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Quarterly Journal of the American Orff-Schulwerk Association

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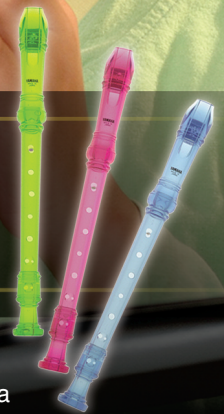
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Mission Statement

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.

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The Orff Echo Mission Statement

The Orff Echo is the national peer-reviewed quarterly journal and philosophical voice of the American Orff-Schulwerk Association.

Editorial Calendar

Issue	Topic	Coordinator(s)	Contributor's Deadline
Winter 2013	Complementary Approaches to Active Music Making	Michelle Przybylowski and Chris Tranberg	July 15, 2012
Spring 2013	Orff Schulwerk and the Inclusive Classroom	David Thaxton	Sept. 15, 2012
Summer 2013	Open Submission	Nick Wild	Jan. 15, 2013

We seek articles on these topics as they relate to Orff Schulwerk or to broader areas of teaching and learning. Editing and production is in process for some articles one year ahead of the publication date. If one of these topics appeals to you, please contact the appropriate editorial coordinator soon. Also, articles on topics other than those listed above may be considered at any time. Before submitting manuscripts, please contact the editor for a copy of editorial guidelines. We cannot guarantee the publication of any submitted material.

For guidelines or other editorial queries, please contact: echoeditor@aosa.org.

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Orff Schulwerk for All

As a hiker, there is a rule on the trail: Hike your own hike. Never base your judgment on the apparent abilities of others. When others pass you up with light packs and fresh legs, do not assume their pace is right for you. They may be world-class athletes, or simply out on a light afternoon walk from base camp a half mile away, while you're on mile twelve with a forty-pound pack. Likewise, do not fall into the trap of arrogance as you pass some lumbering soul trudging up the trail at a snail's pace. He may have already bagged two peaks before you even crawled out of your tent this morning. He may have beaten cancer and is celebrating by simply living life. Perhaps for him, every step is a triumph; every summit is Everest. Hiking your own hike means listening to your own body and mind to stay safe and live harmoniously with fellow travelers. The mountain belongs to us all.

Unfortunately, the vast majority of the history of education has not been so harmonious and inclusive. I'm sure that many of us recall what a rare occasion it was to encounter a person with mental or physical disabilities in our classrooms as we were growing up. Our educational institutions had clearly defined parameters of what fit within "normal" abilities. If an individual fell outside these limits, they were sequestered away from the classroom and society; they were made invisible. Thankfully, our laws and practices have changed in recent decades. All learners are now welcome on the educational path regardless of their abilities thanks to groundbreaking legislation such as IDEA and the Americans with Disabilities Act. Educators are now increasingly aware that every learner possesses a unique mix of strengths and weaknesses, and that differentiating instruction benefits students of all ability levels. As a result, the field

How do we meet the needs of these students and include them in the creative process that belongs to us all?



of special education is rapidly evolving as educators scramble to try to understand students' needs and implement the best practices for adapting instruction to meet them.

It is in this area that we find Orff Schulwerk to be a pioneering approach. Long before terms like *inclusion*, *adaptation*, and *differentiation* entered the educational lexicon, Orff Schulwerk was putting them into practice as inherent elements of the approach. Gertrude Orff and Wilhelm Keller recognized specifically the potential of the Schulwerk in special education and therapeutic settings. Likewise, it is no surprise to current Orff practitioners that the inclusive nature of the approach creates not only a musically harmonious result, but also a socially harmonious environment.

Yet while Orff teachers embrace the inclusion and differentiation ingrained in the approach, we struggle to understand the specific needs of students at the ends of the ability spectrum. We recognize that many of our students come to us carrying a "forty-pound pack" loaded with autism spectrum disorders, physical and sensory disabilities, traumatic brain injuries, or emotional and behavioral issues. Or perhaps they have the "fresh legs" of being gifted and talented, or they have Asperger's syndrome, with plenty of ability to cover vast expanses of material,

but are in serious danger of becoming lost. How do we meet the needs of these students and include them in the creative process that belongs to us all?

When fellow Editorial Board member Carol McDowell and I began receiving submissions for this issue, it became immediately clear from the high number and diversity of articles that a lot of thought and effort was going into working with exceptional students in the realm of Orff Schulwerk. So much, in fact, that we could easily publish a recurring issue on the topic. So, it is in this spirit of honoring the musical and educational journeys of *all* our students, that we proffer this issue—"Orff Schulwerk and Students with Disabilities"—and a follow-up with "Orff Schulwerk and the Inclusive Classroom," slated for spring 2013. May it guide and inspire you to assist your students who are "hiking their own hike," no matter what their "Everest" may be. ■

David Thaxton is a music teacher at Diedrichsen Elementary School in Sparks, Nevada, and is a member of The Orff Echo Editorial Board. He co-coordinated this issue with Carol McDowell, PhD, member of the Editorial Board and elementary music teacher at Coverdale Elementary School in St. Charles, Missouri.

Editor's Note: *There are multiple ways of referring to students with disabilities; some may refer to these students as exceptional students as well. The articles in this issue mainly refer to this population as students with disabilities. There is no one official way to refer to such populations, as different educators use different terminology. Please note that in every issue, terminology, as well as articles, published in The Orff Echo reflect opinions of the authors and not the American Orff-Schulwerk Association.*

Music Is Magical

BY KAREN BENSON



Enjoy the miracles. They are evident in every class if you are open to noticing them.



It's 9:45 a.m. on a Friday morning, and the parades of little bodies of preschoolers have begun to file into the music room. One by one, the lines form a very large circle dotted with the occasional wheelchair or apparatus. The little faces look at me with anticipation and soon we begin. "Now it's time for music, for music, for music..." we sing together followed by a chance for all to sing their name. For some, this means signing their name or uttering the first sound of their name. Sometimes it happens that during this activity, that sound or utterance comes for the very first time, and we celebrate.

Onward we go with more singing and moving. The paraprofessionals move and sing along. It might be a day for the magic whistle that invites the young learners to show high and low sounds with their bodies or perhaps a visit from Mr. Frog, who very slyly reinforces the sense of pulse and vocal exploration. Each child brings a spirit to the circle so each session of music making contains a few surprises and special moments.

Now the time is nearly gone—it is time to sing a lullaby and closing song. This is followed by a high-five and singing "good-bye" to each child by name as they leave my room. Sometimes this becomes a spontaneous hug from the child, an unconditional response to the joy of music.

Since I began teaching preschool music classes to children with ex-

ceptionalities a number of years ago, several constants have surfaced.

First of all, music is magical to them. These young learners possess a sense of wonderment and awe. Secondly, when they are engaged, they engage fully and give their very best efforts. It is important to acknowledge that effort. While they may not be able yet to demonstrate and apply musical skills and concepts that others their age have acquired, encouragement and respect for what they can do nurtures motivation.

Next, choose music you love and are willing to repeat forever. Young children love repetition—repetition creates consistency and security. Capture and spark new interest with little surprises and special activities along the way.

Enjoy the miracles. They are evident in every class if you are open to noticing them.

We are all exceptional in some manner! As you read the feature articles in this issue, capture the essence of how music and movement paired with great teaching can serve all learning environments. ■

Karen Benson is the president of AOSA. She teaches pre-kindergarten through fifth grade for the Millard Public Schools in Omaha, Nebraska. Karen was local conference co-chair for the 2006 AOSA Professional Development Conference and previously served on the AOSA National Board of Trustees as a regional representative. She teaches several AOSA teacher education courses and serves as a clinician at numerous conferences and workshops. In addition, Karen is a member of Sing Omaha's adult professional choir, Canticum.

Embracing Every Child: Understanding Your Students' Individual Needs to Differentiate Instruction

BY GIOVANNA DAVILA

Researchers have examined music educators' attitudes toward inclusion and found that music educators considered themselves tolerant of children with disabilities.¹ To tolerate someone is to endure or resist the action without serious side effects or discomfort, and to accept someone is to give admittance or approval with willingness. As music teachers, do we feel uncomfortable about our students with special needs, or do we willingly admit and embrace their inclusion into our classroom?

We need to move beyond tolerance and embrace acceptance of all children. To fully embrace and accept students with special needs into our classrooms, we need to become their advocate by identifying and understanding their individual needs and use that information to differentiate instruction.

A GUIDE TO IDENTIFYING AND UNDERSTANDING YOUR STUDENTS' INDIVIDUAL NEEDS COLLABORATION

The first step to identifying and understanding your students' individual needs is to meet with the special-education staff and learn about their program. Some music educators have not felt confident adapting instruction for children with special needs.² Other music educators have said the most critical aspect of inclusion of children with special needs is the need for more collaboration with the special-education staff.³ It is never too late to start collaborating. Even if you have been at the same school for more than a year, take the time to meet with the special-education staff and create a collaborative environment by asking about their program and the needs of their students. As collaboration develops, describe your music curricu-

FIGURE 1. SUMMARY CARD

John Smith

Age: 8 years, 1 month

Classroom Teacher: Mrs. Johnson

Special Education Teacher: Mr. Evans

Disability Identified: Primary—Learning Disabled

Secondary—ADHD

% in Special Education: 50 percent for reading, writing, and math

Music Goals: Successfully participating in music four out of five days

Medication: (time of day) Takes at school at 8:00 a.m. and noon; side effects are drowsiness and upset stomach.

Accommodations: Read materials to him and provide ample time to answer. Give simple, positive directions with repetition.

Renewal Date: May 16, 2012

Phone: 555-5555

Other information: He writes slowly with three- to four-word sentences. Needs constant positive redirection. Huge Cubs fan.

Note: This summary card was created by the author of this article.

lum and how you plan to differentiate instruction. If you are unsure how to differentiate instruction, discuss with the special-education staff some possible strategies and ideas to implement in the classroom.

If you run into a road block in collaboration, such as the special-education department not having time to meet with you or not being able to find a good time to collaborate, seek advice from your principal or director of special education. Music educators are required by law to make accommodations for their students, and it is essential for the Individual Education Plan (IEP) team to collaborate.⁴

SUMMARY CARD

The second step to identifying and understanding the individual needs of your students is to create a summary card with the special-education staff about each child with special needs (fig. 1). The music teacher is a part of the IEP team, and you have the right to read your students' IEPs and be knowledgeable about their disabilities. Summary cards contain private information that is covered by the Family Educational Rights and Privacy Act (FERPA). Be sure to ask your director of special education if the summary card requires editorial changes and if parental notification is needed.

The purpose of the summary card is for the music teacher to have information readily available and understand the needs of the students who have an IEP or 504 accommodation plan. One of the most important components of the summary card is the music goal on the IEP, if such a goal exists. You are part of the IEP team, and you are required to assess students with special needs on their achievement of meeting their IEP goals. By knowing the students' music goals, you will be able to instruct the students and assess whether they are meeting those goals.

It is also important for the music teacher to know how often a child takes medication and the possible side effects of the medication. For example, Tony might take a medication that has a possible side effect of drowsiness.⁵ By knowing this information, when Tony seems tired in your music class, you can make efforts to help keep him awake. You will know that Tony cannot help being tired and understand that his fatigue has nothing to do with a lack of interest, enthusiasm, or ability

To fully embrace and accept students with special needs into our classrooms, we need to become their advocate by identifying and understanding their individual needs.



in music and should not be seen as a behavior problem. One idea for differentiated instruction is to engage in a movement activity at the beginning of class, followed by actively making music and ending with an exit-movement activity such as marching to line up.

Other information on the summary card is the percentage of time in special

education, renewal date, contact information, and other information you deem important. Percentage of time in special education gives the music teacher an understanding of how often the child is in a general-education environment. It is important to know when the IEP is up for renewal so that you can inform the special-education staff on the student's progress toward the music goals. Other information to include may be the student's hobbies, likes and dislikes, and other information that you might find useful. The summary card can be created electronically, making it easier to update the card every year that the child attends your school. Electronic files are also covered by FERPA and need to remain password-protected to ensure privacy.

COMMUNICATION WITH PARENTS

The third step to identifying and understanding the individual needs of your students is to communicate with the parents. Often, elementary music teachers make contact with the parents

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only when problems occur.⁶ Be proactive and demonstrate to the parents that you are educating and embracing their child. Send an informational letter that introduces you as the instructor, the music curriculum, the purpose of the summary card, and your adaptations or modifications within the music classroom. If you have been in a school for more than a year, reintroduce yourself by explaining your knowledge of each student's needs and your differentiated music instruction.

APPLICATION

One of the many facets of Orff Schulwerk is the varying media of instruction such as movement, playing instruments, listening, singing, and rhythmic speech. Students who struggle using one type of Orff media may do very well using an alternative within the Orff framework. Some children might learn a music concept best through movement, while others might learn best by listening to music. By using the different media of Orff Schulwerk, you

are helping all children learn and succeed in music.

