my concern is not whether the piece is from one of the five volumes of *Music for Children* (Orff & Keetman, 1976) or any of the supplementals, a folk song from the Western art music tradition, a folk song from a non-Western art music tradition, or a popular song from any culture. My concern is whether this is the right piece for the activity.

During melodic improvisation this concern is most important. My choices are guided by students' abilities. Am I setting up students for success or failure? I am a teacher of elementary music in the public schools. I believe in the adages of *meet the students where they are*, and *learning must be relevant for the student*. Improvisation is a form of play. How students play has changed over the years. For the average 9-year-old elementary music student in my district, the recorder and singing pentatonic songs in their head voice are not relevant. None of their popular music idols do it. If they see a recorder in a movie or TV show, it is the punchline to a joke. I continue to do these things, however, because they allow me to meet the students where they are—novice instrument players and intermediate vocalists. Using a hybrid sequence allows me to foster the greatest amount of growth in my students.

The most popular musical form in my classroom is the rondo. Rondo form allows me to utilize a song that has functional harmony as the A section and then use the developmentally appropriate historical model pitch set for the B section. In second grade we sing the I-V song *Oats and Beans* (Erdei, 1974). The refrain is used as our A sections. In most years we can take the historical model approach and create tritonic melodies that list our favorite beans; in some years we can create tetratonic melodies.

Whether playing a modal jazz piece or a piece that uses functional harmony, the tension is part of the sound.

Because of who my students and I are culturally, many times during the year we find ourselves using neither Western European folk songs nor the Western European Orff historical model. We use the entirely American blues. When presented with the rhythms and songs of the blues, the majority of my students show an interest I could not get from the other two music sources. I often say the blues scale is to jazz as the pentatonic scale is to the Schulwerk. They both allow for improvisational success without the pressure of melodic resolution. Our primary reason for using the pentatonic scale is the absence of semitones. All pitches work together. The improviser does not need to be concerned with resolution of a melodic idea. In fourth grade we sing and play, *You ride behind* (Ware, 2016), which is in E blues. Improvising with the blues scale is exactly the same in resolution and completely different in structure and feel. The blues scale has three half steps in a row. There is almost always tension. Whether playing a modal jazz piece or a piece that uses functional harmony, the tension is part of the sound. A resolution of sorts naturally happens.

Conclusion

In the end, I work to choose the best piece of quality literature to help my students be the most successful they can be. Sometimes it requires me to follow the historical model, sometimes it requires me to follow the folk-song model, and sometimes it requires me to seek selections outside of the two. My selections represent the best of all worlds. Just like my kids.

Why Should I Care? Why Does it Matter?
by Lorelei Batislaong

"Create music artfully, in-tune, and with rhythmic accuracy." A wise woman says something like this at the start of each semester. The idea is not specific to grade level. It does not refer to any specific musical

concepts, yet encapsulates them all. *Create music artfully, in-tune, and with rhythmic accuracy* is the overriding expectation in my music room.

I begin with this seemingly unrelated phrase-turned-personal statement because this mantra keeps me focused at the task at hand (teaching) as opposed to what sometimes happens when philosophizing, "which is better and why." So to the question of whether the historical model or folk-song model is preferable, I cannot answer, nor do I desire to, for I see no benefit in a discussion that divides what should be united (us) towards a common goal (sharing music with our children).

We teach how we were taught. My summer levels courses were amazing weeks of learning and developing my understanding of Orff process. My training followed a blending of the historical and folk-song models. It included an extended exploration of the material from the Volumes and its connection to the way Western music developed, but equal consideration was given to folk music and the way it reflects and celebrates the many cultural experiences of this country.

Because teaching and learning is not finite, the challenge continues to be merging the two philosophies into a tandem approach that provides the accessibility of open creation with the usefulness of pragmatism.

