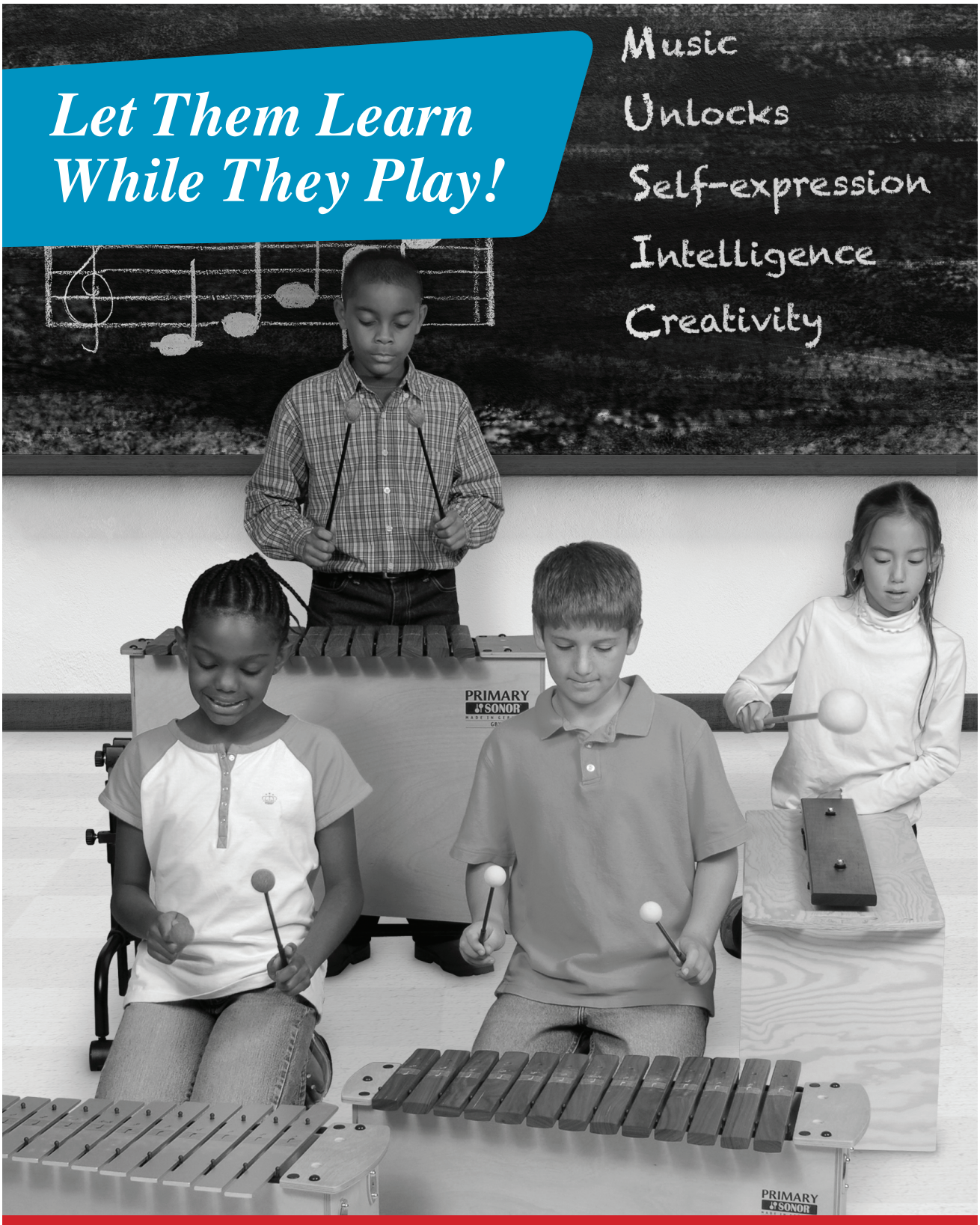
The Orff Echo
SPRING 2020
VOLUME 52 NUMBER 3
QUARTERLY JOURNAL OF THE AMERICAN ORFF-SCHULWERK ASSOCIATION



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The Orff Echo

SPRING 2020

VOLUME 52 NUMBER 3

QUARTERLY JOURNAL OF THE AMERICAN ORFF-SCHULWERK ASSOCIATION

on the cover

"Cherry Blossom Branch" by Lauren O'Grady, a student at Crystal Lake South Elementary, Crystal Lake, IL. Art teacher: Susan Jensen

issue coordinators

Sandra Adorno, Roxanne Dixon, and Matthew Stensrud

AOSA

American Orff-Schulwerk Association

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ethics statement

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

EDUCATE. ADVOCATE.

RESEARCH

COLUMNS AND DEPARTMENTS

RESOURCES

editorial board

mission statement

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

Our mission is:

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

AOSA diversity statement

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

our core values

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

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

By Lisa Hewitt

Educate, Advocate Through the Lens of Diversity

We can view *Educate* and *Advocate* from many perspectives. These words are not for us to think about simply in an outward sense; we also need to look internally at times to reflect on how we are doing.

AOSA has been taking a hard look through the lens of diversity and inclusion at where we need to educate and advocate. The National Board of Trustees takes seriously our next steps in advocating for all our members and their student populations. The Diversity and Inclusion Subcommittee has made a tremendous impact on the future direction of our organization. Thank you to Ruth Aguirre, Lorelei Batislaong, Amy Beegle, Kristen Faust, Karen Petty, Tom Pierre, I. J. Routen, Roger Sams, Sally Sandoval, Ben Torres, and Catherine Ming Tu for your hard work and passion in amplifying the voice of our marginalized members.

At times we will need to educate ourselves on current discussions and topics. Tough conversations are not easy, though they are necessary for us to move forward. Many of us felt this at the Salt Lake

City conference. To help maintain this momentum, and at the request of the Member Relations Committee of the National Board of Trustees, following is a modified version of the Diversity and Inclusion Booklet attendees received at conference.

Diversity and Inclusion Updates and Resources

November 2019

Fellow AOSA members:

AOSA is committed to serving all our members in an equitable, respectful, and inclusive manner. Part of our mission is to inspire and advocate for the creative potential of ALL learners. In order to do this, we proactively embrace the diverse nature of our national membership, working to highlight and encourage members of traditionally marginalized groups in a way that creates an environment of inclusion and engagement for all.

In the Summer 2019 issue of *The Orff Echo*, then President Tiffany English outlined where we have come from, where we are, and where we are striving to go. As with any work of this importance, plans are continuously reviewed and adjusted to best serve and extend our work effectively. Since Summer 2019, here is what we have been doing:

- Created the AOSA Song Selection Statement published in this booklet
- Presented a Land Acknowledgment and 1619 African Descent Acknowledgment at the 2019 conference along with information about these topics in this booklet
- Presented diversity education for teacher educators, AOSA subcommittee and editorial board members, course directors, conference staff, and other key leadership
- Worked with the Diversity and Inclusion Subcommittee to offer a social event for people of color at the conference
- Expanded work on the 2020–2021 Professional Learning Network Series to include diversity and inclusion resources and strategies
- Extended discussions regarding representation of marginalized populations in the leadership of the organization
- Re-established and re-named the International Connections Subcommittee

This work is ongoing and vital to the future of AOSA, music education, and our world. We review continually what has been done to improve upon and extend our inclusiveness and our recognition and support of our diverse membership. In all we do, the spirit of the Schulwerk is key as we strive to become better through discovery, creation, and collaboration. Together, we are stronger and an even more vibrant version of the Schulwerk.

Sincerely,
Lisa Hewitt, President
Michelle Fella Przybylowski, Vice-President
Karen Petty, Recording Secretary
Judith Thompson-Barthwell, Treasurer
Jean Fox, Region I
Aaron Hansen, Region I
Desiree Coulson, Region II
Malia Walter, Region II
Beth Melin Nelson, Region III
Meg Tietz, Region III
Mandy Gunter, Region IV
Rosemary Pilonero, Region IV
Lori Arner, Region V
Nick Wild, Region V
Kateri Miller, Region VI
Josh Southard, Region VI
Carrie Barnette, Executive Director

The American Orff-Schulwerk Association and the Diversity and Inclusion Subcommittee Seek to Support AOSA Members as Teachers in Diverse and Dynamic Communities

Let the DI Subcommittee know how we can support you! Available resources:

- AOSA Diversity Outreach Scholarship;
- Shields-Gillespie Scholarship;
- Training and Projects (TAP) Fund;
- Mentorship;
- Lesson plans and resources at aosa.org

Land Acknowledgment

Statement from the AOSA Welcome Ceremony

"As we gather here today, we would like to respectfully acknowledge that the land on which we gather is the traditional homeland of the Ute Tribe, Northwestern Band of Shoshone Nation, Confederated Tribes of Goshute, Paiute Tribes

of Utah, Skull Valley Band of Goshute, Ute Mountain Ute Tribe, San Juan Southern Paiutes, and Navajo Nation. We honor the diverse languages, histories, songs and dances, and cultures of the Sovereign Tribal Nations of the State of Utah."

This is the first year, 2019, that AOSA has made a Land Acknowledgment statement at the Welcome Ceremony. Past President Tiffany English participated in a similar acknowledgment at the Carl Orff Canada conference, and AOSA member Martha O'Hehir also brought the idea forward, having experienced it in other settings.

The Executive Committee researched language for the statement, working with the Diversity and Inclusion Subcommittee on wording and presentation.

The land acknowledgment for the AOSA Welcome Ceremony is language approved from Shirlee Silversmith, director of the Utah Division of Indian Affairs and is specific to Utah and Sovereign Tribal Nations of this region.

1619 African Descent Acknowledgment

Statement from the AOSA Welcome Ceremony

"This year marks the 400th year of the first West Africans involuntarily brought to Hampton, Virginia, in 1619. The history of enslaved African people has and will forever be an integral part of the United States and its music. The American Orff-Schulwerk Association acknowledges the importance of people of African descent and their contributions to the musical landscape of the United States."

The 1619 Project, organized by *The New York Times* in 2019, was developed with the goal of re-examining the legacy of slavery in the United States. It is timed to coincide with the 400th anniversary of the first enslaved Africans being brought to what is now the United States. For more information, go to:

- https://www.nytimes.com/interactive/2019/08/14/magazine/1619-america-slavery.html
- https://www.americanheritage.com/1619-year-shaped-america
- https://www.theatlantic.com/ideas/archive/2019/08/historical-significance-1619/596365/

AOSA Song Selection Statement

The American Orff-Schulwerk Association is committed to a diverse repertoire of music that strives to encompass and respect the cultural backgrounds, lifestyles, and genders of our students, teachers, and members. As music educators, we have a responsibility to consider carefully the materials we share with our students.

It is critical for teachers to understand the implicit biases and stereotypes expressed in many traditional and children's songs, and to continually reassess the appropriateness of curricular materials, regardless of their familiarity, ubiquity in song collections, inherent musical value, and/or utility for teaching specific skills and concepts. It is equally important for teachers to recognize the cultural context in relation to current understanding; songs we know and love often have complex histories and may no longer be appropriate for our classrooms.

In our analysis, we must actively investigate the historical context of the music and the underlying subtext of every song we teach. In addition, we must be careful not to make assumptions that lead to blanket acceptance or rejection of specific resources. Rather, we must assess each song on its own merits. Teachers should consider the implications of a song through the lens of:

- Race
- Gender
- Religion
- Culture
- Ethnicity

- Gender Identity
- Sexual Orientation

In addition, consider:

- Child-appropriate subject matter
- Source – Cross-reference from more than one source; be mindful of the validity of all sources
- Cultural context – when was it performed; what was its purpose?
- Who sang this song originally and what was their perspective?
- Is this song sacred to a specific culture, and/or would it require a culture bearer to be performed authentically?

This list is not comprehensive. It is the start of a conversation that will continue to develop over time and further AOSA's commitment to providing teaching and learning resources that respect, affirm, and protect the dignity and worth of all.

American Orff-Schulwerk Association Mission, Core Values, Diversity Statement

These organization culture guidelines were also included in the booklet participants received at the conference. You can find them on the Contents page of every issue of *The Orff Echo*. ■

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

By Linda Hines With Sandra Adorno, Roxanne Dixon, and Matthew Stensrud

Educate. Advocate.

Educate. Advocate. For some in the arts, these words summon forth a vision of conference rooms filled with glassy-eyed participants suffering long presentations with apocalyptic urgency. Orff Schulwerk practitioners, however, recognize these experiences as fundamental to education and advocacy. As the stories in this issue indicate, spreading understanding of the Schulwerk by sharing accomplishments through meaningful discourse can be powerful indeed.

In her analysis and advocacy of creative risk, **Judith Thomas Solomon** dispels any preconceived notions of limitation we might entertain. Reflecting on her revelatory experiences of creative vulnerability as a student at the Orff Institute, she advocates for teachers to experience and embrace creative risk personally to facilitate its benefits with authority and authenticity.

Judy Bush sheds new light on advocacy as she encourages Orff educators to view the effort through the prism of stories. She provides tools and techniques garnered from her experience with decision makers at the local, state, and federal level.

Advocacy takes many forms, as **Sandy Lantz** and **Gretchen Wahlberg** demonstrate in their work with local AOSA chapters and Orff ensembles. They urge every AOSA member to become an ambassador of the Schulwerk by sharing their stories with music education stakeholders and decision makers.

The use of movement in general education classrooms has been shown to have a positive impact on the brain and learning. **Kayla Collier** provides Orff educators with tools and ideas, including study results, for discussing the value of movement with colleagues and advocating its inclusion in any classroom.

Collaboration between the Memphis City (now Shelby County) School District and the Memphis Symphony provides the basis for **Elizabeth Carter** and **Allen Moody's** inspiring article explaining how, approximately 50 years after launching a pioneering, district-wide Orff music curriculum, the two organizations are elevating the profile and reach of Orff Schulwerk through an innovative collaboration, the Orff-Orchestra Partnership.

Marc Keehmer, Zoe Kumagai, Crystal Pridmore, and Jonathan Seligman tell the story of the Chula Vista Elementary School District's success in using the Schulwerk to establish a music program. The four teachers detail how they used elemental music making to educate their community and advocate for arts education.

In this issue's research article, **Cynthia Colwell** presents her analysis of articles spanning the life of *The Orff Echo* and discusses the joys and complexities of working with special populations within educational and therapeutic settings.

Two children's books, reviewed by **Kateri Miller** and **Carol McDowell**, explore the trying, though humorous, challenges that arise with the advent of spring. Finally, **Julie Stephens Bistolfo's** Supporting Our Learning review highlights the versatility and resiliency of the Orff Schulwerk approach compared with a "new and revolutionary" model.

As you consider what your colleagues have presented here—the wildflower seeds they have sown and continue to sow—we hope you feel encouraged to tell your story. We are confident you will agree with us that Educate. Advocate. is, in reality, Inspire. Elevate. ■

LINDA HINES is editor in chief of *The Orff Echo*. Issue Coordinators **SANDRA ADORNO**, **ROXANNE DIXON**, and **MATTHEW STENSRUD** collaborated on this issue. They are active Orff practitioners and enthusiasts.

Creative Risk: Teachers First

ABSTRACT

Creative risk is a realm educators must know firsthand, before engaging students, to offer aesthetic, spiritual, and musical attributes with authority. In this article the author suggests ways teachers can first fully submerge into this mystical region of originality to understand why improvisation in the Orff Schulwerk approach is possibly the educator's, and the student's, most precious invitation.

JUDITH THOMAS SOLOMON is a recipient of the AOSA Distinguished Service Award and has served the organization nationally as president and in many other capacities. Her published texts, recorder books, *Echo* articles, contributions to the American editions of *Music for Children*, musicals and more, and her work with Scott Foresman/Pearson on the K–8 *Making Music* series are well known. Judith attended the year-long Orff Institute English course and is an internationally recognized clinician and master teacher who still believes all the arts are like fingers on the same hand, and, concomitantly, that Orff Schulwerk is the most powerful musical approach available to make broad musical ideas possible.

By Judith Thomas Solomon

It is now almost 50 years since I first put my toe into the sea of Orff Schulwerk at the Institute in Salzburg in 1970. One of my greatest revelations—the glories of creating—was offered the first day of school in September, when all 17 of that year's International Class were assembled to demonstrate their movement abilities to group the more or less experienced of us.

We 17 stood, scattered over the beautiful parquet floor of an Institute classroom, in sundry shapes, weights, and genders, all clad in the required leotards. Creative risk was poised and looming large in us all, with a sizable helping of tension. We waited, motionless, for some unknown music to begin to which we were to move, improvise, dance for all the prestigious teachers lined up along the wall, among them the renowned Barbara Haselbach and Institute Director Dr. Hermann Regner.

Until that moment at age 30, my creative experiences had been ordinary in all areas. Childhood tap dance routines and teenage-to-adult square, folk, and popular/ballroom dancing made up my movement repertoire. Musically, even beginning piano bore the admonition from well-meaning supervising parents, "… stop fooling around and practice your lesson!!!" (This was repeated with enough regularity to seal the

association of guilt with improvisation permanently.) Amazingly, before that day at the Institute, not one music or dance teacher had ever invited me to *create* movement, melody, or rhythm. Nor, prior to this, had I thought to invite my elementary students to create on the spot—to improvise.

The choices on that onerous "tryout" day seemed to be either collapsing into a fetal position in the corner, thumb in mouth, or consciously shutting out all the intimidating elements and escaping into the moment as if alone. I noticed a dappled patch of sunlit squares coming through one of the French doors that framed beautiful Mount Untersberg and moved into that position. The music was lovely, and so, as invited, I turned my back on reality and *"tanzed."* I danced as if alone in the room, and I remember the experience with incredible detail and pleasure even today.

That memory has become one of those aesthetic and salient experiences we savor forever; for when the Orff teachers invited us to dance, the invitation wordlessly said some very important things, just as we say to our students when we invite them to design "on the spot."

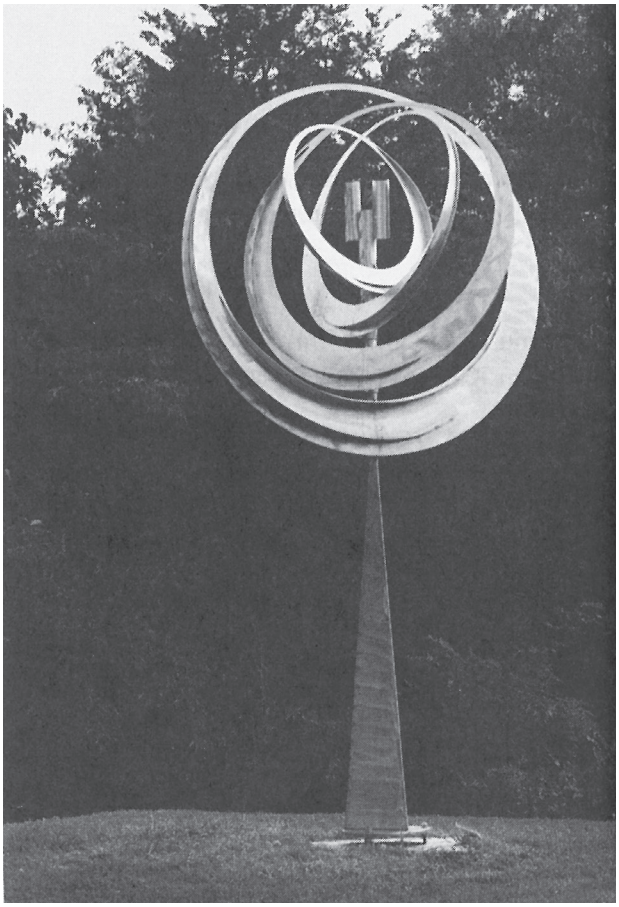
First, the observing teachers acknowledged we had something behind our eyes and in our bodies worthy of sharing exactly as we were—that we arrived with a special individual *je ne sais quoi* even before working with them. Our students arrive thusly as well. The Salzburg hosts were ready to honor the yet-to-be-informed parts of us as worthy enough to take the time to observe and celebrate—to delight *with us* in our feelings of self-discovery and amazement. They were evaluating, to be sure, for grouping reasons, but it felt like a loving evaluation. Similarly, we honor, observe, and celebrate our students as we guide them onto this rich route.