After knowing your students' individual needs, you can start applying the information to your instruction. For example, when Susie becomes upset with loud noises, brainstorm some ideas to help reduce the noise level in your classroom. You could use a soft to moderate volume, softer mallets, earplugs, or headphones, or you could have a safe place in your room that Susie can go to when she feels overwhelmed. If Susie often becomes overwhelmed in music class, collaborate with the special-education staff, Susie, and her parents on other ideas to help reduce the noise level to help Susie successfully participate in music.

One manner of differentiating instruction is to start the class at a basic level and increase the level throughout the lesson. When the students are playing Orff instruments, teach everyone a simplified part, then increase the difficulty for those who are ready. If you observe a student struggling, you

can instantly adapt and simplify the melodic pattern. Throughout your observations, you might find a student who is exceeding, and you can differentiate instruction by giving him or her a more complex melodic pattern.

Be sure to observe *all* of your students and give them a chance to try the complex versions. Sometimes a child with special needs will surprise you and play the instruments better than expected. Two months ago, I was assessing my students on a bourdon. When Jonathan, a child with special needs, sat at the alto xylophone, I was ready to modify the pattern. Right before I played the modification, Jonathan played the bourdon perfectly. This was a reminder that I should observe all of my students and give them an opportunity to shine musically.

BE A SUPPORTER AND AN ADVOCATE FOR YOUR STUDENTS

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Often, schools have a specific time for collaboration such as early dismissals, institute days, or meetings before and after school. When you are a part of these meetings, describe to the staff your knowledge of the student and his or her progress in music. If you have questions or concerns about a student, raise those concerns to the staff and discuss possible solutions.

As you are reading this, you might be saying, “I am too busy teaching all day. How can I make time for more meetings?” It may not be feasible to attend all meetings about children with special needs, but it is important to attend meetings for students who have behavior intervention plans⁷, students with musical talents, and students who exhibit problem behaviors during music. If you cannot attend an important meeting, share with the special-education staff a short synopsis of the child’s progress in music.

Throughout the collaborative process, the special-education staff will notice that you are a supporter for their students and not just a spectator. Advocate that the students receive the correct placement within the music setting. According to the Individuals with Disabilities Education Act (IDEA), students with special needs are

to be included in the least restrictive environment. By knowing and understanding your students’ needs, you will be able to assess if the students are in the least restrictive environment. For example, Izaya, a student with autism, might perform music in a restricted setting yet demonstrate great skill in music. As a supporter, you could suggest a different and more advanced music placement for Izaya, such as inclusion within a different class during music or a small ensemble group, to give him the opportunity to continue to succeed musically.

ACCEPTANCE

Inclusion of children with special needs within the general education setting has been taking place since IDEA was first implemented in 1975.⁸ Throughout the years, music teachers have said they felt unprepared to teach children with special needs.⁹ One manner of making ourselves more prepared to teach children with special needs is to know and understand their individual needs. By knowing their individual needs, we are better able to accept and embrace them in our music classrooms. It does take time to learn about our students’ needs and modify instruction; however, sometimes important, neces-

sary work takes time. In the end, we will reap the benefits of being proactive instead of reactive with our students and create an environment of acceptance, not tolerance.

By accepting and embracing all of our students, we are educating and making music with them. We are also helping them become well-functioning members of society. Moorhead and Pond, two of the first to study children’s musical play, said it best: “And musical education, after all, though its function be to foster and develop musical understanding, knowledge, and skill, must be seen fundamentally, like all education, as dedicated to a greater and more universal purpose—the development of human beings.”¹⁰ ■



Giovanna Davila teaches kindergarten through sixth-grade general music at Thomas Jefferson in Milan, Illinois. She has taught general music for seven years to children with varying ability levels. She holds a bachelor’s degree in music education, a master’s degree in special education, and is pursuing a doctorate in music education. She has completed Orff Level I and II teacher education courses.

1. Jane Standley, “Increasing Prospective Music Educators’ Tolerance for Student Diversity,” *Update: Applications of Research in Music Education* 19 (2000): 27–32.

2. Kimberly A. McCord and Emily H. Watts, “Music Educators’ Involvement in the Individual Education Program Process and Their Knowledge of Assistive Technology,” *Update: Applications of Research in Music Education* 28 (2010): 79–85.

3. Alice-Ann Darrow, “Music Educators’ Perceptions Regarding the Inclusion of Students with Severe Disabilities in Music Classrooms,” *Journal of Music Therapy* 36 (1999): 254–73.

4. The IEP team usually consists of the special-education teacher; a regular education teacher such as the child’s classroom teacher or music, gym, or other specialist teacher; principal; counselor; school psychologist; and parents.

5. All names are pseudonyms.

6. Laurie Scott, Judith Jellison, Elizabeth Chappell, and Amy Standridge, “Talking with Teachers about Inclusion: Perceptions, Opinions, and Experiences,” *Journal of Music Therapy* 54 (2007): 38–56.

7. A behavior intervention plan is a specific plan created to help the student improve his or her behavior.

8. IDEA was originally called Public Law 94-142 and was changed to IDEA in 1990.

9. Brian Wilson and Jan McCrary, “The Effect of Instruction on Music Educators’ Attitudes Toward Students with Disabilities,” *Journal of Research in Music Education* 44 (1996): 26–33; James Frisque, Loretta Niebur, and Jere Humphreys, “Music Mainstreaming: Practices in Arizona,” *Journal of Research in Music Education* 42 (1994): 94–04; Kate Gfeller, Alice-Ann Darrow, and Steven Hedden, “Perceived Effectiveness of Mainstreaming in Iowa and Kansas Schools,” *Journal of Research in Music Education* 38 (1990): 90–101.

10. Gladys Moorhead and Donald Pond, *Music of Young Children. Vol. II: General Observations*. (Santa Barbara: Pillsbury Foundation for the Advancement of Music Education, 1942), 21.

Inclusion and Orff Schulwerk

BY SHIRLEY SALMON

“The disabled person also does not live on bread alone but has the same right to enjoy life as the so-called normal or talented. Musical enjoyment is an irreplaceable element in finding harmony and balance in one’s personal as well as social life.”

This statement from Wilhelm Keller from the year 1974 has not lost any of its relevance. Keller recognized that each person had a right to music, happiness, and integration. With his reflections and demands, he was years, if not decades, in advance of integration and inclusion movements.¹ Inclusion is a human right that accepts the differences among people as a natural and creative part of life. Inclusion is the right to equal opportunities to participate in all areas of communal life. Although the ideas of Carl Orff and Gunild Keetman were not conceived specifically for children with disabilities, their significance in special education and social work was soon recognized, developed, and documented.² The idea of working with people of all ages and abilities was inherent from the beginning. It lies in the essence of Orff Schulwerk and elemental music, which Carl Orff said everyone can learn and experience.

Elemental music making is a concept of active and creative music practice for everybody. It is “the realization of an original, central musical potency anchored in each individual.”³ It exists independently from any determined age or from special talents or disabilities. It is the musical interactivity of persons with their individual capabilities. As each player receives an individual suitable role or assignment, he or she can take part as a full-fledged member of the group. It enables so-called normal, talented, and disabled people to play together in one group



CREDIT: SHIRLEY SALMON

A student teacher and a group member explore playing the frame drum.

The idea of working with people of all ages and abilities ... lies in the essence of Orff Schulwerk and elemental music.



without any participant being under- or overchallenged. Tasks and roles can be adapted to suit the capabilities of the individuals instead of the group having to adapt to a fixed form.⁴

The elemental is something in its own right, “being expressed as a result of a prevailing need.”⁵ Elemental music making is a pedagogic form of work that can have a therapeutic effect on

disadvantaged students or those with disabilities. Within musical activities, musical targets such as learning and accompanying a song, playing or inventing a melody or rhythm, and learning different kinds of ostinati can play a central role. On the other hand, extra-musical targets such as broadening perception, motor activity training, body awareness, speech, or social learning can be important. It is often possible to compensate for a disability by using other senses or abilities that are not affected. Each person has his or her own individual experiences, interests, and capabilities with music when receiving (listening), reproducing (singing songs and playing pieces), and producing (creating) music. Especially in the case of difficulties in perception, experience, or contact and of no or little ability to play, which are the bases of learning and assimilating the world, Orff’s ideas have a significant and contemporary

meaning.

In inclusive teaching, I find the following fundamental ideas to be of particular importance.

MULTISENSORY EXPERIENCE

In 1963, Carl Orff wrote, "Elemental music is never music alone but forms a unity with movement, dance, and speech. It is music that one makes oneself, in which one takes part not as a listener but as a participant. It is unsophisticated, uses no big forms, is near the earth, natural, physical, within the range of everyone to learn it and to experience it, and suitable for the child."⁶

In this multisensory approach in which we play, sing, move, dance, listen, recite, and much more, several senses can be addressed that, in turn, support children's general development. A stimulating, rich, multisensory environment during childhood is of great importance for the development of the abilities and competencies adults need later in life. "Experiences and sensations are learning. Sensations form the base understanding from which concepts and thinking develop. Sensory-enriched environments are imperative to learning."⁷ The interplay among physical activity, emotional expression in movement, coordination of movement with language and singing, synchronization of the movements within the group, and many other elements are essential to this learning process, which is supported by an enriched sensory environment.⁸ Orff Schulwerk can offer activities that address many senses: visual, auditory, tactile, kinesthetic, and vestibular. This is often important for students whose sensory integration is still developing; the loss or underdevelopment of one sense often can be compensated by other senses.

Impressions from the *outer world* (the environment, nature, art, human relationships, etc.) are perceived with many senses and then processed emotionally and cognitively in one's *inner world*. The resulting forms of expression may arise as a spontaneous and direct reaction or may be formed deliberately through longer

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phases of experimentation and composition.⁹ For some students with cognitive disabilities, the spontaneous form of direct expression of feeling, “authentic self-expression” in, for example, experimentation, exploration, and improvisation, may be their only possibility. With others, creative processing of impressions can lead to artistically created expression where invention, composition, and rehearsal lead to a finished piece. In the transition from impression to expression, “our teaching should include a rich but not oversaturated stimulation. (We) should offer material that is varied and of relevant interest to the students, and in a form that is realistic and artistically created so that it promotes perception and stimulates emotional and cognitive processing.”¹⁰

INSTRUMENTS

Many instruments used in music education and music therapy belong to the family of “Orff instruments.” Untuned and tuned percussion and other elemental instruments use many

Finding appropriate instruments can be challenging for the teacher but can inspire students’ imagination and open up new ways of playing and creating.



senses, are technically relatively easy to play, are body-aligned (do not position the players too far away from the instrument or from each other), and are suitable as solo as well as group instruments, not only for interpreting pieces but also for experimentation and improvisation. Carl Orff encouraged the constant search for new sound possibilities and suitable material for elemental, physically related music making. In this sense, there are additions to the Orff instruments—for example, the instruments of Latin percussion or traditional instruments that can be played in an elemental way. Sonorous natural objects (e.g., stones, nuts), everyday and household objects, or elemental instruments such boomwhackers, kazoos, recorder mouth pieces, swanee whistles, and many others also can be used. It is often a challenge to find suitable instruments for children with specific disabilities that enable them to participate at their own level.

Instruments are there to make music and accompany movement, but they can perform other functions. Gertrude Orff saw instruments also as go-betweens: “The association of an instrument with an object or an action extends the capacity of the senses. This association has a communicative character.”¹¹ When the child is confronted by the collection of instruments, “the senses are addressed in a three-fold manner—the child reacts by seeing, hearing, doing.”¹² Instruments and sounding objects impart sensuous impressions and empower individual ex-

pression. They can activate, encourage, stimulate, and motivate. Moreover, they serve as a means for establishing contact—to oneself, to the instrument, and through the instrument to others. In pedagogy and therapy, instruments and sonorous objects are media that can build a bridge between an individual’s inner and outer worlds. They further encounter and enrich nonverbal and musical communication with other players.

For children with motor difficulties or a physical disability, it is often necessary to adapt instruments or find or invent new ones. This can sometimes mean finding a special stand for an instrument or enlarging the end of a mallet so that it can be held more easily. Playing an ocean drum may be possible for a student who cannot play a drum; playing glissandi on a mallet instrument may be possible when playing single bars is not. Stringed instruments may provide opportunities when mallet instruments are not suitable. Lyres can be tuned to different scales, a stringed psaltery can be plucked or bowed, or a Veeh-Harp can be introduced. A thumb piano/kalimba or a sansula is often tuned to a particular scale or chord and played by pressing down the metal “tongues.” For students who are not able to play chords on a guitar, an autoharp can be a good alternative. Wind instruments may include recorders, melodicas, or even the mouthpiece of different-sized recorders for various effects. Kazoos can be motivating, especially for students who are shy about using their voice or have no spoken language.

Finding appropriate instruments can be challenging for the teacher but can inspire students’ imagination and open up new ways of playing and creating. Students in the group who already play an instrument and have a wealth of musical experience also need a challenge and appropriate tasks at their own level.

LEARNING BY PLAYING AND IMPROVISATION

In 1932, Carl Orff wrote: “What is important is to let the child develop its own playing and to keep away anything

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that might interfere; word and sound have to be created from rhythmical play by way of improvisation.... The urge to play develops into a patient activity leading to practice and from there to achievement.”

