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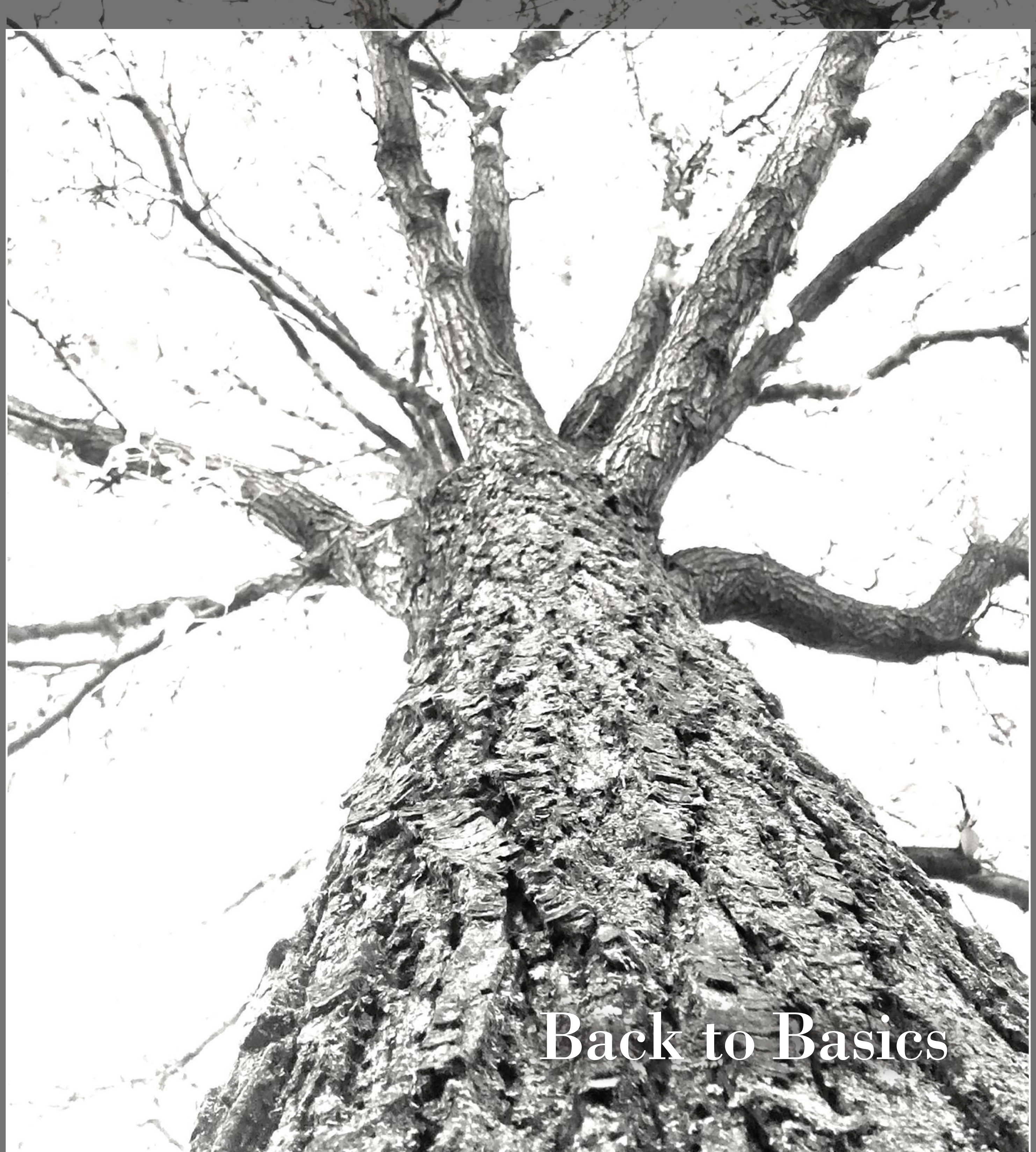

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WINTER 2020

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QUARTERLY JOURNAL OF THE AMERICAN ORFF-SCHULWERK ASSOCIATION

on the cover

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ethics statement

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

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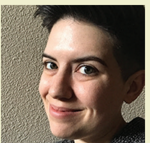

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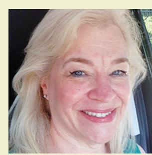

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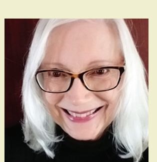

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mission statement

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

Our mission is:

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

AOSA diversity statement

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

our core values

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

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

By Lisa Hewitt

Teacher Education Courses Around the World

Have you ever wondered how other countries deliver their Orff Schulwerk Teacher Education courses? Are you aware of AOSA's amazing organization of the Orff Schulwerk Teacher Education courses and curriculum in the United States?

This past summer I attended the International Orff-Schulwerk Forum Convention in Salzburg, the topic of which was teacher education courses around the world. It was an honor, as president, to represent AOSA and present sessions on this topic along with AOSA past president Tiffany English and AOSA professional development director Karen Benson.

Once again, we celebrate the insight of our founders in bringing this approach to our country and designing the beginning models for our U.S. educational system, which differs from those of other countries. Our educational system mandates rigorous documentation and teaching to the standards, whereas other countries do not, and this leads

to the necessity for our own distinct models. We also know that cultural expectations influence delivery and content. We have been fortunate to have national board and subcommittee leadership with the ability to organize our course curriculum and apprenticeship programs to the level of excellence we currently experience. AOSA has developed a remarkable world-class model with our Levels, Apprenticeship, Post-Level III, and Digital Mentorship programs. Professional Learning Network (PLN) sessions were added just this past year, providing our members with follow-up and support as they navigate through their Levels courses.

The Forum convention operates as a think tank, with keynote speakers and small discussion groups that bring out many global ideas and challenges. It is refreshing to hear these small group reports and humbling to understand how much AOSA has afforded us as members. An example of this is how new teacher educators are selected. Some countries rely on current teacher educators to find their replacements, to "touch them on the shoulder" and mentor them. Many times this process does not work due to lack of qualified people, commitment problems, not enough courses, and no set curriculum. To maintain high standards in these critical areas, AOSA's Apprenticeship Program is a demanding process that ensures our teacher educator pool remains vibrant. If you have not looked at how this program works, take some time and investigate it.

Another challenge discussed was following up with the newly trained teachers who oftentimes return to the classroom with questions and concerns regarding their recently acquired skills and understanding. Several courses have members-only Facebook groups set up to create a safe place for these questions and concerns. Thanks to the insight of our committees, AOSA has a number of answers to this challenge. One is our Digital Mentorship Program, which pairs newly trained with experienced Orff Schulwerk teachers and provides an opportunity for them to capture and share quality videos, regardless of their proximity to each other. In this way, the Digital Mentorship Program offers ongoing support specific to the mentee's classroom. Applications for mentors and mentees are due October 1st of each year. In case you missed this deadline, you will find helpful PLN sessions that support those who have completed Level I available on the member side of the AOSA website.

How do we continue to provide opportunities for our course participants and teacher educators? The AOSA Professional Development Conference is an excellent resource. We offer sessions specifically for our teacher educators to inspire and ignite their passion for what they do. Sessions address the needs of newly trained teachers as well as those just starting their Orff Schulwerk levels. It is an amazing palette of offerings for anyone and everyone. To encourage further professional growth beyond conference, we have increased our PLN offerings. Explore the site to see what sessions you might like to participate in, sign up, and then enjoy interacting from your home or office with a network of professionals across the country and beyond.

Throughout the Forum convention, it was evident AOSA had considered the many facets of the teacher education curriculum and subsequently developed a thoroughly researched, organized program we continue to monitor and improve to perfect what we do for our members. I am grateful for our organization and its leadership for paying it forward. When you look around the world, the evidence of AOSA's excellence is apparent. We have the benefit of a healthy organization and a wealth of resources to provide our members with the highest possible level of professional development. ■

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 Christine Ballenger, Nicola Mason, Sandra Adorno, and Martina Vasil

Back to Basics

Basics form an essential foundation or starting point; they are fundamental, rudimentary, primary, principal, elementary, and elemental. This issue takes us back to the basics of many aspects of the Schulwerk ranging from teacher education to the roots of vocal jazz. Join us in better understanding the many elemental pieces of the Schulwerk.

Fundamentals come to the fore as **Betsy Sebring** and **Laura Petersen** discuss the basics they have observed in Orff Schulwerk, which formed the concept of a workshop series they present. From ideas and experience gleaned through these sessions, they share connecting principles between Orff Schulwerk and two general education approaches.

While incorporating Keetman's original "building bricks" from *Elementaria* into a lesson plan, **Josh Southard** encountered a challenge using student names as suggested by Keetman. He details his solution and demonstrates ways in which Orff practitioners may extend their teaching and student learning beyond Keetman's models.

Further connecting fundamental elements, **Beth Brown** and **Diana Hawley** explore the transferability of Orff Schulwerk and the instructional design theory of cognitive apprenticeship as a complementary pedagogical tool for the Orff Schulwerk classroom.

In her discussion of the core characteristics of STEAM education—creativity, collaboration, communication, and critical thinking—**Melissa Burroughs** highlights how the Schulwerk fits naturally into a schoolwide STEAM culture. **Sara Alswager's** well-researched article gives us a background and description of vocal jazz, and then illustrates ways in which Orff Schulwerk educators can incorporate the genre and some of its unique approaches into their teaching.

With a vision for the future, **Doug Goodkin** reflects on the past 50 years of Orff Schulwerk in the United States. He challenges educators to blend both traditional and innovative techniques in the music classroom while keeping artistry at the forefront.

A fundamental principle of AOSA is the organization's Diversity Statement. In our special feature, **Nicole Robinson** clearly articulates the organization's commitment to this principle and describes the essence of diversity education as it relates to music educators. She shares her wealth of knowledge and deep understanding of culturally responsive teaching with our reading community, providing a timeless contribution that will be a source of inspiration for years to come.

Whether you are drawn to a yoga class, a quiet corner with your favorite dog-eared book, a walk through the woods, the practice of a family or cultural tradition, or to any special touchstone that grounds you, you will emerge with a stronger, more vital sense of self when you heed the voice that calls you back to basics.

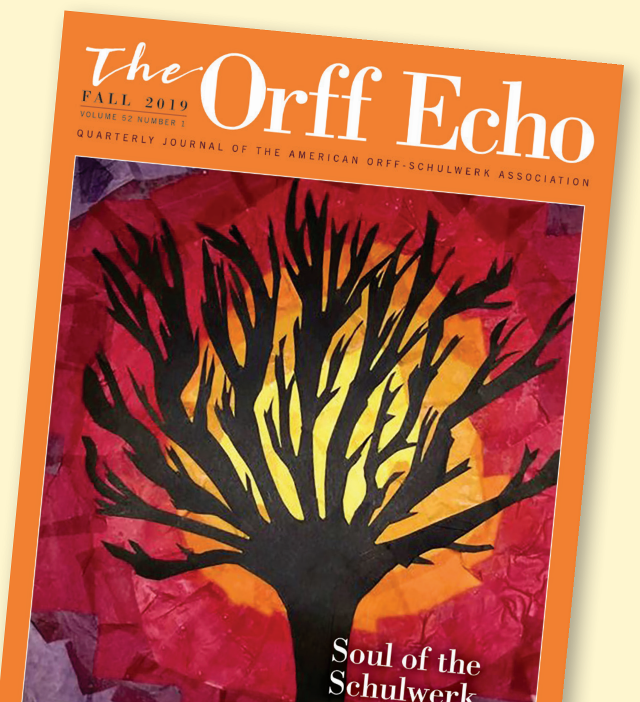
This issue's research article, a study by **Jennifer Bugos** on the impact of an Orff Schulwerk mallet program on self-efficacy in beginning adult musicians, forms the basis for a discussion of the practical applications for an Orff curriculum and support for continued music participation by this demographic group.

This issue offers two children's books, reviewed by **Callie Holman** and **James Harding,** honoring elemental concepts, a simpler time, and the world through the eyes of a child. The Supporting Our Learning books, reviewed by **Martha O'Hehir** and **Rebecca Humphrey Hanaburgh,** provide back-to-basics guidance from a professional and personal perspective.

Where do you go when you need to refresh and refocus? Whether you are drawn to a yoga class, a quiet corner with your favorite dog-eared book, a walk through the woods, the practice of a family or cultural tradition, or to any special touchstone that grounds you, you will emerge with a stronger, more vital sense of self when you heed the voice that calls you back to basics. ■

LINDA HINES is editor in chief of *The Orff Echo.* Issue coordinators **CHRISTINE BALLENGER, NICOLA MASON, SANDRA ADORNO,** and **MARTINA VASIL** collaborated on this issue. They are active Orff practitioners and enthusiasts.

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



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Back to Basics

ABSTRACT

Inspired by teaching "Back to Basics" for several years for their local Orff chapter, the authors share insights about the "basics" that constitute the structure of their workshop. They also discuss commonalities they have observed between Orff Schulwerk and other education models such as Reggio Emilia and Project Zero.

BETSY KIPPERMAN SEBRING teaches pre-K through Grade 5 at St. Patrick's Episcopal Day School in Washington, D.C., and Orff Schulwerk Teacher Education Basic Levels I and II. Betsy served on the board of MAC-AOSA and on AOSA's National Board of Trustees. In 2010-2011 she studied Advanced Topics in Music and Movement Education at the Orff Institute in Salzburg, Austria.

LAURA BERCAW PETERSEN teaches nursery through Grade 5 music at St. Patrick's Episcopal Day School in Washington, D.C. She has completed three levels of Orff Schulwerk Teacher Education and Master Class and has studied at the Orff Institute in Salzburg, Austria. Laura teaches movement in AOSA-approved levels courses and presents locally and nationally.

By Betsy Kipperman Sebring and Laura Bercaw Petersen

What are the basics? First, there are basic needs that must be met before any true learning can take place: food, shelter, and a safe environment. In music education there are necessary basic musical skills such as keeping a steady beat, accessing the head voice, and having an awareness of form. And in life there are basic joys to be had: the joy of art, the joy of community, and the joy of accomplishment. Basic does not necessarily mean easy or simple; rather, it refers to essential skills, knowledge, and experiences. What basic skills do teachers and learners need to develop, to build skills, and to grow their community? What fulfillment can be achieved and experienced by going back to basics?

"Basics" in Orff Schulwerk

We might surmise that Carl Orff went back to basics as a composer. Through discussions in levels courses, analyzing Orff's compositions, and examining the *Music for Children* materials, we can see how Orff may have been influenced by revisiting early compositional techniques. For example, in *Music for Children,* melodies were first harmonized by drones and then later harmonized by parallel lines (paraphony). By accompanying simple melodies with drones, Orff mirrored how instrumentalists and singers supported melodies in the Middle

Ages with instruments like the hurdy-gurdy. Later, musicians began to develop non-functional harmony by adding paraphony to complement the melodic line. Carl Orff and Gunild Keetman echoed these techniques throughout the Volumes in pieces such as *Sleep Baby Sleep* (*Music for Children,* Volume II) or *The Pastorals* in Volume IV. We need only listen to *Carmina Burana* to hear elemental melodies and rhythmic ostinati layered together, breaking from the neo-classical/impressionistic compositional style of his day. When asked by Jane Frazee (1978) in a 1977 interview with Carl Orff about his compositional style, he responded:

> I wanted to compose as I had been taught, but I found that I had to re-discover the roots … I like to communicate with masses of people, not with their heads but with their souls. We always must return to the roots for re-birth. (p. 27)

In the music classroom, students are expected to experience and practice a certain set of basic skills. When introducing and teaching these skills, teachers must consider the students' prior knowledge and experience. We cannot teach layered ostinati until the steady beat is present. Students will struggle improvising vocally if they are not able to match pitch within their head voice. The basics, the foundation, must be in place. While individual priorities may differ, these basic skills likely include feeling the beat in your body, keeping a beat with a group, and singing in tune with others. These individual skills allow for opportunities to make music as a community through singing, playing, moving, and creating together.

The complex tasks students execute in a basic Orff Schulwerk setting are anything but simple, and the planning that goes into making a lesson seem simple, accessible, meaningful, and magical is also very complex and thoughtful. A beautiful lesson may appear simple and intuitive, but this usually happens with much behind-the-scenes thinking, trial, error, editing, reflection, and practice—practice determining the sequence of steps, practice with participants, practice self-evaluating, and practice providing constructive feedback. Each skill and every layer of experience builds upon the other, resulting, ideally, in raised awareness levels of our independence and interdependence in working together and contributing to the music making. As Brigitte Warner (1991) so eloquently expressed:

> The title *Schulwerk* is an indication of the educational process taking place, and it gets to the heart of the matter: Schulwerk is schooling (in music) through working, that is, through being active and creative. One might also call it an apprenticeship in music, or one might express the meaning through an equation: Schooling through working = learning by doing. (p. 8)

At its core, Orff Schulwerk is student-centered learning.

Connection to Other Approaches

Orff teachers create innovative lessons that are, by nature, student-centered and differentiated, and they have likely drawn connections between Orff Schulwerk and Kodály, Dalcroze, or other approaches to music education. Alternate music education approaches can have much to offer and many commonalities with Orff Schulwerk. Additionally, many general education theories, such as Responsive Classroom, Design Thinking, Project Zero, Reggio Emilia, and Montessori, include opportunities for collaboration and encourage students' active participation in their learning. How many times has your professional development at school involved a new trend in learning and/or teaching? Perhaps you have frequently thought, *That's what happens in my Orff classroom.* We will compare Orff Schulwerk with two of the non-music education approaches mentioned, to highlight their collaborative, student-centered, active learning focus.