Second, this and other creative invitations recognize it is a wholly worthy experience to make up rhythms, melodies, movements, speech pieces, and visual interpretations, thereby building musical perspective. An invitation to improvise communicates the importance of feeling yourself "out there," manipulating your own spatial dictates through intuition, shaping your own space and time, discovering the melodic, rhythmic, and gestural delights within, and wandering in your own wilderness to learn what is behind your eyes (besides which, it is uncommonly fun!).

Finally, the Institute faculty presented us with their interest in inviting students to share our most personal inward facets, through improvising melody, rhythms, body percussion, or movement, and, in so doing, gave us the golden gift of self-revelation. Improvising inspires confidence and becomes the glorious essence of that person expressed in unique, never-to-be-repeated forms. Improvising creates a springboard from which to build even more complex musical edifices.

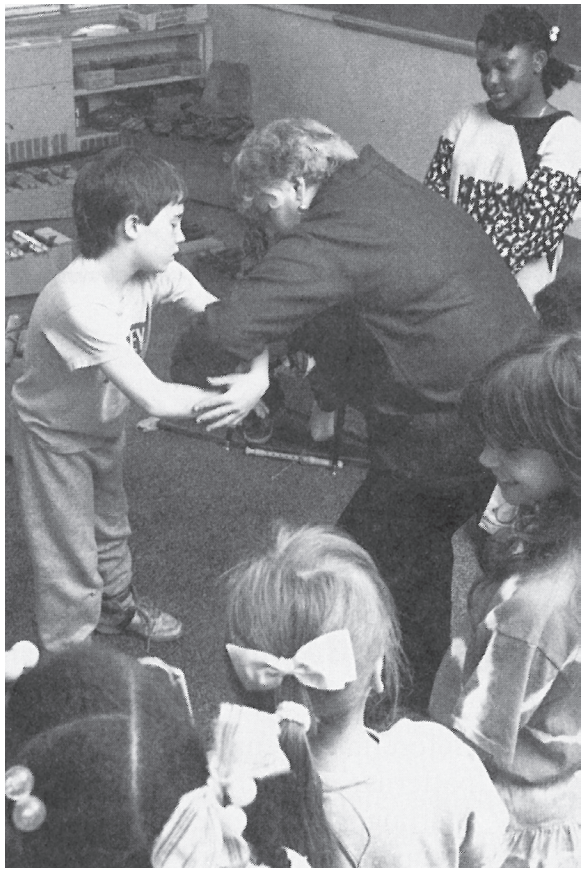
That Salzburg trial-by-tanz event was the seminal moment that opened the portal of improvisation to me as a singular and wondrous event in all approaches to teaching group music to children. The thousands of other invitations to create that year, which the teachers of the Orff Institute gifted us, ranged from improvising modal question-and-answer piano duets over elemental harmonies, to improvising ensembles as accompaniment to movement, to creating drawings to be interpreted in sound, movement, and so forth. Similarly, creative opportunities with our students are limitless.

Figure 1. *Orbit* by Jerome Kirk, an Inspiration for Student Improvisation.



SOURCE: JUDITH THOMAS SOLOMON. USED WITH PERMISSION.

Figure 2. The Author and Fourth-Grade Students Improvising With Sculpture Shapes They Are to See on an Upcoming Field Trip to Storm King Art Center.

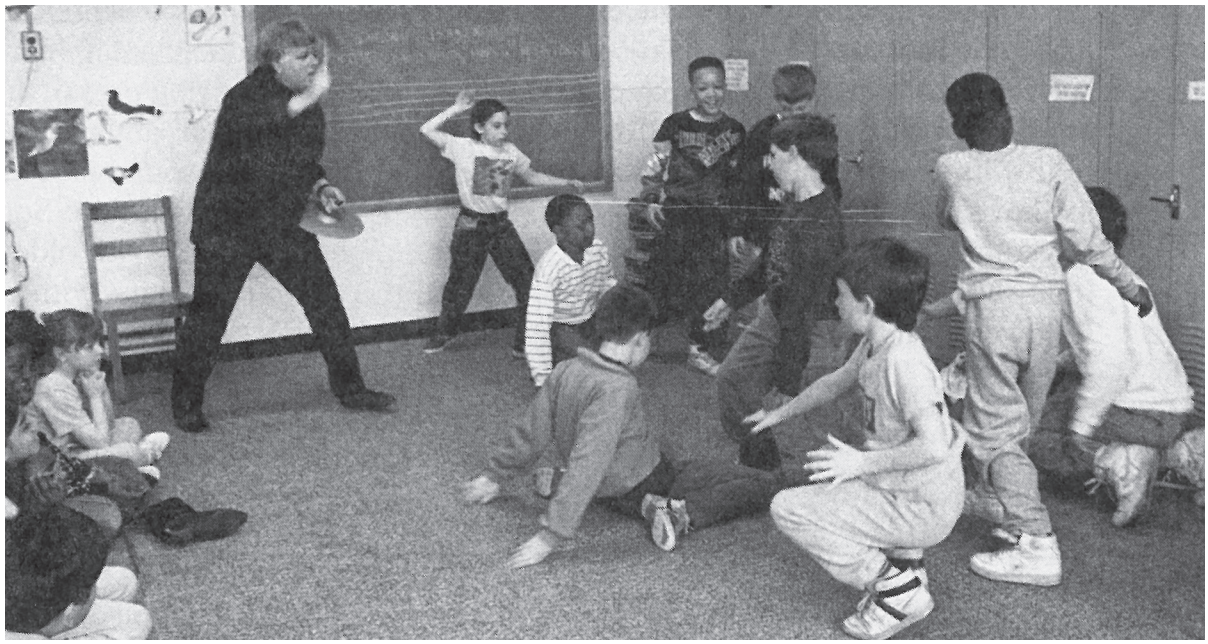


Offering our own musical charges the invitation to create communicates unspoken messages about importance and worth and opens magical windows of expression and self-discovery for them.

Creative Risk as Fundamental to Orff Schulwerk

The Orff Schulwerk approach affords delicious opportunities to build musical heft in students of all ages through its broad spectrum of singing, moving, playing, and creating. Where it differs from other approaches and remains wholly singular is in its abiding call for learners of all ages to take musical risks into the creative realms of improvisation—students synthesizing musical concepts to create original works. Thus, in this rarified artistic realm where intuition is king, everything musical a student has been taught, knows, intuits, and *is* becomes the fodder for new original artistic expressions (see Figure 1, p. 11, and Figure 2).

Creative risk takes the form of temporary, ephemeral happenings involving melody, rhythm, movement, text, or a combination of these aspects that when concluded, are never to be repeated exactly in the original format. Often a collective activity, the improvisation can be fragmented into workable parts intended to be remembered, repeated, and then assembled by the group into a consciously memorable new manifestation.



SOURCE: JUDITH THOMAS SOLOMON. USED WITH PERMISSION.

This then becomes an essential tool for self-expression. It is also a powerful means for those observing to become aware of others' creative emergences, of otherwise unspoken inward artistic nuances in students of all ages. We learn from and are encouraged by the creative efforts of others.

Creative risk is possible when we are given the space and warmly invited to step into that kinetic place where we are led by seminal intuition, and all is unknown until the instant it happens. It can take place with very young or mature students. The value of accepting creative risk does not require technical mastery, nor does being led by intuition presuppose a lack of technique. Dancing or playing at our creative edge reveals personally significant and honest musicianship in each of us and forces us to synthesize all we know musically. It is a place where the gods of instinct breathe the most rarified of air.

Creative risk happens mostly outside our comfort zones, in a beautiful "wilderness" that both draws us into it and concomitantly challenges us to reassemble what we know into original shapes. Because of the transient nature of risk music making, it is arguably the most demanding and fulfilling, the most mysterious and even possibly healthily unsettling. The late Tossi Aaron once described her feelings about risk to me as "casting your basket out and hoping it does not come back empty" (personal communication, 1988). She did not add the pleasure we experience in becoming aware of "full baskets" retrieved!

Finding and Spreading Personal Experiences With Creative Risk

Teachers developing their own Orff Schulwerk approach with children will find it essential to have also experienced the amazement and wonder of creating on the spot, risk and all, firsthand. They deserve to know the compelling worth and beauty of an invitation to create in order to pass it with conviction on to their charges.

Orff Schulwerk educators acknowledge the importance of improvisation. We recognize its unique role in Orff Schulwerk distinct from all other approaches, yet rarely do we mention the ongoing need for teachers themselves to experience regularly this facet of the Schulwerk. Teachers enrich themselves as artists, as individuals, and as educators when they seek ongoing opportunities in chapter workshops, conferences, modern dance classes, to name a few, to personally improvise in all media. Such experiences can be equally powerful when teachers develop ideas *with* their students, creating together within the classroom. As Orff Schulwerk teachers, we must advocate for finding and embracing our own creative risk, just as we bring such invitations to our students.

Conclusion

All 17 students in that special course felt a change take place in our attitudes that year—about the joy of creating, the satisfaction of improvisational tasks experienced as artistic risks, and the fundamental nature of these experiences to the Orff approach. Immersing ourselves as adult learners in diverse moments of creative risk deepened our aesthetic awareness and musicianship skills. This year of invitations forever shaped my attitude about creating in my own teaching. I am particularly grateful to the Orff Institute for presenting that dimension.

The imperative to thread creative risk throughout the Schulwerk approach separates it as unique from all other music teaching methods. Finding, embracing, and exercising our creative vulnerability positions us to improvise our way joyfully forward. Further, if this glorious vision of Carl Orff is to continue into the ages, I believe it will be this aspect of improvisation that will carry it forth on the wings of endurance.

Postlude: I am currently teaching a delicious 6-year-old who is a rhythmic maven. She loves to play percussion instruments, in particular the spoons. She recently learned to play Tom Tom Greedy Gut*, a speech pattern from* Step it Down *(Jones & Hawes, 1987). We improvised together, swapping and overlapping the spoons' ostinato pattern with our own hand drum improvisations. She was marvelously focused for a full 10 minutes and at one point looked dreamily up at me and, continuing to play, said with great feeling, "I could do this all day!" Is that not a beautiful, succinct description of how one feels creating in the now?* ■

REFERENCES

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Becoming the Storyteller for Advocacy

ABSTRACT

Orff Schulwerk educators have the tools to influence decision makers in the constant effort for arts funding and to advocate for music education through storytelling. In this article the author discusses using meaningful anecdotes and clear research as a means for any Orff practitioner to become an advocate for the arts in the community, city, state, and beyond.

JUDY BUSH is in her 29th year of teaching and her 16th year with Lincoln Public Schools, Nebraska. Judy received her bachelor's degree in music education from Northern Kentucky University and has completed Orff Schulwerk Teacher Education Level I. She is past president of the Nebraska Music Education Association and currently serves as North Central Division president for the National Association for Music Education (NAfME). Judy has written articles for various music journals and currently blogs about her journeys in music education.

By Judy Bush

While listening intently to my fourth graders sing *Great Big House in New Orleans* during an assessment, I noticed one student in particular with a big grin. In the past, his attempts at singing were speech-like and monotone. But today he was singing beautifully, finally discovering that elusive head voice. This was a special moment, and he knew it. After the song ended, I went over to him and reminded him how hard he had worked and that because of his positive attitude, he had found his voice. "You are what makes music so special," I said misty-eyed. The class grew silent. "Music has the power to bring us joy, and today we joined together to create that joy." This student was a reminder to all that with continued practice we can be successful in our love of music.

Storytelling IS Advocacy

What a charming story. As teachers, we tell stories in our classrooms every day. The lyrics of song, the sharing of a fairy tale, the struggling life of a composer—these are all stories. Music educators have a unique gift, as we tell stories with not just our voices, but also our bodies. Whether a class is wound up or lethargic, a story enraptures them all. Students enter the classroom, see the newest composer on the wall, and excitedly exclaim, "Tell us the story!" Not *read* the story, but *tell* the story.

Similarly, outside our classrooms, with colleagues or legislators, administrators or policy makers, we must tell our stories: a student's life forever changed by music or increased academic achievement enabled by movement. These are stories. And advocacy is teaching through storytelling, affecting change, and, for us as Orff Schulwerk educators, convincing others of the importance of music education for all.

It seems like a daunting word: advocacy. Our first experience with it can be a frightening endeavor. As music educators, we are not often up to speed on the latest relevant legislation, and we fear speaking in this unknown language to those in positions of power. When I accepted the role of president of the Nebraska state chapter of the National Association for Music Education (NAfME), these feelings took on a new sense of urgency while I was preparing to speak with legislators on Capitol Hill at NAfME's Hill Day 2019 (for more information visit https://nafme.org/nafme-hill-day-2019-recap). These decision makers needed to be reminded that music education is an essential aspect of growing the whole child and recognize the importance of funding those efforts, and I needed to be an effective speaker when connecting with them and other legislators and decision makers (see Figure 1). Prior to visiting our first elected official, I received this salient advice: *Just tell your story.*

> If you would win a man to your cause, first convince him that you are his sincere friend. Therein is a drop of honey that catches his heart, which, say what he will, is the great high road to his reason, and which, when once gained, you will find but little trouble in convincing his judgment of the justice of your cause, if indeed that cause really be a just one. (Lincoln, 1842, para 6)

According to historian Doris Kearns Goodwin, storytelling was a key component of Abraham Lincoln's success as both a young lawyer and later our nation's president (as cited in Gallo, 2018). His storytelling was so powerful that even his political opponents were captivated to the point they joined his cabinet. Now that is advocacy!

Why Storytelling?

In an interview, professional storytelling consultant and trainer Geoffrey Berwind states:

Figure 1. The Author Speaking Before the National Assembly of NAfME.

PHOTOGRAPHER: ASHLEE WILCOX. USED WITH PERMISSION.

> Stories powerfully *connect* us to our listeners. When we share our own real-life stories or the stories of others our audiences feel that they get to know us as *authentic* people—people who have lives outside the corporate [or in our case, academic] setting, people who have struggled with problems and who have figured out how to overcome them. (Duncan, 2014, para 6)

As teachers, nothing is as persuasive as your personal story. Instead of worrying about the minutiae of the Every Student Succeeds Act (ESSA), tell a story of how music has changed the lives of your students and tie it to increased funding. Rather than carefully understanding the difference between Title I Part A (financial assistance to local schools with a high percentage of students from low-income families) and Title IV Part A's block grants (focused on a well-rounded education, including music and the arts), speak about the difference in your school community when students have equitable access to qualified arts teachers and resources, and fight for inclusion of the arts in your school's needs assessment when determining what resources may be lacking. When *The Orff Echo* published an article featuring storytelling a few years ago, it reminded us that "Stories communicate so well because of the wonderful human qualities of compassion and

empathy. We can't help but put ourselves into a good story" (Whitehouse, 2015, p. 53). Parables, fables, and myths have been used as an effective teaching tool throughout history. With that in mind, who better to advocate for a quality arts education than teachers?

Powerful stories need not be long or elaborate, but simple and succinct. For example, TED talks are brief speeches that weave simple narratives and powerful imagery into a meaningful message and are viewed over 1.5 million times a day (TED Blog, 2012). Or consider Steve Jobs's pioneering in this realm, using anecdotes supported by simple images and phrases to tell the story of his vision for Apple (Gallo, 2018). Plenty of companies make great computers, but few sold the story of their "why" to consumers as effectively as Apple. And many of these companies are now in the ash heap of history. As teachers we, too, often talk about what we sell, a meaningful music education program, and how we sell it, through the Schulwerk, but forget to share stories. Simon Sinek (2019), author of *Start With Why*, highlights Apple as an example of a company that tells its story, the belief in challenging the status quo and thinking differently. Similarly, we must share our individually unique stories that go beyond our curriculum, performances, and other standard measurements of achievement. Tooshar Swain (2019), NAfME's public policy advisor, reinforces the importance of these stories, telling us:

> … the history of music education advocacy teaches us the most effective method [of persuasion] is storytelling. The stories music educators tell are deeply compelling and resonate with virtually anyone. Think of all the times students have been transformed because of music. Tell those stories. (p. 23)

From the classroom and beyond, we are all grassroots advocates. Whether at school connecting with parents, fellow teachers, and administrators or out with local and national decision makers, we have the tools to be powerful storytellers.

Sharing Your Story

Once comfortable with our stories, we must share them with others: students, colleagues, administrators, parents, community members, local leaders, policy influencers, elected officials, and decision makers. Sometimes this can be as simple as sharing the story of a successful student who frequently struggles in other classes, or an experience where students collaborated and shared in a unique moment together because of music. Other articles in this issue go into greater detail regarding advocacy within schools and with parents and administrators, an essential part of telling our story. Plenty of opportunities to step into the advocacy waters on a broader level exist as well.

Carmen Campbell, president-elect of the Midwest Kodály Music Educators of America, reminds us of the importance of advocacy "for your music program, for fair and equal treatment and being seen as a professional, and for every student's right to a quality music education" (personal interview, July 25, 2019). Just as the Schulwerk plants the wildflower seeds of musical knowledge within every student, educators, too, must plant these seeds in administrators, other local and state leaders, community members, and policy makers.

Music educators frequently acknowledge the struggles across the country in securing relevant professional development, essential resources, adequate facilities, and critical support for themselves and the students they teach. Others do not see the benefit of advocacy and believe the value of the arts and a music program should speak for itself. Nevertheless, according to Bauerlein (2010), with federal and state programs emphasizing "workplace readiness in our graduates" and the arts appearing "even further down the priority ladder" (para 1), arts educators generally—and Orff educators more specifically—must constantly share their stories to be heard over the noise. It is essential for music educators to "make ourselves seen and heard" because "if we do not advocate for our students, our content area, and ourselves, who will?" (Campbell, personal interview, July 25, 2019). And though a seed may not seem like much, planting one in the hearts of those who can bring about significant change goes a long way.