The rediscovery of the significance of learning by doing and the motivating and necessary scope for improvisation was decisive for Orff. To release this scope is a significant task of elemental music making.

So that children can develop their spontaneous playfulness, space is necessary within which their own scope can be created. It is not enough to satisfy the need for security; rather, a “space” must provoke the desire to play, create an atmosphere of play, and offer familiarity. To create, release, and make scope available does not mean to offer complete freedom. The acceptance of a framework as well as rules is necessary.¹³

We should not forget the importance of play and discovery in musical development. As we know from various artists, limitations or specific borders are often necessary to promote creativity. According to Hegi, games are “fields of freedom to test ideas and reactions, to broaden the borders of activity and mental flexibility, to discover perception and sensation.” Rules define the scope—i.e., via their limitations, they can lead to new discoveries of expression. “Rules are as fragile as glass...handling rules is a game in itself, a game between limitation and extension.”¹⁴ For Gertrude Orff, rules can introduce or increase suspense, but they can also inhibit it. Rules that students set for themselves are often more effective. Rules can provide stability and security and something to hold onto.¹⁵ Play is a precursor to enjoying games and needs to be given space during phases of exploration and experimentation.

For some students, rhythmic or metric playing is not (yet) possible; they play pre-rhythmically and often pre-melodically. This is usually a free rhythmic flow without pulse and structure, or there is musical expression but no recognizable melody that can be repeated by the student. Before chil-



“Playing together”: Members of a mixed ability teaching practice group at the Orff Institute.

We should not forget the importance of play and discovery in musical development. As we know from various artists, limitations or specific borders are often necessary to promote creativity.



dren express themselves in rhythmic forms that we know, they will play in a pre-rhythmic style; if rhythmic playing does not develop, it may be the result of motor or developmental difficulties.¹⁶ Our challenge as teachers is to find appropriate tasks for such students so that they can still play a meaningful role in group activities.

Wilhelm Keller refers to “compensation by upgrading minor roles” in which a simple action or task is given a pivotal part. For example, a child who is challenged by playing three strokes on a



CREDIT: SHIRLEY SALMON

gong can be given the task of introducing the piece or song. Students who cannot play or accompany rhythmically but can create the effect of, say, falling and dancing leaves on their barred instruments, are given the task of improvising parts of a rondo while other students sing and accompany an “autumn song.” In improvising, the student can produce that which is momentarily possible for him/her at the moment of individual development. While some students may be able to invent, remember, and notate a melody using a five-note scale, others may spontaneously play “their” melody on the given notes, and others may accompany by playing a drone.¹⁷ In vocal work, finding and using sounds with the mouth and lips and not just sounds with the voice can be important; kazoos can be particularly stimulating for using the voice, even for those with little or no speech. For students who are either unable or unwilling to learn the melody of a song but who can speak and remember the text, inventing their own melody can be particularly motivating.

A cognitive disability does not necessarily go hand in hand with unrhythmic playing. Many mentally challenged students are capable of complex rhythmic or melodic playing that is not the result of conscious imitation but rather is played spontaneously. For these students, activities that use imitation of the teacher’s playing are often not possible; here learning can be

encouraged by imitating the student. Of course, students' participation is not limited to imitation. It can be helpful in planning activities for inclusive classes to consider other forms of participation: perceiving, exploring, experimenting, playing, communicating, recognizing, remembering, choosing, varying, distinguishing, improvising, inventing, practicing, creating, reflecting, and discussing.

INCLUSIVE PEDAGOGY

Following the principles of inclusive education, lessons should include all students in a class or group while taking into account their individual abilities, interests, and needs. According to Georg Feuser (University of Zürich), integration is a "cooperative (dialogic, interactive, communicative) activity in the collective."¹⁸

From a pedagogical point of view, this means that "All participants (including those who have a disability or complex learning difficulties) play, learn, and work together at their respective developmental levels (taking into consideration their present levels of competence in perception, cognition, and behavior) in cooperation with one another on a theme, activity, or task within a shared curriculum (project/subject matter/topic)."¹⁹ (The term "integration" was used here by Feuser before the term "inclusive" had been widely established. The definition here applies equally to "inclusion.")

Orff Schulwerk can offer a wealth of activities that enable all students to encounter and work on a topic in an individual way. Certain activities are

Orff Schulwerk can offer a wealth of activities that enable all students to encounter and work on a topic in an individual way.



carried out in a large group, in small groups, with a partner, or individually. Feuser refers to factors that are necessary for implementing successful integration/inclusion:

- The setting of tasks appropriate for the individual through "individualization" and "internal differentiation"
- Working with others in "cooperative activity" on a joint theme
- Working on a "common object," which is not an educational subject but the central "process"

In every learning process, there is the aim to activate each child's abilities in the best possible way. By extending and enhancing the learning environment—and the other students with their diverse competencies contribute to this—a positive development is more likely to be achieved than with teaching methods that aim to speed up the learning process based on the deficits diagnosed.²⁰ Teaching and learning methods that enable students to make their own experiences are of central interest.

In his earliest attempts to use Orff Schulwerk with disabled children and adults, Wilhelm Keller discovered that reproducing the models in the original Schulwerk volumes was not meaningful and, for many students, not possible. He found it was necessary to look at the basics of Orff Schulwerk to find means of realizing the models for all those in the group with their individual needs and abilities. It is not the material but the fundamental educational ideas that create the effect of Orff Schulwerk.²¹ Keller particularly favored elemental music theater as a form in which each student could find his or her individual role.

Orff Schulwerk provides a particularly well-suited basis for diverse activities involving and integrating music, movement/dance, language, and the visual arts in groups of mixed ability. This work can be interdisciplinary in its concept and inclusive in its realization, providing the topics in question are prepared with the appropriate level of differentiation. In planning lessons, the students' individual needs, abilities, and interests are taken into account—a developmental form that is creative and open for adults and children alike.

It is important that all students (including those with disadvantages and disabilities and those with special talents) are given the opportunity to access music and movement, to take an active part, and to experience expressive and creative forms. Music and dance enable contact and encounter, can provide the feeling of belonging together, and are, above all, social activities that should be available for all

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of us. Through access to the arts and artistic activities and through our inner and outer emotions, we can enable students to be part of the group and preclude isolation.

In a sense, we all have “special needs”—we all have the need and right to:

- Non-segregation and to be recognized and accepted as an individual
- Learn in a way that respects our

individual forms of learning, our deficiencies and talents, our communication, and conditions of life, as well as consideration of our possibilities of interactivity with our environment

- Experience music, dance, and language and the right to find our own creative forms of expression ■

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Orff Institute Salzburg, Austria, specializing in the area of music and dance in the community and inclusive education since 1984. She has worked with

infants, children, teenagers, and adults of various abilities, including those with severe disabilities in mainstream classes, groups of mixed ability, residential homes, kindergarten classrooms, and schools for more than thirty years. She presents nationally and internationally, contributes to journals, and has published several books.

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The Instrumentarium and Children with Disabilities

BY KIMBERLY McCORD

As Orff educators, we already may have discovered the inclusive nature of using the approach and instruments with our students with disabilities. Most of the time, we hardly need to adapt much at all for children with disabilities, provided we have enough instruments, instrument stands, adaptive mallets, and unpitched instruments. Pieces are usually inherently inclusive of students with exceptionalities because of the range of challenging to simple parts. For the past ten years, I have immersed myself in using the Orff instrumentarium with students with a variety of disabilities. I hope this article will provide you with a few strategies for inclusion in the Orff classroom.

I am so fortunate to have on-campus laboratory schools at Illinois State University, where I teach. The Thomas Metcalf School is a pre-kindergarten through eighth grade school with programs for children with hearing loss and vision loss. Recently, over a period of two years, I also served several times as a teaching artist at the Henry Viscardi School in New York. This is a K–12 school for students with severe medical and physical disabilities. In this article, I also address successes working with students with autism, cognitive disabilities, and specified learning disabilities at other schools.

THE ORFF PROCESS

Orff process is inclusive of typical students, students with disabilities, and students who are musically gifted. Students with disabilities do best when they are presented with material through multiple learning modes. If we are teaching an ostinato, we are usually using multiple learning modes to present it. We usually start with body percussion (kinesthetic/tactile and visual



CREDIT: KIMBERLY McCORD

A fourth grader with vision loss using finger sticks

learning modes), then transfer to the instruments. Once on the instruments, students also hear the ostinato (aural). If a child has sensory loss (i.e., vision, hearing, or touch), he or she is still learning the ostinato because we have presented it in a learning mode that is a strong or preferred mode. If a child has a cognitive disability, the repetition paired with the different learning modes helps him or her grasp the concept more quickly. Further steps in the process can support our students with exceptionalities even more. For example, air sticking an ostinato while watching the teacher model it visually combines both visual and kinesthetic modes. Having the teacher model the ostinato before moving the students to the instruments provides a strong aural model for students who cannot see or learn best through the aural mode.

Choose pieces with a range of parts that allow everyone to be successful. Often the alto or soprano parts

are more challenging and are excellent for students who need parts that aren't quickly mastered. Glockenspiel parts frequently are used at the ends of phrases and are perfect for students who need extra time to prepare and process their part. For example, students with cerebral palsy need extra time to coordinate their entrances, and many times I have found glockenspiel parts to work perfectly. The students can begin to anticipate their parts coming and begin to get their bodies moving and ready to play.

It can be challenging to know the abilities of all of your students well, but try to notice what your students with exceptionalities can do and also their interests. For example, with some of our students with vision loss, we can't use notation when teaching recorder parts, but if the students hear parts played a few times and they are allowed time to figure the parts out, they often can keep up with their sighted peers.

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Self-determination is a very important skill to develop in our students with disabilities. People with disabilities are most successful in the world when they can advocate for themselves. Too often, children with disabilities are ignored by their aides and teachers as the adults decide the best way for them to learn. We need to consider the student—*ask* if this is the way they want to play the instruments or move, etc. Even though we may think we know the best way, students might prefer another way and may not need adaptations at all.

THE INSTRUMENTARIUM

The different sizes and timbres of the instruments in the instrumentarium really help teachers make their classrooms more inclusive. Music therapist Gertrude Orff was one of the first to use the instruments with children with disabilities. *The Orff Music Therapy* and *Key Concepts in the Orff Music Therapy* are foundational books she wrote for using the instrumentarium with students with disabilities. Gertrude Orff proposes the idea of using a key to unlock children, and not all keys work the same for all children. Not all instruments work well for all children either, but I do want to remind you that it is important for typical children and children with disabilities all to have many opportunities to play each of the instruments.

The lowest-pitched instruments (contrabass bars) are often the most accessible for students with disabilities. Most children with hearing loss have some residual hearing in the low frequencies, and when they touch one hand on the box of the instrument, they usually can feel and hear the bass bars. Claus Bang has developed an excellent strategy for using the bass bars to help students with hearing loss learn to match pitch in their singing, which can be found in *Hearing, Feeling, Playing Music and Movement with Hard-of-Hearing and Deaf Children*. By finding the bass bar that most closely matches students' speaking voices, students can begin to expand their range by holding a bass bar on their laps and matching the pitch with their voices.

Students with vision loss using

shortened bass bar mallets can play with better accuracy than on smaller instruments. As with all the instruments, ask the vision teacher to create Braille stickers to place on the bars so students can find the correct pitches easily. We use very small stickers that are no thicker than cellophane tape; they do not affect the sound of the instruments at all.

You might notice students with autism holding their hands over their ears around the metallophones, glockenspiels, and recorders. Students with sensitivity to sound, particularly high pitches, often prefer to play the contrabass bars. Sometimes noise-cancelling headphones make the sound of all instruments more bearable, but the pressure of the headphones on the head can sometimes be irritating for children with sensory disorders. Let students try them out and see if they like using them first. Turn on the noise-cancelling switch, and after a few months use the headphones without the switch on. Eventually the student may be able to participate without the headphones on at all.

If you don't have contrabass bars, you can use the bass xylophones and metallophones the same way. They aren't ideal, but I have had success with them. Students with physical disabilities might have trouble jumping back and forth between bars, especially playing borduns. Many students prefer that the bars that aren't used be removed and then move the root and fifth bars next to each other so they are easier to reach.

Have soft rags available to clean up the instruments that are used by children who drool. Hand drums with plastic heads are great to use on wheelchair mounts. I haven't had any instruments damaged by drool yet; I recommend using either non-porous instruments or having an aide clean up as the child plays.

There are many commercially available instruments, mallets, and wheelchair mounts to make everything more adaptable. Adjustable rolling stands are essential for getting the instruments as close as possible to students in wheelchairs; however, with large motorized

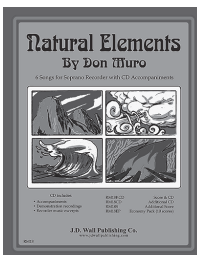
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wheelchairs with foot rests, it is hard to bring the instruments on stands close enough. I would love to see someone build a stand that can hold a soprano xylophone that tilts forward a bit so children can reach the instrument better.