Reggio Emilia

In an interview with our school's resident Reggio Emilia expert and preschool teacher Lisa Merotto, we discovered the broad philosophies and some techniques of this approach. First, this approach focuses on the possibilities found in the primary and preprimary-aged student. "Children all have a curiosity and sense of wonder, which drives a need to understand the world around them" (L. Merotto, personal communication, June 4, 2019). Following are some of the tenets of this approach (Gandini, Etheredge, & Hill, 2008; Kinney & Wharton, 2008):

- Teacher provides environments that allow for student discovery, collaboration, group work, and self-directed learning.

- Teacher provides intentional provocation in the form of a question, an artifact, an art piece.
- Teacher is a skilled facilitator and observer of the student. Observations are recorded and used to inform future lessons, experiences, and activities.
- Teacher documents through observations, video recording, and pictures to allow for interpretation of the child's understanding.
- Teacher embraces the arts as both tools for provocation and avenues for expression.
- Students spend a long amount of time with one intention—ideally, the same intention lasts an entire school year. This allows room for ideas to really grow and develop through patience and persistence.

Through Reggio Emilia, early childhood students are exposed to and immersed in the idea that learning occurs through experience, inquiry, and, perhaps most importantly, play. Allowing students the space to explore ideas thoroughly while making their own discoveries helps foster a sense of independence and creativity from a young age.

Project Zero

Project Zero focuses on collaborative, self-directed learning and encompasses a broader age range beyond early childhood. The Project Zero (n.d.) website offers the following:

> Today Project Zero is an intellectual wellspring, nourishing inquiry into the complexity of human potentials.... and exploring sustainable ways to support them across multiple and diverse contexts. Anchored in the arts and humanities, and with a commitment to melding theory and practice, we continue to work towards a more enlightened educational process and system.... (para. 3)

Through Project Zero, educators create space in the classroom for student discovery to help enhance their learning. Of the many Project Zero tenets and routines, two that connect well to the music room are "See-Think-Wonder" and "Making Thinking Visible." Using the "See-Think-Wonder" routine, students make careful observations about something they experience visually, aurally, or kinesthetically. This type of thinking is meant to help students open their minds to new ideas and also encourages application of vocabulary and skills. "See-Think-Wonder" is a great starting point for a new project and can help the teacher set the intention of where to go next. Through "Making Thinking Visible," students are encouraged to shift their perspective to that of the maker—think as an artist, think as a scientist, think as an explorer, think as a musician. Once their perspective shifts, they are able to dig deep into how the creative process works, and then demonstrate their knowledge not by a pen and paper test, but by explaining new ideas to another student, drawing simple diagrams, and brainstorming answers to deeper-level questions.

Both Reggio Emilia and Project Zero recognize developmentally appropriate activities that encourage student-directed learning while the teacher maintains the role of facilitator. The Schulwerk, Reggio Emilia, and Project Zero all provide opportunities for students to learn by doing. Starting with the basics of experiential learning to provide the framework for "learning by doing" connects these three approaches.

Structure and Content of the Back to Basics Workshop

The beauty and challenge of Orff Schulwerk are its freedom and wealth of possibilities; however, it is easy to get overwhelmed or sidetracked. Educators may frequently get stuck in the rut of "this is what I know how to do" or "this is how I do it" or worse, "this is how it is done." We can easily become enamored with a trend or a challenging project that could overshadow some of the critical foundations we need to build with our students. Going back to the roots of the Schulwerk and practicing the basics in fresh ways keeps teaching and learning exciting and effective.

We offer our local chapter a free, annual workshop, Back to Basics: The Building Bricks of Orff Schulwerk, that frames the elements of the Schulwerk through a new lens each year. Although this workshop was initially conceived as an introduction to the Schulwerk type of experience, our chapter leadership realized that many experienced teachers attended year after year and decided to reframe the purpose. The new paradigm became: What are the basics of Orff Schulwerk from which new and experienced teachers alike can benefit by visiting and revisiting? Exploring the Schulwerk differently each time allows participants to see

Figures 1 and 2. The Authors Soliciting Ideas from Back to Basics Workshop Participants.

and experience the breadth of possibilities within the approach.

Some activities remain the same year after year, such as singing together at the start and conclusion of the workshop, providing opportunities for participant-created work (see Figures 1 and 2), using our bodies to make music and movement, and/or playing instruments, such as handheld percussion, barred instruments, and the recorder. Whether the inspiration for the workshop is a story, poem, visual art, or Keetman's *Elementaria*, the basic elements remain consistent from year to year. Included are concepts that might be found in any teacher education workshop or summer course and may offer: ostinati, rhythmic building blocks, elemental forms, pentatonic pieces, play parties and singing games, movement exploration, and instrument-playing techniques (see Figure 3). Essentially, we sing, say, dance, play, and create throughout the day. There is always more to learn, and we explore a myriad of possibilities!

Through this workshop we have made connections to a broad scope of participants including brand-new teachers eager to learn more, veteran teachers who want to reinvigorate their teaching and remind themselves of where it all started, administrators and classroom teachers curious about the Orff Schulwerk approach, and even partners or significant others who want to know more about where their other half is spending time. These back to basics workshops have created a beautiful community centered on revisiting

Figure 3. Back to Basics Workshop Participants Leading a Mallet Game in Preparation for Barred Iinstrument Work.

PHOTOGRAPHER FIGURES 1-3: STEVEN DARLING. USED WITH PERMISSION.

Figure 4. To Remember Their Creative Movement Work, Grade 5 Students Record Their Ideas on Paper First.

PHOTOGRAPHER: LAURA BERCAW PETERSEN. USED WITH PERMISSION.

the basic tenets of our teaching practice as an entry point, no matter the participant's level of experience with the Schulwerk.

Back to Basics in Action

The Orff Schulwerk approach allows many opportunities to make student thinking visible through informances and performances. In our school, Grade 2 students recently developed short performances with their classes. Using artwork and stories by Jerry Pinkney, one group developed an interpretation of a story with chants, songs, and movement to dramatize the tale. Another group was inspired by the ideas in a story to create elemental pieces based on collective classroom memories. The final outcome was meaningful as it truly reflected their voices and showcased their artistry. Each class had a varied but simple sharing that came from the students. Working cooperatively, they recognized how each other's strengths contributed to the ensemble while also understanding the importance of each individual, for example, every person's role within the group. These short, informal performances were a distinct shift from previous years where participants followed a prescribed script. In years past, students spent time in and out of the classroom memorizing lines written for them, usually resulting in a flat, non-expressive performance and definitely not providing space for student-created content. Feedback from teachers and administration on this new format was overwhelmingly positive as they noticed students were happy, engaged, expressive, and invested!

Another project included the entire fifth grade collaborating to create a performance for the stage, complete with minimal costumes and an evening performance. Pictures of different mountain formations provided the impetus for individual movement exploration that turned into a small group movement choreography (see Figure 4). Later those small groups worked together as an entire grade to stage the show's opening and closing scenes. In

Though these projects are not simple, the basic and elemental nature of their structure and content allow for a satisfying, artistic process and final outcome.

our story, one of the characters was represented by a single piece of music. The students created five different variations of the piece, which allowed the audience to recognize the music but never hear it the same way twice.

These types of projects cannot happen without the strong understanding that comes with time and many opportunities to practice and experience basic music and movement elements—particularly with relationships, be they spatial, melodic, or rhythmic. Students develop the necessary trust in and awareness of their respective physical and personal roles within the ensemble. Though these projects are not simple, the basic and elemental nature of their structure and content allow for a satisfying, artistic process and final outcome. According to Brigitte Warner (1991):

> … the music-making of the young child resembles in many ways the music-making of primal cultures. Stylistic similarities include the following: … the music is rhythm- and movement-oriented … it is not a separate art form, but rather combines the elements of speech and drama with those of sound and movement and with rhythm as the most vital force … it is not abstract but functional in its relationship to life's experiences … it is not usually premeditated or composed … it is transmitted orally and therefore liable to change … it is "ensemble" music in the sense that everyone participates. Such music has been termed "elemental." In its stylistic similarity to primal music, Orff Schulwerk is elemental. It speaks to the child in a language he understands and is able to respond to instinctively. (p. 8)

Conclusion

We have experienced the joy of reconnecting with colleagues while exploring the basics of the Schulwerk. We have witnessed the excitement students feel when they create and perform successfully together. Through exploring alternate approaches to education, we have come to understand the importance of revisiting the basics to enable student learning and success. It is the responsibility of educators to develop and maintain their own skills, ensuring their classrooms have the foundations on which they can build. By revisiting the basics, students and teachers alike are sure to flourish with endless possibilities. ■

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Beyond the Basic Building Bricks

ABSTRACT

Orff educators often utilize Gunild Keetman's "rhythmic building bricks" when teaching rhythm through language, but what happens when the natural flow of speech does not fit into those rhythmic patterns? In this article, the author discusses the benefits and challenges of using the original building bricks and explores the potential that arises when they are expanded upon.

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By Josh Southard

> *"Orff's starting point is rhythm, rightly regarded as the most basic of all the elements. It is not taught mechanically, mathematically (by subdivisions of whole notes perhaps or by counting beats), it grows out of speech patterns. For the child (as for primitive man), speaking and singing, music and movement are an indivisible entity; it is this intimate connection, which leads quite naturally from speech-patterns to rhythm, from rhythmical patterns to melody."* —Arnold Walter (Hall & Walter, 1956, p. iii)

The idea that rhythm was Orff's starting point in his approach was evident 25 years earlier when the very first publication bearing the label "Orff Schulwerk" was released. *Rhythmisch-melodishe Übung* set the tone for all future Orff Schulwerk publications, with over 250 rhythmic and melodic patterns for study printed in this first book. In this publication, Orff (1978) demonstrated that by using these basic patterns, concepts like dynamics, form, meter, timbre, and so forth could all be taught and learned quite simply:

> Unfortunately, the *Rhythmisch-melodishe Übung,* offering sample material as it did, was widely misunderstood, since it is possible to practice and perform

> each piece as it stands. To do this would mean a total failure to recognize the purpose of this book.... the printed examples give information and stimulus. (p. 131)

The question remained then, how does one actually teach rhythm? In 1958 Orff (Orff & Keetman, 1976) wrote that "the speech exercise comes at the beginning of all musical practice, both rhythmic and melodic" (p. 141). Walter (Hall & Walter, 1956) then expanded on this assertion that speech is essential, stating, "Speech-patterns make it possible for a child to grasp every type of meter without difficulty, even up-beats or irregular bars" (p. iii). Eventually Gunild Keetman wrote *Elementaria*, laying out in a detailed and specific fashion the connection between rhythm and speech and its value in the music classroom.

Elementaria

From the onset of "Part One: Rhythmic-Melodic Exercises," Keetman (1974) gave us the term "rhythmic building bricks" (p. 17). Small, basic, 2-beat rhythms in two-four time, as well as 3-beat rhythms in three-four time, consisting of quarter notes, eighth notes, and half notes, connect with each other to form longer rhythms. Keetman suggested multiple ways to use the building bricks through creating, composing, improvising, experiencing meter, and moving, using only these simple rhythms. As Orff educators, we heavily rely on them, whether we use them when teaching question and answer, understanding phrase length, or having children create B sections to a rhythm or song we have taught them—the list goes on. They are a required concept in the Level I Teacher Education Curriculum, playing a key role in "speech, unpitched and body percussion, singing and pitched percussion" (AOSA, 2018), and a quick search on the American Orff-Schulwerk Association Discussion Group on Facebook (www.facebook.com/groups/146906471237/) results in numerous pictures of classrooms where the rhythmic building bricks are hanging on boards or walls as well as questions and discussions on different ways to teach and use them. The idea of the rhythmic building bricks is simple, yet the possibilities are endless.

Using Language

Remembering what Walter wrote about rhythm's connection to speech is essential when teaching music. In the primary years of elementary school, children should start with speech before ever seeing the written notation. We use nursery rhymes, songs, and different categories of nouns to learn rhythm. From classic rhymes such as "Pease Porridge Hot" to categories of trees such as sycamore, birch, weeping willow, and pine, expressive, rhythmic speech serves as the foundation in our music classrooms. The key word, though, is *expressive*. Orff (Orff & Keetman, 1976) mentioned this in the notes of Volume I when he wrote,

> See that each word is spoken in such a way that it becomes alive, and concentrate particularly on the sound of each word: "Crocus," compared with "fritillary," the sharp sound of "blackthorn" and "buckthorn" in contrast to the legato "winter heliotrope"; the gentle "daffodil" compared with the dark-sounding "rose." (p. 141)

Beyond nouns, chants, and rhymes, names have always been a favorite category to use when working with the building bricks. Doug Goodkin (1998) stated that "a journey into names is an exploration of past, present, and future, as well as a glimpse of family, ancestors, culture, place, and time" (p. 3).

Several years ago, I was reviewing the rhythmic building bricks with my second graders. In retrospect, the lesson had not been thought through enough to prepare me for the responses my students might give. It looked good enough on paper:

Step 1. Revisit *Bow Wow Wow*.

Step 2. Using building bricks, replace "Tommy Tucker" with student names.

Step 3. Have students create B section using names from Step 2.

All five building bricks were projected onto the whiteboard. Starting with the two quarter notes, we tried to answer the question, "Whose name fits here?" After several kids volunteered their names, (some of which fit the rhythm, and others with four or five syllables, of course, did not), one of the boys raised his hand. He was one of the quiet ones in this particular class—never one to volunteer but always doing what was being asked. "Deshaun!" As soon as he said it, I knew it would be difficult explaining why his name would not work. Pick-up notes, or

anacrusis, at this point had not been covered. I tried my best, but the explanation failed. He did not understand why "Deshaun" would not fit the first building brick, and merely shrugged it off like, "OK, whatever you say, Mr. Southard." It was obvious, though, that he was having another conversation in his head: *De – shaun. De – shaun. Two sounds. De – shaun.* It just did not make sense to him.

I do not know if or how much it bothered Deshaun, but it stuck with me the rest of the day. Often, while incorporating names using the building bricks, many of the children's names could not be used. As Keetman (1974) stated, "… each child speaks his own name clearly and with proper accentuation …" (p. 25). "Deshaun" just did not fit the building brick's natural rhythm.

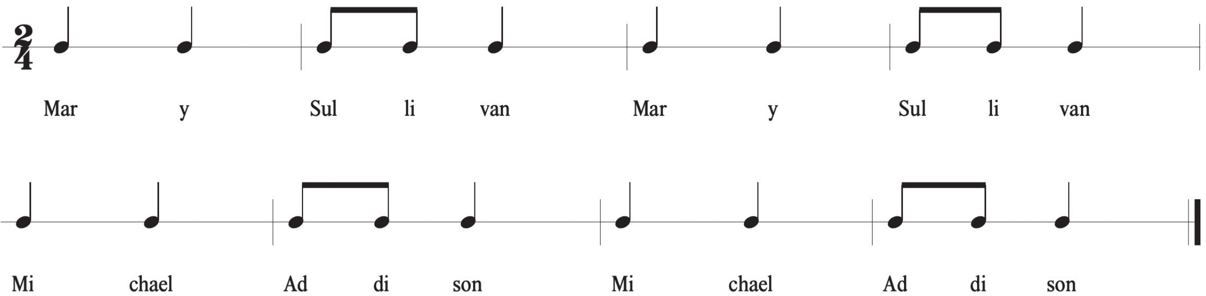
At the end of the day, I looked at the rhythm section of Keetman's (1974) *Elementaria,* hoping something was noted regarding this challenge and found: "Names in different time-patterns, with and without up-beat, will present themselves. (The children are not made consciously aware of the various rhythm problems that may arise)" (p. 25). That was it, one sentence. Of course, the purpose of *Elementaria* was not to dive into every rhythmic possibility, but instead use the building bricks to show the reader how to take the smallest rhythms in 2/4 time and connect them to form longer rhythms; to give children an uncomplicated, accessible tool to create rhythmic patterns on their own. Beyond that, it is up to us as music educators to expand on them.

First Play at the Xylophone

Keetman's (1969) *Erstes Spiel am Xylophon* is a perfect demonstration of the original building bricks in use and where they can lead. In this small gem of a book are 48 examples of how these

Figure 1. Exercise #1, *Kuckuck, Eierschluck.*

Figure 2. The Rhythm Can Be Taught Using Building Brick Names, Two for the Low Octave, Two for the High Octave.



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basic 2-beat rhythms lead to satisfying, yet simple melodies accompanied with ostinati. One can observe direct correlations from what Keetman advises in *Elementaria* to her putting it into practice in *Erstes Spiel*. For example, on pages 27-30 in *Elementaria,* she discusses at length echo-play using the building bricks, while noting the many possibilities to which echo-play can lead. Playing with sound gestures, dynamics, and tempo while walking around the room to a beat helps students in any grade with memory and listening for form. This echo-play experience can then be found melodically in *Erstes Spiel* immediately in the first few exercises. Exercise #1, *Kuckuck, Eierschluck,* is a simple two-bar rhythm echoed then repeated an octave higher, while a simple ostinato (the walking beat) accompanies underneath (see Figures 1-4, pp. 18 and 19).

The complexities found in this simple piece can be very rewarding to students. Familiarity of not only the building bricks, but also of the overall form of the piece can now lead them to start replacing the original building bricks with other 2-beat rhythms, creating an entirely new student-composed piece.

Other examples from *Elementaria* can be found throughout *Erstes Spiel am Xylophon,* but examples of anacrusis are few. As a matter of fact, only three of the forty-eight exercises in *Erstes Spiel* contain anacrusis at the beginning of the piece (#27, #35, #37) and one example in the middle of a piece (#43).

