THE ORFF ECHO

Quarterly Journal of the American Orff-Schulwerk Association
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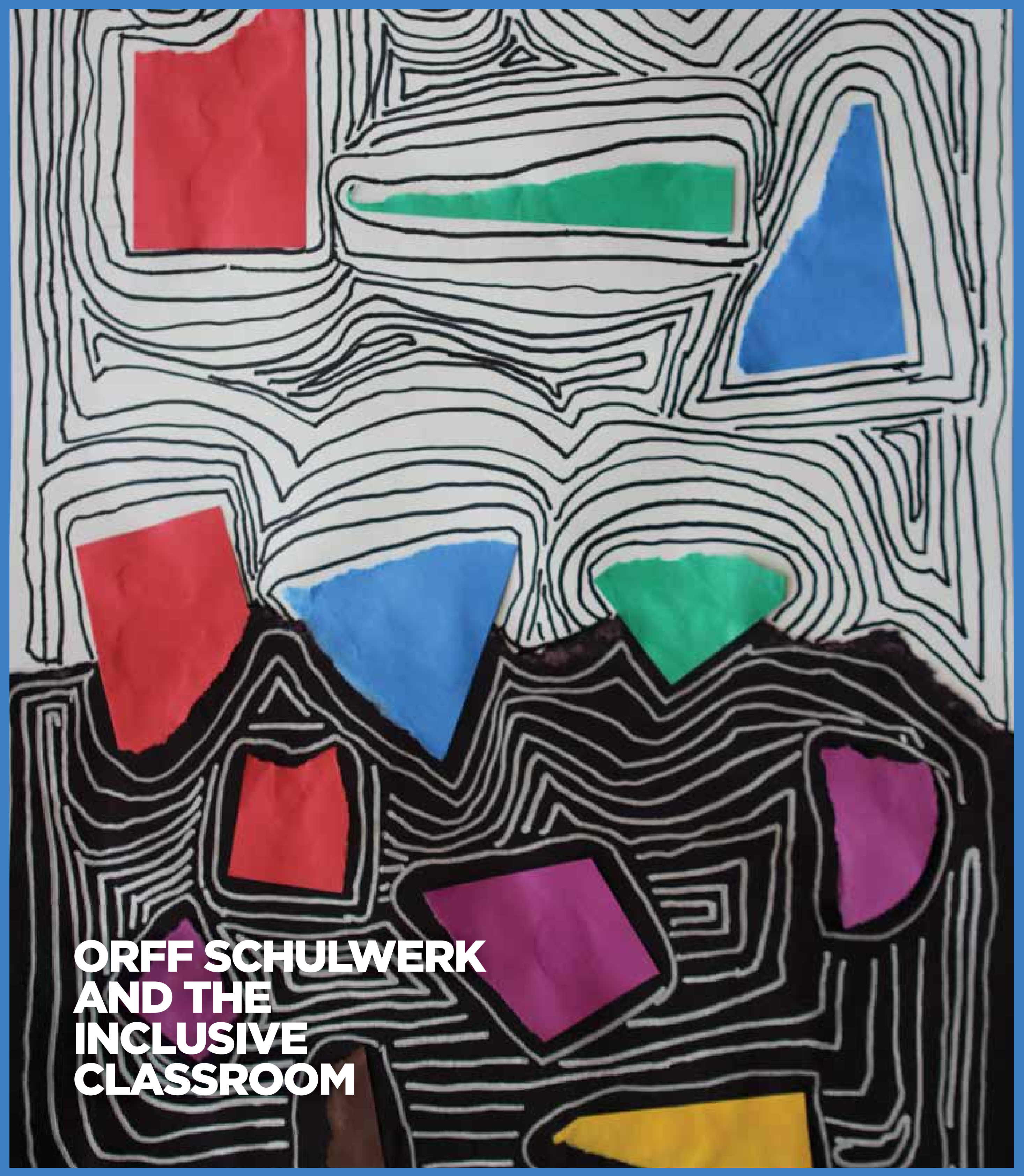

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Mission Statement

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.

AOSA

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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
Fall 2013	TBD	Chris Tranberg Donna Gallo	March 15, 2013
Winter 2014	TBD	Chet-Yeng Loong Patty Reed	June 15, 2013
Spring 2014	TBD	TBD	Sept. 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. Articles published in *The Orff Echo* are the opinions of the authors and do not represent the official stance of AOSA.

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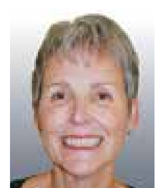

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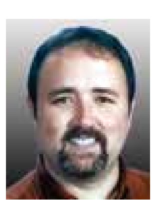

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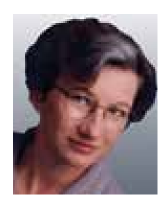

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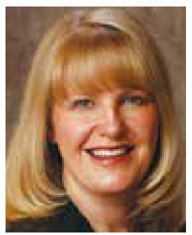
BY KAREN BENSON

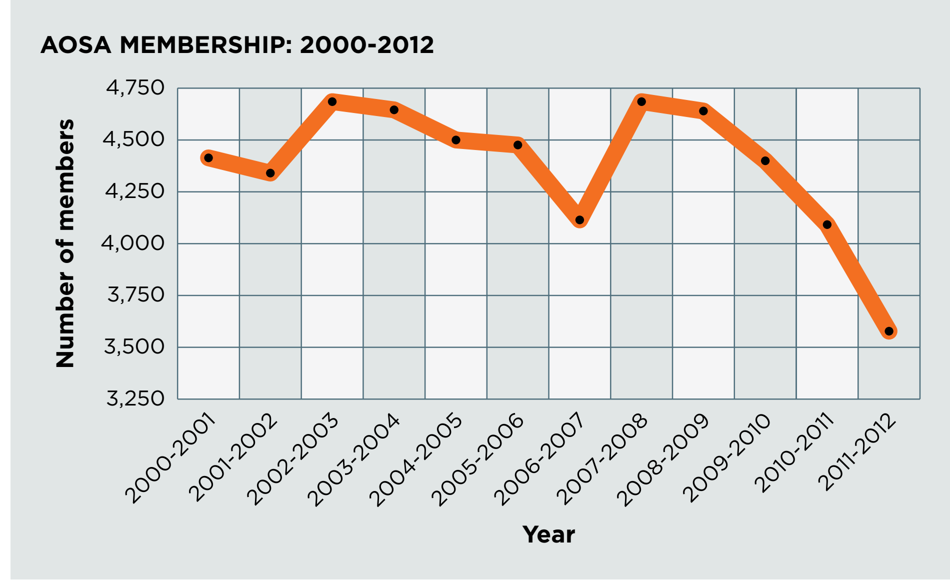
The State Of AOSA



The beginning of the new year is often time for personal reflection and goal setting. In this spirit, today I reflect upon the state of the American Orff-Schulwerk Association, considering data from the past and present, current efforts, and future hopes and goals.

Ten years ago (2002 to 2003), AOSA had 4,683 total members. After a small downward fluctuation in 2006–2007, membership numbers regained a consistent 4,681 membership in 2007–2008. However, as of December 2012, the total number of AOSA members has dropped to 3,524, which is nearly a 25% decrease (see Figure 1).

FIGURE 1: Trending AOSA memberships for the first 12 years of the twenty-first century.



Within the current membership, over 90% are regular dues-paying members. There are 19 online student members, 149 library subscriptions, and 59 honorary memberships, including past presidents and AOSA award recipients. In addition, 57 complimentary memberships go to Orff Associations connected with the Orff Forum.

While at first glance the membership reduction seems disheartening, AOSA is attracting new members. Since July 1, 512 teachers and professionals have joined the association, including over 200 at the 2012 AOSA Professional Development Conference in St. Louis. The total attendance at conference was 1,783 including industry members, local workers, honorary guests, and over 100 children. Fifty-six percent of participants were regular attendees.

To rebuild our membership base, AOSA's National Board of Trustees realizes that AOSA must modify its products and services to make them more attractive and compatible with the needs of current and future members. Otherwise, teachers who feel they have not received what they need question whether to continue as an AOSA member. Anyone searching in vain for support will not join as a new member.

> AOSA must modify its products and services to make them more attractive and compatible with the needs of current and future members.

In the Summer 2012 issue of *Reverberations*, AOSA reported the findings of a full membership survey conducted by the AOSA Task Force For Growth in March 2012. The purposes of the survey were to:

- learn which membership services and resources were most valuable to members
- gather new ideas to best serve our membership
- benchmark progress as AOSA changes and grows as an organization.

Based on the survey data, the Task Force for Growth made important recommendations. The AOSA National Board of Trustees (NBT) and AOSA subcommittees are implementing these recommendations in ways that will assist all of our members.

One effort involves completing the AOSA Teacher Education Curriculum standards. As this new curriculum transitions into all AOSA-approved teacher education courses, participants can be assured that they are receiving consistent curricular outcomes, regardless of where they take their levels courses.

The complete curriculum standards can already be found on the AOSA

website. Additional resources will continue to be added after being reviewed by a new AOSA subcommittee: the Curriculum Oversight and Review Subcommittee (CORS). (Members of this committee can be reached at cors@aoso.org.)

The survey data indicated that AOSA members desire more online resources. As the new AOSA website is unveiled, members will find professional development resources, workshop and conference videos, and lesson plans. In the future, members will see virtual conference attendance opportunities. Local chapters will have their news featured prominently on the website as well.

Financially, AOSA Endowed Funds remain strong. We are still able to access a portion of these funds to annually award grants and scholarships to AOSA members for professional development, and fund special projects and research proposals. The Annual Fund continues to be the area of greatest need for AOSA. This fund covers day-to-day operations, salaries, and expenses.

The once-mysterious budget reports are now organized in an efficient, easy-to-read format. Executive Director Carrie Barnette has utilized her expertise in non-profit management to streamline financial reporting, implement cost-saving measures, and pursue alternate revenue sources. In the fall of 2011, the association conducted a full audit of all financial accounts. No discrepancies were discovered, and recommendations for improvement have been implemented. For more detailed information, see the AOSA financial and board meeting reports available on the AOSA website, in the membership section, located on the governance page.

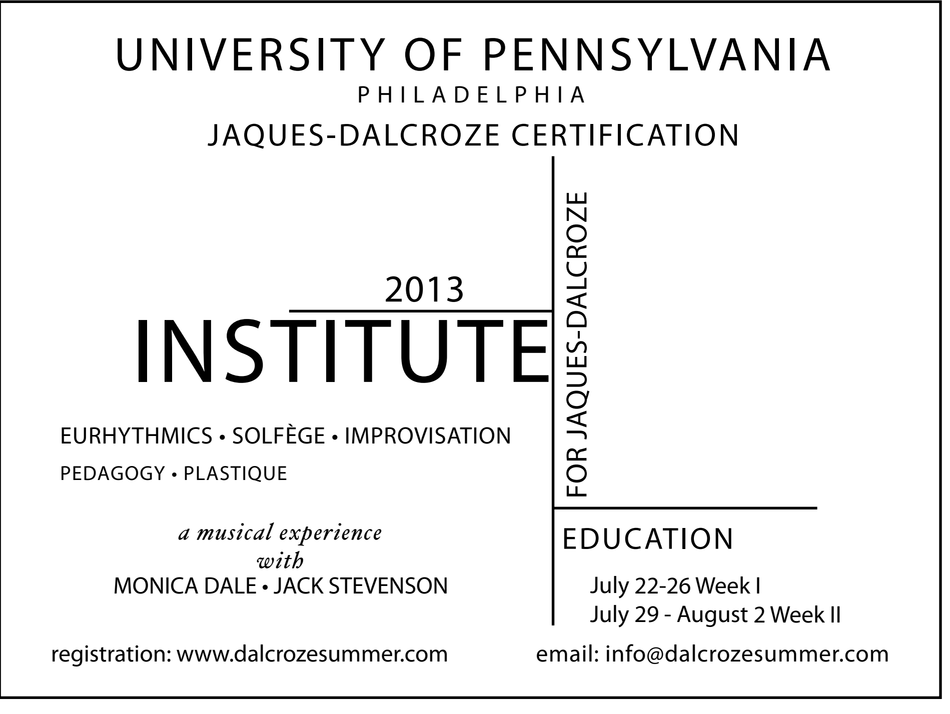
The NBT has accomplished a great deal since the membership survey. It continues to implement components of the AOSA marketing plan. We are listening and striving to make membership essential to those who choose to teach and learn through active, engaged processes.