Glockenspiels can easily fit on a wheelchair tray table. Put a piece of rubber mat that is used under carpets to keep them from moving, and the instrument will be less likely to be knocked off by uncoordinated hands. Glockenspiels can be difficult to play for most children with disabilities. There are no adaptive mallets made for glockenspiels, but I have used a commercially made product called Finger Sticks. These are drumstick tips that have been cut off, and they have elastic bands that can be slid onto fingers. Some students do not like the way they feel on their fingers and won't use them, but others appreciate an alternative to holding long mallets. One student invented her own way to play Studio 49 glocks by flicking the edge of the bar with her finger and letting the bar vibrate! I also have had success with children with vision loss using the Finger Sticks to play glockenspiels.

A variety of adaptive mallets are available through most general music companies that carry products for music therapy. T-grip mallets are helpful for children with physical disabilities, especially those who use T-grips to drive their wheelchairs and run their computers. Rubber-headed mallets, especially those with ridges, help students with poor coordination grip bars with the mallets better; however, most students do not like the sound of the mallets and prefer cork-headed mallets instead. Many adaptive mallets have built-up handles and are shorter, so they help children who need a larger grip. You can build up grips yourself with adhesive tape. Children with muscle weakness will prefer the lighter mallets designed for kindergarten children; these mallets are also shorter and easier to control. There are mallet cuffs that can be attached with Velcro onto a hand with a place to attach a mallet. They are hard to use with full-size mallets, and most children will not



CREDIT: KIMBERLY MCCORD

Students with limited mobility do best with bars placed close together.



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Students with hearing loss playing contrabass bars. The bars should be played with the body leaning into the instrument and one hand on top of the instrument to feel the vibrations. The teacher of interpreter visually shows the ostinato.

like them, but they work better with triangle beaters and shorter sticks.

Occupational therapists are terrific to work with to custom-make devices for individual children. I know of therapists who have built stands to hold violins and other instruments. An occupational therapist I worked with at the Viscardi School came into the classroom and watched me teaching, then suggested ways to adapt and in some cases build devices after watching what we did in music. She had students with mouth sticks and head sticks playing the Orff instruments in no time. She

even helped me teach a student with no arms hold the mallets with her feet.

You can help students with sensory loss coordinate their left and right hands by lightly tapping on their left and right shoulders as they play. This is preferable to hand-over-hand teaching and helps reinforce the rhythm better. Students with hearing loss often will be delayed in response because they are relying on seeing others play as their cue. By tapping on their shoulders, they can begin to internalize the beat and eventually play without help. It is important to have students with hearing loss play without shoes on so they can get used to feeling vibrations with their feet. Deaf percussionist Evelyn Glennie manages quite well by feeling sound in her body. There are wonderful videos on YouTube that show her explaining and demonstrating this. It is a great skill for all students to learn alongside our students with hearing loss.

Many of these adaptations and even instruments can be classified as assistive technology if they are the only way for children to access your Orff-based curriculum. To be purchased out of special-education funds, the instruments or devices need to be written into a child's individual education plan (IEP). For example, contrabass bars make the instruments accessible to students with severe hearing loss and



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Glockenspiels work great on wheel chair trays. This student preferred to play by flicking the ends of the bars with her fingertips rather than using mallets.

can be used to learn to fluctuate pitch in a child's speech. Talk to your special educator and ask to be included the next time the IEP meeting is held. Even if you can't be present, you should be consulted about the child's needs in music. The special-education law does state that cost is not a factor when considering appropriate technology for children with disabilities, but we know it is. You can make a case for why the instruments or devices are needed. Even though we call contrabass bars instruments, they also can be considered assistive technology.

Other instruments I like to use with children with disabilities include Cajon drums. You sit on these Brazilian box drums and play them with your hands. They work well for students who need to feel vibrations when drumming and for students who need extra stimulation. Students with attention deficit disorders sometimes benefit from playing stimulating instruments or sitting on swivel seats or cushions with bumps on them. I also like clave holders for uncoordinated hands, suspended cymbals on stands, small Chiquita-style maracas instead of full-size maracas, and egg shakers. Bell

trees are easier to play than wind chimes. Triangles on triangle clips are easier for everyone to play.

Aulos makes an adaptable recorder in small sections that can be customized and glued together for children with missing or nonfunctioning fingers. The problem with using this instrument is that a different fingering chart has to be used, which makes classroom instruction confusing. Fingering charts in general are difficult for many children with disabilities to understand. Most are printed to look like the instrument is being held out in front of the student instead of from the perspective at which the student experiences the instrument. For example, a recorder fingering chart could be used upside-down so that it looks like it does to the student who has the instrument up to his or her mouth. Some publishers are beginning to understand this and change the pictures. You will see students with spatial learning disabilities take the recorder and hold it up to the fingering chart so it looks the same and then try to figure out how to cover the holes.

Watch for these little signs and cues, and try to help students by changing instruction and materials to fit the way they learn best. Talk to students to find out what ideas they have to help them play better. Train your aides on how to support children in music class. Most of all, please don't allow students to sit passively and just watch; Orff works for inclusion! ■

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Orff-Based Music Therapy for Students with Traumatic Brain Injury

BY CYNTHIA M COLWELL

In the Individuals with Disabilities Education Act (IDEA), traumatic brain injury is one of thirteen categories of disabilities and is defined as “an acquired injury to the brain caused by an external physical force, resulting in total or partial functional disability or psychosocial impairment, or both, that adversely affects a child’s education performance.” TBI applies to open or closed hearing injuries resulting in impairments in one or more areas, such as cognition; language; memory; attention; reasoning; abstract thinking; judgment; problem-solving; sensory, perceptual, and motor development; psychosocial behavior; physical functions; information processing; and speech. TBI does not apply to brain injuries that are congenital or degenerative, or to brain injuries induced by birth trauma. [34 Code of Federal Regulations §300.8(c)(12)]¹

WHAT IS TRAUMATIC BRAIN INJURY?

Traumatic brain injury (TBI) is caused by an impact to the head or a penetrating head injury that changes the normal function of the brain.² Not all trauma to the head results in a TBI, but when it does, it can range from mild to severe, with the majority of events (>75 percent) being categorized as mild. Children between the ages of birth and four years of age, older adolescents between the ages of fifteen and nineteen, and adults over the age of sixty-five are most likely to sustain a TBI. Occurrence is more prevalent in boys than girls.³

Most TBIs cause global or diffuse damage to the brain as the brain rebounds inside the skull following impact. Diffuse damage is most common in TBI in children. Localized damage also can occur when the brain hits the skull. Damage can occur in one

Children with TBIs may have to relearn or rebuild skills and may experience developmental difficulties in learning new skills.



of the four lobes of the brain (frontal, occipital, parietal, or temporal), the brain stem, or the cerebellum.

The brain stem, frontal lobe, and temporal lobes seem most vulnerable due to their location in the brain near bony protrusions. Damage to the brain stem causes difficulties in attention, arousal, and consciousness as it functions as the pathway between the brain and the rest of the body. Frontal lobe damage may impact one’s emotions, personality, motor function, problem solving, memory, judgment, and impulse control. Temporal lobe damage may impact auditory sensation and perception, selective attention of auditory and visual input, organization of verbal material, language comprehension, long-term memory, personality, and affective responses.⁴

WHAT ARE THE CHALLENGES FOR STUDENTS WITH TBI?

The site and severity of the injury will determine what challenges the student with a TBI will have in an educational setting. The age at which the child acquires the TBI also impacts the trajectory of rehabilitation. Children may have to relearn or rebuild skills

and may experience developmental difficulties in learning new skills. These challenges can be categorized in the following five domains:

- *Cognitive* (thinking, making decisions, memory, learning new material, concentrating, sequencing, attention [sustained, selective, divided, and alternating], judgment, organization, impulsivity)
- *Physical* (moving, seeing, speaking, hearing, seizures, writing/drawing, balance, gait, strength, endurance, grasp, range of motion, coordination)
- *Social, behavioral, emotional* (anxiety, depression, mood swings, interacting with others, outbursts, motivation, fatigue, grief over loss)
- *Communication* (articulation, word finding, vocabulary, receptive processing, expressive production)
- *Sensory* (potential hearing or vision impacts, tactile/auditory/visual sensitivities, smell or taste deficits, over- or understimulation of environmental experiences)⁵

PREPARATORY STEPS FOR MUSIC TEACHERS AND THERAPISTS⁶

In preparation for working with a student with a traumatic brain injury, the music professional should first find out as much as s/he can about the student’s particular TBI and his or her current strengths and challenges. If the child has an IEP in place, stated goals and suggested accommodations should be identified. These accommodations might include extended time for tests, a quiet room for sensory calming, assistance with organization, or a note taker. Music professionals need to determine how they can provide consistent routines and schedules, help with organization, prompt for transi-

tion times between events, reduce environmental distractions, and provide opportunities for rest, as fatigue is common in this population.

USING THE ORFF PROCESS, MEDIA, AND MATERIALS TO ADDRESS CHALLENGES

As mentioned above, challenges for a student with a traumatic brain injury can be categorized into five primary domain areas: (1) cognitive, (2) physical, (3) social/behavioral/emotional, (4) communication, and (5) sensory. A student may have issues in one domain or splinter skills and deficits across domains. For example, a student may be able to do complex geometry but not count by tens. In music, a child may be able to say or read a rhythmic pattern (ta ta ti-ti ta) but struggle to keep a steady beat through patschen. While ascertaining the challenges of the student who has a TBI, it is also important to determine the priorities of the school, the family, and the student himself when planning therapeutic interventions or music experiences.⁷ Listed below by domain are strategies Orff teachers and therapists can implement in a music setting to address the challenges of students with TBI. While not comprehensive, the hope is that these suggestions will trigger additional strategies based on the needs of individual students.

Cognitive

- Practice decision making through improvisation and composition activities.
- Develop sequencing skills through layering, which is inherent in orchestration expansion.
- Participate in increasingly complex Orff parts to work on sustained, selected, divided, and alternating attention.
- Use chants as material to relearn cognitive information.
- Use auditory rote learning to focus on memory training.
- Structure improvisation and composition experiences to address problem solving, decision making, and organization.
- Modify impulsive behavior through

While ascertaining the challenges of the student who has a TBI, it is also important to determine the priorities of the school, the family, and the student himself when planning therapeutic interventions or music experiences.



turn taking and waiting for entrances in orchestrations.

- Lead body percussion echo canons to facilitate short-term memory.
- Use forms (AB, ABA, ABACA) to help facilitate the ability to switch “topics” yet remain engaged.
- Assign a peer to play on the same instrument/part to help with self-initiation hesitations.
- Provide visual representation (schedule) of lesson order to reduce confusion.
- Provide actual copies of the music for advance preparation or for rehearsal in addition to rote presentation.
- Use various cueing opportunities (visual, verbal, gestural, tactile) when the student should elicit a musical response.

Physical

- Use mallets for simple borduns or hand-held classroom percussion instruments (i.e., cabasa) to support palmer grasp.
- Use creative movement emphasizing impacted limbs to target range of motion.

- Use hand-held classroom percussion instruments (e.g., finger cymbals) to work on pincer grasp needed for writing implements and self-help skills.
- Gradually increase the complexity and length of parts (e.g., instrumental ostinati, movements) to build endurance.
- Participate in body percussion echo canons for physical coordination.
- Use recorder experiences to address fine-motor digit independence and oral-motor strengthening.

Social, behavioral, and emotional

- Contribute to a group experience, feel part of a community, and receive social acceptance during peer interaction.
- Experience success in a music environment, which can impact anxiety and depression.
- Participate in songwriting for emotional expression to express loss and grief over how their lives are different after a TBI diagnosis.
- Facilitate social interaction through small-group creation activities.
- Review familiar music to provide orientation and reduce agitation.
- Initiate question/answer activities on recorder, instruments, or vocally to develop turn taking in social interactions.
- Assign parts that are not overly rhythmically active so the student has frequent rest opportunities and can experience successful participation.

Communication

- Practice articulation through leader-composed chants that contain repetition of challenging phoneme.
- Design spoken ostinati that address either phonemes or specific vocabulary words.
- Use familiar text through song or chant as core of orchestration to work on word finding with music functioning as cue.
- Use simple spoken or sung ostinati to practice expressive production to mimic frequently used phrases built into orchestrations.
- Modify an inappropriate rate of

- speech through tempo modulation.
- Verbally label musical objects in the environment to work on expressive fluidity.
- Participate in expressive chanting for a student who has monotone speech, altered fluidity, or inaccurate prosody of speech.

Sensory

- Play instruments to address visual neglect due to hemispheric damage.
- Identify instruments to address auditory perception and discrimination.
- Use books in sound orchestrations to develop visual tracking.
- Orchestrate with a variety of sensory-based instruments to facilitate sensory integration.
- Use visual aids, sentence strips, and similar visual foci to work on visual perception and tracking; enlarge materials as necessary.

- Improve the student's ability to handle multiple stimuli by layering in parts and having the student sustain an individual part.
- Use increasingly vibratory instruments as the sensory system of the individual stabilizes.