Moving Beyond the Model

The graphic shown in Figure 5 (p. 20) was created by

Figure 3. Teachers Can Also Add Dynamics Where They Play *Forte* and the Children Echo Piano.

Figure 4. Further Extension of the Echo-Play on Instruments Can Now Lead to Question and Answer, Where the Children *Rhythmically* Echo but *Melodically* Improvise.

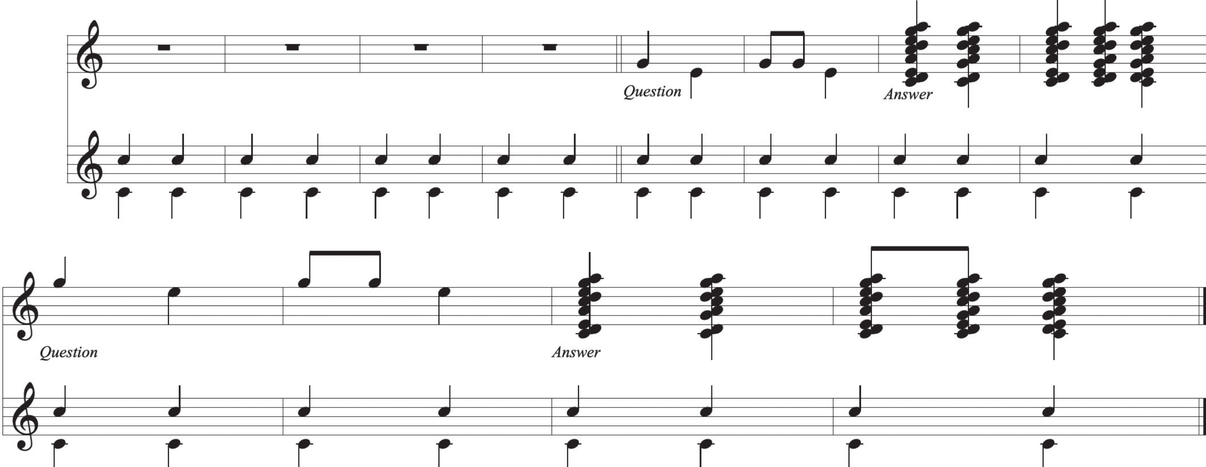
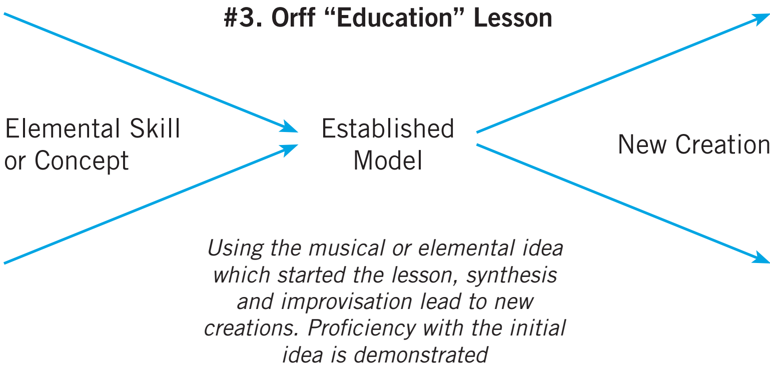
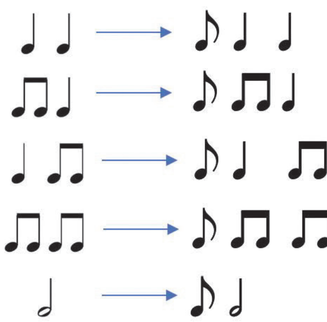


Figure 5. Orff Schulwerk Teacher Education Level III Lesson Excerpt.



SOURCE: STEVEN CALANTROPIO.

Figure 6. When Used in a Longer Rhythmic Pattern, the Actual Notation Will Change Slightly, but the Idea Will Still Work.

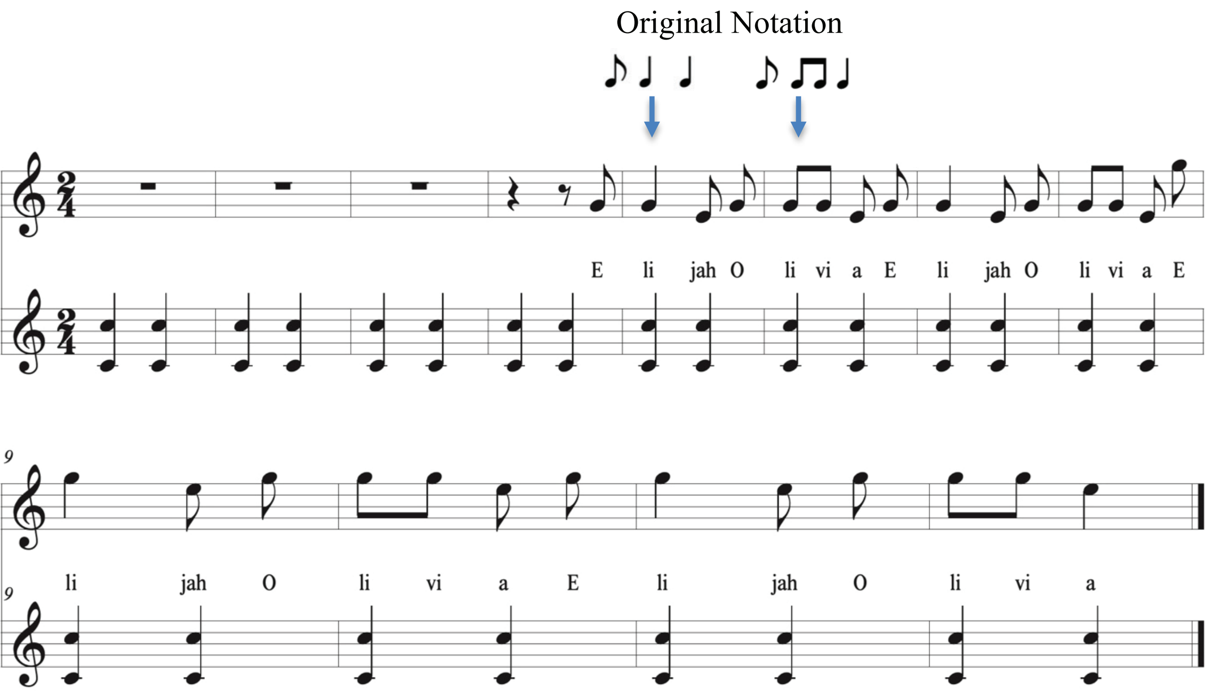


SOURCE: CREATED BY JOSH SOUTHARD.

former AOSA education director Steven Calantropio (2007). It depicts how the elemental skill/concept is approached from many different paths, eventually converging on the established model, and then taking off in one or more possible directions. That is possible, however, only when students have mastered the original concept.

In this case, the building bricks Keetman laid out in *Elementaria* are the established models. Using speech, games, songs, and iconic and rhythmic notation, students gain the mastery needed to explore the many possibilities for the divergent development, with the obvious choice being composing and creating, using the building bricks. What if we looked at the established model, however, and instead of creating with *only* its building bricks, we expanded and went beyond them? This is where the "new" building bricks come

Figure 7. Original Melody Now Using New Building Bricks.



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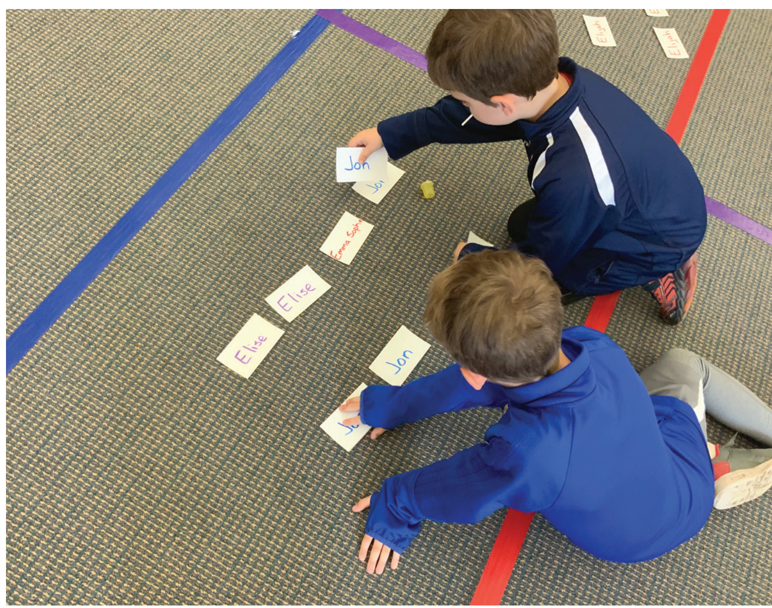
in. By adding an eighth-note pick-up, we open the door to many more possibilities while still giving our students the familiarity of the original bricks (see Figure 6, p. 20).

The new rhythms—names like Elijah, Penelope, Alyse Mary, Amarianna, and Deshaun—can now be incorporated. Taking the same ideas as before from *Elementaria* and *Erstes Spiel am Xylophon*, we can play with our anacrusis rhythms, again keeping in mind that some of the notation will slightly change to stay in the correct meter (see Figure 7, p. 20).

As before, echo-play will eventually lead to improvisation and composition, but now it uses more complex rhythms and ideas. Therefore, even though Keetman did not specifically cover rhythms with up-beats in *Elementaria* and *Erstes Spiel,* she gave us the road map of how to approach all of these new possibilities (see Figure 8). The concept itself is most likely a familiar activity, as when students first traveled from simple duple rhythms to compound duple rhythms.

Figure 8. Third Graders Complete an Activity They Have Done Many Times Throughout Their Four Years in School—Now Using a Different Set of Rhythms.



PHOTOGRAPHER: JOSH SOUTHARD. USED WITH PERMISSION.

Conclusion

The benefits of expanding on the original bricks are countless. Teachers are still able to use processes with which their students are familiar and build vocabulary in a multitude of rhythmic patterns. Just as we can brainstorm different words that fit the original building bricks, we may try the same exercise using the expanded bricks.

Carl Orff and Gunild Keetman gave us an excellent starting point in using speech for teaching rhythm and melody, providing us with numerous models for this approach. When our teaching objectives do not have explicit examples, it is up to us as educators to apply to new situations, in creative and innovative ways, what we have learned from those models. ■

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Facilitating Music Making Through Cognitive Apprenticeship in the Orff Schulwerk Tradition

ABSTRACT

In this article the authors employ cognitive apprenticeship as a theoretically viable and effective instructional design choice for the Orff-inspired classroom, helping teachers capture the essence of the Schulwerk in the classroom setting. Six pedagogical techniques of cognitive apprenticeship literature are highlighted to support successful classroom implementation with the Orff processes. A brief description of each technique includes examples to illustrate practical implementation.

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By Beth Brown and Diana Hawley

What is the essence of the Schulwerk? We suggest it is an experiential approach to teaching music to children derived from things children commonly do, such as games, chants, rhymes, songs, and dances. It aims to develop a child's inherent musicality through creating and performing movement and music (Frazee, 1987). Rather than a "sit-listen-think-respond" model, the Orff Schulwerk approach utilizes children's natural curiosity, energy, and creativity in interactive musical experiences (Broeker, 2017, p.117). The approach supports a pedagogical process more akin to an "imagine-play-share-reflect" model, as commonly found in kindergarten classrooms, but later lost as children are less often asked to wonder, imagine, or create as they continue in their education (Resnick, 2017).

In contrast, creativity continues to be a priority in the Orff-inspired classroom. Here you might observe a lesson opening with students gathered in a circle, joining together in a song or game that invites them to explore, develop, or generate a musical idea. This active process requires the teacher to assume the role of a facilitator, as the "teaching and learning progresses from

teacher-directed (imitative or rote) experiences to student-generated experiences (improvisation)" (Broeker, 2014, p. 3). Teachers who engage in the Orff approach advocate for the "learner-centered" classroom, where children are given choices, ideas are heard, and divergent thinking is encouraged (APA, 1997). The Orff-inspired classroom is filled with "purposeful activity," providing students with musical experiences and music-making opportunities (Steen, 1992, p. 6). Regardless of ability level, all students contribute to the music-making process (Frazee, 1987). As students' contribution to the process evolves, they become more aware of their growing musical control and expression (Steen, 1992). The more musically independent students become, the more they identify themselves as musicians.

A Learner-Centered Approach

One might ask then, how does the music teacher enact a learner-centered approach to teaching music with the Orff Schulwerk in today's classroom? When examining the original source materials of the Schulwerk (*Music for Children, Spielbuch für Xylophon*), there is minimal suggestion of pedagogical processes. Rather, Keetman and her contemporaries elucidated ways to use these materials to facilitate creative music making (Broeker, 2017). Through workshops, Orff Schulwerk Teacher Education courses, and the annual AOSA Professional Development Conference, expert practitioners in North America continue to develop the practice of Orff Schulwerk and disseminate the approach to music educators. Yet the confines of the classroom often present us with barriers to re-inventing with our students the professional development we have experienced. Therefore, music educators must carefully consider which instructional techniques will best serve our students in the Orff-inspired classroom.

Outside the classroom, the authentic practice of music making might include the less-skilled musician's desire to become more musical, a valuing of music making in everyday life, or rituals in the musician's community such as celebrations or rites of passage. These opportunities to grow musically often happen in relationship with more expert members in the musician's community and could be described as key features of an apprenticeship model for learning music. In a traditional craft apprenticeship, the emphasis is on actively participating in the practice, developing expertise as the apprentice takes on more responsibility for doing the craft (Brown et al., 1989). In the general music classroom, we must employ techniques that make music learning accessible to a large group of students brought together in an artificial music-making community, where often the school community is the only commonality they share. Many of the students in this community may have little interest in or experience with making music.

> Scaffolds in the music classroom are many and varied, including visuals, verbal or musical prompts, manipulatives, discussion, movement, and music accompaniments, sung or played by the teacher.

We call upon six pedagogical techniques associated with cognitive apprenticeship instructional design that we believe help make music learning accessible in our classrooms. Cognitive apprenticeship is described as "the development of concepts out of and through continuing authentic activity" (Brown et al., 1989, p. 39), the focus of which is to illuminate the nature of expert practice (as done in craft apprenticeship) in the school setting, by making cognitive practices visible through modeling and facilitating activities. The six techniques we use are modeling, exploring, scaffolding, coaching, articulating, and reflecting. Three of the techniques (modeling, scaffolding, and coaching) are, as in a traditional apprenticeship, utilized to help students observe and then practice with guidance. Exploring encourages the development of new ideas and learner autonomy. Articulating and reflecting help students develop awareness of their learning and strategies for problem solving (Collins et al., 1989).

Following is a brief illustration of how these pedagogical techniques might be implemented in the classroom as the teacher guides students through the characteristic processes of the Orff Schulwerk: imitation, exploration, improvisation, and composition.

Cognitive Apprenticeship Pedagogical Techniques

Modeling

In the Orff Schulwerk, the teacher utilizes modeling throughout instruction but most notably during the imitation stage of the Orff process. The teacher

artfully models musical material that students will imitate and play with later in the process (Frazee, 1987). For example, the teacher might say a poem, asking students to listen for rhyming words or having them echo imitate the rhyme phrase by phrase. Additionally, the teacher models the behaviors that encourage the students to develop openness to musical ideas and to learn about music together. By doing so, the teacher leads students beyond the imitation stage, nurturing their thinking about music (Steen, 1992).

Exploring

In the cognitive apprenticeship model teachers encourage exploration by focusing on sub-goals within broader common goals with students sometimes even revising common goals to fit their ideas (Collins & Kapur, 2014). To facilitate exploration, teachers are challenged to move "beyond rote techniques, giving space to foster a learning environment where exploratory behavior and actions can inspire emergent creativity, strategic processes, and personal voice" (de Bruin, 2018, p. 97). Similarly, as a process in the Orff approach, exploration encourages students to take musical materials they have learned and find new ways to use them. Exploration can include playing with expressive elements, melodic and rhythmic elements, meter, or tonal centers (Frazee, 1987). While exploration might begin with musical meanderings, it is an important step toward improvising, although it can be difficult to define the moment when exploration becomes improvisation (Frazee, 1987; Steen, 1992).

Encouraging students to "manipulate musical ideas" can lead to discoveries that set the stage for original compositions (Frazee, 1987, p. 29). For example, the teacher might ask students to use short rhythmic phrases to create their own compositions using an elemental form. Students would explore various patterns and decide which they prefer as they create. Or the teacher might ask them to experiment with different instrument choices as they practice performing their compositions.

Scaffolding

Teachers provide scaffolding for students throughout all stages of the Orff Schulwerk process. According to Wood, Bruner, and Ross (1976), "scaffolding" refers to:

> ... [a] process that enables a child or novice to solve a problem, carry out a task, or achieve a goal which would be beyond his unassisted efforts .... [and] consists essentially of the adult "controlling" those elements of the task that are initially beyond the learner's capacity, thus permitting him to concentrate upon and complete only those elements that are within his range of competence. (p. 90)

Scaffolds in the music classroom are many and varied, including visuals, verbal or musical prompts, manipulatives, discussion, movement, and music accompaniments, sung or played by the teacher. For example:

- The teacher prompts students to fill in the blanks in order to learn a speech piece by rote:
  "Pease porridge ____,
  Pease porridge ______,
  Pease porridge in the pot nine days _____."
- The teacher provides a bank of rhythmic segments for students to choose from when identifying the phrases in a rhyme.
- Students compose a rhythmic piece using 4-beat rhythmic phrases the teacher provides.

