

The Orff Echo

FALL 2024

VOLUME 57 NUMBER 1

QUARTERLY JOURNAL OF THE AMERICAN ORFF-SCHULWERK ASSOCIATION



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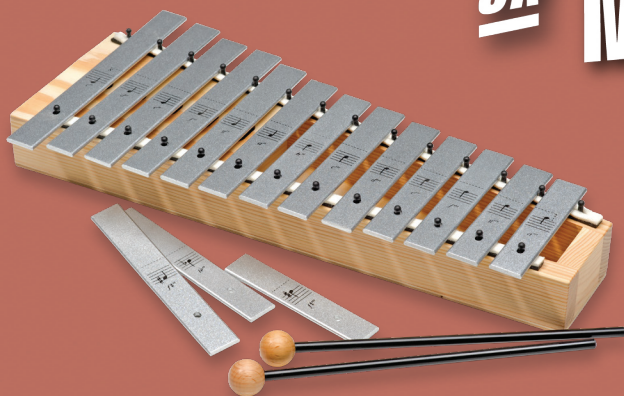
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The Orff Echo

FALL 2024
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OF THE AMERICAN
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ASSOCIATION

on the cover

"Autumn Pumpkin" by Eliana Chuang,
a student at Schroeder Elementary, Troy, MI.
Art teacher: Ms. Caitlin Erwin

issue coordinators

Ian Cicco, Austin Cooper, Alan Spurgeon



American Orff-Schulwerk Association

1284 SOM Center Road, #264
Mayfield Heights, OH 44124
(440) 600-7329

Website: www.aosa.org; Email: info@aosa.org

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 Schulwerk 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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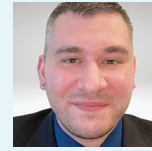
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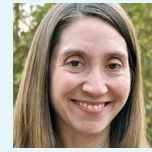
Christine Ballenger
ceborff@gmail.com



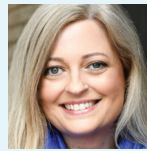
Ian Cicco
ian.cicco@usm.edu



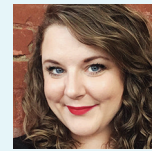
Austin Cooper
ACGeneralMusic@gmail.com



Roxanne Dixon
rxndxn@gmail.com



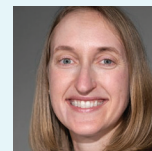
Diana Hawley
dianakayhawley@gmail.com



Christa Jones
christajeanjones@gmail.com



Erika Knapp
erikajknapp@gmail.com



Kelly A. Poquette
kellypoquette@gmail.com



Alan Spurgeon
aspurg@olemiss.edu



Editor in Chief
Linda Hines
echoeditor@aosa.org

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 and professional development that respects, affirms, and protects 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 Josh Southard

Communications that Connect—Fall 2024

I would like to begin this president's message with a follow-up. In the summer message, I told you the story of my 2007-2008 sixth-grade class at Waveland Elementary. Remember? *That* class? After I submitted the article, I kept going back to reread it. Though that class will always be in the back of my mind, I had not sat and thought about them to such an extent

until writing that message. I honestly could not get through it without getting a little ... okay, maybe more than a little ... emotional. They really did have that much of an impact on me. Anyway, I had an idea to edit the article down a little bit and submit it to the Waveland local newspaper just to say, "Thank you." I sent it—and then did not hear anything. "Oh well, worth the try," I thought.

Two weeks later, a teacher I had taught with at Waveland tagged me in a post on Facebook. Sure enough, the newspaper had actually printed the article and the high school reposted it on their page. A few kids had replied, "He was my music teacher! I remember him!" Some others sent me texts. I did not



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An advertisement for Teaching With Orff. It features a large, stylized portrait of Carl Orff, an elderly man with glasses, resting his chin on his hands. The background is a vibrant red and orange watercolor wash with musical notation (staves and notes) overlaid. The text "no strings attached" is written in a handwritten style above the main text. The main text reads "A free resource for Movement & Music Educators". Below the portrait, the text "Teaching With Orff" is displayed, with "Orff" in a large, white font inside a red speech bubble shape. At the bottom, there is a navigation bar with links: "TeachingWithOrff.com | Lesson Plans | Community | Instrument Repair | From STUDIO 49".

no strings attached

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& Music Educators

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know if any of the kids from *that* class had seen the article, but it was nice, at least, to have it out there so they might see it someday.

Last week, though, I got an email from a name I didn't recognize right away, with the subject line, "Your Favorite Student." It was Korbin. Remember her? Korbin was the student who had said, "We all talked about it, and we liked that piece." Korbin is almost 30, married, has two kids, and works—wait for it—in the city where I teach. She wrote what was probably one of the nicest emails I have ever received as a teacher. Her mom, who still lives in Waveland, sent her the article. We're meeting for lunch next week.

The theme of this Fall issue of *The Orff Echo* is Connect, so it was not too difficult to know what my message would be about—sending a thank-you letter on a whim to a newspaper has now given me the opportunity to connect, or reconnect, with a former student who made me a better teacher. By the time you read this, most of you will be back to school, having reconnected maybe with former students and beginning your connections with current ones. As a teacher, we live for these connections. I am not sure a lot of us even fully grasp the impact these connections have not only on our students, but also on ourselves. I know I did not until Korbin sent me that email. For those who have been teaching a while, make sure you listen when former students come back and tell you how much they loved you, your class, and how it affected them. For newer teachers, know that what you are doing in your music classrooms now, despite the bumps along the way, is connecting with your students in ways far beyond music. Maybe one day they will come back and tell you.

I am not sure a lot of us even fully grasp the impact these connections have not only on our students, but also on ourselves.

To change gears a little, AOSA continues to grow in the manner it connects with our members. I have had the privilege of serving on subcommittees, the National Board of Trustees, and the Executive Committee for the last 12 years. I have seen firsthand how this organization continues to seek out ways to connect with not only our members, but also with teachers from around the world. A big step towards deepening

and sustaining that connection was in 2016 when a new Mission Statement was crafted and our Core Values were created, followed soon after by our Diversity Statement. I think it is important to remind us every now and then what those statements are and how they continue to shape the work being done within our organization.

Our Mission

Our Mission is:

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- to support the professional development of our members; and
- to inspire and advocate for the creative potential of all learners.

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AOSA's Core Values direct the work of staff, the National Board of Trustees, and the membership of AOSA. As music and movement educators dedicated to the creative music and movement approach developed by Carl Orff and Gunild Keetman, we believe that:

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development that respects, affirms, and protects the dignity and worth of all.

DEIA Update

Through our DEIA lens, AOSA sought more connections. The DEIA open meetings, and the DEIA survey that were accessible to all members of our organization, provided spaces for everyone to share their vision for making AOSA a more inclusive and accessible organization. A consistent request from the membership was for the creation of affinity groups. The term affinity group in this context is used as a bringing together of people who have an identifier in common, e.g., race, gender, religion, family status, professional situations, and so on. Members volunteered to facilitate affinity groups, and these groups have already begun meeting. All AOSA members are welcome to join the affinity groups by filling out the form included in the monthly Membership Essentials communications or by following the link on the AOSA website.

Professional Development Conference

Finally, our Professional Development Conference is almost upon us. In November, around a thousand or so of us will arrive in Des Moines, Iowa, for what will be a wonderful three days of music making, laughter, connecting and reconnecting with friends we have not seen in a year, and, hopefully, connecting with new friends. Also, be on the lookout for your National Board of Trustees. If you see someone wearing a badge, please say hi! If you cannot connect there, know that all email addresses are in the Member Directory on the AOSA website—you can reach out and connect at any time. I hope to see you in Des Moines! ■

JOSH SOUTHARD is the music specialist at Smoky Row Elementary School in Carmel, Indiana, where he teaches kindergarten through Grade 5 music. He is a past president of the Indiana Orff Schulwerk Association and has served on the AOSA National Board of Trustees. Josh teaches Basic I, II, and III AOSA Teacher Education Levels Courses, and is currently serving as AOSA president.









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TEACHERS WRITING FOR TEACHERS

IN THIS ISSUE

By Linda Hines with Ian Cicco, Austin Cooper, and Alan Spurgeon

Connect

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As a new school year unfolds, we begin a four-issue exploration of interactions and applications through the lens of the National Core Arts Standards. This issue's standard, Connect, represents one of our most basic human needs—the need to feel part of something bigger than ourselves.

For teachers and students alike, language barriers can put distance between individuals in a learning space. Recognizing this, **Christine Ballenger** reflects on her experience at the Orff Institute in Salzburg, where she discovered the importance of shared experiences in cultivating connections among learners with varying linguistic backgrounds.

Research studies on the impact of connections range from social interactions to cognition, mental health, self-care, and more.

Positioning her conversation within the CASEL Five Competencies—a framework designed to nurture the whole child by practicing essential social emotional skills—**Sara Alipanah** discusses how social-emotional learning practices shape classroom experiences. She offers timeless advice within the broader picture of creating connections in a music classroom where everyone matters.

Combination approaches can also serve to connect. **Carol McDowell** details how, by merging

processes from the Kodály and Orff Schulwerk approaches, she developed an engaging, effective learning environment for students in her elementary music classes.

In the first of a four-part series highlighting the National Core Arts Standards, Orff Schulwerk-inspired teachers **Kate Bright, Betsy Carter, Laura Petersen, Betsy Sebring, and Meg Tietz** share how they encourage creative connections in their classrooms.

Through the eyes of an AOSA teacher educator, **Diana Hawley** discusses the connections between critical pedagogy and Orff Schulwerk. While reflecting on her practice, she considers ways to bring participants' interests into Levels courses to deconstruct power imbalances and center the cultures from which they come.

How can the National Core Art Standard, Connecting, be applied through a global perspective? In a discussion of northern Spain's Basque culture, **Daniel Holder** shares efforts to preserve and showcase the culture and its music by introducing authentic games and songs for children in Orff Schulwerk-inspired music classrooms.

Music, a core element of the Orff Schulwerk and Dalcroze approaches, can foster connections in virtual and in-person elementary music instruction. Within this framework, **Kelly A. Poquette** details the efficacy of movement in Dalcroze Eurhythmics and offers Orff Schulwerk-inspired educators ways to cultivate this connection in their own practices.

Research studies on the impact of connections range from social interactions to cognition, mental health, self-care, and more. In that vein, **Clay Fissell** discusses his interview with an outstanding Orff Schulwerk-inspired educator who nurtures connection by combining music and literature in her music classroom and by collaborating with a classroom teacher to broaden students' learning experiences.

This issue's children's books, *Stick and Stone*, a story about an unlikely friendship reviewed by **Laura Black**, and *Squeak, Rumble, Whomp! Whomp! Whomp! A Sonic Adventure*, a glimpse into the childhood of jazz great Wynton Marsalis

reviewed by **Erin Elliott**, provide engaging activities to use in the classroom. In her review of this issue's Supporting Our Learning book, *The Music Teacher's Guide to Engaging English Language Learners*, **Christa Jones** concludes that this invaluable resource will spend very little time on educators' bookshelves.

Finally, be sure to look at Focus on Impact, where you are invited to consider each article in

this issue. We hope this feature, along with the ideas and successes your colleagues have shared in this issue, inspire ideas for connecting in ever more imaginative ways in your classroom. ■

LINDA HINES is editor in chief of *The Orff Echo*. Issue coordinators **IAN CICCIO**, **AUSTIN COOPER**, and **ALAN SPURGEON** collaborated on this issue. They are Orff Schulwerk practitioners and enthusiasts.



Writing for AOSA

**TWO CONFERENCE SESSIONS
FRIDAY, NOVEMBER 15, 2024
11:10AM-11:45AM AND 11:50AM-12:25PM**

AOSA is hosting a Lunch & Learn session for all who are interested in writing for *The Orff Echo* or *Reverberations*. Whether novice or expert, bring your lunch and your ideas and join Echo and Reverbs editors for step-by-step guidance in crafting your article. Come to the first session or to the repeat session that follows immediately after.

Check the Events and Programs section of the Conference page on the AOSA website for further details as they become available. See you there!

Connecting Experiences

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CHRISTINE BALLENGER is a lower/middle school music teacher at Georgetown Day School in Washington, D.C. Prior to this position, she taught pre-kindergarten through Grade 5 students at Title I schools in Gaithersburg, Maryland; Spring, Texas; Bismarck/Mandan, North Dakota; and Tuscaloosa, Alabama. She is an approved AOSA teacher educator in basic pedagogy, movement, and recorder, and has presented at several AOSA Professional Development Conferences as well as state MEAs and chapter workshops.

ABSTRACT

Much time and care is taken in considering what we teach. After experiences as an adult learner at the Orff Institute, where most participants were learning and working in a second or third language, it became apparent that how we teach is just as important. In this article, the author considers the use of nonverbal teaching as well as acultural or nonsensical songs and games to engage learners from all cultural and linguistic backgrounds to facilitate initial connections.

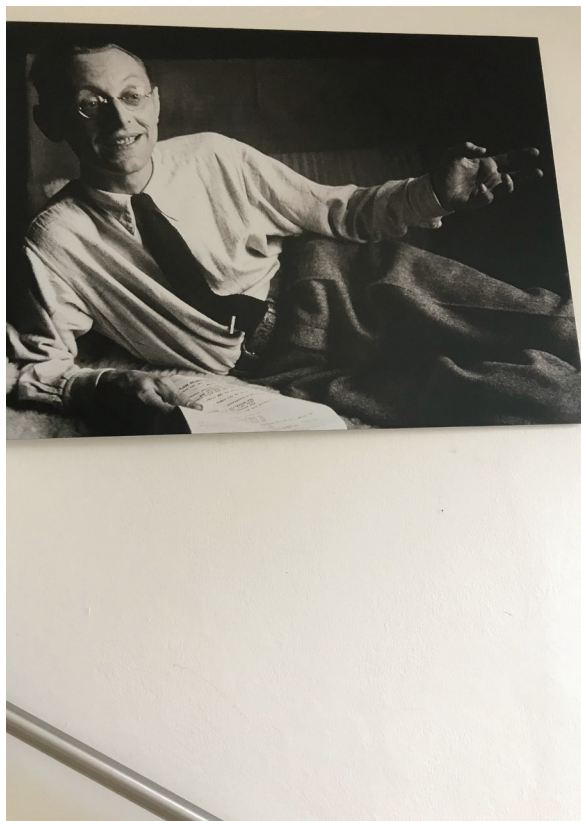
By Christine Ballenger

What connects us? For educators, a key element of classroom management is established by building connections with our students. We need to understand them, where they come from, their communities and values, and their likes and interests.

Through these details, we can build meaningful connections with them and their lives to develop a deeper rapport and strengthen their engagement with learning. Music teachers often use *culturally responsive teaching*, in which an emphasis is placed on students' cultures of reference in all learning (Lind & McKoy, 2022). Through this process they cultivate connections in the classroom by using music and stories from their students' cultures. For the many educators who do not share common spoken or written language with their students, making conversation can be difficult or uncomfortable for all, but especially for students thrust into an environment filled with a language they do not yet understand.

Culturally responsive teaching is a worthwhile approach to showing our students the value of the cultures and experiences they bring to our classrooms. We might not be able to start there immediately, though, when language barriers are present. What if we were to build meaningful connections through another means? What if we start more simply?

Figure 1. Photos of Carl Orff and Gunild Keetman Taken in the Stairway of the Institute.



PHOTOGRAPHER: CHRISTINE BALLENGER, 2018.

A Shared Experience

It is quiet, tucked away, off the main street, behind shops, restaurants, cars, and buses. Keep walking, and there, the unmistakable yellow of the buildings, one made famous in *The Sound of Music* and the other, to the left, the Orff Institute. Behind the Institute building are fields with land colored by lush greenery backed by the Untersberg Mountain. The building inside is quiet—the course has not started, but right there, upon entering, you see instruments matching the black and white pictures in the back of the Volumes (Orff & Keetman, 1977). Pictures of Orff and Keetman adorn the stairwells (see Figure 1). This place, the memories, the history, just stepping into the doors you feel it—a connection to what has come before.

On the first day of the course, inside the building it is still quiet but more active now that people have filled the space. People are clustered together in groups with those they are already acquainted with or with those speaking a familiar language. Connections are quickly made with sparkling

eyes and friendly faces recognized from AOSA Professional Development Conferences, and questions are emerging as to exactly what languages are being spoken. Schedules are passed out and a flurry of movement invigorates the space as the full group breaks away into different rooms.

The Institute: Connecting Past and Present

The Orff Institute was established in 1961 as a center for Orff Schulwerk teacher education and classes for children. Initially part of the Mozarteum in Salzburg, Austria, it was moved into a dedicated building in 1963 (American Orff-Schulwerk Association, n.d.). The Orff Institute currently offers bachelor's and master's degrees in music and dance education through Mozarteum University, but fluent written and spoken German is required. For English-speakers, each year in July the Orff Institute offers the six-day International Summer Course, Elemental Music and Dance Education – Orff Schulwerk, with rotating faculty from both the Institute and from around

the world. A more intensive option is the year-long course, Advanced Studies in Music & Dance Education – Orff Schulwerk, held every other year from October through June.

For me, the most consequential part of the Orff Institute experience was the fact that most participants, including the instructors, spoke English as their second or third language, with varying levels of comfort in communicating verbally—particularly with native English speakers. Yet, we made and learned beautiful music, and we laughed and shared meaningful moments. We formed connections, understandings, and, of course, learned new ideas to take back to our students and teaching situations.

The 2018 International Summer Course

Even for adult students, the element of wonder is engaging. When walking into a room to find instruments laid out in pattern on the floor, we could not help but consider, “Why?” Our teacher, Monika Kionka, did not acknowledge it or even seem to notice. We whispered, conjectured, and yet, nothing came of it. It was just there because it looked nice. But also, it created a connection—a focal point, a topic of conversation, or something to spark engagement (see Figure 2).