Orff music educators and music therapists can work collaboratively with various individuals in their school to best address the non-musical needs of their students with TBI. This focus on challenges will prepare the teacher to develop musical skills concurrently. A music therapist can be a beneficial collaborative partner due to his or her knowledge of the subject material as well as the challenges facing children with TBI. The Orff process is a natural pairing in this setting. Its inherent multisensory nature lends itself to addressing the diffuse challenges exhibited by a child with a TBI. Orff's belief

that every child should participate extends to those with disabilities. As the incidence of such an injury increases, the Orff-trained professional must be prepared to consider Universal Design for Learning for all students, where flexibility is key to student success. ■



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Music Education Preparation for Teaching Students with Disabilities

BY EMMA RODRÍGUEZ SUÁREZ AND DONALD DeVITO

Editor's Note: All quotations underneath subheads are from graduate students regarding their experiences with the project described in this article.

Teaching music to students with disabilities is something that most music education students are prepared to do; however, technology today has made it more possible than ever to accomplish—by doing it virtually. When music education students are presented with the idea of teaching students with disabilities virtually, they are usually hesitant. A frequent reaction from them is something like this: “I’ve taken one course about students with special needs, but I’ve never been asked to write a lesson plan for one.” My answer to them is simple: “I will be right next to you helping you.”

The Virtual Classroom Disabilities Project began when Donald DeVito asked a group of conference participants (university professors) to join his public school in Florida, the Sidney Lanier Center for students with wide-ranging physical and emotional disabilities, ages three through twenty-one, in an educational partnership. The challenge was simple: teach his students (individually) a music lesson of our choosing via Skype. At first, this seemed like a daunting task, but soon I remembered the four processes of the Orff Schulwerk: (1) imitation, (2) exploration, (3) improvisation, and (4) music literacy—and the path flowed. As stated in a presentation by Emily Winchip, “through the processes listed, students are fully engaged in every aspect of learning music. There is freedom of choice, learning through error, and a lot of risk taking.”¹

IMITATION

“By the time it was my turn [to teach], I was crying so much that all I ended up doing was introducing myself to my student,

Eveny, and then watching my teacher teach her a lesson. After watching, I started to realize that Eveny didn’t care that I was nervous. She just wanted to have fun and learn something new.”²

The project began with an introductory workshop. We gave the music education students much information about what to expect and what was to be expected of them. We chose Skype, the Internet conferencing software program, to communicate between Syracuse University and the Sidney Lanier Center its functionality, capabilities, and low cost. Music education students were asked to participate virtually in a drum circle evening with the students in Florida. Several of these group and individual music lessons were shared with the university students to prepare them and ease their comfort level. As Gertrude Orff has stated, “It was established from the beginning that what is essential to the Orff music therapy is that in the first session the dice are cast, that in the first session a positive relationship should be developing, and a positive affect should appear. It is this affect that produces the end condition of effect.”³

This project was framed in three phases. First, music education students (mostly juniors and graduate students) were asked to indicate a grade or age and type of disability they wanted to work with. College students were to meet via the Internet, with the music teacher at the Sidney Lanier Center and parents, and in some cases, specialists as well (speech, etc.) whom we deemed relevant to the particular situation and music lesson to be taught. One graduate student said, “My mind completely changed when we had a chance to meet the students in class via computer. I became determined that, despite my lack of experience, I would proceed with the project because it would be good prac-

tice. It ended up being more than just practice—it was also a lot of fun.”

IMITATION AND THE SPECIAL EDUCATION APPLICATION

“Movement exercises in echo form—I clap, you clap after me—have a social value.... Movement sequences, initiated by one and copied immediately by the others as if they were mirrored reflections, gives the individual the responsibility for the movement and an experience of success. They are very conducive to communication.”⁴

One of the key prerequisites for teaching students with special needs is the desire to reach out and include all the learners in a classroom. The students in this project had only beginning training in the Orff Schulwerk or in music education in general, but their knowledge of music and their desire to include others in their lesson allowed them to transcend their challenges and experience inclusion in the arts. When this is coupled with the knowledge of the Orff approach, the future educator has the tools needed to enhance the opportunities for inclusion in his or her first teaching position. The ability to determine the level and type of inclusion is enhanced when the specific access points are determined.

Access points are embedded in the Florida Sunshine State Standards and reflect the core intent of the academic standards at reduced levels of complexity, thus enhancing the opportunity for comprehension and inclusion.⁵ The students take a basic skill or competency within a larger educational concept. For example, dance standard DA.K.C.1⁶ is defined as follows: “Cognition and reflection are required to appreciate, interpret, and create with artistic intent.” The three access points are presented and identified at different levels, depending on the students’ needs:

- **Participatory level**—Attend to selected movements.
- **Supported level**—Associate a selected movement with an action or emotion.
- **Independent level**—Imitate a sequence of movements.⁷

In using these access points in this project, it is important to do the following:

- Make sure college students understand that the information that leads to this determination is present. Give students the opportunity to participate in the class and then videotape and document observations to determine the best level of access (participatory, supported, or independent) at which to begin.
- Offer pre-internship experiences, such as the one used in this project, that can help the teachers in training understand the variety of disabilities they will encounter in schools.
- Change the environment from one in which the future music educator feels anxiety and stress about teaching students with moderate

to profound disabilities to one in which the educators have a positive mindset. You can reduce anxiety by giving the educators basic tools for approaching the adaption of instruction for students with special needs and by determining the level of access with which to begin teaching.

- Understand curriculum expectations written for students who have difficulty mastering the grade-level state standards.

One of the key processes in the initial interaction that provides comfort for both the teacher and student is imitation. The students can imitate music examples given by their online teachers. Through repetition, they begin to gain an understanding of the music concepts as if they were in the same room.

EXPLORATION

“I was nervous he [student being taught] would not understand what I was asking him to do or that he would not be able to do it and that I wouldn’t be able to think of an alternative on the spot.”

After the imitation phase, students were now ready for the second phase of this project:

- Explore what they want to teach and how.
- Write a thirty-minute lesson plan (lessons rarely lasted thirty minutes). These plans were then refined and approved by the participating teachers. College students were encouraged to incorporate their musical strengths while being concrete and using a step-wise process. Our goal, as teachers, was to make sure students explored techniques, using their passion for music and education yet being open to different ideas and approaches. We understood that “things happen,” but future educators need the assistance of more experienced teachers before they enter the classroom.

EXPLORATION IN SPECIAL EDUCATION

“Exploration is motivation to activity, (and) the aesthetic develops itself from the energetic impulse. This is the first thing.



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That which is apparent in the therapy can be foreseen, reckoned with, and expected. Therapy, however, cannot exist only out of what is apparent.”⁸

As previously mentioned, the Florida Department of Education Access Points has three levels, starting with participatory and elevating through the supported and independent levels. Students with profound cognitive, speech language, and physical disabilities may be at the participatory level for years, maintaining a steady pulse or singing key words instead of a complete lyric. However, the variety of concepts taught and the approach taken is for the future teacher to explore, as the college students in this study found out. This pace does nothing to diminish the enjoyment of music for the student when a variety of styles and experiences are offered. Teachable moments and new approaches to inclusion primarily materialize due to educators’ willingness to explore and adapt within their curriculum. The greater the expertise one has as a musician, the more tools the educator has to find solutions and access for their students.

IMPROVISATION

“As I should have figured, none of my fears actually happened. I did have to modify my lesson plan while I was teaching. I was planning to tap rhythms for him [the student] and have him echo me. Then I would show him the animal pictures and ask him to say their names in rhythm. This concept actually worked better in reverse order, and Jose surprised me at being able to tap the syllables of the words before I even demonstrated. I was very excited when he did his drum roll for me at the end of the lesson.”

Problem-solving skills and flexibility were key factors in this project. All college students needed to modify their original lesson plan in action and were brave in their approaches, improvising ideas, making the teaching of skills simpler, and adapting to the situation. “Thinking on your feet” is a valuable skill gained during the internship process. Future music educators gain a sense of confidence, control, and ob-

servational skills via the direct interaction with students.

IMPROVISATION IN SPECIAL EDUCATION

“For the therapist, it is not important for the child to show himself at his best...what she wants is for the child to show his real self, that he shows just something of what he is, thinks, would like to be, doesn’t have, doesn’t want to do. The therapist registers this, makes a note of it, and will try to lead the child in the light of what he reveals of himself.”

Improvisation in special education has similarities to improvisation in jazz. Changes and variations exist in every successful teaching moment; however, an underlying framework is also in place. In this case, the access points serve as this key element. Knowing the student, which can come about only through access and participation in the class and ensemble rehearsals, is also paramount. Just like communication among jazz musicians is crucial, so is communication between the future music educator and the student with special needs. The more familiar with the personality and needs of the students, the better the educator will be at recognizing when a student is following along and ready to take the next step of complexity. With practice, the educator will be able to recognize anxiety levels, needed accommodations, and the amount of time that’s required to develop students’ skills. Just as improvisation occurs in the moment, adapting and trying new techniques that come about in “teachable moments” should be incorporated during every lesson to benefit students with special needs. This benefits both the student and the training of the future music educator.

REFLECTIONS

The third and final phase of this project was for music education students to write pre- and post-self-reflections. The pre-reflection described hopes, aspirations, and concerns about the lesson to be taught. The post-observations described how the lesson went and the feelings students took with them about the experience. This assignment was the most revealing. One music educa-

tion student remarked, “I think I would like to continue to work with Jose next semester. I have some ideas about how to continue the same sort of lesson. I also plan to have him use the drum since he really seems to like it. I think it’s really important to work on getting him to say everything he does to work on his speech, but to always compliment it with rhythm since that is one of his strengths and makes him smile.” As a professor, I was most interested in the evolution from pre- to post- because I wanted to see if attitudes about students with disabilities and their teaching changed or if they remained the same. Every semester, I was surprised at how much college students smiled after they taught their lesson and how they excitedly talked about Jose or Eveny. They used students’ actual names, while in the pre-reflection phase, students had been faceless people with disabilities.

MUSIC LITERACY

“Rhythmic security and rhythmic coordination can nearly always be achieved. Nevertheless, one should allow the children to give the pulse accent that seems natural to them. If one accepts it, one has a satisfied child. In a group of ten mentally handicapped children, all were clapping correctly in accompaniment to a recorder melody but in different time united...also in syncopated patterns. It would probably have been difficult to have expected different specific rhythmic patterns from these children, but here they were offering them themselves.”¹⁰

After years of online music education experiences with a variety of universities and ensembles internationally, the culminating activity incorporated the music majors and their Florida public school students at the participatory, supported, and independent levels in a live performance at Carnegie Hall in New York City. Their concept of music literacy was the ability to thrive in an inclusive setting that represented a variety of musical styles and concepts. The steady pulse that was now evident at the participatory level of the Sidney Lanier School students was put to effective inclusion with the music of Duke Ellington and the Santa Fe College Jazz Band and with traditional African musi-

cians from Kenya and Guinea. Singing at the supported level online, we adapted traditional Irish lyrics to accommodate the speech-language impairments of our students and performed them with Irish musicians from Limerick University. Students with cerebral palsy and cognitive impairments, yet functioning at the independent level, improvised vocally with the Syracuse University music education students and rhythms in a jazz combo with Bergen Community College from New Jersey. The final selection of "Let the River Run" had all participants on the stage together performing at all three levels of access points with their international educators.

The concept of a participatory, supported, and independent approach may have application in identifying levels of training for college music education majors as well. These access points would begin with getting to know the student as a person (participatory), developing methods of assistance that can lead to inclusion (supported), and finally being an independent educator with a variety of applied techniques and strategies who views students with disabilities with an

open mind and a desire to accommodate all learners (independent).

CONCLUSION

"The secret also lies in the possibility of active involvement from the very beginning in our Orff music therapy, to act, to play, to decide, spontaneously to grasp the creative moment—what will come out of this, what will the result be? In a condition of tension, one is on the scent of the secret."¹¹

Semester after semester, for five years, this project has blossomed. The four processes—imitation, exploration, improvisation, and music literacy—have been its focus and guiding light. Access points have aided music education students in understanding the individual needs of children with disabilities. The future is hopeful with these educators leading the way. ■



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and has presented numerous workshops both nationally and internationally. She is the author of *Canciones de mi Tierra Española: Islas Canarias/Songs of my Spanish Land: Canary Islands* and has published numerous articles. Rodríguez Suárez is an assistant professor of music education at Syracuse University.



Donald DeVito is music director of the Sidney Lanier Center in Gainesville, Florida, which accommodates students with disabilities, aged three to twenty-two.

He earned his doctor of philosophy in music education from the University of Florida. He is the chair of the International Society for Music Education's Commission for Community Music Activity, which develops music projects for underserved populations internationally. DeVito is the 2011 Clarissa Hug Award recipient. This national teacher of the year award is from the Council for Exceptional Children, the professional organization for special education.