Coaching

Often in the Orff Schulwerk when students are exploring, composing, and improvising music, the teacher acts as a coach, observing and offering them customized feedback "aimed at bringing their performance closer to expert performance. Coaching relates to specific problems that arise as the student attempts to accomplish a task" (Collins & Kapur, 2014, p. 113). The teacher responds to student-generated music, targeting gaps in understanding and encouraging reflection on work up to that point. For example, the teacher visits small groups as they work to develop 16-beat rhythm compositions. She might need to remind one group of the parameters of the assignment, whereas she might ask another group why they chose particular untuned percussion instruments. Some groups might need help narrowing ideas, editing them down to usable material, while others

may need to consider different possibilities. Skillful teachers often utilize questioning while coaching, for example, "How will you know if it works?"

Articulating

Articulating refers to students mindfully and verbally making sense of what they do during the music-making process, whether it be during imitation, exploration, improvisation, or composition. Articulating occurs as students "explicitly state their knowledge, reasoning, or problem-solving processes" (Collins & Kapur, 2014, p. 114). In the music classroom, articulating how or why students know, understand, or perform as they do, provides an opportunity to make explicit, to themselves and to others, strategies and approaches in their music making. This awareness can help them refine, reflect, and improve future music-making endeavors. It is also important for students to articulate their understanding of musical models, as their own articulation provides a self-scaffold for more independent music making during exploration, improvisation, and composition (Bickhard, 1992).

The teacher prompts articulation throughout a lesson:

- A student describes a rhythm from *Pease Porridge Hot* as "long short-short long" rather than "long long long."
- While identifying the order of rhythmic phrases to *Pease Porridge Hot,* the teacher asks, "How might we check to see if it's correct?" Students may decide to clap the rhythm, chant the poem while the teacher points to each rhythmic phrase, and so forth.
- Having used shapes (circle, triangle, square) to describe the form of *Pease Porridge Hot*, the teacher asks students to use shapes to describe the form of their own compositions.
- Students walk to the beat while they chant a poem, inviting them to clap the rhythm "*the way the words go*."

An important feature of reflection is asking students to articulate how or why aspects of the performance occurred.

Reflecting

While articulation makes thinking visible, reflecting is a culminating practice extending beyond the Orff process that invites students to "compare their own problem-solving processes with those of an expert, another student, and ultimately, an internal cognitive model of expertise" (Collins & Kapur, 2014, p. 114). In the music classroom, reflecting often includes recording a performance and then replaying it, with the teacher facilitating a discussion to compare novice versus expert aspects of music making and considerations for future performance (de Bruin, 2018). An important feature of reflection is asking students to articulate how or why aspects of the performance occurred. For example, the teacher might ask students to consider how the untuned percussion they used fits their selected rhythms during a composition activity or to consider how they might practice to improve rhythmic accuracy during a performance.

Conclusion

We suggest the pedagogical techniques—modeling, exploring, scaffolding, coaching, articulating, and reflecting—espoused in cognitive apprenticeship instructional design theory support successful implementation of the Orff Schulwerk process in the confines of the music classroom. These techniques provide a framework through which educators may examine and develop their practice in lesson design and delivery in the Orff music classroom, supporting students as they become more independent musicians within the larger community. ■

A link to a *Reverberations: Teachers Teaching Teachers* article with a complete lesson plan coded with cognitive apprenticeship pedagogical techniques will be emailed in early January.

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STEAM and Orff Schulwerk: Fueling Creativity

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ABSTRACT

A focus in education that aligns well to the structure of Orff Schulwerk classrooms is the STEAM approach, which incorporates the four fundamental Cs: creativity, collaboration, communication, and critical thinking. When teachers understand where other structures of learning might complement the Orff approach, their classrooms can be a powerful place where students use the four Cs in a safe environment for creating and risk taking. In this article, the author looks at some of the different ways in which Orff Schulwerk fosters the four Cs and how Orff educators can make connections to how they already instruct with the STEAM approach.

By Melissa Burroughs

Educators often encounter initiatives rolled out across the entire school curriculum, some of which require a change in delivering instruction to influence student behavior or improve the learning environment. The STEAM approach to education is student-centered with creativity, collaboration, communication, and critical thinking at its core. A common way to interpret the acronym STEAM is "Science, Technology, Engineering, Arts, Math," which simply focuses on the content of the curriculum. Another way to interpret the acronym is "Students and Teachers Energizing Active Minds" (CUE, 2016).

STEAM goes beyond just content; it describes the active learning occurring in classrooms. "It's about creating this culture where every kid in the school and all the teachers are working, creating kids that [*sic*] can be innovators and problem solvers" (CUE, 2016). In this way, STEAM targets higher-level thinking, student ownership, and creativity.

Figure 1. Students Explore Making the Shapes of the Letters of Their Names With Their Bodies.

PHOTOGRAPHER: MELISSA BURROUGHS. USED WITH PERMISSION.

Core Characteristics of STEAM Education

The National Education Association (2010) lists the four Cs as skills that will prepare 21st-century students for a global society. The four elements—creativity, collaboration, communication, and critical thinking—comprise the core characteristics of STEAM education and "it does not matter the subjects listed in the acronym because the main idea is that students are engaged in authentic, integrated learning experiences" (McNinch, 2019, para. 1). Students are asked to create solutions to solve problems or complete a task and thus are asked to be creative in their thinking. Collaboration is key in STEAM, because students are expected to work together to solve these problems and complete the tasks. Communication is essential throughout this process of collaboration, and students engage their critical thinking skills as they ask questions and synthesize information. Often, they are encouraged to work on problems that interest them, thus the STEAM approach becomes inherently student-centered.

To advocate for music classrooms, it is important to understand where Orff Schulwerk ties in with other structures of learning. Similar to STEAM, the Orff Schulwerk approach cultivates creativity and focuses on student-centered active, collaborative, discovery learning. The learning processes through which students engage with the Orff approach closely relate to the STEAM approach to learning. Both Orff Schulwerk and STEAM encourage students to involve higher-order thinking and independent learning. How then do the core characteristics of STEAM education and the Orff Schulwerk approach fit naturally into a schoolwide STEAM culture?

Creativity

Creativity is an important element of STEAM education, as students are challenged to think of ideas or improvements to solve problems. Students

must think outside of that which they are already familiar and try new things. Through STEAM activities, students become accustomed to creating solutions, thus creativity becomes a common practice for them. With the STEAM approach, a goal is to have students reach a certain level of independence for problem solving, which allows the teacher to become more of a facilitator in the classroom.

In the Schulwerk, creativity is developed through many outlets such as movement, performance, and improvisation. Students are solving musical problems through these explorations. Through movement, they explore how they can move their bodies and then apply it to what they hear and feel from the music. When students explore pitched and unpitched percussion, they are able to connect to the music through performing on those instruments. In the Orff classroom, students are given freedom and input in their composition choices. This freedom of choice is much like allowing them to choose how they will solve a problem in STEAM.

Through improvisation, students build a set of musical skills and knowledge in order to create music independently (see Figure 1, p. 29). Frazee (Frazee & Kreuter, 1997) pointed out that with "improvisation, as in no other class activity, the students demonstrate their musical independence from the teacher" (p. 31). When students are asked to take on the role of composers, the music they create will differ among the classes. In the midst of creation, students will ask questions, such as "Can we add a drum part there?" or "What if we tried these two parts at the same time?"

This questioning demonstrates how engaged children are when they are given control over their own creativity and feel safe to take risks. Teachers provide students an opportunity to sharpen their musicianship by standing back a bit and letting them take the reins. This is where creativity and independent musicianship blossom (see Figure 2).

Figure 2. A Student Leads a Movement Game the Class Has Created. Students Respond to the Different Sounds He Makes Using the Hand Drum.

PHOTOGRAPHER: MELISSA BURROUGHS. USED WITH PERMISSION.

Collaboration

In STEAM education, students consider problems that make them think globally. Collaboration is necessary for working outside the boundaries of an individual's world. Huffman (2012) concurred:

> My reasons for using cooperative learning begin with the fact that we live in a global economy. It is rare today that a person works alone, even if he or she works at home. Most often, people work together to get results. (p. 19)

The Orff Schulwerk classroom is a common space for collaboration to occur. Students are often working as a whole class or in small groups, and both configurations have benefits. When collaborating as a whole class, teachers can use the time to model how students may work in smaller groups later. When teaching folk dancing to the whole class, elements of choice can be included after the traditional form of the dance has been mastered. Students take movement vocabulary they have previously learned and apply it to create a new part to the dance. When this is all practiced with the larger group first, the teacher has the opportunity to model how to combine individual students' ideas effectively before the class breaks into smaller groups. From there, groups can combine two shared pieces and the dance truly begins to take on a life of its own.

When working in smaller groups, students become leaders and decision makers, and group members have to decide how to work toward a common goal. One person's idea can spark another's. For example, after learning a folk dance

as a class, students begin to work together in small groups to explore and create. At this point, it is critical for the teacher to let them work through their collaboration. This independence is a sign of students growing as musicians. Just as in STEAM, Orff Schulwerk teachers keep students on track by being as hands-off as possible and allowing them to make their mistakes and learn from them.

Lessons become improvisational because of the direction students take them when collaborating. Student ownership of a classroom allows them to think outside of the box. The power of building off one another's ideas is evident when students learn how to work together, and it generates excitement for the groups. The result is something more wonderful than any one person could have ever dreamed alone. Collaborating and combining ideas validates students' individual work, giving them the feeling of success while opening a door to something new (see Figure 3).

Communication

Good communication is necessary to enable effective collaboration within STEAM education. Working with others and being a part of a team are important skills for today's society and workforce. In STEAM, communication skills improve when students practice them through solving problems and collaborating to meet goals. As mentioned earlier, this does not always require something to be built, but can consist of synthesizing information to create something new.

The communication element of STEAM is a key component in the success of children working in groups in an Orff classroom. Students do not always walk into classrooms with the skills to communicate effectively with each other; it takes time to create a culture where communication works well enough for collaboration to thrive. Huffman (2012) said, "In today's society, politeness, sharing, kindness, listening, and positive conflict resolution have virtually disappeared from many homes. All too often, my young students seem not to know these valuable social skills" (p. 43). Huffman goes on to say no matter what the reason is that students are not ready to work together, it is the teacher's responsibility to teach them how to work together effectively. Time must be spent teaching them to understand their roles and how to communicate.

Communication happens on many different levels with Orff Schulwerk. Students use verbal communication when discussing and experimenting with new ideas. They sometimes communicate in written form, often using symbols or shapes to represent musical ideas. The Orff Schulwerk classroom allows them to communicate their ideas successfully at all stages of development. Just as with STEAM education, the ability to use these forms of communication is vital to the growth of individual students as well as the whole group.

The consistent use of movement within the Schulwerk is a powerful means of visual communication and connection among musicians. Goodkin (2004) noted when students create new movement and are put in the role of the teacher, it allows other children to "sight-read" through imitation, while giving new movement material for the whole class to use (p. 64). Through practicing

Figure 3. Students Work Together in Groups to Combine Their Individual Ideas into One Movement Piece.

PHOTOGRAPHER: MELISSA BURROUGHS. USED WITH PERMISSION.

student-led exercises involving movement, students become more sensitive to responding to cues of a conductor while building their movement vocabulary.

The Orff Schulwerk teacher often uses nonverbal communication to start a musical performance, to lead a movement sequence to music, or to demonstrate a rhythmic or melodic ostinato. Students listen, watch, and imitate the teacher; they slow down and focus their attention. The music room is a unique place to practice this form of communication. Students come to understand it is particularly important to be able to communicate without sound. Often, musicians communicate in silence with each other as well as with the conductor. The making of music together is a continuous cycle of listening and creating at the same time. In this way, Orff Schulwerk goes far beyond simply verbal communication.

Critical Thinking

The intention behind STEAM lessons is to pose problems for students to solve. Students engage in critical thinking when they generate their own ways to solve a problem. Similarly, Orff Schulwerk teachers have a goal or concept students are working toward, and they give them the freedom to use their knowledge and skills to solve musical problems. They offer students whole-body experiences to understand how music moves and functions. They guide them through the process of becoming critical listeners whose vocabulary includes the form and structure of music they can use to overcome challenges and create. Thus critical thinking is central to the Orff Schulwerk approach.

Critical listening is an important part of critical thinking in the Schulwerk. Students can identify if they have made a musical mistake and are able to correct it. For example, when improvising, students may grimace because the pitch they ended on did not sound final to them. If they try it again, they will often fashion an ending that sounds final and complete. When the teacher guides these learning experiences in an intentional way, students learn so much more than a simple music concept. Learning through critical thinking gives power to the learner and can cause exponential growth in their ability to self-correct.

Risk taking is another important part of critical thinking in the Schulwerk because students need to explore many options before they find a musical solution. It may take them a while to become risk-takers because they are concerned with finding "the right answer." This is where the guidance and expertise of Orff Schulwerk teachers is critical. For example, after students learn a melody, the teacher may present challenges or possibilities. Students might try to "make the melody upside down" or "try to play it backwards." Some students may immediately think of inverting the notes based on the pattern. Some may turn the xylophone upside down and then play the pattern. Some students may even physically flip the bars in their spots. Students could also reverse the form of the melody, reverse the rhythm, or simply play it in a different octave. These are all viable answers the teacher should celebrate; when shared, it encourages other students. Allowing time for student exploration and discovery is key at this point.

Reflection is also a powerful tool to help students think critically in both STEAM and Orff Schulwerk. Phrases like "I value," "I noticed that," and "I wonder," stretch the active listener as well as the performer. Reflection is important to guiding students towards metacognition.

Caring

Although not an official part of the four Cs of STEAM education, teachers may consider a fifth C—"caring." This is an additional characteristic of STEAM the Fort Mill school district created and adopted to acknowledge their focus on keeping children first and educating the whole student. It was agreed that developing critical thinkers and problem solvers amounts to very little when students do not have something they care about. More than ever, there is a need to cultivate a culture of caring and to teach children what it means to care for each other. Cultivating caring in students gives fuel to why questions are asked and problems are solved. To quote Fred Rogers (2006),

> As human beings, our job in life is to help people realize how rare and valuable each one of us really is, that each of us has something that no one else has—or ever will have—something inside that is unique to all time. It's our job to encourage each other to discover that uniqueness and to provide ways of developing its expression. (p. 73)

Making music together can be a powerful tool to connect human beings, which is why the Orff Schulwerk approach so naturally tends to this fifth

C. With an emphasis on movement and creating a whole-body connection with music, the Schulwerk lends opportunities for students to connect with one another and to cultivate peace and caring. For example, Gilbert (1992) said,

> Creative dance can be a powerful tool toward peace because people learn to solve problems, express feelings, cooperate, accept and value individual differences, gain an awareness of their own and other's cultures and engage in an activity that increases, rather than decreases, self-esteem. (p. 21)

Many of the world's problems will be solved by the children sitting in classrooms today. How can we extend learning beyond the walls of classrooms? Caring can move students to be world changers.

Conclusion

The elements of STEAM education—the four Cs—all focus on students becoming independent thinkers and creators. The fifth C, caring, heightens the purpose of the actions students take.

STEAM education's key elements reinforce the validity of the power of the Schulwerk in allowing all learners to participate in creating and solving problems. The beauty of Orff Schulwerk is that it has always helped children achieve that independence. It is worth noting that STEAM education was happening in music classrooms long before it was identified and became a new initiative. Likewise, the Schulwerk looks to have a bright future of motivating students and teachers to grow and create together.

Learning about STEAM education can help Orff Schulwerk teachers reflect on their practice in new ways. It validates the time devoted to allowing students to work together in exploring musical concepts and ideas.

STEAM education training can shape teachers to be more effective in their classrooms, because it refocuses attention on the four Cs as elements regularly included in lessons and instruction. This is what it has done for me, and I plan to continue to delve deeper in both STEAM education and the Schulwerk to give my students the most genuine experience of creating and connecting in my classroom. ■

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Teaching Vocal Jazz Concepts in the Schulwerk-Inspired Elementary Music Classroom

ABSTRACT

The Orff Schulwerk approach and the vocal jazz idiom share common ground in several areas. In this article, the author highlights these similarities and identifies how they might function as a complement in the curriculum of elementary music teachers in a Schulwerk-inspired environment.

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By Sara E. Alswager

Maintaining popularity within a small realm of niche practitioners, the field of vocal jazz education grew from humble beginnings. Shortly after Hal Malcolm founded the first collegiate vocal jazz ensemble at Mt. Hood Community College in Gresham, Oregon, Waldo King established the Pacific Northwest's first high school vocal jazz ensemble in 1967 in Seattle, Washington (Malcolm, 1997). Malcolm and King's ensembles inspired regional vocal directors to bring their own vocal jazz groups to Malcolm's annual Northwest Vocal Jazz Festival, which started the same year the American Orff-Schulwerk Association (AOSA) was founded. Several famous arrangers, pianists, and choral conductors attribute their first exposure to vocal jazz at this festival, including Kirby Shaw, Phil Mattson, Gerald "Jerry" Eskelin, Joel Leach, and Steve Zegree (Amerind, 2015).

As the genre has developed credibility among the music education community, music educators such as Natalie Wilson, Sharon Burch, Vijay Singh, and Orff experts Karen Benson and Doug Goodkin have found success teaching jazz concepts to elementary-level students and advocate for its inclusion in the classroom curriculum. The discussion that follows focuses on increasing music educators' familiarity with vocal jazz concepts to spark connections and encourage their inclusion in Schulwerk-inspired music classrooms.

What is Vocal Jazz?