Figure 2. Visually Engaging Arrangement of Sticks and a Drum



PHOTOGRAPHER: LISA HEWITT. USED WITH PERMISSION.

Monika was from Poland and was a graduate of the Special Course. During her own study at the Institute, she taught young Austrian children for a Mozarteum class. Monika spoke Polish and some English, whereas her students spoke only German. Based on this experience of teaching while navigating language barriers, she incorporated frequent playing and a lot of echoing nonsense syllables in her sessions. She shared a song she wrote that we sang in full voice to each other, like a call we would use across a field to collect our friends and family. It was rich and satisfying to sing, seemingly full of feeling, yet meaningless in any language. We sang for the joy of singing, connecting through sonic vibrations, and filling the space with our energy.

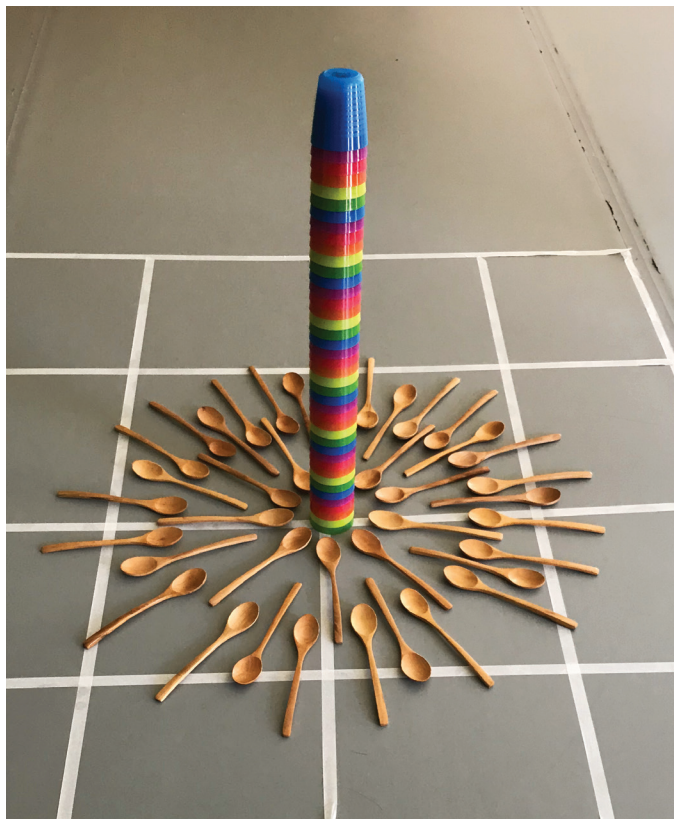
Reinhold Wirsching taught a singing-focused section and one morning had us playing imaginary tennis. We were half-hearted in our movements, questioning the why behind this exploration. Despite our hesitance, he made us commit to the forehand, the backhand, rooting down to the floor, feeling the strength in our legs and the full-body extension of the swings as the balls went “bo-ing,” leading into a vocal warmup. Imaginary tennis balls bounced off imaginary rackets as we leapt up an octave and down by thirds and up again by different intervals. The singing brought clarity as to why Wirsching was so insistent on how we moved. We played so we could sing!

Another morning, Wirsching had boomwhackers laid out—yes, boomwhackers at the Orff Institute. We chose our boomwhacker, played with it, listened to it, and sang its sound, all each to ourselves. As Hewitt shared,

It was safe as it was an inward focus. After a little time going around and listening to our boomwhackers and matching it, he asked us to create our own rhythm pattern while walking through the space. Still feeling safe carrying my boomwhacker and listening to myself, he asked us to listen to other patterns to find our match. This was a different kind of listening and smiling at people when a match was found. (personal communication, January 31, 2024)

Estevão Marques immediately drew us in with his bright smile and bouncy energy. His animated movements invited us to move freely with him without feeling self-conscious. Materials like cups

Figure 3. Cups and Spoons Playfully Arranged



PHOTOGRAPHER: CHRISTINE BALLENGER.

Figure 4. Estevão Marques's Trusty Assistant, *Pipoca*



and spoons were explored and played with before we used them “correctly,” or how he had envisioned (see Figure 3). Estevão’s expressive face and use of sound effects and props like his beloved helper *Pipoca* (popcorn in English) welcomed us to drop our insecurities and be playful as he shared music from his own cultural background (see Figure 4). Sometimes he changed the language element of his teaching, speaking to us in his first language, Portuguese. Despite his having only a few fellow Brazilians in the group, we always found a way of understanding through gesture, modeling, and miming. Estevão’s techniques created a sense of mutual connection and a joyful, musical experience as together we sang in Portuguese and created new patterns, dances, and movements.

Although all our instructors were memorable models of playful, student-centered teaching, we also had the opportunity to share and learn from each other at two consecutive international nights during which participants shared something from their home cultures or current countries. Some groups decided to teach their traditional folk dances for all

to do, while others shared something they loved for everyone to enjoy. Both sessions were optional, but most participants attended. These were among the most joyful experiences of the course as we watched some of our quieter classmates reveal the potency of their musicianship and the pride in their cultures. These evening sessions also worked because they took place after we had time to build relationships and connections in the days prior during scheduled classes and time off when different groups headed out to explore Salzburg.

Recalling the joy my colleagues and I experienced in sharing at the Institute and how these collaborations lit up the space has me pondering how to facilitate a

Admittedly, we can seek songs that honor the various home languages present in our classrooms; but also, we can sing and chant on neutral syllables, vocables, and nonsense, setting aside the language that creates a barrier and focusing instead on building an experience where we find connection.

similar cultural event at my own school—how can I build strong enough relationships with my students and their families to have a sharing night of our own? I want to create an environment where not just my students, but also their families, feel safe and empowered to share with us—their teachers and their classmates—the joy and significance of the music of their lives.

Connecting Beyond Language

We as music educators often find ourselves feeling an immense pressure to teach all the concepts and skills that districts, states, or supervisors deem necessary for a well-rounded music education. But what kept us in music? What made us continue to choose music as an elective, as a college major, and as a career? Certainly the skill acquisition and the technical challenge might have been enough for some, but was it due as well to the connection we felt during the process of the artmaking? the ability to engage and connect with others through a shared experience? just for a love of making music?

Many of our classrooms are enriched by students of differing backgrounds, cultures, and home languages. It makes sense to try to honor the diversity in the classroom by choosing repertoire and activities representative of those we are teaching, but sometimes effective teaching can happen when everyone feels capable of the task at hand, regardless of their language. When discussing the “preproduction” or “silent period” stage that many English language learners have upon joining a class taught solely in English, Galván (2023) wrote,

Modeling, visual instruction, gestures, and body prompts for tasks at hand can all play a crucial role in aiding comprehension and engagement. For instance, teachers might use rhythm echoing, good posture demonstrations, straightforward routines, or engage in copycat activities. Additionally, asking for thumbs up or down as response offers a simple yet effective response option. (para. 6)

As Mandelstein (1996) experienced while studying at the Institute, “Mari Honda and Sofía López-Ibor gave masterful teaching examples of [teaching without words] ... [w]iggling eyebrows, tongue clicks, nonsensical humming and hand gestures guaranteed everyone’s attention while deftly showing what to do” (p. 25). It is funny yet unsurprising to

see a clear example of music educators, specifically music educators steeped in the processes of Orff Schulwerk, utilizing techniques in their typical teaching deemed most effective in research studies.

Experiences in multicultural music and tradition are important for all students. For the most meaningful experiences to take place, however, relationships and positive interactions need to happen first. As stated by Mar (1992),

Factors that are present in successful multicultural experiences include establishing social norms that build positive and impartial relationships, eliminating ethnic stereotypes, and fostering positive interactions among members of diverse cultures. All of these factors can be addressed through positive musical activities. (p. 4)

Positive musical activities, I have observed, are those in which every student feels included, supported, and valued. As educators, we must take care to ensure our teaching practices envelop *all* learners.

The results of studies have demonstrated and advocated for the use of music in all classrooms (not just music-specific) to aid in growing language skills; constant immersion in a foreign language can be stressful, though, for our newcomers. As noted in Rieb and Cohen (2020),

Often students, specifically ELs [English learners], approach the school environment with a feeling of anomie, which is social uncertainty, and can be akin to homelessness (Lake, 2003). Students may feel like they are completely separated from their home cultures, and Lake (2003) found that music improves the solidarity feeling of a class. (p. 359)

Yes, it is important to engage students in singing and music making, but what if every student, regardless of language, finds themselves in the complete unknown? Do we as teachers have the skills to engage our students in the mysterious wonder of the teacher not talking in words, but instead with gestures and sound effects?

Although we do need to get to know our students—their likes, interests, communities, and cultures—the power of a shared experience should not be cast aside simply for more formal getting-to-know-you experiences. We need to ask ourselves:

- How do I work to captivate the imaginations of my students?
- Do I give them something to talk about?
- Do I let them talk to each other and me about things that might not be related to the task at hand?

When differing home languages exist in the classroom, instead of singing in English or another majority language, why not try something that is, quite literally, nonsense in all languages? While I worked to engage the Spanish-speakers in my classroom, and loved seeing their eyes light up and level of engagement soar when I shared a song in Spanish, I observed the engagement of my students who did not speak Spanish drop, and some even looked upset at their perceived exclusion from the rest of their classmates. We worked our way through it, recognizing it was okay to not feel confident singing all the words, that we could still play the game as we listened to our more confident friends—just as I worked my way through tripping over the Portuguese words my Brazilian friends at the Institute sang with glee in Estevão’s class.

Conclusion

Admittedly, we can seek songs that honor the various home languages present in our classrooms; but also,

When differing home languages exist in the classroom, instead of singing in English or another majority language, why not try something that is, quite literally, nonsense in all languages?

we can sing and chant on neutral syllables, vocables, and nonsense, setting aside the language that creates a barrier and focusing instead on building an experience where we find connection. I am working to prioritize the playful, gesture-driven style of teaching that Orff Institute students experience as they move in silence or react to facial expressions and nonsense words. As I observed, these approaches are effective in a room full of people who do not share the same levels of fluency in the same languages. Using these techniques can facilitate learning in a classroom with multilanguage learners, where we might be unintentionally alienating our students whose first language is not English, for example, when we start our school year with getting-to-know-you activities. Let us start simply—by building connections in our classrooms that go beyond a language, by considering *how* we teach as deeply as *what* we teach, and by focusing together on a shared experience in artistry. ■

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Mattering in the Music Room: Implementing SEL Practices to Connect with All Learners

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SARA ALIPANAH has taught general music, in public and private elementary schools, for 17 years. She currently teaches infants to first graders in Washington, D.C. She has a Masters in Music Education from Elizabethtown College. Sara has presented “Mattering in the Music Room: Incorporating SEL Practices in the Music Classroom” at local, state, and national music education conferences, including the 2023 AOSA Professional Development Conference and the 2024 FAME Biennial Conference, and hosts a podcast, *Mattering in the Music Room*.

ABSTRACT

Music teachers are facilitators who have the power to encourage a caring and connected classroom environment. In this article, the author invites readers to join her on a journey through social-emotional learning, shaped by CASELS’ Five Competencies, as she shares processes that help students understand themselves, empathize with others, and thrive together in community.

Sara Alipannah

“I had a feeling that I belonged. I had a feeling I could be someone” (Chapman, 1988). When I heard Tracy Chapman and Luke Combs sing those words in their duet of *Fast Car* at the 2024 Grammy Awards, it made my heart happy. This performance bridged not only generations, but also music genres, political ideologies, and cultures. Ultimately, feeling like we belong is something we all want. This is true no matter our age, and it is simply amazing that music can do that. It can bridge boundaries and provide a feeling of love and connection with others.

We as music teachers have the privilege of creating a space for our students to feel that belonging. Through singing, moving, and instrument and dramatic playing, they find their own voices—literally and metaphorically—and take risks in our classrooms they might not take in their general education classrooms.

I have observed that naturally implementing *social-emotional learning* (SEL) practices has created a connection with my students. Taking the time to get to know one another helped foster a more bonded community culture that my students are excited to experience. We all know connection in the classroom is important, and we strive for it. Amid juggling our curriculum, national standards, behavior management, differentiated instruction, and more, sometimes meaningful connections can feel difficult, if not impossible, to achieve.

Start with Yourself

I have often heard the expression, “You should put your own oxygen mask on before helping anyone else.” Before teachers can facilitate meaningful connection with their students, it is important for them to determine how they are truly doing. A good place to begin is by asking themselves:

- How am I feeling?
- Am I seeing the good in my classroom daily?
- Am I being a compassionate educator towards all my students?
- What is my identity as a person and an educator?
- What am I doing to encourage a good work/life balance?

I encourage all teachers to take just a little time to think about how to put on their own oxygen mask before they help students put on theirs. Because teachers, too, matter in their music rooms!

Building Relationships with Your Students

Students’ relationship with their teacher is equally as important as their relationships with their peers. They should feel safe with their teachers and know they can be vulnerable and creative in that space. Doing some fun get-to-know-you activities is important; teachers can take a turn as well. This allows students to see their teachers as people with a life outside of the school—because even though their students might doubt it, teachers do not live in the classroom.

Around school breaks, I play an experience-sharing game with my students. I might start by saying, “During the holiday, I went on a walk with my family.” If they did as well, they raise their hand and say, “That’s me” or “Just like me.” I also try, “During the break, I read a book,” or “During the break, I saw someone who doesn’t live in the same house as me.” I am mindful of the variety of socioeconomic households my students come from and try to make sure the statements are not about, for example, presents received during gift-giving holidays.

Social-Emotional Learning and the CASEL 5

Social-emotional learning promotes connections between students and teachers and among the students themselves (CASEL, 2024). Students will feel genuine care from their teachers when they engage in activities where they discover things about themselves

Figure 1. Students Connect with Teacher Through a Drumming Activity.



SOURCE: PHOTO COURTESY OF BEAUVOIR SCHOOL. USED WITH PERMISSION.

and other people. This can lead to positive experiences and support a culture of belonging. Simply, when teachers show they care, the connection with their students is evident (see Figure 1).

The Collaborative for Academic Social and Emotional Learning (CASEL) is a national network of researchers, educators, practitioners, and child advocates who are passionately committed to social-emotional learning for all students. Social-emotional learning is defined by CASEL (2024) as:

[an] integral part of education and human development. SEL is the process through which all young people and adults acquire and apply knowledge, skills, and attitudes, develop healthy identities, manage emotions, and achieve personal and collective goals, feel and show empathy for others, establish and maintain supportive relationships, and make responsible and caring decisions. (para. 1)

As an Orff Schulwerk educator who believes her classroom should be child-centered and welcoming, I realized quite of bit of my teaching already included social-emotional learning practices—without putting a name to it. Although relieved to notice this, I also recognized that intentionally focusing on SEL practices could have additional benefits for my

students. As Durlak et al. (2017) shared, “Through explicit instruction, social and emotional skills may be taught, modeled, practiced, and applied to diverse situations, so that young people and adults use them as part of their daily repertoires of behavior” (p. 6).

To create a framework drawing from these SEL values, CASEL innovators developed five “competencies”:

1. Self-awareness: What is my place?
2. Self-management: Am I in control of myself?
3. Social awareness: How well do I get along with others?
4. Relationship skills: Am I a good friend?
5. Responsible decision making: Do I make good choices? (Edgar et al., 2017, pp. 12–13)

Self-Awareness First

Before students can recognize emotions in other people, they must start learning about their own emotions (see Figure 2). Parr’s (2010) Feelings Flashcards are an effective tool for teaching and encouraging self-awareness. They are especially helpful for pre-reading students. Each card uses colorful images to show two opposite feelings; for instance, happy is on one side and sad is on the other. Using these cards enables students to see and

show how they are feeling, even when they cannot put it into words. The more self-aware students are, the more effective they will be at the next CASEL competency, self-management (see Figure 3). As DiFazio and Roeser (2022) explained, “When we can label an emotion, we can create a distance between ourselves and our experience that allows us to choose how we respond rather than simply reacting to challenges” (p. 36).

We all interpret music subjectively; because of this, I suggest doing emotion-related activities without accompanying music or drum beat so students do not put any type of music into a particular emotional box. For example, the Dave Matthews Band’s *Ants Marching* brings me joy and always puts me in a good mood, but it might not have the same effect on other teachers or their students.

Self-Management

I love using picture books to help my students practice recognizing emotions and gather tools to manage them. In *Out of a Jar* (Marcero, 2022), the main character, Llwellyn, does not like to feel scared, sad, angry, or lonely, so he puts his feelings in a jar. Of course, when he does not deal with his feelings and keeps stuffing them away, the jar ends up breaking

Figure 2. Students “Check in” with Their Feelings with a Feelings Chart.



PHOTOGRAPHER: SARA ALIPANAH. USED WITH PERMISSION.

Figure 3. Student Demonstrates the Feeling Flashcard, “Calm.”



and all the feelings come pouring out. Once they are released, Llewellyn finds that he is okay with them all combining and it is better to face his feelings head-on. Dawn Abed, a fellow Orff Schulwerk educator, and I created text to summarize the events in the book, and then paired it with a melody. Each time Llewellyn locks up his feelings, we sing, “Put it in a jar, shove it in the closet, just as long as they stay put.” At the very end, we sing, “Look them in the eye, muster up the courage. Feel your feelings every day!”

I have always loved the way my students embody the text and create movement together to go along with it. Some are quite literal when they create, and some are more abstract. This movement exercise helps them become aware of the sensation of fully experiencing feelings in order to release them. The book has also inspired thoughtful conversations about what happens to us when we bottle up our feelings as opposed to letting them go in a healthy manner.

