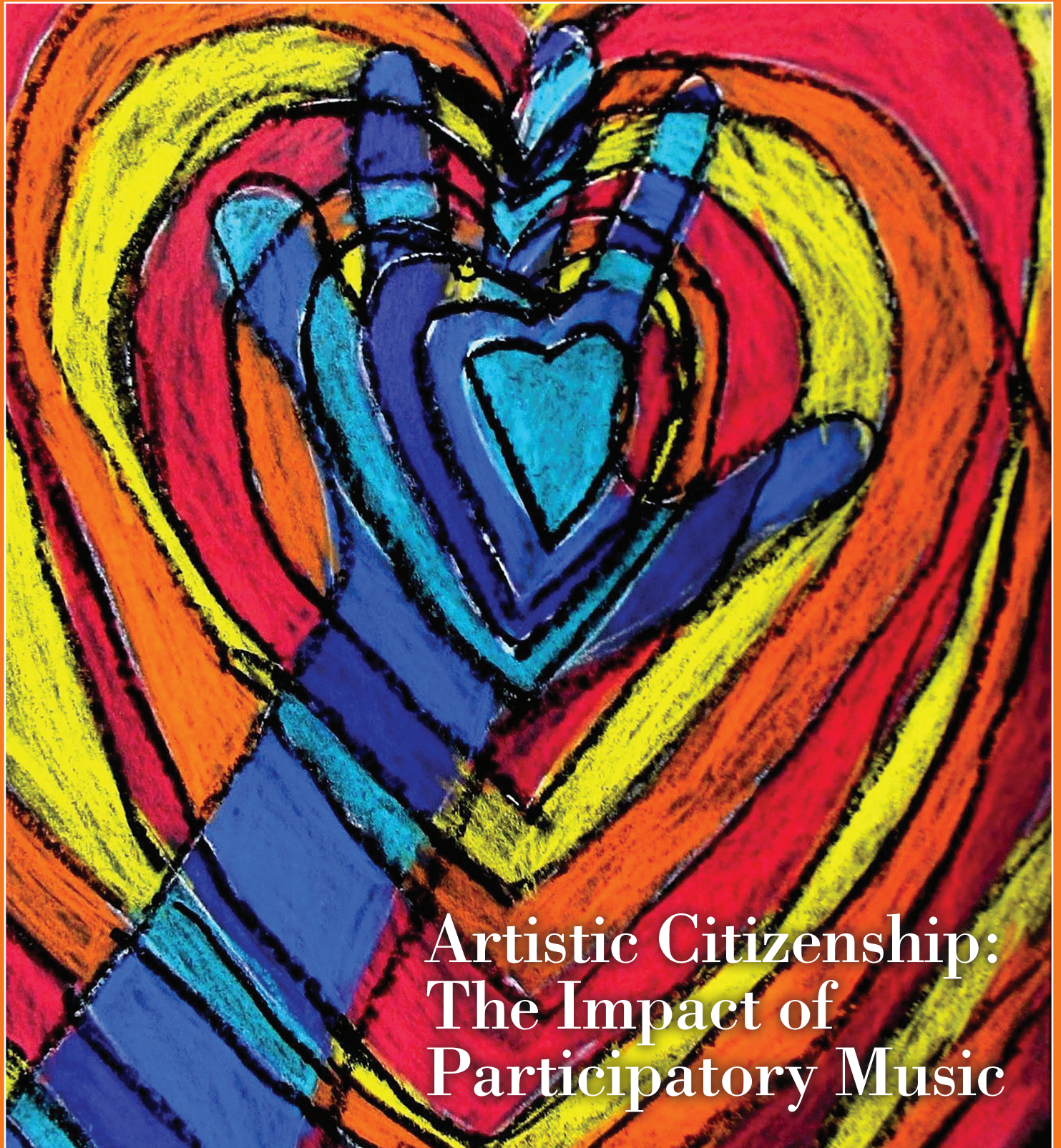


# *The* Orff Echo

FALL 2020

VOLUME 53 NUMBER 1

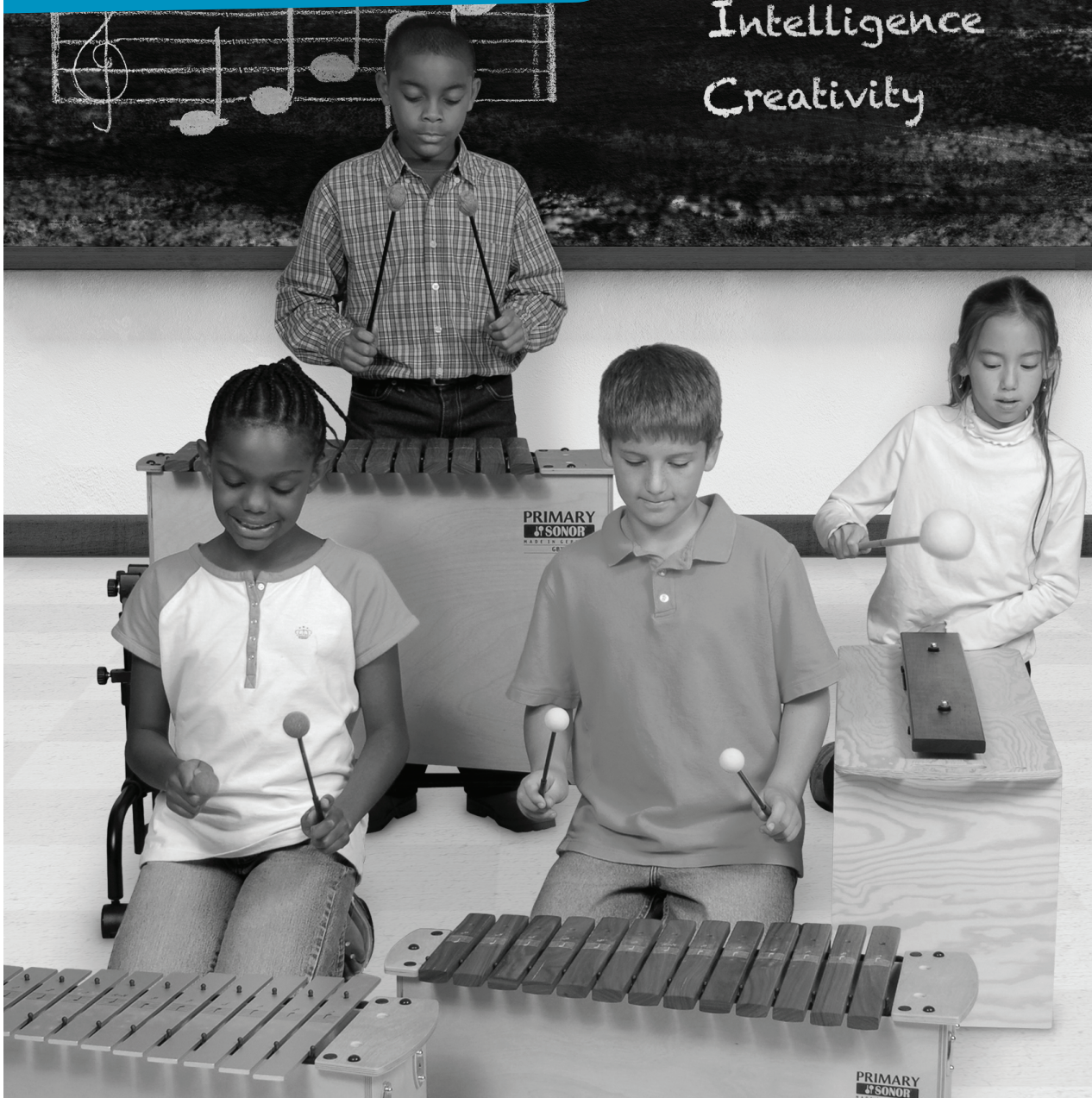
QUARTERLY JOURNAL OF THE AMERICAN ORFF-SCHULWERK ASSOCIATION



Artistic Citizenship:  
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VOLUME 53 NUMBER 1

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"Heart and Hand" by Thanh Mai McAuley,  
a student at Franklin Township  
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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.

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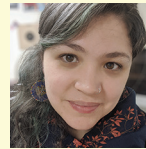
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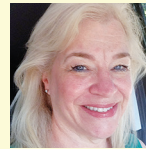
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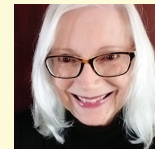
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## mission statement

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

### Our mission 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.

# PRESIDENT'S MESSAGE

By Lisa Hewitt

## AOSA Conversations that Connect

Pivotal moments present opportunities to change or shift direction. They bring us to places where we can allow our momentum either to accelerate or stagnate. In the past few months, we all have experienced these monumental shifts. As your National Board of Trustees, our hope is that AOSA has been a place of encouragement

and positivity and a resource for tools and techniques for meeting necessary change and embracing it.

This is not a new idea for our organization; AOSA has been making changes to our resources and programs over the past several years. Strategic planning has been the driver and our Mission, Core Values, and Diversity and Inclusion Statement have been our guides. These changes have been notable, but some may have been missed by our members. This leads to the question, how do we, your National Board of Trustees, connect our work and conversations with you, our members? We have posted board meeting summaries on our website for years



An advertisement for 'Teaching With Orff'. It features a large, textured red and orange background with musical notation. A portrait of Carl Orff is visible on the right side. The text reads: 'no strings attached', 'A free resource for Movement &amp; Music Educators'. Below the main text is the 'Teaching With Orff' logo, which consists of the word 'Orff' in white on a red speech bubble background.

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As your National Board of Trustees, our hope is that AOSA has been a place of encouragement and positivity and a resource for tools and techniques for meeting necessary change and embracing it.

and now want to offer another way to encourage dialogue, the President's Message, which is evolving into AOSA Conversations that Connect.

The American Orff-Schulwerk Association has been at work during the pandemic. Resources, technology training, professional development for remote learning, and other tools have been gathered for our members' needs. Here are a few related to our COVID-19 response:

1. *Reverberations* – AOSA pivoted its article topics and authorship to ensure weekly “teachers teaching teachers” content was timely and assistive relative to teaching remotely, to dealing with social distancing and other new requirements, and to supporting a healthy outlook and the well-being of teachers.
2. Digital Offerings – AOSA expanded the Professional Learning Network to be more responsive to the acute needs

members expressed. *Mondays with Music Tech* offered easy-to-access digital meetings to learn about online tools specifically for use in the music classroom. *Mondays with Children's Literature* offers access to books and teaching ideas that use the Orff Schulwerk approach to focus student learning in the classroom or through remote learning.

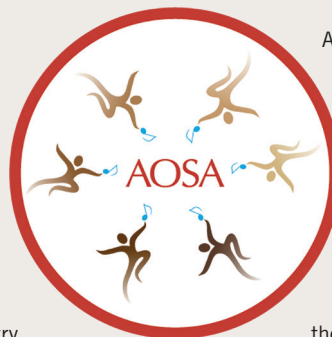
3. Continuing Education Packages – In the works prior to the pandemic, the release of these learning packages was fast-tracked to offer AOSA members content-specific modules of materials available in the AOSA Resource Library to fulfill clock hour and college credit continuing education requirements on an independent study, digital platform.
4. Special Projects – Videos featuring snapshots of some of our talented teacher educators delivering lessons via the Orff Schulwerk process online have been released through *Reverberations*. Our hope is that these will inspire members to continue their process-oriented lessons online with their students as well as encourage Levels participation next

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## AOSA Statement Denouncing Violence Against the Black Community

As Orff Schulwerk educators, we are charged with teaching not just music and movement, but also respect and inclusion. As such, AOSA recognizes and denounces actions that undermine this work.

AOSA denounces injustices imposed on any communities of color; and, particularly, we condemn the violence against Black communities in our country. We reaffirm our commitment to supporting who we serve, which includes Black teachers, Black students, and Black families. We believe Black Lives Matter. AOSA condemns the systemic racial inequities of our country as we evolve in our awareness of who



AOSA is and what that represents. AOSA calls on membership to support all the students they teach along with their families and their communities, inside and outside of the music classroom.

AOSA's Mission, Core Values, and Diversity and Inclusion Statement are not just words on a page, but guides in the direction of the programs, services, and activities we offer our members and the music education world. We continue to reflect on our organizational practices in order to implement policies that dismantle injustice within our organization. AOSA respects and affirms human dignity.

summer. In addition, we are testing a two-week trial membership to encourage music educators to take a sneak peek at the member benefits AOSA offers. During the two-week trial period, potential members will be guided to our Resource Library, PLN recordings, and more.

Also during this time, we experienced the racial trauma surrounding the impact of the horrific death of George Floyd. The Diversity and Inclusion and Social Media subcommittees guided our final Black Lives Matter statement passed by the National Board of Trustees. It is posted on our website, on social media, and included on page 6 of this issue.

Lastly, the adoption of our Core Values highlighted the need to do some restructuring, and this past March the NBT voted to add a new position to our Executive Committee. The vice president of diversity, equity, and inclusion

will be present at all our meetings, ensuring this voice permeates our programs and the offerings we create for our members. This is the first step. The American Orff-Schulwerk Association is committed to being part of the solution in addressing the racial inequities our country faces as we evolve in our awareness of what our organization represents. We look forward to sharing more with you as we move forward with this process. ■

**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 Orff Schulwerk Teacher Education Levels I-III 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.

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## IN THIS ISSUE

By Linda Hines With Christine Ballenger, Martha O’Hehir, and Matthew Stensrud

### Artistic Citizenship: The Impact of Participatory Music

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**A**rtistic Citizenship: The Impact of Participatory Music—the irony of this issue’s topic cannot be overstated. When article submissions started arriving in late 2019, the memory of the Salt Lake City conference closing ceremony, during which an epic participatory music event culminated in a room-sized group hug, was still fresh in our minds. How fortunate we were to experience, and then present in the Echo, a tenet so profoundly embedded in the hearts and minds of Orff Schulwerk practitioners. Since then, life as we know it has been sidetracked by an invisible threat that necessitates continuing to move forward while trusting our instincts—or as Spanish poet Antonio Machado might have described it, *Se hace el camino al andar* (The road is made as you walk).

For the time being, consideration of participatory music calls for revisiting and modifying its various aspects, including online capabilities.

Present circumstances, though, remind us that this is not the first time the Schulwerk and its practitioners have faced challenges. Recall the story of Keetman and a colleague going to what was left of the Güntherschule in the aftermath of its bombing near the end of World

War II. Finding nothing but rubble, they pulled out their recorders and made music together. They *participated*, in the midst of devastation, revealing hope, courage, and resilience. Today you may find yourself digging deep as well to summon these qualities; thus, we encourage you to consider your colleagues’ offerings here through the lens of today’s challenges.

We begin with **Marissa Silverman’s** examination of the enigma of artistic citizenship, followed by **Richard Lawton’s** discussion of the natural synergy between participatory music and the Orff Schulwerk approach. Synergy is foremost, too, in **Judy Bond’s** introduction of Justice Choir, a grassroots movement that offers ways to promote artistic citizenship through work in schools and the broader community. Educators may also reevaluate their role as change-makers after analyzing **Anna Swisher’s** consideration of the human body through the lens of Living Systems Theory.

In a reflection on his family’s experience as expatriates in Japan, **Matthew Thibeault** suggests ways Orff Schulwerk teachers might include musical elements into school-wide celebrations to engender a sense of affiliation. Expanding on this theme is **Juliana Cantarelli Vita’s** exploration of a multicultural playformance created after a series of interactions between her students and culture bearers from various countries. In our last feature article, **Victor Lozada** offers his vision of innovative ways to use collaborative music performances to address societal issues.

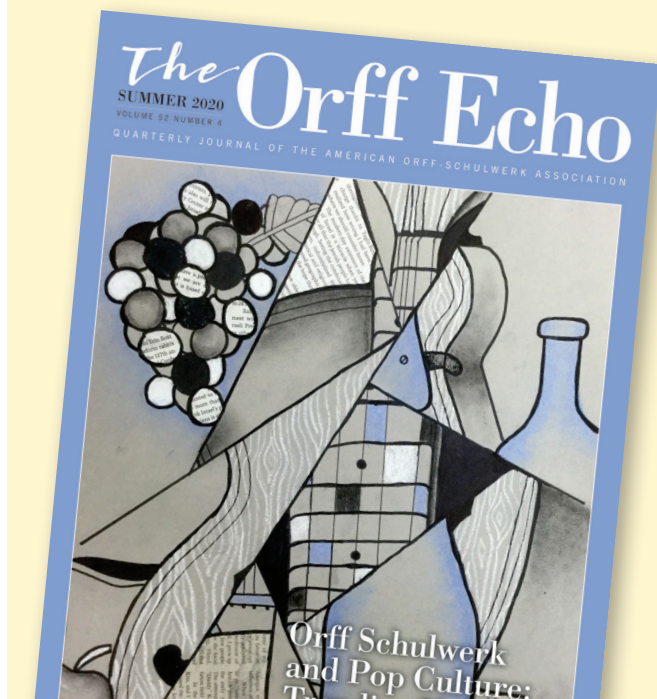
Our children’s book reviews by **Stacey Johnson** and **Lindsey Duncan** provide resources for storytelling that showcase humanity’s interconnectedness over space and time. **Amy Beegle** and **Sandra Sanchez Adorno’s** Supporting Our Learning reviews focus on ways teachers can bring about positive change in the classroom and beyond, and present an in-depth look at the social aspects of music.