A vocal jazz ensemble is a harmony group of three or more singers. Compositionally, vocal jazz standards frequently utilize AABA form or 12-bar blues, and the ensemble repertoire typically falls into three different style categories: swing, Latin, and ballad (Zegree, 2002). Vocal jazz performance repertoire can include fully a cappella arrangements, voice accompanied by a big band jazz ensemble, or voice accompanied by a smaller rhythm section of piano, bass, and drums (Wilson, 2009).

Stylistically, vocal jazz performers use their voices to imitate the nuances of instrumental jazz, such as accents, shakes, glissandos, falls, dynamic contrasts, pitch bending, and compression and expansion of phrases (Wilson, 2009). Vowel sounds should be unified among the ensemble, consonants should not be over-exaggerated, and both vowel and consonant pronunciation should use a vernacular appropriate to the jazz style (Calderwood, 2014; Spradling, 1986; Wilson, 2013; Zegree, 2002). In my classroom, sharing high-quality vocal jazz recordings has proved to be an excellent way to help my students imitate a chart's proper jazz style, vocal tone, and textual nuance.

Teaching Vocal Jazz Concepts With the Orff Schulwerk Approach

While considering strategies for infusing new vocal jazz concepts throughout existing Schulwerk-inspired curricula, mindful inclusion of constructivist learning opportunities can reinforce the student-driven, creative experience typically associated with a Schulwerk-inspired classroom. Matthews (2000) suggests that constructivist learning occurs when knowledge is formed as part of the learner's active interaction with the content. Knowledge is constructed anew through action, context of learning is constructed during these active learning experiences, and learning is, in large part, a social activity. Scott (2011) has written about the environment of a Schulwerk-inspired classroom:

> By its very nature, Orff Schulwerk encourages students to try out their ideas and to examine and question many possibilities before settling on an answer. It encourages human contact and cooperative learning.... Orff Schulwerk allows teachers opportunities to guide their students as they arrive at solutions that even the teacher never dreamed were possible.... Sometimes we solve problems collectively, and other times we solve them on our own.... If we teach Orff Schulwerk in its purest forms, we provide opportunities for both problem-solving styles. (p. 6)

While teaching vocal jazz concepts, educators can maintain the Schulwerk approach through a balance of both exploratory and explanatory constructivist learning experiences. For example, Wiggins (2009) categorized exploratory experiences as student-driven with open-ended lesson outcomes and explanatory experiences as educator-guided where learners are led to more specific, predetermined conclusions. Taking this a step further, it stands to reason that mindful inclusion of the constructivist learning theory could build a bridge between maintaining a Schulwerk-inspired environment and teaching vocal jazz concepts. Following are suggestions for adapting specific vocal jazz concepts for inclusion in the Schulwerk-inspired classroom.

Strategies for Selecting and Arranging Elemental Vocal Jazz Repertoire

When selecting and arranging vocal jazz repertoire, educators in a Schulwerk-inspired environment might consider elemental pieces where the rhythm section is distributed among students. Sharon Burch and Rosana Eckert write and arrange delightful examples of elementary-friendly vocal jazz charts (Burch & Eckert, 2014), as does Natalie Wilson. While performing her arrangements, Wilson's award-winning elementary vocal jazz ensembles (*Downbeat*, 2018) typically feature one student playing the chart's triads in root position or first inversion on the piano, while another student plays chord roots as a walking bass line on a double bass, electric bass, or with one hand on a piano or electric synthesizer (Wilson, 2013) (see Figure 1, p. 36).

> Elemental improvisation activities in a Schulwerk-inspired environment might begin with an exploratory learning approach where students scat freely with whatever sounds they instinctively or naturally speak.

When included in the rhythm section of an elemental jazz style arrangement, either one of Wilson's students plays a drum set or the part

Figure 1. Excerpt from *You Are My Sunshine*.

SOURCE: ARRANGED BY NATALIE WILSON. USED WITH PERMISSION.

is distributed among a small group of students. To simplify drum set accompaniment further for success with young students, Fuchtman (2011) suggests narrowing your section down to "only the hi-hat and the ride cymbal" (pp. 19-20). Teachers in a Schulwerk-inspired environment might also consider re-interpreting a jazz chart's important rhythm section motives as elemental ostinati played by one student or a small group of students on non-pitched percussion instruments. An outstanding example of this can be found in the elemental jazz and blues style writing of Avon Gillespie's *Every Morning When I Wake Up* (Gillespie, 1974).

Elemental Strategies for Introducing Swing-Style Rhythm and Meter

In the swing vocal jazz style, singers must keep the beat as well as a steady and accurate "off-beat" pulse on beats two and four. To bring this into the Orff Schulwerk-inspired classroom, teachers can incorporate movement-based learning into a lesson on syncopated and "swung" jazz style repertoire. For example, renowned jazz musician and composer Vijay Singh helps young singers internalize jazz style rhythms and meters through physical movements such as step-snap-step-snap activities and other active listening exercises where students physically represent the beat, bass line, and instrument timbres of big band recordings (Poliniak, 2015). Singh's movement-based approach parallels suggestions from Orff Schulwerk educators Karen Benson and Colleen Vernon. In her classroom, Benson (2019) first introduces the genre during mirroring and shadowing activities accompanied by instrumental jazz and blues tunes such as *One Mint Julep* by Ray Charles or Benny Goodman's *Sing, Sing, Sing,* then plays a

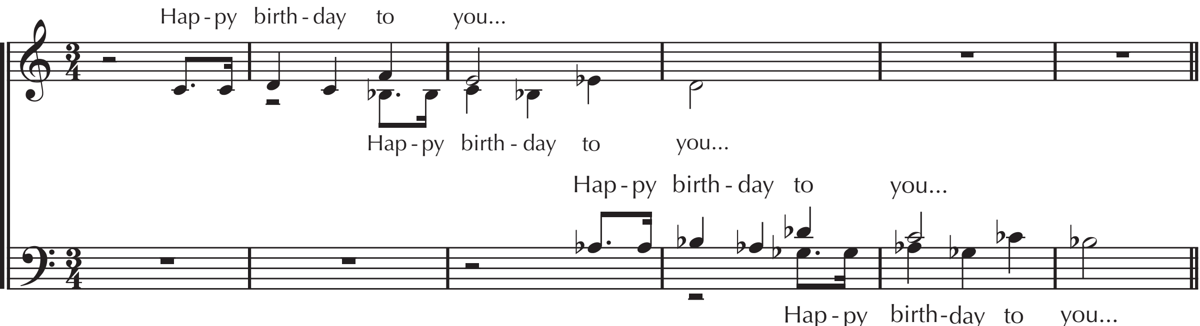
Figure 2. Excerpt from *Eight Vocal Jazz Warmups: Ear Training Exercises for Choirs.*

CHORD PLANING

Use any familiar melody (simple is better), experiment with different intervals and voicings

POLYTONAL ROUNDS

Sing any familiar melody in a round, ***with each part starting in a different key (!)***



SING IN A DIFFERENT KEY

SOURCE: DAVID VON KAMPEN. USED WITH PERMISSION.

walking bass line on the piano and asks students to demonstrate its rhythm and contour with locomotor actions. Vernon (2011) introduces jazz swing rhythms through full body movements that demonstrate off-beat rhythms such as vernacular swing dancing sequences like the Tackie Annie, Fishtail, Apple Jacks, Boogie Walks, and Rusty Dusty.

Elemental Strategies for Teaching Vocal Jazz Style Harmony

The signature harmonic characteristics of vocal jazz are tension, dissonance, and chords, including a flat seventh or flat third (Ferguson, 2004). At presentations in Kansas City, Missouri, David von Kampen (2019a, 2019b) intentionally implemented elemental processes, such as utilizing paraphony and canons, while teaching ear training for vocal jazz harmonies. While singing familiar tunes such as *Mary Had a Little Lamb*, he creates dissonance for his students with piano accompaniment chords transposed down a half step from the melody, chordal planing exercises where students sing the same melody at the same time but each voice part is spaced one third apart, and polytonal rounds where students sing a song in canon but each group enters on a different pitch (see Figure 2). Rollo Dilworth (2013;

Figure 3. *Swingin' Easy.*

SOURCE: KAREN BENSON. USED WITH PERMISSION.

2016) has also written elemental choral exercises with vocal jazz and blues-style harmonies, some of which include accompaniment written for Orff instruments.

Benson (2019) is a proponent of introducing jazz-style harmonies through a foundation of elemental, speech-based activities. Her students create rhythmic word strings, and then translate that spoken rhythm into body percussion before improvising with the same rhythm using voice, barred instruments, and recorders. She accompanies them on the piano with a swingin' 12-bar blues accompaniment (see Figure 3). Similar to Benson, Goodkin (2004, 2012) has also written and arranged jazz and blues style pieces accompanied by instruments commonly used in a Schulwerk-inspired classroom.

Elemental Strategies for Teaching Vocal Jazz Style Improvisation

As a defining element of jazz literature, improvisation provides opportunities to create, interpret, and experiment in the classroom. Elemental improvisation activities in a Schulwerk-inspired environment might begin with an exploratory learning approach where students scat freely with whatever sounds they instinctively or naturally speak. Wilson (2013) utilizes a cacophonous rehearsal approach where the entire student group practices beginning-level improvisation at the same time, first with speech-based scatting, then with pitched scatting activities.

Elemental vocal jazz improvisation might also include speech-based and aural learning opportunities with 4-beat and 8-beat short-form rhythm patterns such as call-and-response, question-and-answer, and echo activities as well as large forms such as ostinato, rondo, and theme and variation (Frazee & Kreuter, 1987). For example, Singh introduces jazz improvisation to elementary-level students with body percussion-based rhythmic improvisation, vocalized rhythmic improvisation while phonating only one pitch, and then gradually progresses to call-and-response with students over a pedal tone or one chord (Poliniak, 2015). Another exciting improvisation activity where young singers create and improvise with ostinati is Freer's (2009) "Jazz Circles," which features improvisatory circle singing in the style of American jazz vocalist and singer Bobby McFerrin.

As students grow more comfortable with improvisation, Wilson (2013) switches to an explanatory approach in which they replace lyrics of a familiar tune, such as *You Are My Sunshine* by Jimmy Davis or *This Land is Your Land* by Woody Guthrie, with scatting syllables like "doo" or "doo-va-doo-va-doo." Wilson helps students use their voices to imitate riffs from recorded

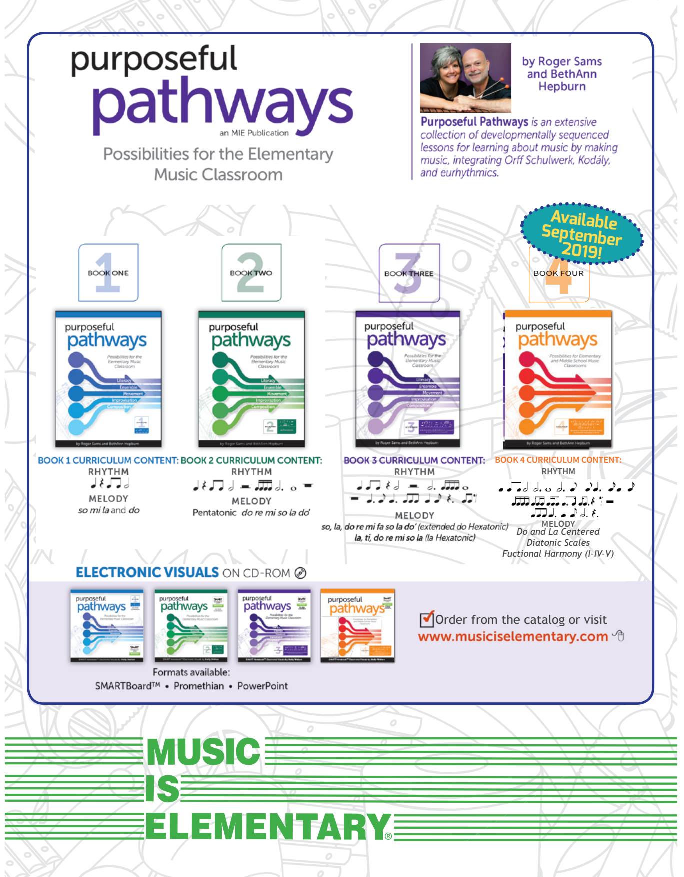
instrumental jazz solos, such as Woody Herman's solo in *Woodchopper's Ball* or Lionel Hampton's vibraphone solo in *Flying Home*. Before a section of free improvisation, Wilson (2010) helps students sing the root and third of each chord, establishing what Berg (1998) categorized as the goal notes of improvisatory sections. This process is similar to what Scott (2011) described as intentionally teaching pieces to model improvisation, before including a lengthy student improvisation session with each piece: "Isn't it supposed to be [the students'] show, rather than our show, anyway?"(p.6).

Recordings of professional scatting solos, such as Ella Fitzgerald's solo from *Blue Skies* in 1958 (Berlin, 1926), excite young learners and provide excellent examples of scatting vocabulary. Both Calderwood (2014) and Binek (2017) have created collections of transcribed vocal jazz solos with analyses, and Calderwood suggested modeling transcribed solos of professional jazz vocalists for students, then selecting small 4-beat or 8-beat motives from the solo and echo-teaching them. Orff Schulwerk practitioners might consider including these types of echo teaching riffs when working with students on imitation and speech-based learning.

Conclusion

Vocal jazz concepts lend themselves very well to inclusion in the Orff Schulwerk-inspired classroom. As noted, lessons in rhythm and meter, harmony, and improvisation are especially suitable for incorporating complementary vocal jazz concepts.

Pivotal late 20th-century leaders and their apprentices are still tirelessly working to continue the legacies of both Orff Schulwerk and vocal jazz. As Orff Schulwerk practitioners, we know introducing young students to diversified genres of music helps them develop a broadened awareness of music later in life and encourages their future appreciation and participation. Exploring the creative art form of vocal jazz through the elemental foundation of the Orff Schulwerk approach will, ideally, further engage our students and lead to current day developments of this art form with which we have been entrusted. ■



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The Wisdom of Uncertainty: The Next 50 Years of AOSA

ABSTRACT

After making great strides in the first 50 years of Orff Schulwerk in the United States, now is the time for AOSA leaders and members to look at the work that awaits in the next five decades. In this article, the author discusses the challenge of keeping Orff and Keetman's artistic sensibility at the forefront while preserving a tradition of bold experimentation and provocative questioning to facilitate humanistic thought and feeling and keep beauty and wonder alive in the classroom.

DOUG GOODKIN, with 45 years teaching children from age 3 to Grade 8 in The San Francisco School and teaching courses in Orff Schulwerk in 45 countries, has devoted his life to discovering what the Orff approach has to offer to people of all ages in all places. He is author of 10 books and director of The San Francisco International Orff Course. Doug is a frequent guest teacher at the Orff Institute in Salzburg and is a recent recipient of AOSA's Distinguished Service Award.

By Doug Goodkin

> *"... the Schulwerk has not yet found the place where it belongs, the place where it can be most effective and where there is the possibility of continuous and progressive work, and where its connections with other subjects can be explored, developed, and fully exploited. This place is the school. 'Music for Children' is for the school."*—Carl Orff (Orff, 1978, p. 245)

Now that AOSA's 50th anniversary year is behind us, I believe we can say with confidence that the school—public, private, and parochial—is precisely where Orff Schulwerk has made its mark in American music education. It is the place where long-term curricular sequences have unfolded, where years of repeated exposure have guaranteed progress in skills and understandings, and where all students have had the possibility of meeting their musical promise regardless of economic class, interest, or parental support. It is the place where we have done the kind of continuous and progressive work Carl Orff envisioned.

Looking back over the last 50 years, the vision and dedication of our founders and their successors have inspired great strides in bringing dynamic music education into the lives of children. But is it enough? Looking ahead to the next

50 years means an honest assessment of where we have yet to go, where we may appear to be slipping, and where there is still much work to be done.

Although the presence of the Schulwerk in American schools is a cause for celebration, we would do well to wonder how the Orff approach fits into a school's model of education. Will it be narrowed to comply with a school's way of thinking, with the emphasis on desks in rows, right answers and head-only understanding? Or might it help enlarge a school's very notion of education to include moving in circles, asking provocative questions, and understanding with the body, heart, and mind?

I asked these same questions during a talk at Orff's Centennial Celebration at St. Thomas University in 1995 and suggested three scenarios. Do any of the following describe your situation?

1. The Orff approach would have to jump through the school's hoops, whether they make sense or not. Over-meticulous assessment, mandated use of electronic technologies, submitted and approved lesson plans, and all things that gradually (or suddenly) would create a watered-down version of the innovative roots of the approach.
2. The Orff approach would be a thing apart, left alone in its little corner of the school, in contrast to the teaching approaches in other classes. The children would benefit from the autonomy given in music class, but the school would have missed an opportunity to learn some important pedagogical tips from the music teacher.
3. The Orff approach would help lead the way to a re-envisioning of all subjects in school and transform the school culture from the inside out.

Founded in 1968, AOSA began its journey in a time of great upheaval, deep questioning, and radical experimentation. The *free school* movement was changing our notions of how children might be viewed and treated in addition to how the three "Rs" (reading, 'riting, and 'rithmetic) could be expanded beyond their narrow concerns. Orff's invitation to take off your shoes and move and explore, experiment, and create found a receptive atmosphere in schools looking for new strategies.

Now we live in a profoundly different time. Whereas some schools, including my own, matured from those freewheeling experiments into more focused and disciplined freedoms without losing the sense of "the barefoot connection," most others have taken a turn toward a more traditional, easily measurable, formulaic, recipe-like lesson, accompanied by a barrage of narrow testing. This calls into question the changing role of the Schulwerk within the greater national atmosphere.