Planting the Seeds of Advocacy

Planting takes time. Building relationships with local leaders through conversations, formal and informal, is something that grows over months, if not years. Writing a letter or sending an email to decision makers regarding arts funding can have a substantial impact when combined with the story of how this affects students. Additionally, all state and federal elected officials have contact forms online to facilitate sending your perspective or even arranging a face-to-face meeting. For example, federal representatives from my home state host a Nebraska Breakfast, or a meet-and-greet, every Wednesday morning in Washington, D.C., for fellow Nebraskans to share their views, ideas, and more (see Figure 2). Others host gatherings back home or virtual town halls online for community members to connect with them, ask questions, and tell their stories.

The "Advocacy" portion of the NAfME website (http://www.nafme.org) supports educators with up-to-date information on happenings at the national level and helps them prepare for and participate

Figure 2. Speaking to the Membership at Nebraska Music Education Association.

SOURCE: JUDY BUSH. USED WITH PERMISSION.

in well-timed, concentrated campaigns to get the attention of representatives and their advisors. Additionally, updates on the Every Student Succeeds Act (ESSA) and quarterly advocacy webinars provide a more in-depth look for those interested in policy. We need teachers among us prepared to get to know policy in detail. Another way to make an impact is by getting in touch with your state music education association advocacy chair to see what efforts are taking place at the state level.

Perfecting Your Story

The information most meaningful to elected officials pulls on heart strings, showcases direct impact, and is sprinkled with a few key figures. Polls frequently remind us of community support for arts in schools. The job of convincing decision makers is best achieved through both supportive data and effective anecdotes (Swain, 2019). A recent survey from Americans for the Arts (2016), a national arts advocacy organization, found that 87 percent of those surveyed believe the arts "are important to quality of life" (p. 4).

What aspect of arts education does your story illuminate? What greater change do you hope to bring about? For example, think about students saved by the arts, or students who acquired discipline through the study of music, or the times when the arts brought about social change in the community (Bauerlein, 2010). Those are the stories that nurture the seeds of change.

It is also important to speak about those stories that truly matter deep within you, the stories you could tell all day. The passion educators bring can help them stand out among the many constituents elected officials meet. One aspect of education for which I frequently fight is professional development, or the tools teachers need to continue to grow within the profession. This is a particular challenge because of siloed arts programs and, oftentimes, a lack of same-discipline colleagues within a facility. Beyond our school buildings, bringing the need for continual learning to the attention of policy makers and elected officials can address funding for professional development and substitute teachers, valuable teacher curriculum resources, mentorship programs, and more.

Conclusion

Advocacy takes consistency and perseverance. To advocate, we must look far into the future, anticipate upcoming decisions, and proactively plant the seeds of the impact of the arts in our students, schools, community, and country. Do not let advocacy scare you. It is simply telling your story. Sharing your stories with those who matter can bring the magic of the Schulwerk to a broader community and dramatically change lives. There is no better time than the present to become an engaged citizen and commit to advocacy because "that's all we really are in the end—we're just stories. Stories of what our lives are made up of. Stories make us feel a little less alone in the world" (Gibbs, 2015). Now go tell your story. ■

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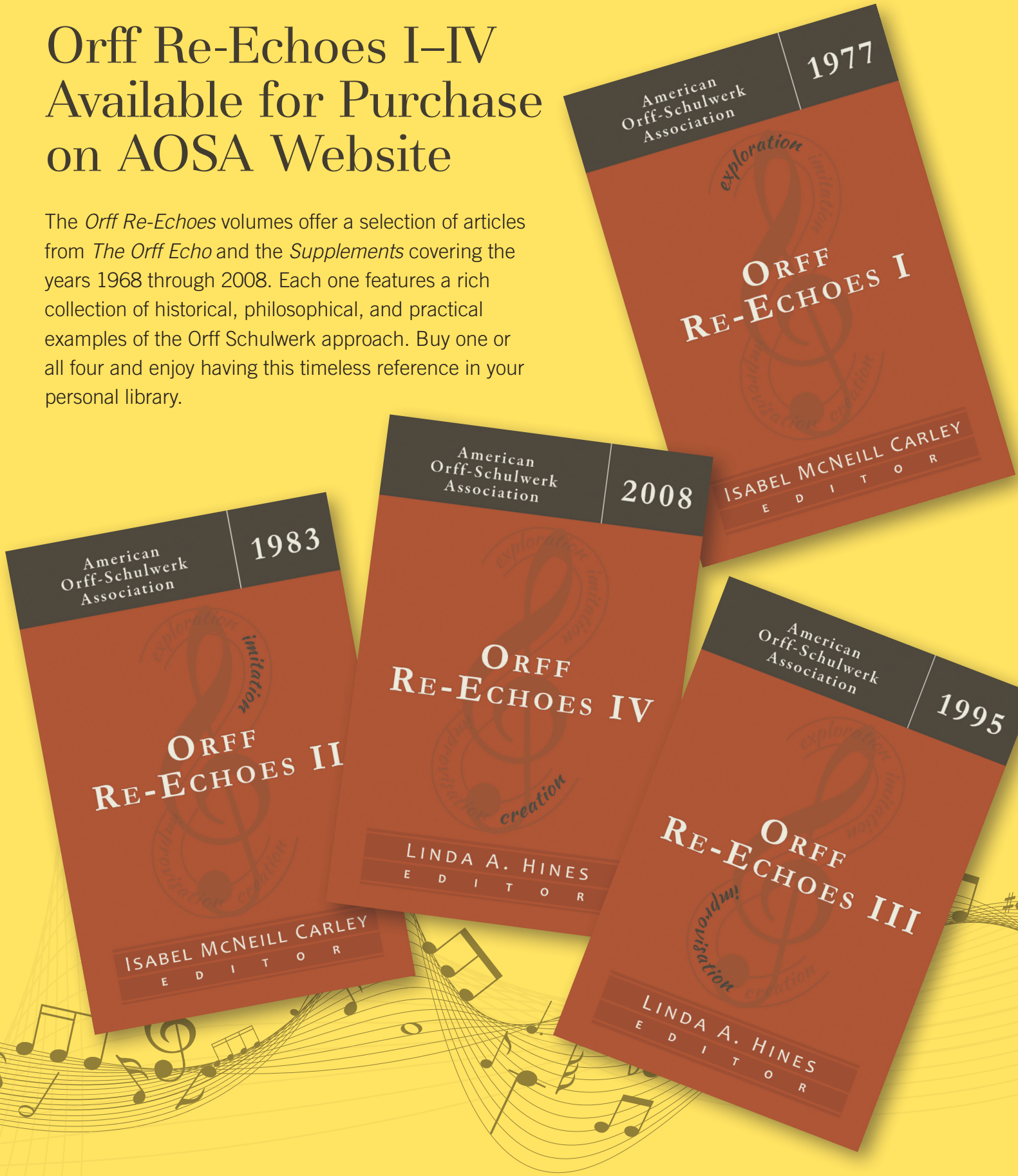

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Ambassadorship and the Schulwerk

ABSTRACT

Orff educators experience special moments with their students and, often when least expected, they witness the power and beauty of the Schulwerk and its impact on their classrooms. In this article the authors explore the concept of Orff practitioners as ambassadors of the Schulwerk who share their stories and teaching processes through live, interactive learning experiences that can have a lasting impression on their audience.

GRETCHEN WAHLBERG and **SANDY LANTZ** have taught elementary music in Florida for over 38 years. They have conducted All-County performances in Polk and Osceola counties, were clinicians and conductors for the inaugural All-State Orff Ensemble in Tampa, Florida, for the Florida Music Educators Association conference, and they directed the first annual FEMEA South Regional Orff Ensemble. For over 20 years, Sandy and Gretchen have co-taught Orff Schulwerk Teacher Education Level I, workshop sessions at AOSA Professional Development Conferences, and numerous state music conferences throughout the United States. Together they have written *Drum It Up, Creative Bits with Children's Lit, Strum It Up,* and *S'more Bits with Children's Lit.*

By Sandy Lantz and Gretchen Wahlberg

Orff Schulwerk—it is a teaching process, a philosophy, and an amazing way to connect with our students. Using our wealth of knowledge in music, child development, and our understanding of human relationships, we as music educators have ample opportunities to teach and advocate for music education and the Schulwerk. Educators often think their individual voices are too insignificant to make a difference. As we focus and unite our advocacy efforts, we would like to encourage you to consider being an ambassador for Orff Schulwerk.

Webster's dictionary defines *ambassador* as "a person who represents, speaks for, or advertises a particular organization, group of people, or activity" (Merriam-Webster Online, 2019). In the field of marketing, brand ambassadors have historically been those with a large net of social influence such as a renowned celebrity; the addition of new technologies and social media has given rise now to some of the most effective brand ambassadors, or *micro-influencers.* Micro-influencers advertise their cause by word of mouth and other social interactions. Although their reach may not be as far as a celebrity's, micro-influencers' efforts are often conceived as more credible and memorable to their audience because they have an established rapport with them. As a result, the

impact of a large group of micro-influencers can be quite significant (Saldaña et al., 2018). With this in mind, we pose the question: "How might we serve as ambassadors for the Schulwerk?"

Ambassadorship, Advocacy, and Education

The most effective ambassadors educate their audiences through meaningful and memorable experiences that communicate value and evoke some sort of personal or emotional connection (Fog et al., 2010; Pulizzi, 2012). These educational interactions may take the form of personal stories and product demonstrations. Music educators also use stories to advocate for their programs, whether it is sharing student success stories with their parents or discussing the impact of an after-school music club to an administrator. Expanding upon the idea of storytelling and in tandem with successful marketing strategies, it is conceivable that educators may share their stories through live, interactive learning experiences.

One of the most well-known ambassadors in music education, Lowell Mason, did just that as he advocated for music in public schools in 1938. Mason held a number of exhibitions at the Hawes School in Boston while he served as the music teacher, which ultimately resulted in the introduction of vocal music in U.S. public schools. As Birge (1966) described:

> The exhibition was a triumphant demonstration of the suitability of music as a study for children. It attracted a large and critical audience, composed not only of parents, but also of many persons of all sorts who wished to see the results of this novel pedagogical idea of teaching everybody's children to sing. (pp. 36–37)

Mason impressed decision makers through his teaching demonstrations and performances because he was able to involve them actively in his story of teaching excellence and student progress (Birge, 1966).

Perhaps the prime opportunity to be an advocate of the Schulwerk is during student performances, whether formal, informal, in a classroom setting, or out in the community. Audience members including parents, administrators, and teacher colleagues can be educated about the Schulwerk by observing the participation of *all* students as they actively engage with music through singing, speaking, dancing, and playing.

Informances in General Music

In his article on the history of music education advocacy, Michael Mark (2005) concluded that advocacy "reflects music educators' beliefs, purposes, and accomplishments" (p. 48). In addition to the traditional concert performance, the implementation of musical *informances* has become quite popular for general music teachers as both educational and advocacy tools (Burton, 2004). A musical informance is a public demonstration of what takes place in the music classroom on a regular basis. Rather than a performance that emphasizes a finished product with little to no explanation about what is being done, an informance, through teacher and student narrations and discussions, informs audience members of the activity as it is being done, the reasoning or value behind the activity, and the concepts or skills developed (Pautz, 2010).

As a complement to teacher, parent, administrator, and community support, informances can add much value to your program. This practice gives music educators the opportunity to "show parents what the music curriculum really is and how the concepts are being developed. It is an opportunity to demonstrate that you as a music teacher are developing critical thinking, creative thinking, decision making, and problem solving" (Pautz, 2010, p. 20). Furthermore, informances can "enlighten community members and those making budgetary decisions for our classrooms about the process of music education in today's general music classroom" (Zaffini, 2015, p. 14).

Informances reveal much about the music teaching and learning process that typical concerts might not. They can span from informal observations during parent visits to more structured concerts that showcase skills and activities students learn throughout the school year (Nowmos, 2010). For example, one of our kindergarten classes performed in the music room for their parents at the end of the school year. This demonstration consisted of students performing a number of songs and concepts they learned throughout the year along with explanations and reflections on teaching and learning processes, procedures, and student growth. Parents flocked to the room to see their children perform songs, movement pieces, and instrumental accompaniments, but were also educated about what they observed.

Not only do music educators teach musical concepts, repertoire, and performance techniques,

Figure 1. The Many Faces of "The Littlest Pine Tree."

PHOTOGRAPHER: SANDY LANTZ. USED WITH PERMISSION.

but also they build meaningful relationships with students and encourage positive social interactions and behaviors. Additionally, through the Schulwerk, Orff educators actively engage and involve students in creative processes and emotional expression. As proponents of the Schulwerk, we understand that much of the magic of what we do happens during the day, in our classrooms, often when we least expect it. We are able to witness the beauty of the Schulwerk and watch our students grow as both musicians and individuals, experiences too precious to keep to ourselves. As ambassadors of the Schulwerk, we have the opportunity to educate those around us by doing what we do best—teaching!

Advocating Through the Honors Orff Ensemble Experience

As retired elementary music teachers, our experiences as ambassadors have shifted because we are no longer in our classrooms daily. We have been fortunate enough, however, to continue our advocacy for music education and the Schulwerk through our work with music teachers at local chapter workshops and Orff Schulwerk Teacher Education courses, and, most recently, with elementary-age students involved in district and state-sponsored Orff ensembles (see Figure 1).

In Florida, opportunities have increased for student participation in Elementary Honors Orff Ensembles at the county, regional, and state levels. This movement largely began with the addition of the All-State Orff Ensemble in 2015. With an established All-State Elementary Choir, then President of the Florida Elementary Music Educators Association (FEMEA) Julie Hebert was motivated to develop an additional all-state experience for students that encompassed learning in Florida's elementary music classrooms. The addition of this new ensemble afforded music teachers and parent chaperones the opportunity to attend rehearsals and observe the Orff teaching process in action (see Figure 2, p. 23).

Although the practice of region- or district-led ensembles, such as the Nebraska-based Millard Public Schools Orff Schulwerk Honors Ensemble directed by AOSA past-President Karen Benson, is not new, the numbers continue to grow around the country. The Idaho Music Educators Association (IMEA) and Idaho Orff Chapter hosted their Inaugural Honors Orff Ensemble at the IMEA 2020 All-State Conference, making it the second of its kind in the country behind Florida (Idaho Music Educators Association, 2019).

As the directors of a number of these Florida-based ensembles, including the inaugural FEMEA All-State Orff Ensemble, we have had a front row seat in witnessing the effect of the Schulwerk around the state with fourth- and fifth-grade students, their parents, their music teachers, and sometimes, their school administrators. These ensembles have afforded us the opportunity to serve as ambassadors of the Schulwerk by educating students and stakeholders through immersive Orff experiences and a combination of both performance and informance. Students are able to participate actively in the Orff process, and their teachers and parents are fortunate to witness it on and off stage. With a focus on the journey to the final product, students and stakeholders alike have found the experiences surrounding these ensemble

Figure 2. Learning the Instrumental Parts in One Day!

PHOTOGRAPHER: SANDY LANTZ. USED WITH PERMISSION.

events to be extremely memorable and meaningful. One student commented:

> It was a once-in-a-lifetime experience. It was really cool to meet other kids from other schools and learn and perform with them. It was fun spending the whole day learning new songs and music and putting a show together … I liked traveling and representing my school. (personal communication, August 5, 2019)

During these events, music educators are able to observe rehearsals and the Orff process in action. These venues are unique in that participants are immersed in teaching their students, rather than in teaching other musically-trained teachers. Although a typical practice in music teacher education, activities facilitated by workshop clinicians are often demonstrated with an elevated success rate because highly trained musicians double as their students. The opportunity to observe experienced Orff Schulwerk educators teaching children in real time can be transformative. For some, the rehearsals reinforced what they already knew about the Orff process; for others, it was truly eye-opening.

The Orff Honors Ensemble experience not only educates music students and educators in the Schulwerk, but also administrators and parents. At the end of the inaugural all-state performance in Florida, a number of parents and guests who attended rehearsals commented they had no idea how educators used the Orff approach to teach music to children. Many were amazed at how quickly the students were able to learn the music and perform it at such a high level. One parent commented that "teaching the kids something completely new, getting them to work together as an ensemble, and perform as a unit all in one day and evening was incredible to watch" (personal communication, August 5, 2019). The performances were well received on the day of the concert and were applauded for days and months following. An elementary school administrator who attended the event said, "The experience challenged students and provided invaluable instruction to support musical and personal growth. Our school, parents, and community were impressed with what these students accomplished and the camaraderie developed with their peers" (personal communication, August 9, 2019).

Ambassadorship Beyond the Classroom

Aside from the day-to-day experiences in their schools, music educators should advocate for additional musical experiences for their students beyond their own classroom walls. Participation in local, regional, or state-sponsored Orff Ensembles, such as the ones described here, provide students the opportunity to be immersed in the Schulwerk, interact with music teachers other than their own, make music with students from a variety of

Figure 3. Creating a Dance With Scarves.

PHOTOGRAPHER: SANDY LANTZ. USED WITH PERMISSION.

backgrounds, and perform in a venue outside of their local community. In addition to the benefits of student learning, these ensembles are also a prime opportunity for educating teachers, parents, and additional stakeholders in the Schulwerk.

If an Orff Ensemble is not currently established in your county, region, or state, you might begin to integrate these experiences through previously established honors ensembles such as an elementary honors choir by suggesting an Orff arrangement to accompany the performers. Or better yet, include an Orff composition in the program, including movement, instrumental accompaniment, and improvisation (see Figure 3, p. 24). Exercise your knowledge of the Schulwerk and position as an Orff ambassador to educate, raise awareness, and get others involved.

Ambassadorship and the Schulwerk

As ambassadors for the Schulwerk and the music-teaching profession at large, we must welcome and mentor those unfamiliar with or new to Orff Schulwerk. You can make a significant impact by getting involved in local professional development activities, chapter workshops, state conferences, teacher education courses, and mentoring programs. Your efforts can span from purely attending to helping plan, facilitate, or even present workshops.

Due to lack of time and resources, music educators depend largely on school- and district-sponsored professional development events to receive training (Meadows, 2017). With that in mind, meet your district where they are. Volunteer to plan, facilitate, or even present sessions for music educators in your community. Offer suggestions for presenters to your district coordinator or principal and find ways to sprinkle the Orff approach in as many music events or trainings as you can. Additionally, collaborate with your local Orff chapter to arrange workshops during teacher planning days to get everyone in your district involved.

All ambassadors for Orff Schulwerk, even if not presenting, can help educate other teachers by merely encouraging their participation. Personal invitations or reminders to attend, or offering to share a ride to professional development events, can go a long way. Perhaps the most difficult part of being an ambassador is just getting others to show up. Once they are there, the magic of the Schulwerk will impress them.

Conclusion

Ambassadorship for music education and Orff Schulwerk can take many forms. Through active participation in music and the Schulwerk, music educators have the power to affect students, teachers, administrators, parents, and their communities in a positive way. Become involved in educating music and non-music educators, administrators, parents, and the general population. Welcome and mentor teachers new to the Schulwerk. Be an ambassador for your music program and advocate Orff Schulwerk within the school and community. No matter the venue or context you choose, your voice matters and you can make a difference. Orff Schulwerk is the way. Let's advocate through education! ■

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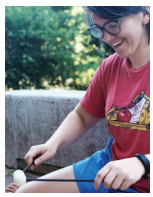
A Case for Movement in All Classrooms

ABSTRACT

Although movement is more commonly used in the music room, research shows it has power in all classrooms, including increasing student interest and improving their understanding of concepts. In this article the author advocates for making movement more accessible to all classrooms by giving students time to explore movement goals individually before assigning group work and finding ways for movement to enhance current curriculum.