As a result, I emerged from levels training with a hybrid orientation. In practice, however, I have come to understand my music students value experiences that make them feel like a musician—activities closely resembling what musicians do. Early in my teaching career, my students inhabited the pentatonic world. The primary grades were rocking along, and students were making music by improvising and composing. I began to notice their restlessness around second grade. They sought, it seemed to me, something recognizable in their musical explorations. Drawing meaning, finding motivation, buying in, stems partly from the recognition of a relationship between what is being taught and the tangible connection to your own life. My students could not articulate what was missing, but I soon realized what they were seeking was functional harmony.

The question was how was I to facilitate the same sort of instant music-making activities with the added complication of functional harmony? The process of learning remains the same no matter the task. Sound before sight. There is a wealth of folk song repertoire, and thankfully we were already singing and playing games, but my intentionality with planning was superficial. We were "sounding" but there wasn't much "sighting." I failed to consider folk song progressions and how I could use them to set up functional harmony. Perhaps it was my early perception that functional harmony was too complex for younger students or that I failed to transfer the same teaching strategies I used with pentatonic works. Eventually we set to work, using strategies we used previously in a historical sequence context and finding our way through it now in a folk-song sequence context. My students delved into understanding the theory while I delved into how to teach the theory in age-appropriate and engaging ways. Because teaching and learning is not finite, the challenge continues to be merging the two philosophies into a tandem approach that provides the accessibility of open creation with the usefulness of pragmatism.

Conclusion

It was kismet when I half-jokingly picked up the ukulele one day. The incorporation of the ukulele has injected new life and intentionality in my music classroom. For me, it has become a wonderful game discovering the applications of this lovely instrument within a traditional Orff instrumentation. It became the primary instrument I use to facilitate functional harmony. It makes sense. One of the purposes the ukulele serves is to provide the harmonic progression while accompanying the melody. It encourages growth by providing balance between challenge and attainability.

For my students, playing the ukulele is what a musician does. Playing the ukulele, even holding it, fits their preconceived idea of how a real musician looks and acts. That is the intangible feeling they will recall when, as adults, long after their time with me, they happen to be in a line somewhere and the person next to them says, "I teach elementary music." Perhaps they won't be able to read a rhythmic excerpt using the takadimi system or sing a melody using perfect Curwen hand signs, but they'll remember the times they made music and maybe they'll say, "I loved my music class."

This is why I care. This is why it matters.

An Organic Sequence of Musical Development *by Steven Calantropio*

For me, one of the beauties of the Orff Schulwerk approach to music education is that it loosely parallels the developmental flow of melodic and rhythmic elements in Western music. It took me quite a few years of formative discussions with my own teachers, students, and friends to understand the depth and importance of this notion. Once I accepted the premise that a chronological approach to understanding music was at the heart of the Schulwerk, the scheme and content of the Orff and Keetman *Music for Children* volumes, although somewhat confusing in their numerical sequence, also began to make sense. I used the historical model in my classroom work during the last 20 years of my teaching career.

In choosing the historical model to guide my elemental music teaching, I am expressing my belief in the ultimate logic of history. Each step of this Schulwerk musical sequence is organically related to what comes immediately before it and leads to what comes next. This is the guiding principle of the historical model. Many Schulwerk teachers would readily admit that they have little personal experience listening to, performing, creating, and improvising in a modal context. This unfortunate lack of experience with such a melodic/harmonic vocabulary often leads to the notion that these materials are "harder," "more difficult," or "exotic sounding." But I do not think this is true—fluency in modal language is a matter of aural and practical experience. Indeed, let us keep in mind the Ionian and Aeolian scales from which our notions of functional harmony are drawn. These are but two of the six church modes that Schulwerk teaching employs in the post-pentatonic sequence of harmonic/melodic development (how music eventually focused on these two special modes to the near exclusion of the others is a fascinating subject in itself, but not one meant for children).