1. "The Orff Schulwerk Approach in Music Education," available online at http://www.nesacenter.org/uploaded/conferences/SEC/2010/teacher_handouts/MusicMovement.pdf, accessed August 7, 2011.
2. All names have been modified to preserve anonymity.
3. Gertrude Orff, *The Orff Music Therapy: Active Furthering of the Development of the Child* (New York: Schott Music Corporation, 1980), 163.
4. *Ibid.*, 46–47.
5. "Access Points for the Sunshine State Standards," available online at <http://www.cpt.fsu.edu/eseold/cs/ap/APSSCD.html>, accessed on September 15, 2011.
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7. "Access Points," Florida Department of Education, available online at <http://www.floridastandards.org/Standards/AccesspointSearch.aspx>, accessed on September 15, 2011.
8. Orff. *The Orff Music Therapy*, 162–63.
9. *Ibid.*, 138.
10. *Ibid.*, 95–96.
11. *Ibid.*, 162.

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The Contributions of William Wakeland

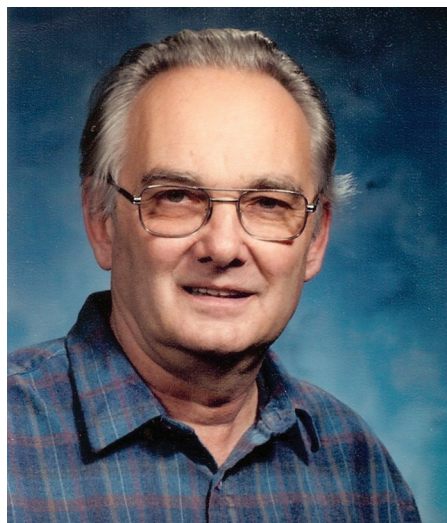
BY JOANI SOMPPI BRANDON

The Portrait Series debuted in the summer 2001 issue of The Orff Echo to illuminate the hard work and vision of the men and women who brought the Schulwerk to the United States. Recognizing the profound educational importance of the Orff approach, these men and women founded the American Orff-Schulwerk Association, built local chapters, fostered opportunities for ongoing teacher education through the establishment of national conferences and certification courses, and built a vital music education industry that serves and supports the specialized needs of thousands of Orff teachers nationwide. Perhaps their greatest legacy is that these first American Schulwerk students became our inspired and inspiring teachers, mentors, guides, and friends. They brought the passion, energy, discipline, creativity, joy, and wisdom to the classes and workshops that continue to draw hundreds of teachers nationwide. Nearly fifty years after the first North American teacher training sessions began in Toronto, the voices of these American pioneers echo with the same spirit of adventure, excitement, and commitment that took them into the heart of the Schulwerk as students.

On Saturday, May 11, 1968, eight people with a shared vision came together in the kitchen of Arnold Burkart, a Ball State University professor, and formed what is now known as the American Orff-Schulwerk Association. Many of these individuals at this event—including Arnold Burkart, Norman Goldberg, Joachim Matthesius, Elizabeth Nichols, Jacobeth Postl, Wilma Salzman, Jacques Schneider, and William Wakeland—have continued to hold office and be leaders in this movement.

In examining the list of the founders of the American Orff-Schulwerk Association, one comes across many names that shaped the movement and went on to lead at the forefront of the organization. Although William Wakeland did not continue to have life-long involvement in Orff Schulwerk, his contribution to teacher training in the United States continues to be seen.

William Wakeland played a unique role in the early days of Orff-Schulwerk in the United States. Unlike other founders who were involved in elementary music education or teacher preparation, Wakeland joined the Orff movement through a different avenue.



William Wakeland

Wakeland, a choral music educator, was hired by Ball State Teachers College (now Ball State University) in the spring of 1964 for the 1964–65 school year.

Ball State pioneered a two-week workshop on Orff Schulwerk from July 22 to July 31, 1963, administered by Candace Ramsey, an elementary music teacher at the university-sponsored Burriss Laboratory School. Ramsey, who was called the “muse of the movement,”¹ had visited Salzburg in 1961

and studied with a group of students from Oberlin College at the Mozarteum, prior to formation of the Orff Institute. Inspired by Lottie Flach, her teacher in Salzburg, Ramsey returned home and began to incorporate Orff principles in her teaching. In 1962, Ramsey and fellow Indiana resident, Isabel Carley, drove to Toronto to be part of the seminal 1962 Orff Schulwerk workshop at the Royal Conservatory of Music in Toronto where Carl Orff, Gunild Keetman, Lotte Flach, and others from Salzburg gathered. While in Toronto, Ramsey and Carley approached Flach about the possibility of teaching a course in the United States at Ball State in Muncie, Indiana. Ramsey then went to Professor Robert Hargreaves, the chair of the Ball State Department of Music. She believed that Ball State could be part of a new movement in music education and received permission to purchase instruments from Germany to be used at Burriss Laboratory School and the college.

After a great deal of preparation, the first two-week class was held in July 1963, clearly modeled on the Toronto course that had begun in 1962. The Ball State promotional flyer (1963) stated that Flach’s appearance was “the first time an expert from the International Orff Institute in Salzburg has participated in an Orff Schulwerk workshop in this country.”² The initial staff was made up of Flach and Dagmar Bauz, both of the Orff Institute, as well as Isabel Carley, Ken Robinson, and Miriam Samuelson. Interest was growing in this part of the United States, and there were eighty registered participants.³ Orff training at this time was quite rare. According to Arnold Burkart, then a music supervisor in northern California, it was the

only two-week workshop in the United States that year advertised in the *Music Educators Journal*.⁴

While Ball State may have been the first teacher-training course in this country following this model,⁵ a handful of other workshops and classes had been offered previously in the United States. Doreen Hall presented a two-week workshop at Ohio State University in the summer of 1958,⁶ a one-week workshop at the Music School Settlement of the North Shore Community School in Winnetka, Illinois, in the summer of 1961, and a one-week workshop at Hartt School of Music in Connecticut, also in the summer of 1961.⁷

Following the first Ball State workshop, Ramsey left Muncie to be married, leaving the fledgling program and newly purchased instruments. A Ball State faculty member, Ken Robinson, took over the course for one year before moving to another institution. William Wakeland, a new hire for the 1964–65 school year, was asked to take on the administration of the Orff

workshop beginning in the summer of 1965. Knowing that this program would be his responsibility, Wakeland participated as an observer in the second Ball State course in 1964. As chair of the Department of Music, Hargreaves was concerned about the future of the program and asked Wakeland for ideas of how to make the program more successful. Although an outsider to Orff Schulwerk, Wakeland had a pragmatic sense of what would help the course move forward. In the fall of 1964, Wakeland suggested that Ball State offer multiple levels of training to strengthen both the financial feasibility and pedagogical sequence since they were bringing in international teachers from the newly formed Orff Institute. In the summer of 1965, Ball State offered three levels of training over a four-week period. Orff Workshop I was held for the first two weeks, followed by Orff Workshop II in weeks three and four. During all four weeks a more advanced seminar, “Applications of Orff-Schulwerk in American Schools,” was also offered.

Wakeland also suggested that a demonstration class with children be incorporated into the training. Teachers participating in the advanced seminar course interacted with the children while working on practical applications in the classroom. Wakeland maintained that if this program would not work with real children in teaching settings, it “wasn’t worth much.”⁸ While Wakeland did not serve as a teacher in the course, under his administration the Ball State program grew to a total of 143 registrations in one summer at its peak. This included some participants who took both the first and second workshops in the same summer.

Arnold Burkart joined the Ball State faculty in 1967 and became part of the summer Orff workshop, although Wakeland maintained the role of administrator of the program for several more years. This collaboration began a lifelong friendship between Wakeland and Burkart. Although Wakeland did not continue to be involved in Orff Schulwerk, his vision and stable leadership strengthened the Ball State



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summer workshop and contributed to the founding of the American Orff-Schulwerk Association in Muncie, Indiana, in 1968 and the first conference in 1969.

In 1971, Wakeland used his sabbatical leave from Ball State University to visit the Orff Institute in Salzburg. He wanted to see the Orff Institute teachers who taught in the Ball State summer program and also observe Orff Institute graduates using the Schulwerk in Austria and Germany. Wakeland was struck by several differences in the applications by the Institute instructors and graduates from the American

model. First, he was aware of the strong focus on movement and dance in Salzburg. While movement was a part of the Ball State program, it had a much more prominent place at the Institute. Secondly, Wakeland realized that the vast amount of children’s classes existed in community schools and after-school programs, rather than in public-school settings. This gave him a greater context and understanding of how the Schulwerk was disseminated for the Western European teachers.

In addition to nine years with the Ball State Orff-Schulwerk program, Wakeland maintained an active sched-

ule as a choral musician throughout his twenty-eight-year tenure as a Ball State professor of music education. He taught high school choral music in the Burris Laboratory School for all but one of those years.

Since his retirement in 1992, Wakeland has remained active as the choral and handbell director at Hazelwood Christian Church (Disciples of Christ), where his wife, Ruth, served as organist for forty years. During this time Wakeland has also developed an interest in bell tower change ringing and its relationship to early handbell history. A self-proclaimed “handbell nut,”⁹ Wakeland has enjoyed visiting bell towers throughout the Midwest that still practice change ringing. He has also continued his love of choral music. In the nineteen years of his retirement, he also served as the assistant director of both the Muncie Masterworks Chorale and the Anderson University Symphonic Choir. ■



Joani Somppi Brandon is an associate professor of music education at Anderson University, where she serves as the Orff Schulwerk certification course administrator. Brandon earned her master of music education degree from Butler University in Indianapolis, Indiana, and is currently a doctoral candidate at Boston University. She is currently researching and preparing a dissertation on early teacher training in Orff Schulwerk in the United States and how the training currently in practice was initially developed.

1. Founders Day Panel, video of session from American Orff-Schulwerk Convention, Indianapolis, Indiana, November 1989.
2. Flyer, Music for Children, Orff-Schulwerk Ball State Teachers College, July 22–July 31, 1963. Original held by B.J. Lahman, copy held by author.
3. B.J. Lahman, personal interview with the author, July 16, 2010, Cleveland, Ohio, notes held by the author.
4. Arnold Burkart, letter to Dr. Roy Freeburg, professor of music education at San Francisco State University, spring 1963, possession of Burkart, photocopy held by author.
5. This is supported from the author’s research on archival data from *MEJ* advertisements, articles, and summer study information from 1953 to 1980. This is also supported from the large number of interviews that have been conducted.
6. Mark Francis, “The Greater Cleveland Chapter, American Orff-Schulwerk Association: An Historical Overview of the Chapter, Its Leadership and Influence in Spreading Orff Schulwerk in Northeast Ohio” (master’s thesis, University of St. Thomas, St. Paul, Minnesota, 2005).
7. This is supported from the author’s research on archival data from *MEJ* information.
8. William Wakeland, personal interviews with the author, Anderson, Indiana, August 10, 2008, September 29, 2008, and January 25, 2010, notes held by the author.
9. Ibid.

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Sarah Paull: The Love of Music and Horses

BY PAM HETRICK

A copywriter for an equine supplement and nutritional company, Sarah Paull talks about *Oklahoma*, veterinary school, and her memories of elementary music class with her teacher, Judith Thomas.

Q: You come from an artistic family with two older siblings in the arts, your father a production manager on Broadway shows, and your mother a dancer.

Paull: My oldest sister Marisa is a freelance ballet dancer and teacher, and my sister Alexandra is working as a production assistant for the Broadway musical *Spiderman*. Both danced throughout high school, and Ali played cello in the Youth Philharmonic in New York. But after a few years of ballet lessons, I was certain that it wasn't for me. I have had a passion for horses for as long as I can remember.

Q: Your elementary school provided an Orff music program from kindergarten through fifth grade. What are your first memories of school music?

Paull: My earliest memory was learning to play the glockenspiel in kindergarten. It made a sound I had never heard before; I was fascinated. And every morning I looked forward to coming to the auditorium for morning announcements, the pledge of allegiance, and singing. It was a great way to start the day, unifying the school and creating a community feeling.

I also remember many school productions that were often a Paull family affair. My Mom helped with the choreography, my Dad with the sound production, and my sisters loved performing. I enjoyed working backstage



Sarah Paull

My earliest memory was learning to play the glockenspiel in kindergarten. It made a sound I had never heard before; I was fascinated.



with Dad; my Dad wanted a son, and he got one with me. When I was younger, he would often be out of town with his shows, so the productions really felt like a time for our family to be together. The one I remember the most was *Oklahoma*, probably because of my horseback riding

and my thinking that the fake cowboy part was quite funny.

Q: So riding lessons were preferable to music or dance lessons?

Paull: Yes! But I also always enjoyed music, and I was in orchestra and choir in high school. In my spare time, I was riding.

Q: Do you have any other memories of elementary music class that stand out for you?

Paull: We would take a piece of music and perform it in many different ways. For example, we would sing a song, then play it with just instruments, then in canon, and so on. You could change it and create so many variations—that was a cool thing to learn as a kid.

We played all the instruments and

Although I didn't choose a profession in the music industry, I want my elementary music teacher to know that the experiences and life lessons in her class have been profoundly meaningful to me.



learned all the parts. We experimented with songs and learned to take chances and think on our feet. This has been a tremendous help to me.