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By Kayla Collier

"Explicit learning may be quicker than learning through physical experience, but the latter has greater meaning for children and stays with them longer." —Rae Pica

I vividly remember one particular day during my Level II course. It was late in the afternoon, and our instructor was teaching us irregular meter through a modal piece—two concepts a bit uncomfortable even for professional musicians. After seven straight days of content, exhaustion was setting in. Conversations were tense, and our playing stilted. One brave classmate raised her hand. "Could we try moving it? I think that might help us feel the meter better." Our instructor motioned us to the open floor, and we sang the melody while stepping the pulse with our feet. A lightbulb went off—an "aha" moment much like the ones our students experience in the classroom when nailing a recorder pattern or perfecting the promenade. When we returned to the barred instruments, it was as if a new class was playing. We were relaxed, confident, and joyful. That moment taught all of us the power movement can hold.

Despite real-life experiences such as the one depicted here and research-based evidence highlighting the capacity of movement to lead to quicker information processing, music and physical education are often the only places

where students are allowed the opportunity to move (Curtis & Fallin, 2014). By better understanding the underpinnings of movement's power on the brain and considering several practical strategies for structuring movement activities, any educator can incorporate movement into their space. What better way to advocate for the Schulwerk than by planting seeds in colleagues' classrooms?

Rationale for Movement in the General Classroom

Knowing the benefits of movement is often the hook that entices educators in any area to explore this outlet in their own classroom. When starting these discussions with your colleagues, consider sharing specific ways movement benefits the brain; for example, it (1) aligns with brain research, (2) increases student interest, and (3) elevates student understanding of concepts.

Aligns with Brain Research

Using movement in the classroom offers a host of research-based brain benefits. To better understand this, it is helpful to know a few basic processes the brain uses to learn.

First, brain plasticity, is the concept that the brain is able to change based on experiences and environmental input (Curtis & Fallin, 2014; Jensen 2000). When a person encounters a new experience, the brain's network of nerve cells expands by growing dendrites, the part of the cell that receives information. Once information is received through the dendrites, it can be sent to other cells. Each time an experience is repeated, the brain becomes more efficient at processing this information, a skill essential to learning new things (Curtis & Fallin, 2014).

Second, according to Curtis and Fallin (2014), the brain makes neural connections, the process of growing dendrites and transferring knowledge to other cells, most quickly during a person's childhood. To capitalize on this natural process, educators should utilize activities that children do innately such as moving, singing, and playing. By adding movement to the classroom, all educators can help students create new neural pathways and connect their prior knowledge of movement to the new skills we want them to gain.

Third, movement encourages the release of noradrenaline, the sense of risk, and dopamine, which produces good feelings (Jensen, 2000). In a classroom setting, noradrenaline can be triggered through competition, public performance, or a risky social situation, and dopamine can be produced during a celebration, through positive social interactions, or by repetitive gross motor movement (Jensen, 2000). Along with helping students feel good, triggering these responses can cause the body to become more alert, encourage memory storage and retrieval, and focus attention—all positive responses in any classroom setting (Jensen, 2000).

Brain plasticity, the brain's ability to create neural connections, and the release of noradrenaline and dopamine make the impact of movement quite clear. With these potential brain benefits literally in mind, it is no surprise students yearn to move.

Increases Student Interest

Movement not only provides a lengthy list of neurological benefits, but also makes learning more interesting. Teachers should recognize the role student interest and engagement play when building a positive learning environment (Finn, 1993). Engaged students participate more fully, and research shows that students take greater interest in activities involving movement as opposed to traditional, sedentary lessons (Carlson, 1983; Mizener, 1993; Roberts, 2015; Temmerman, 2000; Vazou et al., 2012). When interviewing fourth-grade students about their perception of the most interesting activities in music class, Roberts (2015) found they unanimously responded with lessons involving movement. First through sixth graders studying language arts, math, and social studies demonstrated increased student enjoyment, interest, perceived competence, and effort when taught lessons incorporating movement (Vazou et al., 2012). Regardless of subject area or age of the student, lessons involving movement were consistently preferred over sedentary lessons.

Elevates Student Understanding of Concepts

Children's interest in movement can help hook them into a lesson, but the benefit goes far beyond enthusiasm. Using movement as a teaching tool can assist students in understanding academic concepts (Brooks & Goldin-Meadow, 2015; Rohwer, 1998; Shoval et al., 2017). Rohwer (1998) found that sixth-grade students incapable of keeping a steady beat would have benefited from movement activities in their younger years. Students who used movement activities throughout their elementary music

Figure 1a. Disagreement over a Toy.

Figure 1b. Two Students Leaving Another Student out of a Group.

PHOTOGRAPHER: KAYLA COLLIER. USED WITH PERMISSION.

curriculum gained a stronger rhythmic foundation than their non-movement peers and developed a higher psychomotor awareness and more advanced playing ability on their instruments.

The effect of movement on student learning transfers to learning outside the music classroom as well. Incorporating relevant movement into third- and fourth-grade math helps set the framework for later instruction (Brooks and Goldin-Meadow, 2015). In one study, students learned how to solve simple mathematical equivalence problems such as 9 + 6 + 3 = ___ + 3. Students split into two groups where half learned a relevant hand gesture, moving the left hand back and forth underneath the left half of the problem, then doing the same with the right hand under the right half. This movement was created to symbolize that the two sides of the equation are equal. The other group learned an irrelevant hand gesture and moved the left hand upward at a 45-degree angle to the left half of the problem, then repeated this motion with the right hand in a downward direction on the same half of the problem. This movement had no relation to solving the problem. Both groups were then explicitly taught how to solve the problem without referencing either movement. The researchers found that using a movement directly related to the problem significantly improved student understanding post-instruction as compared to students who used an irrelevant movement (Brooks & Goldin-Meadow, 2015). The movement did not teach the concept, but grounded student understanding and enabled the instruction to take place.

The importance of mindful movement is also demonstrated in a study of kindergartners. Movement prudently integrated into academic learning, versus unspecified movement for movement's sake, significantly improved kindergarteners' achievement scores in math, nonverbal intelligence and logic, and sequencing (Shoval et al., 2017).

Both in the music room and in the general education space, movement plays a vital role in improving academic learning. How, then, can we as Orff educators encourage our non-music colleagues to explore meaningful movement with their students?

Tips for Structuring Movement Activities

Despite the convincing research, a dearth of movement affects elementary classrooms. Maybe these educators hear "dancing" and fear the chaotic possibilities. Or perhaps these teachers could benefit from some encouragement as well as a few simple tips. The author was one of these skeptics; but with intentional planning, movement activities quickly became accessible and valuable in both the music and visual art classrooms.

Starting With Self

Effective movement exploration begins with the self. Although many students prefer the opportunities group work allows, challenges such as decision

Figure 2a. The Word *Under* in a Small Group.

Figure 2b. The Word *Near* With an Object.

Figure 2c. The Word *On* in a Small Group.

PHOTOGRAPHER: KAYLA COLLIER. USED WITH PERMISSION.

making and more advanced movement structures often lead to frustration. Instead, always start movement exploration individually (Bowles, 1998). Additionally, students are most successful when given a specific goal to accomplish.

For example, perhaps a classroom teacher is building empathy and reviewing how best to react to various classroom scenarios. One avenue for movement begins by asking students to show different emotions using facial expressions (Furmanek, 2014). Next, students express the emotion in a whole-body shape. Finally, students move around the room in emotion-driven scenarios such as madly walking because gum is on their shoe or frightened when running because someone is chasing them (Neill, 1990). With clear scaffolding, students are better prepared for the group work that follows. When presented with photos of different emotionally charged scenes (see Figures 1a and 1b, p. 28), students have the necessary tools from their individual movement experience to create a movement sequence and tell the story of the corresponding photo.

Adding Movement to Current Lessons

Much like Orff practitioners weave movement into playing and singing, classroom teachers, too, should base movement activities on their current curriculum. This is especially helpful when exploring movement for the first time. Take a classroom's word wall, for example. According to Rae Pica (2010), an expert in child development in education and author of many books pertaining to music, movement, and literacy, "Word comprehension is immediate and long-lasting when children physically demonstrate action words" (p. 73). Rather than asking for verbal or written definitions of words, try asking students to create movements that describe a word or group of words. Partners can demonstrate prepositions like under, through, into, or behind when they explore positive and negative space (see Figures 2a, 2b, 2c). Similarly, students can create a tableau for various biological lifecycles or, in small groups, turn themselves into geometric shapes with their bodies. The word wall itself might come alive when students create the alphabet with their bodies, take pictures, and hang their alphabet in the classroom!

As a teacher of both general music and visual arts, I have a unique opportunity to incorporate movement into both classrooms. In the visual arts room, prior to discussing Wassily Kandinsky's painting *Squares with Concentric Circles*, third-grade students created their own version of a folk dance in concentric circles. Without explicit prompting, they used language from their movement experiences to describe their observations. Kindergarten students began by simply using different types of lines (see Figures 3a, 3b, 3c, p. 30), and then creating a unique painting after first exploring the line with their bodies. After identifying different types of

Figure 3a. Zigzag Line With Bodies.

Zigzag Line Drawing.

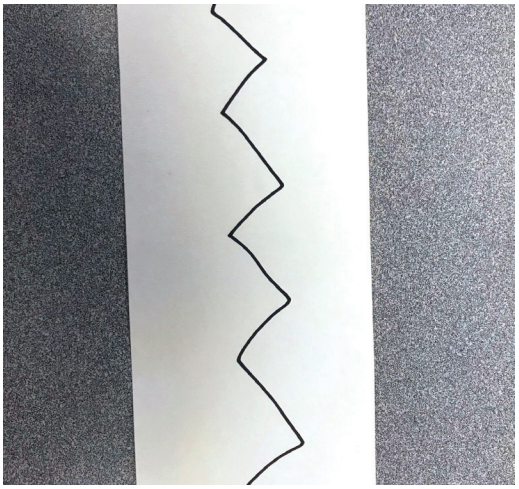


Figure 3b. Dashed Line With Bodies.

Dashed Line Drawing.

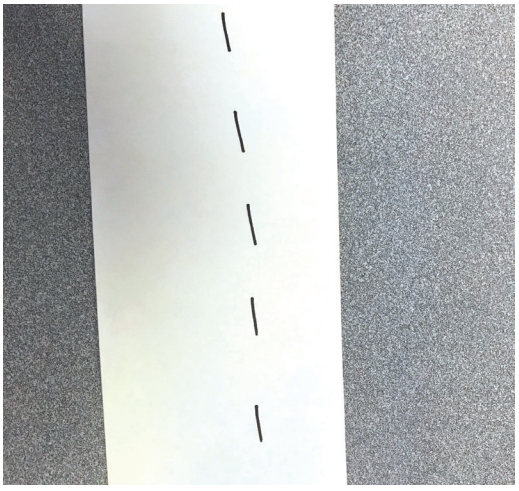
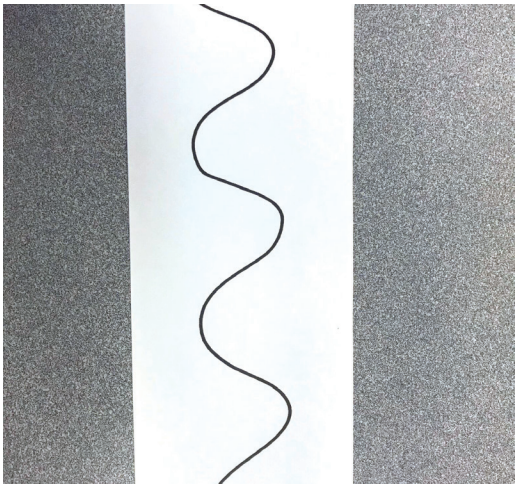


Figure 3c. Curvy Line With Bodies.

Curvy Line Drawing.



PHOTOGRAPHER: KAYLA COLLIER. USED WITH PERMISSION.

lines through non-locomotor movement words, they manipulated a pipe cleaner to demonstrate their understanding. Finally, they explored using their whole body to create lines. The kindergarten students were better able to recall the names of different lines and created visual art pieces with more advanced variety and skill because of the meaningful incorporation of movement.

Another way to include movement in any curriculum is by introducing simple movements into previously static learning. As we noted earlier, repetition increases understanding and builds neural connections (Curtis & Fallin, 2014); yet finding opportunities for variation in the general classroom can be difficult. Instead of simply rereading a poem, have students gently pat their legs, tap the desk, or move a small object like a bean bag to the steady beat during the rereading (Crinklaw-Kiser, 1996). In this example, movement assists in focus and keeps students actively engaged in their learning. Another option—what if students developed their own ways to keep the pulse while listening to a poem?

Conclusion

As Orff Schulwerk educators, we have the opportunity to share our knowledge and ideas with both students and colleagues. The research is clear that movement activities, when carefully planned, can be a powerful tool in any classroom. Share this research with your teammates and pass along these tips to spur discussion. Even though planning movement activities in the general classroom can seem like a daunting task, even educators with limited training can use movement effectively.

As educators, we are already choreographers; we choreograph the classroom all day, every day (Furmanek, 2014)! Through positive encouragement and a few purposeful ideas, our school communities can truly become child-centered, play-driven, and movement-inspired spaces for all. ■

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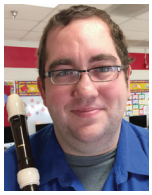
The Orff-Orchestra Partnership: Continued Orff Innovation in the Home of the Blues



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ALLEN MOODY is the Orff music specialist at Idlewild Elementary, Memphis, Tennessee, where he teaches kindergarten through Grade 5. He received his bachelor's degree in music and master's in music education. Alan has completed three levels of Orff Schulwerk Teacher Education and teaches recorder at the University of Memphis Orff Summer Institute.

ABSTRACT

Initiated in 2015, the Orff-Orchestra Partnership engages Orff processes within the music classroom to prepare and perform varied repertoire concerts with the Memphis Symphony at district elementary schools. As participants, the authors reflect on the impact of collaborative ventures to reimagine educational and artistic possibilities and educate the community about Orff Schulwerk within the schools.

By Betsy Carter and Allen Moody

Home of the Blues and the Birthplace of Rock and Roll, Memphis, Tennessee, is also home of the nation's oldest district-wide public school Orff Schulwerk curriculum. For more than 50 years, generations of children have grown up in the Schulwerk thanks to a pioneering collaboration between the Memphis Symphony Orchestra (MSO) and the Memphis City Schools (MCS), now Shelby County Schools (SCS). More recently a second innovative collaboration reimagines the possibilities presented by Orff Schulwerk, bringing together the Symphony, Orff teachers, and students in an Orff-Orchestra Partnership.

Orff Schulwerk in Memphis

In 1968, during complicated efforts at desegregation and the tumultuous events surrounding the assassination of Dr. Martin Luther King Jr., the Memphis City Schools began collaborating with the MSO to establish an Orff-based music program within the schools. The Symphony started by helping the district fund a grant-writing team consisting of Nancy Ferguson and Konnie Koonce (Saliba) (Klossner, 2018). As described by co-founder Nancy Ferguson (2000), the team was successful in securing an Elementary and Secondary

Education Act (ESEA) Title III grant to implement an elementary music program to train educators new ways of teaching music. Although the initial grant also incorporated the Kodály concept and Howard Doolin pedagogical approach, ultimately the pair focused on Orff Schulwerk as the best model for their program (Ferguson, 2000).

At the time of the ESEA grant, none of the district's 100-plus elementary schools had a certified music teacher. According to Klossner, the MSO hoped that providing music education at the elementary level would enhance students' musical ability, foster a desire to join performing ensembles in middle and high school, and ultimately expand the orchestra's audience base. In the program's infancy, six public school and three private school classroom teachers collaborated to form a "cadre" of teachers who shared ideas, gave each other feedback, and developed a curriculum. The grants provided significant professional development in Orff Schulwerk, including after-school and summer Orff education for teachers (Klossner, 2018). The program's success led to a doubling in size for the 1969–70 school year, and Memphis began the "first official Orff Schulwerk curriculum in the United States" (Ferguson, 2000, video interview).

The Shelby County Schools' Orff Music Program now employs 109 music teachers to educate 52,330 students in kindergarten through Grade 5. It is headed by a full-time, Orff-certified fine arts advisor. Additional support includes Orff Schulwerk Teacher Education at the University of Memphis, local/national AOSA memberships, Orff-certified mentors for teachers new to the district, District Learning Days presented by national-level clinicians, and 12–14 additional after-school workshops each year. The district supplies Orff instruments for each classroom, helps teachers maintain and repair instruments, and hires Orff-certified teachers to review and revise the district curriculum regularly to align with state standards while incorporating Schulwerk pedagogy. The district showcases the Orff department through district-wide public performances at Arts Fest and at its Orff All-City Concert, which it has held for 52 years.

The Orff-Orchestra Partnership

A partnership with the MSO, started in 2015, builds upon the strengths of the SCS Orff Schulwerk program to help shape the way students, families, and the community view their musical identity. In July 2015, MSO Director of Innovation and Impact Rhonda Causie (personal communication, July 10, 2015) initiated a conversation with teacher Betsy Carter. "We have a million [dollar grant] earmarked toward innovative music education programs and musician salaries. We want to leverage the largest portion toward an Orff-Orchestra partnership project, and it must be spent in three years. What program can we create?"

The MSO's initiative follows a broader national trend of increasing educational and civic innovation and engagement on the part of American orchestras. A League of American Orchestras (2017) report on educational and civic engagement reveals that "Orchestras across America are reexamining and recreating their roles as civic institutions, both of and for the diverse communities they serve" (p. 1), and further notes that 79% of responding orchestras report programs that work with schools. The MSO's goal in creating the Orff-Orchestra Partnership was to develop a project in which students in kindergarten through Grade 5 participate in content creation and performance (Memphis Symphony Orchestra, 2015). Other recent MSO elementary education initiatives include traditional in-school orchestra and chamber ensemble concerts, but both organizations felt a richer, more engaging experience was possible.

As the repertoire cycles back on a 3-year rotation, the orchestrations provide a framework for how the pieces will be performed, but the realization is unique to each school.

Causie and Carter investigated the Carnegie Hall's "Link Up" project, which gives students an opportunity to play recorder, violin, or sing along with an orchestra from the seats of a concert hall (Carnegie Hall Corporation, 2019). Although the Memphis team appreciated the concept—currently Carnegie Hall partners with 115 orchestras nationwide—they perceived the logistics of multiple schools performing together as leaving little space for student creativity and wished for the Memphis students to be more physically integrated into the professional ensemble. Causie and Carter envisioned

Figure 1. Students at Snowden Take Their Places as the Memphis Symphony Orchestra Does a Final Sound Check.

PHOTOGRAPHER: JORDEN MIERNIK-WALKER, OCTOBER 2018. USED WITH PERMISSION.

a collaboration to showcase what students experience through Orff Schulwerk, integrated with the beauty of orchestral music.