It is a cause for concern that without care, driven by the practical necessity of following the norms that keep us working at our jobs, the first scenario is indeed where we might be heading. I see more and more *Smartboards* and *PowerPoints* in front of the classroom where the teacher, a living model of a musical being, used to stand. I see people coming to Orff workshops not getting up from their chairs and holding their phones up to video. I hear language that has no place in genuine art, the babble of pseudo-scientific educational jargon. Where once we expected Orff educators to teach with the full measure of their physical presence and movement and gesture and musical voice, moving amongst the children to help shape the musical flow, attending to their challenges and breakthroughs—we now find some pointing to the packaged lesson plan on the screen.

If we bring our full physical presence into each class, moving among the children, making eye-contact, gesturing the music alive and shaping it as it flows, art and artful teaching will be present.

School, as most of us know it, leans more toward the right answers than the difficult questions. Its policies demand some illusory proof of learning measured in tests more than the profound faith of deep understanding shown in creative work, and measurable results more than immeasurable wonder and beauty. How can the deep thinking, the deep feeling, the cooperative community, the questioning, the risk taking, the expansive expression of Orff Schulwerk thrive in such a stilted environment?

Artist and Teacher

On the positive side, these dangers are an invitation to return to our sources and define more clearly who we have been, who we are, and who we yet might become while still holding true to Orff and Keetman's founding vision. The first point to consider is that Orff and Keetman were artists who also taught. We also are teachers, and we

also are artists, and each requires a different set of allegiances. We owe schools our livelihood that puts food on the table, and we owe art our sustaining passion that gives food to the soul.

As artists, we are curators of the extremes. We take the extravagant energy of children and find a home for it, teach them how to shape it, temper it and polish it, and express it as something sublime. As teachers, we keep in touch with the same extravagance in our own bodies and hearts and offer a living model of how to turn that energy toward beauty. We reveal how art lives on the edges of human emotion, the heights of joy and the depths of sorrow. Think of any opera, Mozart's *Requiem,* John Coltrane's *A Love Supreme,* Billie Holiday's *Strange Fruit,* Balinese Kecak, South African gumboot dance, Brazilian Carnival, Gospel church music, a shakuhachi flute solo. By passing the extremes of human emotion through the crucible of art, by walking our impulse to shout with joy or scream with outrage through the intellect, hammering it down to coherence with practiced technique, and putting feet on imagination's wings to give it form and structure, we offer those energies a voice. We honor and dignify them and give them a home in the world where no one gets hurt, and everyone gets lifted one inch higher.

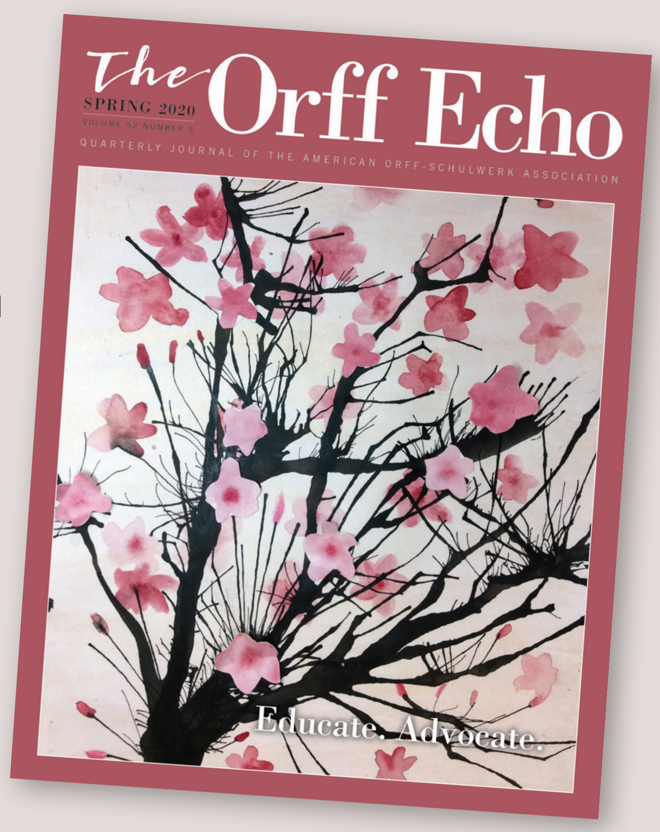
Again, let us turn to Carl Orff. As carriers of his legacy, we would do well to remember that Orff did not teach in conventional schools, but in the experimental atmosphere of the Güntherschule. He was beholden to no pre-existing standards, no established norms, and no set curriculums, giving him the freedom to develop according to his own vision. As a composer, he likewise was looking to something far different from the inheritance of Mahler, Schoenberg, or even Stravinsky (though perhaps closest to the latter). He sought to create according to the dictates of his unique emerging voice.

And what were the themes of his works? Lovers, tyrants, fools, drunkards and the capricious whims of fate and fortune. Not your usual fare for school.

Gunild Keetman, another composer and a dancer, also developed by following her own artistic intuition.

Educate. Advocate.

Have you ever yearned for others to have a broader understanding and appreciation of what you, as an Orff educator, do? Wished that more teachers had tools and more children had access to the magical experiences created within an Orff classroom? As with practicing Orff Schulwerk, creative, thoughtful innovation is required to Educate about and Advocate for the Schulwerk in our schools, our communities, our nation, and our world. Look for profiles and insights to inspire in *The Orff Echo* Spring 2020 issue, "Educate. Advocate."



She undertook the rigorous work of imagining 30 ways to slap the knees, thoroughly explored the sonic possibilities of the pentatonic scale, shut the door to her room to figure out how to play recorder and emerged a month later to teach lessons. She taught as well—apparently reluctantly—and brought the same artist's temperament to her work with children and adults, looking for the spark of inspiration in her students that might burst into flame.

To repeat: Schools are mostly about a tame middle ground, about norms and standards and assessment, about predictable and measurable results. That is not the concern of art. Schools want children to have the right answers. Artists want them to have the right questions. Art is about surprise, extravagance, ambiguity, an increased comfort with the unknown, the ability, as the poet Keats (1899) described, "to accept uncertainties, mysteries, doubts, without any irritable reaching after fact and reason" (p. 277). Art asks us to be true to our discipline and keep these virtues glowing and growing. Schools ask us to tone it down a bit. Art asks us to turn up the heat.

I have spent over four decades of my life trying to negotiate the conversation between school and art. The good news is, as Orff hoped, schools can indeed be the place where the Schulwerk can thrive—*but only if we meet them on our own terms.* Only if we claim our art form for what it actually is and not try to squeeze it into schools' narrow agendas can we validate that art is a large part of what helps a school thrive and be a place worthy of our children.

At the Crossroads

What will the next 50 years bring? *Precisely what we bring to the next 50 years.* If we are to serve art and artful teaching, stay committed to meeting their extreme and rigorous demands, stay determined to bring them into schools on their own terms, I predict a glorious future. If we bring our full physical presence into each class, moving among the children, making eye-contact, gesturing the music alive and shaping it as it flows, art and artful teaching will be present. If we speak musically, with range and dynamics and accents and musical pauses, with hands and lips speaking in unison, art and artful teaching will be present. If we observe the children to discover what help they need, when to help them and when to allow them to struggle in order that their wings, like the butterfly emerging from the cocoon, grow strong, art and artful teaching will be present. If we notice the moment when a child makes a breakthrough and expresses herself more clearly and eloquently and musically than she ever has before, touched by some glad bird of song, art and artful teaching will be present.

We *need* art and artful teaching. Urgently. We live in a time of great uncertainty, the solid ground under our feet a constant earthquake tremor. Nothing that felt reliable 10 years ago—weather patterns, a civil tone of public discourse, a recognizable job market, predictable political patterns—can be counted on. That feeling of deep uncertainty breeds fear, and fear breeds a desperate reaching for certainty. Since such certainty is unattainable, we reach in desperation for the illusion of certainty—fundamentalism, extreme political dogma, the foolish denial of obvious fact. This shuts down thought, shuts down feeling, shuts down convivial conversation, shuts down faith in goodness and beauty—in short, shuts down precisely what art attempts to open up.

We are at a crossroads. Down one path lies the pretense of certainty that leads to tyranny, robot-like existence, the slumbering spirit, the handmaid's tale. Down the other lies art's response to uncertainty, stepping forward in faith that the ground will hold because we are luminous beings capable of extraordinary imagination, intelligence, crafted discipline, and the ability to both appreciate and create beauty. It leads to awakening and staying "woke" and full acceptance of the pain, sorrow, sadness of life alongside the joy, beauty, and wonder. We need more of us to step to the head of the line and show how to walk on this great, green earth with both uncertainty and faith in life's goodness at our side.

My greatest hope for the next 50 years? That Orff Schulwerk will be at the front of that line. ■

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SPECIAL FEATURE

Re-imagining Orff Schulwerk Through the Lens of Cultural Competence

ABSTRACT

Determining best practices to develop and support Orff Schulwerk music teachers' ability to effectively teach children of diverse racial, ethnic, social class, and language backgrounds has recently been established as a priority of the American Orff-Schulwerk Association. In this article, the author identifies these best practices and discusses how they guide efforts to reach the organization's ultimate goal—to provide the highest quality Orff Schulwerk music education for all children.

NICOLE R. ROBINSON most recently served as the associate vice president for equity and diversity and senior vice president of academic affairs leadership fellow at the University of Utah. Before joining the faculty in 2013 as the Beverley Taylor Sorenson Presidential Endowed Professor of Elementary Music Education, she served on faculty at Syracuse University, University of Memphis, and Virginia Commonwealth University. She is a nationally acclaimed educator, scholar, speaker, and author.

By Nicole R. Robinson

Orff Schulwerk music teachers graduate, in general, from music education degree programs that offer little to no structured curriculum that develops the knowledge, skill, and disposition required for teaching diverse students; consequently, they enter the classroom with minimal direct cross-cultural, interracial, and intercultural experience (Robinson, 2016). Even when teachers are the most well-intentioned, their vastly different backgrounds can create misunderstandings about the academic and social needs of their diverse students and their caregivers. Unfortunately, when teachers do not possess the appropriate skills to effectively teach traditionally racialized and marginalized students, the cultural differences and misunderstandings of students' "lived" experiences create disconnects between what music teachers *think* culturally diverse students and their caregivers need/want and what is *actually needed* regarding pedagogies applied and curriculum designed (Abril & Robinson, 2019). Ultimately, to be an effective music teacher for all students, regardless of content area or grade level, a high level of cultural competence is required.

The Teacher-Student "Culture Gap"

As U.S. public-school students become increasingly diverse, teacher diversity demographics continue to remain stagnant as a predominately White teaching force. This rapidly increasing divergence between teacher and student backgrounds creates what is known as a "culture gap"—a space or disconnect between students and teachers—that has been correlated to the historic academic underachievement of traditionally racialized and marginalized students. The term "culture gap," is defined as "any systematic difference between two cultures which hinders mutual understanding or relations" (Culture gap, n.d.). Parajuli (2015) defines the culture gap in context of education as a lapse or "mismatch between the schooling and its content and process … and the context of the local area and the people whom the schooling is supposed to support" (pg. 4).

The culture gap in education refers to the following context: The average [music] teacher is White, female, middle class, and a monolingual speaker of English (Griner & Stewart, 2013; Howey & Zimpher, 2007), and juxtaposes with the average public-school student who is of color, raised in poverty, and whose native language is non-English (Delpit, 1995; Gay, 2018). In addition to the visible social identity (i.e., race, gender, age, and so forth) differences, teachers' ability to understand the "lived" experiences of these traditionally racialized and minoritized students (race combined with poverty, for example) is limited.

Without understanding the daily challenges of society's most vulnerable children, teachers generally default to applying color-blind ideologies and pedagogies and focus solely on the music content and pedagogy in an attempt to treat all children "equally." However, when employing a color-blind ideology or pedagogy, teachers do not nuance and take into consideration the sociocultural contexts (i.e., race, poverty, and so on) that "create" barriers to academic success (Abril & Robinson, 2019; Amatea et al., 2012). Superficial knowledge and misunderstanding of students' culture differences inadvertently position students (and their families) as the primary source or reason for the academic failure, not the contributing factors that generate the academic failure of many students of color, English language learners, and lower socioeconomic students (Abril & Robinson, 2019; Elpus & Abril, 2011).

As music teachers develop and increase their cultural competence, their student diversity viewpoint shifts, and they begin to view diversity as a resource rather than a "problem to be dealt with, or a condition to be fixed" (Kumar & Hamer, 2012, p. 163; Valli, 1995). They develop the ability to disrupt past influences and biases towards certain student characteristics and positively impact academic achievement (DeCastro-Ambrosetti & Cho, 2011). Ultimately, teachers with high levels of cultural competence view themselves as social change agents in the classroom and embrace both a moral and ethical responsibility to create an academic culture in the music classroom that ensures all students succeed.

The Culturally Competent Orff Schulwerk Teacher

Cultural competence is the ability to shift cultural perspectives accordingly and adapt behavior between cultural difference and commonality (Hammer, 2015). A teacher with a high degree of cultural competence can juxtapose between understanding *within-group variations*, that which makes each student unique; and *between-group variations*, that which creates the overall diversity in the classroom (Hammer, 2015). The ability to distinguish between within- and between-group variations is important for a teacher to inform and expand cultural-based teaching practices in the music classroom.

Ultimately, teachers with high levels of cultural competence view themselves as social change agents in the classroom and embrace both a moral and ethical responsibility to create an academic culture in the music classroom that ensures all students succeed.

How would an Orff Schulwerk music teacher develop cultural competence? I believe there are three distinct separate, but interconnected processes that must occur: reflexivity, critical consciousness, and social agency. Music teachers who are culturally competent have the ability to (a) reflect on their own cultural backgrounds to develop a nuanced understanding of themselves and "others" (reflexivity), (b) recognize the forces of power that affect people's positions in society (critical consciousness), so they can (c) respond

to and act on behalf of their increasingly diverse students (social agency).

Reflexivity

Abril & Robinson (2019) suggest the first step in music teachers' development of cultural competence is to develop the ability to internally audit. This process begins with teachers' ability to reflect on their own cultural identities, values, and knowledge. Also, teachers develop the ability to contextualize social and cultural identities within the constructs of power and privilege (Robinson, 2016). This process, known as reflexivity, yields "an act of self-conscious consideration that leads to a deepened understanding of oneself and others and the ways those two interact with one another" (Danielewicz, 2001).

When teachers develop this deep level of self-awareness, they understand their positions of power and privilege, not in the abstract, but within specific social contexts or constructs and recognize how their life experiences and philosophical orientations influence their relationships with their students (Whipp, 2013). Finally, they can identify their assumptions, beliefs, expectations, and behaviors towards marginalized and diverse students and have the ability to disrupt them before they misfunction in the classroom (Chou, 2007). As teachers become increasingly self-aware through "reflexivity," they might develop greater empathy towards marginalized and diverse students. The goal is that teachers will then become more responsive to students' needs, backgrounds, and learning styles.

Critical consciousness

When a music teacher has the ability to perceive social, political, and economic oppressions and can take actions against such oppressive elements of society, they enter into a level of critical consciousness (Freire, 1974). Teachers who are critically conscious can provide a deeper and more nuanced understanding of the "lived" experience of marginalized students along the lines of race, social class, language, and sexual orientation (Whipp, 2013). Teachers who are critically conscious can employ culturally responsive teaching practices. They (a) are socio-culturally conscious and understand that perceptions of "reality" are influenced by social positionings; (b) have affirming views of students from diverse backgrounds; (c) see themselves as being responsible for and capable of being responsive to all students' needs; (d) understand how learners construct knowledge and are capable of supporting knowledge construction; (e) demonstrate empathy for their students; and (f) utilize their knowledge about students' lives to design effective instruction (Villegas & Lucas, 2002).

Social Agency

The ability to leverage positions of privilege and power to impart social change in the classroom is agency. When a teacher can function in agency, it is the highest developmental stage of a socially-just teacher (Banks, 2003). Once teachers develop a "knowing" of activism, they understand their privileging in the classroom and leverage their positions of power to impart change on behalf of their diverse students, their families and communities (Abril & Robinson, 2019).

Determining Next Steps

Acknowledging the need for more diversity education has been identified as a priority within the American-Orff Schulwerk Association. Although it is a simple notion, determining best practices for such education has deemed to be somewhat of a challenge for any organization, university, or school. Regardless if we are thinking about ways to develop the cultural competence of pre-service music teachers as they enter the profession or increase the capacity of in-service teachers who have been in the classroom for years, best practices need to be determined.

It is important that we think of the process as diversity *education*, rather than diversity *training*, and distinguish the two approaches. Diversity training would focus on skill-orientation and task development (there are no specific diversity "tasks") and would not provide Orff Schulwerk music teachers with the transferrable skills required to navigate the ever-changing diversity landscape.

Diversity education would, however, be conceptual and holistic. A sequential and purposeful pathway of diversity education would focus on the ideologies needed to develop Orff Schulwerk music teachers' ability to navigate the social, cultural, and political components of education in the 21st century. Similar to the pedagogical processes employed to develop effective music, content teaching skills—which are sequential, systemic, scaffolded, developmental, and

contextualized to the subject matter (i.e., choral, instrumental, among others)—must be employed in the development of sociocultural competence.

Conclusion

Cultural competence cannot occur through isolated professional development, independent diversity courses, or culturally based resources and materials; people become culturally competent over a period of time through a variety of experiences (Robinson, 2016). Such experience must be pragmatic in its approach and structured in a way that would allow music teachers time to process and internalize content. Diversity education is the only way to minimize the cultural gap or divide between those who provide instruction and those that rely on such instruction to be of quality.