For the time being, consideration of participatory music calls for revisiting and

modifying its various aspects, including online capabilities. We hope you continue to be inspired by the resourcefulness of colleagues and the resilience and stories of those who survived and thrived in the past: Suffragists persevered through World War I and a flu pandemic until, 100 years ago, the United States ratified the 19th Amendment; and during World War II, Orff composed *Carmina Burana* and Keetman composed music and rehearsed and directed musicians who performed at the XI Olympic Summer Games in Berlin. Fast forward to 2020—the Games of the XXXII Olympiad have been postponed, leaving athletes who

trained for years with no chance of standing on the podium until July 2021. Similarly, schools across the globe canceled performances meant to showcase months of learning and collaborative effort. Yet to be in top condition later, it is critical for athletes and students alike to continue to train now, to practice simply for the joy of practicing. This is where Orff Schulwerk teachers, steeped in artistry and an enduring legacy, are uniquely qualified to coach their students to top condition along the road to singing, saying, dancing, and playing together again ... and maybe even participating in a room-sized group hug. ■

## Have you considered serving AOSA? Do you have a passion for writing and editing?



Join our dynamic team of editors on *The Orff Echo* Editorial Board. Applications for new editorial board members are being accepted November 15, 2020–February 1, 2021. For details, email: [echoeditor@aosa.org](mailto:echoeditor@aosa.org)

*The Orff Echo* is the national, peer-reviewed journal and philosophical voice of the American Orff-Schulwerk Association (AOSA), a professional organization of educators and practitioners dedicated to the creative music and movement approach developed by Carl Orff and Gunild Keetman.

# This I give because ...

The American Orff-Schulwerk Association would like to recognize and thank the following members for their donations and for sharing how AOSA and Orff Schulwerk have benefitted them and their students.

*“As my students and I leapt into the world of Orff-Schulwerk, the gate to a creative garden forever opened .... We collaboratively, confidently, and proudly fused singing, saying, dancing, and playing with seemingly ordinary things to process extraordinary learning experiences for ourselves and our community.”*  
— **LESLIE HICKS**

*“By using the Schulwerk in my urban classroom, I have been able to experience the transformation of the music room into a place where all students can succeed and benefit from the joy of making music. This transformation is a result of my participation in workshops, AOSA conferences, and Orff Schulwerk Teacher Education.”*  
— **MARK PHINNEY**

*“The gift of an Orff Schulwerk education has enabled me to share a special musical world with both my elementary and university students. Through the use of speech, movement, singing, improvisation, and instruments, we were able to explore, process, and develop musical ideas and then share the beauty of our unique aesthetic experiences with the larger school community.”*  
— **THOMAS CHARSKY**

*“My Orff Schulwerk Teacher Education opened me to trust students to be their own creators. They learned how to do this with each other, using the tools we developed and explored together.”*  
— **DENISE PHILLIPS**

*“AOSA levels introduced me, and by extension my students, to the joy of being music creators. Today my students use musical question and answer with ease, taking their explorations to the next level in composition.”*  
— **DOROTHY MORRISON**

*“Using the Orff Schulwerk approach has brought joy into my classroom. Children are eager to come to music and learn.”*  
— **DEB NAVIN**

*“My investment in the work of AOSA is my investment in making the world a better place.”*  
— **ROGER SAMS**



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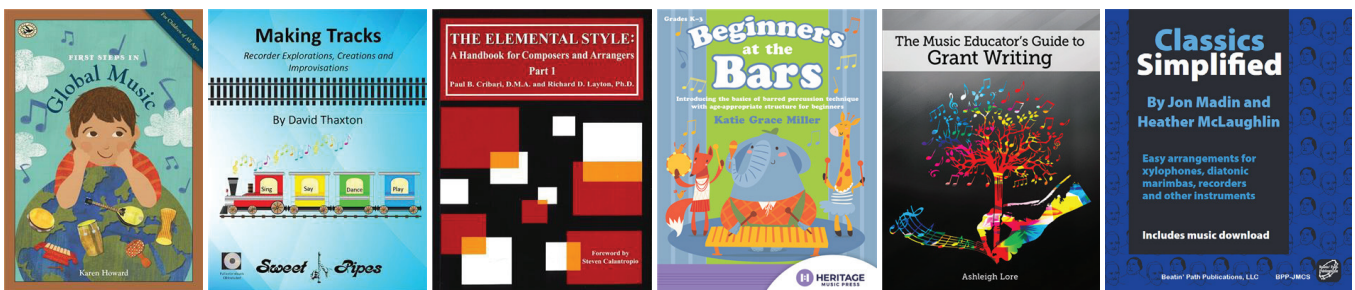
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# Why Artistic Citizenship?

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**MARISSA SILVERMAN** is associate professor and undergraduate coordinator at the John J. Cali School of Music, Montclair State University, New Jersey. She is the author of *Gregory Haimovsky: A Pianist's Odyssey to Freedom* and co-author of the second edition of *Music Matters: A Philosophy of Music Education*; co-editor of *Eudaimonia: Perspectives for Music Learning*, *The Oxford Handbook of Philosophical and Qualitative Assessment in Music Education*, *Artistic Citizenship: Artistry, Social Responsibility, and Ethical Praxis*, and *Community Music Today*.

## ABSTRACT

*What is “artistic citizenship” and why should music educators consider it in relation to the teaching of music? This article briefly examines the concept of artistic citizenship, provides artistic citizenship as exemplified by two music classroom contexts, and poses questions for music educators’ consideration.*

## By Marissa Silverman

**I**t was 2015. My colleague Ardith Collins—an elementary school general music and string teacher, cellist, and versatile music maker and dancer— informed me about “ROUNDS,” a gathering of music lovers (including some music educators) run by the late Sol Weber. Approximately four times per year for nearly 30 years, the original “Roundman,” as Weber was called, had been leading the collecting, navigating, creating, and singing of rounds in the Chelsea apartment of John Hetland, director of The Renaissance Street Singers in New York City. From Massachusetts to Washington, Weber led additional festivals and music and dance camps such as Clearwater, NEFFA, Dance Flurry, Pinewoods, Country Dance and Song Society, The Folk Music Society of New York, Old Songs, and more. As many readers of this journal may know, Weber’s treasures include, among other publications, *Rounds Galore* (1994) and *The Unofficial Set of 150 Additional Rounds* (which exists solely as a staple-bound collection that Weber consistently revised).

The more Ardith explained ROUNDS, the more questions I asked. I wondered: *Why would friends and strangers come together to sing familiar and unfamiliar rounds, but only rounds? How could strangers soon become friends through singing this particular type of song?* Human reactions like my somewhat skeptical questioning are usually a result of fear. That is, if I join in, will I be accepted? I have not been in a choir of any kind since high school. In fact, I rarely join in with groups of people who sing *Happy Birthday* in restaurants.

Communal singing, especially with strangers, is somewhat foreign to me. Could I, as a classically trained flutist, academic, and researcher, fit in at “ROUNDS?”

On a cold autumn evening, I met Ardith and two of her friends, both elementary general music teachers in New Jersey, at an apartment filled with song-lovers who came together for an evening of music making. Weber, a retired electrical engineer, traveled to Manhattan to lead the 20 or so round-singers and socialize. After sharing potluck snacks, we began with a simple round. As the singing continued, the level of difficulty fluctuated from easy to difficult to very difficult. People sang and laughed and encouraged each other. I learned so much more than a handful of new songs.

How does this experience relate to the concept of artistic citizenship? Permit me to begin by explaining how a book I co-edited, *Artistic Citizenship: Artistry, Social Responsibility, and Ethical Praxis*, became a collection of essays on this subject, and to provide examples of artistic citizenship in “praxis,” that is, critically reflective thinking-and-doing. After, I will pose some questions for music educators to consider. Please note I am not an elementary general music teacher; my public school music experience involved teaching high school music appreciation classes, instrumental music education, and English literature at a very large New York City secondary school. What follows here can be interpreted and extended to your own music teaching and learning classroom community.

### Artistic Citizenship

Although David Elliott (2007, 2008a, 2008b, 2012) did not coin the term, he was the first to engage explicitly with the concept of artistic citizenship for the field of music education by way of conference presentations and publications. The more Elliott reflected on this concept, the more queries arose. Because of this, it was important to consider artistic citizenship from multiple perspectives as it is viewed and practiced by scholars and practitioners in various locales around the globe. Thus, *Artistic Citizenship* (Elliott et al., 2016) came into being. In this book, authors across various domains, such as dance, media arts, music, poetry, storytelling, theater, and visual arts, interpret the natures and values of artistic citizenship. My co-authored chapter in

Inherent in our concept of artistic citizenship is the first-person ethical question: “What kind of person is it good to be through music?”

this book specifically examined music education as/for artistic citizenship (Silverman & Elliott, 2016). What then do we mean?

When we use the word “artistic,” we mean *all* forms of music making or musicing and *all* types of formal and informal musical interactions, including amateur and professional musicing at *all* levels in schools and communities of all kinds (Elliott, 2012; Silverman & Elliott, 2016). We are *not* using the term “artistic” to exclude non-professional musicing; at the same time, we are *not* ignoring the fact that many professional musical artists make music to achieve some goals of artistic citizenship. And what is meant by “musicing?”

The term musicing is a contraction of music making. By musicing we mean all forms of music making, including (but not limited to) all types and praxis-specific forms of performing, improvising, composing, arranging, conducting, recording, sampling, sound sculpting, musicing and moving, musicing and dancing, musicing and healing, musicing and worshipping, and so on, in all types of cultural situations. (Elliott & Silverman, 2015, p. 16)

Now, what do we mean by citizenship? Generally speaking, there is a tendency in some—but not all—contemporary Western nations to link the citizen and citizenship with the individual. This is especially true where the prevailing assumption is that individuals are endowed with free will that equips them to make democratic decisions. Therefore, David Wiles (2016) wrote: “Seen through this contemporary lens, citizenship is a function of ‘me,’ not ‘us’” (p. 22). Such individualism is an illusion. Why? Because people are connected to social communities. Attempting to understand the individual as completely free from responsibility is an oversimplification. When we use the word “citizenship,” we “mean living in a pro-social way ... We mean showing up for each other” (Liu & Hanauer, 2011, p. 11).

Inherent in our concept of artistic citizenship is the first-person ethical question: “What kind of

person is it good to be through music?” It follows from this question that music education as/for artistic citizenship includes three related themes:

1. Music educators should prepare music makers to “put their music to work” for the positive transformation of their own and others’ lives.
2. Music educators should help students conceive and practice “musicing as ethical action” for social justice.
3. Music educators should aim to infuse school music with an “ethic of care”—care for oneself and for the health of various communities.

When music education is ethically guided—when we teach not only *in music* (i.e., to make music) and about music, but crucially *through* music—we help students pursue a life well lived, a life of well-being, meaningfulness, and constructive happiness for the benefit of themselves and others.

Music education as/for artistic citizenship includes but goes beyond the preparation of students for lifelong engagement in musicing and *music taking* (e.g., listening and watching). Music education as/for artistic citizenship is guided by an informed and ethical disposition to act musically with continuous concern for improving human well-being in as many ways as possible (Bowman, 2002; Elliott & Silverman, 2015; Turino, 2008).

### Artistic Citizenship in Action and as Praxis

Why is artistic citizenship important? This question relates directly to the aims of music education. Why engage in music education? One answer is that music education potentially paves the way to a good life: a life of happiness, creativity, fellowship, personal meaningfulness, and other values, all of which occur at the intersection of musicing and human life. In combination, these values make up the ancient Greek concept of *eudaimonia*. Music education philosopher Wayne Bowman (2002) wrote:

Music teaches us things about our common humanity that are worth knowing, and renders us less vulnerable to forces that subvert or compromise human well-being. Studying and making music changes who we are and what we expect from life. (p. 63)

At the *Artistic Citizenship: Artistry, Social Responsibility, and Ethical Praxis* companion website

([www.artistic-citizenship.com](http://www.artistic-citizenship.com)), we post numerous examples of eudaimonic artistic citizenship in action. For instance, located in Donaghadee, North Ireland, the Killard House School’s motto is: “Together We Can.” The Killard House School is dedicated to providing an education for special needs students with moderate learning difficulties, speech language difficulties, and those on the autistic spectrum. The teachers, staff, administrators, and community work together as a team—or family, as the school states—to meet the diverse needs of their students. In December 2016, the school’s choir programmed Leonard Cohen’s *Hallelujah* with Christmas-themed lyrics. The soloist, then 10-year-old Kaylee Rogers, was a Killard House School student and a member of the school’s choir. About her performance ([https://www.youtube.com/watch?time\\_continue=2&v=Bmx-WjeN7o&feature=emb\\_logo](https://www.youtube.com/watch?time_continue=2&v=Bmx-WjeN7o&feature=emb_logo)), Collin Miller, principal of Killard House School, stated: “For a child who came in and wouldn’t really talk, wouldn’t really read out in class, to stand and perform in front of an audience is amazing” (Autism Speaks, 2018).

Relatedly, music educator Adam Goldberg teaches at PS 177 in Queens, New York, a school that serves exceptional children. The mission of the school is based on its new core standards or CARE: Communicating, Applauding, Researching, and Educating. All these “standards” are, frankly, what good music teaching-and-learning should do: Harness the potential of the entire community to help students be their most complete selves, both now and for the future. Goldberg sees musicing as a fundamental means for achieving this important lifelong goal. Through musicing, Goldberg’s students not only achieve musical understanding (musicianship plus listenership [Elliott & Silverman, 2015]), they achieve a pathway to eudaimonia and a shared engagement with and for others through music. (To see Goldberg and his students, go to: [https://www.youtube.com/watch?v=Q6uiB88-Tw&feature=emb\\_logo](https://www.youtube.com/watch?v=Q6uiB88-Tw&feature=emb_logo)).

Perhaps these two sites of musical-artistic citizenship may seem too locally bound. Are there other ways to engage students and their communities in a broader sense of artistic citizenship? Consider this “food for thought”: On September 11, 2001, a tragedy swept the United States and rippled around the world. How might this tragedy be musically addressed? Can or should music educators, music students, and community

musicians put their creativities to work, in small or large ways, celebrate the valor of those who bravely served and continue to serve to protect our communities and nations? If so, why? And, if so, in what ways? If not, why not? To address these questions, following are further questions for consideration:

- Should students perform and listen to music that has been purposefully created to address and resist political/social tragedies?
- Should students compose music, for example, songs, rap verse, performance/art pieces, that support people's rights and challenge wrongs?
- Should students arrange music specifically composed as tributes to the victims and survivors of 9/11 and other tragedies past and present, for example, Bruce Springsteen's *The Rising* or *The Empty Sky*; Eric Ewazen's *A Hymn for the Lost and the Living – In Memoriam, September 11, 2001*; Alan Jackson's *Where Were You*; The Beastie Boys' *An Open Letter to NYC*; and Neil Young's *Let's Roll*?
- Should students “perform resistance” through various forms of musical engagements?

At appropriate times, music classrooms can become sites of personal and social reflection and transformation. Why is this praxis? Praxis is achieved through acts of artistic citizenship. Stated briefly, praxis involves (1) active reflection and critically reflective action, (2) human flourishing and well-being, (3) an ethic of care (Noddings, 2002, 2005), and (4) the positive transformation of people's everyday lives (Bowman, 2000; Elliott, 1995, 2012; Regelski, 2005). Essentially, artistic citizenship is critical action and reflection toward deeper and, possibly, revised (for the better, as determined by the needs of those involved) thinking, feeling, and doing. Summing up, as Brazilian educator and critical theorist Paulo Freire (1985) stated, as human beings, “as beings of *praxis*, to transform the world is to humanize it” (p. 70).

Music education can transform lives. The musicing of the students and teachers across the two sites mentioned exemplify some of the potential of teaching music as/for artistic citizenship. The future of musical communities is ripe with possibility if and when the people engaging in musicing do so with their minds and hearts focused on various kinds of betterment for the sake of the self and surrounding communities.

Essentially, there are two main “aims” of music making as artistic citizenship: to provide an alternative to the here and now and to question and interrogate the past, present, and future to provoke thought and/or change.

### Conclusion

Carl Orff (1963) noted: “Elemental music is ... never music alone,” and is “meaningful only in participation” (p. 72). More broadly, music is not a “thing,” but an activity engaged, embodied, and embedded in the social worlds in which it is experienced (Elliott, 1995; Elliott & Silverman, 2015). Relatedly, if we conceive of “music” not as a noun with rigidly formulated boundaries and power structures but, instead, as a verb, as a process of mutuality through shared musical-ethical responsibilities involving betterment of many kinds, for example, emotional, political, educational, we might find important means towards more rewarding ends: social reconciliation, social transformation, social cohesion, and more. As Thomas Turino (2008) wrote, making music with others helps foster collective identity-making and is basic to survival. Moreover, musicing allows people to connect intimately to parts of themselves and to each other through the act of performance.

Through moving and sounding together in synchrony, people can experience a feeling of oneness with others. The signs of this social intimacy are experienced directly—body to body—and thus in the moment are felt to be true. Social solidarity is a good and, in fact, necessary thing. We depend on social groups—our family, our friends, our tribe, our nation—to survive emotionally and economically and to belong to something larger than ourselves. In cases where in-group solidarity supports the dehumanizing of other groups, that is, overvaluing difference and undervaluing the basic sameness of people, survival can once again be threatened. (Turino, 2008, p. 3)

Essentially, there are two main aims of music making as artistic citizenship: to provide an alternative to the here and now and to question and interrogate the past, present, and future to

provoke thought and/or change. It all depends on the needs of those persons involved.