Although a folk-song model for Schulwerk teaching has some merit, I question the justification that functional harmony materials reflect the music of our students' culture—the notion that modern students are more familiar with a functional harmony language than with modal materials. Children's familiarity with, and almost immediate access to, pop/rock content guarantees that modal materials permeate their everyday musical thinking. It is rare that pop melodies are based on functional harmonic progressions. Outside of rhythm and blues patterns, I hear Aeolian, Dorian, Mixolydian, and even Phrygian modes being used in harmonic progressions, riffs, raps, and pop ostinati. Proof? Watch how quickly students respond to a tonic-subtonic harmonic progression in Aeolian or Dorian mode; a harmonic building block of non-functional harmony and a standard progression in pop music.

Each step of this Schulwerk musical sequence is organically related to what comes immediately before it and leads to what comes next.

Whether melodic improvisation is created over modal accompaniments or functional harmony patterns, the same skills are required. The improviser must make a conscious effort to relate the improvisation to the character and elements of the accompaniment. Linking between accompaniment and improvisation, between rhythm and melody, should be continual. As students' improvisational abilities mature, they should be asked to listen continually to the accompaniment as they improvise and to organize their improvisations increasingly around the rhythmic and melodic/harmonic implications of the accompaniment. In this way, the improvisations become more integrated with accompanying parts as each layer of the music complements the others. As the harmonic/tonal environment becomes more demanding, student creations become more sophisticated while the melodic choices actually become more limited. Improvising over functional harmony progressions is the final step in such a sequence of improvisational skills. The linking of a bass line and melody is now strictly controlled either by the functional harmonic implications of the bass line or the harmonic signals of the melody (Orff & Keetman, 1963, pp. 8-12); this should be the last step in improvisational development, not an intermediary one.

Conclusion

During my many years of teaching music in a kindergarten through Grade 12 public school situation, I saw my students an average of 40 to 60 minutes a week. With the almost constant disruptions of the daily and weekly schedule that plague public schools, it was often far less than that. After a number of years of trying, I was forced to admit it was impossible to instill a

sense of the underlying historical developmental sequence in my students with such limited time constraints. Considering these limitations, it is doubtful students can truly grasp the intricacies of the historical sequence, no matter how skillfully they are presented. I have found, however, that a well-chosen sequence of materials and experiences based on the historical model provided me with an organizational tool to make curricular and repertoire decisions. I also believe that whether or not students could consciously articulate an understanding of the historical sequence, they achieved musical success because of the inherent sequential logic of this approach. ■

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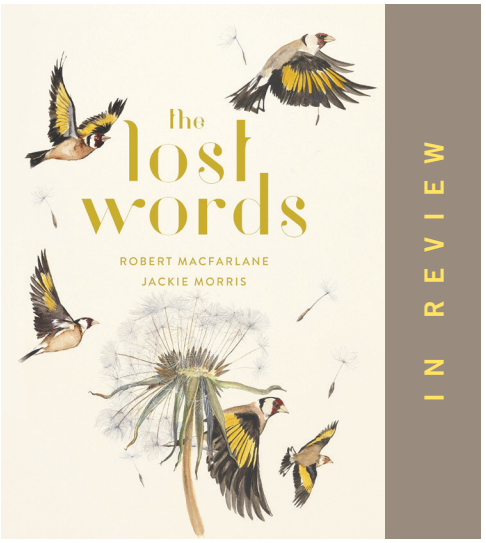
Reviewed by **Jill DeVilbiss**

The Lost Words

Written by Robert MacFarlane/Illustrated by Jackie Morris
London, England: Hamish Hamilton, 2017



What is the fate of words when they are taken out of the dictionary? Do they die and fade away in a cemetery of forgotten words? This is a concern of Robert MacFarlane, a self-described lover of words. When he realized nature words like acorn, bluebells, and dandelion had been removed from the *Oxford Junior Dictionary* to make room for words like blog, chatroom, and voicemail, he decided to take action to preserve them. The result is *The Lost Words*.