During the past few weeks, I had the privilege of hearing from many members via email. Quite a few took the opportunity to share stories about what they are encountering within schools and classrooms across our country. A few of their realities include:

- full or partial cutbacks on professional development, including conference and workshop attendance
- teaching in two or three different schools with limited resources
- lack of support from the university level, both in preservice teacher education courses and continuing education offerings
- cutbacks in or elimination of music programs
- increased expectation to demonstrate connections to Common Core curriculum standards and twenty-first century learning skills
- students living in poverty

As we look to the future of AOSA as an organization, we must provide support and resources to all of our members, no matter what teaching community they are serving. Being a member must bring with it tangible assets and internal benefits of belonging to a passionate group of educators dedicated to teaching people through music and movement. ■

Karen Benson *is the president of AOSA. She teaches pre-kindergarten through fifth grade in the Millard Public Schools, Omaha, Nebraska and serves as an AOSA clinician at numerous conferences and workshops.*



BY LAURIE SAIN

Developing The *Echo*: Your Professional Tool

As your link to the philosophy and foundations of Orff Schulwerk and music education, the *Orff Echo* strives to present a deeper understanding of the Orff approach to creative music and movement educators. At AOSA's fall national conference, the *Echo* editorial board compared the journal to AOSA's mission and discussed how we could improve the Echo so that it is a useful, professional tool for our members and potential members.

As a board, we decided to achieve three things: expand our editorial approach, build the Echo's potential as a research resource, and transition to a more professional "look and feel." We felt these would improve the *Echo*'s ability to develop and promote understanding of Orff Schulwerk for all teaching professionals.

First, we decided to eliminate issue-wide topics or themes. Instead, we will arrange related articles into a feature for each issue. The feature articles will address one topic, but from the Orff aspects of speech, singing, creating, movement, and playing. Watch for a list of upcoming features in *Reverberations* and in the Summer 2013 issue of the *Echo*.

With this approach, any issue of the *Echo* can also publish articles on other subjects. This opens the publication to more of our readers' and authors' ideas.

We also realized that AOSA's fiftieth anniversary is approaching. The *Echo* plans to publish special stories about important moments in AOSA and Orff history. Look for these "Reflections" to occur occasionally.

Since AOSA's *Reverberations* shares lesson plans and practical approaches, the Echo takes the role of philosophical and research resource. To improve that resource, we have created a blind, peer-review process for publishing research in the field.

Using this process, qualified readers will evaluate submitted research manuscripts for accuracy, efficacy, and importance. These readers will not know the author of the manuscript they review. Approved articles that are published will be clearly labeled as "peer reviewed." *Echo*'s editorial board is now soliciting articles, but feel free to contact us about ideas or research.

To expand our readers' knowledge of continuing research, the *Echo* will also institute a new, occasional column. "Connections: Current Practices and General Education" aims to reach in and beyond the music classroom to address issues that affect music educators' daily work. It will cover education initiatives, trends in curriculum and instruction, and issues related to music education advocacy.

As logistics often make it difficult for music educators to collaborate with their colleagues in their daily practice, this column is a tool to connect music educators with each other. It will also highlight the work of colleagues in general education.

In the Summer 2013 issue, these content changes will be accompanied by design and editorial changes to provide a more professional "look and feel" to our publication. Our style guide will change to American Psychological Association (APA) style, to be in sync with our status as a professional and research publication.

Watch, too, for design changes that will make the *Echo* easier to read and reflect AOSA's new masthead colors. We will also revise our online submission guidelines for authors. Finally, an easy-to-read version of each issue will appear on the website several months after initial publication.

We believe these changes will increase the usefulness of the *Orff Echo* as your professional tool, and extend our publication's reputation as a quality, professional journal.

Laurie Sain *is Editor-In-Chief of the* Orff Echo.

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BY LAURIE SAIN WITH DAVID THAXTON AND DONNA GALLO

Orff Schulwerk And The Inclusive Classroom

The Orff Schulwerk process aims to teach important skills by engaging each student at his or her level, regardless of talent or musical background. That approach turns out to mesh perfectly with the teaching skills needed to bring Orff into the inclusive classroom.

"Inclusive" can mean many things, from students with physical disabilities, language issues, or a need for intellectual challenge. As teachers, we strive to provide dynamic and meaningful instruction to all students, making adjustments for each individual's specific needs. In this issue of the *Orff Echo*, we investigate ideas, methods, and experiences of teaching music to all children. The challenges are great; the successes can be greater.

We start with Alice-Ann Darrow's article educating us on how we can best describe students with special needs. In her piece, "What's In A Name? Referring To Students With Disabilities," she lays out the continuing societal prejudice against people with differences, even if those differences do not appreciably affect a person's true abilities. In spite of some media personalities' unpleasant gaffes and references, the piece gives us hope. Legal terms strive against stereotyping, and general terminology aims at raising our awareness as well as stating the obvious: we should not define people by a label or a disability.

Sue Mueller lays out a strong foundation with her article, "How Else Can *I* Do It? Teaching In An Inclusive Orff Classroom." Beginning with a basic question that we often ask our students, Mueller describes ways to adapt to each child's situation. She also builds on Universal Design for Learning (UDL) principles to expand our awareness of what adaptation can mean.

> As teachers, we strive to provide dynamic and meaningful instruction to all students, making adjustments for each individual's specific needs.

Beyond knowledge and principles, though, inclusion requires a personal and deep acceptance of people as people. Cathy Miller shows us this internal aspect in "Teaching Students With Disabilities: A Heart Of Acceptance." Seeing students as students, and working with each one's abilities, meshes perfectly with the Orff approach of adjusting lessons to enable all children to learn.

Not all inclusive classrooms focus on those with disabilities or advanced intellects, though. Ran Whitley shows us how Orff can help ESL children learn language by using the rhythms and beats of music, in "The Orff Process In The ESL Classroom: Teaching Suprasegmental Pronunciation." Examining the rhythms of different languages, he helps us see how music can help ESL students adapt their speaking rhythms to match those of English.

When we find great information, we want to share it with our readers. So we chose to reprint an article from our Australian colleagues at the Australian National Council of Orff Schulwerk (ANCOS). Shirley Salmon's "Listening, Feeling, Playing: Music And Movement For Children With Hearing Loss" lays out ways to use Orff for children who may not be able to hear music. We thank *Musicworks* for permission to reprint this article.

We end our articles with a deeply felt description of Ray Williams's experience in his special education classrooms. "When Difficult Notes Seem Beyond Our Reach" describes Ray's early experiences in inclusive classrooms. We appreciate this article all the more knowing that Ray passed away late last year. We thank his wife Sheree for working with us to get his work published.

This month, we also offer three reviews of resources for the inclusive classroom, including Sarah Watts' review of the children's book, "Old Makana Had A Farm," David Thaxton's evaluation of the "Crooked River Choral Project" music series, and Michelle Przybylowski's insights into the book *Teaching Music To Students With Special Needs*.

We hope this issue's articles will help expand your Orff approach so you can bring music into the lives of everyone in your classrooms. ■

***Laurie Sain** is the Editor-In-Chief of* The Orff Echo. *Issue coordinators **David Thaxton** and **Donna Gallo** assisted with this piece. Both are active Orff teachers and members of the* Echo *editorial board.*

What's In A Name? Referring To Students With Disabilities

BY ALICE-ANN DARROW

As educators, we know that words have power. Daily, we strive to use them wisely and judiciously. Yet many of us have unwittingly offended a student, and it is painful when we are made aware of our folly. Too often, there is no going back, no way to recant our words or to pretend they were not spoken.

These verbal blunders in teaching are generally inadvertent, and reflect a lack of awareness, not maliciousness. There are, however, some inappropriate words that are avoidable. Many of these are terms that refer to students with disabilities.

USES OF INAPPROPRIATE TERMINOLOGY IN THE POPULAR MEDIA

In 1998, a colleague and I authored an article entitled "Sticks and Stones… and Words CAN Hurt: Eliminating Handicapping Language."[1] It seemed to us that too many music educators and music therapists were unaware of the best ways to refer to persons with disabilities. In fact, we had recently seen examples of inappropriate terminology in related professional journals.

We have come a long way since 1998. Our awareness has been heightened through education and by Public Service Announcements (PSAs) such as "Not Acceptable." This campaign, starring well-known actors Lauren Potter and Jane Lynch from the TV musical, *Glee*, aimed to "spread the word to end the word," with "the word" being "retard." We can only hope that educators have taken this campaign to heart.

Unfortunately, we know that not all public figures have done so. Recent news items about several well-known celebrities make my point.

- Ann Coulter, the conservative provocateur from the Fox Network, was in the headlines recently for her use of the word "retard" in a tweet to describe U.S. President Barack Obama. In a later interview with CNN's "Piers Morgan Tonight," she defended her use of the word "because it's a synonym for 'loser.'"
- In the 2011 film *The Change Up*, actor Ryan Reynolds's character, referring to Jason Bateman's twins, stated, "Why aren't they talking? Are they retarded? This one looks a bit Downsy."[2]
- Comedy Central held a roast of actress/comedienne Roseanne Barr in August of 2012. Wayne Brady, most famous for his improvisation work on *Whose Line Is It Anyway?* told another actor, Jeff Ross, that a lot of people hate him, because he reminds them of what Trig Palin will look like when he's 40. (Trig is Sarah Palin's four-year-old son with Down syndrome.) In other words, Ross would be hated because he looks like a person with Down syndrome.[3]
- On the television show *America's Got Talent*, one of the judges, Piers Morgan, became annoyed because the contestants had not taken his earlier suggestions on how to improve their performances. He began his remarks to the couple by asking sarcastically, "I am just curious…are you deaf, or just stupid?" In other words, when the judge wanted to humiliate and ridicule, he chose to reference a disability. Had he said, "I am just curious…are you (insert any racial or ethnic slur here) or just stupid?"[4] he would surely have been dismissed from the show.
- Note actor Mel Gibson and others who have been disparaged in the press for making racial slurs.[5] Yet it still seems acceptable to make negative and very public references regarding persons with disabilities.

> Unfortunately, popular media remain one of the major public information sources about disabilities.

Inappropriate disability references in the media are likely to continue. Unfortunately, popular media remain one of the major public information sources about disabilities.[6]

As teachers, it is imperative that we:

1. challenge stereotypic or disparaging views of disabilities played out in the media
2. are mindful never to propagate these portrayals in our teaching
3. most importantly, take advantage of opportunities to highlight portrayals of persons with disabilities that are affirming.

We must also use terminology that is respectful when we refer to those with disabilities.

Though much has been written about appropriate terminology, lexicons evolve over time.[7] As music educators, we must be informed about the evolution of disability-related terminology, especially terminology that is currently considered least offensive.

As with any term used to describe a group of people, deference is usually given to those individuals

being described.[8] For example, the evolution of terms used to describe individuals based upon race and/or sexual orientation is well known. This evolution was a result of public education and self-advocacy by these groups. Guidelines for reducing biases in language have been updated over the years, and provide practical advice for writing about disability status.[9]

TERMS THAT STIGMATIZE PERSONS WITH DISABILITIES

Persons with hearing loss were once referred to as "deaf and dumb," although "dumb" meant "without speech" and was not a reference to intellect. The term "dumb" was abandoned long ago because of its negative connotations.

Next, the term "hearing impaired" was considered an appropriate substitute for "dumb." My own terminology reflected the terminology of the times. In writing my early studies, thesis, and dissertation in1983, I used the term "hearing impaired" in the titles. (My terminology, of course, has since changed.)

During the deaf pride movement of the 1980s, "Deaf" became the term of choice for people within the deaf culture—a term that signifies a linguist cultural minority.[10] The term "hearing impaired" is now viewed by the Deaf culture as signifying someone who is "defective" or "broken." They also prefer "hard of hearing" to indicate those who use their hearing for the purposes of speech.

As with "hearing impaired," most changes in terminology have been initiated to avoid language that stigmatizes persons with a disability. The Research and Training Center on Independent Living (Lawrence, KS), The World Institute on Disability (Berkeley, CA), the National Organization on Disability (Washington, DC), and the Disabilities Research and Information Coalition (Seattle, WA) are some of the organizations that have actively advocated for the use of appropriate, non-discriminatory terminology to describe persons with disabilities.

THE USE OF LABELS IN IDENTIFYING PERSONS WITH DISABILITIES

Labeling is the process of creating descriptors to identify persons who differ from the norm. But "normal" is a broad and relative term. Everyone is different in some way from everyone else. The type and extent of the difference, however, is the real issue in determining descriptive labels for persons with a disability.