Social Awareness and Empathy

Difazio and Roeser (2022) noted that SEL, specifically social awareness, is about connection and empathy, explaining, “Empathy means being curious about understanding another’s perspective and looking beyond your own point of view” (p. 67). It can be a powerful tool to connect individuals across cultures, races, or language and is essential for truly understanding others.

I teach infants to first graders, for whom empathy can be a difficult concept to master. According to Piaget’s cognitive development theory, children between 2 and 7 years of age are considered to be in the preoperational stage. During this time, they “think in a manner that is primarily concerned with self. Their thoughts, perceptions, and ideas are indistinguishable from those of other people. They only see the world through their own point of view and cannot consider differing perspectives” (CogniFit, 2019). Seeing another classmate’s point of view might be difficult for them without some help from a grownup who cares for them.

It is important, therefore, to guide very young children to discover empathy on their own terms. For instance, when a student’s feelings get hurt, ask who did the hurting, and have that student pay attention to the other student’s physical demeanor. If Jack makes Hannah cry, ask Jack to say what he notices about Hannah’s face and body language. Students at this age need concrete evidence of what

is going on; stopping in the moment to show them how they affect another student is an effective way to teach empathy.

Relationship Skills

In my 17 years of teaching music, I have developed an acute appreciation for the power of music to build bridges between people, communities, and cultures. One way to build these relationships is by teaching kindness and collaboration. Students collaborate daily in music lessons. Whether they are working with partners to create new movement to a song or listening to and responding to others in the class, teachers can facilitate community by helping students work together as a whole. This can be accomplished by asking them guiding questions: “What did you notice?” “What does being kind look like?” “What does being respectful during a performance sound like?” and pointing out positive, thoughtful behavior: “I noticed that Jonathan is raising his hand and patiently waiting to talk. I also noticed that Lindsey asked Tim how he was feeling because she remembered he was sad yesterday.”

Responsible Decision Making

“Good decisions do not happen by accident or simply because they are a ‘good kid.’ They happen because the decision maker is able to assess the situation, envision multiple situations creatively, and predict potential consequences” (Edgar et al., 2017, p. 147). It is a good idea to model and pre-teach any activity to help students envision what the expectations are. For instance, before doing movement activities, ask students to recite movement rules in an engaging way (see Figure 4).

Figure 4. Rules for Moving

Rules for Moving

- Rule #1** Watch where you are going
- Rule #2** I should see you move,
I should not hear you move
- Rule #3** Be in control of your own body
(don't bump into anyone)
- Rule #4** Move your own way
(don't follow anyone)

Figure 5. Tune to Be Sung While Telling the Story, "I am You."

Ubuntu

"I am because you are"

S. Alipناه

S. Alipناه

♩ = 80

U - bun - tu U - bun - tu

I am Be - cause you are

5

20

SOURCE: CREATED BY SARA ALIPANAH.

Even after reviewing movement rules, some students might find it challenging to make good, safe decisions while doing the activity. This does not necessarily have anything to do with the movement; maybe their physical needs overall are just not being met in the moment. DiFazio and Roser (2022) stated that "making sound decisions is difficult when we are angry, tired, hungry, dehydrated, or feeling challenged. We can learn and teach our students

how to evaluate the benefits and consequences of actions rather than simply acting on emotion" (pp. 95–96). Struggling students need to be given a little grace—they are still learning how to navigate making responsible choices.

Ubuntu

Ubuntu comes from the Nguni language and means, "I am because you are." In other words, we are all connected. Ubuntu is an ageless philosophy found in many African cultures, standing for kindness toward other human beings, caring, sharing, and being in harmony with all. It also emphasizes that our individual strengths, differences, cultures, and traits can work together to build a better reality than we could separately (Makua & Ngubane, 2021). Ubuntu embodies several of the CASEL competencies, especially relationship skills.

Learning about Ubuntu gave me a name for the sense of community I have always strived to create in my classroom. We are working together to be one, not just separate entities. My students are practicing Ubuntu whenever they listen actively to each other, react sensitively to each other's feelings and desires, or work together to create something beautiful.

Figure 6. Students Moving and Playing in the Classroom.



PHOTOGRAPHER: SARA ALIPANAH. USED WITH PERMISSION.

The lively picture book, *I Am You* (Moahloli, 2022), is the perfect introduction to Ubuntu for young children. It is a celebration of friendship and kindness. The book shows tangible ways to embrace and empathize with others. Before sharing this book with my students, I teach them a melody I created that goes along with the definition of Ubuntu (see Figure 5, p. 20). “Ubuntu, Ubuntu, I am because you are.” It is a simple, beautiful way to help my students remember the word and concept, encouraging them to think of the larger “we” and not just “me” (see Figure 6, p. 20).

Conclusion

I believe my classroom should be a place of joy, its environment welcoming, warm, and caring (see Figure 7). When my students experience this, they feel more connected to me and enjoy my class much more. I want to meet students where they are to help them be their most successful selves in my classroom. As Orff Schulwerk-inspired teachers, we can engage and foster connection with students using SEL practices; most of us probably are already, even if we have not yet realized it.

Let us consider engaging regularly in activities that explore the CASEL competencies. These can stimulate insightful conversations and thoughtful observations. If it feels overwhelming to try to tackle five competencies at once, it is perfectly fine to just start with one. Through this framework, we can give our students tools to name their big feelings, regulate themselves, and interact with their classmates in a kind and caring way. Thank you for joining me on this journey—because everyone matters in the music room. ■

Figure 7. Drumming with the Ducklings.



PHOTOGRAPHER: AMY THOMSON JACOBS. USED WITH PERMISSION.

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Combination Approaches: A Problem or Solution?

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CAROL J. McDOWELL has taught music for over 35 years to students ranging in age from pre-kindergarten through graduate school. She served on the editorial boards of *The Journal of General Music Education* (2018–2024) and *The Orff Echo* (2008–2016) and currently serves on *The Missouri Journal of Research in Music Education* (2000–2030) editorial board. Carol has earned AOSA Teacher Education, Kodály, and American Eurhythmics Society certification. She holds a Bachelor of Music and a Bachelor of Music Education from Southeast Missouri State University, and a Master of Music Education and PhD from Florida State University.

ABSTRACT

Dalcroze, Kodály, and Orff Schulwerk are three well-known approaches to teaching general music. In this article, the author presents a daily routine for elementary music teachers that combines the Orff and Kodály methods, allowing for the seamless introduction of rhythmic and melodic concepts while assessing students' aural and written music reading skills through activities like singing, playing instruments, and musical games.

Carol McDowell

General music teachers, kindergarten through Grade 8, incorporate a variety of activities, materials, and philosophies to deliver instruction to their students. This instruction may reflect one or more of the three most well-known general music teaching approaches: Dalcroze, Kodály, and Orff Schulwerk. Some teachers adhere strictly to one teaching philosophy, some choose from all three, and others are unsure how to use any.

A challenge in adapting one or more of these approaches is university teacher education programs. Most undergraduates receive an overview of Dalcroze, Kodály, and Orff Schulwerk in their elementary/general music methods course. Sister Lorna Zemke expressed a concern about the lack of Kodály-certified university faculty members, because the university is where students should obtain strong general music training (DeGreeve, 2004). Perhaps the same holds true for certified Orff Schulwerk and Dalcroze university faculty. Stevenson (1979) warned that music educators who plan lessons with movement, singing, and instrument playing might mistakenly describe those lessons as incorporating the Dalcroze, Kodály, and Orff approaches without truly fulfilling the breadth of what these visionaries intended for children's music education. To teach children musical concepts—not only to sing, move, and play instruments—much time and



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effort must be devoted to allowing them to experience a particular approach.

Dalcroze, Kodály, and Orff Schulwerk

Dalcroze, Kodály, and Orff incorporated “the musical and education principles that [each] felt most useful in accomplishing his purposes and developing his own plan” (Mason, 1834, as cited in Carder, 1990, p. 2). Many of these teaching principles were derived from the philosophies of John Pestalozzi, who contributed ideas of sequence, repetition, and rote; Lowell Mason, who promoted the Pestalozzian principles; and John Dewey, who supported the discovery method for solving problems (Costanza & Russell, 1992). The Dalcroze, Kodály, and Orff Schulwerk music education approaches are also related in some aspects. Kodály and Orff both learned from Dalcroze; Orff incorporated the hand signs, solfa, and rhythm syllables used by Kodály and Dalcroze; and Kodály purchased a set of instruments used in the Schulwerk upon visiting the Orff institute in Salzburg. Denise Bacon visited Mrs. Kodály and

Dr. Orff during a 1967 European trip (Carder, 1990) and reported that Kodály and Orff had the greatest respect for each other as composers and as people, but it was not the intent of either educator that their teaching ideas should be combined (Bacon, 1969). Bacon did state that the two methods should be used in parallel fashion rather than fused, with Kodály preceding Orff, and with instruments not being used as accompaniment to singing until students acquired some musical skills (Mark, 1996).

Kodály and Orff Schulwerk are philosophically different: Kodály is a sequenced method leading to musical literacy with strict teacher guidelines, whereas Orff Schulwerk is a non-structured, expressive approach relying on teachers’ skills and imagination (Bacon, 1969). Grace Nash, a pioneer of the Orff Schulwerk approach, perceived a need for using Orff and Kodály approaches in combination with Laban’s theory of motion—developed on the principles of Dalcroze. Nash was my AOSA Level III teacher educator at Florida State University, and I adopted her way of thinking.

Figure 1. Sample Rhythm Sentences

1. Off - to school - we go

2. Off - to school - we go

3. We will take - our lunch

4. pea-nut-but-ter jel-ly-sand-wich cook-ies and milk

5. And ride-the (shh) school bus

6. We'll ride the yel-low bus

7. We-will learn through-the day

8. We-will learn (shh) (shh) through-the-day

9. How-to sing-and how to play

Additional notation used

SOURCE: CREATED BY CAROL McDOWELL.

I was fortunate to receive extensive training in all three of these teaching approaches and pass on the ideas of Orff and Kodály to my undergraduate students. This is not the norm, as Sister Lorna said. Other than limited exposure at the college level, public school music teachers face many obstacles when adapting any of these three educational approaches. Bacon (1969) identified some of these obstacles, which are still true today:

- Should Orff Schulwerk be adapted for schools that cannot afford instruments?
- Do students gain music literacy from the Orff Schulwerk approach, as they do from Kodály?
- Is music literacy a desired goal for every student?
- Will children still want to sing after playing the instruments?
- Is there enough song material with a small enough range and simple rhythms in our American folk-song repertoire to support a Kodály method?
- Is the Kodály method too disciplined for children?

Choksy (1969) further questioned if any approach could be maintained effectively, given the varying amounts of allotted music time throughout the country. Americans are a mobile people, and when students transfer to new schools, their knowledge does not often transfer with them because every school is different—different teaching materials, skill levels, and achievement requirements. Support for further research, curriculum development, and teacher education—university and public school levels—would certainly prove beneficial (Bacon, 1969).

Including the Approaches in a Daily Routine

While teaching elementary music classes, I developed a daily routine that enabled me to promote tuneful singing, dance, clap-and-write music notation, and instrument playing, and to foster creative movement while also completing weekly student assessments. I chose what I believed were the strongest aspects of each area—the rhythmic speech of Orff, the rhythmic movement of Eurhythmics—but with a heavier Kodály emphasis. Folk songs and singing games from Denise Gagne's *Musicplay* music series (<https://musicplayonline.com>) was the basis for the materials I used. The Kodály rhythm syllables and moveable

do were my preferred choice for teaching, and I taught rhythm and melodic concepts in sequence. This routine included, in every lesson, singing, music reading/notating, instrument playing, moving, and a creative activity.

Welcome Song

The schedule during my final two years of teaching changed from seeing my kindergarten through Grade 4 students for 40 minutes two or three times a week to seeing them for 30 minutes three times a week. Students entered my classroom and echo-sang a welcome song that served as a vocal warm-up and a transition. Our rule song, again sung in echo style, followed the welcome song.

Rhythm Readers

Five four-beat rhythm sentences were written on half of my whiteboard. Students clapped and said the words together. Each sentence had two forms written in different colors: one simpler rhythm for kindergarten through Grade 2 and one advanced rhythm for Grades 3 and 4. I changed these sentences weekly, writing about holidays, seasons, and sometimes poems (see Figure 1, p. 24).

I then selected five students to write the rhythm for one of the sentences on small whiteboards or on scrap paper attached to a clipboard. Students brought their completed rhythm notations to the front, and I recorded in my grade book either **R+** or **R-**. If mistakes were made, the student had one chance to change the answer, but if still incorrect, the grade recorded was a rhythm-minus. The boards were placed in number order along the chalk ledge, and the class read and clapped each board in order, both forward and backward. I always asked three questions afterwards:

1. Were there any boards that looked alike (twins)?
2. Were there any patterns?
3. Were there any boards that were the same when clapped both forward and backward?

Students responded with the preferred method, a thumbs-up or thumbs-down.

Pitch Matching/Solo Singing

Puppets always sat on top of my classroom piano. My students' favorite was Bear, who was perpetually hungry. Using fake food made of wood, plastic, or felt, I selected five students and gave each one a food item. I then sang, "Who has-the ap ple?" (So

Mi-La So Mi). The student then sang the answer, "I have-the ap ple." I asked the class if our voices matched: If yes, I recorded **S+**, a singing plus. If not, I asked if the student sang higher or lower than I did, the class then answered, and the student received a second turn. If a third turn was required and the student still did not match, I recorded an **S-** and had the student sing, "Who has?" and I would match him or her. If time allowed, I sang incorrectly just to see if the student could hear the difference.

My students loved to feed Bear, maybe because they got to sing or hold a piece of fake food. Whatever the reason, it motivated them to sing and listen to their voices as well as to those of their classmates.

I assessed my students every week on either writing a rhythm or matching pitch. If they wrote a rhythm one week, the following week they sang. I found this system much more effective than trying to assess each student individually and manage the remainder of the class. My students were never afraid to sing by themselves, because I implemented this grading system in kindergarten where they began the year distinguishing between their speaking and singing voices. By January they were matching pitches fairly frequently.

My students were never afraid to sing by themselves, because I implemented this grading system in kindergarten where they began the year distinguishing between their speaking and singing voices.

Song Introduction

I introduced song material with a question about the song. Students kept the beat while listening to the song and answering the question, and then I taught it by rote, line by line. Using a heartbeat chart, students notated the song rhythm by identifying the number of sounds on each heartbeat. Once the song was fully notated, the class clapped and read the rhythm aloud, then clapped and said the words aloud. If a rhythm concept was the focus of the lesson, it was introduced here. Students are always searching for patterns, so I asked them to identify any lines that looked the same. The first line was always labeled "a"; the students searched for lines that matched it, thereby discovering the form of the song.

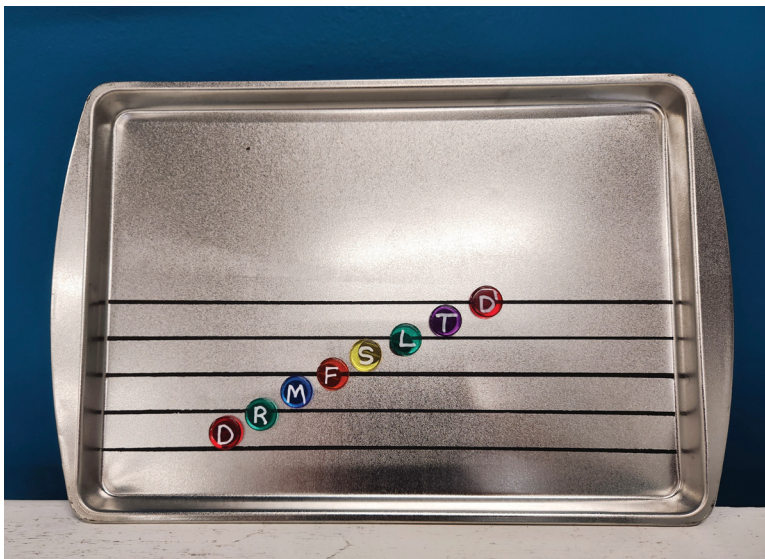
I used step bells to show song pitches, one at a time. Zemke's Music Street Houses were posted on Music Street Hill at the front of the classroom (see

Figure 2. Music Street Houses



SOURCE: CREATED BY CAROL McDOWELL.

Figure 3. Cookie Sheet Staff



SOURCE: CREATED BY CAROL McDOWELL.

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Figure 2). This often helped students identify the pitches: They counted the number of steps from the bottom of the step bells, and then matched that number by counting the houses from the bottom of the hill. As each song pitch was identified, I also showed the hand sign and always sang the song in solfège, line by line, if possible.

A cookie-sheet staff with magnetic note heads served as a melodic notation device (see Figure 3).

I placed the beginning pitch on the staff and invited students to show me where to place the next pitch on the staff relative to the previous note. How much of the melody we notated depended upon the melodic concept being introduced.

Playing a Game or Playing Instruments

The class played a singing game with the newly learned song, or they accompanied the song with hand percussion or barred instruments. Hand percussion could be simply keeping the steady beat or using the rhythmic concept introduced in the song material as part of an ostinato. The type of bordun accompaniment we played depended upon the students' grade level.

Dancing or Creative Movement

The new songs might have included dance directions, or students could create a dance to go with the song. Sometimes I suggested a few movement ideas or dance steps if students were reluctant to offer any thoughts. I used creative movement more often with the younger grades, and usually involved a prop: a scarf, stretchy band, octaband, or parachute. The purpose for the prop was to help children demonstrate an element of the music, such as high/low or fast/slow, to identify a particular sound, such as vocal or instrumental, and so forth.

Line-up Chant/Good-bye Song

Students put the materials away. Then, while lining up to return to their classroom, they recited a chant or sang their good-bye song.