The Orff-Orchestra Project Structure

In 2015–16, the Orff-Orchestra Partnership pilot program was formed with a cohort of six Shelby County Orff-educated teachers in collaboration with the MSO's administrative team. Together they designed a 3-year plan to produce a series of performances in which the students play an equal role with the orchestra's musicians. After a successful pilot, Symphony donors committed funding to sustain the project on a 3-year programmatic rotation. Each year the number of teachers and schools involved has grown. "[This] program is like no other educational program with orchestras that I have experienced," said resident composer and MSO horn player Robert Patterson. "The innovation is brilliant for its simplicity. Instead of the orchestra playing *for* the students, it plays *with* them" (personal communication, January 17, 2019).

Each school rehearses, hosts, and performs its own concert with the full orchestra. Repertoire is a purposeful mix of pieces diverse in origin and mode of student performance, including selections from Orff and Keetman's *Music for Children* volumes, folk music, and standard orchestral literature. Some orchestral scores are played in their original form, and students add movement or complementary instrumental or vocal parts. For others, teachers in the original cohort worked with resident composer Patterson to create a cohesive orchestral score. The orchestra contracted with publishers and copyright holders to license the new versions of the works. Pieces like *Hiya #38 Allegro* from *Music for Children* Volume 1 (Orff & Keetman, 1976) come to new life as students perform them accompanied by full orchestra. Folk songs like *Arirang* or *Hey Loddie* are transformed into amazingly complex orchestral works.

For Patterson, the deep musical connections students feel in this program have inspired the compositions he creates for it:

> The music seems to engage them at a much more fundamental level. I often weave quotations from other famous works into the arrangements I create.... The hope is that someday ... a subconscious connection to this experience will trigger a deeper love and appreciation for the original works. (personal communication, January 17, 2019)

As the repertoire cycles back on a 3-year rotation, the orchestrations provide a framework for how the pieces will be performed, but the realization is unique to each school. For example, Offenbach's *Can-Can* from *Orpheus in the Underworld* may include students playing xylophone, creating hip-hop dances, or even performing tinikling routines.

Preparation for these programs is typically spread over an 8- to 10-week period, allowing students to develop their own ideas for performing the repertoire with the orchestra (see Figure 1, p. 34).

Orff-Orchestra Partnership Year One

During the first year of the partnership, participants were creating and re-creating the program continuously. They adapted Orff orchestrations, shared strategies and discoveries with each other, and asked Patterson to adjust orchestral scores to reflect those changes until very close to the first performance. As teachers and students considered the ways the Orff process led them to experience the music, the pieces evolved.

Orff teacher Bethany Mayahi described it. "The thing I remember most about the first year is the collaboration we had, planning with other teachers … and seeing different styles come together" (personal communication, December 18, 2018). The SCS Orff music department arranged substitute coverage for all six teachers to attend one another's rehearsals and performances with the orchestra. Through this, participants gained rare insights into other teachers' programs. Mayahi noted, "We learned from each other and got ideas" (personal communication, December 18, 2018).

Cohort member Lane Pellew recalled, "The unexpected benefit … is how close our cohort … has become. Each teacher has a different strength, which was evident in the pieces we chose. This forced me out of teaching my comfort zone and made me more well-rounded" (personal communication, December 18, 2018).

Orff-Orchestra Partnership Year Two

The second year, the Orff-Orchestra Partnership expanded to include an additional mini-cohort of three schools that performed the first season repertoire, whereas the original cohort piloted a second program of music. The repertoire for the second program increased in difficulty and incorporated more improvisation, a challenge for a program that still had to have one set of orchestral parts. Many cohort members retook Orff Schulwerk Teacher Education Levels I, II, or III and drew additional repertoire for the project from their experiences. For students, the earlier opportunity to perform with an orchestra sparked an increased investment in their performance. Students understood the final goal, could talk about music differently, and readily offered ideas for creative movement pieces.

The success of the professional learning aspects of the program motivated the district to continue providing substitute coverage for teachers, but the increased number of schools led to some growing pains for the project. "Even though it was very beneficial being a part of everyone's performance process, we started to feel like we were missing too much of our own instructional time," said Pellew (personal communication, December 18, 2018).

Orff-Orchestra Partnership Year Three and Beyond

The third pilot year of the Orff-Orchestra Partnership saw the largest expansion of student performance elements and number of participating schools. Career moves led to a merger of both original cohorts to create a new Cohort A. The MSO also added six new schools (Cohort B) that performed and adapted the original first-year program while Cohort A independently developed a third concert program. Cohort B member Jandrea Crum noted, "You learn to truly collaborate with colleagues on how to teach the selected music.… We took [Cohort A's] tried and true [ideas and] refined the lessons for our learners at our specific schools" (personal communication, February 1, 2019). The successful creation of this new cohort established the Orff-Orchestra Partnership as a replicable process and not an experiment successful only because of a specific group of teachers.

While Cohort B was working through the beginning stages of the project, Cohort A began to realize fully the possibilities of collaborating with a team of teachers and a live orchestra. The third concert program was designed like a menu of options rather than a prescribed set of activities. Although each school performed the same repertoire, the performances became much more individualized and participants were comfortable relying on one another to direct pitched percussion, run sound, and costume performers.

Currently in its fifth year, the Orff-Orchestra Partnership continues to thrive, with cohorts rotating through the original three programs. New teachers are welcomed, and individual performances continue to grow more reflective of the unique culture of each school (see Figure 2, p. 36).

Figure 2. Students at Idlewild Elementary School Rehearse With the Memphis Symphony Orchestra in Preparation for Their Concert.

PHOTOGRAPHER: BETSY CARTER, OCTOBER 2019. USED WITH PERMISSION.

Impact of the Orff-Orchestra Partnership

Just as the Memphis City Schools' innovative Orff program has affected scores of children and adults over the decades, the Orff-Orchestra Partnership is proving a powerful vehicle for positively affecting students, current and pre-service teachers, MSO musicians, and the community. In addition, through its creative and organized example, it is serving as a model for other communities across the country. Teacher Mary Elizabeth Washburn sees the value this experience provides for her students' identity: "We learned more than just beautiful music—we learned we were enough—smart enough, talented enough, brave enough…. That we belonged in this community of 'real' musicians because we are 'real' musicians too" (personal communication, January 14, 2019).

Working together, project cohorts coalesce as strong Professional Learning Communities (PLCs) with a powerful effect on participants' teaching practice and what children can achieve. CEO of the MSO Peter Abell observed:

> What develops over the three-year rotation of concerts is a support system … the kind of professional mentoring that has powerful ripple effects into the teaching experience in support of the overall learning environment. In my opinion, nurturing that important network of music teachers is the single greatest benefit of the project. (personal communication, February 12, 2019)

In his article, *Harnessing the Power of PLC's,* Richard DuFour (2014) identified five components of effective professional development, all of which are present, to one degree or another, within the Orff-Orchestra Partnership. He stated:

> Research provides a clear and consistent message that effective professional development is:
> *Ongoing,* with a sustained, rather than episodic and fragmented, focus.
> *Collective,* rather than individualistic.
> *Job-embedded,* with teachers learning as they engage in their daily work.
> *Results-oriented,* with activities directly linked to higher levels of student learning.
> *Most effective in schools and districts that function as professional learning communities.* (p. 1)

Reflecting on his own experiences, teacher Thomas Cesario noted that participation in the Orff-Orchestra Partnership has enhanced his daily instruction. "My students are now able to accomplish more than I ever expected. I am willing to try things I never thought possible. Most importantly, I wait for those special moments where we create magical

musical moments in the classroom" (personal communication, January 20, 2019).

The project has deepened MSO musicians' awareness of the richness of the Shelby County Schools Orff program. "We've really hit pay-dirt with this one," said violist Michelle Pellay-Walker. "Orchestral educational concerts frankly used to bore me to death," she laughs, "Go in, play, and see who falls asleep first—the kids or the musicians" (personal communication, February 6, 2019). Now Pellay-Walker says she often invites her college-level music appreciation students to the performances. Dr. Heather Klossner has also involved her University of Memphis music education students in the program to facilitate independent study projects and assign residents (student teachers) to schools in the cohort, which provide the opportunity for them to participate in the experience. Klossner writes of her students' experience: "In addition to learning how to prepare elementary students for the performance, they see the artistic and collaborative possibilities through such a partnership. This helps these future music educators set the bar high for themselves, their students, and their community" (personal communication, January 15, 2019).

In addition to inspiring those involved in the Orff-Orchestra Partnership, the program serves as an advocacy tool for the individual schools involved as well as the district, highlighting the rigorous, joyful, active music making happening within the schools. Audience members have included the Shelby County mayor, the Shelby County youth mayor, the superintendent of schools, school board and cabinet members, and symphony donors. The MSO also touts the program in its promotional materials, simultaneously bringing greater awareness of their programming and Orff Schulwerk to the community. The Tennessee Music Educators' Association recently recognized the contribution of this program by presenting its 2018–19 Friend of Music Education Award to Peter Abell and the MSO.

Conclusion

Beginning with the Memphis City Schools Orff program in the 1960s and followed many decades later by the Orff-Orchestra Partnership, the inventive, collaborative relationship between the MSO and the Shelby County Schools continues to have a great impact on music education in this community, creating and sustaining vibrant, high-profile Orff Schulwerk education that can serve as a model for others. Both initiatives involve strong teacher-led Professional Learning Communities that increase individual teacher effectiveness. Both programs address the mutual needs of schools, students, and community organizations working together to access resources (grants) and realize rich music education experiences for students.

The lesson for individuals, schools, and organizations that want to create effective, innovative programs is clear: Partnering with other teachers and community organizations in ongoing and purposeful ways empowers collaborators to leverage each other's strengths and achieve lofty common goals together. Do not be afraid to reach out within your community and ask "what if …?" ■

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Wildflowers in the Desert: Establishing Music Programs in the Chula Vista Elementary School District

ABSTRACT

For decades, arts education has been stagnant in numerous areas of the United States where budgets have been used to bolster different subjects. Conversely, Chula Vista, California, has had a resurgence of music in schools. In this article the authors explore the path of educators in the Chula Vista Elementary School District who, through various collaborations and the Orff Schulwerk approach, have converted administrators, parents, and external community groups to advocates for the district's visual and performing arts programs.

MARC KEEHMER, ZOE KUMAGAI, CRYSTAL PRIDMORE, and **JONATHAN SELIGMAN** are all educators in Chula Vista, California, with experience ranging from 4 to 12 years. They have completed three levels of Orff Schulwerk Teacher Education and are teaching for VH1 Save the Music Schools. They have collaborated with guest musicians such as Ozomatli and Switchfoot on various school projects, and Pridmore was a semifinalist for the 2020 GRAMMY Music Educator Award. The four have created "Chaotic Harmony," a podcast exploring the joys and challenges of teaching music in the elementary school classroom.

By Marc Keehmer, Zoe Kumagai, Crystal Pridmore, and Jonathan Seligman

In 1963 Carl Orff compared the organic growth of the Schulwerk to wildflowers: "It is an experience of long standing that wild flowers always prosper, where carefully planned, cultivated plants often produce disappointing results" (Orff, 1977, p. 3). This vivid image came to mind as the Schulwerk was first introduced to the Chula Vista Elementary School District (CVESD), a community outside San Diego, California, that for over three decades lacked consistent elementary music education after sweeping statewide education budget cuts in the 1980s. In 2014 the district committed significant funds to bringing music back to the school day. Twenty-eight new teachers were welcomed into schools by students, parents, and administrators accustomed to an elementary education void of music. Over the course of five years, these innovative new teachers built thriving programs rooted in the Orff Schulwerk approach. As they gradually released the creative process to students, teachers were unsure how these wildflowers might grow in a musically barren desert, but trusted the Schulwerk wholeheartedly. Now children are happily engaged in the music

Figure 1. Pridmore's Class Exploring Highs and Lows With Their Star Wands.

PHOTOGRAPHER: BRYAN PRIDMORE, PRIDMORIA.COM. USED WITH PERMISSION.

classroom, parents are strong advocates for music education, and administrators have taken notice. We are four of these teachers, and this is our story.

Breaking Ground on a New Orff Program

Chula Vista Elementary School District Visual and Performing Arts (VAPA) Coordinator Lauren Shelton stepped into her role in 2014 when the district reinstated the position to grow its arts programs. After successfully partnering with CVESD through her former position running an El Sistema-inspired after-school strings program with the San Diego Youth Symphony, Shelton was tasked with filling 60 vacancies for visual and performing arts teachers in less than three months.

The teachers hired during the first year of implementation all walked into a similar situation: A student body eager to learn but a district without instruments or curriculum. After a year of scouring closets and storage units for instruments, filling out dozens of grant applications for supplies, and seeking assistance from parent-teacher associations and crowd-funding websites, the magnitude of the task was clear: Teachers needed to educate children, parents, administrators, and colleagues about the importance of music education and provide high-quality programs to all students.

Student experience within the Orff Schulwerk approach is inherently collaborative (see Figure 1). Similarly, the newly hired teachers quickly learned to rely on one another as they started new positions and

Curious district officials often followed the sounds of recorders and xylophones pouring through the usually quiet corridors, and principals, directors, and family members even joined in a folk dance celebration on the last day.

educated the community about the value of active music making in developing thoughtful, creative learners. Just as these teachers relied on each other to experience and understand the process in Orff Schulwerk Teacher Education courses, they also leaned on the school community. This fledgling group encouraged parents and colleagues to become active participants in the music education program, whether as enthusiastic audience members, through financial support, or by volunteering to assist. These varied stakeholders quickly became vital advocates for Chula Vista VAPA sustainability.

Historically, music education advocacy has focused on lobbying for awareness to "continually inform the nation of the value of music education" (Mark, 2002, p. 48). Similarly, this whole-community approach to advocacy has been essential in creating demand for the survival of CVESD's developing music programs. When demand came from students and parents, and was reinforced by advocacy foundations and partners, administrators took notice.

In monthly meetings, music teachers discussed ideas and avenues for advocacy. "We knew we had to be strategic," Shelton said about the struggle to reintroduce the arts to the district, "We didn't know when this opportunity would open up again, if ever …, so we had to be successful" (personal communication, July 10, 2019).

Many administrators lacked the opportunity to participate in music programs when they attended school, but they understand the value of engaged learners, collaborative student conversations, and proud, involved parents.

Shelton, herself a former Level I student, saw the Orff Schulwerk Teacher Education curriculum as a key component to building quality music programs. She wanted to provide this curriculum to every teacher at no cost to help further the mission of reinstating quality music education throughout CVESD (personal communication, July 10, 2019). She understood that not only would this curriculum provide music teachers with much-needed instructional materials, but also encourage the innovative, creative mindset CVESD hoped to nurture through the arts. With these things in mind, Shelton partnered with the San Diego AOSA chapter to organize Orff Schulwerk Teacher Education Level I in July 2016 and covered the cost of every CVESD teacher. The district also provided the facilities to host the course.

This curriculum solidified the group as a cohort, despite coming from different backgrounds and various areas of expertise, through quality pedagogy and meaningful connections. Further, Shelton's purposeful housing of the Level I curriculum in the district office made the work highly visible to CVESD administrators. Curious district officials often followed the sounds of recorders and xylophones pouring through the usually quiet corridors, and principals, directors, and family members even joined in a folk dance celebration on the last day. Level I unified the cohort of teachers and brought along CVESD administrators as some of the first arts advocates.

The Impact of the Schulwerk

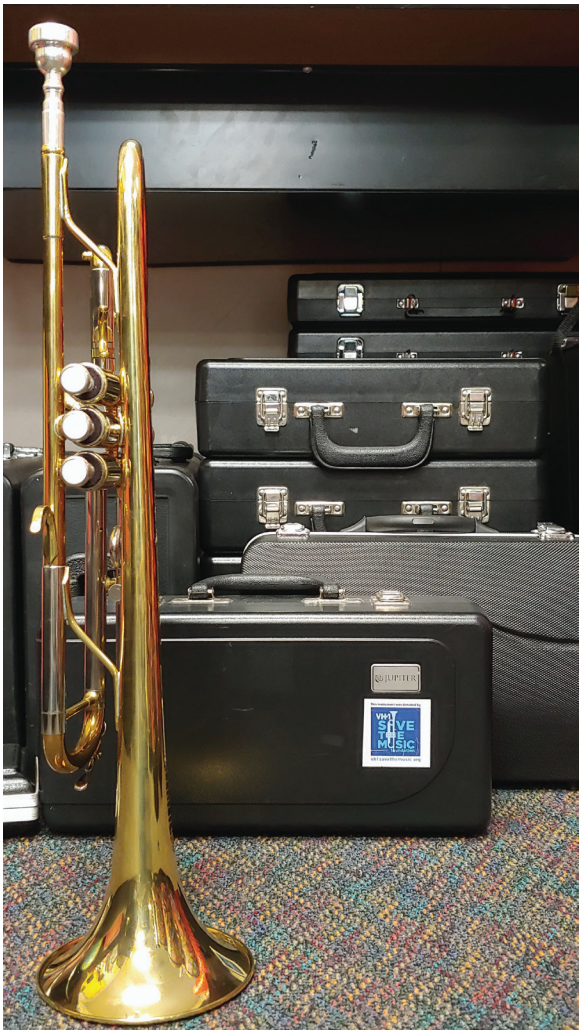
Chula Vista Elementary School District administrators are staunch supporters when given the language and experience to understand and advocate for the arts. Many administrators lacked the opportunity to participate in music programs when they attended school, but they understand the value of engaged learners, collaborative student conversations, and proud, involved parents.

Marc Keehmer, one of the newly hired CVESD elementary music teachers, asked his principal Monica Ruiz-LaBerge about the student impact she observed from the now four-year-old music program. She joyfully responded, "I see high student engagement, students in a happy place, and I see students motivated to learn music" (personal communication, August 6, 2019). This was not always the case for students at Keehmer's school. Prior to receiving music and arts during the school day, students were academically underachieving. Four years into the music program, Ruiz-LaBerge sees the new programs as positively affecting student test scores in math and English language. "Music develops the whole child," she said. "It gives students a different avenue to see themselves in the future" (personal communication, August 6, 2019).

Connecting Beyond the Schools' Walls

Shelton wisely cast a wide net when forming relationships with arts groups and worked to provide students and teachers with a plethora of resources. Partnerships with foundations, local arts groups, community members, and others have provided

Figure 2. Classroom Instruments Funded by VH1 STM.



PHOTOGRAPHER: MARC KEEHMER. USED WITH PERMISSION.

essential momentum to the CVESD arts programs over the past five years.