Recall the “ROUNDS” gathering mentioned earlier. Personally, I experienced *both* aims given my rounds with others. I was taken away from any woes I may have been experiencing that day and was gifted connection back to myself through connection with others. Additionally, I was shown that this simple musical form engages music makers with the best of what participatory musicing offers, “a way in.” By simply repeating what was given to me, I received a means to connect. This “way in” helped me realize I belong. As for the change this experience provoked, it helped me understand

that, by celebrating each other through song, we are, in a small way, showing our faith in the future. This slight dispositional shift is larger than it may seem. It suggests tomorrow is possible because we are. And if tomorrow is possible, and I ask myself “what kind of person is it good to be for us?” then I am not only responsible for my own well-being and happiness, I am, in some ways, responsible for yours too.

Music teachers *can* and perhaps *should* engage students as artistic citizens in large and small ways. Doing this is not only important for the sake of the self, but also for the sake of our collective humanity. ■

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# Groove Is in the Heart: What *Music as Social Life* Has to Teach Us about Best Orff Practices

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## ABSTRACT

*In his 2008 book, Music as Social Life: The Politics of Participation, ethnomusicologist Thomas Turino classified all music practices as fitting into participatory or presentational models and theorized that participatory music includes a social component at least as important as the musical one. In this article, the author explores the connection between participatory music and Orff Schulwerk and asks whether Orff teachers should focus on the social aspects of participatory music making as they attempt to find a balance between formal and informal musical concepts and practices.*

## By Richard Lawton

**I**n your Orff practice, are you more of a “tightie” or a “loosie?” Some of our long-time AOSA experts report that this either/or characterization of one’s approach to Orff Schulwerk has been around for a while; it is one way of accounting for the range of OS teaching styles.

A *tightie* refers to an Orff teacher who prefers Orff instruction with clearly defined objectives and a carefully scripted sequence of steps that guide students toward an understanding of formal music education ideas. Tightie presentations tend to have a polished look, and tightie teachers avoid taking part in student performances beyond conducting—if the students cannot play and sing on their own, they have not really learned the music.

A *loosie* refers to an Orff teacher who often works from a minimal lesson plan (some would say no lesson plan), takes more chances, and endures more chaos in pursuit of student self-expression. In the loosie classroom, instruction tends to linger in the exploratory phase and may never move on to that discussion of subdivision of the beat. When it comes to student concerts, loosie

**Figure 1.** Students Get Their Participatory Groove on in an Informal Movement Activity.



PHOTOGRAPHER: RICHARD LAWTON. USED WITH PERMISSION.

teachers are often the glue, performing alongside their students, like a drum circle leader, when the situation demands it.

Some would argue this is a distinction without a significant difference. Jane Frazee’s (2012) observation that it is “not possible to comprehend Orff Schulwerk philosophy and practice without appreciating its essential spirit in play” (p. 15), sounds remarkably like Doug Goodkin (2019) when he wrote about dreaming “of an artful approach to education that makes the venture more exciting, dynamic, effective, and fun for the children” (p. 3). In *Lessons in the Elemental Style*, Steven Calantropio (2015) characterized Orff instruction as having two basic strategies—a *convergent model*, in which instruction begins with an open-ended exploratory activity converging on the teaching objective (and aligns with the tight approach), and a *divergent model*, where an initial musical idea is developed through exploration and improvisation and follows

In recent years an interesting ethnomusicological discussion has explored the purpose of the sort of *participatory* musical practices Orff Schulwerk most resembles.

the direction students’ creativity takes it, aligning more with the loose approach (see Figure 2, p. 20).

Eventually, all of us, tight and loose, have to teach the fundamentals of beat and rhythm, *sol-mi-la*, duple versus compound duple—our primary instructional goals that most teaching standards require. Or do we? In recent years an interesting ethnomusicological discussion has addressed the purpose of the sort of *participatory* musical practices Orff Schulwerk most resembles. This discussion suggests participatory practices are less about formal music learning for performance goals and more about social interaction experienced through communal music making.

**Figure 2.** Building Bricks Introduced to Kinders.



PHOTOGRAPHER: RICHARD LAWTON. USED WITH PERMISSION.

In the participatory music model, no real distinction exists between audience and performers, and the sonic features—repetitive melodic and rhythmic patterns, constancy of meter, loudness—encourage participation by everybody present, even novices.

### Music as Social Life

In 2008, ethnomusicologist (and contradance enthusiast) Thomas Turino published *Music as Social Life: The Politics of Participation*. His field work with the Aymara musicians of the Andean highlands and Shona musicians in Zimbabwe led Turino to conclude that some musical activities with a high degree of community participation, accessible repertoire, and an emphasis on social interaction, were not merely informal, amateur practices, the “lesser version of the real music made by pros” (Turino, 2008, p. 25), but an entirely different artistic endeavor. Turino defined this sort of music making as *participatory* and observed that social interaction among the musicians, not the performance or composition of music, at least not for its own sake, was the primary objective (Turino, 2008).

In the participatory music model, no real distinction exists between audience and performers, and the sonic features—repetitive melodic and rhythmic patterns, constancy of meter, loudness—encourage participation by everybody present, even novices. Turino (2008) characterized the pressure to take part as

**Figure 3.** Comparative Chart Derived from *Music as Social Life: The Politics of Participation* by Thomas Turino.

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Participatory Music Model	Presentational Music Model
No separation between audience and performers	Clear separation between audience and performers
Sonic elements encourage participation	Sonic elements intended to sustain audience interest
Individual virtuosity not typically showcased	Individual virtuosity often featured
Dense texture that disguises imprecision	Sparse texture that emphasizes accuracy of performance
Highly repetitious, ostinato-driven, memory-reliant	Long through-composed sequences, often requiring a score
Limited dynamic range with consistent meter and instrumentation	Changes in tempo, dynamics, alternating solo and tutti passages common
Variable number of musicians and sequence of compositional parts ensures that no two performances are the same	Premium placed on faithfulness to written material and set compositional sequence
Informal, often impromptu, venues	Formal setting or venue, designed to accentuate audience/performer separation
Primary goal is social interaction	Primary goal is entertainment/cultural preservation

SOURCE: CREATED BY RICHARD LAWTON.

persistent and “sometimes not so subtle” (p. 29). Total participation is the goal, thus the kind of individual virtuosity highly prized in our musical culture is much less important, for individuals with advanced technique might tend to intimidate less skilled performers. This does not mean that participatory music musicians do not possess high levels of skill. Indeed, the more skilled and experienced players are expected to provide the glue that keeps the groove chugging along.

By contrast, European art music, upon which many of our music education practices and values are based, is characterized as an example of *presentational music* (but not the only one—bebop and bluegrass also qualify) (Turino, 2008). One of the most distinctive features of presentational music is a wide separation between the audience and performer. Presentational music is intended to be contemplated and appreciated aesthetically, and its components—sparser texture, more complex and far-ranging changes of tempo, dynamics, and timbre—serve the purpose of holding the audience’s interest. In this context, individual virtuosity becomes an important ingredient as one of the chief ways performers can capture and sustain listeners’ attention.

Turino (2008) acknowledged that a range of ensembles and genres combine both participatory and presentational forms of music making. Nevertheless, he believed there is a different mindset, “a head” (p. 54), that musicians who have developed their skills in one or the other tradition occupy. He wrote:

It would not occur to the Aymara musicians of Conima or the Shona people in Zimbabwean ceremonies to arrange anything with individual pieces in advance or adhere to a preplanned script for the performance instead of going with the flow of participants’ contributions in the moment. (pp. 54–55)

### Orff and the Participatory Model

In general, Orff Schulwerk aligns very well with Turino’s participatory music model. This is especially clear when Turino discusses the relationship between movement and music, and the constant in-the-moment accommodations that must be present to allow new participants to join in without disturbing the groove (Turino, 2008).

**Figure 4.** Turino With His Wife, Shannon. Along With Their Band, Double Dog Dare, They Perform for Contradances and Other Events in the Lexington, Kentucky Area.



PHOTOGRAPHER: JO MACKBY. USED WITH PERMISSION

It is not a perfect fit, however. Turino described participatory music as having *flow*, in the sense that psychologist Mihaly Csikszentmihalyi (1990) uses the term—a kind of sublime, accelerating exuberance. Most Orff teachers have observed that the flowing expressiveness children manifest when they move does not always translate to playing instruments or singing, particularly when it involves more formal aspects of musical understanding, such as reading. Some of that is, of course, the result of students faltering as they reach to develop technique, but also it may be a matter of inattentiveness to what in Dalcroze Eurhythmics is described as “what is happening between the beats” (Butke & Frego, 2016, p. 27).

The fact is, when they are moving, students understand musical ideas instinctively in a way that formal, symbol-based musical ideas cannot convey. Turino discussed the challenges of developing symbol-based musical understanding by borrowing the terminology of *semiotics*, the study of how we make meaning through signs. He observed that *iconic signs*, such as a drawing

of a horse to represent horses, and *index signs*, such as the association of smoke with fire—two ways of conveying meaning most associated with participatory music—are easier to assimilate because their meaning is typically absorbed through firsthand experience. The use of *abstract symbols*, however, which are most associated with traditional systems of learning including music, are much more difficult to internalize and require some independent sense of the social agreement about them (Turino, 2008).

In short, the interruption of the purely exploratory stage of an Orff Schulwerk lesson, which tends to occur when we pivot to more formal musical skills, even something as elemental as introducing rhythm building bricks, represents a shift from participatory to presentational music making. This creates a break in student engagement that needs to be accounted for.

The influential Swiss psychologist Jean Piaget suggested cognition develops in children when new information is added to existing understanding. He called this process *assimilation* when the change in understanding leads to an expanded perception, and *accommodation* when the change requires an adaptation to the environment. Although Piaget's predictions about the benchmarks have been called into question (Genovese, 2003), the basic idea children develop understanding by interacting with their environment and each other, and their ability to develop abstract thinking evolves in predictable ways thereafter, is central to most state and national educational standards.

Much of the Orff Schulwerk Teacher Education philosophy, what AOSA's Teacher Education Curriculum Standards (2012) characterize as “the elemental concept,” begins with music in its simplest forms (pp. 7–3). When instruction is a carefully scaffolded sequence of steps leading students from these elemental ideas to a specific understanding, we say the lesson demonstrates “good Orff process.” Such teacher-designed scaffolding is a learning process that allows students to assimilate and accommodate what they experience and construct independent understanding, which typically is more meaningful to them.

### **Making a Cultural Response**

Today, teachers strive to teach in a culturally responsive way, building what author Geneva Gay and others have called “bridges of meaningfulness” that result in cultural pride that empowers and motivates

our students (Abril, 2013). This can be a particular challenge for music educators because many of our instructional objectives and the standards they are associated with reflect the presentational music values derived from classical music. As such, they represent some of the assumptions—including the idea that music is “high art”—that many believe reflect the class divisions in our society. As Turino (2008) observed, the fact that we tend to offer institutional support to elite arts, even though they are listened to by fewer people and consist of art-making practices that still fewer people are capable of, is one of the things that makes them elite.

Participatory music, simply by virtue of the fact it invites everybody to take part, is more democratic. Moreover, if by teaching music we are engaging in community building, the ultimate aim of participatory music, then teaching music also comes with a responsibility to teach each student how to behave as a “citizen” of that community—what one's responsibilities are to other community members and to the world at large. As David Elliot, Marissa Silverman, and Wayne Bowman (2016) observed in their introduction to *Artistic Citizenship*, “conventional approaches to arts teaching are not sufficiently educative. They neglect the crucial ethical dimension that distinguishes human practices from mere technical proficiency” (p. 11).

Does this mean we should forsake formal music education strategies altogether? Of course not. In Los Angeles, with its large English Language Learner population in public schools, it has been common practice since the 1980s for language arts instruction to focus on the development of both Cognitive Academic Language Proficiency (CALP) and Basic Interpersonal Communication Skills (BICS). As the names imply, CALP involves more abstract language, with high literacy demands and a focus on literature, whereas BICS requires social interaction, is often informal, relies on context clues including gesture and expression, and, typically, comes faster in terms of proficiency. Language arts teachers are expected to have an understanding of these language learning styles, and both are needed for full proficiency to develop, but the informal comes first because it is the informal that provides a student-constructed frame of reference.

In an Orff instructional context, this translates to blending both formal and informal musical ideas in an ongoing fashion, and not seeing the exploratory

phase of students' experience as a step along the path toward formal understanding, but as an important meaning-making opportunity, and even sometimes, a lovely and appropriate final destination.

## Conclusion

Whether we are of a tight or loose predilection when it comes to teaching music, most of us, especially if we teach in public schools, are teaching what is perceived as a foundational part of a larger music education program. That means we must contend with what Thomas Regelski (2014) called the “elephants lurking in the music education classroom” (p. 77)—that individual excellence as a musician is the goal, that talent is a key element in success, that students should compete with one another for solos and chair position. Even if we are not part of such a system, many of our administrators' and parents' opinions are informed by the same formalist assumptions derived from presentational music. Turino (2008) observed that individuals who grow up in cultures with a participatory music style have a superior ability to match pitch and take part in complex rhythmic activities than American children generally do. There is little doubt, though, that such a level of mastery requires music making as a part of daily life, certainly more contact time than the 30–60 minutes per week most teachers typically have with their students.

Nevertheless, Orff teachers can derive some valuable lessons from *Music as Social Life*, beginning

with the idea that focusing on community building instead of the development of individual musical skills is a more inclusive approach in which all our students can feel they have a stake. Even for those who possess that special knack for music, it is invariably the sense of wanting to belong, to express one's self, and have that expression be heard and appreciated rather than some abstract idea about excellence that keeps them engaged. It is also important to remind students that just taking part is enough. Turino (2008) reports that, as much as he enjoys the formal learning activities, he prefers making music informally with others, where he gets a deep sense of “oneness” with his bandmates: “The multiple differences among us are forgotten and we are fully focused on an activity that emphasizes our *sameness*” (p. 18).

Perhaps a future study will determine the optimal balance between formal and informal instruction. In the meantime, we must rely on our own sense of our individual classroom communities (in the participatory model, we are participants too) and embrace student feedback. My many years of teaching afford feedback from former students who are old enough to articulate what our music classes meant to them. In my experience, even with the students who have developed some serious musical skills, those conversations are never about the things we learned and how they were applied. It is never about the quality of the music we made. It is always about the great times we had making it. ■

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# Justice Choir: A Movement to Create Change Through the Power of Singing Together

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## ABSTRACT

*Making and experiencing music together can promote a sense of belonging and community for those involved. As a music enabler, every music teacher can play an important role in bringing about a more just, inclusive society. In this article, the author examines the history of Justice Choir and its goals and provides suggestions for teachers seeking ways to promote justice, compassion, and the common good through their work in schools and the broader community.*

## By Judy Bond

If there were a specific date that lit the spark for Justice Choir, it would be January 21, 2017, when Abbie Betinis and her husband, “he in his pink suspenders and I in my pink hat,” joined the Women’s March in St. Paul, Minnesota. Afterwards, Abbie said, “I came home energized, but thinking something was missing. How could we, here in Minnesota, ‘choral country’ no less, have missed an opportunity to channel our hopes and fears into a focused vocal message?” (Betinis, 2019, p. ii).

Abbie shared her thinking with fellow composer Andrea Ramsey through social media, and they continued the conversation by exploring the role they might play as artists and activists. Like Abbie, Andrea had participated in the Women’s March and described her experience:

During the Women’s March in Denver, my friends suggested I create a song for us to sing while marching, so I drew inspiration from the signs around us to create *We Choose Love*. I will never forget how it felt to sing full-throated, walking down the streets of Denver with a spontaneous chorus of other people joining our song. (Ramsey, 2019)

As Betinis and Ramsey continued their discussion, the idea of the *Justice Choir Songbook* (JCS) emerged. They imagined a songbook for everyone, with new and repurposed pieces—a repertoire that would enable diverse groups of people, united through song and story, to come together and work for social justice issues in communities. Tesfa Wondemagneghu, at that time director of music at Westminster Presbyterian Church in Minneapolis, soon joined the conversation and expressed the need for a shared contemporary repertoire for group singing.

The JCS states that the mission of the choir is “to further social and environmental justice movements by engaging communities in singing together” (Betinis et al., 2019). A complete moving story of how Justice Choir started is featured in the introduction to the songbook, which can be downloaded and printed from the website [www.justicechoir.org](http://www.justicechoir.org).

Justice Choir is not a choir in the usual sense. It is a concept, or a movement, born from the imagination and concerns of its founders, Abbie Betinis, Andrea Ramsey, and Tesfa Wondemagneghu, along with Ahmed Anzaldúa, who joined Betinis and Wondemagneghu as third co-editor and curator of the JCS. Rev. Dr. Timothy Hart-Andersen, pastor of Westminster Presbyterian Church in Minneapolis, led the church in funding the JCS and the Justice Choir Charter Chapter, also called the Flagship Chapter. Wondemagneghu, who assumed a new position at St. Olaf College shortly after the Flagship Chapter was formed, led the first gatherings at the church. His involvement enabled further expansion of the Justice Choir vision, as he continued to do “an extraordinary job getting the word out to people, teaching the songs all around the country, and really putting the vision into action” (Betinis, personal communication, February 10, 2020). In the Twin Cities, Betinis collaborated with Jennifer Anderson, director of music at Central Presbyterian Church in St. Paul, organizing a protest and other events in Minnesota and a leadership retreat in St. Paul (Betinis, personal communication, February 10, 2020). According to Amanda Weber, who replaced Wondemagneghu as director of music at Westminster Presbyterian, “It’s likely there will be multiple people sharing chapter leadership—most importantly, interested parties are staying tuned for any political need to assemble and help voices be

heard” (Weber, personal communication, February 18, 2020). Betinis added, “Anyone can lead a Justice Choir event. There is mutual understanding that they will use these songs for good—for love, for peace, for beginning conversations about change, and for personal and community transformation” (personal communication, February 10, 2020).