Whatever our teacher did was considered cool. I loved my teacher, and I loved her class; everyone loved her class. It was a safe haven, a place where you could experiment and didn't have to worry about making mistakes. In other classes, there were only right and wrong answers—that's hard when you're a kid. In music class, everyone was considered unique, and not only was it okay to figure out your own way, but that was the right thing to do. Learning in elementary school music to think on my feet and be confident and comfortable with myself has made an impact on many different areas of my life.

Q: You pursued a degree in equine science and during college worked in a veterinary office as a

surgical technician and assistant. Why did you decide not to continue in that field?

Paull: I was lucky to be able to have an inside look at what my life would be like if I were to invest the time and money to go to veterinary school. I wanted to work with horses, but I saw the frustrations inherent in the business. At one end of the spectrum are owners who treat their horses like luxury cars and are interested in a quick fix at the expense of the horse in order to get the best return on their money. And at the other end are the owners who love their horses like children but don't have the resources for hospital procedures and are forced into deciding to put their horse down.

Q: How would you describe your career today?

Paull: I am currently a copywriter. I work for an equine supplement and nutritional company. I admire the company and believe in what they are doing.

Q: Do you still ride?

Paull: I still ride and take lessons. I help with competitions and enjoy taking photos of riders. I have had my own horse, Cody, for 15 years. Today, he is mostly retired but does therapeutic riding with autistic kids because he is so easygoing. He has a pretty good life. Autistic children are often able to connect more easily with animals than people. Animals take a child for exactly who they are and react as they would to any other person. That is very helpful for children because they can just be who they are. I did this type of volunteer work in college.

Q: What place does music have in your life as an adult?

Paull: As a direct result of my early experiences in music class, learning to be really comfortable with music and what is happening inside the music, I feel that now I'm a very musical person. I'm comfortable with music and enjoy dancing and singing for fun.

Q: Do you have any final thoughts about how your exposure to Orff Schulwerk in music class influenced you?

Paull: Although I didn't choose a profession in the music industry, I want my elementary music teacher to know that the experiences and life lessons in her class have been profoundly meaningful to me. I believe many other kids in our school who didn't go on to music careers would probably have similar stories and memories. It was a wonderful part of growing up. ■

Sarah's music teacher was Judith Thomas, music director and Orff Schulwerk specialist for thirty-seven years at Upper Nyack Elementary School. An internationally known teacher, author, and professor, she received the Distinguished Service Award from AOSA in 2004. She is an active clinician, a teacher of AOSA teacher education courses, and a concert pianist.



Pam Hetrick, Orff music specialist in Burnaby, British Columbia, presents workshops in the United States and Canada, including national conferences in both countries. She was co-president of the British Columbia Orff Chapter and served on the AOSA Editorial Board for nine years. Her performance experience includes steel drum ensembles, Balinese Gamelan, and she currently part of the University of British Columbia African drumming and dance ensemble.

All courses in this Summer Study section are AOSA-approved Orff teacher education courses. These courses were approved by February 16, 2012. Any other teacher education courses that may have been approved after this date, or other courses that are not AOSA approved, may be advertised elsewhere in this issue.



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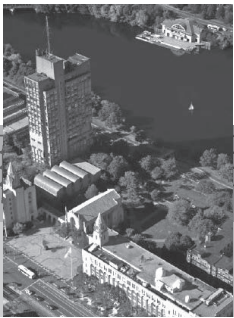
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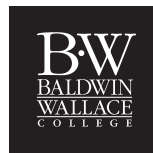
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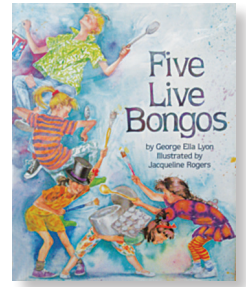
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Five Live Bongos

By George Ella Lyon, illustrated by Jacqueline Rogers
Scholastic, 1994



This lively, energetic book nearly falls off the library shelf and into your lap. Those who join into this found-sound band adventure will find a satisfying treat. Similar to Peter Spier's *Crash! Bang! Boom!* published by Doubleday, it seeks delight in household sounds.

Five Live Bongos is a story of a day in a family's life. Dad, a painter, is trying his best to encourage his five children to share quietly in his profession. Soon enough, the children burst away from their painting endeavors and make some noise. Taking Dad's paintbrushes along with them, they take over the kitchen. Each child pretends to be a part of a percussion ensemble as they drum on bread pans, skillets, pot lids, and everything else they can find. Mom can't think at the computer, the family dog covers his ears with his paws, and the cat hides behind the fishbowl. The children dance from one room to the next, becoming more raucous in each space.

Soon enough, the parents stand their ground and bring an end to the found-sound party by suggesting that the children move to the garage. The parents refocus the exuberant chaos of their children by instructing them to

Those who join into this found-sound band adventure will find a satisfying treat.



build their own drum set. The children go treasure hunting at the dump. It ends with a scene of the children enjoying their newly built artistic creation while all the neighbors wear earphones.

George Ella Lyon is a writer, poet, and teacher with a fascination with words. There is a frenetic quality to the text, as if, in the rush of a brainstorm, one brings together seemingly disconnected ideas. The language of the book starts in prose but soon takes on the rhymes and percussiveness of sound: "The brushes they wanted were the ones that shazz a snare drum." It exalts the joys of experimentation and discovery. Lyon experiments with the sounds of words: "BANG CRASH ARTICHOKE! RATTA-TATTA

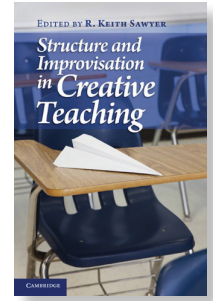
CHINK!" Aspects of timbre are shown as they explore the sounds of many items. It returns to prose as the parents call out, "STOP!!!"

Gaps and skips in the story are smoothed over by its visuals. Jacqueline Rogers's detailed watercolors and drawings complement the text well. The five children are reintroduced as their musical selves as the five bongos. The children transform their surroundings from blues to pinks, purples, yellows, and oranges as they parade around the house and travel to the dump. Drawings often frame the text and serve as mood-changers to the story.

The five children are an enthusiastic team, full of love and respect for each other. Each page is full of images that reflect a family cohesion. Even the parents, though frazzled by all the uproar, are shown as united in disciplining the children by redirecting their creative drive.

Five Live Bongos is a wonderful read for those who enjoy an engaging combination of text, music, and art. ■

Regina Gibbons is the recording secretary for the Greater Chicago AOSA.



Structure and Improvisation in Creative Teaching

By R. Keith Sawyer
Cambridge University Press, 2011

In terms of classroom instruction, including music instruction, exactly how much structure is necessary for a creative learning environment? Some structure is necessary for effective teaching, but too much structure can inhibit students' creative behaviors. *Structure and Improvisation in Creative Teaching* sheds new light on this issue. The book, published by Cambridge University Press in 2011 and edited by Keith Sawyer, is composed of thirteen chapter-essays written by authors from an array of disciplines. Throughout the book, the authors explore the interaction between structure and improvisation within many diverse situations, from mathematics and English-language learning classrooms to professional theaters and dance choreography settings. Though its target audience is not specifically music teachers, the book is filled with valuable information that is particularly relevant in a music classroom setting. Music teachers of all levels will benefit from this tremendous book.

In the introductory chapter, Sawyer outlines a curious conundrum that has emerged in the research literature regarding experienced teachers. First, experienced teachers tend to have a larger repertoire of scripts than novice teachers, including "ready-made" responses to students and standard instructional routines for use in their classrooms. Experienced teachers also tend to demonstrate more flexibility and improvisation based on the relatively unpredictable paths that different classes might take. In other words, according to the research findings, experienced teachers have more structures in place but also improvise more! Throughout the book, the authors use the term *improvisation* to describe the flexibility that a teacher demonstrates

Throughout the book, the authors explore the interaction between structure and improvisation within many diverse situations, from mathematics and English-language learning classrooms to professional theaters and dance choreography settings.



within classroom instruction, not specifically musical improvisational skills per se.

This counterpoint between structure and improvisation is what Sassi calls a "delicate balancing act" (p. 209).

The purpose of this book is to explore the balance between classroom structure and improvisation to encourage effective and creative teaching practices. As a framework for exploring this balance, Sawyer introduces three inherent paradoxes:

- The *teacher paradox*, which is centered on the challenging role of the teacher, implies that teachers must exercise their own expertise

in a logically structured manner while also being open to flexibility and improvisation.

- The *learning paradox* is apparent in classrooms where teachers guide students' learning through scaffolds. Scaffolds provide some organization, but they are loose enough to allow for some improvisation and flexibility.
- The *curriculum paradox*, which has especially come to fruition since the No Child Left Behind Act, reflects the importance of standardized curricula and lesson plans. Research shows that standardized curricula and lesson plans are useful in planning for instruction but, on the other hand, the most effective plans allow for improvisation and flexibility.

Within each of the chapters, the authors describe unique aspects of the tension between structure and improvisation based on one of the paradoxes listed above. In one chapter, DeZutter outlines the potential benefits of professional stage improvisation training for teachers. She maintains that stage improvisation training would benefit teachers because they often lack training in improvisational skills necessary for effective teaching. In another chapter, Kurtz describes his use of guided improvisation activities with English-language learners. In another chapter, Erickson examines classroom conversations as improvisation and provides samples of conversations that highlight their improvisational nature. Essentially, creative teaching involves interplay between structure and improvisation, and the best teachers maneuver between these with a grace and ease that can be learned only through practice. Throughout the book, this is called



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disciplined improvisation. Like great jazz musicians, teachers can develop good classroom improvisational skills only through a disciplined approach. Improvisational skills do not emerge without appropriate training and practice.

The strength of the book lies in its wide coverage of many settings and its engaging writing style. The authors support their arguments with findings from current research, and they articulate these arguments in a thoughtful and lucid manner. *Structure and Improvisation in Creative Teaching* is a gem—one of those works in which careful research is presented in a warm, inviting writing style appropriate for a large audience of both novice and experienced teachers. In the foreword of the book, David Berliner declares, "I've argued that schools today are excessively reliant on structuring techniques. If we want our students to learn higher-level skills, including creativity and critical thinking, structures and scripts cannot get us there. So are you confused? Wondering what is the best balance between structure, improvisation, and creativity? That is why this book should be widely read and discussed!" (p. xvi).

Any teachers who have battled with the above issues should consider purchasing this exciting and influential book. ■

D. Gregory Springer is a doctoral candidate and teaching assistant at the University of Kentucky. He completed Orff Schulwerk Levels I and II teacher education courses at the University of Kentucky. His research interests are creative behaviors in music and music perception.

Hearing, Feeling, Playing: Music and Movement with Hard-of-Hearing and Deaf Children

By Shirley Salmon, Editor
Reichert Verlag, 2008; Paperback, 2009



Shirley Salmon's most recent publication is a collection of fascinating and informative articles about the impact of music and movement with hard-of-hearing and deaf children. A collection of best practices found in Europe today, it offers numerous strategies to benefit hearing-impaired persons of all ages. *Hearing, Feeling, Playing* is divided into four sections containing personal memoirs, theoretical essays, pedagogy strategies, and selected field studies.

Shirley Salmon, a longtime expert on the teaching of hearing-impaired and special-needs students, is currently the interim director of the Orff Institute in Salzburg. The purpose of her book is to "address, inform, and inspire" teachers, parents, and the "experts themselves"—persons with hearing loss.

The book begins with a foreword by world-renowned percussionist Evelyn Glennie. Professor Salmon formed a relationship with Glennie, a concert artist with profound hearing loss, and conducted an impressive interview with her about ways of perceiving music.¹

In *Hearing, Feeling, Playing*, Glennie explains how she processes sound with her whole body: "There is no question in my mind that to experience music only through the ears is like eating your food without any indication of what it tastes like.... For me personally, I have to open up every fiber of my being to be a giver and receiver of sound."²

What makes Salmon's text so enjoyable is that she catches readers' interest right away in Part I, "Viva la Musica," with personal testimonies from three individuals with hearing loss: Helga Wilber, Elke Bartlmä, and Paul Whitaker. Each gives an inspirational account of how their passion for music shaped their professional lives. Readers will find themselves immediately engaged by these stories and eager to delve into the more theoretical chapters that follow.

Part II, "Theoretical Principles," has four essays. Two of them, by German theorists Georg Feuser and Sigrid Köck-Hatzmann, chronicle the philosophies of Mimi Scheiblauber, a pioneer of music and movement

teaching with severely handicapped children. Scheiblauber (1891–1968) was the first advocate for the practice of integration with special-needs children (called "inclusion" in our contemporary schools). During her lifetime, Scheiblauber taught rhythmic gymnastics at a special-education school in Zurich. Köck-Hatzmann gives tribute to Scheiblauber's movement strategies with "deaf-blind" students as well as to Anne Sullivan's work with Helen Keller. She concludes, "It is up to us to open up possibilities so that development can become reality."³

Part III, "Practical Principles," and Part IV, "Fields of Practice," offer contemporary strategies and case studies by numerous experts in music and dance therapy for persons with hearing loss. For example, Salmon offers ways to use music as a form of dialogue with deaf children. Claus Bang writes about his musical speech therapy with deaf, hearing impaired, and multi-handicapped children in Denmark. German music therapists Wolfgang Friedrich and Marion Honka have developed a solfège sign language for teaching

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songs. Toronto music therapist Lois Birkenshaw-Fleming describes her auditory-verbal therapy designed to improve deaf children's speech through rhythmic patterns and song.