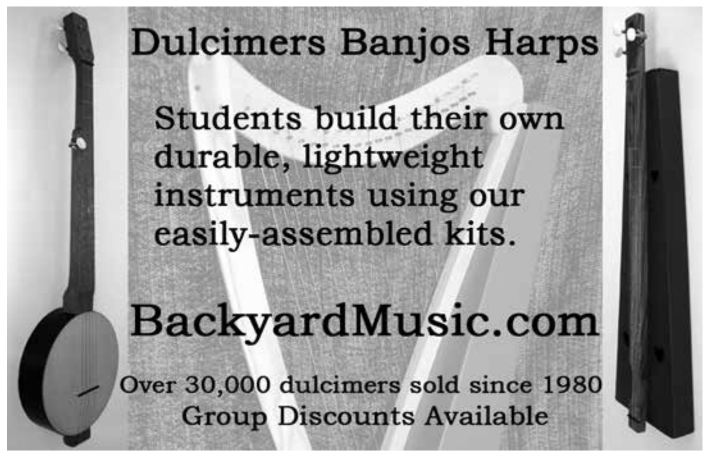
There are some positive aspects to labeling a person's disability. Labels can sometimes be prerequisites to receiving federal funding or to acknowledging accommodations that must be made for a person with a disability.[11]

Too often, however, disability-related labels are used unnecessarily to describe a person. A disability is not the most important descriptor of any individual. For example, a disability should not be the primary adjective used to identify an individual, such as "the deaf student in my class." It is best to focus on the person first and not the disability.

Defining persons by their disability, as if the disability comprises the entirety of the person, often isolates or segregates people. More importantly, it fails to recognize the humanness that goes well beyond any disability. Instead, think of words that would be used to describe the individual if they did not have a disability.

Most educators are now aware of "person-first" language, putting the person before the disability. The Individuals with Disabilities Education Act (IDEA) of 2004 began as the Education for All Handicapped Children Act (EHA) of 1975, but was changed to reflect person-first language. Rather than seeing the person as the disability first, person-first language demonstrates that the person has many characteristics and qualities, of which a disability might be one. For example, using person-first language, the appropriate term would be "a student with autism," not an autistic student.

The purpose of this approach is not to minimize or deny a disability, but to affirm that the student is more than the disability; the disability does not supersede all of the other attributes that a student possesses.[12] As professionals working in schools, it is important to know and use appropriate terminology when communicating with other professionals, parents, and school administrators. Using labels and other terminology unique to special education demonstrates an understanding of related laws, school culture, and recent developments in the field.



TERMS TO KNOW

Several terms that are often misused include "Down's syndrome," "Asperger's syndrome," handicapped, mental retardation, and "confined to a wheelchair."

Organizations such as the National Down Syndrome Society and the National Down Syndrome Congress advocated the change in terminology from "Down's Syndrome" to "Down Syndrome," since the former suggests that the syndrome belonged to the man for whom it is named. (In fact, Down was the first physician to describe the condition.)

Using the same rationale, "Asperger's syndrome" is better characterized as "Asperger syndrome," after the pediatrician who studied and defined it.

The term "handicap" originated from the phrase "cap in hand," from a time in Western culture when persons with disabilities begged in the streets in order to survive. The term, therefore, has a pejorative historical connotation.[13]

The term "handicap" can still be used, but in reference to limitations imposed on persons by the environment, such as inaccessible buildings. For example, signs such as "handicapped parking" are now being replaced with "accessible parking" signs in most states.

Attitudinal barriers can also handicap persons with disabilities. For example, persons with severe facial disfigurements are only handicapped by social limitations placed on them by those who may avoid them or find it difficult to make eye contact with them during social interactions.[14]

Though the term "mental retardation" is still used in IDEA, "intellectual disability" is now considered the more accurate terminology. This shift is exemplified by organization names (e.g., the American Association on Intellectual and Developmental Disabilities, or the President's Committee for People With Intellectual Disabilities), journal titles, and published research.[15]

In 2010, United States President Barack Obama signed legislation requiring the federal government to replace the term "mental retardation" with "intellectual disability." Under the law, "mental retardation" and "mentally retarded" will be eliminated from federal health, education, and labor policy and replaced with "intellectual disability" and "individual with an intellectual disability."[16]

The terms "confined to a wheelchair" or "wheelchair-bound" are considered pejorative because they portray individuals with disabilities as restrained or restricted.[17] In fact, most persons who use wheelchairs consider them to be a lifeline rather than "confining."

Persons with disabilities also do not want to be considered victims or objects of pity. In fact, most individuals with disabilities will say that they get up everyday and rarely think about their disability.[18]

GUIDING PRINCIPLES FOR COMMUNICATING ABOUT STUDENTS WITH DISABILITIES

Teachers who use inappropriate terminology are usually making innocent mistakes. They frequently lack information or awareness of the often-harmful impact that such stigmatizing terminology can have on students with disabilities.

Employing preferred terminology signifies acknowledgment of and respect for students with disabilities. There are a number of guiding principles for communicating about students who have disabilities.[19]

1. **Avoid terms with negative connotations.** Terms such as "afflicted with," "suffers from," "is a victim of," or "is confined to" promote negative stereotypes.
2. **Avoid using terms that turn the disability into a personal noun**. Using terms such as epileptic, amputee, paraplegic, or quadriplegic make it difficult to separate the person from the condition. Preferred terms include "a person with a prosthetic arm," "a person with Down syndrome," or "a person who has epilepsy," and so on.
3. **Avoid sensationalizing or patronizing the individual with a disability**. For example, "She dances well for a person with a prosthetic leg," or "You would never know he was blind!" are not kind and appropriate ways to refer to the person's accomplishments.
4. **Refer to the disability only when necessary**. Itzhak Perlman once said he would like, for once, to read a review of his performance that did not mention his disability, especially since it in no way affected his ability to perform.[20]
5. **Avoid self-projection.** For example, never say "I would rather die than have to use a wheelchair," or "I really admire you, because I don't know what I would do if I couldn't see anymore."
6. **Avoid references that indicate an inferior status**. Instead of saying, for example, "He can't talk on the phone because he is deaf," use a more positive reference, such as, "He can communicate with you through the relay service for the deaf."
7. **Avoid terms or references that indicate pity.** Pity references are those such as, "What a shame (what a pity, how awful) that he is losing his sight," or the more subtle, "Unfortunately, he was unable to read the lyrics for himself." This principle is true even for individuals who may have recently acquired a disability.
8. **When in doubt, ask the subject-matter expert: the person with a disability.** This is the most important principle regarding terminology. Those with disabilities know how they would like to be referenced or described. Simply ask.

As music educators, we can do much to promote the image of students with disabilities in our schools. We can begin by using appropriate terminology in our teaching and communications with others.

Those music educators who are already aware of the best reference conventions related to persons with disabilities can look for ways to educate

students and the public. Alert responsible parties when you find examples of inappropriate terminology in conversation or print.

When teachers create accepting environments and model terminology that affirms all students' abilities rather than their disabilities, musical learning is more likely to take place. All students learn better when they are respected and accepted for their individuality. Looking beyond a student's disability opens the possibility of seeing the student as a developing musician, our ultimate goal for all students. ■

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How Else Can *I* Do It? Teaching In An Inclusive Orff Classroom

BY SUE MUELLER

In an Orff Schulwerk music classroom, we often ask students, "How else can you do it?" to prompt them to find new ways to work with music, skills, and concepts. "How else can *I* do it" may be a more appropriate question for the teacher in an inclusive classroom where students have disabilities ranging from autism to behavior disorders. How else can a teacher present the music, skill, or concept, and demonstrate the desired response to students in such a classroom?

Today, over six million students aged three through twenty-one receive some kind of special education service under the Individuals with Disabilities Education Act (IDEA). More than half of students with disabilities receive instruction in a regular education classroom for at least 80% of the day, and 96% of all students with disabilities are educated in an inclusive setting.[1]

For these children especially, music education can expand their abilities. As Anthony Walker says in his essay, "An Ear For Music":

> *"All children can be helped to learn to enjoy and to become involved in music to some extent. Music can be of inestimable value for children who have difficulties in hearing, seeing, moving, thinking, or responding. Children who experience severe obstacles in forming relationships with other children, adults, and their environment can achieve security and joy in making music."*[2]

Participating in music-making activities has benefits beyond learning about music. Music is valuable because it allows us to live rather than merely exist. It promotes language development and reading skills. Music provides joy, a means of expression, and a way to release energy and emotion.

Singing, dancing, and playing instruments allows students to experience community and collaboration in a socially accepting environment.

It can lead to a positive attitude toward school. Singing, dancing, and playing instruments allows students to experience community and collaboration in a socially accepting environment.

TEACHING ALL CHILDREN

We teach all children within our music classrooms. We find multiple ways to instruct students regardless of their abilities, while celebrating their differences. This is the job and joy of teaching music using the Orff Schulwerk approach.

In an Orff classroom, we provide opportunities for students to change and manipulate rhythms, melodic motifs, forms, and texts. We help them express musical concepts in new and individual ways. As Orff Schulwerk teachers, we have the ability to build musical concepts from their most fundamental structures, to incorporate multi-modal ways of teaching the material (i.e. moving, speaking, singing, playing, visualizing, listening, and creating), and accept many possible solutions to a given problem.

As it happens, these aspects of an Orff approach to music enable Orff practitioners to adapt to the needs of all children, including those with disabilities.

TEACHERS AND STUDENTS TEACHING EACH OTHER

Undergraduate programs and student-teaching experiences typically do not fully prepare new teachers to meet the requirements of music educators. As a new teacher over 32 years ago, my first encounter with inclusion was frustrating and overwhelming.

For example, one of the schools assigned to me in Las Vegas housed a program for those with hearing difficulties. I had previously taught one year in a small town in Kansas and had no idea how to begin teaching music to students who were severely to profoundly deaf.

The students came to my music class once a week accompanied by a paraprofessional who used sign language. I quickly took two courses in the American Sign Language (ASL) program the school had adopted. I found multi-modal ways to instruct that were not only grounded in verbal delivery of information, but expressively demonstrated concepts through movement, visualization, and tactile delivery.

The students and I explored, experimented, laughed, and taught each other. If one mode of instruction didn't work, I changed to another. In spite of my adaptations, some elements of the curriculum were difficult to teach in our program.

Teaching students with very limited hearing how to sing was especially challenging. We worked on matching vocal vibrations to the vibrations of the sound produced on an alto metallophone.

Students placed one hand on the instrument's box and the other on their throat as they spoke different consonants and vowels (such as "zzzzz," "vvvvvv," "mmmmm," and "aaaaaa"). They then tried to match their voices' vibrations to the instrument's vibrations.

Different pitches played on the instrument varied the vibration frequencies much the same way as different vowels and consonants spoken or hummed changed frequencies. The result was not the same as a hearing individual's singing, but it did raise students' awareness of frequency and pitch.

On the other hand, learning soprano recorder fingerings was not a challenge to students with hearing issues. Visually imitating the finger patterns was quite easy because of their heightened visual acuity.

However, the students' inability to hear what they were playing resulted in a cacophony of overblown sounds. As a result, I had to teach them how to control their individual air streams. At first, I tried demonstrating by "blowing" a warm air stream on each student's hand. I brought in pictures of people blowing on a spoon of hot soup, or blowing a gentle breath of air on a baby's face.

One successful approach was to have students gently blow cotton balls across a tabletop to demonstrate the strength of the air stream needed. We practiced blowing the cotton balls to different durations (one count, four counts, etc.) until the students could move the cotton ball but not blow it off the table.