VH1 Save the Music (VH1 STM) has been a crucial partner to the CVESD district. They offer large grants for band and string instruments, guitars, piano labs, xylophones, unpitched percussion instruments, classroom materials, and more (see Figure 2). The VH1 STM program intentionally encourages districts to dedicate their own resources to assuring quality music education in schools by awarding grants on the condition the instruments provided be used during the school day and be housed in secure, designated music classrooms with a full-time music teacher. The program also provides the occasional celebrity partnership, as when Jonathan Seligman's choir had the opportunity to perform in collaboration with GRAMMY award-winning band Switchfoot. Parents shared their enthusiasm with Seligman:

> I thought that having Switchfoot come to the school and sing with them and ask them to perform with them was a fantastic experience for the kids. It encouraged the kids to pursue their music. They were not only given the chance to perform, but also to hear the message of giving back to the community and, in particular, supporting kids who may not have some of the advantages they have. (Groulx, personal communication August 13, 2019)

> My child performed at the Bro-Am, Switchfoot's annual surf and music festival in Carlsbad, California, and it was the most exhilarating moment in her life. Getting up on stage was proof that she was a true artist and musician. This created total buy-in for her in the music program. (Kane, personal communication, August 12, 2019)

These partnerships created a wellspring of advocacy, fostered new collaborations, increased parental support, and advanced student engagement.

Another important partner is Turnaround Arts (2019), a national program in conjunction with the Kennedy Center in Washington, D.C., that works with teacher Marc Keehmer and his school to provide training on a whole-school approach to arts-integrated learning. Turnaround Arts provides resources, instruments, grant opportunities, professional development, performance rights for school musicals, and coaching for Keehmer and his colleagues as they have brought the arts into every aspect of the Montgomery Elementary School curriculum and community.

Another group, the San Diego Youth Symphony (SDYS), has continued to work with CVESD after Shelton made the transition from facilitating their after-school program to working for the district. They have cultivated incredible change in the community music education landscape by providing 15% of all students with instrumental music support (Korogy, personal interview, July 22, 2019). Teacher Zoe Kumagai worked closely with SDYS to start after-school orchestras at seven schools in the district. One music camp and festival

Kumagai hosted at Rosebank Elementary School brought hundreds of students together. The festival spotlighted schools that started after-school music programs and encouraged more advanced sixth-grade students to mentor third–grade beginners. By offering opportunities for students to perform together, the festival fosters unity rather than competition.

Educating the School Community

One way to address a lack of knowledge parents and administrators may have regarding the music program is through *informances*. A term defined by Mary Pautz (2010), an informance is an opportunity to demonstrate or involve parents and other audience members in a typical music class. Although an informance can replace or act in tandem with a performance, the goals are remarkably different from a typical performance. Whereas a performance seeks to present a polished product, an informance seeks to involve and inform the audience. Crystal Pridmore, another CVESD elementary music teacher, frequently shares informances with her school community. When parents enter the room, they are often uncertain what to do when they see no chairs set out for them. The students, however, are delighted to invite their families to sit with them as they share songs, games, and activities. Unpitched percussion instruments, clapping games, and simple process lessons are beautiful ways to involve parents in the Schulwerk. Any hesitation quickly vanishes as parents and students interact together. When parents understand firsthand the value of the Schulwerk, they become avid supporters of its continued importance in the schools.

Podcasts provide another avenue music educators have to connect with one another and the broader community.

Social media is another tool these new music teachers have utilized to introduce administrators, parents, and the community to their classrooms. Through social media, music education advocacy easily extends beyond the four walls of a classroom as content reaches colleagues, musical institutions, advocacy partners, and fellow educators around the world. Principals have meetings to attend, administrators may bypass the music room on a site visit, and parents cannot stop by during the school day. In addition to informances, teachers can apprise school leaders and community members by showing them short clips from the classroom. The strong presence of CVESD VAPA teachers on social media has led board members to seek out arts classrooms and ask how they can further support these programs. Parents have educated conversations with their children about what they did in music class. And many members in the community can even tell you what "Orff" means!

Privacy concerns are a key consideration when sharing student work and likenesses on social media. CVESD sends media releases home with students as part of registration. Students who do not have signed releases are placed out of range of the camera when photos will be posted on social media. Many apps that blur video to protect student privacy are available as well. Although social media can be a valuable tool in our advocacy, recordings of students should be posted only after both parents and school administrators have provided proper permission.

For these CVESD teachers, the use of social media plays a crucial role in attracting and sustaining advocacy partners such as VH1 STM. It allows organizations to see a direct impact, gives them content to share with donors, and helps them understand what kind of support is most helpful. VH1 STM originally offered band and orchestra instruments to CVESD schools with the hope of building traditional instrumental programs. After watching the success of the Orff Schulwerk approach in schools, VH1 STM realized the value of elemental music and now envisions a comprehensive K12 approach incorporating Orff Schulwerk. Chiho Feindler, senior director of programs and policy at VH1 STM, shared that the organization is committed to developing a holistic K12 approach for students through these general music grants. The change taking root in Chula Vista so inspired VH1 STM that they partnered with teachers in New Jersey to offer Orff Schulwerk Teacher Education Level 1 in summer 2019, and the organization hopes to broaden this impact going forward (personal communication, October 10, 2019).

Podcasts provide another avenue music educators have to connect with one another and the broader community. In 2019, the four authors launched a podcast entitled *Chaotic Harmony* to

Figure 3. Seligman Conversing With Keehmer on the Podcast *Chaotic Harmony* About His Narrative and Journey to Be a Music Teacher.

PHOTOGRAPHER: BRYAN PRIDMORE, PRIDMORIA.COM. USED WITH PERMISSION.

share their story with a wider audience. Using the podcast as a tool to advocate for music education and build a local network of arts supporters is essential to sustaining the progress CVESD has made (see Figure 3). The San Diego County Office of Education has taken notice and encouraged the CVESD music teachers to advocate for the needs of newly established music programs across the county. Supporters throughout the district, such as administrators, principals, and teachers, have reached out, excited to learn what they can do to support the arts. VAPA coordinator Lauren Shelton has also shared podcast episodes to help other administrators understand the challenges of building a new program. Advocacy is the sharing of stories, and the power of the CVESD elementary music education story is helping to shape future action and policy for the better.

Conclusion

Many different platforms are available to educate communities about the elementary music classroom and Orff Schulwerk—vital aspects of the arts' survival in our schools. From building a cohesive story, to sharing that story in the broader school community, to forming relationships with partners, advocacy is the tending of a perpetual garden. As a group of four teachers in CVESD hired to build a new elementary music program, we have worked tirelessly to build high-quality programs for our students. Nevertheless, teaching children is not enough. Educating parents and administrators

provides them with the motivation and language they need to advocate for their children's arts education. With the strength of the community behind the arts, it is exciting to see what will come next in the growth of the music programs in CVESD.

> As in Nature plants establish themselves where they are needed and where the conditions are favorable, so Schulwerk has grown from the ideas that were rife at the time and that found their favorable conditions in my work. Schulwerk did not develop from any pre-considered plan—I could never have imagined such a far-reaching one—but it came from a need I was able to recognize as such. (Orff, 1977, p. 3)

Similarly, the teachers in Chula Vista could never have imagined the scope of the foundational shift in our district five years ago. Over time we have found music, specifically the ethos of the Schulwerk, to be transformational in CVESD and in the daily lives and education of our students. Educating and advocating each step of the way can turn community members into passionate voices for our work, cultivating rich soil and planting numerous new seeds. ■

CHAOTIC HARMONY PODCAST

A podcast accompanying this article is posted on the Echo Extensions page in the Resource Library at: https://member.aosa.org/resource_library/viewdetail/532

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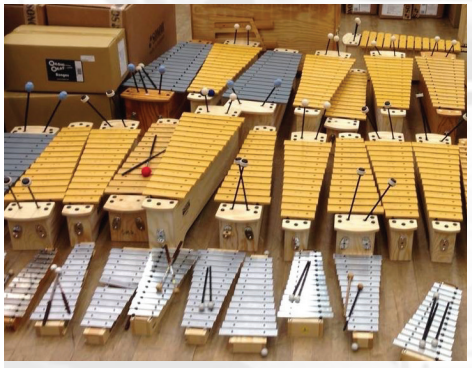

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Orff Schulwerk and Special Populations: A Content Analysis of *The Orff Echo*

ABSTRACT

Between 1968 and 2018 over 90 articles were published in The Orff Echo *that focused primarily on music education or therapy settings targeting music learning and/or non-music outcomes with special populations. In this article the author discusses her analysis of this content and shares the implications for music education and music therapy.*

CYNTHIA M. COLWELL is the director of music therapy at the University of Kansas. Her primary teaching and research interests include facilitating Orff-based music therapy in diverse settings and positively affecting the attitudes of pre-service teachers toward students with special needs in music settings.

By Cynthia M. Colwell

Orff Schulwerk is an approach to teaching music that focuses on things children enjoy doing: singing, chanting, moving, and playing. The intent is to educate all children through active and creative opportunities (AOSA, 2019). Gertrud Orff supported the Orff Schulwerk approach for special populations (Orff, 1974), which was conceived as a means to support the emotional development of children with developmental disabilities. She felt the approach lent itself well due to the diversity of developmental levels accessible in an orchestration. Improvisation provided opportunities for self-expression where cognitive or physical limitations might limit the success of more traditional methods. Instruments, visual aids, and nonmusical materials stimulate active participation and can be modified for diverse populations. This diversity of materials, in addition to combined elements of movement and speech, provide a multi-sensory environment vital to growth of individuals with disabilities.

Orff Schulwerk educators acknowledge the challenge of inclusive music teaching, yet recognize the success of using the Orff Schulwerk approach with special populations to achieve music learning goals and support non-music outcomes. Music therapists have adapted the approach for cognitive, psychosocial, communication, emotional, sensorimotor, and physical outcomes (Colwell et al., 2008; Colwell et al., 2013; Hilliard, 2007; Register & Hilliard,

2007; Voigt, 2003). With this knowledge—influenced by experiences as an elementary music teacher and clinical music therapist—and through AOSA teacher education opportunities, I developed an interest in systematically examining what work has been disseminated in *The Orff Echo* in either a music education or music therapy setting with special populations.

Content Analysis Methodology

A content analysis is a systematic process to determine presence of certain words or concepts and compress large amounts of text into categories following predetermined guidelines (Babbie, 2013; Elo & Kyngas, 2007; Krippendorff, 2012; Neuendorf, 2017; Stemler, 2001; Weber, 1990). Criterion for inclusion consisted of articles published in *The Orff Echo* between 1968 and 2018 that mentioned special populations (e.g., traumatic brain injury) or music therapy as a primary focus. After reading the articles, available data were categorized on a coding form indicating: (a) authors, (b) credentials/background, if ascertained, (c) title of article, (d) date of publication, (e) volume, issue, pages, (f) special population (e.g., hearing impaired), (g) age grouping (e.g., elementary-aged children), (h) setting (e.g., general music), (i) article type (e.g., classroom anecdotal), and (j) educational (e.g., improved recorder playing) or therapeutic outcomes (e.g., decreased anxiety). The narrative summation of information that follows is provided in an effort to inform music teacher and therapist training as well as determine potential collaborative opportunities using the Orff process with special populations in educational and therapeutic settings.

Results and Conclusions

A total of 99 items published between 1968 and 2018 focused on the Orff Schulwerk approach with special populations, primarily in music education or therapy settings targeting music learning goals and/or non-music outcomes. These items included book reviews, news releases, editorials, clinical or classroom anecdotes, case studies, and research studies. Thirty-seven of the 99 items appeared in seven issues that had a thematic focus of working with special populations in 1994, 1997, 2003, 2005, 2012, 2013, and 2016.

The reviewed items primarily disseminated information regarding successful strategies in music education and music therapy; therefore, the fundamental divisions of organization were from that perspective. Forty-six percent of the articles targeted music learning goals or related non-music outcomes in music education settings, and 22% were related to music therapy non-music outcomes or in support of music educators working with special populations on music learning goals. Eighteen percent, a relatively substantial foci on a specific special population, targeted lifelong learning (music education) and wellness (music therapy) aspects of older adults. Due to duality of potential outcomes, sheer number of articles on this population, and the unique collection of authors, this information is reported separately. The remaining articles (14%) were diverse from perspective of authorship, subject matter, outcomes, and/or function. Regardless of section where articles were included, strategies for successful outcomes with special populations were most prevalent; therefore, primary elements from each article related to this topic were presented as available.

Music Education

Music education is related to the teaching and learning of musical goals in one-on-one or group educational and/or community settings spanning age groups from early childhood through older adults. Although music learning goals are the primary outcomes desired, it is not unusual for music educators to integrate accompanying non-music outcomes that may influence learning, development, or quality of life. Forty-five articles (45.46 %) were written by music educators in various settings, providing valuable anecdotes with the intent of sharing successful strategies for working with special populations. Some of the richest resources were those written by music educators whose passion for working with special populations was evident in their desire to disclose successful strategies. Articles in this section focus on the general philosophical idea of inclusive practices, opportunities for designated special populations, integration and adaptation of specific Orff media when working with special populations, and the vast opportunities for addressing emotion regulation through Orff Schulwerk.

Velasquez's (1997) editorial reminds the reader that Wilhelm Keller, an early director of the Salzburg Orff Institute, introduced the approach

to exceptional populations and that Orff teachers today still appreciate this framework for teaching *all*. To support this end, a broad focus on inclusive practices in the elementary general music classroom was articulated with suggestions on how best to be all-encompassing of our students through a shift in thinking from what children could *not* do to designing lessons based on abilities through differentiated instruction naturally present in Orff Schulwerk. Expanding on this focus of lesson planning were two articles supporting the necessity of creating original materials when working with children with disabilities to ensure adaptations are more accessible. In spite of the evidence of inclusive practices in prior articles, two subsequent pieces expressed concern for lack of relevant preparation for music specialists in inclusive settings.

A myriad of articles focused on music learning goals with specific populations in both educational and community settings. Teachers described opportunities for students with learning disabilities, intellectual disabilities, emotional disturbances, neurological

Table 1. Articles Reviewed – Music Education.

AUTHOR/ARTICLE DATE	ISSUE
Baird, D. P. (1982)	The learning disabled child in the Orff classroom: Jumping head first into the mainstream. *The Orff Echo, 14*(3), 5, 9–11.
Baxter, C. M. (1972)	Orff with the retarded. *The Orff Echo, 4*(2), 3, 4, & 8.
Beck, M. (1985)	Music, movement, and the learning disabled child. *The Orff Echo, 17*(4), 5–8.
Beegle, A. C., & Campbell, P. S. (2002)	Teaching music to children in times of crisis. *The Orff Echo, 34*(3), 38–40.
Bernstorf, E. (1997)	Orff Schulwerk, inclusion and neurological disorders. *The Orff Echo, 29*(2), 8–9, 11.
Birkenshaw-Fleming, L. (1997)	The Orff approach and the hearing impaired. *The Orff Echo, 29*(2), 15–18.
Burns, K. (1987)	Orff-Schulwerk in an institutional setting. *The Orff Echo, 19*(3), 24–25.
Campbell, C. (1979)	Coming together through music: Integration of hearing and hearing-impaired children. *The Orff Echo, 11*(4), 9–10.
Chambliss, J., & Muller, D. (1986)	Self-concept in a music classroom. *The Orff Echo, 18*(4), 25–26.
Darrow, A. A. (2013)	What's in a name? Referring to students with disabilities. *The Orff Echo, 45*(3), 11–14.
Davilia G. (2012)	Embracing every child: Understanding your students' individual needs to differentiate instruction. *The Orff Echo, 44*(3), 8–11.
Dervan, N. (1978)	How much can they really do? *The Orff Echo, 10*(3), 3, 4.
Ferguson, N. (1970)	Orff with the perceptually handicapped child. *The Orff Echo, 2*(3), 1, 6.
Goldschmidt, L. (1982)	Safari: the half-day campout. *The Orff Echo, 15*(1), 10.
Gray, E. C. (1980)	Fostering self-esteem in the music classroom. *The Orff Echo, 12*(2), 3, 8, 10.
Gunn, M. (2001)	Chris' story. *The Orff Echo, 33*(2), 31.
Heil, N. (1980)	The chronically ill child in the classroom. *The Orff Echo, 12*(2), 5–6.
Hunter, B. C. (1997)	Inclusion in the music classroom or inclusive music instruction? *The Orff Echo, 29*(2), 28–29, 31.
Key, J.F. (1989)	GAP: The Gunn arts projects. *The Orff Echo, 21*(2), 17.
Leonard, S. F. (1997)	Special songs… special kids: Learning opportunities for the special learner. *The Orff Echo, 29*(2), 20–21.
Levine, C. (1998)	Reminiscences: Orff Schulwerk at the Detroit Psychiatric Institute. *The Orff Echo, 30*(4), 30–32.
Lewis, K. (2015)	Serving English language learners in the Orff Schulwerk classroom. *The Orff Echo, 47*(2), 14–17.

disorders, and attention deficit disorders. In addition, children with sensory challenges were the topic of seven articles: a case study on a child with autism; a discussion of the element of play with the visually impaired; and five addressing complexities of working with children who are hearing impaired. Although not falling under specific federally designated disability categories, those affected by self-esteem/self-concept issues, at-risk for diverse challenges, and English Language Learners were the focus of a number of additional articles.

Contributors bridged musical and nonmusical outcomes when working with certain populations and recognized unique challenges that Orff media might address. The effect of movement on those with neurological challenges or orthopedic impairments was explored as well as recorder playing for those with physical limitations, considered a challenge but one for which teachers were determined to find successful adaptations.

Supporting emotion regulation has become a more integral component of every teacher's

Table 1. Articles Reviewed – Music Education (continued).

AUTHOR/ARTICLE DATE	ISSUE
McCord, K. (2012)	The instrumentarium and children with disabilities. *The Orff Echo, 44*(3), 19–22.
McCord, K. (2016)	Why recorders? *The Orff Echo, 49*(1), 30–34.
McCord, K., & Rogers, L. (2010)	Students with disabilities making music. *The Orff Echo, 42*(4), 29–31.
Miller, C. (2013)	Teaching students with disabilities: A heart of acceptance. *The Orff Echo, 45*(3), 22–25.
Mueller, S. (2013)	How else can I do it? Teaching in an inclusive Orff classroom. *The Orff Echo, 45*(3), 15–19.
Murray, M. (1984)	We will call him James. *The Orff Echo, 16*(4), 13, 20.
Nichols, E. (1969)	Music for the deaf. *The Orff Echo, 1*(3), 4.
Nichols, K. (2003)	Life links: From body to mind and spirit. *The Orff Echo, 35*(3), 11–14.
Nordlund, S. (1997)	Me? Work with orthopedically what? *The Orff Echo, 29*(2), 12–13.
Rike, G. (2005)	Orff Schulwerk background helpful in teaching a musical savant. *The Orff Echo, 38*(1), 33–35.
Rodriguez Suarez, E., & DeVito, D. (2012)	Music education preparation for teaching students with disabilities. *The Orff Echo, 44*(3), 26–29.
Sain, L., Thaxton, D., & Gallo, D. (2013)	Orff Schulwerk and the inclusive classroom. *The Orff Echo, 45*(3), 10.
Salmon, S. (2012)	Inclusion and Orff-Schulwerk. *The Orff Echo, 44*(3), 12–18.
Salmon, S. (2013)	Listening, feeling, playing: Music and movement for children with hearing loss. *The Orff Echo, 45*(3), 29–32, 34.
Schultz, V.P. (1992)	What's that? Sing it with signing. *The Orff Echo, 24*(3), 17.
Seger, C. (1996)	Help for the dyslexic child: More good news for music education? *The Orff Echo, 29*(1), 31.
Siebenaler, D. (2014)	The effect of the Orff approach on behaviors of two students with attention deficit disorder: A case study. *The Orff Echo, 46*(4), 50–56.
Thomforde, V. (2018)	Adaptive solutions: Recorder instruction for students with physical differences. *The Orff Echo, 51*(1), 16–21.
Whitley, R. (2013)	The Orff process in the ESL classroom: The teaching suprasegmental pronunciation. *The Orff Echo, 45*(3), 26–28.
Whittington, D. (2008)	Finding a musical voice of cooperation and teamwork: Teaching in a children's home. *The Orff Echo, 40*(2), 34–37.
Williams, R. (2013)	When difficult notes seem beyond our reach. *The Orff Echo, 45*(3), 35–38.
Yoder-White, M. (2000)	Bridging the gap: Collaborating to serve the needs of at-risk students. *The Orff Echo, 33*(1), 35–36, 38.

experience and is certainly familiar to those working with special populations. Two articles covered children with health challenges and encouraged teachers to trust their students' perspectives while taking into account the emotional impact of living with health impairments. Movement, drama, and improvisation were considered meaningful avenues for emotional expression that would facilitate healthy processing through Orff Schulwerk. Comparably, two articles described working with children who had experienced abuse and neglect and how Orff, most pertinently movement, could function for emotion regulation as a way to induce communication, cooperation, and teamwork. From a somewhat unique yet timely perspective, a 2002 article discussed how Orff educators' teaching might be affected following times of significant community or national crisis (i.e., 9/11).