MacFarlane created a "spell book" with the hope that speaking aloud these spells would enable them to live on in our thoughts and speech. With stunning illustrations by Jackie Morris, MacFarlane tempts readers to consider each word. First there is a page of random letters from which children can discover the word. Then it is revealed with an acrostic poem (or spell). Each word is followed by a one-page, and then a two-page, illustration.

The book begs for music and movement to be added. Descriptive words like furled, flare, and fanned, part of the spell for the word fern, not only trickle off the tongue, but also inspire us to move. "Darts, diamond slides, sine-wave swerves, live-wire curves of force: For adder is as adder glides," creates dynamic rhythmic images. As a lover of words, MacFarlane masterfully uses literary techniques, such as metaphor, simile, alliteration, and meter, to create spells students will love to speak, as well as to explore and create their own compositions.

Many of the words are names of birds: crow, lark, magpie, starling, and wren. The spells give insight that helps children recognize and understand the words. From "I am Raven! I have followed men from forest edge to city scarp" children learn about the habitat of ravens. "Rock still at weir sill. Stone still at weir sill. Dead still at weir sill. Still, still at weir sill. Until, eelless at weir sill, heron magically…unstatues" describes how the heron hunts.

When he realized nature words like acorn, bluebells, and dandelion had been removed from the *Oxford Junior Dictionary* to make room for words like blog, chatroom, and voicemail, he decided to take action to preserve them.

Do not be deterred by the $25-35 price of the hardback edition as you will find it is a keepsake. The book is large (14.8 x 10.8 inches), which makes it perfect for sharing with a classroom of students, who will be mesmerized by the large, double-page illustrations. Morris's watercolor paintings are vivid and accurate, with precise details.

Another bonus: Portions of the sales from each book are donated to Action for Conservation, a charity dedicated to inspiring young people to take action for the natural world.

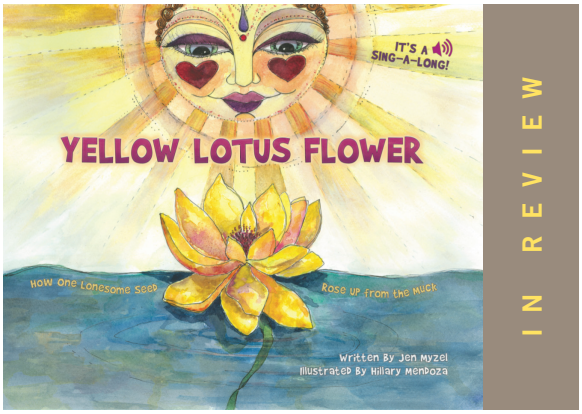
If you love words that describe the magic of nature, and you want to keep these words alive like songs in your heart, this is a must-have book. Children need a connection to nature and a way to describe what they experience. This book gives them the words they need—words that could someday be lost. ■

JILL DeVILBISS teaches music at Edith Bowen Laboratory School, a kindergarten through Grade 6 charter school at Utah State University (USU). She also teaches Music for Elementary School Teachers for USU. Jill holds two degrees from USU, in vocal performance and choral education. She has completed three levels of training in Kodàly, three levels of Orff Schulwerk Teacher Education, and two summer courses at the Orff Institute in Salzburg, Austria. Jill served on the National Board of Trustees for the American Orff-Schulwerk Association as a Region I representative and is now a local conference chair for the 2019 National Development Conference in Salt Lake City.

Reviewed by **Martha M. O'Hehir**

Yellow Lotus Flower

Written by Jen Myzel/Illustrated by Hillary Mendoza
Self-Published: 2018
https://www.jenmyzel.net/yellowlotusflower#



This trade book is marketed to children, but if you possess a child-like heart at any age, Jen Myzel's sweet, clear voice will bring you from the "muck" to the sunlight. *Yellow Lotus Flower* is a parable for our day, offering a reconnection to hope. Beautifully captured in the watercolor images of Hillary Mendoza, the message of this little book is a balm for the ear, the eye, and the soul.