I did not have this routine during my first eight years of teaching public school music. I earned my AOSA Teacher Education Levels I and II while attending graduate school, and then completed Level III and Kodály Levels I-III while teaching university students. Upon returning to the public-school system, I earned my American Eurhythmics Society (AES) certification. Less AES teaching is included in my lessons, however, because I do not have as much experience with it. I am working to incorporate it into the preschool music classes I have been teaching since retiring from public school.

Conclusion

Combining approaches was not an idea the originators had in mind. The father of music education, Lowell Mason, though, made this statement in 1834:

The best teacher will not be confined to any particular previously laid-out plan, but will from the different methods make out one of his own; not indeed one that is stereotyped and unalterable, but one that he may modify and adapt to the varying wants and circumstances of his different classes. (Mason, 1834, as cited in Carder, 1990, pp. 2–3)

The old saying, “Teachers often teach the way they were taught, not how they were taught to teach,” does hold some truth. Why? It is familiar, it does not require any new learning, and it is the way they themselves learned, so it should work for everyone, right? Educators must continue to search for ways to develop children’s reactions to and experiences with music as well as their music literacy skills. Children will generally respond to music if it is presented in a sequential manner and taught in an interesting yet challenging fashion. Stevenson (1979) noted that the teacher must immerse students in music with very little talking, a great deal of doing, and always listening. A combination program—emphasizing what the teacher considers the strengths of each approach—can provide an ideal environment in which students grow as musicians. ■

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National Core Arts Standards in the Classroom: Connect

By Kate Bright, Betsy Carter, Laura Petersen, Betsy Sebring, Meg Tietz

Tapestry

We start in silence until the music begins. This beat connects us. We discover the beat in our feet, our fingers, our torsos and, before we know it, our entire group is moving as one being. As the music ends, we separate into ourselves and into silence. Inspired, we gather words and ideas and carefully stitch together ostinati and melody and movement and sound and silence into a new creation. Our tapestry of music and motion might exist only in a moment, but our creative community continues ever onward. —**Kate Bright**, *Red Mill Elementary School, Etters, Pennsylvania*

Student Hands and Rhythm Sticks Create a Pattern.



PHOTOGRAPHER: KATE BRIGHT. USED WITH PERMISSION.

Who We Are

Orff Schulwerk gives us the opportunity to “stand on the shoulders of giants” (Sir Isaac Newton) and to know that because of their work and their struggle, we can be seen as so many things today. We learned the Civil Rights anthem, *Ain't Gonna Let Nobody Turn Me Round*, studied Earnest Withers' famous photos of the Memphis Sanitation Workers' Strike, and created our own artwork to express our identities. Some of our students created movement to represent their understanding, while younger siblings adapted it further on the playground. Our final sharing showed our connection to history through music, movement, and art. Each student's voice is valid and important. Through music, we can shape our future. —**Betsy Carter**, *Snowden School, Memphis, Tennessee*

Snowden School Students Perform *Ain't Gonna Let Nobody Turn Me Round*, March 2024.



PHOTOGRAPHER: JOSIE WALLACE. USED WITH PERMISSION.

KATE BRIGHT, BETSY CARTER, LAURA PETERSEN, BETSY SEBRING, and **MEG TIETZ** are Orff Schulwerk practitioners and enthusiasts.

| | |
|-------------------|------------|
| Connecting | Responding |
| Creating | Performing |

Connecting Through Art

Picture this: A class of Grade 5 students arrives at the music room and is greeted by an array of vibrantly colored, multi-textured pieces of art displayed on the screen. Questions were asked: What was the artist thinking? How was the artist inspired? How does this relate to me? Did the artwork take a long time to create? How can we show this with our bodies? Brainstorms were drafted—parallel lines, beside/between, straight lines and sharp angles of the rectangles, zig-zag brush strokes that showed a quick energy, curvy lines of the swirls burst across the canvas. Words on the page become movements explored alone, with a partner, and in small groups. Connecting movements to the art brought it to life. Where could we go next? —**Laura Petersen and Betsy Sebring**, *St. Patrick's Episcopal Day School, Washington, DC*

Students Work in a Small Group Trying Out Movement Ideas.



PHOTOGRAPHER: LAURA PETERSEN. USED WITH PERMISSION.

Threads Becoming Fabric

My idea alone was pretty great. When it was added to a melody another student created, it got even better. When we used another idea as an ostinato below, it deepened and changed into something new, something bigger, something powerful. I heard an idea from one of my other classmates that made my ears smile, and it became a new section. But what if ... the question led to new layers, new ideas, new discoveries. One idea into another, growing, changing, evolving. The ideas wove themselves together until they became not individual threads but an entire piece of fabric, beautiful, unified, and unique. Still mine, but then not just mine. Ours. —**Meg Tietz**, *St. Paul Academy and Summit School, St. Paul, Minnesota*

Fifth-Grade Students Play Their Composition During a Winter Assembly Performance.



PHOTOGRAPHER: ANNE ODEGARD. USED WITH PERMISSION.

Connecting Orff Schulwerk and Critical Pedagogy: A Journey Toward Conscientization

30



DIANA HAWLEY has worked alongside students and teachers as a music educator, instructional coach, and curriculum coordinator in public, international, and charter schools for over 20 years. Currently, as an instructional design strategist focused on access and inclusion in the Iowa City Community School District, Diana supports teachers, curriculum coordinators, school counselors, and district leaders as they aim to foster spaces of inclusion in all junior high and high school elective courses. Diana facilitates AOSA Teacher Education Courses in Kentucky, Minnesota, and Virginia and is a doctoral candidate in music education at Boston University.

ABSTRACT

An AOSA teacher educator recounts her journey from disillusionment with competition-oriented music education paradigms to a renewed sense of purpose through Orff Schulwerk and critical pedagogy. Drawing on personal experiences, the author explores the transformative potential of integrating principles of Critical Pedagogy for Music Education (CPME) into American Orff-Schulwerk Association (AOSA) teacher education. This call to action encourages music teachers to examine their teaching practices and embrace transformative pedagogies that empower students and promote equity in music education.

Diana Hawley

During my junior year of college, I withdrew from my music education program. At the time, I could not name what triggered my change of heart, yet now I look back on that period of pre-professional questioning with new insight—I was disillusioned. I had cherished my experiences in vocal and instrumental ensembles throughout my youth, yet I could not imagine a vocational home on a podium, directing a competition-oriented band or choir program. Instead, during my final year on campus, I traveled across the green to the social sciences building and experienced the world anew through a different lens. Giving myself space from the music building broadened my perspective and set in motion a process that uncovered my as yet unarticulated beliefs about education. Sociology and anthropology readings stoked my curiosity in what an egalitarian approach (e.g., critical pedagogy) in music education might look like.

When an opportunity arose to teach general music at a charter school a year later, my hesitation to step into music education had subsided, and instead, my mind lit up with pedagogical possibilities. This invitation gave me the chance to try out teaching and learning strategies that felt more aligned with my values, and within the academic year, I went back to school to pursue a teaching license. Once I entered the profession, I looked to Orff Schulwerk for guidance as I strove to translate my values of inclusion and discovery into tangible experiences for students.

As an approach that “utilizes children’s natural curiosity, energy, and creativity in interactive musical experiences” (Brown & Hawley, 2020, p. 22), Orff Schulwerk provided philosophical and pragmatic foundations that helped me actualize general music teaching in meaningful ways. My connection to Orff Schulwerk and AOSA grew stronger. After completing Levels and additional coursework, I pursued an apprenticeship and became an AOSA teacher educator (TE). Throughout my career, Orff Schulwerk has bolstered my sense of purpose as a music educator and provided profound pedagogical direction and community.

Connecting to Critical Pedagogy

Twenty years after that memorable march to the social sciences building, I noticed, once again, an acute shift in my thinking about education. Early in my doctoral studies, I came into conversation with critical pedagogues through their writings (Apple, 2000; Abrahams, 2005; Freire, 1970; Giroux, 2011). As I read and reflected, my blind spots as a music teacher educator started to flicker and my growth edges emerged. To the extent to which Orff Schulwerk provided principles that guided me toward meaningful actions early in my career, I found that my deep engagement with critical pedagogy provided new ways of thinking about my role as a teacher of teachers. Freire (1970) coined the term *conscientization* to describe the process of developing a critical awareness of one’s social reality through reflection and action. Throughout my journey toward conscientization, I examined my practice from many angles and interrogated my approach to AOSA teacher education. I noticed times I had designed curricula in ways more reminiscent of a systematized method (Benedict, 2009) than a philosophical approach. Like Cicco (2020), “I began

to wonder if the way I enacted Orff Schulwerk limited the potential for [my students] to envision who they could become” (p. 3). This development of critical self-awareness prompted new thinking about how, going forward, I want to show up as a music teacher educator and how Orff Schulwerk-inspired music teachers and AOSA TEs can empower students and promote equity in music education.

Orff Schulwerk and Critical Pedagogy for Music Education

In Cicco’s (2020) philosophical investigation surrounding the intersections of Orff Schulwerk and Critical Pedagogy for Music Education (CPME)—a term coined by Abrahams (2005) and based on earlier work by Freire (1970)—he noted that both approaches prioritize collaboration and the student-teacher relationship, a dynamic in which “the teacher is not the sole possessor of knowledge, and the students are fully aware of their autonomy” (p. 9). In addition, both Orff Schulwerk and CPME give precedence to improvisation as “a means for students to have agency in expressing their musical ideas” (p. 8). However, key differences between Orff Schulwerk and CPME exist. In Orff Schulwerk, teachers tend to consider first *what* they teach rather than *who* they teach, whereas in CPME, teachers direct their energy toward providing contextually relevant music making experiences for their students.

Looking forward, how might educators encourage the co-creation of class cultures that support and even celebrate questioning?

Orff Schulwerk-inspired teachers tend to initiate musical conversations, whereas CPME-inspired teachers and students reflect on their worlds and consider musical problems alongside each other. Finally, Cicco (2020) suggested CPME- and Orff-inspired teachers approach taking musical action differently. In an Orff Schulwerk-inspired classroom, students take action through musical practices, like improvisation, “to liberate themselves from ideas regarding what music should be . . . for the musical purpose of the classroom context” (p. 12). By contrast, in CPME, teachers design learning spaces centered on students’ musical cultures. As such, the classroom context supports students to take action based on

their lived realities. These points of connection (and disconnection) illuminated the features of Orff Schulwerk that continue to resonate with me most strongly and helped me identify the elements of CPME that Orff Schulwerk-inspired music teachers and AOSA TEs might infuse into their practices.

Implications for Teacher Educators

My goal as an AOSA TE is to facilitate a relevant and reflexive teacher education experience in partnership with all course participants. Conscientization, as a process of awakening, belongs to an individual (Freire, 1970). Considering this through the lens of an AOSA TE, it becomes apparent that conditions can be shaped in ways that foster shifts in thinking toward self-actualization.

Redistributing Power

A key premise of critical pedagogy is that a power differential exists between teachers and students (Freire, 1970). Many AOSA TEs teach music in pre-kindergarten through Grade 12 school settings, doing

similar work as the course participants that, in some ways, serves as an equalizer of power. Freire (1970) framed the teacher-student relationship, however, as a dichotomy in which teachers function as oppressors and students as the oppressed. Although this framing might feel severe in the context of AOSA teacher education, we might wonder to what extent, if any, TEs lose sight of the power differential between themselves and course participants as they assume the position of expert. For example, AOSA TEs decide who moves on to the next Level and who is recommended for retention; the TE's voice is, in this dynamic, stronger than that of the course participant.

Cicco (2020) summarized Freire's reflection aptly: "Oppressors characterize themselves, in their elevated hierarchical states, as generous for sharing their knowledge with the oppressed" (p. 4). As an AOSA TE, I wonder to what degree participants feel welcome to voice questions or challenge practices throughout our lessons. Looking forward, how might educators encourage the co-creation of class cultures that support and even celebrate questioning? One option is to commit to exploring strategies to deconstruct potential power imbalances between AOSA TEs and participants and to foster a culture in which questioning is encouraged.

Centering the Musical Cultures of Course Participants

Freire (1970) believed teachers need to understand the values and interests of their students. In my less critical moments as an AOSA TE, I model lessons based on my perception of what "works" in a classroom setting. Yet, presenting my interpretation of the AOSA curriculum guidelines (American Orff-Schulwerk Association, 2012) as if all classes will respond universally to a lesson idea is a false inference. No two classes are alike. Each cohort of students comes together to form a unique culture and collective knowledge. Regelski (2012) warned teachers about our tendency toward *musicianism*, or centering the teacher's musical preferences in the classroom as opposed to the values or interests of the students. If TEs use their personal favorite pieces from the Volumes Hexatic (Orff & Keetman, 1977) to the exclusion of musical materials that might resonate more strongly with a group of course participants, they are missing an opportunity to demonstrate in what ways Orff Schulwerk principles can be used to help students make sense of other music as well.



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How can we, as music educators, do a better job of centering the musical cultures of the course participants and, ultimately, their students? This might involve slowing down early in the course, investing time in building community, and getting to know the participants and their musical cultures. In addition, identifying participants' wonderings and curiosities early on would generate input to drive our approach to learning together. Perhaps this shift could create room for exploring how these ideas might help course participants envision who they want to become as teachers. To begin, AOSA TEs can invite participants to share their personal learning goals ahead of course time with probing questions such as: What brings you here? What are you hoping to learn, specifically and broadly? The resulting insight would guide AOSA TEs in providing more of what participants want and need. An intention to center the musical cultures of participants could also help draw connections to more purposeful creation activities.

Connecting Composition to Purpose

When I was just getting started in Orff Schulwerk, the processes for facilitating improvisation and composition modeled in AOSA teacher education provided insight into how to design invitational experiences that support creative decision making in a school music setting. At the same time, I observed how to establish clear routines and procedures with a welcoming tone, essential foundations for sustaining a lesson arc through a single class period or an extended, multi-day lesson series. I was thirsty for practical strategies and structures, and Levels courses quenched my thirst. My self-efficacy and sense of competence surged with each course experience. I tried out activities and teaching personas with my students, testing the waters, and my confidence (and happiness) as a music educator grew. During my early days of teaching, helping students move from point A to point B with some takeaway felt like a win. In many ways, my Levels experience served as a giant scaffold, providing solid footing as my teaching facility and fluency matured. In retrospect, without AOSA teacher education, I doubt I ever would have figured out how to facilitate improvisation and composition activities meaningfully with groups of 30 ten-year-olds at a time. My Levels experience was a game changer. At some point, though, I started to see the strategies

One approach to supporting connections between students and their world that complements Orff Schulwerk-inspired practices is Bylica's (2024) purpose-driven composition.

and structures that brought such relief during my early professional learning journey as an end in themselves—culminating, aesthetic experiences that were lovely in many ways for all involved, yet potentially disconnected from a broader sense of context or purpose.

In recent years, the works of scholars who connect music education to equity and social justice aims (e.g., Hess, 2019; Howard, 2022) have inspired me. The AOSA Curriculum Guidelines (American Orff-Schulwerk Association, 2012) outline discipline-specific skills yet do not address the development of critical understandings (e.g., humans can take action in/on their world through music). One approach to supporting connections between students and their world that complements Orff Schulwerk-inspired practices is Bylica's (2024) purpose-driven composition. A purpose-driven approach uses composition as "a catalyst to engage with local and global realities" (p. 592). For example, a music teacher might design general music lessons to the district-wide theme of climate change, developing "discipline-specific skills in tandem with broader critical understandings" (p. 582). With this approach, "Composition ... is not utilized as a tool for assessing a functional skill, but as way of exploring and expressing ideas related to an underlying phenomenon" (p. 592). In my music teacher education practice, I have used ideas and images from nature, visual art, and architecture to inspire music and movement creation. Compositional activities for what Bylica described as critical engagement in the world is an area for further study and development that can then be used to elevate classroom composition activities by drawing connections to socially minded intentions. For instance, instead of jumping into composition activities for solely aesthetic aims, class activities can be connected to bigger questions by asking participants: "What is composition? Who composes? How and where does one compose? Why does one compose?" (Bylica, 2024, p. 582). This would be a powerful way to elevate AOSA Teacher Education Levels Courses into a truly transformational experience for course participants.

Conclusion

Through critical pedagogy, Freire (1970) provided vision and strategy for empowering students to better understand and take action in their world. Similarly, Orff Schulwerk leverages the inherent musicality of children—also an act of empowerment—as they develop as musicians. Orff (1963) suggested the

Schulwerk is “never conclusive and settled, but always developing, always growing, always flowing” (p. 3). Together, as Orff Schulwerk-inspired music educators, we can examine our teaching practices and embrace transformative pedagogies that empower students and promote equity in music education. ■

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Orff Explorations in the Basque Region

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DANIEL HOLDER teaches kindergarten through Grade 5 music in the Gwinnett County School District outside Atlanta, Georgia. He received his bachelor's degree in music education from Berry College and is currently studying at the University of Kentucky for his master's in music education. Daniel has completed AOSA Teacher Education Levels I and II and is an active member of the Atlanta chapter of AOSA. He has taken several trips to the Iberian Peninsula, most recently in the summer of 2023, where he also attended the *Escuela Internacional de Verano* hosted by the *Asociación Orff España*.

ABSTRACT

The greater Basque region is teeming with opportunities for inclusion in an Orff Schulwerk music class setting. In this article, the author shares personal, authentic cultural experiences from the region and details how Orff Schulwerk educators can engage students in exploring the language of Euskara, discovering cultural connections through games, practicing improvisation and technique, and participating in expressive, choreographed movement activities.

Daniel Holder

In June of 2015, after an 8-hour flight over the Atlantic that seemed to last forever, a group of my high school classmates and I landed in sunny Spain for a week-long trip. I fell in love quickly with the beautiful country. On the group itinerary were two different flamenco performances—after all, what would a trip to Spain be without enjoying one of its most famous musical traditions?