What may be the epitome of diversity education for the American Orff-Schulwerk Association? First, to have a professional field of Orff Schulwerk educators who can employ the best teaching practices that influence the academic success of all children, including those from traditionally marginalized and racialized backgrounds. Additionally, it is imperative that music teachers model the best pedagogical Orff Schulwerk practices when teaching music, selecting appropriate literature and repertoire, determining programming, and so forth. It is important to acknowledge, however, when it comes to teaching traditionally racialized and marginalized children, the music itself may not be enough. In addition to exceptional teaching, Orff Schulwerk educators must develop effective tools to recognize, support, and oftentimes dismantle the underpinnings of social, economic, and political paradigms at play every day in their classrooms. ■

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RESEARCH

Enhancing Self-Efficacy in Adult Musicians: Empowering Through the Schulwerk

ABSTRACT

Repetition and practice with aural, kinesthetic, and visual patterns may facilitate enhanced processing speed in beginning musicians. In this article, the author describes her study on the impact of an Orff Schulwerk mallet program on self-efficacy and processing speed in beginning healthy adult musicians and discusses implications for structuring mallet programs for this segment of the population.

JENNIFER BUGOS is an associate professor of music education at the University of South Florida. She has completed three levels of Orff Schulwerk Teacher Education. Her research focuses on the neurological basis for music perception and cognition with regard to human development, lifespan learning, and cognitive transfer. Her research has been featured at national and international conferences.

By Jennifer A. Bugos

Adults (65+) represent one of the fastest growing segments of the population in the United States. In fact, the population over age 65 exceeds that of the total population under age 65 (U.S. Census, 2018). Many adults are healthy, self-motivated, and have more time to engage in new learning or leisure activities. Music instruction represents one common leisure activity that positively contributes to physical and emotional health. Thus, there is an increase in the number of adults who choose to begin music instruction after age 60.

With the exception of the New Horizons International Music Association (NHIMA), most music education opportunities, such as community bands or choirs, limit enrollment to individuals who are experienced musicians (Ernst & Emmons, 1992). Opportunities are lacking for individuals without previous musical experience; thus, a need exists for model music education programs to provide music learning entry points and address the unique challenges that face beginning older adult musicians.

The purpose of this project was to examine the effects of a model music education program, an eight-week mallet program taught using the Orff Schulwerk approach, on psychosocial well-being and cognitive performance in beginning adult musicians (ages 60-80). The Orff Schulwerk approach

offers beginning musicians an avenue to develop musicianship including aural skills, bimanual coordination, and musical technique (Martins et al., 2018). We hypothesized that using the Orff Schulwerk approach in an adult population would foster aural and rhythmic skills, as well as increase musical knowledge in a social learning environment. We predicted that a progressively difficult curriculum could promote self-efficacy, an especially important outcome for aging adults.

Musical Self-Efficacy

Self-efficacy is often measured in a specific domain and refers to one's belief in his or her ability to succeed at accomplishing specific goals or tasks. Bandura (1977) demonstrated the importance of affective, cognitive, motivational, and self-regulation processes in understanding self-efficacy. Results of his research showed that self-efficacy beliefs explain perceptions, motivations, and behaviors. This is especially important for those beginning a new skill or task.

Musical self-efficacy is critical to enrollment in future music programs and lifelong music participation. Previous research in music education examined the development of self-efficacy in child musicians and found those with greater self-efficacy acquired stronger cognitive and metacognitive strategies applied to practice when compared to those with lower self-efficacy (Nielsen, 2004). Researchers showed a strong relationship between musical self-efficacy and performance levels in child musicians (McCormick & McPherson, 2003). To date, no other studies have examined the impact of a mallet-based program on musical and general self-efficacy in adults.

Adult Beginners and Percussion Instruments

Many research studies suggest benefits derived from active music engagement in adults. For example, piano training programs were found to enhance cognitive and psychosocial outcomes in adult beginning piano students (Bugos et al., 2007; Bugos et al., 2016). However, few research studies extend the benefits of the Orff Schulwerk approach to music learning in adult beginning music students.

Most of the research exploring the benefits of active music performance with percussion instruments focuses on drumming for therapeutic benefits in clinical populations. For example, patients with Parkinson's disease who received a six-week West African drumming class (twice per week), self-reported higher quality of life as compared to controls (Pantelyat et al., 2016). Researchers found that participants with Huntington's disease demonstrated increased performance on measures of executive functions after two months of hand drumming (Metzler-Baddeley et al., 2014). Group drumming sessions assisted adults with stress reduction based upon neuroendocrine and neuro-immune parameters (Bittman et al., 2001). Research in clinical populations showed that group drumming reduced anxiety and agitation in older adults with dementia (Sung et al., 2012). Degé and Kerkovius (2018) showed 15 weeks of drumming (60 minutes weekly) significantly enhanced working memory in older adult females compared to a literature group that received no treatment. Thus, our research filled a gap in the current literature regarding the effects of an Orff mallet-training program on cognition and self-efficacy in healthy older adults.

Experimental Design

We conducted a pilot study to examine the effects of mallet training on self-efficacy and processing speed in older adults as compared to a control task, autobiographical writing (Bugos & Cooper, 2018). We recruited 20 adults who were matched by age, gender, and estimate of intelligence, to two 8-week training groups: mallet training and autobiographical writing. The mallet training group completed eight 2-hour group classes with an emphasis on music reading and musical improvisation.

The eight-week mallet curriculum included aural skills, technique/patterning, rhythmic reading, improvisation exercises, and performance pieces. Each class consisted of previous mallet technique, major scales (ascending and descending), music theory, improvisation exercises, and mallet exercises adapted from the canon exercises in *Music for Children,* Volume 1 (Orff & Keetman, 1976). Participants also played several pieces from Walt Hampton's *Hot Marimba,* such as *Balafon* and *Crunchy*. Participants learned melodic ostinato through echo patterns and imitation; however, due to the expressed interests of the adults, music reading and music theory knowledge was introduced. Adults listened and replicated music phrases, short ostinati, and complex patterns prior to introducing musical notation. Improvisation exercises included providing a musical question in which each participant generated an 8- to 12-beat response or musical answer.

Summary of results
We used a standardized measure of self-efficacy (i.e., *General Self-Efficacy Scale*) to evaluate general self-efficacy, and the *Musical Performance Self-Efficacy Scale* (Zelenak, 2010) for performance self-efficacy. Standardized measures of cognition (i.e., *Trail Making Test*) were used to evaluate processing speed. Paper/pencil measures such as the *Trail Making Test* measure speed while connecting numbers and letters in an alternating fashion, placing demands upon task switching.

Our data indicated that the mallet group significantly increased musical self-efficacy as compared to the autobiographical writing group. The short-term mallet program provided an outlet for creativity through musical improvisation and offered opportunities for musical skill practice in a supportive environment. We also found an increase in general self-efficacy for the mallet group, although this was not significantly different between the groups. Since the mallet program was short-term and results showed a pattern of increased general self-efficacy, we predict that a longer mallet program may demonstrate more salient results.

We also found a non-significant trend that showed a pattern of increased processing speed for the mallet group. One key limitation for this research, commonly associated with most pilot studies, is a small sample size. Since switching attentional focus is a common occurrence for musicians with spatial and rhythmic demands, it would not be surprising to find that developing musicians may demonstrate increases in processing speed. However, future research with a larger population of adults will be necessary to evaluate whether beginning musicians demonstrate increased processing speed. A need exists for future randomized controlled trials to experimentally evaluate the effects of a mallet program using the Orff approach on cognitive performance and self-efficacy in adults.

Adult Learners

Adults learn differently than young children. Pedagogy is the term for teaching young children, while andragogy refers to the process by which adults learn. According to Knowles' (1984) theory of andragogy, four main principles guide adult learning: 1) adults must understand why they need to learn something; 2) adults learn experientially; 3) adults approach learning as problem-solving; and 4) learning topics must have value to adult learners. Application of these principles in the mallet program for this research study consisted of first focusing adults on learning tasks/objectives for each lesson. Objectives were explicitly posted, and many examples were provided to connect objectives to pieces and exercises. Consider the example of teaching the *Balafon* piece from Walt Hampton's *Hot Marimba*. In this piece, it is important for learners to feel the strong beat of the bass xylophone part and be able to internally feel the subdivision of the beat to perform eighth notes in the alto xylophone part. Through spoken rhythmic exercises and practice patching rhythms, adults were able to play the part successfully on the mallet instruments. They learned to listen to each other as an ensemble. When the lead bass player changed the speed of the beat—which was encouraged at times—to assess beat subdivision, adults were able to internalize the beat and apply rhythmic and motor skills.

Adults learn experientially and through multiple learning environments. For instance, participants reported enjoying opportunities to take the instruments home for practice and their ability to share learning experiences with their spouses or friends. Some adults commented on requesting their spouses to set the tempo by clapping or stomping to the steady beat, while they practiced the eighth-note patterns or created alternative patterns.

Since adults are naturally self-motivated to enroll in music education programs, it was clear through survey responses in this study that the primary reason adults enrolled was to learn to read music formally and understand basic music theory. After teaching the parts by ear, the musical notation was introduced. As a group, the class analyzed the notation. Similarly, the Orff approach includes "sound before sight"; it allows for the inclusion of music reading, educating the whole musician. Adults in this study learned how to read treble and bass clefs. They went around the room identifying notes, relationships between keys, and decoding parts. Music reading knowledge was applied to each piece after learning some ostinati by ear. If a performer made a mistake during the ensemble, adults in the ensemble offered to assist each other. A critical understanding that we learn from mistakes guided each class session. These experiences shaped our knowledge and musical development.

Problem solving in the mallet program for adults consisted of musical question and answer challenges.

The ensemble went around the room to provide improvised musical questions and answers based upon the pentatonic or major scale of the day. They were challenged to create responses to musical questions that included part of the question or rhythmic pattern. Canon exercises from *Music for Children,* Volume 1 (Orff & Keetman, 1976) provided models of musical phrases. Akin to learning any language, people must understand structural rules. Adults needed to solve the problem of creating and responding in a musical way using the rules of music theory. They learned how to construct a melody and the rules of basic harmony and studied notes used at the end of a musical question (e.g., dominant, subdominant), and responses often included tonic. Problem solving took the form of exploring new keys and rhythmic patterns.

Challenges for Beginning Mallet Programs

Adults often believe that mallet instruments, specifically Orff instruments, are created only for children. One way to overcome this misconception and capture their attention is to use high-quality instruments (i.e., rosewood by Peripole) and emphasize that the instruments were made to enable music making in many keys. The instruments are not just for children, but also they create ways to make mallet training accessible and motivate adults. Explaining that xylophones are similar to orchestral percussion instruments such as marimbas also helped them feel more comfortable.

The application of learning on the xylophone to other instruments was important to many adults. Some commented regarding their interest in learning how to read music to apply this knowledge to future opportunities with violin, guitar, or piano. After the program finished, some participants elected to purchase electronic versions of marimbas, malletKAT. One participant commented he found a sense of accomplishment on the xylophone that led to an interest in learning the marimba.

Mallet training programs may serve as an appropriate course offering for beginning adult musicians. Content was difficult to master as participants had to learn to read music and perform on pitched percussion instruments during intense two-hour sessions. Physical limitations such as distance from the music to the instrument and distance from the mallet to the bar served as minor barriers for those with vision constraints. Most participants had age-related hearing loss; however, this did not create issues for ensemble performance. In some instances, adults moved xylophones to accommodate the need to be closer or collaborate with colleagues for improvisations. We found that organizing the instruments in a half-circle arrangement on rolling tables facilitated the visibility and acoustics for rehearsals.

Conclusion

Our data (Bugos & Cooper, 2018) suggested that mallet training may enhance musical self-efficacy, which can increase the likelihood for continued music participation in emerging musicians. Perhaps the knowledge of learning how to play music independently and with an ensemble provided independent music making and community support leading to increased musical self-efficacy. A key concept of self-efficacy measurement is to evaluate confidence to complete a task; therefore, it may be that new mastery experiences in successful musical performance enhanced self-concept to complete tasks that older adults find challenging. The examination of the links between domain-specific self-efficacy enhancement and general self-efficacy improvement could potentially lead to the emergence of rewarding programs designed to improve quality of life in aging populations through novel musical interventions. ■

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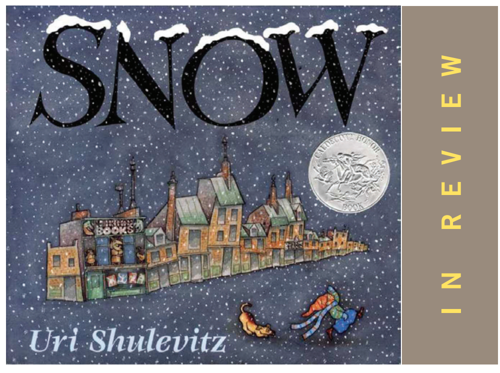
Reviewed by **Callie Holman**

Snow

Written and Illustrated by Uri Shulevitz
New York, NY: Square Fish, 2004



"Snowflakes don't listen to radio, snowflakes don't watch television. All snowflakes know is snow, snow, snow." Uri Shulevitz's Caldecott Honor Award book, *Snow,* is a unique and whimsical look at the world during a snowfall through the eyes of a child.

In a gray and dreary town, one snowflake floats to the ground. All of the adults in the story dismiss the snowflake as nothing special, but one little boy and his dog hold out hope for a joyful snowfall. Shulevitz fills the book with lively language that evokes a magical experience, maintaining a childlike wonder that makes it an excellent choice for Orff Schulwerk classrooms.

"Circling and swirling, spinning and twirling, dancing, playing, there and there, floating, floating, through the air, falling, falling everywhere." Shulevitz's dynamic word choices and illustrations, with fairy tale characters leaping from a shop window to dance and celebrate with the young boy and his dog, inspire a variety of movement activities.

Invite students to pretend they are snowflakes or demonstrate how they would celebrate a snowfall. Encourage them to use their imaginations to describe a snowy experience for those who live in warmer climates.

Shulevitz's illustrations also lend themselves to an examination of the emotions the characters are feeling. The story starts in a dreary town with little color and only gray sky to be seen. As the snow falls, the town begins to transform, and what once was a dismal, depressing environment, becomes a bright and joyful place. Welcome students to examine the illustrations and create music to suit the mood. Ask them to compare and contrast the beginning of the story to the end. What caused the mood to change? How?

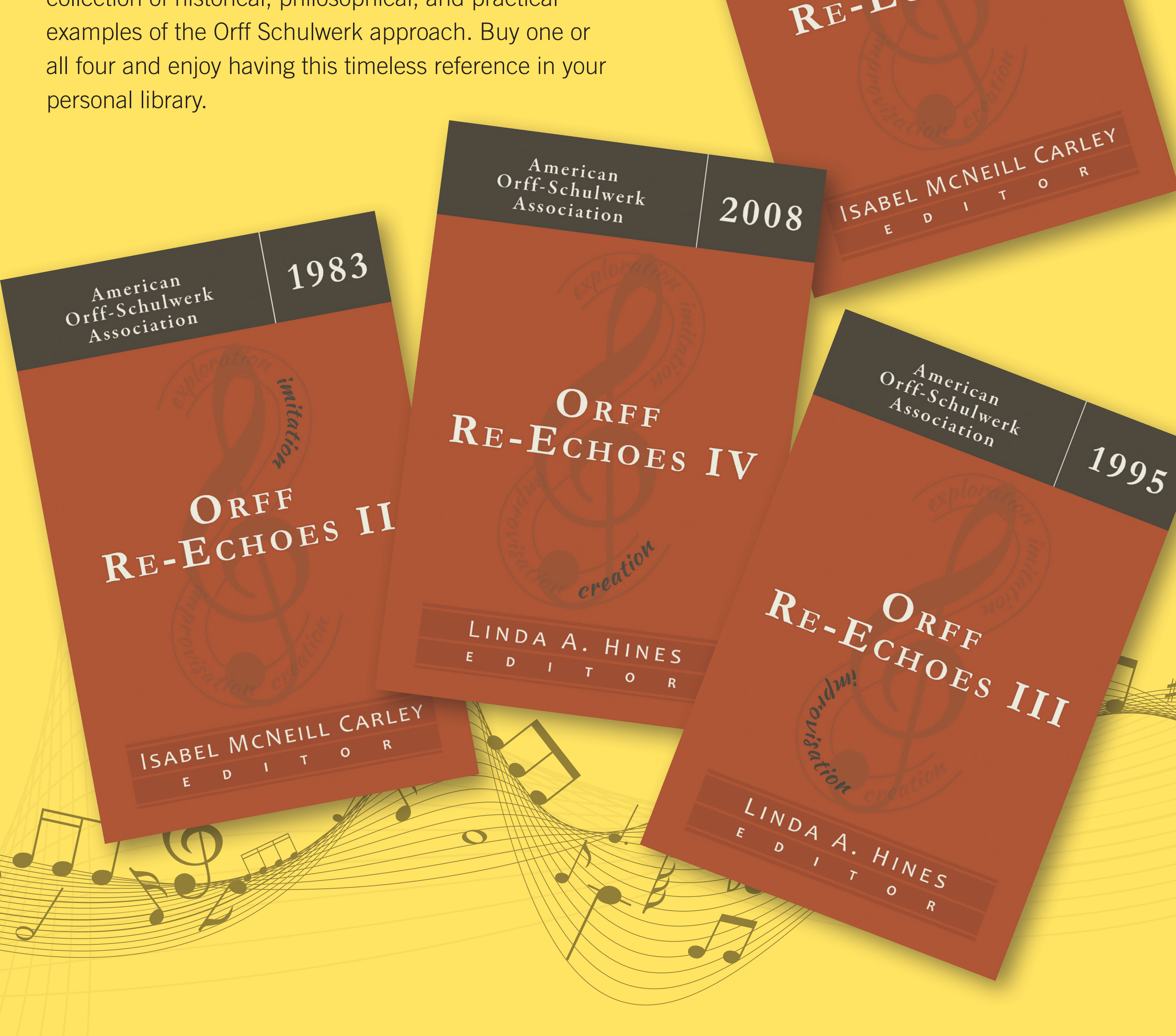
My students were particularly interested in the unique descriptions and depictions of Shulevitz's characters. "Man with hat" is unusually tall, has a giant mustache, and is wearing a full-length trench coat and stovepipe hat. "Woman with umbrella" is a haughty-appearing, well-endowed individual with big hair and a tiny umbrella that would be of no use in a snowstorm. Despite the skepticism of the adults, "boy with dog" perseveres with an optimistic "It's snowing," at the appearance of a single snowflake drifting to the ground. These characters are fun and engaging starting points for improvisation or motive-creation activities.