Joanna Macy, Buddhist scholar and founder of the group The Work That Reconnects calls *Yellow Lotus Flower* "a story for our times," charming and a blessing to one's spirit. She says it so well: In the American culture, where we all are expected to be ever optimistic, even children know times of unhappiness. We need help to navigate our way through the natural sadness, disappointment, and grief that life sometimes brings. This beautifully sung and painted metaphor from nature offers guidance and a reminder that we, like the lotus, can shine in the sunlight while being rooted in the murky nutrients of the mud. Macy is wise when she says this is more than a story. "It's for this time. Other works will follow, I'm sure. We need them, like food."

As music teachers, we have public and private lives. We have fears and challenges in our private lives, and we observe these and other obstacles facing our students and communities. Although we may try to leave our personal concerns and opinions at home, the unique position we hold in our school communities compels us to teach access to the heart and soul of our charges and of the adults with whom we pass the torch of *life* to the next generations.

In *Yellow Lotus Flower*, Myzel directs readers to several online sites for listening to the melody and seeing videos of the song used in a classroom. The author's voice is a beautiful vocal model, and the music itself is a fresh, though at times complex, composition. Taken as a whole, its affect is music to heal the heart. Mendoza's ethereal illustrations perfectly capture the nuance of the lyrics, which comprise the text and allow for reading along as the song is played. The lyrics and artwork suggest many possibilities for movement and for discussion of feelings and self-nurturing strategies.

Although the book is marketed as a sing-along, and the form has repetitive melodic phrases, the melody and form may be too complex for most young children to sing without multiple hearings. Intermediate students might, however, enjoy listening carefully and capturing the form. (The lyrics are printed in full at the end of the book; the melody is not.) A talented composer could write a lovely choral piece using this song.

The yellow lotus flower is like the pioneer plants that bring nutrients up from deep in overused soil. These are often called weeds, but they supply what is needed to weakened soils, and when worked in, they bring healing and health to the soil. In much the same way, this book opens access to your students and gives

them a forum to describe what they are seeing in the world around them, what worries them, what is "muck" to them. And it gives them hope in humanity and hope in themselves. It allows us to bring reality into our classrooms in a safe way.

Although this book may not provide an ideally singable song for the youngest singers, it is inspirational. Macy believes it is the precursor of many more books that address matters of the heart through music, movement, and art. I hope as you observe the positive effects of the activities *Yellow Lotus Flower* inspires in your classroom, you will consider the opportunity to be the next authors and composers of your own books, books much like this one. ■

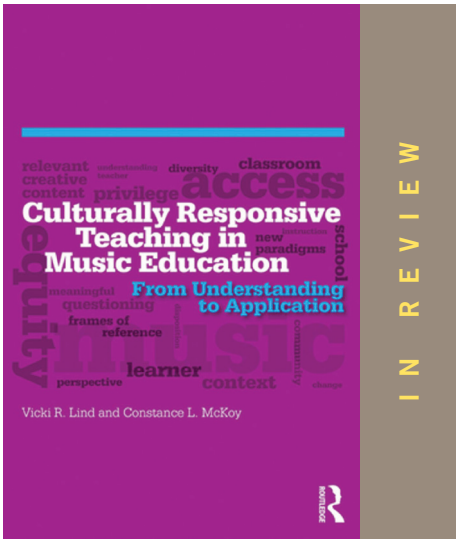
MARTHA M. O'HEHIR holds a master's degree in music education from Shenandoah Conservatory and a master's degree in educational leadership from Johns Hopkins University. She served on the editorial boards of *The Orff Echo* for nine years, *Reverberations* for six years, and co-authored the first Professional Learning Network for AOSA with a study of Keetman's *Elementaria*. She has presented sessions at AOSA's National Professional Development Conferences and is exploring the application of the Schulwerk to community music making. Over her 30-year career, she taught pre-kindergarten through high school general and choral music, elementary gifted and general education, and wrote new curricula for each of those fields. Martha is a member of *The Orff Echo* editorial board.