One way to grasp the purpose and mission of Justice Choir is from selected words of the founders. In the Foreword of the songbook, Tim Hart-Andersen (2017) wrote, “We sing because in the human voice the sound of a better tomorrow can be heard ... we can always sing, and when we sing, we create community and animate courage—and the world begins to change” (p. i). For Wondemagneghu, Justice Choir is a non-partisan community that includes everyone, where people can ask tough questions and listen to one another. He stated that “For me, the most important part of this idea is the dialogue. I want you to make a transfer—from this piece of music that you just sang to your life—and how you plan to be part of the solution” (Hart-Andersen, 2017). Continuing in the same vein, Betinis (2019) describes Justice Choir as a place “to come together to shout and sing about the issues on people’s minds today ... for all who desire to sing for justice, all who hunger for a beloved community, to have a resource to help begin the conversation” (p. v).

Some sing in highly skilled, auditioned choirs, others join in street chants or sing-alongs where all are welcome, and some singers are marginalized people in challenging circumstances—persons who are homeless, in prison, or suffering from drug addiction.

Composer Andrea Ramsey (2019) expressed similar feelings in the song *I Lift My Voice* (see Figure 1, p. 26).

*Justice Choir Songbook* co-editor Ahmed Anzaldúa stated, “The most powerful thing about this book is that it creates these moments of empathy and reflection” (Rowan, 2017, para. 20).

### Justice Choir Songbook and Guide for How to Use It

From the beginning, Betinis, Wondemagneghu, and Anzaldúa shared the commitment that the JCS

Figure 1. *I Lift My Voice*, by Andrea Ramsey.

Rousing (♩ = 116)

1. When I lift my voice, let it be in song, A de -  
 2. When I lift my voice, let it be for good, Let me

fi - ant note in the face of wrong,  
 care as much as I know I should, } I won't stand a - lone, we'll stand

side by side, 'cause we know that love is al - ways jus - ti - fied.

**REFRAIN:**

When they try to di - vide us, it will

on - ly u - nite us. I lift my voice.

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would be a digital resource, available to everyone, free of charge. They put out a call for “songs of struggle, solidarity, justice, equality, peace, and protest” (Betinis, 2019, p. iii). Very soon the editors had received nearly 150 entries from 5 different countries. After discussing the structure and format of the songbook, asking each other exactly what they were trying to accomplish, singing the songs together, and consulting with small groups of friends, a collection of 43 songs emerged, including 24 written specifically for the Justice Choir project. At the time this article was written, 31 of the songs were available for anyone to print and use. The other 12 songs will

be added as copyright permissions are received. Any compensation to the composers is voluntary, with copyrights established through Creative Commons licensing (Creative Commons, 2019).

A one-page guide for the song leader or conductor, written by co-editor Ahmed Anzaldúa (2019), is included in the songbook. Here, he gave permission to modify, arrange, and even change the songs to “make these songs your own.... Is there a barrier in a song that is preventing your group from singing it? Remove that barrier! Is there something new or unique that your group can bring to a song? Do it!” (p. iv). In addition, he provided many ideas for

improvising and adapting the songs to fit different environments, ages, groups, issues, situations, and limitations, as well as considering the singers' backgrounds and capabilities. It's all about "making this songbook work for you" (p. iv). The final section of the guide stresses the importance of the story, or central message, of each one. Anzaldúa (2019) noted that each song started with "a composer compelled to tell a story, to address an injustice, to express a point of view, or start a conversation" (p. iv). The telling of the story is essential to the expression of meaning in the songs. He closed the guide with a repetition of his thought that, for the songbook to be inclusive, it has to be flexible and adaptable to different situations, such as a classroom, a march, a bar, a protest, a church event, or sing-along in your living room with friends and family.

### Justice Choir Chapters and an International Connection

At present about 12 Justice Choir chapters are registered and scattered across the United States from New York to California and Washington state. On the JCS website, those interested can find directions for forming a chapter and also explore each chapter through a link. The Port Townsend, Washington, chapter's Facebook page has YouTube links to some great performances of Justice Choir songs, including *Be The Change* (JCS #5). The Washington, D.C. chapter website has a link to marchers chanting and singing Melanie DeMore's *One Foot* (JCS #12). Two additional Justice Choir chapters are at Ithaca College in New York and St. Olaf College in Northfield, Minnesota. According to the Justice Choir website (2017):

Justice Choir chapters lead community events in the local area, and teach others how to sing and lead a variety of songs. More like a civic organization than a typical musical ensemble, a Justice Choir chapter's programming and messaging revolve primarily around local issues and the urgency of current events. Chapters might use the Songbook as a springboard for empathetic community conversation, partner with other local organizations to bring singing into the movement, or mobilize "pop-up" style to lead group singing at marches, rallies, state building vigils, or anywhere a marginalized sector might need a bigger voice. (para. 1)

Justice Choir groups also function without forming a chapter. For example, in Northfield, Minnesota, composer Dan Kallman formed a Justice Choir by inviting interested people through an article in the local newspaper. Anyone is invited to join the list of singers, and Kallman issues a call via email whenever there is a community event or request for a group to sing or lead others in singing. The size and balance of the group varies because there are no auditions or requirements for attendance. Singers who can lead others are always in demand. In spite of the difficulties of this informal approach, many people want to sing for justice and support causes they believe in and are willing to download the songs and rehearse as they are able. Kallman is well known as a composer of choral music, including secular, sacred, and children's works, and the Northfield Justice Choir repertoire includes music he composed and/or selected in addition to music downloaded from the JCS (Kallman, personal communication, February 13, 2020).

The Carthage College Treble Choir from Kenosha, Wisconsin, has performed several songs from the JCS. Part of the mission for this highly skilled, auditioned choir is to promote a peaceful, loving, and musical planet. The beautiful canon *Love Is Love Is Love Is Love* by Abbie Betinis (JCS #18) was part of the program when the choir toured Tanzania with their director, Dr. Peter Dennee, with choreography by the Ibuka Dancers, a company based in Arusha, Tanzania (Carthage College Treble Choir, 2019). The song is a good example of how the Justice Choir repertoire works. Like many other canons, it can be sung in an elaborate arrangement demanding highly skilled singers, but elementary general music classes can also sing it as a simple, basic round, leaving out the complicated parts—it is beautiful either way.

### Justice Choir and the Artist/Musician/Teacher

Orff Schulwerk teachers who are continually expanding their vision of music education by exploring culturally responsive teaching that recognizes the need for diversity, equity, and inclusion are already, I believe, supporting the mission of Justice Choir "to further social and environmental justice movements by engaging communities in singing together" (Betinis et al., 2019). Another step might be to incorporate songs from the JCS into your curriculum. Some suggested

Figure 2. Songs from the *Justice Choir Songbook*.

## 5. Be the Change

Words adapted from Gandhi (attr.)

Music by Marc Kaplan and Colin Britt  
Jersey City, NJ | 2010

Steady (♩ = 88)

Melody

Harmony

1. Be the change \_\_\_\_\_ you want to see in the world, be the change  
2. Be the voice \_\_\_\_\_ you want to hear in the world, be the voice  
3. Be the light \_\_\_\_\_ you want to shine in the world, be the light

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C/G G Cadd9 Am7

\_\_\_\_\_ you want to see in the world, be the change \_\_\_\_\_ you want to  
\_\_\_\_\_ you want to hear in the world, be the voice \_\_\_\_\_ you want to  
\_\_\_\_\_ you want to shine in the world, be the light \_\_\_\_\_ you want to

B7 Em Am7 C/D G

see in the world,  
hear in the world, } and change will come to you.  
shine in the world, }

Rhythm for hand taps on heart:



Suggested percussion groove:



songs to start with are: *Be the Change* (#5), *Love Is Love Is Love Is Love* (#18), and *We Choose Love* (#35) (see Figure 2). Another suggestion is to find or create more songs that speak to local, national, and international concerns and issues, such as *Stand in the Light* by Orff Schulwerk music

teacher Meg Tietz (2019). Gather a small group of singers and make a list of the songs you are ready to share, then organize a larger event for community singing. All you need is a leader and a few strong reliable singers who can support others who lack confidence in their voices.

# 18. Love Is Love Is Love Is Love

a canon in 3 or 4 parts

Words compiled by Abbie Betinis

Music by Abbie Betinis  
St. Paul, MN | 2017

Andante (♩ = 80)

① D A Bm F#m G D Em7 A

Love is love is love is love, Love is love is love is love, Oh \_\_\_

②

Love \_\_\_ is love is love \_\_\_ is love, Oh \_\_\_ love \_\_\_ is love \_\_\_ is love \_\_\_ is love. Oh \_\_\_

③ **MANTRA** (additional group or audience may repeat this line)

Love, love, love. All we need is love, love love. All we need is

opt. ④

U - bi ca - ri - tas et a - mor,\* Where there's love, \_\_\_ love is \_\_\_ love.

**LAST TIME** (all groups in unison)

D A Bm F#m G D Em7 A D

Love, love, love. All we need is love, love love. All we need is love.

As you consider the possibilities inspired by the Justice Choir founders, many questions will arise: Where will you go? Who will you sing with? How will you provide support and leadership for those who need it? Will you be a participant, a supportive singer, a leader, or an organizer? Are you aware of marginalized people who can have their spirits lifted through singing with others? Will you sing to lift up a concern or fight an injustice? Are you aware of people in your community who exemplify artistic citizenship through group singing? How is community group singing different from a choir preparing music for performance?

Challenge yourself; reflect on how you can play a part in working for justice through actively

supporting the vision of Justice Choir. As Betinis (2019) said, “This alone isn’t the solution, but it could be the beginning of the dialogue” (p. ii).

## Conclusion

My awareness of how group singing can affect communities has grown as a result of writing about Justice Choir. Some sing in highly skilled, auditioned choirs, others join in street chants or sing-alongs where all are welcome, and some singers are marginalized people in challenging circumstances—persons who are homeless, in prison, or suffering from drug addiction. Whatever the situation, whatever the venue, we who have the ability to teach and lead others can use our skills to

## 35. We Choose Love

Words inspired by signs at the Women's March  
in Denver, CO, January 21, 2017

Music by Andrea Ramsey  
Boulder, CO | 2017

Marching (♩ = 84)

D A/D D A/C# Bm7 Em D A

Melody

We choose love, { 1. sis - ter,  
2. broth - er,  
3. sen - a - tor, } we choose love, We are

Harmony

unison D Bm G

march - ing { with our sis - ters } for our fun - da - men - tal rights,  
with our broth - ers  
as your vot - ers

D/A A D

We choose love.

### Lyric Suggestions: (or make up your own)

4. people, / with all people...
5. children, / with our families...
6. [school name], / with our teachers...
7. [country name], / with our nation...
8. [city/region name], / with our neighbors...

reach out to our communities and invite others to sing with us and teach us their songs, like Ahmed Anzaldúa, Abbie Betinis, Andrea Ramsey, and Tesfa Wondemagnghu. With Wondemagnghu, and all

who have given their songs to create the JCS, we can promote justice through dialogue inspired by singing, and each of us can light a spark showing artistic citizenship in action! ■

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# Join the Conversation ...

**SONGS AND SINGING** play an important role in Orff Schulwerk experiences. We are inspired by songs, we share cultural treasure and understanding through songs, we literally resonate with one another when we sing together. In this time of global challenges and added precautions for singing and gathering, we will seek, in *The Orff Echo* Fall 2021 issue, to create a conversation that joyfully lifts up the role of singing in Orff Schulwerk and thoughtfully and critically challenges us as music educators.

We wonder:

- What roles do songs and singing play in Orff Schulwerk and your world?
- How do you select songs and evaluate them from a culturally-responsive perspective?
- How do you teach singing as an Orff Schulwerk educator?
- How does singing nourish community?
- How have you kept singing alive through the pandemic?

Have an article idea? The official call for submissions for the Fall 2021 issue will be posted November 15, 2020 but feel free to contact an Echo editor anytime. We need your voice!



American Orff-Schulwerk Association



# Embodying Change in a Time of Global Crises

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**ANNA SWISHER** is a community activist, eco-psychologist, youth mentor, movement teacher, and Work That Reconnects facilitator from California. She earned a master's degree in East-West psychology from the California Institute of Integral Studies and teaching certifications in conscious dance and yoga. In addition to teaching movement, Anna has worked for 10 years guiding youth and adults through nature-based learning and rites-of-passage. She currently lives in western Ireland and leads community-building workshops to support resilience in challenging times.

## ABSTRACT

*Orff Schulwerk practitioners play an essential role in shaping and supporting our children's innate capacity as embodied beings to respond appropriately to our evolving environment. This article explores the Living Systems Theory and its useful perspective on the importance of the physical body in our personal and collective evolution. The author also provides a conceptual model that can help individuals grow their work to support the positive evolution of the systems within which they exist.*

## By Anna Swisher

**A**s teachers—and humans—we face crises in our world that shape the context of our lives and the lives of those we teach. Young people and future generations are inheriting an uncertain world. It is no longer satisfactory to go along with business as usual. As living organisms within shifting and endangered ecosystems, it is in fact our nature to respond to environmental change; we continually adapt, self-organize, and evolve, in order to sustain life.

In a recent interview, Roger Sams, a prominent Orff Schulwerk teacher and curriculum developer, gave us something to consider when he said, “I would love to encourage us to have conversations about how this work impacts our humanity beyond our pedagogy” (Nelson, 2019, p. 17). Our work as music and movement educators has immense potential to foster change, and it is well worth having more conversations about the wider context and broader impact of this work. How does Orff Schulwerk serve the evolution and betterment of our world?

As teachers and facilitators, we have the privilege and responsibility of supporting the next generations as they navigate change. Meanwhile, we also have our own lives and communities to tend to, as many days bring heartbreaking and frustrating news about the state of our world.

What does this mean for us, as teachers and as humans? How do global events affect our work in the classroom and beyond? How can Orff Schulwerk help us embody positive systemic change at a local level? The following insights address these and other complex questions.

### Orff Schulwerk and Humanity

As an interdisciplinary teacher new to the Orff Schulwerk approach, I am greatly encouraged by its philosophy, principles, and intentions. Meg Tietz (2019), an Orff Schulwerk teacher, wrote:

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. (p. 32)

While researching Orff Schulwerk, I was struck by statements from many practitioners that working with this approach has not only affected their professional style and their teaching, but also has changed their lives, selves, and their very humanity. This is important. It means what we teach, and how we teach, has a direct impact on our communities—through the young people we work with and through everyone with whom we interact. In more recent times, the coronavirus disease (COVID-19) has shown us the speed with which something can spread through communities. We must recognize we have the capacity to spread change very quickly, and we each play a role.

### Living Systems Theory

For a deeper understanding of change—and our role in it—let us take a brief look at Living Systems Theory. For centuries, scientists such as René Descartes theorized that one of the best ways to understand something is to take it apart and find out what comprises it. This perception of reality sees our planet as a collection of matter, or billions of separate entities. Biologists and scientists in the 1900s began to realize with frustration, however,

that this view “cannot explain the self-renewing processes of life” (Macy & Brown, 2014, p. 39).

To understand these animating principles of life, 20th century scientists took a new approach and began looking at wholes instead of parts and at processes instead of substances. They found that everything in nature, from molecules and cells to ecosystems and planets, is a participant in a *system*, or a “collection of parts that interact with each other to function as a whole” (Kauffman, 1980, p. 1). Further, they found that nature is self-organizing, and that *all systems have certain properties and principles of organization* that enable their complex and dynamic functioning (Macy and Brown, 2014, p. 39). James Grier Miller was one scientist, among others, who set about discerning the properties of these systems, which include sub-organic, biological, ecological, mental, and social systems. These discoveries became known as the Living Systems Theory (Miller, 1976).

Each system, from atom to galaxy, functions through exchanges of matter and information; their nature is to change and evolve. Maintenance and evolution of a system is accomplished through feedback, which takes place as organisms change *in relationship to each other and to their environment*. This is important to remember: When talking about change, whether it is molecules or a community, we are talking about relationships. The natural response of an organism to the stimuli and conditions around it is what keeps any system in balance and preserves life. If feedback is blocked or ignored, the system risks collapse.

When we trust ourselves, our feelings, and our responses, we can be comfortable knowing our hearts and minds will guide us through new and uncertain paths.

Bringing it back to our community, we can see that each one of us—and each one of our students—is part of many different systems, including the family, the classroom, the ecosystem, and the planet. As functional organisms, we provide essential feedback in the form of our physical and psychological responses, emotions, impulses, actions, and creativity. Not blocking this feedback is essential to the health of the individual organism and to the evolution of the systems themselves.

As Schulwerk practitioners, understanding our students as functional organisms responding to their environment can be a helpful perspective. Tietz (2019) discusses how music teachers are now faced with the challenge of combating children’s anxiety around school violence. Educators must deal with a host of emotional expression in response to various challenges, from school violence to environmental issues and more. Children have a right to be anxious and frustrated, as do we. What we do next to support ourselves and our students is paramount.