Snow provides inspiration and opportunity for students to explore movement, melody, and expression. The transformations within its pages are simple reminders that evoke the joy of childhood for adults. The possibilities for using it in the classroom are limited only by your imagination. ■

CALLIE HOLMAN is an elementary music educator in Lexington, South Carolina. She completed her undergraduate degree at the University of Kentucky and earned a master's degree in education administration from the University of South Carolina. Callie has completed three levels of Orff Schulwerk Teacher Education.

Orff Re-Echoes I-IV Available for Purchase on AOSA Website

The *Orff Re-Echoes* volumes offer a selection of articles from *The Orff Echo* and the *Supplements* covering the years 1968 through 2008. Each one features a rich collection of historical, philosophical, and practical examples of the Orff Schulwerk approach. Buy one or all four and enjoy having this timeless reference in your personal library.



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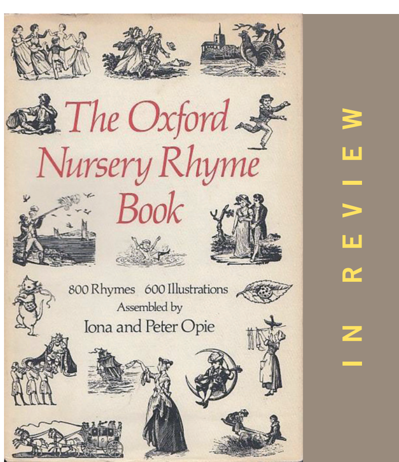
Reviewed by **James Harding**

The Oxford Nursery Rhyme Book

Written by Iona and Peter Opie
Illustrated by Various
London, UK: Oxford University Press, 1955



I have a neighbor, Mimi, who runs a once- or twice-a-month sale of antiques and vintage items out of her garage around the corner. I love perusing the enticingly crowded shelves along the wall (last week I found a beautiful, buttercup-yellow creamer) and the large dining room table covered with baskets full of small treasures. When my friend Lindsey was in town, she found a mysterious kitchen tool with a comfortable wooden handle and an elaborately undulating iron blade (which we identified as a pear peeler, stemmer, and corer). I enjoy eavesdropping on Mimi's conversations with other customers and neighbors when they ask about her wares. "I don't sell junk," is her simple refrain. "If I wouldn't like to have it, I wouldn't try to sell it to anybody else."

Thumbing through the pages of Iona and Peter Opie's *The Oxford Nursery Rhyme Book,* I have that feeling of looking around Mimi's garage. I do not go there to find anything in particular, and yet every time I come away with something I did not know I wanted. And it is always fun because this is a collection based on pleasure. The Opies also penned the scholarly and fascinating *The Oxford Dictionary of Nursery Rhymes,* revealing the often-startling historical references contained within the verses we take for granted. But while that volume perches impressively in the reference text area of my library, I find its more practical sibling gets taken down, opened, and perused, and it often does not find its way back to the shelf.

The sheer volume of rhymes in this collection (800!) contributes to the sensation of unplanned discovery. This is not a book that can be read from cover to cover—it is like going through your great-aunt's attic: At some point you have to stop, come downstairs, wash the dust off your hands, and start making dinner. The multitude of miniature black-and-white wood-cut illustrations adds charm to the layout of each page and serves to catch the reader's eye without dominating the text they accompany. No scholarly footnotes accompany the content, although every now and then a practical explanation illuminates an obscure or antiquated turn of phrase.

Although it is possible simply to open the book and see what you find, I also recommend paying attention to the organizing categories the Opies have chosen, which they explain in their short Preface as a developmental sequence: "Baby Games and Lullabies," "First Favorites," "Little Songs," "People," "A Little Learning," "Awakening," "Wonders," "Riddles, Tricks, and Trippers," "Ballads and Songs." Within these sections, additional page headers announce intriguing sub-categories. "Five Fingers" is a page of rhymes for counting and naming the digits, placed opposite "Five Toes," with as many different rhymes for playing with baby's

feet. “Games*Dramas*Deceptions*Marvels” is the heading for two pages of rhymes that accompany hand and finger games, and here I was surprised to find the familiar “Pease Porridge Hot” described as a game for stacking hands, whereupon each phrase a player takes her hand from the bottom of the stack and puts it on top, the stack representing the pot of porridge.

Iona and Peter Opie published *The Oxford Nursery Rhyme Book* in 1955 after 10 years of collecting, placing this effort exactly in the time frame of Orff and Keetman's post-war work developing the Schulwerk, including the Bavarian Radio broadcasts, Keetman's first children's classes at the Mozarteum in Salzburg, the publication of the five *Music for Children* volumes, and the first gathering of international teachers interested in the Schulwerk. Margaret Murray first met Orff and Keetman during this period, and her English edition of Volume I came out in 1958 chock full of examples of English nursery rhymes as the basis for building elemental music and movement experiences for children. The Opie book, as a definitive collection of English children's rhymes, would have been the perfect companion to the English *Music for Children* volumes, providing a wealth of additional materials for development by Schulwerk teachers.

The last time I was in Mimi's garage, I bought two boxes of pressed-paper poker chips, drawn by the appealing boxes and the weight and texture and color of the chips themselves. Having the chips then inspired me to play poker with friends in the first weeks of my summer vacation. In the same way, looking through *The Oxford Nursery Rhyme Book,* you may find a rhyme or set of rhymes that inspires you to create a musical lesson in your classroom. Say you opened the book to page 148, the first page of nine devoted to riddles, and found this intriguing description of an hourglass:

“Two bodies have I,
Though both joined in one,
The stiller I stand,
The faster I run.”

Great movement words, like a partner choreography! Here is another riddle, rich with movement possibilities, about shoes, also for two dancers:

“Two brothers we are
Great burdens we bear,
On which we are bitterly pressed;
The truth is to say,
We are full all the day,
And empty when we go to rest.”

And this description of an egg, a dramatic movement scene for a group:

“In marble walls as white as milk,
Lined with a skin as soft as silk.
Within a fountain, crystal–clear,
A golden apple doth appear.
No doors there are to this stronghold.
Yet thieves break in and steal the gold.”

A rondo of riddles? This idea is suggested in *Music for Children,* Volume III, pages 44-45, with a musical theme to connect them. With these three poems I already have great ingredients for a Schulwerk class; materials with potential to inspire children to create and imagine with movement and sound, an appealing theme of “Guess what I am?” to tie student performances together, and an experiential lesson about the power of poetic language to infuse common objects with drama and mystery. Could the students write their own riddles about other objects? Could I collaborate with their language arts teacher?

Just like perusing Mimi's garage, not everything you see in *The Oxford Nursery Rhyme Book* will prove useful for you. However, I heartily recommend taking many strolls through this collection of linguistic treasures—open the cover, wander about, and see what you find! ■

JAMES HARDING teaches music to children ages 3 through 14 years at the San Francisco School. He is the author of *From Wibbleton to Wobbleton*, a collection of lesson ideas with a focus on creative play with the elements of music and movement.

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

Elementaria

Written by Gunild Keetman
Mainz, Germany: Schott Musik International, 1984

Gunild Keetman
Elementaria
First acquaintance with Orff-Schulwerk
SCHOTT

IN REVIEW

Where do we begin an answer to the question "What is the significance of *Elementaria* to the Orff Schulwerk repertoire?" My personal journey revealed a series of metaphors. *Elementaria* is:

- a key to unlocking and understanding the secrets and magic of what the Orff Schulwerk philosophy and practice is, how to facilitate it, and how to sequence it, for any class, community, age group;
- a *Fodor's Guide* to the landscape of the Schulwerk primary source materials;
- a missing link to the primary skill-sets of the original movement training and recorder playing, which are not addressed in the more well-known five volumes of *Music for Children;*
- a legacy tutorial, direct from our "root-teacher" Gunild Keetman, to the reader (via the translation of Margaret Murray);
- a handbook for the American Orff-Schulwerk Association teacher educator and those who hope to be one;
- a densely written, generous download of wisdom to dissect and apply to your setting, which will make you an expert teacher and a practitioner of Orff Schulwerk; and
- a wonderful memorial to one of the greatest music teachers in history, Gunild Keetman.

Additionally if you want to be sure your starting place in the Schulwerk is "pure" before you mutate into your own wildflower version and unique gifts, this is *the Source* you need. Werner Thomas pointed this out in his brilliant introduction to the text. Be sure to read all the introductory pages.

It is significant that the first online course offered by AOSA's new Professional Learning Network was a study of this text. That was a choice wisely made because the content of this little book is central to who we are and what we love to do. The study guides and questions created for that course only begin to scratch the surface of what *Elementaria* has to offer. They can reveal more than is possible in a short review such as this, although using those documents as a guided self-study is still a possibility. After this, your teaching will be different, and better, and you will know how to reproduce what works well. Reading and *doing* what Keetman suggests simply changes everything.

> If you are not sure how to begin your movement teaching, you will find a complete, though skeletal, elementary movement curriculum on page 172 where you can observe Keetman's genius at blending all the skills of body percussion, movement, and speech.

If you want a key to the primary texts of Orff Schulwerk, gather your five volumes of *Music For Children* (MfC), *Erstes Spiel am Xylophon*

(Erstes), *Rhythmische Übung* (R.U.), and *Elementaria* (Elem). Reading Keetman's words in Elem will open up many doors to our practice that seem a mystery at first. Wherever a musical example in Elem appears, find a similar example in volume I of MfC, in R.U., or in Erstes, and you will see how this book is a *Fodor's Guide* to our primary sources.

For examples, use Elem pages 20-22 as a guide to R.U. Note how Elem explains, beginning on pages 37-41, how to use the building blocks as accompaniments to given melodies; see volume I MfC pages 60-61, for similar examples. Do you wonder how to develop nursery rhymes and proverbs? See pages 43-53 and compare that to volume I page 3, #2 and following. For fuller development of speech pieces and more direct correlations to volume I, see Elem pages 96-104, and then visit volume I MfC pages 50-51. What *Elementaria* does through the word, *Erstes Spiel* does by musical example: compare Elem pages 64-79 and Erstes Exercises #1-21 (not all in order from #19-#21). By means of this study, you will understand how to develop the model songs, pieces, and motifs in the Volumes and supplementary materials. You will receive a guided tour of all the highlights and landmarks hidden in plain view.

In *Elementaria* and *Erstes Spiel,* we find Keetman speaking directly to the problem of the presumed knowledge base of students entering Volume I, at the time when the Schulwerk was developed. We need to use *Erstes Spiel am Xylophon* and the suggested activities in *Elementaria* to build the earliest foundations of our music programs, because typically our students (of any age) do not come to us with the foundations of early childhood music making that was prevalent in Keetman's day.

In this text, we find the largest documentation of movement experiments. In *Elementaria,* Keetman distinguishes four "tracks" of a movement curriculum: Reaction Training (ensemble work), pages 107-110; Gymnastic Exercises, pages 111-112 (stretching, relaxation, and posture for beautiful music making); Movement Training, pages 112-171 (similar to Dalcroze and Laban trainings); and Dance Performance, pages 155-171 (similar to developing dance and movement pieces through improvisation as at the Güntherschule). If you are not sure how to begin your movement teaching, you will find a complete, though skeletal, elementary movement curriculum on page 172 where you can observe Keetman's genius at blending all the skills of body percussion, movement, and speech. She recommends this sequence for 4 to 6 year olds, but the sequenced activities would build confidence for beginners of any age. You could use these suggestions immediately in your classroom, letting Keetman sequence the skills, which allows you to focus on your delivery and the students' acquisition. On page 95 there is a brief and dense description of recorder curriculum ideas. The only glitch for American teachers is the translator, Margaret Murray's, use of her English system of crotchets and quavers, but this is a challenge easily surmounted.

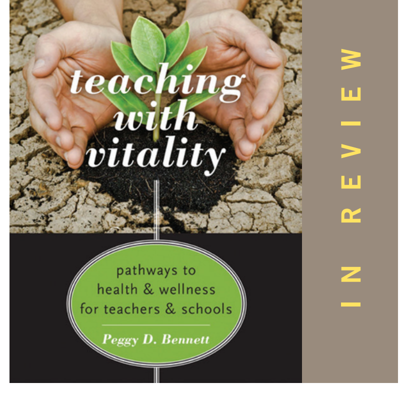
As a serious Orff Schulwerk practitioner, you will begin reading *Elementaria* during your Level I course. You will finish it and try out Keetman's suggestions in your classroom over the next school year, and you will read it annually throughout your career. May the Source be with you. ■

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

Reviewed by **Rebecca Humphrey Hanaburgh**

Teaching with Vitality: Pathways to Health and Wellness for Teachers and Schools

Written by Peggy Bennett
New York, NY: Oxford University Press, 2018



Teaching With Vitality: Pathways to Health and Wellness for Teachers and Schools by Peggy D. Bennett is a gem of a book. Everything about it appeals, from the encouraging title and compact, easily transported size, to the 101 “nuggets” of wisdom, each of which can be read in just a few minutes. This book touches upon many different aspects of school communities, with honest talk about difficulties that can be encountered and straightforward suggestions for solutions. The overarching goal of the book is to give readers an awareness of conflicts that may arise in school communities and, by offering thoughtful perspectives and solutions, encouragement and support of emotional and physical wellness. The author is careful to point out that the book includes her thoughts and opinions, which may or may not coincide with those of her readers. She encourages using the book as a springboard for thoughtful consideration and experimentation of the covered topics.

Bennett’s impressive and varied background makes her uniquely qualified to write this book. Not only is she a teacher, author, musician, and professor emerita of music education at Oberlin College Conservatory of Music, but also she is certified in basic mediation, family mediation, and victim-offender mediation, as well as being a Martha Beck-certified Wayfinder Life Coach. Additionally, she has dedicated her life to education, learning, and teaching and is strongly committed to helping fellow learners successfully and healthfully navigate complicated issues that can arise during a teaching career.

Two of the most appealing things about the book are the variety of topics covered and the way in which the author is able to delve deeply into these topics with a succinct writing style, keeping all chapters no more than two pages long. In the chapter entitled “Behaving respectfully,” the author concisely explains the rather complicated concept that respect is both a feeling and a behavior. Knowing the distinction between the two is essential for healthy relationships. With this distinction, even if someone does not feel respect for another, that individual can choose to behave respectfully towards the other person.

Simple awareness and appreciation of the charming moments that exist in schools can feed the soul and enhance overall wellness.

Another example is a set of chapters dealing with the necessity of healthy assertiveness. The author organizes, analyzes, and explains the qualities of five different levels of assertiveness that may be encountered and/or required in educational settings. She gives scenarios for each level with accompanying examples of feelings and responses to clarify the levels for the reader.

Chapters that deal with concepts of mindfulness are particularly enlightening. One such chapter, "Look for the charm," reminds teachers to be cognizant of the wonderful moments that happen each day. Simple awareness and appreciation of the charming moments that exist in schools can feed the soul and enhance overall wellness. The author gives examples to ponder such as the giggle of a child, the scent of a book, laughter among friends, and the beauty of a young artist making music.

"Converting stress to pressure" is another beneficial mindfulness-related chapter. The author points out that society tends to use the word *stress* to describe many different moods, thus coloring those moods with the primal response produced by our bodies during times of threat. She suggests replacing the term *stress* with the term *pressure*, and asserts this simple renaming of terms can help initiate forward momentum and build resiliency without the complication of the primal stress reaction.

Along with the aforementioned chapters, many other notable and highly applicable topics of interest, such as "Rethinking student success," "Accepting change," "Valuing your voice," "Introverts and extroverts," and "Compassion fatigue," are included as chapters in the book.

This book is appropriate for a wide audience. Although the topics are specific to an educational setting, the wisdom gained from each one is applicable to colleagues in any setting. It is helpful reading for teachers looking for a quick motivational thought, those who are feeling weighed down mentally and physically by the teaching occupation, anyone trying to find balance in their work and home life, parents and community members seeking to understand more thoroughly the stresses encountered in the teaching profession, educators such as specialists and administrators whose jobs require them to interact with large numbers of colleagues, and new teachers looking for advice and wisdom as they enter the field. ■

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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
Fall 2020	The Impact of Participatory Music	Christine Ballenger Martha O'Hehir Matthew Stensrud	February 15, 2020
Winter 2021	Collaboration	Roxanne Dixon Lisa Lehmberg Nicola Mason	May 15, 2020
Spring 2021	Playing With Process	Sandra Adorno Christine Ballenger Matthew Stensrud	August 15, 2020
Summer 2021	Storytelling	Sandra Adorno Martha O'Hehir Martina Vasil	November 15, 2020

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"The snow is melting into music."

John Muir

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