INDEX OF ADVERTISERS

Reviewed by **Victor Lozada**

Culturally Responsive Teaching in Music Education: From Understanding to Application

Written by Vicki R. Lind and Constance L. McKoy
New York, NY: Routledge, 2016



Each year, student populations become more diverse, and teachers strive to find effective ways to include and engage the variety of cultures represented in their schools. In *Culturally Responsive Teaching in Music Education: From Understanding to Application*, authors Vicki Lind and Constance McKoy provide an accessible resource geared toward preservice and in-service music teachers, as well as collegiate-level music education faculty.

The book's two standalone sections, "Understanding" and "Application," allow flexibility in approaching the content. Although users may start with either section, reading the book in its entirety provides an in-depth understanding of the subject. For those who seek a direct path to using culturally responsive teaching (CRT) in their classrooms, I suggest reading the "Application" section first. Those who prefer a more nuanced understanding of how CRT may affect their teaching will find the best approach is reading the book straight through from "Understanding" to "Application."

The "Understanding" section targets those who desire in-depth comprehension of the theory behind CRT. Chapter 1 takes readers through the history of CRT in general education (including the ideas of Freire, Ladson-Billings, and Payne) and music education (such as the ideas presented at the Yale Seminar, Tanglewood, and the uses of world music). Next, the elements of Gay's theory of CRT emerge and reinforce the validating, comprehensive, multidimensional, empowering, transformative, and emancipatory nature of culturally responsive teaching.

The next three chapters examine how teaching and learning intersect with culture, education, and music education. Chapter 2 details the substantial differences in demographics of teachers and students in the United States. Because of this gap and a history of disenfranchisement among minority populations, Lind and McKoy advocate for the development of cultural competence among teachers. Chapter 3 explains the interplay between culture and music learning experiences, exploring topics of aural learning, cultural and musical identity, gender identity, and music preference. Chapter 4 explores culture and the school, home, and community environments in which teaching and learning take place, ending with a discussion of politics within the American educational system. The authors further advocate for supportive classroom learning communities that emphasize mutual respect through culturally responsive caring, high expectations, and an awareness of different communication styles.

Designed for practitioners, the "Application" section provides strategies for culturally responsive music education classrooms. Its

three chapters are structured with teaching vignettes, teacher quotations, and strategies for implementation. Chapter 5 addresses applications of CRT in the classroom, including learning about students' lives outside of school, creating a supportive classroom that values and welcomes diversity, and making curricular and program choices that embody CRT. Chapter 6 advocates for a more culturally inclusive school culture, with strategies presented for connecting and developing pride within diverse school communities.

Chapter 7 looks beyond the school building into the surrounding community. The authors suggest that teachers should familiarize themselves with the local community as students experience it. They advise connecting with local musicians who are culture bearers, as well as learning more about how students access music outside of school, through non-traditional ensembles and musical opportunities within community and religious organizations.

Chapter 8 concludes the book by discussing potential implications for its use. One hope is for music teacher educators to transform higher education by advocating for cultural competence among colleagues and illuminating new areas of research. Another hope is for the book to serve as a continued catalyst for change across the profession of music education for students, faculty, researchers, and practitioners alike. I believe these goals can be accomplished.

Overall, the book does an outstanding job of presenting accurate information that aligns with current research within the fields of music education and general education. Although the "Understanding" section provides an in-depth look at the development of CRT, the "Application" section really shines. Teachers are encouraged to move toward a culturally responsive classroom through smaller individual projects or via an overarching change to teaching. From little things such as thinking about programming choices to more time-intensive activities, such as spending the day as a student or attending students' musical events outside of school, each suggestion can influence a teacher's classroom.