Although flamenco is indeed a well-known genre of traditional Spanish music culture, it is by no means the only one. The passionate dance style is predominantly found in *Andalucía* (Cuellar-Moreno, 2016), Spain's southernmost autonomous community, one of 16 autonomous communities dispersed throughout the Iberian Peninsula and outlying islands. Considerable variance in historical, musical, and even linguistic developments among the nearly 47 million Spaniards exists. I have become enamored with the Basque country, a territory straddling the border between northeastern Spain and southwestern France (see Figure 1, p. 37) that represents a particular history, culture, and language teeming with possibilities for inclusion in Orff Schulwerk settings.

My knowledge of and experience with the Basque culture, music, and dance come from my love and passion for Spanish culture, introduced by Spanish language teachers throughout my years of education. Although I have thoroughly researched this topic, my perspective is not that of a culture bearer, but rather that of a teacher with a fond appreciation of the culture. I have made every effort to include perspectives gleaned from authentic sources and direct culture bearers.

During the summer of 2023, I attended the *Escuela Internacional de Verano* hosted by the *Asociación Orff España*, where I connected with Orff Schulwerk-inspired educators living in Spain. I have also built a relationship with a local family recently emigrated from Pamplona, Navarra, an autonomous community of the Greater Basque region where only 10–15% of the population is fluent in *Euskara*, the local name for the Basque language. Though these perspectives have aided in the presentation of this material, it is important to recognize that I am a cultural outsider to the people of the Basque region.

Historical Contextualization of the Basque Region

The Basque region, shrouded by the Pyrenees and Cantabrian Mountains, has a long history influenced by several cultures, including those of the nearby British Isles, northern Europe, northern Africa, and the various ruling parties of Spain and France (Gallop, 1981). The Spanish-Basque area is divided into two separate Spanish-administered regions: the Autonomous Community of the Basque Country and the Chartered Community of Navarra. These two areas contain nearly 90% of the 3.1 million inhabitants of the Greater Basque region (Spanish National Institute of Statistics, 2023; French National Institute of Demographics Studies, 2023). The long-standing music and linguistic microcultures they hold offer numerous possibilities for meaningful music instruction within a creative and student-focused Orff Schulwerk framework.

Cultural Connections, Speech, and Singing Games

Before their integration within Spain and France, the people of the Basque Region spoke Euskara, a language isolate, meaning it does not have a close genetic relationship with another language (Campbell, 2010). A strong link exists between the culture of

Figure 1. Map of the Greater Basque Region and Europe

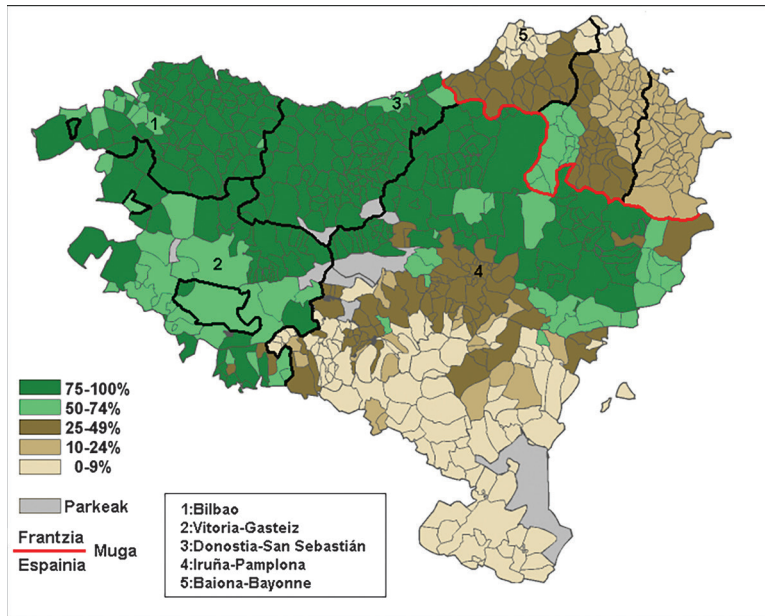


SOURCE: PHOTO FROM WIKIMEDIA COMMONS, ZORION.

The long-standing music and linguistic microcultures they hold offer numerous possibilities for meaningful music instruction within a creative and student-focused Orff Schulwerk framework.

Basque people and their language, as Euskara has “acquired great symbolic value as an ethnic and nationalist marker” (Amorrortu, 2003, p. 49). Despite this strong, linguistic pride, fluency levels in Euskara have improved only marginally since the 1970s (Amorrortu, 2003). Recently, *ikastolas*, primary schools that focus on providing instruction and education through Euskara, have been established within the Basque region (Masa, 2011). As these *ikastolas* have grown in prominence (see Figure 2, p. 38), resources have emerged to help students in their acquisition of Euskara through traditional folk dances and songs, nursery rhymes, and children’s stories. To teach Basque music to students, teachers must recognize the vital connection it has with the language; it is imperative they present the music in a cultural context while introducing it to students. Orff Schulwerk practitioners understand the strong linguistic-musical connection that Orff and Keetman emphasized, and they are able to help sustain Euskara while also providing rich, cultural experiences for students of differing abilities and grade levels.

Figure 2. Percentage of Students Registered in Ikastolas, 2000–2005



SOURCE: PHOTO FROM WIKIMEDIA COMMONS, ZORION.

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Although Euskara instruction has been encouraged in ikastolas, the predominant language in most parts of the southern Basque region continues to be *Castellano*, the dialect of Spanish found in and around the capital of Madrid and in the southern

Mediterranean coastal areas (French National Institute of Demographics Studies, 2023; Spanish National Institute of Statistics, 2023). Students at ikastolas receive their academic instruction mostly or entirely in Euskara; however, they might still speak Castellano during group play. Knowing that quality music education “starts from the experience of the children” (Haselbach, 2011, p. 4; Regner, 1993, p. 7), we as Orff Schulwerk educators can provide an authentic Basque musical experience in a language that might be more familiar to students in our classrooms. For instance, two of my students who moved from Pamplona taught me the the game, *Al Pañuelo/Pañolitotan*, which I have used successfully in my classroom.

Al Pañuelo/Pañolitotan

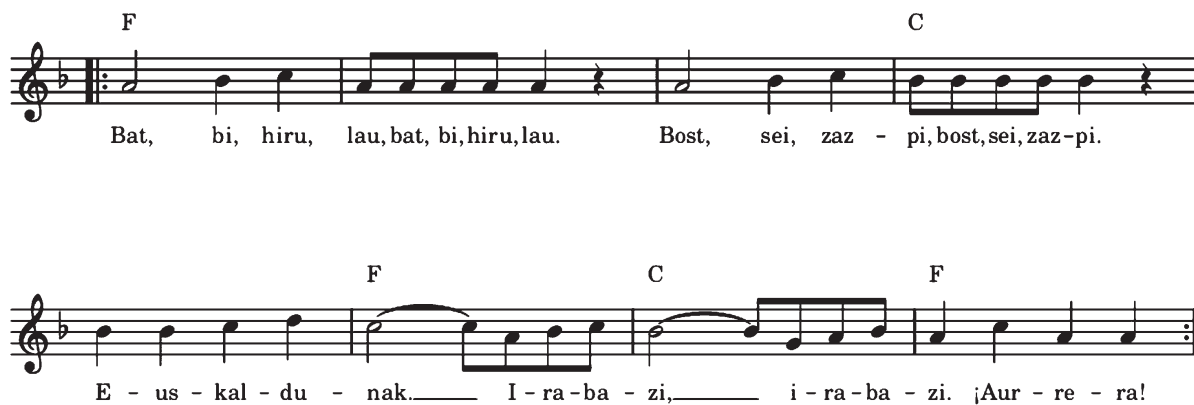
This children’s game is commonly played in and around Pamplona, especially during the weeks leading up to the San Fermín Festival (see Figure 3). Utilizing the red *pañuelo* (bandana) of the traditional festival attire, it is similar to a game of capture the flag, where two equal groups of children count off, and then stand equidistant from the leader. The student holding the red *pañuelo* will start the game by saying, “*Que salga, que salga ...*” (“come out, come out”) and then say a number. The two children from each team who share that number race to the

Figure 3. Children Playing Al Pañuelito.



SOURCE: PHOTO BY UNAI MARTINEZ. USED WITH PERMISSION FROM ATLAS ETNOGRÁFICO DE VASCONIA.

Figure 4. *Bat, Bi Hiru, Lau* – Notated in Musescore by Daniel Holder.



SOURCE: TRANSCRIBED FROM FOLK SONG AS PERFORMED BY TONI GIMÉNEZ. USED WITH PERMISSION.

middle to get the bandana and make it back to their team before the empty-handed child tags them (de Barandiaran & Manterola, 1993).

As students participate in this exciting traditional Pamplona playground game, they are learning more about Basque culture. To add to the experience, teachers may consider inviting the winning children to pick an instrument to create an ostinato or introduction for each round.

Bat, Bi, Hiru, Lau

Bat, bi, hiru, lau, a traditional Basque children’s counting song, provides an opportunity to incorporate Euskara into a musical context (see Figure 4). Popular in recent years in the ikastola classrooms, the song has even been used by Basque soccer fans as a popular chant for matches in the Spanish Liga (North American Basque Organizations, Inc. [NABO], 2014).

An option for expanding upon the form of the song is to create a B section and make word chains incorporating soccer and sports terms in English or Euskara. Teachers might also explore elements of functional harmony and/or adapt arrangements and excerpts from Volume III of *Music for Children*. Another option is to use Euskara soccer and sports terms as rhythmic building blocks for a composition or an arranging activity (see Figure 5).

Instrument Playing and Improvisation

The txalaparta is a traditional folk instrument from Basque country. Its origins trace back to the long tradition of cider making in the region, when duo

Figure 5. Rhythmic Building Blocks in Euskara

| | | | |
|--------------------------------|--------|-----------------------|---------|
| <i>Kirolak</i> ta-di ta | Sports | <i>Oinez</i> ta ta | On foot |
| <i>Atezaina</i> Ta-di ta-di | Goalie | <i>Gol</i> ta *sh* | Goal |
| <i>Talde</i> ta ta-di | Team | | |

SOURCE: DANIEL HOLDER. USED WITH PERMISSION.

Curated playlists available on the North American Basque Organization’s Spotify and YouTube pages feature additional form, movement, and folk-dance activities that teachers will find adaptable for use in the music classroom.

cidermakers used parts of the fruit press to bang against the wooden barrels in the cidery to alert the villagers to come and try the latest batch (NABO, 2014). Txalaparta performances are dependent upon chemistry between the musicians (see Figure 6, p. 40). No two performances are ever the same because, traditionally, most musicians do not notate their songs—the performance practice is similar to jazz (Ugarte, F. & Ugarte, I., personal communication, July 7, 2023).

Using videos of authentic performances, teachers might guide students through a discussion comparing the txalaparta with Orff barred instruments. Some ideas include discussing the pitch classes of the instruments, the manner of striking the bars to

Figure 6. Ugarte Anaiak, Brother Txalaparta Players with Nearly Two Decades Experience



PHOTOGRAPHER: DANIEL HOLDER, JULY, 2023.

Figure 7. Dancers in the Streets of Alde Zaharra, Pamplona, During the Fiestas de San Fermin



PHOTOGRAPHER: DANIEL HOLDER, JULY 2023. USED WITH PERMISSION.

produce sound, the various rhythmic ostinati with which students might be familiar from other Orff arrangements, the partnership and teamwork required to play them, or other features of the performances. It is worth noting that, traditionally, the txalaparta requires a partner to play the interlocking rhythmic patterns. Orff Schulwerk-inspired teachers concerned about spatial or instrument limitations can use this to their advantage by partnering two students at the same instrument.

Another option for students to play in the txalaparta style is to create ostinati that focus on neighboring tones, implementing patterns with plenty of space and silence that allows partners to include their musical ideas by playing short, improvised melody fragments in a pentatonic mode (Beltrán Argiñena, 2003; NABO, 2014). Additional information on txalaparta notation systems or possible extensions using traditional notation can be found in Hurtado and Magnusson's (2016) publication, *Notating the Non-Notateable: Digital Notation of Txalaparta Practice*.

Movement and Dance

Dance is an integral part of Basque music culture, especially for festivals and celebrations taking place throughout the year (Etxegoien & Bullen, 2006; Gallop, 1981). During festivals, dancers are present on nearly every street corner of every block (see Figure 7).

One particularly popular dance, especially among children in ikastolas, is the *esku dantza*, or the hand dance (see Figure 8, p. 41). This is a lively partner dance in scattered formation in 12/8 time (NABO, 2014).

Most song recordings of *esku dantza* play the first four repeats a tempo, before an *accelerando* for the proceeding groups of four repeats. The dance quickly turns into a challenge to see which partner groups can handle the *accelerando*. As they are dancing, students experience form, learn choreographic patterns, and connect a traditional dance with the culture from which it comes—all of which align with the movement and dance curriculum goals for Orff Schulwerk-inspired educators. Curated playlists available on the North American Basque Organization's Spotify and YouTube pages feature additional form, movement, and folk-dance activities that teachers will find adaptable for use in the music classroom.

Figure 8. Choreography Steps to Esku Dantza

| | |
|---|---|
| 1 | Partners start with their own palms pressed together. |
| 2 | Counts 1–4: Partners kiss their hands before clapping each other's right hands and left hands and ending with clapping their own hands together. |
| 3 | Counts 5–8: Clap under right leg, clap own hands, clap under left leg, and then clap their own hands. |
| 4 | Counts 9–12: Clap behind back, then clap their own hands together before ending in the starting hand position for the last two counts. |
| 5 | This pattern is repeated once more exactly as above. On the third and fourth repeats, step 3 will include a full turnaround as dancers clap under each leg, ending by facing their partners in time for step 4. |

SOURCE: DANIEL HOLDER. BASED ON NORTH AMERICAN BASQUE ORGANIZATION VIDEOS.

Conclusion

The Basque region is a trove offering rich, authentic musical experiences for teachers and students in an Orff Schulwerk classroom setting. These musical experiences provide opportunities to connect music, language, dance, movement, and instrument

technique with Basque cultural contexts. Through fostering musical connections with Euskara, we can help preserve and sustain a language that merits additional recognition and representation within the Orff Schulwerk community. Possibilities abound for future research and exploration. ■

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Meaningful Movement Connection: Virtually and In-Person

42



KELLY A. POQUETTE, assistant professor of music education at Greensboro College, is a veteran educator with certifications from the American Orff-Schulwerk Association and the Feierabend Association for Music Education. She has received district-, regional-, and state-level accolades, including being named the 2021 Burroughs Wellcome Fund Piedmont-Triad Region Teacher of the Year. Kelly has taught all grades from pre-kindergarten through graduate students virtually and in-person.

ABSTRACT

Movement, a core element in Orff Schulwerk and Dalcroze Eurhythmics, is a necessary component of virtual and in-person music instruction. In this article, the author investigates how Orff Schulwerk and Dalcroze Eurhythmics utilize movement and how elementary music educators teaching virtually and in-person can incorporate movement into their classrooms to facilitate connection with their students.

Kelly A. Poquette

Movement is a common strategy used in the elementary music classroom to teach self-expression, creativity, musical concepts, and response to music. Two of the most influential pedagogies that include movement as core tenets are Orff Schulwerk and Dalcroze Eurhythmics. Both of these approaches include movement in their teacher education and student instruction, which is why they remain a focus of elementary music instruction (Benson, 2021; Johnson, 1993). Although emergency remote learning was new to education in March 2020, virtual learning has been part of the United States education landscape for over 30 years, with a history of distance learning dating back a century (Clark, 2013). School districts across the country implement remote learning days in place of taking days off for inclement weather and other extenuating circumstances (Remote Instruction in Emergency Conditions FAQ, 2022). With the increase in remote or virtual instruction, educators will benefit from knowing which movement activities work best in these situations.

Movement within music instruction is a multifaceted component. It can be precise and choreographed, or it can be open-ended and expressive. Musical concepts, such as form, phrasing, and dynamics, naturally intersect with movement



SOURCE: © STOCK.ADOBE.COM/CONTRIBUTOR/212028425/BMMP-STUDIO

activities. For example, folk dancing is used for teaching form, meter, beat, and phrasing (Goodkin, 2002). The Laban efforts provide vocabulary for students when they are responding expressively and creating individualized movement. As such, teachers' depth and comfort with movement directly affects the frequency and outcome of the use of movement in their lessons.

The Orff Schulwerk Approach

As noted, connecting with movement is a key component in the Orff Schulwerk approach (Andrews, 2011; Keetman, 1974; Whitcomb, 2013; Woods, 1987). Keetman, as one of the first Orff Schulwerk practitioners, found movement and dance vital to her instruction (Andrews, 2011). She inspired Orff Schulwerk practitioners to use body percussion, such as clap, snap, pat, and stomp, to build vocabulary and connect kinesthetically with rhythmic concepts (Andrews, 2011; Keetman, 1974). Singing and movement are also deeply connected in the Orff Schulwerk approach (Andrews, 2011; Keetman, 1974).