The "cotton ball" approach also worked well with a fourth-grade student with multiple physical disabilities who was in a wheelchair. First he learned to control blowing the cotton ball across his wheelchair tray. Then his assigned paraprofessional fingered the recorder while sitting on the floor behind him as he expelled the air. His responsibility was to blow into the recorder and tongue the notes with the

FIGURE 1: This table adapts several of The Universal Design For Learning (UDL) guidelines from the Center For Applied Special Technology (CAST) for the needs of music teachers. These can help teachers plan, implement, and evaluate inclusive lessons.[4]

Class Environment	Delivery of Instruction	Representation	Action & Expression	Engagement
Provide room for a wheelchair.	Accompany verbal instructions with gestures and cues, visuals, and demonstration.	Explain musical symbols used in class.	Provide many ways to show understanding of a skill/concept. (i.e. a student in a wheelchair could show movement with hands instead of feet.)	Allow partial participation in an activity or a different way to engage in same activity.
Adjust lighting as needed. Alert students when lights are to be dimmed or go out.	Adjust the length of explanations and the speed at which they are spoken. Adjust the volume of voice as needed.	Demonstrate the skill/concept in many ways (aural, visual, kinesthetic, oral).	Allow choice of communication (hand gestures, ASL, pictures, kinesthetic). Validate student's feelings about music and music activities.	Assign a "buddy" to assist modeling, helping, etc. Consider a "singing buddy," a student who consistently sings in tune to be a good model.
Provide earphones for those sensitive to sound. Alert students if loud instruments are to be played.	Provide an outline of content being delivered.	Provide tools and assistive devices to interact with materials and instruments used in making music.	Provide different ways to perform tasks and different levels to practice skills.	Provide choices depending on an individual's strengths and weaknesses.
Keep environment positive, accepting and collaborative.	Provide specific feedback in a positive manner with high expectations.	Be flexible to allow individual interpretation of skills/concepts.	Help students monitor their own progress through checklists, picture cards, behavior charts, etc.	Vary levels of difficulty.

class. Playing the recorder also contributed to building his lung capacity, a goal indicated on his Individualized Education Plan (IEP).

Another otherwise able student had no left hand. It was frustrating for him when students were required to play the barred instruments with both hands.

I sent him home with an instrument and a few mallets of different sizes. His father attached the mallets to a glove that in turn, was attached to his arm using hook-and-loop fasteners.

This homemade solution worked well. The student kept the gloves in my music room for use in class. Occasionally, he would check out an instrument when he needed more practice at home. Today, there are many assistive devices available for students that can enable them to enjoy their music work.

ADAPTING THE ROLE OF THE MUSIC EDUCATOR

Music educators today are prepared to teach music skills in a general setting, or in a vocal or instrumental performance program. Preservice students take some basic coursework that introduces child development theories, assessment, and classroom management procedures.

Besides the requisite one course in special education typically geared toward the general education classroom, there are few undergraduate programs that show how to teach music in an inclusive setting, and adapt instruction to reach students with special needs.

Today's music specialist is expected to teach to the specific needs of every student. That includes assessing and accommodating students with disabilities according to specifications on their Individualized Education Programs (IEP).

The disabilities recognized by IDEA change constantly. Music educators must be prepared to understand these disabilities and modify their instruction appropriately.

ADAPTING ORFF TEACHING STRATEGIES

An Orff Schulwerk classroom already uses teaching strategies that result in successful inclusion of all students. The basic Orff approach advocates multisensory experiences, creativity, and individualized instruction. Orff teachers design instruction for students with a range of abilities, disabilities, reading levels, native language, learning styles, and motivation in small and large class sizes.

Using the Orff approach, teachers structure instruction from simple to complex. The Universal Design for Learning Guidelines (UDL) can also help when planning lessons (See Figure 1 on page 16).[3] These guides are applicable to all learners, with or without disabilities.

> Orff teachers not only teach music skills but also focus on social skills, cooperation, and independence when designing appropriate instruction.

CUSTOMIZING INSTRUCTION

Given each student's needs and the needs of the teacher, instruction can be customized on a daily basis by following the principles of adapting, collaborating, accommodating, and modifying.

Teachers adapt instruction constantly, for many reasons. For example, suppose you have planned to drum all day in your classes, with all 35 students playing at the same time. That day, however, you wake up with a migraine headache. You decide to arrange students in four lines and ask them to take turns, so that only four drummers are playing at once. This is adapting your lesson to meet your special need: reducing the level of sound to accommodate your migraine.

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Adaptation is any adjustment in the environment, instruction, or materials for learning that allows for at least partial student participation. Partial participation is one of the basic principles of inclusion. It is based on the specific needs of each student.

A student may attend a portion of music class, or participate only in specific activities. Orff teachers not only teach music skills but also focus on social skills, cooperation, and independence when designing appropriate instruction.

When determining the best instructional plan for a student, collaborate with the special educator, other specialists, and health professionals. Uncover information about individual goals, abilities, strengths, weaknesses, IEP objectives, and useful strategies from a student's other teachers, either through a form you develop or a personal interview.

If a student comes to class accompanied by a paraprofessional, clearly tell the aide how you would like him or her to assist in the music classroom before class begins. Paraprofessionals are also a good resource for successful strategies and effective adaptations.

Sometimes, students with special needs will not need any intervention. It depends on the disability and other factors such as assistive technology or wheelchairs. Consider, too, the time of day the student is attending your class. Some students with certain disabilities, such as Down syndrome, do better earlier in the day than after lunch, for example.

When student achievement requires additional support, accommodate that student's needs. This allows the student to complete the same assignment or skill without altering the nature of the assignment.

For example, your fifth graders are performing an Orff arrangement at the next PTA meeting. One student has a cognitive impairment and needs a longer time to learn her part on the alto xylophone. Provide this student extra time with a buddy who models and helps the student learn the part. This enables the student to play the same material as the rest of the class successfully.

When a student is not able to complete the same assignment due to his or her disability, modify the expectation. This means changing the standard of participation or the extent to which an assignment, test, or skill is measured.

Suppose a student with a severe physical disability is unable to play any of the rhythmically challenging parts in the arrangement. You design an additional part for this student to play on the contrabass bars that is on the beat and uses a large mallet. The student may not be playing the same part as the rest of the class, but can still be assessed on a different skill and can still participate.

DEVELOPING AWARENESS

A successful teacher of inclusive classrooms develops awareness both of students' strengths and weaknesses and the teacher's own teaching style.

> When a student is not able to complete the same assignment due to his or her disability, modify the expectation.

Familiarize yourself with the different categories of disabilities. These include cognitive, communication, behavioral and emotional, physical, and sensory. Know how specific disabilities pose challenges for students.

Read each affected student's IEP. Ask questions about the goals for that student. Think about how you can address the non-musical needs of the student (social and communication) while also teaching music content.

Identify your expectations of students, and then adapt your instruction and assessments to fit the students' needs. Observe students with disabilities in other environments such as their general education class, playground, or other specialist's classes. Participate in meetings discussing placement and IEPs. Observe how the students receive music, and respond to movement and visual representation.

Size, color, and organization can make a huge difference in presenting materials to students. Notice how you deliver instruction so that you don't rely too heavily on one mode (i.e., verbal directions). Make your instructions clear and succinct. Focus on the whole child, not just the disability. Use person-first language. ("Mary has autism," as opposed to "Mary is autistic.")

Other Resources

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SUMMARY

All students deserve and have a right to a Free Appropriate Public Education (FAPE) as outlined in IDEA and the Rehabilitation Act of 1973.[5] Orff Schulwerk teachers are multi-modal teachers who respect the different ways students express their responses to music. They work with students with varying disabilities, language skills, and learning styles.

Successful Orff teachers are flexible and teach in a supportive and positive environment. They adapt instruction and celebrate students' differences. The Orff approach lays a foundation that incorporates inclusive approaches. It gives the teacher options to expand teaching methods so that instruction is differentiated, individualized, and engaging for all students. ■

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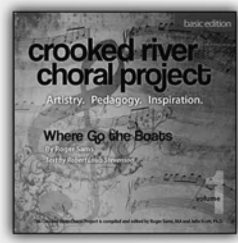

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In this special issue, *Approaches* seeks to publish papers that study different practical, theoretical or research aspects of the Orff approach and its application to different settings, populations and cultural contexts. Also of interest are papers exploring the development of the approach in different centres and organisations across the world. This call for papers is open to both practitioners and academics.

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Teaching Students With Disabilities: A Heart Of Acceptance

BY CATHY MILLER

When I was first assigned to teach elementary students with various disabilities in my school district, I was dumbfounded. I was already learning to plan for and handle multiple classes for Gifted and Talented Education students (GATE), those with very high intelligence and abilities. Now I was also being asked to teach performing arts to an entirely different kind of Special Education student: those affected with birth defects, injured bodies, learning disabilities, the entire autism spectrum, and personality disorders.

For these students to participate in a music class, I would have to significantly adapt my lesson plans. What would I do with these students? How would I adjust for their needs? Would they respond to me?

I had been given only a few days to prepare something to *do* with these students. Whatever we did had to take 30 to 50 minutes, depending on the grade level. With these pressures in mind, I lowered my expectations, thinking, "These children cannot do what the average child can do." I simplified the lesson, and managed to deliver it on time.

But during these first music classes, there was no spark. And after class, my challenged Special Education students were lethargic.

These children's responses bothered me. After all, I had presented well-crafted Orff-Schulwerk lessons. In my experience, all children loved them. I was accustomed to a class ending with children leaving with smiles, refreshed and happy, not lethargic.

I felt I needed to learn more about my students with disabilities. So I attended workshops offered for special education teachers. I read articles in reputable journals. I began to see another way.

It was true that these children had special learning challenges. But I also noticed how the world treated them. "Normal" people registered either sympathy or non-acceptance and irritation toward these children. Students were often managed more sternly to control and motivate them. I saw that many of the students were resistant, defensive, and mistrustful of other children and adults. Few were relaxed in a learning environment. Some were hostile, creating disturbances.

Clearly, I could not just give these physically and intellectually challenged students run-of-the-mill Orff experiences. I had to find another way. I had to genuinely accept them as people. I had to register belief in them and their capacities to achieve. I could not drop my standards, nor lower my expectations.

My first task was to communicate honestly to these students that I did not see them as different from any other student. I had to enter their classroom, or have them enter mine when possible, with a heart of acceptance. I believed that when that heart of acceptance became fully evident, and fully established with these children, then we would have great learning experiences.

To create this atmosphere of acceptance, I built a "family experience," including the students' classroom teachers and aides where possible. (The law requires that an aide be present in the classroom with the child and teacher.) I talked with these assistants, gave them responsibilities, and made them a part of the activities.

I had to teach the Orff process to teachers and aides as well as to the children. I would ask an aide to assist a student with a movement or an instrument, or find a song in a songbook. I might comment, "Mrs. Smith, did you see how well Joey played the hand drum?" Afterwards, I asked the assistants questions to learn more about the children and how to work best with them.

This approach was successful. The teachers and aides began to see me as a valuable part of their team. They often gave me tips, and encouraged all that I did.

In front of the students, I offered constant verbal praise and motivation when a student lagged. Soon, student participation in the lesson was 100%, and students met me with joy on their faces. Having these students cheer when their music teacher entered their room became a highlight of my day.

I discovered that I had not only gained a heart of acceptance within myself, I had also received a heart of acceptance from my Special Education students. They had become convinced that they could enjoy music activities as much as anyone their age.

One might ask, "But what did you *do* in these lessons?" We did what all Orff classes do, with adaptations, extra patience, and slower tempo, adjusting as necessary like a good Orff teacher with any set of students.

For instance, I might teach a second-grade music game or movement to my fourth graders, or even fifth graders. They could not handle an upper-grade game or movement, and the primary activity better fit their abilities.

Throughout class, we covered the gamut of Orff experiences, including singing, moving and dancing, and playing instruments.

SINGING

In the beginning, I used the "echo-me" process to teach students to sing very short phrases and easy melodies. The students loved repetition, so we

would repeat certain phrases or song parts several times.

When an entire song was too long for some students to learn successfully, I sang the verse, and they learned the chorus. Through this method, some learned the whole song from listening to me, and would join in at my invitation.

The students improved at matching pitches and singing rhythms. They gained some repertoire, such as folk songs, fun songs, nursery rhymes, and a few patriotic songs. My main goal was that they enjoyed making vocal sounds, a difficult task for some.

Humming was helpful, since words and speaking could be challenging. Syllable-singing was useful, singing a melody with "la-la," "mi-mi," "sol-mi," and "do-re-mi," or even the entire scale.

Other singing activities included pitch-matching games, using names or objects, and songs with hand or body motions. We might repeat phrases more than usual in the echo-teaching process, to be closer to "right," but the students enjoyed the repetition.

Just as with "normal"' children, singing is difficult for some, easy for others. I never called for individual singing, to avoid embarrassing these highly sensitive students. But I did ask them to sing in small groups. In one school, my Special Ed classes trained like a choir. Later, they stood on stage on risers, just like any choir, and proudly led the entire student body in a holiday sing-a-long.

MOVING AND DANCING

Some of my students had difficulty with physical coordination. Nevertheless, I adapted locomotor and non-locomotor movement experiences to their capabilities. We learned many basic steps: side-step, half-grapevine (some could do the entire grapevine), circle dances, and marching. We did partner activities like mirroring and hand-clapping, simple body-percussion fun, movements with bean bags, turning different directions to music, and forward and back.