It is important that we allow and relate to challenging emotions in our classrooms and that we have tools for alchemizing emotion into positive change. Emotions make us human; they indicate that something needs attention. Fortunately, our students can learn to address our world’s many needs and play an essential role in confronting issues of particular importance to them. Classrooms are microcosms of global systems, and to bring about truly significant positive change, we must acknowledge our active role in these larger systems and create environments where emotions can become fuel for transformation. We have the power to use our “emotions to create a healthier, more equitable, productive, and compassionate society, today and for future generations” (Cipriano & Brackett, 2020).

### ***Emergence***

Theorists discovered that when we look at all naturally functional systems, we find something quite astounding about how things change—it’s called *emergence*. Emergence occurs when different parts of a system come together and respond to whatever is happening in the environment in order to continue living and thriving, and something new often emerges that is different from the sum of its parts (Goldstein, 1999). As disparate parts of the system make connections, and organisms respond to their changing environment, the entire system develops new properties and capacities that no single organism possessed on its own. It is crucial to note that organisms must come into close contact with other elements of the system for emergence to occur.

From a global perspective, we as artistic citizens have the opportunity to create pathways for emergence by increasing our contact with other parts of the system, especially the parts that work

and think differently than we do. This is how systems evolve. Let us find ways to encounter difference—be it ethnicities, traditions, modalities, perspectives, approaches, or countless other avenues—and connect the various systems, such as food, education, waste, justice, housing, employment, immigration, politics, industry, technology, arts, media, production, transportation, and nature, with which we participate. If we prepare ourselves and our children to seek out and encounter difference with curiosity and appreciation, we dramatically enhance our chances of evolving together towards life-sustaining solutions.

### ***Movement, Creativity, and Emotional Literacy***

In the Schulwerk, we understand that movement and the body have a vital role to play in creativity, expression, growth, and learning. To look more deeply at the role our bodies play in activating change in the living systems of our classrooms and our world, this excerpt sets the stage:

As humans, we have an innate ... capacity to use our minds to understand, create, and process things. But this is not the whole story. Our entire lives take place in our bodies; they are indeed our vehicle, our home, and our storage unit. We carry generations of genetic information, as well as (at least) one lifetime of experiences, in our bones, muscles, bloodstream, tissues, and organs. We are the only animal that doesn’t automatically shake our entire body after a traumatic experience.... Instead, we ... carry all the hard stuff around with us, developing coping mechanisms ... then we pass these physical conditions on to our offspring, creating lineages of tight shoulders, stiff postures, mistrust.... We cannot find our way to a sustainable future with only our minds, when our bodies are responsible for so much of the story. (Swisher, 2020)

It is clear that movement has an essential role to play. This means that movement is a key ally in helping us work with emotion in the context of systemic change. Through movement, we restore the full capacity of organisms to respond and adapt to their environment, enabling them to contribute to the shifting of our world towards a life-sustaining society.

## In the Classroom and Beyond

The foundation of Orff Schulwerk is creativity, improvisation, collaboration, emotional literacy, whole-person expression, and humanity. If we embrace the mindset of anchoring our work in the context of ever-changing global systems, we may want to evolve this foundation one step further. When children trust their feelings and the responses that follow, they become effective participants in the emergence of new ways. It is not appropriate to stifle their anger, dissuade their tears, or pacify their frustration. Emotional expression is a form of “truth-telling.” Telling the truth about what is happening empowers us to act with more clarity, direction, and purpose, rather than reacting blindly and numbly from a place of suppressed emotion. Emotional literacy occurs when we are open to the full range of emotions, and are able to glean the wisdom from them. What if we could help our students process their anxiety, frustration, and other emotions, into life-affirming action?

The principles of Orff Schulwerk encourage and empower young humans in magnifying their humanity. In this way, music can guide students through tough emotions. “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” (Tietz, 2019, p. 32). It is important to acquire or develop tools and techniques to work with emotion in a way that fosters compassion and catalyzes change. Social and Emotional Learning and Trauma-Informed Teaching

can be invaluable aids to us as we explore, learn, and bring these principles into the classroom. Another resource is Joanna Macy’s Work That Reconnects ([www.workthatreconnects.org](http://www.workthatreconnects.org)), a free and open body of work that offers relational exercises—adaptable to adults and children of all ages—that help uncover the transformative potential of truth-telling and emotional expression. Through this network, Orff practitioners, as music and movement teachers, may find useful content, structure, and a community of support for their work in the classroom.

## Conclusion

The essence of what our children should know within themselves is this: *I can contribute in a meaningful way to our world.* This feeling is paramount to their participation in making our world a better place. When we trust ourselves, our feelings, and our responses, we can be comfortable knowing our hearts and minds will guide us through new and uncertain paths.

Through Orff Schulwerk, we can help create confidence and resilience in an ever-changing and sometimes disorienting world. To participate in systemic change, we must start with ourselves and with our students, while staying connected to the living systems that comprise our communities and our world. We all need a safe space to call home in our bodies. Having this anchor grounds us and enables us to contribute to local and global emergence in a meaningful way. Kids need this. And we do too. ■

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# Reflections on Participatory Music in Japan

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**MATTHEW D. THIBEAULT**

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## ABSTRACT

*Participatory music—music made with others rather than presentational concerts given for others—is illuminated through a series of events in Japan, throughout which simple musical structures invite all to take part, exemplifying the values of group cohesion and social bonding. In this article, the author discusses participatory music relative to Orff Schulwerk and describes opportunities that help teachers implement a participatory framework to emphasize values helpful in today’s schools.*

### By Matthew D. Thibeault

Six years ago, just as I was liberated from a job, my wife was recruited for a visiting professorship in Toyama, a rural city on the Sea of Japan known mostly for fishing and rice farming. As a “trailing spouse,” I planned to teach only a little, while caring for our 3-year-old son and immersing the family in Japanese life. We started to learn Japanese as we sold our home and shipped a dozen small boxes to this country we had only ever imagined.

My family’s experiences with everyday music in Japan inspired us to share what we learned and how teachers might consider these ideas in their teaching practice and pedagogic imaginations. These experiences were exemplars of Turino’s (2008a) framework, in which he draws a distinction between *presentational* and *participatory* music, with presentational being concerts for others and participatory typified by events where all can participate through singing, playing, and dancing. Based on Turino’s fieldwork with the Aymara of Peru (2008b), the Shona of Zimbabwe (2000), and experiences as a string band and folk musician, he documents how participatory music builds group cohesion and promotes social bonding through easily learned music making built to be joined: simple song forms, repetitive vocal choruses, chords that still leave room for excellent players to embellish and improvise, flexible harmonies

that allow all voice ranges, and wide intonation so one need not hit a part perfectly. To use an analogy, participatory music is to an orchestra concert what a potluck dinner is to a formal banquet or what a pick-up game of basketball is to an NBA game. We want both realms and understand that the potluck need not be measured by the standards of a banquet. Despite this, many music educators focus only on specialization in presentational concerts with their bands, orchestras, or choirs. Participatory experiences, when offered, are typically either relegated to early grades as preparation for “real” music or sidelined in upper grade classes for “non-musicians,” what Nierman unfairly and derisively called the “not-so-talented many” (Thibeault, 2015, p. 58). Scholars in music education have come to embrace Turino’s ideas because they can help us foster a sense of what participatory music teaches, how teachers may notice it, and the important values it can embody (Lee, 2011; MacGregor, in press; Monteiro, 2016; Regelski, 2014; Waldron, 2016). Participatory conceptions also support educators asserting the values of this vital and important strain of music for human flourishing (Thibeault, 2019).

Turino’s ideas were central for me before I left the United States: I led a participatory ukulele group (Thibeault & Evoy, 2011), co-taught a course with Turino for two summers, and was his clawhammer banjo student for a year. It was in Japan, a culture that holds group togetherness as a core value (Nisbett, 2003), however, where participatory music worked its magic into the life of my family, helping us bond, make friends, grow close, and find ways to enjoy life in a culture vastly different from any we had ever known.

### A Rough Landing but a Welcome Festival

There is the dream of doing something, and then there is actually doing it. My family expected an adventure, and like adventure movies, we anticipated our move would include some stress and drama. Our early weeks were full of challenges, one being the demise of our plan to buy a used car and go apartment hunting. We learned you cannot purchase a car in Japan without documenting where it will be parked, and we couldn’t go apartment hunting because our cats disqualified us. Instead, we found a simple old home in *Asahimachi* (sunrise neighborhood) with *tatami* floors and *shoji* windows located right next to the neighborhood park. We left our shoes in the *genkan* (entryway), ate while sitting on the *tatami*,

**Figure 1a.** Children Dressed in the Neighborhood Happi Blow Their Whistles as They Pull the Drum that Leads the Procession.



**Figure 1b.** Carrying the Shrine.



SOURCE: MATTHEW THIBEALT. USED WITH PERMISSION.

and slept on *shikibuton* that we set up each night and put away each morning in an attempt to feel just a little bit less foreign. The neighborhood was absolutely silent most of the day, and during the first week we sensed our neighbors quietly watching us—a mutual curiosity. One day someone left a note in Japanese. My wife brought it to work and learned it was an invitation to our first social event—the neighborhood association annual rice harvest *matsuri* festival.

On the morning of the festival, a neighbor brought each of us a headband, a *happi* top with the *Asahimachi* emblem, and, puzzlingly to us, a plastic whistle on a string. In the park, the adults assembled a small portable shrine, carefully placing fresh cut greens on it and securing a golden bird on top. They also mounted a large *taiko* (drum) on a wheeled cart. My son and I were invited to join in carrying the shrine while other children pulled the drum. The oldest child in back drummed a *don-don* cadence, and we realized the whistles were for everyone to respond to the drum. We walked and tooted a half mile to the area's *Shinto* shrine, where several neighborhoods, with residents dressed in their distinctive *happi*, had assembled to have their shrines blessed by the priest as the children played in the adjoining playground (see Figures 1a and 1b, p. 37). (A video that captures many of the events described here has been published to accompany this article and is available at the *Media Journal in Music Education*, [www.mjme.net](http://www.mjme.net)).

We then began a slow journey around the neighborhood. At each home, we pulled up, invited

the household members out, then chanted “*wa-shoi!*” three times over the drum while hoisting the shrine to bless the household. Then the drum sounded to help us resume our journey. The relaxed pace allowed time to meet our new neighbors, to try out a bit of Japanese, and let our neighbors brush off the English they had learned in secondary school—each of us working to start sharing our stories. My son began to establish some new friendships, particularly halfway through the morning when we took a 30-minute break at the park and playground. We finished our parade through the neighborhood by returning to the park for a shared lunch in the *kominkan*, the neighborhood meeting house. As we took apart the shrine to be stored, the head of the neighborhood honored our family with the fresh green clippings to be put in our home *kamidana* shrine.

This experience exemplified participatory musical structures, ones built to be open, accessible, welcoming, and easy to join. At the festival, we all could play the whistles accompanying the drum, and the *wa-shoi* chant allowed our family to participate fully, despite having been in Japan for only a few weeks. Our physical differences were lessened by wearing neighborhood clothes. Additionally, the event allowed time for socializing throughout the day.

The following week, my son and I came across a very cute kitten while out on a walk. We called inside to the owner to ask if we could pet it, trying to explain in Japanese that we were neighbors. She simply smiled and, showing she remembered our stopping there, raised her arms and chanted, “*wa-shoi!*” As she introduced her kitten, we had a deep feeling of acceptance. The festival’s participatory nature had supported our bonding with our neighbors, and in a limited way, we were starting to belong.

### Music Everywhere at Preschool

Participatory music includes the entire age and ability spectrum, with all afforded meaningful opportunities to join. One day I heard a group of what sounded like toddlers outside our home. Childcare workers were pushing two large strollers with four or five children each, taking them for a walk. They stopped to admire our cats sunning themselves in the window, but they were even more surprised when I stepped outside with my banjo to play a few songs for them. Soon they began clapping

**Figure 2.** Preschoolers Enjoy a Musical Interlude in Their Daily Walk Past Our Home in Japan.



SOURCE: MATTHEW THIBEAULT. USED WITH PERMISSION.

**Figure 3.** Singing Along at a Summer Music Festival.



SOURCE: MATTHEW THIBEAULT. USED WITH PERMISSION.

along. Over the years I often played for them, adding in the Japanese children’s songs I learned from my son. When they heard we were moving, they left a goodbye card with drawings by the children.

Educational philosopher John Dewey (1901/1983) wrote about the tension between specialists who know their area to a higher level and classroom teachers who have a better sense of the totality of a child’s growth across the curriculum. Although much of the developed world favors specialists, every preschool teacher in Japan must pass a music and piano exam and be ready to teach music (Ogawa, 2013). My son attended a particularly musical preschool run by *Risshō* Buddhists (Hebert, 2012). Since all the teachers could lead music, it happened across the day: a good-morning song and an oath to Buddha in countryside Japanese dialect, a song and prayer before lunch, and a goodbye song at the end of each day. They also had dedicated music class, and my son’s preschool years were filled with simple songs, hand plays, and dances—often with percussion instruments. These provided a relaxed atmosphere where music created a sense

of community. Knowing I was a music teacher, the school gave me the honor of leading a sing-along, a Japanese-language version of Disney’s *Let it Go* and anime songs for dancing.

When every teacher is required to lead music instruction, some who are not musically accomplished will be in the mix. My son’s second year teacher banged out blocky piano chords to the best of her ability, but her modest efforts also taught an important lesson: Even those who have difficulties with music have a right and a responsibility to be musical. Turino (2008a) notes how participatory approaches often benefit from roughness and noise as this makes room for all voices, helps cover occasional mistakes, and keeps things playful.

My son will always have red hair and blue eyes, but through living together and especially singing songs with his classmates, he did metabolize Japanese culture. One day I arrived on my bike to pick him up, and he could not wait to tell me about *Niji*, a song his class had learned. As he started to explain, he shifted into singing it, finally stopping to smile and ask, “Isn’t that beautiful?”

### The Okinawan *Sanshin* and the Gift of Music Shared

As luck would have it, I made a new friend, Kenji, my first year. We met at a party when he sat down to play his snakeskin-covered Okinawan *sanshin* while I strummed my ukulele. He then invited me to a concert his teacher had organized at a local restaurant. Okinawan music frequently includes audience response phrases like “*Ha iya*” or “*sa yui yui*,” and the lines between audience and performer blur as others join by playing hand percussion, singing along, or getting up to dance. From time to time the cook stuck his head out of the kitchen, smiling and whistling encouragement. As the night went on, players tuned up or down to suit the vocal range of the singer, and several times my son was scooped up by someone to dance. At the end of the night Kenji’s teacher invited me to his studio to become a member of the “shamily.”

While studying *sanshin* out of the teacher’s small studio in the *Iwase-hama* village not far my home, I also maintained an informal exchange with Kenji, who came over every month so we could cook dinner and then sing and play. He helped me with my *shamisen*, and I helped him with ukulele. He also taught me Okinawan pop songs, and later we played together with an Okinawan group that led sing-alongs at community centers, summer festivals, and other fairs or events. The concerts typically encouraged singing

throughout and often ended by inviting all to rise and dance—my wife and son often grabbed a hand drum and danced along too. I learned more about Okinawa, and eventually we began to spend days on the beach and nights listening to and participating in Okinawan music together.

### An Aside: Karaoke

Most people know of karaoke; in Japan the approach to it is particularly participatory. Toyama seemed to have more karaoke parlors than fast food restaurants, and I spent many nights sharing a meal and songs with friends. In Japan, singing is too important to exclude anyone, and at karaoke events *everyone* sang with real joy despite their limited abilities, a wonderful sound I have never heard outside of Japan.

### The Schulwerk and Participatory Music

During our time in Japan I played music every day and shared it often, but never gave a concert *for others*. Instead, I enjoyed participatory musical experiences like those described here—always making sure my music was *with others* rather than *for others*. Whereas our family experienced the same stresses and challenges as other outsiders to the country (Walsh, 2004), this was truly a magical time for us.

Although these stories locate participatory music across Japanese culture, similar opportunities exist within schools and their communities in the United States. All concerts can include sing-alongs, schools can have clubs for students to learn the music they love in an informal atmosphere, school groups can build partnerships to connect with senior centers or other organizations, and music making can be woven across the school day (Thibeault, 2015).

Japan’s wealth of participatory experiences exists because the society values them and makes room and sets aside time for them. Schools and teachers can, in modest but profound ways, help contribute to the development of participatory values, which Orff Schulwerk teachers will likely recognize firsthand from the programs they lead. Indeed, Orff and Keetman seem to have drawn from a well similar to participatory music in conceptualizing *elemental music*, and the turn towards music of various cultures by Orff practitioners in recent decades provides even more overlap with participatory music.

The social side of participatory music can also remedy new challenges the onslaught of technology

**Figure 4.** A Summer Party *Shamisen* Singalong With Kenji (Yes, Down by the Seashore).



SOURCE: MATTHEW THIBEAULT. USED WITH PERMISSION.

has brought to our culture. Turkle (2011) documents how technologies like phones and screen time can disrupt the development of empathy, connection, and intimacy. She calls for reclamation of social interaction through face-to-face moments that echo what participatory music provides (Turkle, 2016).

Japanese people likely would not use the term *participatory* in Turino's sense to describe the events presented here. Turino's ideas, however, helped me notice the participatory when it appeared, to join in ways that emphasized social benefits, and to remember and recall the similarity between events that otherwise might not be grouped together. Further, what we acclaim as teachers can depend on what we know how to notice. The participatory concept can help teachers perceive, celebrate, and appreciate this music.