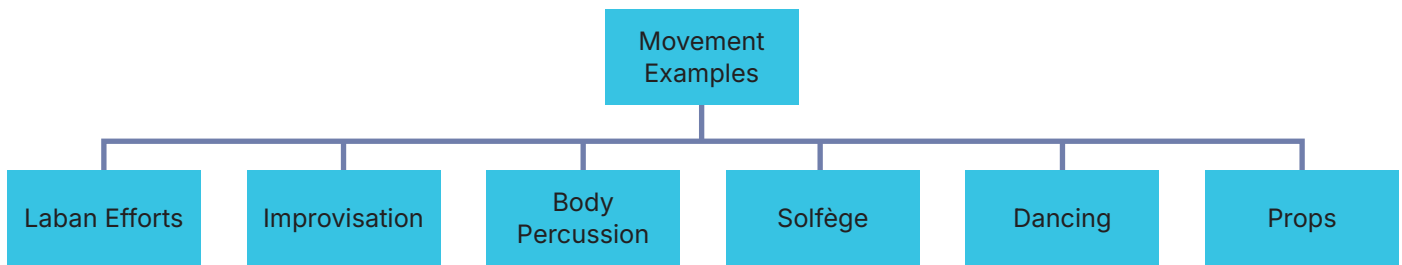
Lastly, individuals can explore improvisation by using movement or instruments associated with the Orff Schulwerk approach, such as barred instruments, recorder, and percussion (Whitcomb, 2013).

The connection of movement throughout the AOSA Teacher Education Levels Courses has improved the skills of educators and, in turn, those who learn from them (Fisher & Rose, 2011; Gall, 2016). Fisher and Rose (2011) found self-efficacy regarding movement to be higher for those who completed Level II Teacher Education than for those who completed just Level I, regardless of age or experience, indicating that growth was due in part to more exploration during the Level II course. Although the sample size was too small to generalize, findings suggest this growth could potentially lead to increased movement confidence in these educators' classrooms.

The Dalcroze Eurhythmics Approach

Carl Orff and Émile Jaques-Dalcroze were contemporaries, with Jaques-Dalcroze preceding Orff in the use of movement in music education.

Figure 1. Examples of Movement Applications



SOURCE: CREATED BY KELLY POQUETTE.

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Jaques-Dalcroze taught that the body was the first instrument (Farber & Parker, 1987), and he believed in using many styles of improvisation that reflected self through music (Abramson, 1980). The Dalcroze Eurhythmics approach offers many movement avenues to enhance musicianship, such as bodily knowing, musical understanding, and listening (Farber & Parker, 1987; Johnson, 1993; Juntunen & Hyvönen, 2004) that, according to Woods (1987), contribute to the growth of an individual's self-expressive abilities.

These varied uses of Dalcroze Eurhythmics have been effective in helping individuals understand music (Juntunen & Hyvönen, 2004; Sutela et al., 2020; van der Merwe, 2015). In a cohort of undergraduate South African students, Dalcroze instruction helped participants make connections to music via their joyful experience, social integration, easier understanding, and musical expression (van der Merwe, 2015). Juntunen and Hyvönen (2004) shared that physical movement can develop skills and knowledge to express music and demonstrate musical competency. The Dalcroze Eurhythmics approach has also been found to have a positive impact on students with special needs. For example, Sutela et al. (2020) conducted a study in which they recorded an increase in self-efficacy over six months in a participant with Asperger's Syndrome. The authors suggested this occurred because of Dalcrozian-focused music lessons. It is thus clear that Dalcroze offers options for learners of all ages to connect through movement.

Connecting Through Movement

As noted, movement is a core tenet of the Orff Schulwerk and Dalcroze Eurhythmics approaches, and it can be beneficial in both virtual and in-person elementary music instruction. Although many of the movement options in Orff Schulwerk can be

fully realized as part of an in-person learning environment, they can likewise be adapted to work for virtual learning. The ability to adapt movement from in-person to virtual settings is a valuable skill for educators when teaching online for any reason. The following are examples of incorporating movement in virtual and in-person elementary music instruction (see Figure 1).

1. Expressive Movement with Laban Efforts

The eight Laban efforts—slash, punch, wring, press, flick, dab, glide, and float—provide a vocabulary for expressive movement (Woods, 1987). As with learning a language, having a word bank for movement provides students and teachers with common vocabulary and concrete ideas from which to draw when creating movement. When students are introduced to the Laban efforts, they gain this understanding of expressive movement and can use the efforts as a foundation to enhance their expressive movement creation. Introducing them early on can help students connect with movement more immediately and with greater confidence.

One possibility to introduce these efforts to students might include teachers demonstrating each effort and asking students to copy. Accompanying each effort with a verbal connection, such as floating like an astronaut in space or wringing a wet towel, can be helpful. Then, while introducing them, teachers can display each effort visually to make the verbal, oral, and kinesthetic connection. Using this process for several class sessions brings familiarity to the efforts and helps students incorporate these movements with music. Subsequently, teachers might select music that aligns with specific efforts, and the class could join with the suggested movement. An example would be to use the first minute and a half of *Danzon No. 2* by Arturo Marquez to connect with floating. After students experience a few lessons following the teacher-directed

movements, they are able to use their musicianship to select and defend which efforts will work with different music. The latter is especially important because the intent of Orff Schulwerk is to develop student ownership of their musical learning gradually, in order to connect more fully with their artistic abilities.

2. Improvisation

Improvisation, through movement or instruments, is a core tenet of Dalcroze Eurhythmics (Johnson, 1993) and Orff Schulwerk (Keetman, 1974). Often, in Dalcroze lessons, the teacher will improvise on an instrument, usually piano, and the students move in response to what they hear. It can also work the other way around—teachers might improvise music connected to and inspired by their students' movements. This is particularly useful in an Orff Schulwerk context considering Orff (1963) emphasized that improvisation centers students' voices and engages them deeply in their musical learning. As such, teachers might consider reinforcing high and low pitches with students by asking them to match what they hear in

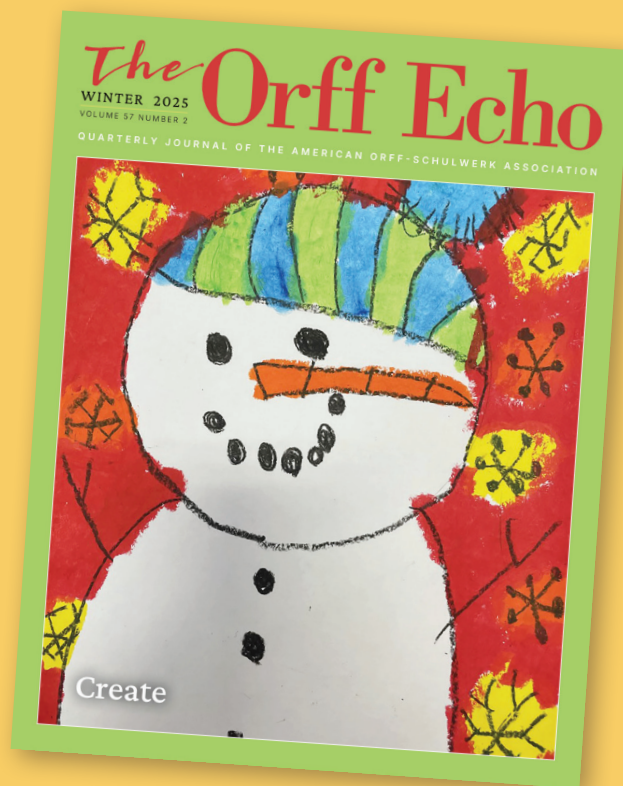
a reactionary exercise, and then demonstrating high and low spatial planes. Once students understand these sounds, the teacher's next step would be to instruct them to demonstrate which sounds they hear by moving their bodies high or low while listening to an improvised melody featuring distinctly high and low pitches. The teacher can then pick a student leader, either announced or unannounced, and improvise music that responds to the student's movement.

3. Body Percussion

Teaching rhythm and beat via body percussion is integral to the Orff Schulwerk approach (Andrews, 2011; Keetman, 1974), and students of all ages can benefit from body percussion "as a means to release the innate rhythmic sensibility" (Goodkin, 2002, p. 70). As is common with Orff Schulwerk pedagogy, accessible and simplistic ways to begin making music help student-musicians see their musical potential with a sense of immediacy. As Hartmann (2021) described, the child is at the center of the curriculum and "can expect that they are motivated to search for the great

Create

Creating music is at the heart of the Orff Schulwerk approach. We empower our students to create by providing a myriad of opportunities for them to explore, experiment, refine, and develop their ideas. In addition to being a valued part of Orff Schulwerk, Creating is an integral part of the National Core Arts Standards in music alongside Performing, Responding, and Connecting. Look to the Winter 2025 issue, "Create," to explore how we, as Orff Schulwerk educators, might help our students create with pentatonic modes, jazz, theatre improvisation principles, Montessori methods, and more.



world of music in its fascinating variety over time" (p. 28). To facilitate this, teachers might consider ingraining a steady beat and inviting students to copy. As their comfort level increases, the activity can be made more challenging by inviting students to choose parts of their body to keep the steady beat. As Hartmann (2021) noted, "Carl Orff's intention is that the students experience themselves as creative persons and thereby grow in personal qualities" (p. 28). In higher grades (i.e., Grades 2–5), reading, writing, and creating rhythms becomes part of the curriculum, with body percussion as the entry point. When introducing body percussion, teachers should use one level, like clapping, and gradually introduce additional levels. This keeps the focus on the rhythm and avoids hindering the learning with overly complex body percussion patterns. This aligns with Orff's (1978) declaration, "It is difficult to teach rhythm. One can only release it. ... Rhythm is active and produces effects, it is the unifying power of language, music and movement" (p. 17).

4. Solfège

Solfège is used widely throughout the music world, and Orff Schulwerk and Dalcroze Eurhythmics educators are positioned to use movement in conjunction with vocals. To process solfège with elementary students, teachers might consider singing patterns, followed by the students' echo. To connect solfège kinesthetically, students can use Curwen-Glover hand signs or walk the patterns on the floor using a liner line and full or half steps depending on the pitches used. This manner of echo singing with hand signs is the process of connecting musical aspects, including melody, independent performance, and the kinesthetic learning Orff advocated for within his pedagogical model (Hartmann, 2021; Goodkin, 2002). It is an essential means in the Orff Schulwerk approach that enables students to learn a concept in several different ways and demonstrate their learning through various avenues.

5. Dancing

Considering that dancing is an integral component of the Orff Schulwerk approach (Andrews, 2011), creating circles with a group or working with a partner requires adaptation for each educational environment—whether virtual or in-person. If virtual, for instance, compensating for the lack of an in-person partner can be overcome so students have "another child-

sized door into the world of music, engaging [them] in the way they love to learn best—actively, with their whole bodies, and playfully" (Goodkin, 2002, p. 41). Dances can be adjusted so partners are not required, and students can work with an object, like a stuffed animal. Another possibility is to have students partner with a family member. Through dancing, students can connect to cultures both familiar and unfamiliar to the teacher. The same is true for students; they need the opportunity to see their cultures and heritage appear in the music classroom, and dance can be used as "a bridge to community celebration and cultural awareness" (Goodkin, 2002, p. 40).

6. Connection Through Props

Using props can encourage students to engage in movement, especially if they are hesitant to participate. The intent is for them to focus on the prop instead of their movement or prevent them from being distracted by people watching them. For virtual learners, the props need to be accessible in their learning space. Some options might include stuffed animals, plastic bags, towels, pillows, or writing utensils. As an example, when teachers introduce the concept of mirror movement, they can invite students to use a prop. It is important to use a variety of props to determine what works for participating students because not all students interact successfully with all props (Saearani et al., 2020). Through mirror movement, for instance, students intimately connect with their classmates and gain greater self-awareness. Although this vulnerability can be unnerving or uncomfortable for some, using a prop changes the focus to an inanimate object, offering the potential to increase student engagement and decrease their anxiety and vulnerability.

Conclusion

Occasions for using movement with the Orff Schulwerk approach are limitless when teachers consider the varying ways they can further involve students in their musical learning—both virtually and in-person. As Goodkin (2002) declared, "The Orff teacher is always a beginner in one field or another" (p. 9). Virtual—or remote—learning days afford educators the opportunity to adapt existing or create new lesson material that offers potential for connection beyond what is possible in the in-person environment. Movement facilitates connection, and connection is elemental in all music classrooms. ■

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Singing Is, After All, Storytelling

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CLAY FISSEL has taught music for six years. He currently teaches music at Dug Gap Elementary school in Dalton, Georgia. Clay holds a bachelor's degree in music education from Lee University in Tennessee, and a master's degree from Anderson University in South Carolina. He has completed AOSA Teacher Education Levels I–III and is a member of the Southern Appalachian AOSA Chapter.

ABSTRACT

In this article, the author summarizes the results of a 2023 descriptive case study on integrating children's literature with music instruction. He details the five themes that emerged and explores how these themes influenced the participants' design process and pedagogical practices.

Clay Fissel

In 2007, Cornett noted a growing interest in exploring the benefits of integrating literacy and musical instruction. Standley (2008), in her meta-analysis of research studies on music and reading, found that reading instruction could be enhanced by incorporating specific reading skills in music activities to meet teaching for transfer requirements as well as the individualized needs of students. She concluded that music educators could add a valuable new dimension to reading curricula by including certain reading skills in their music lessons. Degé and Schwarzer (2011) suggested one option would be to explore the connection between rhythm and phonics.

By collaborating with classroom teachers, music teachers can serve as leaders in their schools and support student academic success. They can integrate reading skills by working with elementary classroom teachers (Youm, 2016). Several studies have found that incorporating children's literature in the elementary music classroom provides opportunities for collaboration between elementary classroom teachers and music teachers (Fallin, 1995; Gauthier, 2005; Youm, 2016).

Arts integration can take many forms. In her 2013 study, Colwell found that most participants (65%) reported using children's books often or frequently in their elementary music classrooms. Many teachers used storybooks and lesson ideas learned from fellow teachers (87%) and workshop clinicians (92%). She



SOURCE: © STOCK.ADOBE.COM/CONTRIBUTOR/202499989/JOCKERMAX3D

discovered that the four most prevalent integration strategies were adding classroom percussion, rhythmically chanting the text, adding movement, and adding barred instruments.

Although Colwell's (2013) research provided a generalized perspective on how Orff Schulwerk-inspired music teachers integrate children's literature, I wanted to dig deeper to learn how to integrate that literature to elevate student learning in both reading and music. In the spring of 2023, I conducted a case study to examine how and why an expert music teacher in my community ("Dr. A") integrated children's literature into her lessons. Following is an exploration of five themes/pedagogical practices that emerged during my study.

Whole Child Learning

In Orff Schulwerk classrooms, teachers recognize each student's strengths, which gives students the opportunity to find their own way to engage with musical content and to express themselves. Integrating the Orff Schulwerk approach with literature allows students to connect with that literature by using their unique gifts and to demonstrate reading comprehension by transforming stories into sonic and visual experiences. In our interview, Dr. A described this process:

The way I approached music in my classroom is going to reach each child differently. So for the kid who is a struggling reader who can begin to attach patterns from a musical aural perspective, that child is going to be supported in his reading efforts. I just feel like it's a responsibility we have, to look at the whole picture of the whole child. (Dr. A, personal communication, March 21, 2023)

Dr. A promoted whole child learning by equally integrating both content areas, developing literacy skills through the shared auditory foundations of music and literature, and collaborating with language arts teachers to meet the diverse needs of her students. Dr. A promoted learning in both content areas by beginning with a conceptual framework in her design process. She considered a book's musical and literary elements when choosing literature for her classroom and designing integrated learning experiences (see Table 1, p. 50).

Dr. A also promoted learning in reading and music by exploring their shared auditory foundations. These shared foundations helped support student learning and led to collaborative opportunities with general classroom teachers. Table 2 (p. 50) highlights several of the shared auditory foundations she explored.

Table 1. Dr. A's Conceptual Framework

| Guiding Question | Concept |
|---|-------------------------------------|
| Are there repeated phrases that help establish form? | Musical Form |
| Are there elements of repetition and contrast that could be translated musically? | Musical Form Pattern |
| Are there images or text that imply melodic or rhythmic content? | Melody |
| Is there an opportunity to explore leitmotif for any of the key characters? | Motif |
| How do sound words, such as onomatopoeia, offer an opportunity for timbre play? | Timbre |
| What visual elements could be interpreted musically? | Improvisation Musical Expression |
| What movement or musical vocabulary is most evident through this text? | Building Vocabulary |

SOURCE: CREATED BY CLAY FISSEL FROM MATERIALS PROVIDED BY DR. A.

Table 2. Shared Auditory Foundations

| Concept | Language Process | Music Process | Repertoire Examples |
|-------------------------------|--|--|--|
| Print Concepts | Sound-to-symbol Left-to-right orientation Distinguishing features | Sound-to-symbol Left-to-right orientation Interpret symbols | Students create and decode invented musical notation representing sound. |
| Phonological Awareness | Blend and segment Decode | Interpret musical motifs (iconic or traditional) to make music vocally or instrumentally | Students create and decode rhythmic and melodic notation. Auditory analysis |
| Word Recognition | Spelling/sound correspondence | | |
| Auditory Analysis | Identify phonemes embedded in words | Identify tones or specific sounds embedded in a musical context | Simon Says "Walk when you hear the drum. Stop when you hear the triangle." |
| Auditory Association | Identify a sound with its source | Timbre and Texture | |
| Auditory Blending | Synthesize isolated phonemes into words "Chunking" Parts-to-whole understandings | Determine contour or pattern; Grasping melodic and rhythmic motifs | <i>Old Macdonald</i> "EIEIO" Verse/Refrain patterns |
| Fluency | Read with appropriate rate and expression | Interpret and express music as a complete thought or idea | Students sing an entire piece without stops. |

SOURCE: CREATED BY CLAY FISSEL FROM MATERIALS PROVIDED BY DR. A.

Collaboration

Dr. A frequently collaborated with general education teachers in her school to design integrated learning experiences that reflected the learning in both content areas. She developed close relationships with the language arts teachers and frequently asked teachers what students were learning. By approaching classroom teachers for their expertise, she increased her knowledge of different content areas and, according to her, “made other teachers feel valued.” Through these collaborative experiences, she designed tailored lessons that met the diverse needs of her students. In our interview, Dr. A recalled an instance where she collaborated with classroom teachers to address a learning gap she discovered with a group of first graders.