In terms of case studies, Shirley Salmon outlines the creative potential of play-songs to develop social skills, physical coordination, and emotional expression with primary-aged, hearing-impaired, and special-needs children. Also included in these final chapters are innovative practices from music therapists around the world. Readers will learn about interventions with early learners, tips for using Orff music therapy following cochlear implants, activities with music and language for families of the hearing impaired, and music therapy for teenagers at the

Mary Hare School in Great Britain. Finally, in a heartwarming story by Wolfgang Stange, director of the AMICI dance company in England, he tells about his experience in Sri Lanka creating a dance with tsunami survivors, some deaf and some with Down syndrome. Stange writes, "I was astonished by the musicality of the deaf."⁴ He convinces us that if we, as teachers, allow ourselves to be more open to ways of experiencing things, we may unlock our own deep-seated misconceptions about the musical abilities of the hearing impaired.

Perhaps a drawback of the book for American educators is that Salmon surveyed mostly European perspectives. But readers should not allow this to curb their interest. Salmon's book well

exceeds its goal to inspire and inform readers worldwide about the ways that music and dance can maximize the potential of all students with profound hearing loss.

I highly recommend Shirley Salmon's book for use as a textbook for college courses that deal with strategies for teaching music to persons with special needs, a requirement that is now a standard in all U.S. teacher-preparation programs. ■

Susan Wheatley is professor of music at Indiana University of Pennsylvania, where she teaches music education methods courses, class piano, and a survey course on "Women Who Compose." She is a member of the Pittsburgh Golden Triangle chapter of AOSA.

1. Readers can find a transcript of this 2003 interview at: https://www.taubenschlag.de/cms_pics/glennie_interview.pdf.
2. Evelyn Glennie, foreword to *Hearing, Playing, Feeling: Music and Movement with Hard-of-Hearing and Deaf Children* by Shirley Salmon, ed. (Wiesbaden, Germany: Reichert Verlag, 2008).
3. Sigrid Köch-Hatzmann, "Development on Realities that Open up Possibilities" in *Hearing, Playing, Feeling: Music and Movement with Hard-of-Hearing and Deaf Children* by Shirley Salmon, ed. (Wiesbaden, Germany: Reichert Verlag, 2008), 69.
4. Wolfgang Stange, "Inclusive Dance Theatre," in *Hearing, Playing, Feeling: Music and Movement with Hard-of-Hearing and Deaf Children* by Shirley Salmon, ed. (Wiesbaden, Germany: Reichert Verlag, 2008), 274.

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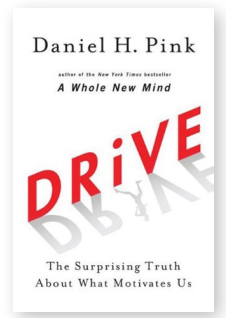
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Drive: The Surprising Truth About What Motivates Us

By Daniel H. Pink
Riverhead Books, 2011



In Daniel Pink's easy-to-digest novel-style book on motivation, he reviews scientific studies and interviews expert researchers of the subject. It's hard to believe, but until the 1950s there were only allusions to the subject, and until the 1970s there was little interest in the results of the few studies that were available. Yet, without full understanding of the concept of motivation, civilizations have been built, economic systems created, and schools based on what Pink calls "Motivation 2.0," or extrinsic motivation systems.

Pink states that there are three motivating systems each human, and even some animal groups, operate within:

- Biological Need (eat, sleep, procreate)
- Extrinsic Motivation (money, treats, grades, etc.)
- Intrinsic Motivation ("I do this for the joy it gives me, and I usually do not receive an extrinsic reward for it.")

Pink's three motivating systems were familiar to me, but I discovered that I had been operating with common misunderstandings. It is embarrassing because, against my better judgment, I have been a board member on PBS (Positive Behavior System) and trained in Capturing Kids' Hearts, Time to Teach, and Responsive Classroom. All four are behavior modification systems that have their own unique way of getting desired behaviors from students. However, through the reading of this book, I came to realize why PBS, specifically, bothered my innate musician. PBS didn't work for me because I have been operating the majority of my life in 3.0 (intrinsic motivation). I learned

I feel it's vitally important for us to study how the business models work and realize that musicians invented this wheel a long time ago.



to sing and to play the piano because it gave me joy. When I practiced, it was because I was frustrated that I couldn't do something. If I didn't practice, it was because I really didn't care about that song or exercise.

As it was implemented in our school, all PBS did was create extra work for staff and students, just as the author states is typical among extrinsic motivation systems. Also, once 2.0 (extrinsic motivation) is in place, it is difficult to move into 3.0 (intrinsic motivation). Moreover, long-term use of PBS has been a failure in that it often did not change the actions of students with behavior problems, and worse, created undesirable behaviors in otherwise well-behaved students.

Pink also cites many companies that have moved away from the typical extrinsic motivational systems—indeed we are graduating students into a 3.0 world. Companies like Wikipedia and Google are the future for our students.

Though most school districts are slow to adopt new policies, there are ways to find autonomy in your own classroom.

Some of us are fortunate to have non-credit electives. The absence of the grading system allows students to feel autonomy—Pink's addition to Motivation 1.0 and the crux of 3.0. How can we take a no-grade concept and apply it to our mandatory classes? One way is to adopt something like the Responsive Classroom (RC) model. RC is based on open and honest communication that provides children with scaffolds to autonomy.

The question for most of us as music teachers is this: How can we motivate our students—who may or may not become professional musicians, who may be in our class because it's a mandate from the school, the state, or the parents—intrinsically? I feel it's vitally important for us to study how the business models work and realize that musicians invented this wheel a long time ago. As teachers governed by No Child Left Behind (NCLB), we still have to operate in a 2.0 environment, but until NCLB catches up, we can give our students a 3.0 model within our classrooms and set them up for success.

I challenge music teachers to read this book for your own benefit. See what dialogues you can open with your students, colleagues, families, and administration. Pink provides the tools to do exactly that in the appendix. ■

Michele A. Johnson currently teaches middle school and high school chorus, guitar, piano, and theater in Dobbs Ferry, New York.

Song, Drum, Dance, Mallets

Presented by Sarah Noll
AOSA AV Library listing: 174SN

“**M**angwanani—Good morning! Did you sleep well?” The greeting includes a respectful leaning in, a handshake that resembles an extended, right-hand reach supported at the elbow with the left hand, and a lingering look into the eyes of a friend. The immersion into the Shona culture of Zimbabwe begins.

Sarah Noll gently invites the participants in this 2010 AOSA Professional Development Conference session to allow an attitude of openness in each step of the process, moving past the comforts of familiar culture and training to experience the joy of intertwined song, drumming, dance, and mallets.

Noll traveled to Zimbabwe and studied dance and music for three months with Clayton Ndlovu of the School of Ethnomusicology at the College of Music in Harare. For nineteen years since, Noll has continued a relationship with Shona music and dance by maintaining professional contacts, strengthened during a yearly festival called Zimfest. Through the videotaped discussion and session notes, Noll discusses ways to experience the culture firsthand and to find online resources for music materials and instruments.

After the traditional Shona greeting, Noll introduces the song text, giving a clear pronunciation of the printed words in the notes and a literal, as well as nuanced, translation of the words. Noll speaks, chants, and sings using the strong chest-voice timbre associated with traditional African music. Through demonstration and echoed parts, participants experience the layers of the call-response form of the song. The interlocking parts start in unexpected places in the printed phrase, which Noll says demonstrates the cyclic nature of the style.

As with most traditions, flexibility and some improvisation are permitted as the piece evolves over time and new instruments become available.



Noll asks the participants to form a circle so all can mimic the duple and triple combinations found in each clapped phrase. This becomes the foundation for playing the hoshho, a seed-filled gourd shaker that leads the ensemble.

With equal care, Noll breaks down the dance steps into clearly defined movements and postures. The dancers' angled hips, knees, and ankles contrast with the proud, upward pull of their spines and heads. Their legs and arms swing two steps forward, evolving into a stylized skip followed by three chugs, seemingly pulling the dancers backwards by the hip bones, says Noll.

With practice and encouragement, the participants begin to mimic the spirit of Mhande, a highly aerobic dance. Ten volunteers go into the hallway to choreograph the final presentation, using different formations suggested by Noll. The dancers wear leg instruments made from ordinary materials that tie to the legs.

Noll arranges the tubano drums in the room into two groups. One group

plays a high drum on the tone edge, followed by dampening hand taps in the middle of the drum head. Several other participants practice a second pattern using two contrasting high and low drums placed side by side. The combination of the groups weaves two complementary patterns into an intricate whole.

All that is needed are the marimba parts. Noll states that the marimba is not native to Zimbabwe; it was borrowed from Mozambique. The piece used in the workshop originated as a vocal and drumming piece. As with most traditions, flexibility and some improvisation are permitted as the piece evolves over time and new instruments become available.

The final performance combines the skills of song, drumming, dance, and mallets in the essence of Zimbabwe. The participants move from one instrument or area of performance to another, participating in the community of music. ■

Beth Iafigliola, a member of the Greater Cleveland Chapter of AOSA, teaches music in the North Royalton School District, with past experience in strings, choir, private piano, and preschool music. She has been promoting the AOSA AV Library since 1995.

For other listings, see the AOSA Web site (www.aosa.org), Publications/Resources, The AOSA AV Library pdf file. The annotated bibliography has an extensive list of materials under “World Music: Africa.”

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Note: These are not editorial deadlines.

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In Reverberations

In the upcoming issue of *Reverberations*:

- The AOSA Certificate of Completion
- Summer 2012 Professional Development Courses
- Chapter News, Chapter News!!
- Professional Development in St. Louis, November 2012
- "Talking Blues" by Rob Amchin

reverberations

Complementary Approaches to Active Music Making

The *Orff Echo* Editorial Board is soliciting articles related to active music making and how they involve and incorporate the Orff Schulwerk approach for the winter 2013 issue.

The focus of active music making is at the forefront of music education. "Active music making" is recognized as a dominant, unifying quality among the four approaches founded by Edwin Gordon, Emile Jaques-Dalcroze, Zoltan Kodály, and Carl Orff. These four approaches share significant principles that require engagement in active musical behaviors on the part of the learner for major portions of instructional time throughout the musical experience. Children's engagement in active, physical involvement at the earliest stages of musical learning with a focus upon engagement and active, purposeful music-making strategies from the start occur even before higher understanding is expected in the process.

Possible articles may focus on the following topics:

1. Philosophies and practices of active music making, including, but not limited to, those of Jaques-Dalcroze, Gordon, Kodály, and Orff.
2. How do music teachers and university methods teachers' implement active music making?
3. What resources will promote understanding and practice of active music making?
4. What professional development is accessible in active music making approaches?
5. What kind of awareness among education leaders and policy makers, arts educators, future teachers, and the general public is communicated about active music making approaches?
6. Research regarding active music making.
7. What commonalities or concepts might overlap in these philosophies and share what share beliefs exist between the different approaches?
8. Are there any mutually exclusive aspects of the different approaches?

If you are interested in contributing to this issue, please contact Michelle Fella Przybylowski (musarch@aol.com) and/or Christopher Tranberg (ctranberg@comcast.net) at least two months before the submission deadline. Final submissions are due by July 15, 2012.

FUTURE ISSUE DEADLINES

The Editorial Board seeks submissions year-round for various topic issues as well as submissions on any Orff Schulwerk topic for future open submission issues.

Complementary Approaches to Active Music Making (winter 2013)

Contact editor (echoeditor@aosa.org); Editorial Board member coordinators TBD
Deadline for submissions: July 15, 2012

Open Submission (spring 2013)

Contact editor (echoeditor@aosa.org); Editorial Board member coordinators TBD
Deadline for submissions: September 15, 2012

For submission guidelines or for general questions about The Orff Echo (not related to a specific issue listed), send an e-mail to echoeditor@aosa.org. Please note that The Orff Echo follows The Chicago Manual of Style for manuscript preparation.

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 movement. 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.



The Wildflower Legacy recognizes and honors those who include AOSA in their estate plans. It gives us the opportunity to thank people who are planning for AOSA's future with these thoughtful and generous gifts.

We ask that gifts to the Wildflower Legacy be designated to the AOSA Endowment. The endowment provides AOSA with both flexibility and stability by providing for AOSA's long-term financial health. Our needs in forty years will be different from our needs today, and an unrestricted endowment provides for today's priorities while allowing us to successfully realize new priorities in the future.

AOSA is currently welcoming inaugural members of the Wildflower Legacy. All planned gifts qualify for membership. Please let us know if we should include you in the Wildflower Legacy.





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comes nearest to expressing
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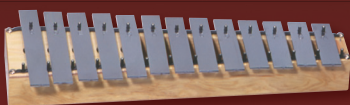
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