Culturally responsive teaching has been central to Orff Schulwerk since its inception via the inclusion of music from a variety of world cultures. Consider how people from Germany, the United States, and Japan, among others, have applied their culture's singing, saying, dancing, and playing to bring music to children. The beauty of using culturally responsive teaching within the Orff Schulwerk approach is that children not only gain a deeper understanding of music through their musical cultures, but also can enhance their cultures through improvisation and composition.

One possible application of CRT with Orff Schulwerk is in the teaching of improvisation. I have taught improvisation first through rhythm and then melody; for example, I began with an improvised rhythm and then asked students to improvise a melody to that rhythm in Mixolydian. When I set the children free, their musical responses did not exactly adhere to Mixolydian, but included syncopated rhythms from the radio and internet. Valuing the music they brought to the classroom gave them a place and increased their attention to the music I brought to them. The result was that children were able to improvise in Mixolydian within culturally-accepted norms as well as in rhythmic ways I did not teach.

When we use culturally responsive teaching, we view students' cultural diversity as an asset rather than a deficit, leading to multiple pathways for success. When we combine it with the Orff Schulwerk approach, the topics never become dull. *Culturally Responsive Teaching in Music Education* gives pre-service teachers, practitioners, and university faculty an extensive resource that provides flexibility in the use of this pedagogy. ■

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

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THE ORFF ECHO EDITORIAL CALENDAR

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

Issue	Feature Topic	Coordinator(s)	Contributor's Deadline
Summer 2020	Orff Schulwerk and Pop Culture: Trending Now	Christine Ballenger Lisa Lehmberg Martina Vasil	November 15, 2019
Fall 2020	The Impact of Participatory Music	Christine Ballenger, Martha O'Hehir Matthew Stensrud	February 15, 2020
Winter 2021	Collaboration	Roxanne Dixon Lisa Lehmberg Nicola Mason	May 15, 2020
Spring 2021	Playing With Process	Sandra Adorno Christine Ballenger Matthew Stensrud	August 15, 2020

When does Soul enter our music classroom?

By Doug Goodkin

Might it be those magical moments when everything is flowing beautifully, all the notes are blending perfectly, the dancers are swirling their scarves, and it all tumbles toward a climactic cadence, accompanied by joy, laughter, and a quiet seriousness?