Whereas the articles under the heading Music Education have a myriad of foci, it is evident the topic of using the Orff Schulwerk approach with special populations has been in consideration throughout *The Orff Echo's* publication. To this day, from advocating for the inclusion of all students to concerns about materials, teacher preparation, and appropriate lesson planning, Orff practitioners are engaged with a variety of special populations, attend to the appropriateness of various Orff media used with these populations, and consider how they may influence both the musical and nonmusical lives of their students. (See Table 1, pp. 48–49, for authors and articles reviewed for this topic.)

Music Therapy

Originally envisioned by Gertrud Orff, Orff-based music therapy involves the adaptation of the Orff Schulwerk approach for clinical settings and for use with special populations (Voigt, 2003). Facilitated by a credentialed music therapist to address specific therapeutic outcomes, music therapy involves evidence-based adaptations of the elements of music and movement to encourage imitation, exploration, improvisation, creation, and personal expression through singing, saying, moving, and playing (Colwell, in review). Of the 99 items, 22 (22.22%) were written by music therapists and focused on music-therapy-associated outcomes spanning the years 1973 to 2016. In some cases, it was clearly stated the author was a music therapist; in others, it was implied by article content. Articles featured:

- a review of Gertrude Orff's book, *The Orff Music Therapy;*
- information about the roots of Orff Schulwerk in music therapy alongside a reprint of an early document outlining *The Schulwerk and Music Therapy*;
- the influence of Gertrude Orff's work on her approach to both music therapy and education;
- the philosophical connection between therapy and Orff that also mentioned Gertrude Orff's contributions;
- an Orff music therapy session in a psychiatric setting and how Orff media was used to transfer a positive in-session experience to the client's outside life;
- how the Orff Schulwerk approach was implemented in workshop training, including a comparison of the discovery process with what clients experienced in a state facility; and
- further exploration of this work using the Orff Schulwerk approach with individuals with intellectual disabilities.

In a quite general sense, music therapy was mentioned with varying specificity. One article noted the interplay between Orff and Suzuki and implications for music therapy and special education, whereas another described therapeutic activities versus music therapy that addressed educational as well as musical objectives. An information-sharing piece about children with autism mentioned music therapy as an effective modality but did not go into depth about facilitation.

In contrast, with more intentionality, authors supported the use of Orff within music therapy practice while some recognized the transfer to music education. A music therapist's work with older adults with visual impairments explored using the Orff process to upgrade old and develop new skills while focusing on individuals' abilities. The physical and social impact of using an Orff-based approach also focused on older adults, whereas another detailed using the principles of Orff Schulwerk, particularly improvisation and composition, to help clients express and resolve emotional conflicts. Yet another addressed using the Orff Schulwerk approach in private practice, primarily with children with developmental disabilities, contending these activities may transfer to the music classroom. One author followed up a conceptual music therapy piece with articles describing clinical work with children

in medical pediatrics; traumatic brain injury; speech and language challenges; and a collaborative piece that described training student music therapists how to use the Orff process in clinical work.

Additional articles addressed collaboration between music education and therapy, featuring inclusion and how it affects music education; the role a music therapist might play as a collaborator; and the natural success of the Orff Schulwerk approach due to its focus on developmental process toward musical product. The inclusion viewpoints were supported by a 2005 article about adaptation (accommodation and modification) as an additional component of the Orff process in both therapy and education settings. (See Table 2 for authors and articles reviewed for this topic.)

Older Adults

Eighteen articles (18.18%) that focused on older adults and bridging the professional gap between education and therapy were grouped under their own heading. It is noteworthy that almost one fifth of

Table 2. Articles Reviewed – Music Therapy.

AUTHOR/ARTICLE DATE	ISSUE
Adelman, E. (1982)	Review: The Orff Music Therapy by Gertrude Orff. *The Orff Echo, 14*(2), 22.
Benedict, R. E. (1984)	The autistic child. *The Orff Echo, 16*(4), 13, 20.
Bessinger, M. (2005)	Orff process successful in teaching students with special needs. *The Orff Echo, 38*(1), 9–10, 12.
Biton, C. H. (1974)	Getting involved, *The Orff Echo, 7*(1), 1, 4.
Bonkrude, S. (2005)	Orff Schulwerk helps uncover, express and heal emotional conflicts. *The Orff Echo, 38*(1), 11–12.
Burnett, M. (1994)	The roots of Orff Schulwerk in music therapy. *The Orff Echo, 26*(4), 10.
Carle, I. L. (1973)	Two Orff therapy sessions with an unusual patient. *The Orff Echo, 5*(3), 3.
Colwell, C. M. (2005)	Orff approach to music therapy. *The Orff Echo, 38*(1), 19–21.
Colwell, C. M. (2009)	Orff-based music therapy in the pediatric hospital setting. *The Orff Echo, 41*(4), 20–23.
Colwell, C. M. (2012)	Orff-based music therapy for students with Traumatic Brain Injury. *The Orff Echo, 44*(3), 23–25.
Colwell, C. M. (2016)	Children's storybooks to address speech and language challenges. *The Orff Echo, 49*(1), 18–23.
Colwell, C. M., & Edwards, R. C. (2010)	The impact of training in the Orff Schulwerk process on music therapy session plans. *The Orff Echo, 42*(4), 36–40.
Ellin, B. (1991)	Music with the visually impaired. *The Orff Echo, 24*(1), 20–21.
Froelich, M. A. (1990)	What is the Suzuki method? *The Orff Echo, 23*(1), 30–32.
Gadberry, A. (2005)	Reaching students with special needs through the Orff approach. *The Orff Echo, 38*(1), 27–31.
Harris, J. (1980a)	Activities for therapy. *The Orff Echo, 12*(2), 12–14.
Harris, J. (1980b)	What makes an activity "therapeutic"? *The Orff Echo, 12*(2), 11, 17.
Hunter, J. (1999)	Play: Enabling the dreamer and risk-taker in every child. *The Orff Echo, 32*(1), 24.
Kaplan, R. (2005)	Adaptation, the fifth component of the Schulwerk. *The Orff Echo, 38*(1), 13–16.
Maltas, C. J., & Pappas, J. (2005)	Older adults respond to the Orff approach. *The Orff Echo, 38*(1), 17–18.
Orff, C. (1994)	The Schulwerk and music therapy. *The Orff Echo, 26*(4), 10–13. (Reprint of speech from 1964).
Timm, D. J. (1975)	Orff with retarded adults. *The Orff Echo, 7*(3), 3, 5.

the articles collected on special populations targeted those that many do not readily associate with music learning or even Orff Schulwerk. Several authors focused on improving quality of life for the elderly, including a residential director who discussed using Orff activities in a nursing facility and a teacher working with older adults with visual impairments. Articles described an adult dance troupe, an Orff ensemble of older adults, intergenerational Orff programs, and theories of adult learning, including similarities and differences between children and adults, and the ability for the Orff process to transcend age. Sustaining this premise of older adult involvement in Orff Schulwerk, perhaps inadvertently, perhaps purposefully, was an editorial that supports engagement in lifelong learning. (See Table 3 for authors and articles reviewed for this topic.)

Diverse Music Perspectives

The remaining 14 articles (14.14%) were diverse from the perspective of authorship, subject matter, outcomes, and function. Topics included:

- certified music practitioners;
- a personal journey with dyslexia and subsequent benefit through Orff Schulwerk;
- a discussion of the Orff Schulwerk approach for training improvisation;
- a social worker's description of dance therapy and its connection with Orff Schulwerk while performers spoke of music in hospitals for stress reduction;
- a psychologist's discussion of the strong connection between the Orff process and reading achievement;
- parental accounts of music functioning as a motivator and learning modality for children with special needs;

Table 3. Articles Reviewed – Older Adults.

AUTHOR/ARTICLE DATE	ISSUE
Arner, P.B. (1984)	Orff with the old and Orff with the young. *The Orff Echo, 16*(2), 9.
Boyarsky, T. L. (2016)	Meaning movement matters: Music and movement with the elderly. *The Orff Echo, 49*(1), 24–29.
Bradford, L. (1980)	The Carnegie kids and co. *The Orff Echo, 12*(4), 6.
Bradford, L. (1982)	No two the same: A report on instrument-making. *The Orff Echo, 14*(4), 7.
Brophy, T. (2003)	Lifelong learning in music. *The Orff Echo, 35*(2), 11.
Dakin, J. B. (2015)	The Orff angels: Adults learning through the Schulwerk. *The Orff Echo, 47*(2), 26–29.
Ernst, R. (2003)	Orff Schulwerk for senior adults. *The Orff Echo, 35*(2), 28–31.
Glasheen, L. K. (1991)	Getting in tune with your best sprit. *The Orff Echo, 24*(1), 31.
Gray, E. C. (1981)	Fokan: Musical exercises for health and well-being for older adulthood. *The Orff Echo, 14*(1), 5–7.
Heller, R. (1969)	Orff with adults? *The Orff Echo, 2*(1), 1.
Margeson, F. (1973)	Our senior citizens. *The Orff Echo, 5*(2), 3, 6.
Myers, D. (2003)	Building music learning communities: The adult years. *The Orff Echo, 35*(3), 24–26.
Opelt, A. (2015)	The Orff-Schulwerk: A method for adults? *The Orff Echo, 47*(4), 30–33.
Richardson, M. L. (2000)	Learning music a new way-Orff for adults. *The Orff Echo, 33*(1), 33.
Richardson, M. L. (2003)	An Orff program for adults. *The Orff Echo, 35*(2), 32–33.
Richardson. M. L. (2008)	Swing ensemble for pitched percussion: A new paradigm for Orff Schulwerk with senior adults. *The Orff Echo, 40*(2), 9–13.
Sabourin, D. (2000)	Sharing in process: Orff Schulwerk in intergenerational settings. *The Orff Echo, 32*(2), 32–34.
Shotwell, R. (1985)	Inter-generational programs. *The Orff Echo, 18*(1), 25.

- an interview with author Michael Lane, who talked about working with children with disabilities; and
- a description of an Orff music ministry for children with special needs.

Completing this set of articles with diverse foci were two news releases announcing Braille editions of *Orff Schulwerk;* a review of Alice Hammel's text, *Teaching Music to Students with Special Needs*; and two articles targeting symposia about working with children with disabilities. (See Table 4 for authors and articles reviewed for this topic.)

Implications for Music Education and Music Therapy

Supported by articles focused on special populations throughout the publication of *The Orff Echo* and by volumes dedicated to special populations/music therapy, AOSA and Orff Schulwerk educators appear to understand the complexity of working with special populations within educational and therapeutic settings. Considering this is a journal for the Orff educator, it functions as a primary resource for those seeking strategies for successful inclusion.

This researcher's hope is that educators will continue to share their successful strategies for use with special populations, whether targeting nonmusical or musical results, in an effort to best support inclusive practices and therapeutic outcomes. Perhaps having issues that focus either on a special population (i.e., autism spectrum disorder) or a specific area (i.e., cognitive challenges) might allow educators and therapists to convey more succinctly their targeted strategies using the Orff Schulwerk approach and media.

Another area of potential expansion involves further collaborative opportunities for music educators and music therapists to develop functional music learning goals and non-music outcomes within the general music classroom and/or diverse clinical music therapy settings. As school districts hire music therapists to become part of the Individualized Education Program team, opportunities arise within the general music setting for mentoring, consultation, or co-teaching. Dissemination of results of collaborative pairings in *The Orff Echo* can provide a wealth of strategies for the Orff practitioner.

Table 4. Articles Reviewed – Diverse Music Perspectives.

AUTHOR/ARTICLE DATE	ISSUE
(1988)	New Braille edition of Orff Schulwerk. *The Orff Echo, 20*(2), 4.
(1988)	Update on the Braille edition. *The Orff Echo, 2*0(4), 17.
Belonsky, R. (1987)	A very special boy. *The Orff Echo, 19*(3), 7.
Gray, E. C., & Poppe, D. (1987)	Interview with Michael Lane. *The Orff Echo, 19*(3), 14–15.
Mazer, S., & Smith, D. (1994)	Sing a song for the sick and tense. *The Orff Echo, 26*(4), 17–19.
O'Hehir, M. (2003)	Training therapeutic musicians in improvisation, theory. *The Orff Echo, 35*(3), 20–22, 24.
Owen, J. (1994)	Todd's song. *The Orff Echo, 26*(4), 14–16.
Peterson, M. (1980)	Interdisciplinary symposium on mainstreaming. *The Orff Echo, 12*(3), 8.
Przybylowski, M. (2013)	Review of Teaching Music to Students with Special Needs. *The Orff Echo, 45*(3), 39–40.
Pugh, D. (1975)	Music, the master teacher. *The Orff Echo, 8*(1), 4.
Ritchie, J. (2009)	My musical journey with dyslexia. *The Orff Echo, 41*(4), 34–35.
Stuart, D. A. (2016)	Music and creative movement for special needs children. *The Orff Echo, 49*(1), 12–17.
Thompson, B. (1971)	A psychologist looks at Orff. *The Orff Echo, 3*(3), 4.
Ulrich, F. S. (1981)	Music for the handicapped: A report in retrospect on the first international symposium on music education for the handicapped at the University of Montpellier, France. *The Orff Echo, 13*(2), 20.

Conclusion

It is evident from results of this content analysis that teachers have the potential to provide the best support for their colleagues. The joy expressed through firsthand experience with children with disabilities, successful strategies shared for best inclusive practices, awareness that Orff Schulwerk and its associated media make a significant impact, and recognition that the approach benefits outcomes across the lifespan are apparent as we read and consider the authors' accounts of their experiences. ■

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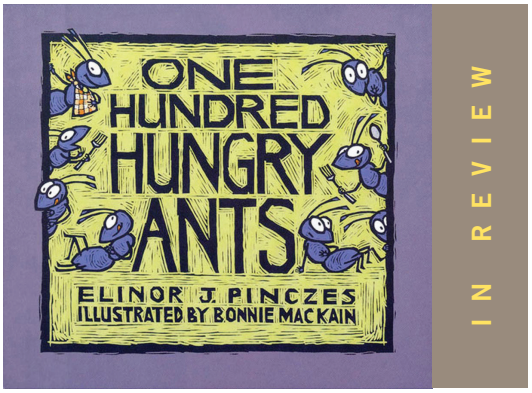
Reviewed by **Kateri Miller**

One Hundred Hungry Ants

Written by Elinor J. Pinczes
Illustrated by Bonnie MacKain
Houghton Mifflin Harcourt Publishing Company, 1993



"We're going to a picnic! A hey and a hi dee ho!" What else would ants sing as they head to a picnic feast? And what is the fastest way to get there? The smallest ant has all the answers to the fastest, most direct route. As the 100 ants in one long line head to the picnic, the littlest ant stops the parade to say that if they rearrange into 2 lines of 50 they would "get there soon!" The 100 ants agree and "raced here and there, up, down, and to and fro" and make 2 rows of 50.

As the 2 rows of 50 ants head off to the picnic, the smallest ant once more has an idea to "get there soon!" The ants rearrange again, this time in 4 rows of 25. Time and again, with the urging of the smallest ant, the group rearranges into 5 rows of 20 and finally 10 rows of 10, all to "get there soon!" Meanwhile, the 100 ants pass animals heading back from the picnic with all the food. As you may have guessed, the ants have spent so much time rearranging to "get there soon" they arrive too late and the picnic food is gone. The book ends with 99 hungry ants chasing one little ant.

Elinor Pinczes' *One Hundred Hungry Ants*, illustrated by Bonnie MacKain, is an imaginative and funny story. Although it does rhyme, the phrasing is not even and practicing the rhythmic flow before reading aloud is suggested. Once the flow of the rhyme has been mastered, the book is quite engaging and includes many repeated phrases and stanzas. The author is meticulous with her choice of words, and without special attention, the reader might miss the little ant's voice changes each time it wants to get the attention of the other ants.

The block-print-style illustrations by Bonnie MacKain feature great detail tinted in earthy colors. From the first page, readers can "see the smell" of the picnic food heading toward the animals. Page after page of illustrations show animals with food on their heads, in their mouths, on their backs, and even a donut around a mouse's middle! MacKain depicts increasing chaos in each change of formation scene, artfully conveying the ants' building frustration.

Students might act out the story, add an expanded song as the ants march, join in on longer portions of the rhymes, or improvise the rhymes on instruments.

This book can be used in many ways in the Orff classroom, with various levels of student interaction. Younger students can simply join in on "We're going to a picnic! A hey and a hi dee ho!" with chant or a simple melody. Students might act out the story, add an expanded song as the ants march, join in on longer portions of the rhymes, or improvise the rhymes on instruments. *One Hundred Hungry Ants* is also great for exploring how we use our voices. First

the smallest ant "said" he had an idea; each time afterward he successively "yelled," "screamed," and even "shrieked!" Additionally, invite students to consider how the ants' "hi de ho" singing would sound different as their frustration builds. Exploring these ideas connects to dynamics, how we use our voices, and showcases the use of descriptive language in literature.

Non-musical connections unfold as well. This book is perfect for preparing students for multiplication and division as the ant formations demonstrate the math skill of "repeated addition." Other discussions about the book might include prediction as students examine the pages and see the other animals running away from the picnic with food while the ants still head toward it. Even predicting the next mathematical formation could be fun. Consider also a discussion of procrastination or a class discovery of whether rearranging really will get the ants there faster.

The cover of this book with its hungry ants licking their lips promises entertaining activities for your students. You will not be disappointed, however you choose to use *One Hundred Hungry Ants*—it is a great addition to any Orff teacher's library! ■

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INDEX OF ADVERTISERS

SUMMER STUDY 2020

Reviewed by **by Carol J. McDowell**

Muncha! Muncha! Muncha!