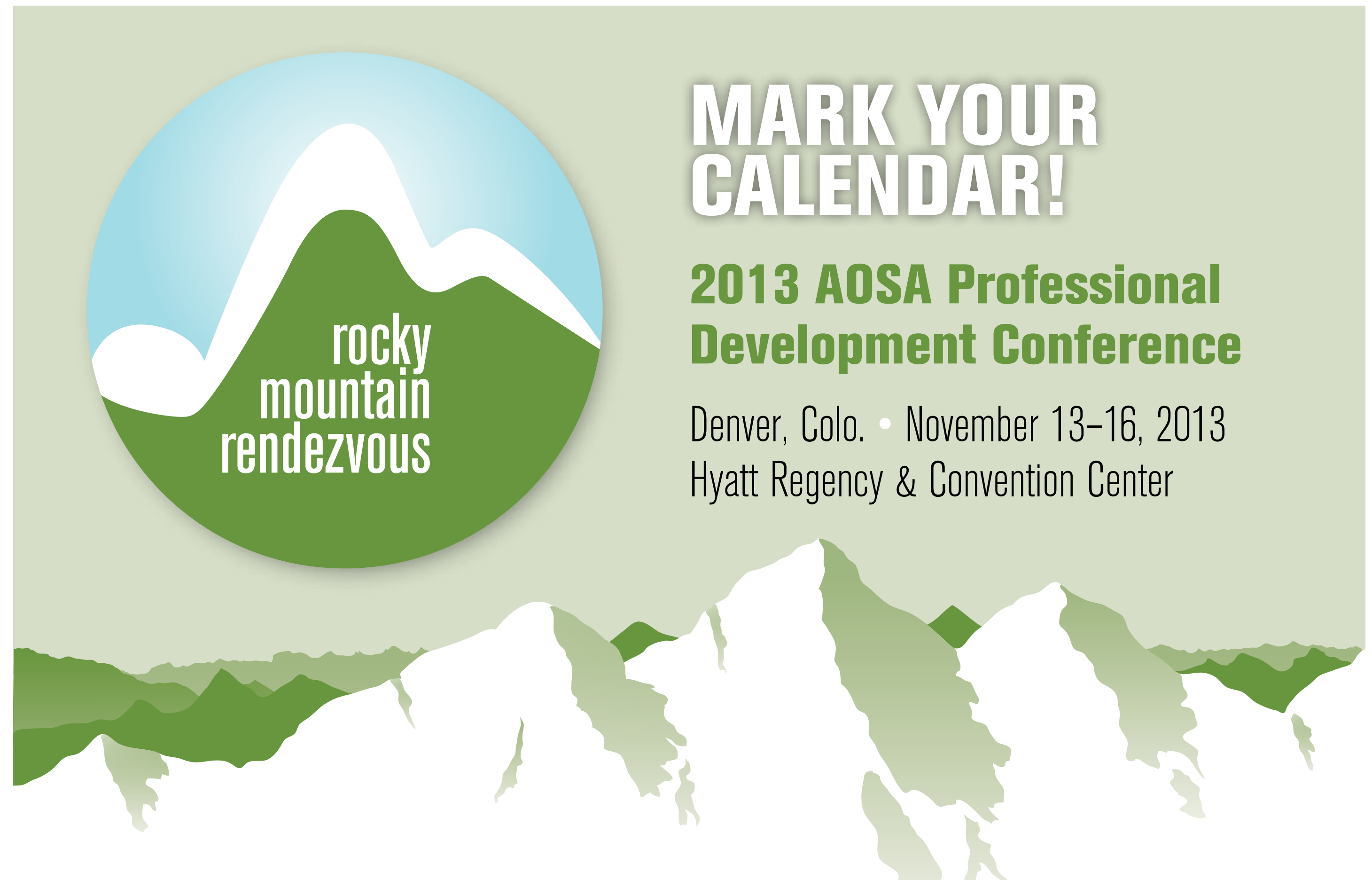
In other words, we did whatever it appeared students could handle and enjoy. If a child was in a wheelchair or impaired in movement, I helped them use their hands to imitate the foot movements, or body directions: hand-dancing!

The aides were valuable for this experience. Movement developed the students' sense of rhythm. It built their understanding of and responses to musical form, and improved their physical responses to melody.

Children with learning restrictions flourish with patterns. Their brains are stimulated by repetition. Dance steps and learned movement patterns stimulate their brain activity, and they feel like successful achievers.

After a time, students would frequently request favorites. Of course, I accommodated them.

Once the heart of acceptance is established in both teacher and students, you can experiment to see what your students can enjoy. Even children with disabilities appreciate the joys of mov-



ing to music and rhythm, according to their abilities.

PLAYING INSTRUMENTS

Drumming was a big favorite with my Special Education students. I often started the year with it. Anyone can hit a drum, and any kind of drum works. Almost anyone can echo a simple, steady beat, and I accepted everyone's efforts.

Students can learn how to stroke a hand drum, a conga, and a tubano, and love it. They can drum a simple beat in a round, or add it properly in a song. Teacher aides can help the students succeed.

Those who cannot sing well often can drum very well. If you have a gathering drum, try hitting it with different parts of your body (a toe, thumb, or nose) and have them imitate you. Some will have innovative ideas of their own.

Ask students to drum a greeting as they enter the classroom. Each student must hit the drum in his or her own way (within reason), and greet you as they do.

Try a simple drum circle, using skins and metals. Skins are any instruments with a covering on a frame, such as a hand drum, conga, or tubano. Metals instruments are made of metal, like triangles, bells, cowbells, and agogô.

Two types will suffice. More than that is too much multi-tasking for these students, and too much distraction for their eyes, ears, and concentration.

After exposure to skins and metals, substitute woods for one of the types, such as sticks, claves, or woodblocks. These activities introduce a variety of percussion instruments, both pitched and unpitched.

Additional Tips:

- Keep eye contact with each child. Many special-needs children have become shy, or perhaps ashamed, and frequently look down or away from peoples' eyes.
- Quickly forgive students' trespasses. These students can say offensive words, or behave improperly, more often than the students you may be used to. If you offend one, be quick to apologize. And quickly accept and acknowledge their apologies.
- Look for times and ways to praise frequently. Encouragement is especially needed with these students.
- Use each child's name in personal ways. ("John, that's the best I've heard you play the glockenspiel.")
- Know the "classifications" of the basic learning disabilities, especially those in the autism spectrum. Students with disabilities do not respond equally to learning. At times you must make allowances for a particular child in a particular activity. If there is a physical disability, see the need. Often you will not see or sense what is happening, but you will notice an unusual reaction when that child is struggling. Frustration shows quickly. Talk with your Special Education Specialists and use their knowledge and insights.
- AOSA National Conventions usually have a few workshops to benefit your skills in this area. Don't miss them!

Using Barred Instruments

Special Education students can hold mallets for barred instruments properly, and strike the bars. Some can learn to set the bars up correctly, or with assistance. They can play boduns to accompany. Some will be very good at it, and can be the "star" of the group.

If your children cannot play an entire scale, try a five-note step scale C-D-E-F-G, or G-A-B-C-D, or pentatonic scales.

Orff experiences can transform students' behaviors and interactions. One little girl who did not speak at all resisted all learning efforts. Then, one day in music class, I spread C-scale glockenspiels around the class, and allowed the children to take turns experimenting with playing the scale up and down.

Some students could not achieve this correctly, even with help. But my non-speaking girl immediately grasped it, and played it perfectly, imitating me.

Everyone in the room was astounded. Then, of course, she did not want to share her glockenspiel; she was fascinated, and "performed" the C scale over and over. But what a change from the child who refused to learn: she was now fully engaged in playing the scale.

Playing Recorders

In our district, all fourth graders learn recorder, and continue to utilize it in fifth and sixth grades. So my challenged Special Education fourth graders learned recorder also, just like their "regular" schoolmates.

Teaching recorder to these Special Education students requires a lot of patience, because coordination can be challenging for them. But they love learning it. They can learn to produce the tone properly, breathe from the diaphragm, and push their breath into the instrument slowly and gently. They learn to place their fingers on the holes and cover them well. They learn B-A-G songs. Some could go further and use the right hand on the lower part of the recorder.

As we learned the recorder, we played many echo games, just as if they were learning a song. We used short phrases and echoed the teacher in rhythmic and pitched echo games. I usually used an "echo me" game to introduce a new note or fingering.

I wrote simple songs for them, using the notes most commonly practical for the students. Occasionally someone "made up" his or her own song. As a class, they gained a repertoire of learned songs, which resulted in a concert for our parents, friends, and a younger class.

Some students gained enough confidence from playing the recorder that they entered the "regular" instrument classes the next year. In fifth grade,

they learned violin, and in sixth grade a band instrument.

LISTENING TO MUSIC

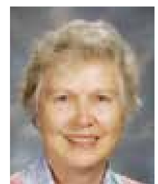
I was determined to help my students understand and experience listening skills. I often used musical excerpts, as their attention spans are very short.

We might do movement to the *Nutcracker Suite's* "Waltz of the Flowers," with ribbons or wands. We would draw sea pictures with blue and green crayons to a recording of sea chanteys or wave sounds. We played hand drums to the "William Tell Overture" (ti-ti tah, ti-ti tah). In December, I chose bell music such as "Carol of the Bells," "Jingle Bells," "Jingle Bell Rock," and "Come On, Ring Those Bells."

We experimented with a variety of bell instruments and sounds, sometimes playing along, sometimes just listening and discussing afterwards. Pitched bells were fun to these students. By numbering the bells, some students could follow a simple notation and play tunes.

Basically, I found that if I planned lessons with these students' abilities in mind, then patiently helped them achieve, they became willing to try more musical feats. They lost their self-consciousness. They relaxed and learned. They did not feel reduced, but felt the joys of progress. And they smiled at the end of class! In fact, this is the approach of all good Orff teachers: adjust each lesson to the abilities of the students in class.

If you have been assigned to your school's students with disabilities, be grateful. Give them first your heart of acceptance. Then learn about them and from them. Apply your Orff Schulwerk training and teaching skills, and you will succeed in bringing the joy of music to these special students. ■



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BY RAN WHITLEY, PHD

The Orff Process In The ESL Classroom: Teaching Suprasegmental Pronunciation

The similarities between language and music are remarkable. Both are universal human behaviors with manifold expressions throughout history and across cultures. Both are processes in time, utilizing rhythm and metrical characteristics of stressed and unstressed sounds. They use expressive devices such as tempo (fast/slow), intensity (loud/soft), intonation (high/low), and formal structure (syntax).

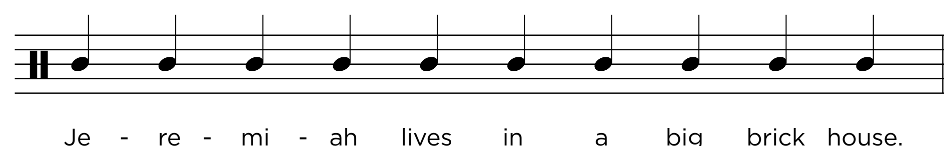
The Orff process effectively capitalizes upon this connection between the two by using language to teach musical concepts. Examining the pedagogy of English as a Second Language (ESL) demonstrates that ESL professionals could benefit from the Orff process by using music to teach language concepts. One important example of this is using the Orff process to teach the suprasegmental pronunciation of English.

"Segmental" pronunciation is defined as the pronunciation of individual words. "Suprasegmental" pronunciation focuses on the pronunciation of words sequenced into groups, such as phrases and sentences. Traditional ESL instruction pays primary attention to segmental pronunciation, excluding, neglecting, or giving secondary treatment to suprasegmental pronunciation.[1]

While pronunciation of segmental elements is essential, emphasis on that alone does not develop fluent, expressive, or intelligible speech. Such speech is possible only when students achieve the "rhythm" of English across sentences by mastering pronunciation at the suprasegmental level.[2]

The essential problem most ESL students experience in attempting suprasegmental pronunciation is that English is a stressed-timed language. In other words, stressed syllables form regular beat patterns across a sentence, while unstressed syllables fall between the beats. Typically, main content words, such as nouns and verbs, form the nucleus for beat patterns. Function words, such as articles and auxiliaries, fall between beats.

EXAMPLE ONE: Syllable-timed pronunciation



EXAMPLE TWO: Stress-timed pronunciation

In contrast, most Asian languages (such as Chinese) and Romance languages (such as Spanish) are syllable-timed languages. In these languages, each syllable receives the same approximate amount of time across the sentence, regardless of the relative stress of the syllable.