## Conclusion

We seem especially to need participatory values in this time. Music making can often focus on

commercialized aspects: professionals, specialists, and music as a way to become a "star." This happens in schools through chair auditions or competitions where most must fail and a few shine. This is a tension Labaree (1997) located at the core of American schools, between schooling as a public good versus schooling for private gain. Participatory approaches that foreground cooperative and social benefits can help restore the public good side of music.

The hope in sharing my family's stories is that more Orff teachers will be inspired to amplify the participatory aspects of their teaching and embed music into life as it is lived, to help songs connect to each day, and to let singing songs nurture friendships and strengthen bonds as experiences turn into memories of meaningful musical time spent together. While writing this article, I talked with my son, now 9 years old, about our experiences. Hearing my basic ideas, he said, "Papa, I have an ending for you: 'Anyone can make participatory music; the world is waiting for you.'" ■

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# Songs to Lift Us Up: Artistic Citizenship Through a Multicultural Playformance

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**ABSTRACT**

*A playformance open to the school community highlighted students' incorporation of the multicultural repertoire they acquired through experiences with various culture bearers who visited their classrooms. In this article, the author presents the pathways culminating in the performance and discusses the degree of audience engagement in the communal environment.*

**By Juliana Cantarelli Vita**

**T**he conversation about incorporating multicultural repertoire in music education, and the Schulwerk as a vessel to do so, is not a recent one. Teachers and researchers have long posited the importance of diversifying repertoire and practices, as well as embracing “democratic reconsiderations of cultures and their perspectives” (Campbell, 2004, p. xvii). These immersions are complete with the active music making and collective experiences of these traditions. Participation becomes an imperative way to respect and understand different cultures and develop multicultural sensitivity. Participatory musicing (as opposed to “presentational music”) encompasses an openness that offers conditions for flow in music (Turino, 2008) at different levels (e.g., more participatory, less participatory, and participation happening in myriad ways). The Schulwerk is a participatory approach in its core (Frazee, 2012), and “an active process of growth ... [that] requires an *active participation*” (Sangiorgio, 2010, p. 5).

This knowledge led to the birth of a project at a kindergarten through Grade 5 elementary school in the Pacific Northwest. The focus was to incorporate participatory experiences with multicultural repertoire from the initial classroom encounter to the end-of-the-year sharing concert—which I refer to here as a *participatory playformance* (Sarah Watts, 2016, personal communication). The playformance also involved bringing culture bearers beyond

classroom experiences to a yearly All School Sing for families and the school community. The aim of this playformance was to further the notion that “community is a key concept to music, education, and culture ... as members of particular communities, the concept of culture-bearing musicians, or culture bearers, is explored, with attention to their presence in short residencies in classrooms” (Campbell, 2018, p. 131). Always scheduled for December as a culmination of the autumn quarter, the All School Sing gathers families and communities during the day to celebrate musically as a whole school. Since 2017, the All School Sing events have been shaped as participatory playformances, embracing the idea that music is an *all-encompassing* activity for everyone (Higgins, 2012; Veblen, 2012). This end-of-the-year gathering also sought to engage the audience, encompassing singing responses to call-and-response singing and clapping along to certain patterns, because “participatory occasions usually include different spaces that vary the focal attention of the group and the responsibility to participate” (Turino, 2008, p. 185).

### Culture Bearers in the Classroom – and Beyond

Teachers inviting culture bearers and visiting artists to share their music and culture with students has become a common practice, especially in elementary school music programs (Howard, 2018). Culture bearers have also been referred to as tradition bearers, visiting artists, and heritage musicians valued “for the musical knowledge and skills they bring, and for their capacity to frame their songs, tunes, and rhythms with a cultural perspective that only they can have” (Campbell, 2018, p. 143). Workshops by culture bearers are ideal experiences that supplement the teacher-taught curriculum (Howard, 2014), provide opportunities for an insider perspective (Burton & McFarland, 2008), and add a “depth of cultural understanding that could not be known through a more superficial integration of a culture’s song with Western-styled classroom pedagogy” (Howard, 2014, p. 114).

The All School Sing in 2018 was themed *Songs to Lift Us Up*, focusing on songs and celebrations of peace. *Songs to Lift Us Up* serves here as a case study of the crucial enrichment experience of bringing culture-bearing musicians and educators beyond the classroom to the families and school

community. Also, as an attempt to break with the idea that “culture bearers tend to be male rather than female” (Campbell, 2018, p. 143), I invited mostly female musicians. The printed program explained not only the unique sociocultural contexts of the songs the children were performing, but also acknowledged those who collaborated with students; these visitors were genuine representatives of the variety of music under study, “as a means of weaving in the voices of musicians with deep knowledge of the music and cultures of origin” (Howard, 2014, p. 189).

### Putting the Program Together

The process of putting together this playformance comprised of four main parts: (a) reaching out to the culture bearers and asking for songs that fit the thematic idea of the concert; (b) inviting the culture bearers to the classroom (and beyond), through physical and online visits; (c) organizing a series of short videos recorded by the culture bearers in their original language, to be played during the playformance, to stir the English-only environment and embrace the mix of languages as a natural reflection of the diverse school community; and (d) giving the culture bearers recordings of the children performing the songs in class as well as a message of gratitude. These four steps in the process led to an in-depth experience that avoided a superficial sampling of “songs from many lands” (Schippers & Campbell, 2012).

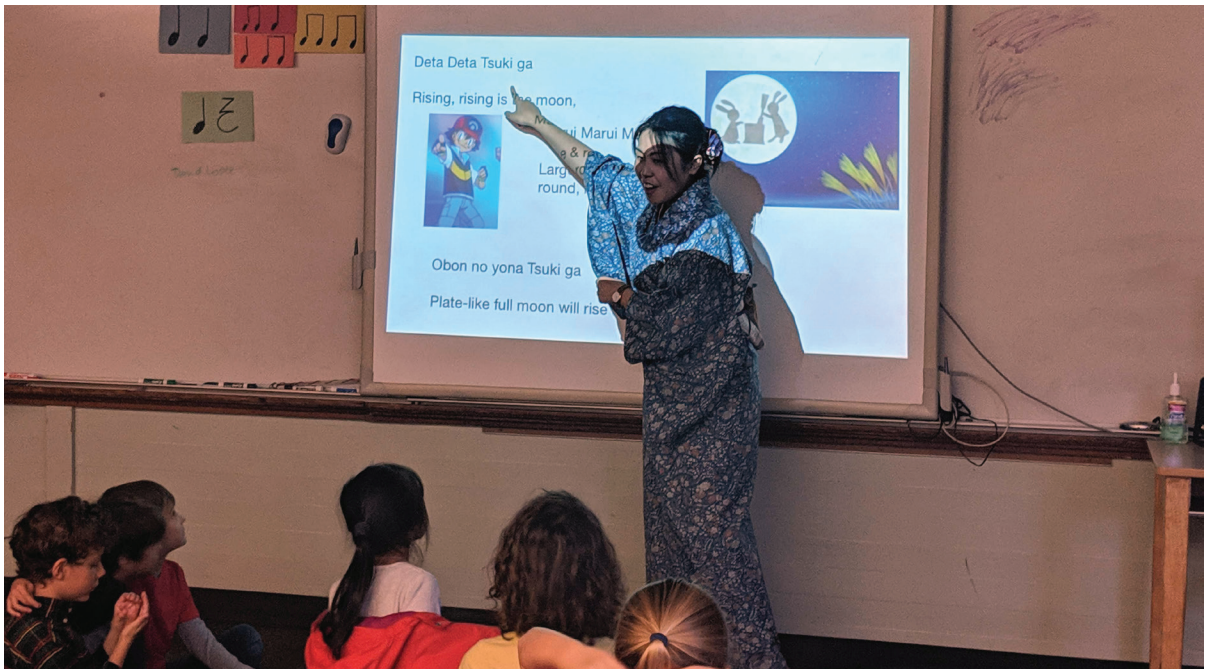
Most experiences with each grade level blended Orff Schulwerk and World Music Pedagogy (Campbell, 2018). World Music Pedagogy (WMP) is a multi-dimensional learning process that involves participatory deep listening (Attentive Listening, Engaged Listening, Enactive Listening) while paying close attention to the cultural meaning (Integrating World Music) and being able to create new works within the style of the studied music (Creating World Music).

### Experience Highlights

#### First Grade

The musical and cultural experiences of the first-grade class encompassed several visits by Japanese music educator Yuki Kono, a visiting PhD student at the University of Washington. *Tsuki* (which is mostly known in the United States as *Deta, Deta*) was the song of choice, although children had the

**Figure 1.** Yuki Kono Explaining the Cultural Context that Is an Integral Part of the Musical Experience.



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**Figure 2.** Students Practice the Japanese Language Pronunciation and Melody of *Tsuki*.

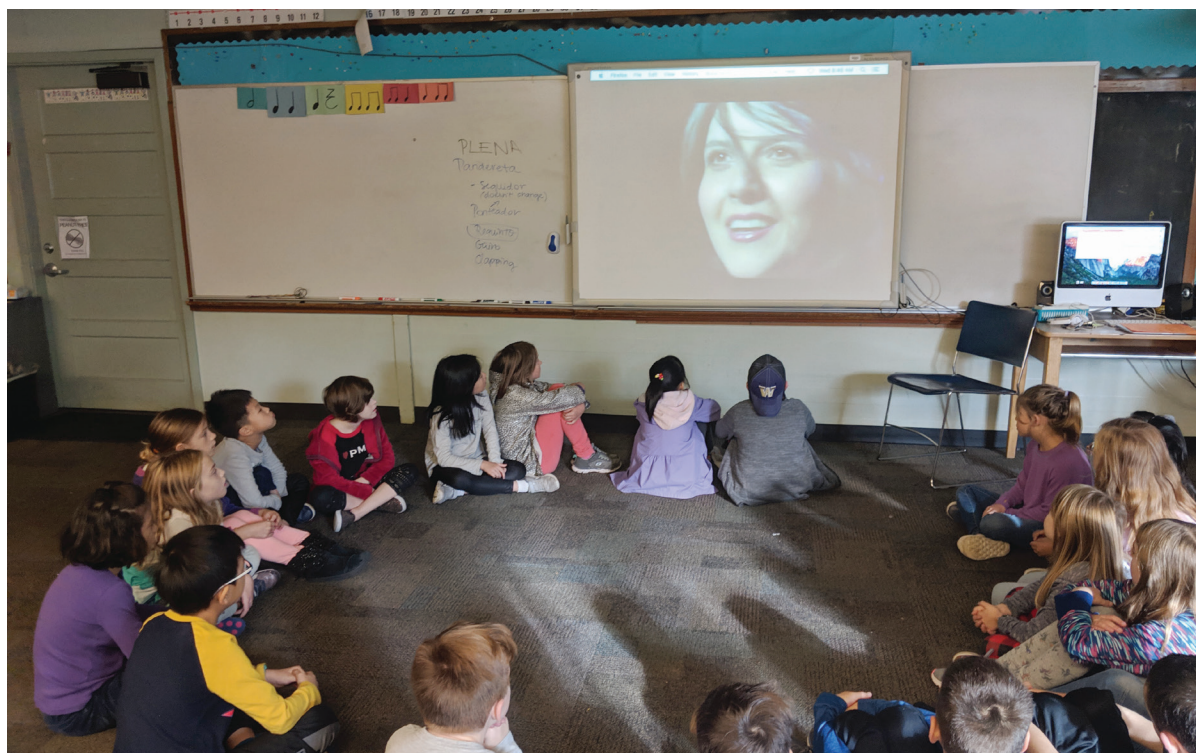


PHOTOGRAPHER: JULIANA CANTARELLI VITA. USED WITH PERMISSION.

chance to sing and play several songs presented throughout the workshops. Part of the experience went beyond the musical sounds and games, as the visiting artist spoke about the sometimes unsettling history between the United States and Japan. She

presented traits of Japanese culture in North America, the hardships of Japanese encampments on the Pacific Coast of the United States during World War II, and important cultural traditions that are alive and well in Japan (see Figures 1 and 2).

**Figure 3.** Third-Grade Students Watching Sepideh Raissadat’s Live Performance of the Tasnif.



PHOTOGRAPHER: JULIANA CANTARELLI VITA. USED WITH PERMISSION.

### **Second Grade**

To embrace the music from within the school community, the culture bearer who collaborated with the second-grade class was a teacher from their team. Upon learning that second graders were playing the singing game *Tideo*, Deborah Judd stepped in to recount the song’s significance in her life growing up in Texas. Although *Tideo* might have come from a variety of places (some sources point to a 1916 Indiana play-party, some argue the song is based on the fiddle tune *Tidy-O* from Illinois, among many other places), Judd shared a version that has become part of North American children’s lore believed to have been collected (or first published) in Texas (Owens, 1936). In this context *Tideo* can be understood as a greeting word. Although that song was not originally scheduled for the playformance, the collaboration sparked children’s interest in performing it for the final music-sharing moment.

### **Third Grade**

Third graders had two experiences with Persian culture bearers: one “online” and another “offline.” I was originally in online communications with Persian

singer Sepideh Raissadat, a previous visiting artist in the ethnomusicology program at the University of Washington. Raissadat suggested two *tasnif* that could be used in the performance. *Tasnif* is one of several forms of Persian music, considered the Persian equivalent of ballads.

Raissadat chose the *tasnif* for its developmentally appropriate musical content and the availability of a live recording of herself in the 2012 Voice of America Nowruz Concert. Using the live video recording she had performed and sent (see Figure 3), students became familiar with the song through the World Music Pedagogy process: They identified instruments and recognized the mi-re-do pattern at the end of the song through Attentive Listening; through Engaged Listening, they actively participated musically, singing the mi-re-do pattern at the end of each phrase while listening to the recording; after intensive listening to the musical nuances on the recording, as in Enactive Listening, they were able to recreate the song without the words (e.g., singing the melody with the vocable “loo”). Using WhatsApp, Raissadat recorded her voice singing and saying each line of the song. Considering Goetze’s (2000) approach to

**Figure 4.** Children Had a Chance to Ask Questions.



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**Figure 5.** Mamak Khadem's Visit With the Third-Grade Classes.



PHOTOGRAPHER: JULIANA CANTARELLI VITA. USED WITH PERMISSION.


teaching world choral music, it was helpful to have a recording of a native performer who could pronounce each line and translate the text.

Lastly, as an important complementary experience, third graders had a chance to interact with Persian singer Mamak Khadem during her

Seattle tour. On the Monday prior to the concert, Khadem visited for an assembly with the entire third-grade class. Children asked her questions (see Figure 4), and she briefly talked about her own musical path, pointing out the many kinds of music that are part of the Persian classical tradition.

Noticing that children had already learned the *tasnif*, Khadem added a new step to the song, breaking it down rhythmically to highlight its ternary nature. The culture bearer also shared her unnerving stories of prejudice as a Middle Eastern woman living abroad for most of her life (see Figure 5, p. 46). This visit was crucial for the development of third-graders' multicultural sensibilities: A few weeks prior, when surveying what they already knew about Iran, one student exclaimed excitedly that Iran was "the country where we will drop many bombs!" By the end of the experience, that same child was not only singing and playing Persian music, but also had learned to see that region of the world in a positive light.

#### Fourth Grade

The focus in fourth grade was on the children's song *Kelo Aba Woye*. This is sung by (and probably created by) the Ga children from Ghana and was collected by Dr. W. K. Amoaku, whose fieldwork recording is available through the Smithsonian collection. The goal was to introduce and explore the idea of a rhythmic timeline. Starting with Attentive Listening, students recognized the instruments in the recording and the sequence in which each instrument entered. Moving right along to Engaged Listening, students clapped the *gankogui* pattern ( $\# \frac{4}{4}$  ) along with the recording, emulating the low and high sounds of the bell. Once they internalized the pattern and were able to replicate it without the recording, they were split into groups to create a handclap game using that rhythmic pattern. Creating world music repertoire is done in a respectful way, and is "a solid measure of musical understanding, a high-water mark of the process of musically educating students" (Campbell, 2018, p. 116). In its simplest form, creating a handclap game was a child-appropriate way of embracing children's

own vital musical explorations, because a "defining characteristic of the Orff approach is a strong focus on playful musical exploration as a necessity for children's musical and emotional development" (Beegle & Bond, 2016, p. 29).

The culmination of this experience was a graphic representation displaying how the polyrhythms in the particular recording intersected (see Figure 6). The focus was specifically on understanding the interlocking rhythms of the *dawuro* (single bell), *gankogui* (double bell), and the *apentemma* (hand drum). Also, by understanding the relationship between the different patterns and by notating the rhythmic patterns on different cards, children were able to use the "transcriptions" as a source for creative output, including coming up with their own arrangement (i.e., organizing each instrument card in their chosen sequence). A *musicomovigrama* (Honorato, 2001) was created for the children by Pablo Marín Liébana, a visiting PhD student at the University of Washington, where the patterns of the timeline were displayed in sequence (available at <http://bit.ly/MusicomovigramaLH>). Musicomovigramas are short videos that display a certain rhythmic or melodic pattern and can be valuable teaching resources (Botella Nicolás & Marín Liébana, 2016).

Contact with culture bearers came later in the process, as part of the Integrating World Music phase (Campbell, 2018). Although I was unable to connect with a Ghanaian/Ga culture bearer, I was able to make cultural connections through Matthew Aubeuf, a percussionist who had moved to Ghana in 2017. Aubeuf visited the fourth graders, shared pictures of life in Ghana, and told stories of his work with children there. From his pictures and videos, children were able to identify the instruments they were learning to play in class, especially the *gankogui* and the *apentemma*.