Written by Candace Fleming
Illustrated by G. Brian Karas
Atheneum Books for Young Readers, 2012

Bunny Rabbit, Jack Rabbit, Roger Rabbit, Bugs Bunny, Peter Rabbit and his sisters Flopsy, Mopsy, and Cotton-tail—most people have read about some of these fluffy tails. In *Muncha! Muncha! Muncha!* author Candace Fleming, with onomatopoeia and entertaining word play, relays another hare-raising adventure.

When Mr. McGreely decides to plant a garden, he has no idea he will be competing with three hungry cottontails for his lettuce, carrots, peas, and tomatoes. His wire fence, wooden wall, and deep water trench fail to keep them away. In desperation, he resorts to constructing a tall brick wall, which finally keeps his crops safe and free from gnawing by the "twitch-whiskers." When the time comes at last to gather his harvest, Mr. McGreely sets his basket down, leans his ladder against the wall, and climbs into the garden, basket in hand, happy and proud he has finally outsmarted those long-eared whiskery fellows. The sneaky rabbits, though, are watching his every move and, in G. Brian Karas' clever gouache illustration, readers will spot three pairs of bunny ears sticking out of the basket. When Mr. McGreely discovers the trio of mischievous cottontails hiding under his vegetables, the story ends with everyone enjoying the harvest together—muncha, muncha, muncha.

This tale makes a wonderful sound story. As an introductory activity, you might read (or better yet, sing) the story *Inch by Inch, Row by Row – The Garden Song* by David Mallet, ISBN #0-06-443481-8. Then follow with *Muncha! Muncha! Muncha!* using the following instruments for sound effects whenever you read specific words or phrases such as:

- Mr. McGreely = cowbell
- Lettuce, carrots, peas, tomatoes = veggie shakers
- Sundown = slide whistle
- Moon up = crickets, frog rasps
- Tippy-tippy-tippy, pat = triangle
- Muncha, muncha, muncha = castanets
- Built = wood block
- Spring-hurdle, Dash! Dash! Dash! = vibraslap
- Dig-scrabble, Scratch! Scratch! Scratch! = guiro or wash board
- Dive-paddle, Splash! Splash! Splash! = ocean drum
- Sawed = flexitone
- Drilled = ratchet
- Tippy-tippy-tippy, stop! = triangle and a slapstick for "stop!"

Each time the bunnies outsmart Mr. McGreely and invade his garden, invite the children to sing *Oh, John the Rabbit* (available at Kodály.hnu.edu, the Kodály Center American Folk Song collection website sponsored by Holy Names University). Children can play the "Oh, Yes" parts on E and B resonator bells, or play an alternating E and B on a xylophone. Alternatively, invite

them to sing the words "Three bunny rabbits" in place of "Oh, John the Rabbit."

For a closing activity, look for "Peter Rabbit," published in the April/May 2007 issue of *Activate* magazine. Loretta Mitchell's article offers a wonderful solo-singing activity using pictures of various vegetables for children to echo-sing as they practice their solfège by changing the words "Peter Rabbit" to "the three bunnies," and "what a tummy ache they had," and "here is what they ate."

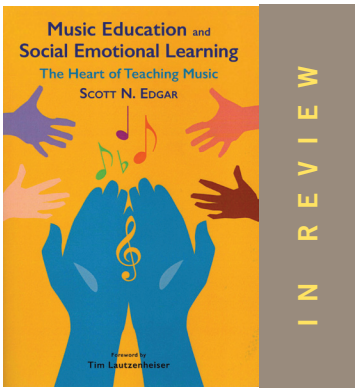
Muncha! Muncha! Muncha! offers a variety of musical activities to stir your students' imaginations. This book will make a timely, bountiful resource to add to your music classroom springtime collection. ■

CAROL J. McDOWELL teaches elementary music for the City of St. Charles (Missouri) School District. She holds bachelor's degrees in music and music education from Southeast Missouri State University, a master's degree in music education, and a PhD from Florida State University. Carol was appointed to the editorial boards of *The Orff Echo* (2008–2016) and *The Missouri Journal of Research in Music Education* (2000–2024). She has completed three levels of Orff Schulwerk Teacher Education and Kodály teaching methods and has presented workshops and research poster sessions for national and state conventions. Her research articles have been published in various music education journals.

Reviewed by **Julie Stephens Bistolfo**

Music Education and Social Emotional Learning: The Heart of Teaching Music

Written by Scott N. Edgar
GIA Publications, 2017



Educators are routinely subjected to meetings where the next "new and revolutionary approach" is rolled out. Orff Schulwerk educators are seldom intimidated by these initiatives, however, because we know that any "new approach" probably already aligns with elements naturally embedded within the structure and culture of our music classes. Social Emotional Learning (SEL) is no exception.

In the book *Music Education and Social Emotional Learning*, author Scott Edgar and contributors Jacqueline Kelly-McHale and Jared Rawlings address the importance and role of SEL within kindergarten through Grade 12 school music education settings. The book is framed by the Collaborative for Academic, Social, and Emotional Learning (CASEL) definition of SEL as a "unifying concept for organizing and coordinating school-based programming that focuses on positive youth development, health promotion, prevention of problem behaviors, and student engagement in learning." Early in the book Edgar calls attention to the innate SEL strengths of music programs and how music making can facilitate the development of qualities necessary to effectively communicate and build relationships:

> The act of group music making can encourage social bonding and the development of social relationships. Cooperation, communication, positive peer interactions, recognition and support of the rights of others, dependability, responsibility, focus of attention, impulse control, delayed gratification, and acceptance of consequences are some of the skills students can learn in the music classroom.

Edgar and collaborators go on to address the omnipresent advantages and cultural challenges in band, orchestra, and choir classrooms through chapters that include information on socialization, bullying, self-discipline, relationship skills, and responsible decision making. These situations are easily related to the elementary music classroom, though the authors do not explicitly cater to this. The book analyzes common power dynamics and suggests ways to diffuse negative energy and encourage leadership throughout a musical ensemble. All-too-familiar issues of the failed chair challenge, the cliquey upperclassmen, and the outspoken repertoire-hater are addressed with strategies to coach both teacher and student. New and experienced educators alike will appreciate the outline of the widely used Illinois SEL Standards, which have been adopted by CASEL.

A personal highlight is chapter 4, "Music Educators Are not Counselors" which teases out educators' responsibility to listen reflectively and avoid the urge to step in and solve students' problems for them. In a country where school counselors are bogged down by logistical responsibilities, teachers become the ones to

whom young people turn, whether we are ready for this or not. This can be especially true with special area teachers, who have the chance to develop rapport with students over the course of several years in a subject they enjoy. Rather than teacher-generated advice, SEL focuses on student-generated solutions. This golden practice of listening, questioning, modeling, reframing, and empathizing can take the heat out of many charged conversations, even beyond the walls of the classroom.

Edgar offers that the supplemental activities (e.g., SEL assessments and checklists) are feasible to administer without special equipment, and I agree. The activities make connections to current repertoire and allow educators to learn more about their students. Additionally, the lessons may be re-administered and reapplied in varying contexts and would not necessarily take an entire class period to unpack. Perhaps you are thinking, "I talk to my students all the time about repertoire and how things are going." Although informal conversations have their merits, the small assessments provide a method for each of your students to offer their current perspectives and ideas in an inviting, nonpublic way. In a world full of texting and selective anonymity, these assessments can be a gateway to thoughtful face-to-face discussions of repertoire and community building.

Figure 1. Emoji Board Used for Modified SEL Activity, Identifying Emotions in Music.

For elementary music teachers, the exercises can be modified easily to keep the wheels of classroom communication greased and tuned up. For example, "Identifying Emotions in Music" can be delivered in its original format to upper elementary students or be simplified to pictures for younger children Figures 1, 2, and 3). Congruent with the Orff Schulwerk approach, students can express themselves, practice sharing and justifying opinions, and share their preferences through small, powerful activities. Additional activities include, but are not limited to, goal setting, text analysis, students' musical biographies, and musical driver's licenses. Most importantly, they offer inspiration for educators to tailor small SEL assessments to fit the needs of their class culture.

Figures 2. Students Working on SEL Lesson in Small Groups With Emoji Boards.

Figure 3. Students Complete and Discuss SEL Lesson.

PHOTOGRAPHER: JULIE STEPHENS BISTOLFO. USED WITH PERMISSION.

The content in this book is well-substantiated, but there are instances when methodologies are mentioned and further information is not accessible via the recommended websites (e.g., broken links and academic journals or websites requiring special credentials or memberships). In my experience, it is unlikely that kindergarten through Grade 12 music practitioners would have access to the academic papers, resources, and programs mentioned in this book. I suggest that especially studious teachers contact their public library if interested in accessing the supplementary texts. Lastly, the book is blemished by typographical errors, which detracts from the credibility of the content.

These issues are eclipsed by the book's relevance to the music classroom in a way that genuinely adds to our practice and enriches our content. I recommend *Music Education and Social Emotional Learning* as a valuable addition to your professional library; it manages to be academically rich while staying practitioner-friendly. For those seeking additional hands-on resources, a student workbook titled *Music Education and Social Emotional Learning, Student Workbook*, also by Dr. Edgar, includes worksheets for 30 activities from the original text. I hope you finish the book the way I did, with a sense of empowerment, new strategies about how to move more gracefully through sticky interactions, and ideas on how to leverage strengths in your community. ■

JULIE STEPHENS BISTOLFO is the music director and Social Emotional Learning (SEL) fine arts representative at Russell Lee Elementary School in Austin, Texas. She received her master's degree from The University of Texas, Austin, and graduated cum laude with a bachelor's degree in music education from the University of the Pacific. She is an affiliate of Cazadero Music Camp, the American Orff-Schulwerk Association, the Capitol Area Orff Chapter, and the Texas Music Educators Association.

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Connie McKoy, Vicky Suarez, Brandi Pace, Instructors

INSTRUMENT REPAIR FOR THE BAND DIRECTOR
June 11-12, 9 a.m.–5 p.m. Daily
Ann MacMillan, Instructor

THE ART OF TEACHING MUSIC
June 15-17, 8 a.m.–6 p.m. Daily
Matthew McInturf, Director

ORFF SCHULWERK, LEVELS I, II & III
June 15-26, 8 a.m.–5 p.m. Weekdays
Michael Chandler, Paul Cribari, Andrew Ellingsen, Amy Fenton, Paul Hallsted, Richard Layton, Beth Melin Nelson, Megan Tietz, and Jacque Schrader, Instructors

INTRODUCTION TO EURHYTHMICS
June 29-July 3, 8:30–4:30 Daily
Kay Piña and Steven Robbins, Instructors

PURPOSEFUL PATHWAYS: POSSIBILITIES FOR THE ELEMENTARY MUSIC CLASSROOM
June 29-July 3, 9 a.m.–4 p.m. Daily
Roger Sams, Instructor

KODÁLY CERTIFICATION TRAINING, LEVELS I, II & III
KODÁLY CHORAL TRACK, LEVELS I, II & III
July 6-22, 8 a.m.–5 p.m. Weekdays
Janell Bjorklund, Gay deMontel, Jason Dove, László Durányik, Lenke Igo, Brenda Keen, Kathy Kuddes, Kristin Vogt, and Melissa Young, Faculty

For more information, please visit smu.edu/muedworkshops or contact Julie Scott at scottj@smu.edu.

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Lisa Sullivan

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Lorelei Batislaong

DALCROZE EURHYTHMICS
June 29-July 3 | 2 Cr.
Beginning and Intermediate
David Frego and Marla Butke

ORFF SCHULWERK LEVELS I AND II
July 6-17 | 3 Cr.
Josh Southard, Lisa Sullivan, Jenny Handshoe, and Aaron Ford

ORFF SCHULWERK MASTER CLASS
"HOLDING SPACE: THE GESTALT OF ORFF SCHULWERK"
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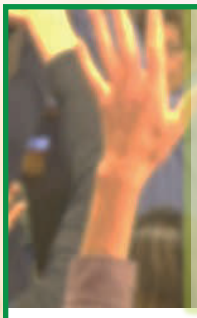

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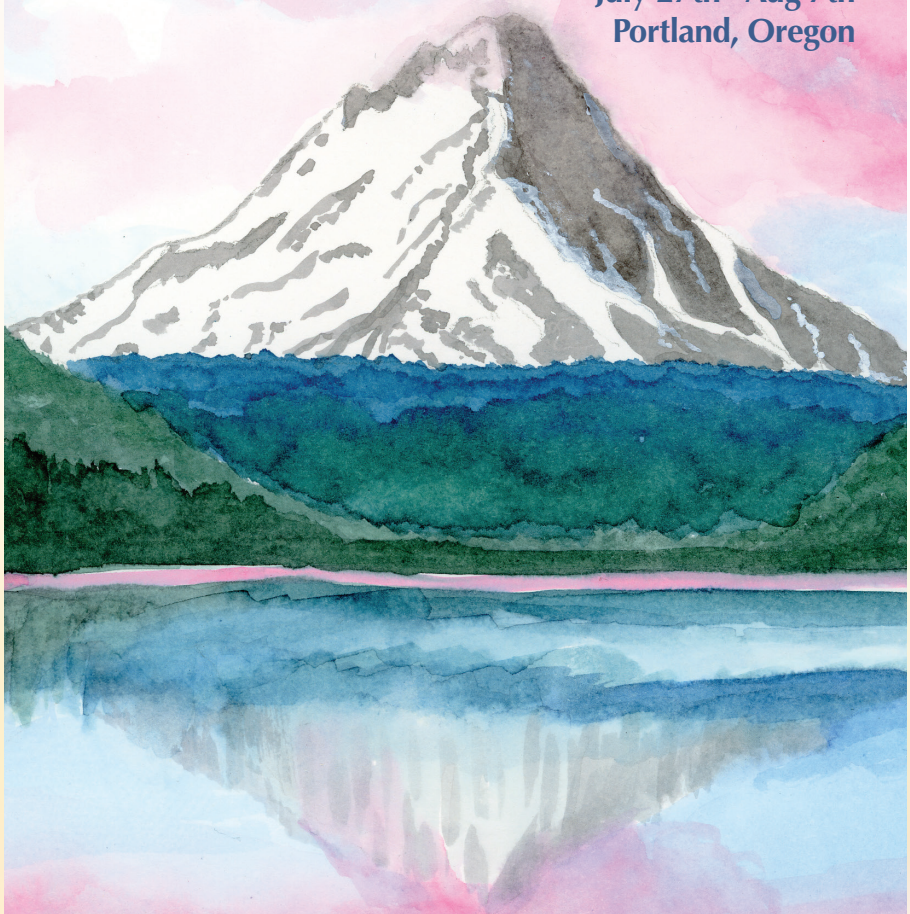

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The Orff Echo is your resource for new or time-tested ideas, thought-provoking concepts, philosophical investigations, and other discussions about the Orff Schulwerk approach. Check the editorial calendar below to learn about upcoming features. Can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

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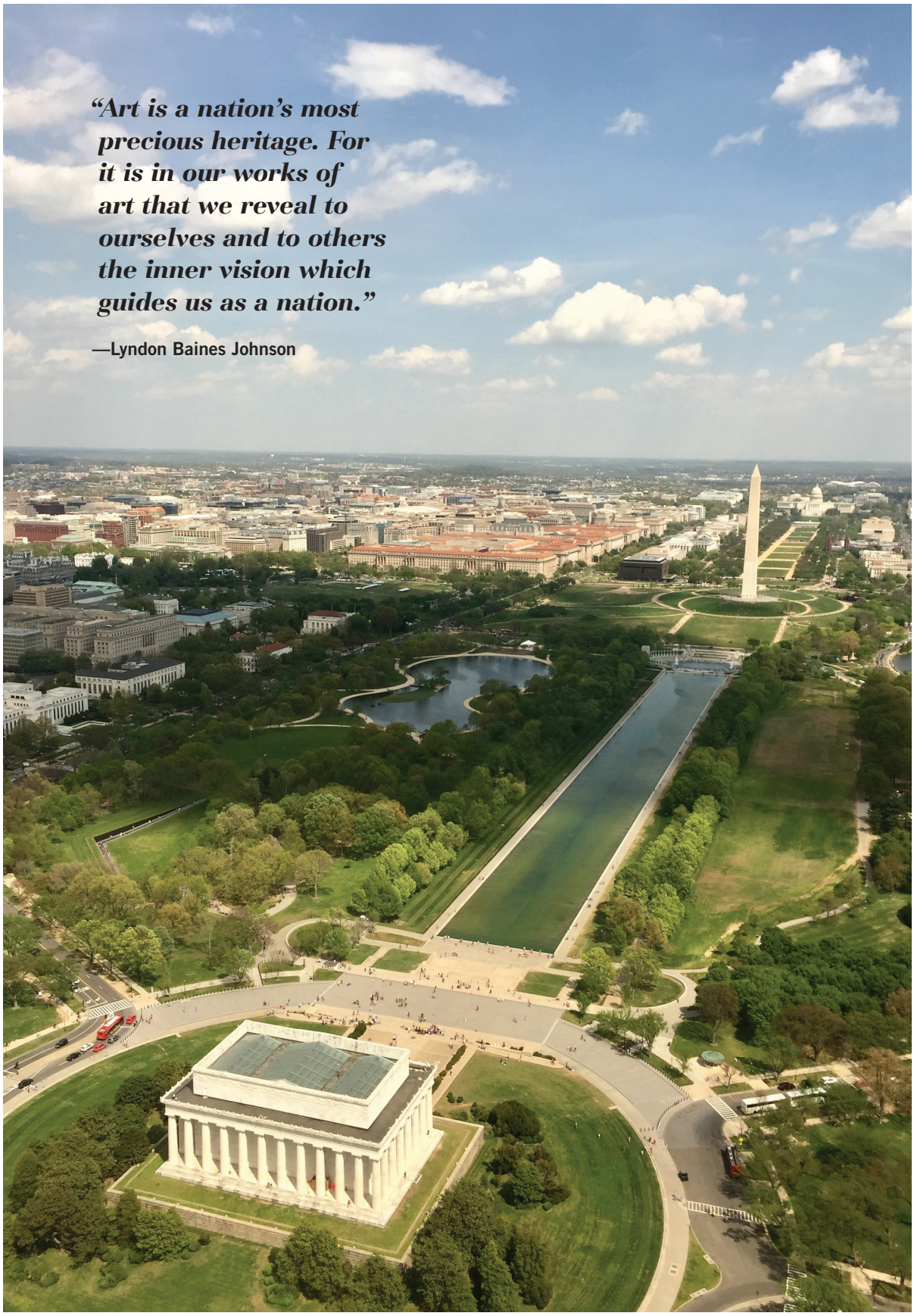
THE ORFF ECHO EDITORIAL CALENDAR

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

Issue	Feature Topic	Coordinator(s)	Contributor's Deadline
Winter 2021	Collaboration	Roxanne Dixon Nicola Mason	May 15, 2020
Spring 2021	Playing With Process	Christine Ballenger Matthew Stensrud	August 15, 2020
Summer 2021	Storytelling	Sandra Adorno Martha O'Hehir Martina Vasil	November 15, 2020
Fall 2021	Songs and Singing	Christine Ballenger Roxanne Dixon	February 15, 2021



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