In one of the schools where I taught in California, I had all the first-grade children by their reading groups. I discovered after about a month that the kids that were in the lowest reading group could neither keep a steady beat nor match pitch.... That prompted me to have conversations with their teachers, and we worked it out so I could see the kids in that reading group an extra time during the week, and we did different things. We did sirens and animal sounds, and we did all kinds of things to help them build auditory skills.... I

also began to use some of the vocabulary that they were working on in the classroom, such as comparatives, especially faster, slow, or higher/lower, those kinds of things, so it was very helpful for me to learn from those reading teachers what kind of tasks they were expecting. (Dr. A, personal communication, March 21, 2023)

By collaborating with these first-grade teachers, Dr. A addressed musical and literacy learning disparities by designing lessons that explored those shared auditory foundations.

Connecting Formal Structures in Literature with Musical Form

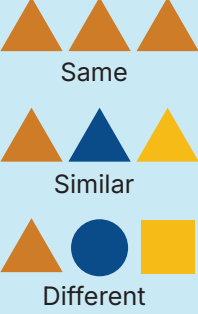
Dr. A connected children’s literature frequently with musical form in the four lessons I observed her teach. She approached these connections through the concept of pattern recognition. Pattern recognition was also an essential part of her design criteria, and she said she purposefully looked for patterns in books when selecting children’s literature to use in her classroom. Though she used pattern recognition to teach musical form in each lesson, her pedagogical strategies for addressing patterns differed. Table 3 highlights how Dr. A connected patterns in the literature with the music the students heard and performed.

Table 3. Dr. A’s Pedagogical Strategies for Connecting Patterns Between Literature and Musical Form

| Verse/Refrain | Additive Form | Theme and Variations |
|--|---|--|
| <p>Pedagogical Strategy Student identified the repeated refrain in the text and used instruments to perform the refrain while the teacher read the text.</p> <p>Literature Dr. A Used <i>Busy Busy City Street</i> By Cari Meister</p> | <p>Pedagogical Strategy Dr. A connected additive text with timbre by attaching different unpitched percussion to different characters in the story.</p> <p>Literature Dr. A Used <i>Too Much Talk</i> By Angela Shelf Meaderis</p> <p>Other Recommended Literature <i>There was an Old Lady Who Swallowed A Fly</i> By Simms Taback</p> <p><i>Silly Sally</i> By Audrey Wood</p> | <p>Pedagogical Strategy Student identified patterns of same, similar, and different in the text and listening examples, then they composed variations on a familiar theme using barred instruments.</p> <p>Students identified variations between different cultural tellings of a familiar story.</p> <p>Literature Dr. A Used <i>Two eggs, please</i> By Sarah Week and Betsy Lewin</p> <p>Various multi-cultural tellings of folk tales</p> |

SOURCE: CREATED BY CLAY FISSEL FROM MATERIALS PROVIDED BY DR. A.

Table 4. Dr. A's Pedagogical Process for Connecting *Two eggs, please* and Theme and Variation Form

| Visually Identifying Same/Similar/Different Patterns | Aurally Identifying Same/Similar/Different Patterns | Identifying Same/Similar/Different Patterns in Books | Aurally Identifying Variations on a Familiar Theme | Composing Variations on a Familiar Theme |
|--|---|---|--|---|
| <p>Dr. A displayed three graphic cards labeled same, similar, and different.</p>  <p>She then asked students to describe what they noticed about each card.</p> | <p>Dr. A played three different arrangements of the <i>Star Wars Main Theme</i>.</p> <p>Then she asked the students to describe what was the same and different in the three examples.</p> <p>Dr. A replied to a student's observation, "Yes. Yes. In each case the instruments that played the music were different ... so we heard a kind of a variation of each one of those based on the instruments that were presenting the music."</p> | <p>Dr. A read <i>Two eggs, please</i> by Sarah Weeks. The story took place in a big city diner with different animals serving as the customers. As the story progressed, each animal customer orders two eggs differently.</p> <p>Dr. A stopped midway through the book, when most of the customers had ordered their two eggs, and asked students to connect the concept of same and different with the illustration.</p> <p>The story culminated in the chef realizing that, though the two eggs were prepared differently, they all shared one similarity, two eggs.</p> | <p>Dr. A revisited the same, similar, different concept using Mozart's <i>12 Variations on "Ah, vous dirai-je, maman."</i></p> <p>Dr. A strategically paused the recording to have students describe the variations' differences.</p> <p>After a few variations, Dr. A revisited the same, similar, and different concept when she said, "He wrote some similar versions of this tune. So, this whole idea of same/similar/different comes back to us in this great piece of music."</p> | <p>Dr. A taught the students to play the melody <i>Twinkle, Twinkle, Little Star</i> on barred instruments.</p> <p>After the students had mastered the melody, Dr. A had them explore a couple of different variations of the melody.</p> <p>Variations included exploring using different timbre to perform different sections of the melody and changing the meter from 2/4 time to 3/4 time.</p> |

SOURCE: CREATED BY CLAY FISSEL FROM MATERIALS PROVIDED BY DR. A.

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Theme and Variation

To create another connection between musical form and literature, Dr. A used the book *Two eggs, please* to introduce theme and variation form. During the lesson, students identified the same, similar, and different patterns in the text and musical listening examples. Table 4 highlights how she transformed these patterns in the literature into composition experiences for her students.

Additive/Cumulative Form

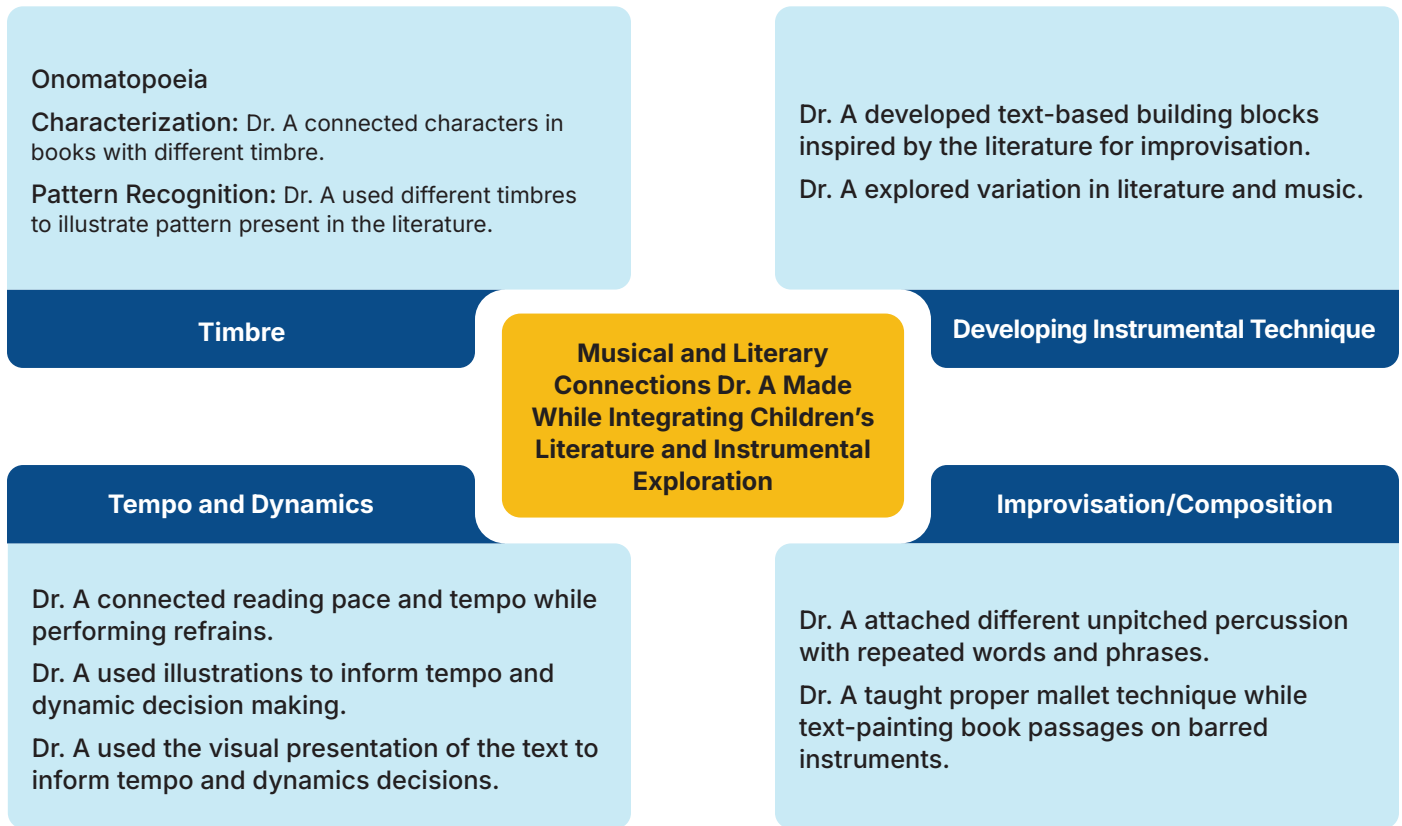
Additive form was another formal structure Dr. A addressed with children's literature. In the second-grade lesson I observed, she used the African folk tale *Too Much Talk* to explore additive form. In the

story, there is a repeated refrain that students transfer to barred instruments. Before each repetition of the refrain, the farmer in the story interacted with a new character. The list of characters grew in an additive pattern. Dr. A used timbre to address this pattern. She mapped out different instruments for each new character to be played every time that character returned. By connecting timbre to the formal structure, students could clearly identify the additive form.

Verse/Refrain Form

Dr. A also used children's literature to teach verse/refrain, or AB, form. She looked for books that displayed a verse/refrain pattern, and decided

Table 5. Probing Musical and Literary Connections Through Instrumental Exploration



SOURCE: CREATED BY CLAY FISSEL FROM MATERIALS PROVIDED BY DR. A.

upon *Busy Busy City Street* to introduce AB form in her kindergarten and first-grade lessons. She explored the repeated refrain using different vocal and instrumental timbres, and students performed the refrain each time it occurred in the story.

Integrating Children's Literature and Creative Movement

Dr. A frequently connected literature with creative movement, using children's literature to build movement vocabulary. One book she used to build movement vocabulary was *Shoes* by Elizabeth Winthrop, connecting this book with the Appalachian folksong *Shoes of John*. She presented the song to the children, prompting them to listen to what she was doing in the lyrics. After students identified that she was standing in the shoes of John, she prompted them to try standing in imaginary shoes. They explored moving in different sizes and types of shoes, and she asked them to suggest new verbs based on their different shoes. As students suggested new verbs, she developed a word bank using their suggestions.

The students sang along as they explored using their new movement vocabulary words. After they built a word bank of action verbs, Dr. A introduced the book *Shoes of John*, and the students matched appropriate movements with the images and text. The lesson culminated in their creating new verses for the song, using the text and images from the book to inspire fresh ways to move in the shoes of John.

By collaborating with general classroom teachers, music teachers can design lessons that address the learning needs of their students and promote greater transfer of knowledge between different subjects.

Integrating Children's Literature and Instrumental Exploration

Re-telling stories using instruments might help students better understand language arts concepts such as characterization, setting, plot, illustration, and form. Dr. A frequently used instruments

to connect musical concepts such as timbre, tempo, dynamics, improvisation, composition, and performance technique. She connected timbre with characterization and onomatopoeia by associating characters and sound effects with different instruments and used illustrations and the visual presentation of the text to guide her students to make decisions about tempo and dynamics. Dr A also used literature as inspiration for improvisation and composition projects. By developing text-based building blocks the literature inspired, she extracted textual elements from the story to inform student compositional choices. Students also used barred instruments to text-paint passages, and unpitched percussion to perform repeated words and phrases from (see Table 5, p. 53) books.

Conclusion

As Orff Schulwerk-inspired educators are aware, children's literature is a valuable tool that promotes learning in the music class in both content areas. By collaborating with general classroom teachers, music teachers can design lessons that address the learning needs of their students and promote greater transfer of knowledge between different subjects. In the hands of skilled Orff Schulwerk practitioners, literature facilitates the exploration of musical form, provides inspiration for creative movement, and serves as a guide for instrumental exploration. Ultimately, integrating children's literature in the Orff Schulwerk classroom helps children build deeper connections with the stories they read and the music they create. ■

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Join us in contributing to the Fall 2025 issue of *The Orff Echo*! We have reserved this issue to be a space for contributions of all kinds with our theme of Open Submissions.

We invite Orff Schulwerk-inspired practitioners and scholars to share their insights, experiences, and innovative ideas related to Orff Schulwerk. Whether it is a consideration of your journey with Orff Schulwerk or research findings shaping the future of music education, we welcome your contributions.

As you contemplate your submission, consider these questions:

- What are you curious about?
- What is missing from our conversation?
- What might you feel compelled to write about?

- What might you feel compelled to read about?

This is your chance to shape the dialogue around Orff Schulwerk and inspire fellow educators around the globe. Share your stories, strategies, and successes as we continue to explore the diverse and dynamic world of Orff Schulwerk.

Start brainstorming article ideas and be part of the vibrant community shaping the future of our approach. Together, let us enrich our practice and celebrate the transformative power of Orff Schulwerk.



The Orff Echo Editorial Board Is Seeking New Members

The Orff Echo editorial board invites you to consider joining our team! Engage with us in vibrant conversations as we envision features, topics, and content that expand and enrich the permanent body of knowledge at the philosophical heart of AOSA. As an active or retired Orff Schulwerk practitioner, you know how to encourage the best in others by guiding and mentoring them in meaningful, transformative ways. Serving on *The Orff Echo* editorial board offers opportunities for you to share your expertise by helping colleagues from around the world to craft their experiences, challenges, insights, and research into articles that convey the depth and dynamics of the Orff Schulwerk approach.

Interested? For details and more information, talk to any of the current editorial board members, stop by the Writing for AOSA table at the Professional Development Conference in November, or send an email to: echoeditor@aosa.org



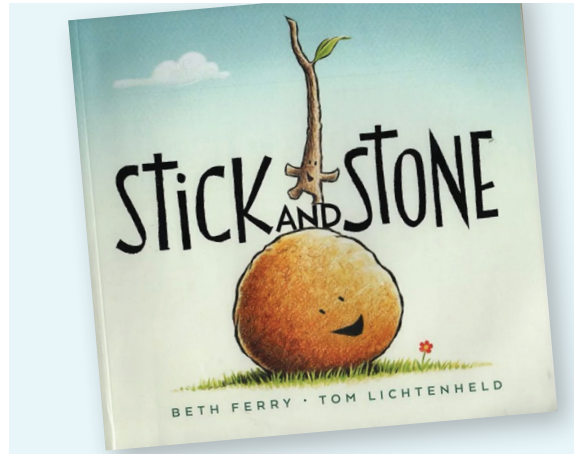
Reviewed by **Laura Black**

Stick and Stone

Written by Beth Ferry

Illustrated by Tom Lichtenheld

Houghton Mifflin Harcourt, 2015



Beth Ferry's *Stick and Stone*, illustrated by Tom Lichtenheld, is a beautifully simple book about finding acceptance with a new friend. Alone and sad, the characters Stick and Stone exist in the same world, but do not interact until one day when Pinecone starts making fun of Stone. Stick stands up to the bully and a friendship is born. As Stick and Stone explore the world around them together, their friendship is tested—a thunderous storm blows Stick away. Stone finds himself alone again, searching for his friend. Will Stone ever find his Stick? With inviting illustrations that bring the sparse words to life, this book can be used with a range of preschool or elementary-age students. It is also available in a bilingual English-Spanish edition.

This book offers many opportunities to insert music for bringing the story to life. Imagine assigning a wooden instrument to represent Stick and a hand drum to represent Stone. In the beginning, the instruments play quietly and alone. But then along comes Pinecone. Ask students, “What is a jarring or jagged sound to represent a bully?” Standing up to Pinecone together, the two friends begin playing in harmony—figuratively speaking since we are on non-pitched percussion. Then the storm rolls in, causing a cacophony of instruments to sound out as the force blows Stick away. Stone searches for Stick through the day and the night. During Stone’s search, invite your students to explore how the night sounds differ from the day sounds. When he spots Stick stuck

in a pond—whoosh, bounce, and “cowabunga!”—Stone rushes to “KER-SPLOOSH” Stick out of the water—why, hello vocal exploration!

Outside of instrumental representation, the story offers many opportunities to add speech or movement. One possibility is to play a listening game in which students move around individually like either a stick or a stone to music (e.g., minor). When the music shifts modes (e.g., major), each stick must find a stone and band together. You could even add a Pinecone who tries to separate the friends. At that point, invite students to chant a friendship rhyme from the story—or one they create collaboratively before the game—it is the only way they can send Pinecone away!

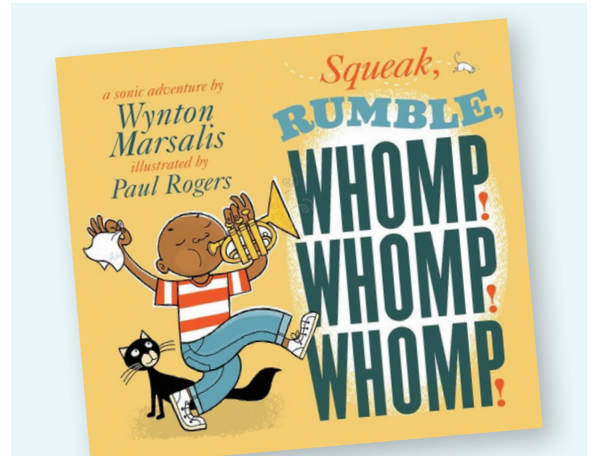
Stick and Stone is deceptively simple. It is a charming book that delivers a timeless message: Friendship brings us together by building an unshakeable bond to help us weather the ever-changing world around us. ■

LAURA BLACK graduated from UNC Greensboro with a bachelor’s degree in 2007 and master’s degree in music education in 2023. Laura teaches preschool through Grade 5 at Rocky Point Elementary in Rocky Point, North Carolina, where she has received over \$30,000 in grants and donations to purchase new instruments and fund educational STEAM projects. She has presented state and national sessions about beginning elementary orchestra programs, developing recorder curricula, and teaching creative processes in the elementary music classroom. Laura has completed AOSA Teacher Education Levels I-III.