The two examples above highlight the distinction between these two characteristic pronunciation patterns.

Native English speakers readily perceive the pronunciation of the first example as stilted, awkward to pronounce, and difficult to comprehend. The same speakers hear the pronunciation of example two as natural and fluid.

Yet commonly, many non-native English speakers whose primary language is syllable-stressed tend to impose the first example of pronunciation onto English. As a result, incorrect pronunciation patterns are adopted by blending native language suprasegmentals with the suprasegmentals of English.

According to Celce-Murcia, Brinton, Goodwin, and Griner, when this blend occurs, it is possible that a student's level of pronunciation will become incomprehensible, regardless of the student's mastery of English vocabulary, grammar, and syntax.[3]

Traditionally, ESL teachers have taught pronunciation from the bottom up. In other words, they begin by working with segmentals: individual sounds of consonants, vowels, morphemes, and words, culminating in phrases and whole sentences.[4] Often, it is not until English-language learners are intermediate or advanced students that the suprasegmental concepts of rhythm, stress, and intonation are introduced, and then only as "remedial training."[5] Recently, however, ESL professionals are including suprasegmental pronunciation during the earliest instruction, using the musical concept of "beat."

THE TREND: EARLY OR INCEPTIVE USE OF SUPRASEGMENTAL PRONUNCIATION

Chi-Fen Chen, Chuen-Yn Fan, and Hsiang-Pao Lin teach English to Chinese students in a university setting using the metric structures of

FIGURE 1: Using the nursery rhyme "Twinkle, Twinkle Little Star" as a template to teach suprasegmental pronunciation of other English sentences.

Rhyme	TWIN- HOW	-kle i	TWIN- WON-	-kle -der	LIT- WHAT	-tle you	STAR, ARE.
Metric Structure	/	U	/	U	/	U	/
Generalization	When	does	Ja-	-cob	go	to	school?
Generalization	Tell	me	how	to	get	to	town.
Generalization	Bill	and	Joe	will	do	the	work.

simple songs and nursery rhymes.[6] The metric structures of these songs form templates that generalize to spoken English, as seen in Figure 1 above.

Bertha Chela-Flores proposes an adaptive Kodály rhythmic approach to teaching suprasegmental pronunciation, using the syllables TA and ti.[7] The syllable TA represents a word or syllable that falls on the natural beat of pronunciation. The ti syllable represents a word or syllable that fall on the natural off-beat. Before pronouncing sentences, students practice the patterns of the Kodály syllables as templates for pronunciation (see Figure 2 below).

In her book *Clear Speech*, Judy Gilbert observes that correct suprasegmental pronunciation is not only rhythmic, but melodic as well.[8] Her system of suprasegmental pedagogy accounts for subtle nuances beyond the "beat" of language to include the tendency of interrogatives to rise in inflection and declaratives to fall. Her process of teaching suprasegmental concepts includes visuals that approximate both rhythm and melodic inflection (see Figure 3 at right).

APPLICATION OF THE ORFF PROCESS IN THE ESL CLASSROOM

The typical ESL lesson includes multiple integrative components such as functional vocabulary (articles, auxiliary words, conjunctions, and prepositions), content vocabulary (nouns and verbs), segmental pronunciation (individual words), syntax, grammar, inflectional morphing (including changes in words to indicate plural or tense), and suprasegmental pronunciation (words across phrases). Considering the recent trends in ESL pedagogy toward inceptional suprasegmental pronunciation, using a musical ostinato pattern can effectively provide a beat pattern useful to teach multiple components of an ESL lesson.

Typically, a daily lesson topic in ESL includes vocabulary related to common activities and experiences. In this article, we will use "A Walk In The Neighborhood" as a lesson example.

Vocabulary should include common words describing objects, sights, activities, and experiences around the neighborhood. This might include words like park, street, red light, sidewalk, traffic, car, truck, bicycle, city, store, squirrel, cat, dog, tree, walk, run, or chase.

The teacher could propose an ostinato to set forth the "beat" of suprasegmental pronunciation. The ostinato can be taught with language and body

FIGURE 3: Using visuals that emphasize suprasegmental rhythm and melodic inflection to teach English.

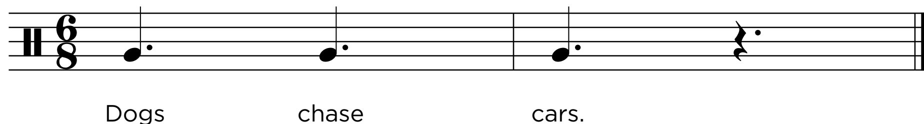
Interrogative Inflection	Did **you** say **we** should **go**? U / U / U /
Declarative Inflection	**I** said **we** should **go**. / U / U /

FIGURE 2: Patterns of Kodály syllables used to emphasize suprasegmental pronunciation of English sentences and phrases.

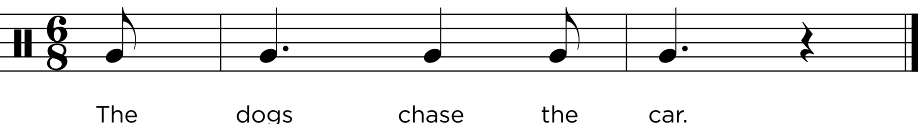
Pattern	*TA-ti-TA*	*ti-TA-ti-TA-ti-TA*	*TA-ti-ti-TA*
Metric Structure	/ U /	U / U / U /	/ U U /
Generalization	What's your name?	I like to walk the dog.	What is the time?
Generalization	Maggie Sloan	She never said to go.	Run to the store.
Generalization	Pass the peas.	Denise has been before.	Hurry downstairs.

percussion or instruments, pitched or non-pitched. Ostinati can be in simple or compound meter. The example below demonstrates an ostinato in compound meter with words drawn from the proposed daily vocabulary.

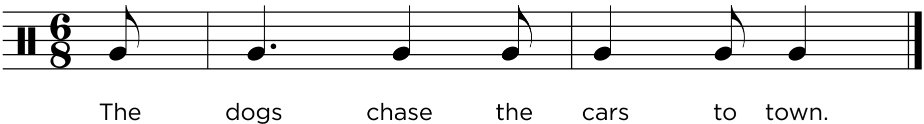
While students take turns performing the ostinato, other students can invent simple sentences using daily vocabulary content words to perform with the ostinato. Pictures of objects, sights, actions, and experiences from around the neighborhood can be used as prompts. The example below demonstrates a simple sentence using the content words from the proposed daily vocabulary.



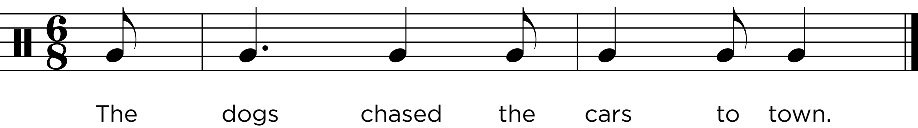
Once the "beat" of content words has been established, students can add function words as demonstrated by the following.



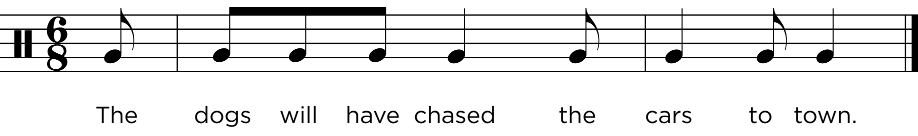
Students can next be challenged to extend the meaning of sentences by adding phrases and dependent clauses, as below where a prepositional phrase extends the meaning.



Nuance of verb tense through inflectional morphing is an important component of a daily lesson, as with this practice of simple past tense.



One may also include auxiliary verbs that allow practice with future and perfect tenses, as in this example.



INCREASING INTEREST THROUGH MUSIC

The process of speaking with an ostinato can be replicated while using more vocabulary and nuance of language through syntax, grammar, and word morphing. The interest in the lesson may be heightened, however, by including more musical elements. Such elements could include:

- inventing melodies that approximate the inflection of speech
- including non-pitched instruments against the ostinato
- using harmony with barred instruments, guitars, or boomwhackers
- creating compositions and ensemble performances based on the daily vocabulary.

CONCLUSION

The phenomenal connection between language and music should encourage the ESL teacher to study and make use of the Orff process in the ESL classroom. This integrative approach clearly provides a pathway to teach inceptive suprasegmental pronunciation while adding levity and enjoyment to the curriculum through musical creativity and performance. ■

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REPRINT

BY SHIRLEY SALMON

Listening, Feeling, Playing: Music And Movement For Children With Hearing Loss

[Editor's Note: Periodically, we reprint works from other publications that we think would be valuable to our readers. This article is reprinted with permission from Musicworks 10 (2010), the refereed journal of the Australian National Council of Orff Schulwerk (ANCOS). Thanks to the author and ANCOS for their kind permission. Because this is a reprint, we did not alter the article, endnotes, or literature references to match the Echo's normal style.]

"Everyone is elementally endowed with the basic powers of the arts, with that of drawing, for instance, or of music; these powers have to be developed, and in education of the whole person is to be built up on them as on the natural activity of the self."
—Martin Buber[1]

Elemental artistic creativity is a talent which nobody is denied—not even children with hearing loss. Music making, dancing, and singing with hearing-impaired children may sound strange and paradoxical for some, however the possibility of "hearing, feeling, and playing" for these children has been accepted since the recognition of Evelyn Glennie, the internationally acclaimed percussionist who lost her auditory sense of hearing after a childhood illness and subsequently learned to use her own body as a source of resonance in order to feel and hear sounds and music. Although not especially conceived for children with a (hearing) disability, the significance of Orff-Schulwerk for children and adults with diverse handicaps was already apparent in the 1960s. The application in special-needs education and therapeutic fields of work was documented by various authors in books edited by Hans Wolfgart and various relevant points of departure were then further developed.[2] In this article I would like to give a survey of the most important developments, and clarify the special significance of elemental music and dance education according to Orff Schulwerk for children with hearing loss.

PERCEPTION

"Listening is something that is active. It is something that requires all [of] your attention and the involvement of all your senses—hearing, sight, [and] touch. The most important sense for a musician is touch."[3] Hearing can mean the wholly involved and individual action of listening as well as hearing of a different nature.

Amongst the various different connotations used in the education of persons with loss of hearing, the definition "hearing impaired" is often applied as all-inclusive terminology, whereby "deaf" is used to describe persons who are apparently not capable of hearing, i.e. perceiving sound. However, as we now know—also from reports from "deaf" persons such as Helen Keller, Emmanuelle Laborit and Evelyn Glennie—that hearing does not only occur by ear but rather is possible with the entire body, the word "deaf" can consequently only relate to a different hearing without the use of the ears.[4] The connotation "hard of hearing" includes every degree of this deficiency without however concentrating solely on the detriment, and conveys a more open and competence-oriented human concept.

Music and movement with hard-of-hearing children is not new and has a tradition in Europe through the innovative work of various teachers.[5] From 1924, Mimi Scheiblauer (1891–1968), a pupil of Émile Jaques-Dalcroze, taught rhythmics in various institutes for the disabled, in heterogeneous groups and especially to deaf children.[6]

Scheiblauer recognised that rhythm played an important role in the education and instruction of the deaf. "Here [rhythm] had to fulfil a task which had been considered impossible for a very long time, namely education in and through music!"[7]

Scheiblauer made use of the piano as well as different drums, small percussion instruments, and other materials. She lists the tasks of rhythmic-musical education for deaf children: acquisition of appreciation of music, compensation of lack of acoustic impressions, awaking of sense of language rhythm, encouragement of visual concentration powers, improvement of physical and mental reaction capabilities, stimulation of imagination for movement, and increase and differentiation of artistic expression.[8] Scheiblauer's inclusive dialogical method is still relevant today.

Especially for children with a hearing impairment, dialogue can and must also include pre-verbal and non-verbal dialogue (e.g. through music and movement). These fundamental dialogues do not need speech; [they] can however form the necessary link. They are the prerequisite for the furtherance of dialogue ability, and thus serve to promote development in its entirety.[9] Elemental music as "not just a hearing experience, but something more embracing, namely an integration of motoric, visual, and acoustic forms of experience, which still remain functional even after the loss of one component,"[10] as William Keller recognised, is of especial significance for persons with hearing impairment. Hearing incorporates modes of reception such as the "contact sense" (body contact to the source of sound) as well as the "resonance sense" (hollow parts of the body vibrate accordingly.)

