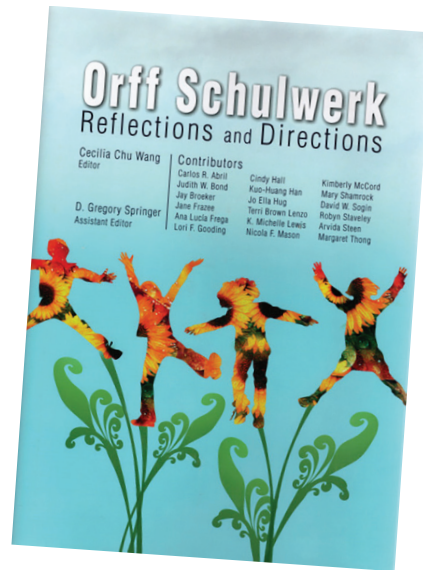


Reviewed by **Kaethe Grabenhofer**

Orff Schulwerk: Reflections and Directions

Edited by Cecilia Chu Wang and D. Gregory Springer
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Imagine gathering together with others to examine the Orff Schulwerk approach from the past and present, and to design a vision for the future of Orff Schulwerk for children and adults. This is exactly what transpired in the summer of 2011 at a special symposium, Global Connections in Orff Schulwerk: Reflections in Kentucky. Attendees from different parts of the world brought their Orff Schulwerk ideas and expertise. The book *Orff Schulwerk: Reflections and Directions*, edited by Cecilia Chu Wang and Gregory Springer, represents the topics of discussion at this symposium. The 20 contributing authors include many who have served in Orff Schulwerk leadership roles. This remarkable resource is intended for music teachers of all levels, including those interested in learning more about Orff Schulwerk and those seeking knowledge of best practices in music education.

Cecilia Chu Wang and Carlos Abril open with chapters that provide a rationale for the Orff Schulwerk approach and illuminate related critical issues. From there the book is organized into four distinct sections.

Section One's six chapters trace the development of Orff Schulwerk in different parts of the world. Jane Frazee begins the story in the 1920s in Munich with the convergence of culture, music, the Hitler Youth movement, and

the Güntherschule. She then traces the climate of music education through the mid-20th century, including the development of the American Orff-Schulwerk Association. The next chapters describe Orff Schulwerk in Latin America (Ana Lucia Frega), Australia (Robyn Staveley), and South Africa (Nicola Mason). In chapter 7, "At Home with Global Connections," Arvida Steen suggests that teachers must understand the diversity within their schools to carefully choose songs and texts that meet the musical needs of culturally diverse students. Mary Shamrock concludes this section with the premise that Carl Orff wanted text and songs to originate from the traditions of students' cultures, with the goal of acquainting students with their own culture and introducing them to what is beyond.

Section Two's five chapters provide an overview of research involving the Orff Schulwerk approach and reflect on new possibilities for teacher education. Cecilia Chu Wang and David Sogin begin with a review and synthesis of related scholarly literature. Nicola Mason and Michelle Lewis then present their research on the implementation of Orff Schulwerk in a middle school band setting. Their method provided participants with many opportunities for creative thinking, culminating in a student-composed piece performed at a school music

concert. Next, Teri Brown Lenzo examines the music education practices of two early childhood teachers, comparing results to an earlier study by Nardo. She suggests that the Orff Schulwerk approach could be valuable in the integration of music across curricula for very young students. Judy Bond's chapter focuses on creating meaningful musical experiences for pre-service music teachers utilizing a combination of pedagogical approaches. In the final chapter of this section, Cindy Hall and Jay Broeker reflect on Orff Schulwerk Teacher Education and turn toward the future by asking questions that grapple with the essence of Orff Schulwerk as a catalyst for changing pedagogical process. This chapter ends with the same three questions that began the opening session of the 2011 symposium in Kentucky:

1. Based upon your experience as a learner and teacher, what is the essence of the Orff Schulwerk? Are there elements of this work that are essential for it to be considered Schulwerk?
2. How can we, as Levels instructors, music teachers, administrators, and students, strengthen the transfer of Orff training and classroom practice?
3. How do globalization, technology, and social media impact our Orff Schulwerk training? What are the benefits and risks associated with these changes?

Section Three's five chapters explore new directions for the Orff Schulwerk approach in the 21st century. D. Gregory Springer begins with a compelling application of Webster's (2002) model of creative thinking for Orff Schulwerk. Lori Gooding then shares practical applications for teaching children with special needs, including pedagogical strategies and a table of helpful

websites. In the next chapter, Kimberly McCord suggests that the inclusion of jazz within the Orff Schulwerk approach helps preserve our American musical history. With only a ride cymbal and improvisations, teachers already have the tools to teach jazz. Next, Kuo-Huang Han shares how Balinese *gamelan angklung* music can be adapted for Orff instruments. Photographs and descriptions of Balinese instruments are included. In the final chapter of this section, Robyn Staveley examines potential connections between neuroscience and technology to provide embodied musical experiences.

The fourth and final section of the book begins with a collection of Orff Schulwerk resources, including books, literature, song orchestrations, folk song resources, poetry, and websites. This section also includes 10 diverse, field-tested lesson plans spanning multiple age levels, interests, global connections, and technologies. Musical scores and detailed descriptions of pedagogical process are provided. Lesson plan contributors include Janice Evans, Lori Gooding, Cindy Hall, Kuo-Huang Han, Jo Ella Hug, Michelle Lewis, Nicola Mason, Kimberly McCord, and Margaret Thong. Teachers are encouraged to use these lesson plans as seeds for creating others.

Examining Orff Schulwerk in the 20th and 21st centuries, this must-have book presents a vision for Orff Schulwerk. The creative lesson plans and thoughtful reflections allow readers to explore new ideas while staying true to the Orff Schulwerk approach. ■

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