Reviewed by Erin Elliott

Squeak, Rumble, Whomp! Whomp! Whomp! A Sonic Adventure

Written by Wynton Marsalis
Illustrated by Paul Rogers
Candlewick Press, 2021



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Our back door *squeeeeaks*, a nosy mouse *eeek-eeek-eeeks!* It's also how my sister's saxophone sometimes *speee....eeaks.*"

From the rumble of the trucks on the highway, to the "Woo-uuu, ooo-uuu" the ambulances say, the book, *Squeak, Rumble, Whomp! Whomp! Whomp! A Sonic Adventure*, blends the sounds of everyday life with the world of jazz. Written by Wynton Marsalis and illustrated by Paul Rogers, the book takes students on an adventure into the world of onomatopoeia.

Hidden within the text and illustrations are multiple references to jazz and Marsalis's life.

A young, illustrated Wynton narrates the story while leading readers on a tour of his childhood in New Orleans. Similar to a soundscape or listening walk, Wynton identifies sounds in his neighborhood and life. Many of these are simple moments, like the "*chrrrick chrrrick chrrrick chrrrick*" of buttering toast, but these sounds become music for the author as he connects them to sounds of the instruments and the music he grew up with in New Orleans. A promotional release from the publisher available on Marsalis's website explains that each sound presented in the book is shared with two real-life examples

followed by a third example of an instrument that makes the same sound.

Hidden within the text and illustrations are multiple references to jazz and Marsalis's life. Some notable references are the bass drum of the Fairview Baptist Church Band of New Orleans, of which Marsalis was an alum; the U.M.M.G. on the ambulance, an homage to the Billy Strayhorn song, *Upper Manhattan Medical Group*; and the 219 Train, referring to the Janis Joplin song that Marsalis has famously covered. Marsalis and Rogers also honor many other jazz musicians with names on instruments and portraits on walls in the book's illustrations.

Young students will enjoy recreating the onomatopoeia sound effects with their voices, or exploring the non-pitched and pitched percussion instruments in the classroom to mimic the sounds in the story. Encourage students to make observations of the sounds of their own daily lives or sounds within in their classrooms, composing their own onomatopoeias or choosing instruments or sound effects to replicate them.

This book can also be used to introduce students to jazz. Though the hidden musician references would likely go over students' heads, all the main instruments are featured throughout the story. The book would be the perfect segue to April's Jazz Appreciation Month. Included on Marsalis's website is a link to several extra lesson ideas or extensions from the book that could apply to the classroom.

Squeak, Rumble, Whomp! Whomp! Whomp! A *Sonic Adventure* is a fun and accessible way to introduce students not only to jazz, but also to the symphony of sounds of everyday life. In a world of constant voices, this story teaches its readers and audience to stop and listen to the sounds all around. This book is an absolute must-have for all. ■

ERIN ELLIOTT is a kindergarten through Grade 5 elementary music teacher in Mishawaka, Indiana, and an adjunct professor at Indiana University South Bend. She received a BME from The College of Wooster and an MME from the University of Louisville. Erin has completed AOSA Teacher Education Levels I-III.

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Reverberations: Teachers Teaching Teachers is looking for your favorite lesson.

Do you have a lesson you teach year after year because you and the students love it? **We want THAT ONE** to share with AOSA members!

- Why do you think this lesson always works?
- What have you changed over the years as you repeat the lesson?
- What Orff media does the lesson use (movement, recorder, pitched percussion, unpitched percussion, body percussion, singing, etc.)?
- Does the lesson use: Play? Imitation? Exploration? Improvisation?

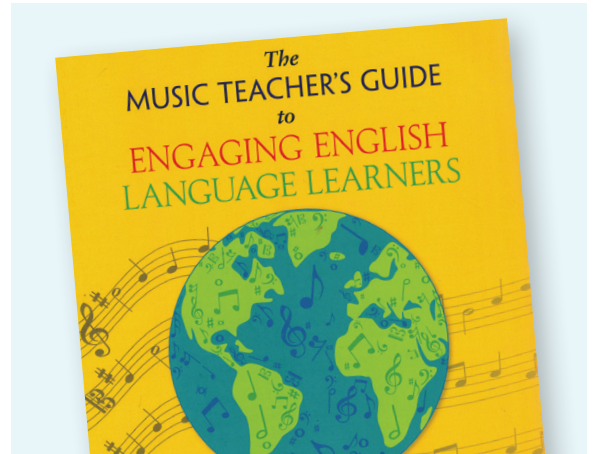
Share your idea with the editor (marjie@aosa.org), and the *Reverberations* team will help you with writing.



Reviewed by **Christa Jones**

The Music Teacher's Guide to Engaging English Language Learners

By Angela Ammerman
Meredith Music Publications/
GIA Publications, Inc., 2021



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As the field of music education continues to prioritize inclusivity and cultural responsiveness, *The Music Teacher's Guide to Engaging English Language Learners* is a valuable and timely resource for music educators committed to creating inclusive classrooms. It offers practical insights, research-based approaches, and pedagogical recommendations to create inclusive and culturally responsive music education environments.

Edited by Angela Ammerman, each thematic chapter is thoughtfully authored by professionals who possess a wealth of knowledge and experience in both music education and working with English language learners (ELLs). Their expertise is evident as they explore a comprehensive range of music education contexts and approaches, encompassing themes such as creating a safe space for ELLs in the general music classroom, empowering ELLs in instrumental and choral programs, teaching improvisation, incorporating modern band, utilizing Mariachi as a bridge between specific cultural communities, and fostering connections for ELL and special education students. These chapters strike a balance between conciseness, readability, and accessibility, catering to the time constraints of busy music educators who seek practical tips they can promptly implement in

their classrooms. Moreover, the book's coverage extends across a broad spectrum of music education settings, including general music, secondary band, and private lessons, rendering it relevant and adaptable to educators at various levels of instruction.

Readers are encouraged to engage actively with the book by first selecting and focusing on the chapters most interesting or pertinent to their unique situations. Intrigued by the potential insights offered, I began my exploration with Chapter 2, "Playfulness and Curiosity: Creating a Safe Place for ELLs in the General Music Classroom," authored by Essel Linton. Linton's personal narrative, enriched by her experiences as an English language learner and her upbringing in an immigrant family from South Korea, establishes a compelling foundation for understanding the power of a playful and scaffolded teaching approach that can benefit ELLs. Her exploration of the relevance of Orff Schulwerk in this context captured my attention, as it directly addresses the intersection of Orff Schulwerk and ELLs. Linton highlights specifically the significance of Preliminary Play, Imitation, Exploration, and Creation within the Orff Schulwerk framework, providing practical tips and incorporating visuals that enable readers to grasp how these strategies can be implemented effectively in the music classroom.

Throughout the book, authors emphasize consistent themes of understanding and embracing cultural differences, forging meaningful

connections with each individual student, and cultivating a spirit of collaboration among colleagues to best serve student needs. In the first chapter, we hear directly from an experienced English as a Second Language (ESL) teacher who describes the stages of language acquisition and encourages music educators to connect with their school ESL department to receive relevant cultural background information about each individual ELL and strategies for meeting their needs. This collaborative approach not only fosters a more inclusive and supportive learning environment, but also it enriches the educational experience for all students involved.

Chapter 9, authored by Vivian Gonzalez, offers an insightful exploration of cultivating connections for students receiving both English language and special education services. Drawing upon her extensive experience in teaching music and working with diverse learners, Gonzalez sheds light on the challenges and triumphs that permeate the lives of these students. As an advocate for inclusion, she addresses the discriminatory policies and practices that have left lasting scars on ELL/SPED students and their families. She dives into the complex issue of over-referral of ELL students for special needs evaluations, tracing its roots to a lack of understanding and acceptance of the time required for them to develop proficiency in academic language and navigate cultural differences. Gonzalez raises crucial questions about systemic barriers and encourages educators to evaluate their own biases and reservations. With a compassionate and comprehensive approach, she underscores the importance of collaborative teamwork, emphasizing the involvement of the music, classroom, and SPED teacher, family, and school administration in meeting the unique strengths and weaknesses of each student. Gonzalez advocates for making appropriate accommodations and building relationships grounded in cultural understanding and respect.

Many of the chapter authors recognize the importance of non-verbal cues and visual

references in communication, suggesting practical ways to reduce language barriers. Readers will find a variety of visuals, including charts, graphs, illustrations, diagrams, and photographs. The book also provides appendices with helpful terminology, acronym assistance, and recommended literature and resources. These additional materials support readers' explorations of the topics covered and provide further avenues for professional development and research.

The Music Teacher's Guide to Engaging English Language Learners is a highly relevant and valuable resource for music educators, particularly Orff Schulwerk-inspired practitioners, who aim to create inclusive and culturally responsive music classrooms. The compilation of chapters authored by seasoned experts offers a wealth of practical strategies, personal anecdotes, and research-based insights. By addressing various music education contexts, emphasizing cultural understanding, and providing strategies to engage and support ELLs, this book will contribute to the professional growth of music educators and enhance their ability to meet the diverse needs of their students. With its clear and accessible language, comprehensive coverage, and practical tips, *The Music Teacher's Guide to Engaging English Language Learners* empowers music educators to provide meaningful musical experiences for ELL students and promotes the ongoing development of inclusive and culturally responsive music education practices. ■

CHRISTA JONES holds a Master in Music Education from VanderCook College of Music and has completed AOSA Teacher Education Levels I-III and Masterclass. Christa presents at state and national music education conferences and workshops and has served on the boards of the Indiana Music Educators Association and Indiana Orff Schulwerk Association. She taught general music at Concord West Side Elementary School in Elkhart, Indiana, for 10 years, where she served a population of nearly 70% English Language Learners. She currently serves on the editorial board of *The Orff Echo*.

Engage

Consider the following key points from this issue's articles and the ideas for applying them. Share your feedback on the AOSA Facebook discussion page.

| | Consider | Apply |
|---|---|---|
| "Connecting Experiences" | Students come to our classrooms with a wealth of cultural knowledge. How do we empower students to share this knowledge with their peers? | Create opportunities for students to connect with others by sharing music from their cultural background with their peers. Promote confidence and agency in their knowledge by allowing them to lead the experience. |
| "Mattering in the Music Room" | Dysregulation and overstimulation can be barriers to learning when they go unaddressed. How do you respond to the needs of neurodivergent learners? | Craft lessons that take into consideration the way in which you engage students' senses, and assess if they are meeting your students' specific needs. Anticipate that there is not always an immediate answer and you will need to listen to your students in a variety of ways. |
| "Combination Approaches: Problem or a Solution?" | McDowell discusses her plan for teaching singing, playing instruments, notation exercises, and dance by combining the Orff and Kodály approaches. How would this work for your teaching? | Think about ways to borrow methods from the Kodály approach to enhance your students' learning. |
| "Connecting Orff Schulwerk and Critical Pedagogy: A Journey Toward Conscientization" | Connecting Orff Schulwerk with other approaches, such as critical pedagogy, can be a transformative endeavor. How do you enact Orff pedagogy in a way that centers students' musical interests? | Pick a tenet of critical pedagogy and reflect on how it appears in your instruction as an Orff Schulwerk practitioner. |
| "Orff Explorations in the Basque Region" | How would adapting the Basque style of playing, Txalaparta, to Orff instruments enhance your students' learning of the music of the Basque culture? | What culture might you explore through music and singing games to further enhance your students' experience of diversity? |
| "Singing Is, Afterall, Storytelling" | Fissell says it is important that music teachers collaborate with classroom teachers and that this can support student success. Why is this so? | How could you combine literature and music in collaboration with classroom teachers? |
| "Meaningful Movement Connection: In-Person and Virtually" | Understanding the connection between Orff Schulwerk and Dalcroze Eurhythmics can be useful for Orff Schulwerk practitioners. How do you apply movement in your current musical instruction? | How might you make room for Dalcroze Eurhythmics to inform your movement instruction when enacting Orff pedagogy through in-person or virtual instructional settings? |



JOIN THE AMERICAN ORFF-SCHULWERK ASSOCIATION

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The Orff Echo seeks and publishes open submissions as well as feature topic articles that summarize the focus of the issue. If you would like to contribute, contact one of the issue coordinators or send your inquiry to echoeditor@aosa.org

| Issue | Feature Topic | Coordinator(s) | Contributor's Deadline |
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| Summer 2025 | Respond | Ian Cicco Roxanne Dixon Christa Jones | November 15, 2024 |
| Fall 2025 | Open Submissions | Diana Hawley Erika Knapp Alan Spurgeon | February 15, 2025 |
| Winter 2026 | Who: Community | Ian Cicco Austin Cooper | May 15, 2025 |
| Spring 2026 | What: Perspectives | Christa Jones Erika Knapp Alan Spurgeon | August 15, 2025 |

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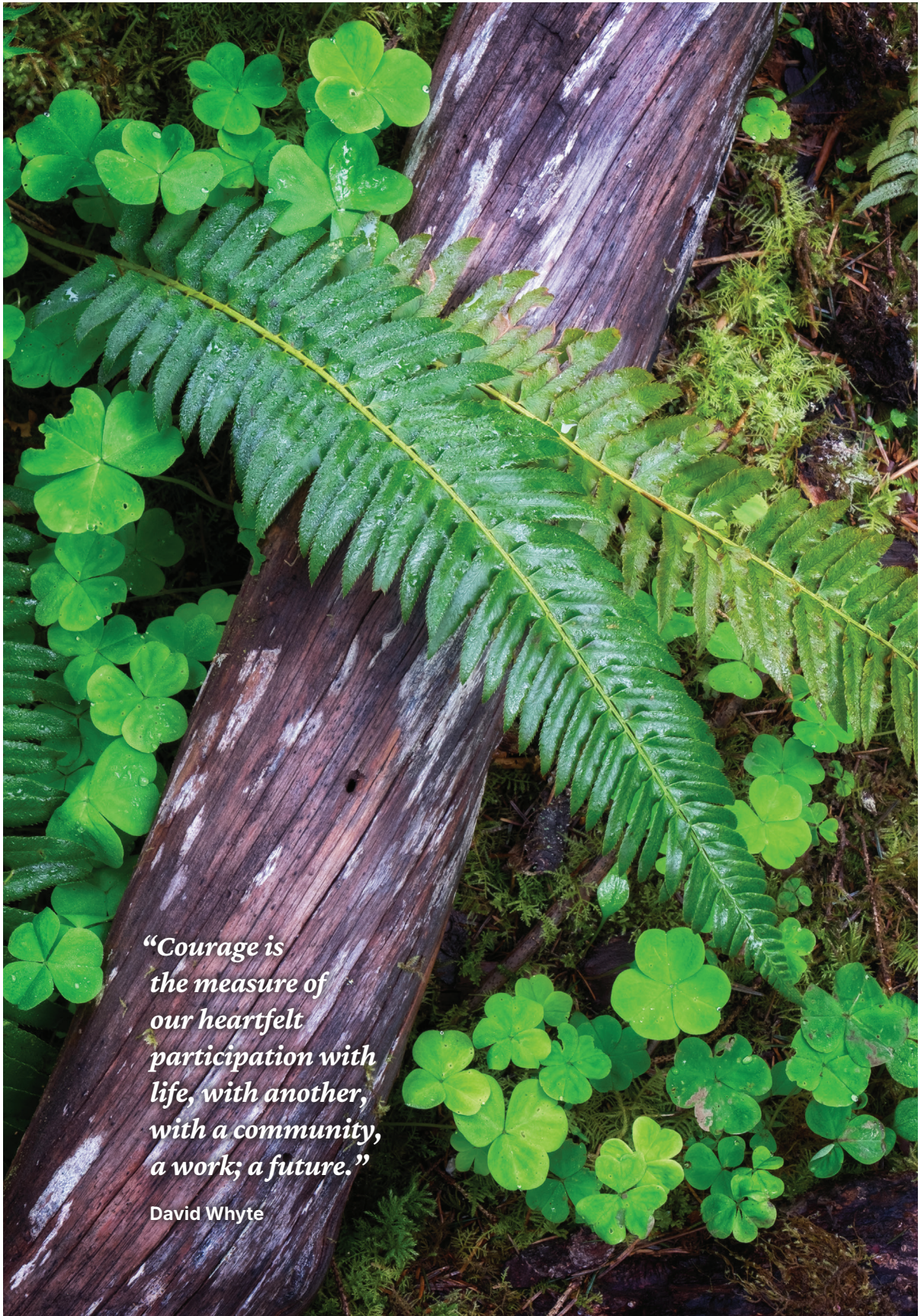
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The Orff Echo is your resource for new or time-tested ideas, thought-provoking concepts, philosophical investigations, work that supports AOSA's diversity statement, and other discussions about the Orff Schulwerk approach. Check the editorial calendar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

AD INQUIRIES

Tiffany English
Executive Director
American Orff-Schulwerk Association
1284 SOM Center Road, #264
Mayfield Heights, OH 44124
(440) 600-7329
tiffany@aosa.org



*“Courage is
the measure of
our heartfelt
participation with
life, with another,
with a community,
a work; a future.”*

David Whyte

PHOTO: “FIR AND FERN” BY GRANT LONGENBAUGH.

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