The development of sensitivity is central in this area and can mean vibratory, tactile, vestibular, or kinaesthetic stimuli or sensations, as well as the emotional level of feeling and feeling for, i.e. sympathising or empathising. In the case of hearing impairment, auditory perception is reduced, altered, or lost, whereby other areas of perception such as tactile, visual, vestibular, or kinaesthetic senses are more developed in order to compensate [for] the missing or reduced auditory sense. Helen Keller (1880–1968), who at the age of eighteen months became blind and deaf after an illness, often spoke of her extensive perception of vibrations.

The use of Orff Schulwerk in the educational field of hearing impairment was first established by the revolutionary work and untiring efforts of Prof. Dr. Karl Hofmarksrichter (1900–1976). Hofmarksrichter, who drew Carl Orff's attention to his work with hearing-impaired children in the 1960s, was a teacher of the deaf and, for many years, director of the "deaf and dumb institute" in Straubing. Hofmarksrichter discovered i.a. *[sic]* the multiple opportunities of the Orff Instrumentarium, whereby the beat of e.g. drum, tambourine, and bass xylophone could be perceived not mainly by the (impaired) auditory but rather by the vibro-tactile sense. At the occasion of the federal congress of German teachers of the deaf in Munich in 1955, he organised a performance with 20 deaf and hard of hearing children who played several pieces from "Music for Children." He made it clear that this musical accomplishment (group music making without a conductor) could not be achieved merely by dressage *[a French word which means "training." – Ed.]* but through the increased capacity for intense feeling of rhythmic impulses offered by these instruments.[11]

Playing the beat on a well-discernible instrument with deep frequencies is generally used when making music in a group with children with hearing impairment. When dancing, music with a clearly discernible bass is an advantage.

Hofmarksrichter set out to achieve rhythmisation of oral language, "thus shaping the entire personality of each individual by broadening psychological horizons in the individual subjects as well as by arousing hidden musical talent slumbering in these children in the true sense of humanity. For this reason instruction in many different musical branches is especially important for hearing impaired persons… Here the Orff-Approach fulfils a function within the framework of the education of the hearing impaired which, in ancient times, was quite naturally assigned to music; that is, a healing power conveyed not by passive listening but by active participation."[12]

An "enriched sensory environment" as well as the development of sensory sensitisation and movement repertoire are especially important for children with hearing impairment as they often have fewer opportunities for movement activities, and the sense of balance is sometimes under-developed. The use

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of tactile sounds and later body percussion is very useful as rhythms, beat, and ostinati are visible as well as tactile. The dance teacher Naomi Benari discovered the significance of inner rhythm for deaf children and subsequently developed her approach "Inner Rhythm."[13] Here rhythms within one's own body are more consciously experienced, so that children can then better perceive and create the rhythm, dynamics, breathing, and phrasing of each movement.

CREATION

Playing not only refers to playing rhymes, songs, or instruments, or enacting stories but also to play, the importance of which is especially emphasised by Carl Orff:

- "The urge to play develops into a patient activity leading to practice and from there to achievement."[14]
- "What is important is that the child be allowed to play, undisturbed, expressing the internal externally. Word and sound must arise simultaneously from improvisatory, rhythmic play."[15]

Play is an integral component of the Orff music therapy, which was developed by Gertrud Orff (1914– 2000) in the children's centre in Munich.[16] She applied the ISO rule (iso = same, similar) and described the Orff music therapy as an active and multi-sensory therapy form, which developed from Orff-Schulwerk and which considered the child in its developmental entirety (physical, mental, and emotional development, and family environment). Orff music therapy is developmental music therapy, adopts the idea of creative, spontaneous music sessions, and is also designed for children with hearing impairment. The instrumentarium serves to promote acoustic-active application, to widen or narrow the link between therapist and child, and offers the possibility of communication and social practise [*sic*].[17]

"Within the phenomenon play and the phenomenon acoustic climate self-affirmation, understanding for others and social integration are experienced, and within them tested and consolidated."[18] Through Gertrud Orff, Dr. Melanie Voigt, and others, the Orff music therapy was further developed, especially in the field of rehabilitation of children with Cochlea implant by Neuhäusl, Sutter and Tjarks.[19]

The piano, due to its excellent vibro-tactile possibilities, is used by many teachers; it is, however, not suitable for ensemble work. Not only mallet but also wind and string instruments were developed by Clive and Carol Robbins in the U.S. and Australia. [*sic*] They recognised the innate musicality of hearing-impaired children, developed a music curriculum at the New York State School for the Deaf in Rome, NY, and in 1980 published *Music For The Hearing Impaired: A Resource Manual And Curriculum Guide*. Their aim was to reach children with hearing impairment with appropriate musical experiences, and thus release the inherent

musicality of these children. Claus Bang worked from 1961—1998 with deaf, hearing-impaired and multiple handicapped children at the Aalborg School in Denmark, played the piano, keyboard, or accordion, and used a number of different types of drums and wind instruments as well as mallet instruments with children and youths. The video documentation of these young people, singing, dancing, and making music, spread the knowledge of such possibilities and supplied valuable examples and impulses.[20]

SPEECH AND SONG

Hearing impairment almost always means a delay in speech development. The use of music and movement as a means of encouraging and furthering vocal and speech development has long been recognised. "The call, the rhyme, the word, the song" can also be points of departure for hearing-impaired children if both the child's voice, linguistic development, and level of articulation are taken into account. [*sic*] To this purpose, simple activities such as making and playing kazoos can motivate younger children. Although for many hardly imaginable, "deaf" children enjoy singing, are excited by new songs, and can create their own texts. Clive and Carol Robbins emphasise not only musical and linguistic aims when learning songs but also free vocal activities which offer stimulation, happiness, and relaxation, and create more self-confidence.[21]

In his *Musical Speech Therapy*, Claus Bang used bass tone bars in order to improve the accentuation in voice intensity, duration, tonality, and intonation.[22] Lois Birkenshaw-Fleming (Toronto, Canada) wrote as early as 1965 about the "Use of Music" for children with hearing impairment and, together with Warren Estabrooks, wrote diverse books on *Music And Auditory-Verbal Therapy* as well as song books for deaf and hearing-impaired children. Play songs have a special importance not only for hearing-impaired children.[23] They can be stimulus and point of departure for diverse activities with music, movement, speech, and other materials; they can incorporate various senses and enable access, and encourage to [*sic*] creative expression. Versatile play, action, and structure forms offer opportunities for individual experience and expression.[24]

An interesting extension here is the use of single signs in the relevant sign language which can support the learning of texts as well as speech and song. These are also interesting for hearing children and can be purposefully implemented in integrative groups. Singing together with signing is well known in Anglo-American countries and is becoming increasingly popular in German speaking areas.[25] A current EU project SILASO, in which I am taking part, together with schools for children with hearing impairment in Salzburg, Würzburg, and Aalborg, is intensively occupied with sign language and song.[26]

Also at the Orff Institute, work with children with hearing impairment has been established and further developed.

(continued on page 34)

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Since 1984, a teaching practice group with hearing and hearing-impaired children within the class "Practical Didactics" is offered every term. Diverse projects with hearing-impaired children and youths in inclusive groups have been held, and more than ten final papers in this work area have been written. A DVD documentation is planned.

The following basic ideas of Orff Schulwerk[27] are fundamental:

1. the unity of music, movement, and language through the element of rhythm, and the possibility of multi-sensory perception,
2. the all-round stimulation to play, sing, move, speak, and make music, as well as independence of activity and creativity according to individual ability,
3. the principle of playing and improvising which emanates from each child, and allows individual activity and self-expression,
4. an instrumentarium which can be heard, seen, felt, and played, and which accommodates physical creation of music,
5. the interplay between cooperative learning and interdependent learning, which enables and supports the interaction of persons with differing abilities in a (n) (inclusive) group.

Children with hearing impairment also have a right to …the immanent principle of rhythm in all living things, and the both challenging and promotional integral confrontation with one's own creativity according to individual emotional, physical, and mental abilities"[28] that are the essence of Orff-Schulwerk. Through the fundamental power of the arts it becomes possible to address and realize the original, essential potentiality for music and dance that is also inherent in hearing impaired children. ■

Shirley Salmon *studied music and trained as a kindergarten and primary-school teacher in England. She acquired her master's degree in educational science in Austria. Shirley has worked with deaf and hard-of-hearing children as well as children, teenagers, and adults with and without disabilities for over 30 years. Since 1984, she has taught at the Orff-Institute in Salzburg in community music and dance and integrative pedagogy. She is the director of the postgraduate special course there. Shirley teaches courses nationally and internationally, and has published books and numerous journal articles.*

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1. Martin Buber, "Between Man and Man," *Education* (Boston, MA: Beacon Press, 1955), 84.
2. See i.a. Hofmarksrichter (1963), Bang (1978, 1980, 1984), Wolfgart (ed.) (1971, 1975), Keller (1996), Schuhmacher, Karin (1999), Salmon and Schumacher (ed.) (2001), *Orff-Schulwerk Information Nr. 50*, 53, 62, 73.
3. Glennie, 2004.
4. In English there is an interesting difference made between "deaf," referring to the physical impairment, and "Deaf," i.e. a member of deaf culture and user of sign language.
5. In the U.S. the tradition is even older.
6. Some excerpts with hearing-impaired children can be seen in the film *Ursula oder das unwerte Leben*, from Mertens and Marti (1966).
7. Schleiblauer 1973, p.52
8. Cp. Scheiblauer 1965, p. 5
9. Cp. Salmon: Music as Way to Dialogue for Children with Hearing Impairment. In; Salmon 2008
10. W. Keller 1975, p.176
11. Cp. Hofmarksrichter 1965, p. 723
12. Hofmarksrichter 1962, p.64
13. Benari, Naomi (1995): Inner Rhythm - Dance Training for the Deaf. Harwood academic publishers. Chur.
14. Carl Orff 1932, p.669 transl. Margaret Murray
15. l.c. p.671 transl. Margaret Murray
16. The children's centre [*sic*] in Munich was founded by Professor Theodor Hellbrügge as the first social-paediatric centre in Germany and is more than 30 years old. Heilbrügge recognised the importance of Orff music therapy, supported the theory, and introduced the method to the children's centre in Munich. An in-service training in Munich was also established.
17. Cp. G. Orff 1974 p. 13
18. l.c. p.9f
19. "Now I Can Hear the Grass Grow" – Orff Music Therapy with Children following Cochlear Implant. In: Salmon (ed.) 2006
20. A complete documentation of Bang's work is now obtainable on three DVDs at www.clausbang.com
21. Robbins and Robbins 1980, p.32
22. Bang 1984; Bang in: Salmon 2006
23. E.g. Songs for Listening, Songs for Life! (2003); Hear and Listen! Talk and Sing! (1994)
24. Salmon 2003; Salmon *The Importance of Play Songs in Inclusive Teaching*. In: Salmon 2008
25. Together with *song signing* or *sign singing* there are also *silent song choirs*. Other artistic forms are *sign poetry* and *sign dancing* and recently also *sign music*.
26. www.silaso.eu
27. Cp. Schumacher 1999; Jungmair 1992, p. 200ff
28. Haselbach 1990, p.187

When Difficult Notes Seem Beyond Our Reach

BY RAYMOND WILLIAMS

Perhaps you still remember your first day of teaching. If it was anything like mine, you sped through breakfast, anxious to get to class and excited about the roomful of eager kids looking to you to teach them music. On the way to school, I fantasized that one day in the future, a former student of mine would introduce me as his first music teacher during his sold-out concert on HBO.

With a couple of Orff workshops and teacher education courses under my belt, I was quite confident I would have no trouble being a great teacher right from the start. My enthusiasm, however, was soon eclipsed by a fight-or-flight response when I embarked on my first K-5 teaching assignment. Among the fifth graders eager to play their instruments were two students with orthopedic disabilities. To say the least, accommodating disabilities was not then part of my lesson plan.

I had come prepared for my elementary school debut with an array of exciting activities, including my favorite: the introduction to the recorder. In general, the well-behaved and inquisitive class was limited in experience. Overall, it would be an easy one to teach. But I suddenly found myself quickly improvising to satisfy the needs of the two students with physical disabilities.

The first student, Mike, was a bright-eyed boy with irrepressible energy. He was missing his right hand—the result of his forearm being severed midway. My initial thought was that his physical disability would not be a challenge, since the lesson we would be covering for the first six weeks would only require the class to play B, A, and G with the left hand.