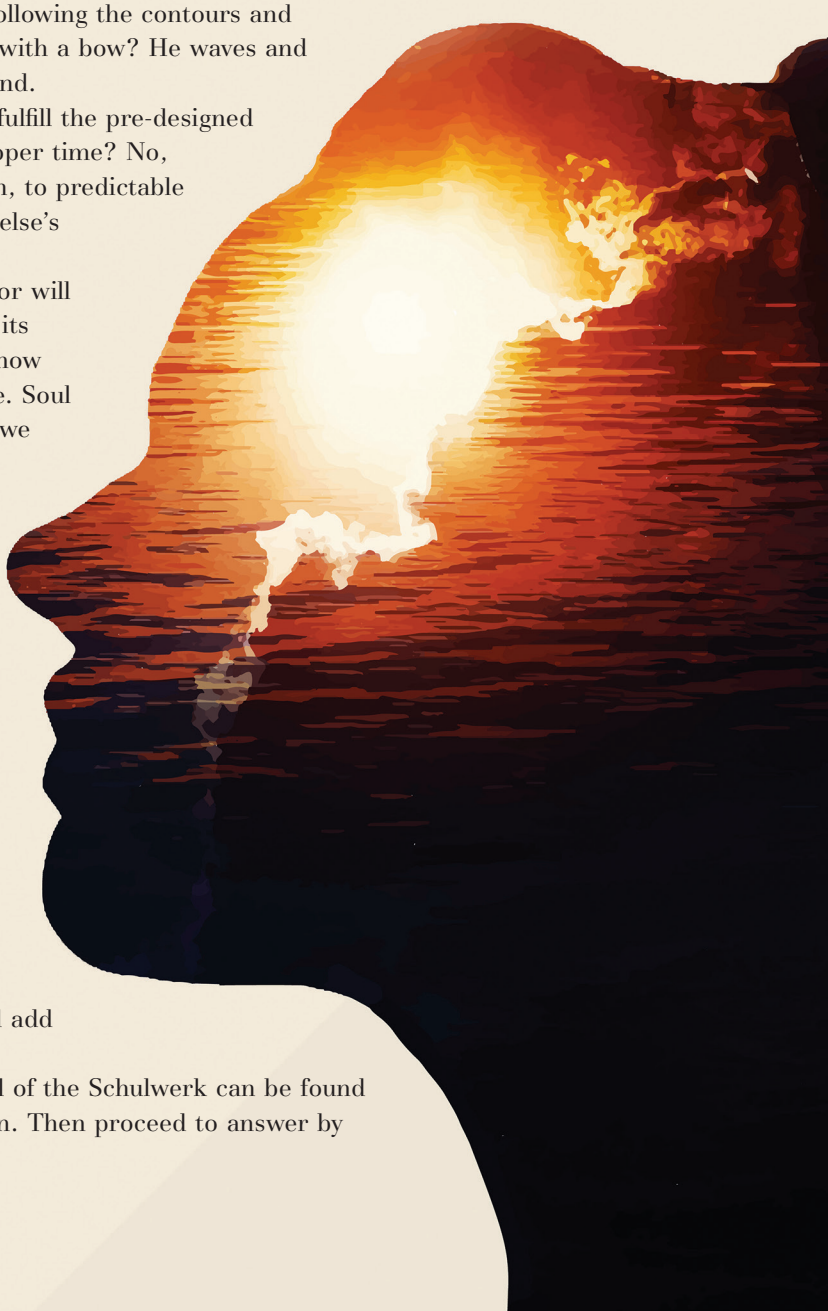
Or does it come in those moments of catastrophe, when everything is going exactly as *not* planned and not happily so? Is it found in the cracks of the broken pottery of our class plan or in the spilled milk we hoped to serve the children? Does it arrive to ensure we gather up the shattered pieces and wipe up the spills to understand what went wrong and how we might do it better?

Does it linger in the shadows, waiting to see if we are watching the children and noticing the moment when their own fragile souls take wing in the midst of a song, dance, or game, the moment when the self they have been, are, and yet might be join as one and break through to themselves?

In a solitary moment in your music room, fingers flying over the piano keys playing a Bach Partita, is that Soul sneaking in the door with the 6-year-old boy who spontaneously dances to the music, joyfully leaping and twirling, jumping and spinning, perfectly following the contours and energy of the phrases and ending on time with a bow? He waves and goes out the other door—Soul lingers behind.

Does Soul knock on the door when we fulfill the pre-designed rubric, say the perfect keywords at the proper time? No, Soul is allergic to obligation, to expectation, to predictable outcomes. It refuses to dance to someone else's drummer.

No mail will ever be delivered to Soul nor will electrons fly through the Ethernet seeking its email. It will never enter a chat room or show its face on Facebook. But make no mistake. Soul is real. We may not see it or touch it, but we know it nonetheless. Not in the way we know the certainty of 4/4 time or the C pentatonic scale, but in the way we imagine this child behaving badly in our class has golden strings inside his heart waiting to be strummed. The way we set off improvising, not knowing exactly what will come forth, but knowing somehow these are the notes needed and true in this moment. The way we have unshakeable faith in the music each child brings to class, and the only question is when and how.



In her poem, "Bone," Mary Oliver professes we will never quite know what soul is, "…our part is not knowing, but looking, and touching, and loving." I would add "listening, and singing, and playing."

Perhaps the most we can say is the Soul of the Schulwerk can be found wherever people gather to ask the question. Then proceed to answer by getting up to *dance*.

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