**Figure 6.** Graphic Representation of the Timeline With the Instrument Cards.



SOURCE: CREATED BY JULIANA CANTARELLI VITA.

### **Fifth Grade**

The fifth-grade classes collaborated with Puerto Rican culture bearers Amy Cedeño Berríos and Alfredo Torres Rivera. In a similar process to that used with third graders, I reached out to both culture bearers asking for a song with our theme. *Ola de la Mar*, the *plena* song they suggested, was also available on Smithsonian Folkways Recordings. *Plena* is one of the musical traditions from Puerto Rico and, along with *bomba*, is the “heart and soul of Afro-Puerto Rican music” (Flores, 2004, p. 2). According to Flores (2004), *plena* first emerged in the coastal areas at the beginning of the 20th century, when the working class was concentrated in and around the extensive U.S.-owned plantations. The signature percussive instruments for *plena* are the *pandereta* and *güiro*. Cedeño Berríos and Torres Rivera had given me a *güiro* when I visited Puerto Rico, and children were able to play it during our preparations for the concert. The *panderetas* were adapted to hand drums, and students tried to play “in the style of” after watching a video of Héctor Tito Matos and Los Pleneros de la 21 demonstrating the

different instruments and patterns. After learning the song, the fifth graders composed the final form for the concert (e.g., *panderetas* start, then voices, then *panderetas* solo, and so on).

The important presence of the culture bearers, even from afar, was crucial. Cedeño Berríos (see Figure 7) and Torres Rivera, both Orff Schulwerk teachers, recorded not only short videos of themselves talking about the music and the culture, but also of their own students performing *plena* (see Figure 8). It was impossible not to notice the excitement in the class when watching other children performing the very same style and instruments they were learning.

### **Children’s Voices from the Classroom to the Playformance**

The last phase of the playformance preparation was to encourage children’s voices to be heard in the final “product” through the written introduction of each song. After all, this was an All School Sing playformance *of* and *by* the children. At the beginning of each song, children explained a little bit about the music, who they collaborated with,

**Figure 7.** Amy Cedeño Berríos.



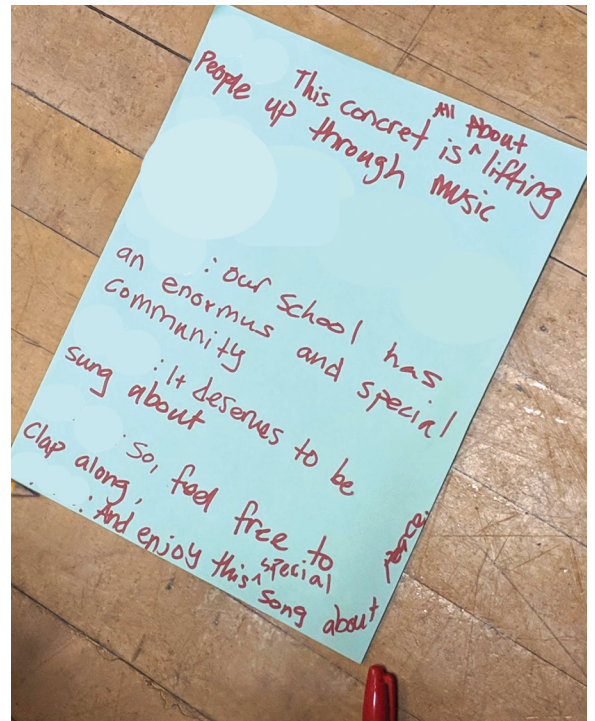
PHOTOGRAPHER: JULIANA CANTARELLI VITA. USED WITH PERMISSION.

**Figure 8.** Alfredo Torres Rivera and His Students in San Juan, Puerto Rico.



PHOTOGRAPHER: JULIANA CANTARELLI VITA. USED WITH PERMISSION.

**Figure 9.** The Script for the Closing Moment Highlights the Participatory Nature of the Playformance.



PHOTOGRAPHER: JULIANA CANTARELLI VITA. USED WITH PERMISSION.

and what adaptations they needed to make. For example, fifth graders pointed out that although they were performing with hand drums, the traditional percussion instrument was called a pandereta. These introductions were intertwined with videos the culture bearers had sent. For the opening and closing of the playformance, a group of fifth-grade students wrote a script (see Figure 9, p. 48) explaining the overall idea behind a celebration of songs to “lift up” the audience—while also educating the community on the very issues that the culture bearers had brought forward during their visits.

## Conclusion

With purposeful steps and a clear process, this end-of-the-year sharing became a cultural exchange through participatory music making. The playformance highlighted multicultural repertoire and online and in-person experiences with various culture bearers. Embracing that performance space as a collective, collaborative, communal environment

was key to helping the audience feel comfortable participating in each song shared—no matter the language or the sonic intricacies of each piece. The Schulwerk, as a humanistic approach, was a means to constructing intercultural materials while valuing and disseminating knowledge of some of the world’s cultural heritages (Sangiorgio, 2010).

Artistic citizenship encompasses acting “in ways that move people—both emotionally and in the sense of mobilizing them as agents of positive change” (Elliott et al., 2016, p. 7). This experience was the embodiment of artistic citizenship—its power relied upon creating bridges and human connections. The experience enabled children to connect not only to the music of places where media coverage is often unfair, but also to relate to the culture bearers who so openly shared with them; they were able to embrace different musical cultures in a creative but respectful way; and, lastly, they were able to share that moment with their community in a participatory musical space. ■

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# Music to Make a Positive Difference

50



**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 Kodály. Victor is currently pursuing a PhD at Texas Woman's University, Denton, Texas.

## ABSTRACT

*One aspect of artistic citizenship is creating art with the goal of elevating others. In this article, the author discusses ways teachers can promote artistic citizenship through providing performance opportunities with messages focused on making positive differences in people's lives and encouraging students to engage in critical consciousness about their world.*

### By Victor Lozada

**E**lliott, Silverman, and Bowman (2016) defined artistic citizenship as art-making that includes all abilities and art forms in which art is created “with the primary intent of making positive differences in people’s lives” (p. 7). Music has a deep history in participatory events and art making. Keeping our students connected to this history and giving them opportunities to create and co-create this type of music-making experience can foster their awareness of the injustices in society, or as Erykah Badu sang in her song *Master Teacher*, “stay woke” (Husayn et al., 2008).

Although, as Orff Schulwerk teachers, we are focused on creating opportunities for students to create music and movement pieces, how are we practicing artistic citizenship in ways that use our music making to advocate for creating a better world? How do we move beyond doing good for the music makers to doing good for society as a whole?

### Critical Consciousness

Paolo Freire (2018) coined the term *conscientização*, which can be translated as critical consciousness. The idea of critical consciousness came from Freire’s observations in mid-20th-century Brazil, where laborers were often oppressed by the government and large corporations. Freire worked through cultural

**Figure 1.** Students Performing at the Dallas Police Department Fallen Officer Memorial Service.



PHOTOGRAPHER: ALYSON LOZADA. USED WITH PERMISSION.

circles in which the laborers compared, through a dialogical process, their lived experiences with how they believed they should be living. Through this process, the laborers realized they were being oppressed and needed to find a way to upend the situation. In the classroom, music educators can apply this process as a way of thinking through a situation or use it in cultural circles to make sure their students are being served to their fullest capacity.

### **Performances as a Place for Dialogue**

One way to create music-making opportunities that focus on bringing about change in one's life is to address societal issues through collaborative performance. Though some might shy away from music education that addresses social injustice, let's consider how the choices we make in music education have an impact: The music we teach and do not teach, the instruments we use and do not use, and the languages we speak and do not speak are all choices we make. Being critically aware of these choices and their implications for teaching with a purpose is important. I recently had an opportunity to do this when I noticed an issue between law enforcement and the communities they were protecting.

During a tense time between the Black Lives Matter movement and local law enforcement, communication between the law enforcement

community and the citizens they protect was breaking down. Protests occurred, but meaningful dialogue between the two parties was not taking place. Part of the issue was that neither side could see the other for who they were: people, fellow human beings.

The Dallas Police Department has a yearly ceremony at which they remember police officers killed in the line of duty. It seemed to me that including children in the ceremony would help alleviate the tensions between the police and the community they protect and also serve as a way to connect the two. When I asked the coordinators if the children's choir I conducted could perform for the ceremony they agreed (see Figure 1). At first my students' feelings were mixed because of their previous interactions with law enforcement; however, on the day of the performance, the children (and their parents) met police officers and started developing personal relationships with them. They saw the broad array of the ways in which law enforcement officers work: police on motorcycles and horseback; police as honor guards and even as musicians, including a trumpeter, a bagpipe player, and a choir. Students wore two bracelets with the thin blue line, a symbol that the police are always there to protect. They ended the ceremony by giving a police officer a bracelet to symbolize their connection with the law enforcement community.

**Figure 2.** Children Making a Crayon Rubbing at the Dallas Police Fallen Officer Memorial.



PHOTOGRAPHER: VICTOR LOZADA. USED WITH PERMISSION.

After the ceremony, students explored the history of the memorial. To commemorate their visit they made crayon rubbings of the etchings that listed each officer's name, badge number, and end of watch date (when they were killed in the line of duty). They learned about different officers, such as J. D. Tippett, who was killed surrounding President Kennedy's assassination; the five officers killed during the 2016 Black Lives Matter demonstrations; and my father, who died in the motorcade of a presidential candidate. This experience nurtured a deeper connection between the two groups as students began to understand and empathize with how the law enforcement community felt when they lost a fellow officer (see Figure 2).

Beyond the physical connections of the rubbings and bracelets, our music making had progressed from a mere re-creation of sound to a re-creation of the humanity between the law enforcement community and the citizens they protect. Parents, students, and the media also felt the connection. Many parents appreciated the ways their children learned to interact with law enforcement, and students appreciated the memories created and the history they discovered that day. The media

noted the profound influence on the community this solemn event generated.

### **Student-Led Performances: Their Beliefs and Identities**

The previous instance of music making for the good of others was teacher-initiated; it could be even more effective if these types of performances were student-led. Freire (2018) saw the education system as a "banking model" in which students were given information such as simple math problems or the required skills to read and write, either with language or music, rather than a system in which they were aware, or critically conscious, of their society and culture. If we are to liberate our students from the idea that they are merely vessels we fill with knowledge, we must move from the banking model of education to a model in which we co-create knowledge with them. This co-creation of knowledge must be student-led rather than teacher-led.

After a science unit on the environment, students at my campus had a deep desire to understand how certain animals' habitat loss affected their endangered status. Through research in the library,

they learned the human impact on the environment and began to question current practices and how they could make a difference. This generated a search in which they discovered numerous animals that needed help—animals that needed a voice others could hear—and they wanted to be that voice.

The students selected animals for which they could advocate, and our art teacher helped them create visuals that depicted the animals in their natural habitat. Whereas some instructional strategies such as Project-Based Learning easily lend themselves to this, our project came about organically. The art teacher contacted the local zoo, and ultimately we participated in their endangered animal awareness day during which students presented their art and explained to zoo visitors how habitat loss affected each animal's endangered status (see Figure 3). Our school choir continued these efforts to illuminate endangered animals by performing songs that showcased their plight. Afterward, the students felt they had made a difference for those animals.

Zoo officials partnered with a local news station to broadcast this message throughout the community. They had stations set up where zoo staff members explained environmental practices that could lead to habitat preservation and restoration, which helped

Our school choir continued these efforts to illuminate endangered animals by performing songs that showcased their plight.

deepen students' understanding of habitat loss and enabled them to convey that message to the community.

### **World Cultures Night**

Another way in which my students engaged in the co-creation of knowledge was through our World Cultures Night. Families created displays representing their heritage or the countries from which they came. Each display featured information about the country, including pictures and texts, clothing and other objects, and food for all families to share. Children's book authors presented their work involving rap, fiction, and nonfiction. Lastly, students performed traditional dances and songs from their heritage. Most performances were student-driven and included Irish clog-dancing, Italian-American songs, and traditional canons from around the world. This student- and family-led celebration encouraged engagement with the community and increased everyone's awareness of the diversity

**Figure 3.** Students Presenting Their Artwork at the Dallas Zoo.



PHOTOGRAPHER: VICTOR LOZADA USED WITH PERMISSION.

surrounding them. Students had showcased their cultural identities to connect with others.

When students are critically conscious of their society, they become aware of the issues important to them. Teachers can facilitate this work. Although the examples here had a broad effect on students in this particular space, each was a moment in time that passed into memory and highlighted the fact that creating authentic, meaningful art makes an impact that endures beyond the experience.

### Moving Beyond Your Space

Continuing with the idea that art- and music-making should be used to make a positive difference in people's lives, we can see that creating lasting musical works plays an important role. Partnering with composers provides a way for students to broadcast their message to a larger audience and remain in the public consciousness.

The Dallas Police Department noticed that the children at the Fallen Officers ceremony affected the officers, the community, and the survivors in a significant way, and they continued inviting us back. After working a few years with them, it became clear our message needed a wider audience. Composer Sally Albrecht was working on a piece, and students sent her words to include that reminded them of their experience at the ceremony, including "courage" and "compassion." Albrecht and Althouse's (2017) piece, *When We Sing*, served as a common ground to unite the children and the

law enforcement community. Partnering with the Dallas Police Choir, the children sang, "when we walk together, will you be my guide," while the Dallas Police Choir echoed, "I will be your guide." When they performed the words "when we sing together, we'll put our differences aside," music brought shared humanity to the fore and connected performers and listeners alike in a way that made a difference in each life that day. The message created a lasting bond between these children and the law enforcement community, thereby continuing the dialogue about the issues at hand.

### Conclusion

I encourage you to participate in critical consciousness through praxis—speaking truth in order to transform the world (Freire, 2018). Find space in which to dialogue with your students to uncover what injustices need to be remedied in their world, whether through cultural circles or other means. Maxine Greene (1977) spoke of how the arts are pertinent to developing "wide-awakeness" in ourselves and our students. Make sure you are the master teacher that encourages your students to "stay woke" (Husayn et al., 2008) to the injustices in society. Whether you use performance as a space for dialogue, to give students the opportunity to express their identity and beliefs, to develop an idea, or to find ways to take your message beyond your particular time and place, never stop creating music and art to make the world a better place. ■

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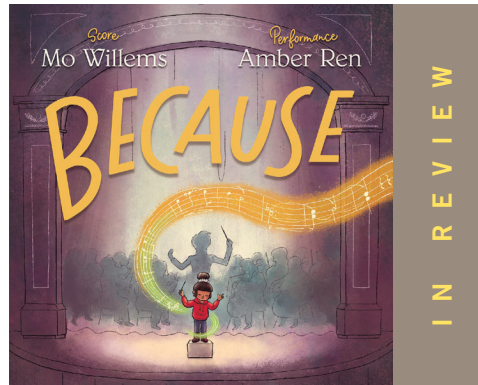
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# CHILDREN'S BOOK REVIEW

Reviewed by Stacey Johnson

## Because

Written by Mo Willems/Illustrated by Amber Ren  
Hyperion Books for Children, 2019



“Because ... in row C, seat 14 sat the girl ... she heard the beautiful music ... and it changed her,” is the basis of this enchanting book by award winning author Mo Willems. In this latest book, *Because*, Willems partnered with illustrator Amber Ren to tell the story of a young girl and her journey to become a composer.

Readers will be pleasantly surprised that this story does not start at the beginning of the composer's journey; it begins almost 200 years before with a painting of Beethoven hanging in the home of Franz Schubert. “Because a man named Ludwig wrote beautiful music, a man named Franz Schubert was inspired to create his own.” The word “because” is carried throughout the book, much like a musical motif in a symphony. Because people wanted to perform Schubert's music ... because the orchestra practiced ... because the train stopped at the concert hall ... on and on the motif continues. When the orchestra plays the music of Schubert, it changes the little girl and her journey begins. The motif threads through as we follow her life to the finale of the story where she has become a composer and her music inspires another.

You can take this book in many directions with your students when using it in your music classroom. Schubert's eighth symphony was the music that inspired the young girl to become a

composer. The mysterious introduction of the first movement can prompt creative movement with your younger students. Willems and Ren partnered with American composer Hilary Purrington who, motivated by the character's journey to become a composer, wrote a piano piece for the book. Purrington's score for *The Cold* forms the back endpage of the book. Her website offers additional recordings of her compositions to use to stimulate and accompany movement activities.

The word “because” is carried throughout the book, much like a musical motif in a symphony.

For older students, using the music of Beethoven, Schubert, and Purrington creates an opportunity to compare and contrast past and present music. You can also use the music as a springboard to create a class composition or arrangement and to explore instruments of the orchestra as well as careers such as performer, conductor, librarian, and promoter.

The overarching theme of how we affect others is apparent through the story. Willems and Ren have created a YouTube video, *The Story of the Story of Because*, in which they talk about their own “because” stories and the theme of this book. As you read the story, you may find, as I did, this theme is bigger than the music room. It should be shared throughout the school community. “Because you greeted me with a smile yesterday morning, I made it through the

day.” “Because you helped me find my gloves, my hands stayed warm at recess.” “Because you taught me that game in music, my friends and I play it all the time.”

*Because* is a book of promise and perseverance to share with all students. Its uplifting message is also a good reminder for teachers. You never know what you may say or do that will elevate your students and inspire them to do great things. ■

**STACEY JOHNSON** has 25 years of teaching experience. She currently teaches kindergarten through Grade 5 music for the Natrona County School District in Casper, Wyoming, where she is also the 504 coordinator. She earned a bachelor's degree in music education from University of Wisconsin-Superior and a master's degree as a reading specialist from Olivet Nazarene University. Stacey has completed three levels of Orff Schulwerk Teacher Education and Master Class.



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# CHILDREN'S BOOK REVIEW

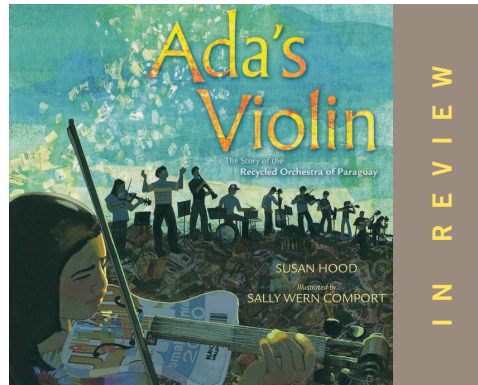
Reviewed by **Lindsey Duncan**

## Ada's Violin: The Story of the Recycled Orchestra of Paraguay

Written by Susan Hood

Illustrated by Sally Wern Comport

Simon & Schuster Books for Young Readers, 2016



**I**n this poignant book, Susan Hood relates the true story of the Recycled Orchestra of Paraguay, a tale of human ingenuity and the power of music education in even the most difficult circumstances. Sally Wern Comport's collage-style illustrations bring characters and settings to life and ignite the imagination of readers.

Ada Ríos and other children in the city of Cateura, Paraguay, are offered the chance to learn to play a musical instrument. Soon, however, those interested outnumber the instruments available to share. Additionally, instruments for purchase are more costly than most of the children's homes in Cateura, a slum and landfill for the city of Asunción, the capital of Paraguay. Favio Chávez, the newly arrived music instructor, seeks local volunteers to create instruments out of recycled materials they gather from the landfill. These instruments play well and are safe for the children to take home because they are made from trash, and thieves are not tempted to steal them. Ada selects a violin for practice at home and to play in group classes.

After many hours of rehearsal, the group begins to play well together. Señor Chávez continues to teach musicianship alongside lessons in respect and self-worth. As the original students' skills improve, they teach younger students. Their group also begins to perform

outside of Cateura. The story ends with the Recycled Orchestra touring the world, and with this touching quote: "They had discovered the surprise waiting in the landfill. Buried in the trash was music. And buried in themselves was something to be proud of." An author's note on the final pages of the book provides more detailed information about the group, its participants, and their travels, as well as websites and video links for further study.

Complex content, such as cultural, geopolitical, and economic social studies, the science of sound in the context of STEAM curriculum, and environmental studies connected with consumer waste and recycling, is meaningful and accessible when approached through this story.

After my fourth- and fifth-grade students read this book, we watched a video of the Recycled Orchestra playing their unique instruments. This stimulated curiosity and led to insightful questions about the lives of the people in the story and a discussion of similarities and differences with our life situations. We also used this story to jumpstart a study of the way instruments create sound. Using a guide from the Louisville Orchestra's concert for fourth and fifth graders, each student designed and constructed an instrument. Most were not comparable to traditional instruments other than they could be classified as aerophones, idiophones, membranophones, and/or chordophones.

Ultimately, students worked in groups to create rhythmic ostinati and compose a piece using their instruments.

*Ada's Violin: The Story of the Recycled Orchestra of Paraguay* is told in a simple way students can understand, and Comport's illustrations mitigate the destitution of the landfill because it is depicted through the eyes of a child to whom it is home. Occasions abound for implementation in the music classroom and meaningful cross-curricular collaboration with other subject-area teachers. Complex content, such as cultural, geopolitical, and economic social studies, the science of sound in the context of STEAM curriculum, and environmental studies

connected with consumer waste and recycling, is meaningful and accessible when approached through this story. Students and teachers alike will benefit from the refreshing reminder that music and joy can be created in the most unusual and surprising circumstances. ■

**LINDSEY DUNCAN** began teaching pre-K through Grade 8 music at Saint Agnes School in Louisville, Kentucky, in 2014. She received her bachelor's degree in music education from Asbury University, Kentucky, and her master's degree in music education with an emphasis in Orff Schulwerk from the University of Kentucky, Lexington. Lindsey has completed three levels of Orff Schulwerk Teacher Education and Orff Curriculum Development and serves as a member-at-large for the Kentucky Orff-Schulwerk Association.

## Collaboration

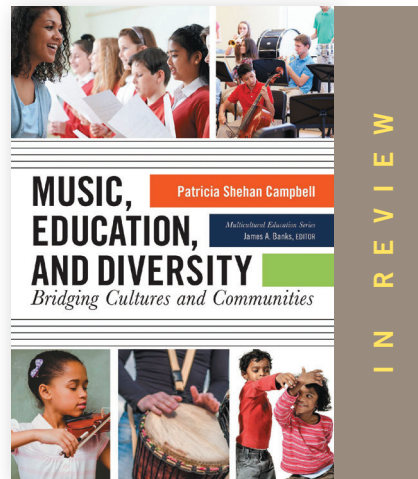
Orff Schulwerk is inherently collaborative. Students sing, play, move, and create together—with their classmates, with new friends, across disciplines. Educators, too, learn, play, create, and grow together—within our schools, beyond professional roles and disciplinary boundaries, within and across professional organizations. Look for *The Orff Echo* Winter 2021 issue to celebrate the many rich and diverse collaborations in our work.



Reviewed by Amy Beegle

## Music, Education, and Diversity: Bridging Cultures and Communities

Written by Patricia Shehan Campbell  
Teachers College Press, 2018



This book is a gem sparkling with wisdom for teachers who want to create communities in which music cultivates cultural understanding. Vivid vignettes draw the reader into the author’s extensive experiences as a music teacher of children, a community music participant/advocate, and a scholar/leader in the fields of music education and ethnomusicology. Historical, philosophical, and social commentary plus narrative examples of educators, students, and community members as active listeners, musicians, and activists support assertions that a balanced education must include music as a school subject, and that teachers must plan curriculum to expand beyond great European classical traditions to include sounds and processes of diverse cultures as well.

This volume is part of the Multicultural Education Series edited by James Banks and is organized into eight chapters framed by an introductory “Prelude” and a closing “Cadenza.” The first chapter, “Musical Engagement as Human Need,” focuses on music’s significance in people’s lives and its value in creating connections between different people and various cultures. The highlights of this chapter are the engaging and detailed stories of musical experience/learning from infancy through adulthood.

In Chapter Two, “The Changing Nature of School Music,” the author delves into diversity

in American school music from an historical perspective. She opens and closes this chapter with moving personal retrospective snippets in which she reflects on 50 years of transformations in school music culture.

Teachers will find many useful resources in Chapter Three, “Educational Intersections of Ethnomusicological Ideals,” as Campbell shares her unique wealth of knowledge about the ways in which the fields of ethnomusicology and music education have influenced each other. She provides a well-informed interpretation of terminology related to diversity in education that recognizes the ever-changing nature of labels used in education circles and clarifies ethnomusicological concepts such as bimusicality, authenticity, recontextualization, and essentialization.

The author’s gift for narrative continues as she shares the tales of three culture bearers to illustrate the importance of such musicians in school programs.

In Chapter Four, “Multicultural Education and Social Justice in School Music Practice,” Campbell begins by identifying her position as a “white, middle-class, Midwestern woman ... in the thick of efforts at cultural diversity in music education.” She contends that music educators,

regardless of race, social status, and so forth should be active in multicultural efforts and social justice. She provides practical examples of educators from elementary schools through the tertiary level incorporating the principles of multicultural education and social justice into curricular content.

Teachers who embrace the aural learning aspect of the Schulwerk will find a kindred spirit when they read Chapter Five, “Transmission, Teaching, and Learning.” Campbell reviews literature on musical transmission, orality, and literacy before launching into intriguing examples of teaching/learning processes in several cultures, including oral stories in Native American music, movement and music in Tanzania, and improvisation, proverbs, humor, and poetic devices in the Philippines.

In Chapter Six, “World Music Pedagogy as Learning Pathway,” Campbell illuminates philosophical underpinnings, describes components, and provides functional applications of World Music Pedagogy (WMP), a fairly recent pedagogical development in which teachers share music of the world through specific types of listening, creating, and performing. She notes that further study of WMP can be pursued through Smithsonian Folkways’ summer teacher certification courses in World Music Pedagogy, as well as the new *World Music Pedagogy* series of six volumes published by Routledge.

“Connections with Communities and Culture Bearers” is the title of the seventh chapter, in which “community” is defined broadly, and then

in terms of musical communities as well as those of music educational practice. Fascinating descriptions of four sample American families and communities call attention to our students’ rich musical lives outside of school. The author’s gift for narrative continues as she shares the tales of three culture bearers to illustrate the importance of such musicians in school programs.

In Chapter Eight, “Principles of Diversity in School Music Practice,” themes from earlier chapters return, framed practically within the context of school music programs. Three “trajectories” of elementary, middle school, and high school music teachers are recounted as they work to build local and global community connections, to respect oral-aural processes, to include cultural context, and to present creative options for music making. Campbell emphasizes that teaching with diversity in mind is more than simply selecting music from various cultures; it must also include instruction that respects original transmission processes, including those so important in the Orff Schulwerk classroom: improvisation and flexibility.

The “Cadenza” re-emphasizes that music specialists have an opportunity to create a safe place for children to develop caring attitudes toward people who may be different from them, while cautioning teachers that “careless and light treatment of the study of a musical culture brings artificial or cursory outcomes.” Campbell reminds the reader that diversity, equity, and inclusion should be at the forefront of all music programs.

The book closes with a hopeful sentiment that will ring true for many who espouse the Orff Schulwerk approach: “Singing, dancing, playing, and listening, we thoughtfully embrace the potential of music as an Rx for cultural understanding and respect, and as a powerful means for bridging cultures and communities in our world.” If this statement resonates with you, this book is a must-read. ■

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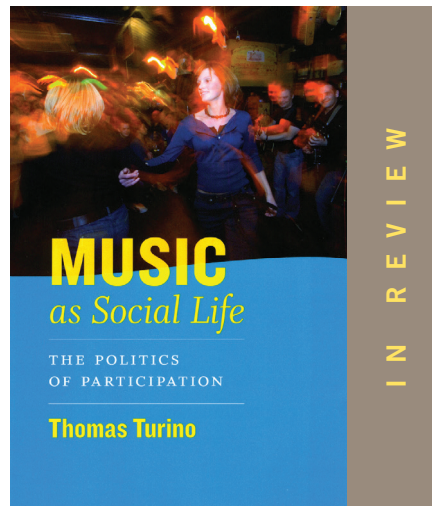
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Reviewed by Sandra Sanchez Adorno

## Music as Social Life: The Politics of Participation

Written by Thomas Turino  
University of Chicago Press, 2008



As music educators and advocates, we are often faced with answering questions concerning the value of music and its inclusion in schools. Why do we need music? Why *does* music matter? In his book *Music as Social Life*, Thomas Turino addresses this question through his thought-provoking perspective of music as a social experience and innate need, rather than an object or product. The author, who originally wrote this for undergraduate non-music majors in his Music of the World course, brings social theories and conceptual models to life through rich description and contextual examples free of academic jargon.

Turino sets the stage for the social meanings and functions of music through a variety of lenses, moving from anthropology to psychology to philosophy. From an anthropologist's viewpoint, he suggests the centrality of the arts to evolution and survival. People articulate their identities, form and sustain social groups, and distinguish others through music. Music is how individuals describe themselves to each another. With its deep emotions and unique qualities, Turino suggests that the study of music from different cultures and societies can "help us achieve a balance between understanding cultural difference and recognizing humanity." He progresses through the chapter, now through

a psychologist's view, to discuss how music aids in self-integration. Csikszentmihalyi's *theory of optimal experience*, otherwise known as "flow," is described as a state of heightened concentration where one is "fully in the present," experiencing that indescribable feeling of getting lost in time. Turino acknowledges an individual may achieve flow through a variety of activities including sports, games, and dance, and discusses five conditions essential for reaching this state: (1) proper balance of challenge and skill, (2) expansive opportunities for new challenges, (3) immediate feedback during activity, (4) activity is bounded by time and place, and (5) clear, established goals that directly relate to the time/place and skill/challenge. Lastly, Turino explains music's meaning through American philosopher Charles Sanders Peirce's theory of signs, or *semiotics*. A *sign* is something an individual perceives that represents or reminds them of something else, which then creates some effect on that individual. The three characteristics of this happening include the sign, the object (i.e., the idea related to the sign), and the effect or meaning of that perceived relationship.

Music educators might be inspired to design lessons focused on the musical activities discussed in each of the cases through informative descriptions and the recorded examples provided.

In *Music as Social Life*, Turino conceptualizes music making as a social experience through four distinct fields: presentational, participatory, high fidelity, and studio audio. Distinctions between these fields focus on not necessarily how the music sounds, but the types of activity, artistic roles, goals, and the people involved. Real-time music performances include presentational and participatory music making, which differ by audience distinctions. In participatory performances, there are no distinctions made between the audience and performers. The goal of the music is to involve everyone in the performing role. Presentational performances are quite the opposite and occur when a group of artists present music to others in an audience who do not directly collaborate in the music making. Further, the making of audio-recorded music is explained through high fidelity and studio audio art. High-fidelity constitutes the recording of a live performance, with additional artistic roles of tech, producer, and engineer, whereas studio audio art does not represent live performance and involves the recording of manipulated sounds to create an art object or “sound sculpture.” These fields of music making can serve as models in our classrooms and beyond, as each offers different potential for creativity along with its own constraints.

Following these theoretical discussions, Turino presents intriguing case studies to describe his theories in action and within particular contexts. He enhances each of the studies by providing specific details and musical examples (found in the book’s included CD) to connect the culture and events being discussed. Music educators might be inspired to design lessons focused on the musical activities discussed in each of the cases through informative descriptions and the recorded examples provided. The first case study examines participatory, presentational, and high fidelity music in Shona villages in Northeastern Zimbabwe. History, meaning, and

characteristics of music making in the district are explained in great detail through events, accounts, and recorded musical examples. The second case provides Turino’s own account of the music and events he experienced growing up in the northeastern United States in the 1960s and discusses the role of folk music and dance in establishing cultural groups. In addition to discussing the function of the music, examples and characteristics of old-time string band music are included. The last case study discusses music in politics by providing snapshots and musical examples throughout history, particularly in Nazi Germany and during the Civil Rights Movement in the United States.

As Orff Schulwerk educators, we often think of not only the musical implications of what we teach, but also the personal and social connotations. We recognize that people engage with music every day for a variety of reasons and we know it has deep meaning that has the power to connect us on many levels. *Music as Social Life* conceptualizes in a clear and straightforward way many of the feelings and experiences we encounter daily as individuals and with our students. It puts into words many of the phenomena we think of when trying to explain music’s uniqueness and importance in the school curricula. Finally, *Music as Social Life: The Politics of Participation* provides detailed examples and recordings of a variety of music that educators may choose to integrate into their own teaching. ■

**SANDRA SANCHEZ ADORNO** is assistant professor of music education at Florida International University in Miami, Florida. Sandra has completed three levels of Orff Schulwerk Teacher Education, has presented at national and international conferences including the International Conference on Musical Cultures and the AOSA Professional Development Conference, and recently directed Orff Honors Ensembles for the Florida Elementary Music Educators Association and Miami-Dade County. She currently serves on the editorial board of *The Orff Echo*.



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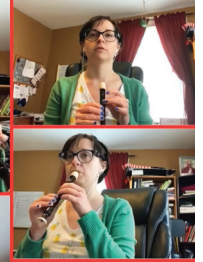
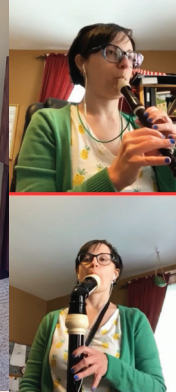
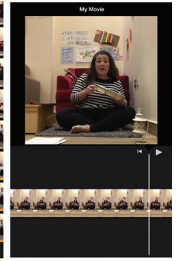
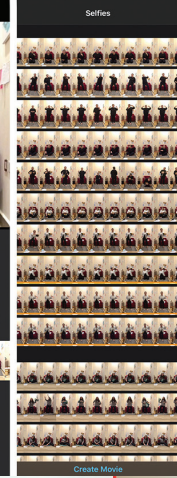
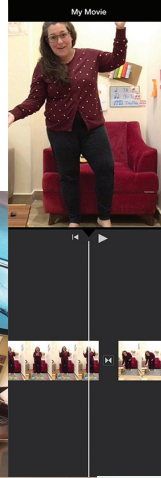
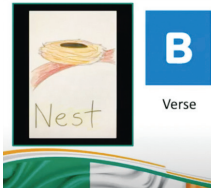
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Fall 2021	Songs and Singing	Christine Ballenger Roxanne Dixon Juliana Cantarelli Vita	February 15, 2021
Winter 2022	Orff Institute/History	Roxanne Dixon Diana Hawley Nicola Mason Martha O'Hehir	May 15, 2021
Spring 2022	Global Perspectives on Orff Schulwerk	Sandra Adorno Juliana Cantarelli Vita	August 15, 2021

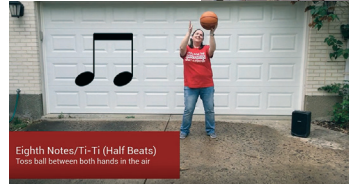
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