Then my third-grade class arrived. Leading the group in a bright red scooter chair was a lively young girl named Dorothy. Dorothy's animated face overshadowed severe congenital deformities of both of her legs, a missing left arm, and a right hand with only three digits and no opposing thumb.

I greeted her along with the rest of the class and found an appropriate place for her in the room. As social conditioning would have it, I avoided looking directly at any of the physical characteristics that might require special attention. I struggled to find a way to include her. In the end, due to my insecurity and lack of experience, I was unable to do so. I couldn't shake the feeling that the class was being cheated, Dorothy was being cheated, and, in a way, I was being cheated out of a productive musical learning experience.

When I graduated with my Music Education degree in the mid 1970s, words like "inclusion" and "accommodation" were not part of the education vernacular. (Fortunately, they are now among the dominant concerns of all teachers.)

After my first classes, and a day of berating myself, I began researching ways to create a new and better plan for the next week. My first stop was to seek input from my colleagues.

I am pleased to say that I work for one of the most supportive school districts in the country. The Clark County School District has 219 full-time elementary school music teachers, many regarded as master teachers. There is also a district blog site for elementary music that nearly every elementary music teacher in the district reads on a regular basis.

I posted my scenario on the blog, expecting to get a number of suggestions on useful activities. To my surprise, I only received one response showing some care and support.

I couldn't believe it. There were over 200 music teachers in the district, each one teaching an average of 750 students per year. Was it possible that there wasn't at least one who could shed light on my dilemma? I wanted to do more for Dorothy than just stick a mallet in her hand and have her sit next to a bass drum and keep a steady beat. I needed advice.

As good fortune would have it, I had enrolled in a graduate course offered at the University of Nevada, Las Vegas entitled "Music For Special Learners." Best of all, the renowned Orff pedagogue, Sue Mueller, was teaching the course. Mueller is recognized not only as a highly respected Orff instructor but also an accomplished flute and recorder player.

Suddenly, I felt there was someone who could address my specific concerns and assist me with the necessary tools. I was determined to turn what might have easily been a nightmare into a dream.

In our first conversation, Mueller immediately understood my problem. With her advice, I used my final class project to design meaningful ways to engage students with physical disabilities. She instructed me to find or create music that involved all students in the class by arranging selections from the standard recorder repertoire.[1]

At first, the only appealing aspect of this assignment was that it moved the project from writing words to writing music. I would prefer to work with *Finale* than a word processor any day.

The plan was to complete two sets of arrangements. Each would be a two-part arrangement designed to accommodate the individual needs of both students. Thus, the first set would have a part written for a player who would use only one hand. The second set would include a part that required only the use of one finger.

Although the situation requiring one finger may have initially seemed a bit severe, I was thrilled with the results. It was quite simple in its approach, but offered many ancillary rewards. All it required was a piece of tape and a disregard for some simple rules of harmony I learned in freshman music theory.

Regarding my general direction for recorder up to this point, I hadn't decided which direction to take after the students had run G, A, and B completely into the ground. Should the right hand be added in order to play low E, or stay with notes that required only the left hand and proceed to high C and D? The answer suddenly dawned on me; go to whatever notes they need. In this scenario, high C and D clearly provided the best option.

First, I considered the first 12 songs scheduled in my lesson plans for the coming six to eight weeks. Since those songs were comprised of melodies using G, A, and B, I was able to write a simple harmony using high C and D. The D over the G made a perfect 5th, the C over the A made a minor 3rd and the D over the B made a minor third. This proved to be a very simple but effective formula (see Figure 1).

To accommodate Dorothy, I placed a small piece of clear adhesive tape over the second hole of the recorder, and turned the mouthpiece upside down. That made the instrument's thumbhole face upwards. This allowed her to use one finger to hold the bottom of the recorder without concern as to whether the hole was being covered properly. Her remaining two fingers were then free to either hold the recorder steady when playing a high D or cover the thumbhole with a finger to play a high C.

I informed the class that those students who could play a C or D would be considered part of a group responsible for playing the harmony for our beloved BAG songs. To be selected for this group, students would have to play with proper tone, a new rhythm I would write on the board, and/or whatever new element I wanted to teach them for the day.

The addition of high C and D proved to be an excellent addition for my fourth and fifth graders as well. Students enjoyed much success playing their own harmony parts through improvisation. I was also able to expand their scheduled repertoire.

High C and D also afforded some opportunities to write more interesting harmony parts for Mike, the student who was missing the lower half of his right arm. I now had G, A, B, high C, and high D to use for my second part in the arrangements.

As the class learned to play the lower E and D with their right hand, ability to access a total of five notes using the left hand greatly expanded the harmonic possibilities (see Figure 2 on page 37).

The additional second parts for the existing pieces not only accommodated those with orthopedic limitations, but opened opportunities to extend classroom activities and include new elements to existing material for the entire class.

OTHER LESSONS LEARNED

There were personal elements of social conditioning I had to overcome before I could properly address my students' needs. The first was actually looking directly at the area of the body for which we were making an accommodation.

As young children, we are instructed not to stare at people if they seem different because we might make them feel uncomfortable. If we are experiencing this same discomfort with students, our discomfort will be sensed and our effectiveness may be hampered.

One way to overcome this discomfort is to first establish a more clinical mindset. Students with physical disabilities are often accustomed to being poked and prodded by physicians

FIGURE 1. Hot Cross Buns

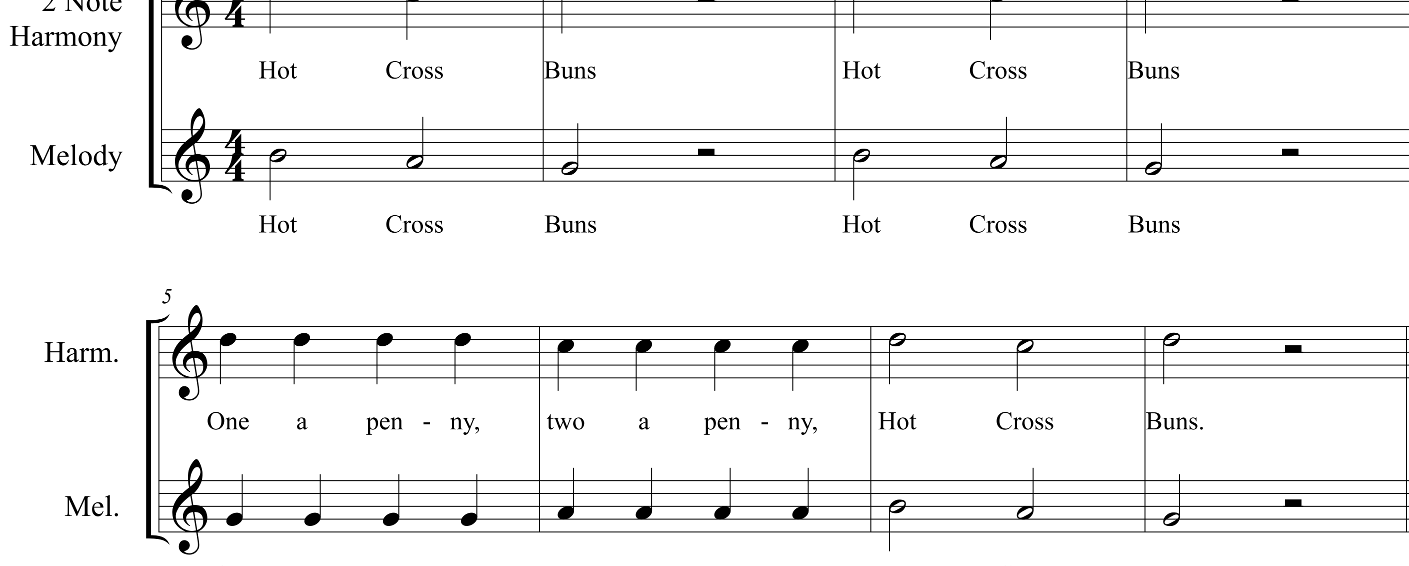
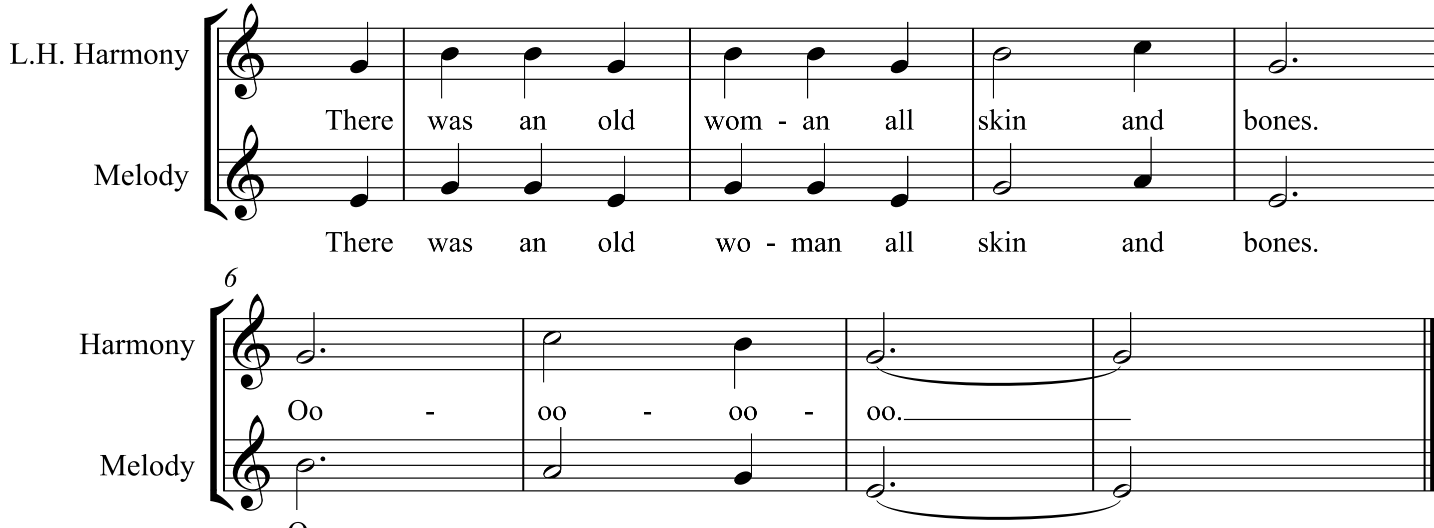


FIGURE 2. Skin and Bones



and physical therapists. The patient understands and recognizes the intention as helpful.

As a teacher, your role is that of a clinician who is there to assist. Relax as though you were a physician performing a routine examination. You will be able to perform a more thorough evaluation of the student and probably develop a more appropriate solution.

As a result of including a student with exceptionalities in your class, you may discover or create solutions that enhance your classroom experience for all participants. In these cases, I was able to enhance my lesson plans by creating extensions for traditional activities.

The true sense of success with this lesson was exemplified when Dorothy was leading the elite harmony section

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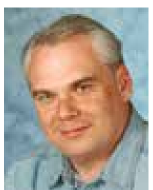
on "Hot Cross Buns." She looked up at me elated and said, "Mr. Williams, I'm starting to feel dizzy." I chuckled and told her to just take it easy.

She had been playing her heart out. It was probably the most aerobic exercise she had done in a while. I then realized that the accommodation was a blessing for all.

Each person in a classroom should be challenged to grow, including teachers. What began as a possible nightmare turned into a dream, and a memorable life experience that will always be there to remind me why I love to teach.



***Ray Williams** discovered Orff Schulwerk and teaching at the age of 54. He attended an Orff Level I in Arizona and immediately took another Level I in Las Vegas and a Level II the following summer. A talented classical and jazz guitarist, music was Ray's passion. He earned a master of arts in music at Hunter College in New York. He was a highly acclaimed classical guitarist who produced several CD's and performed at Carnegie Hall, Lincoln Center, and in London at The Queen Elizabeth Hall.*

POSTSCRIPT:

Ray Williams passed away a year ago as he was beginning his second year teaching music in the Clark County School District at Cozine Elementary School, Las Vegas, NV. Ray often said how much his life was enriched by the children he taught and the joy he received in teaching others the music he loved so much. Ray found his way into the hearts of everyone in the Las Vegas Orff community, always asking deep questions about teaching music and new ways to reach children. He made teachers think about why and how they taught, and was a constant reminder that teaching children using the Orff approach was the best job on Earth. Ray's wife Sheree resides in Las Vegas and was always supportive of Ray's contributions to the Las Vegas area music program. We extend our thanks to her for gracious permission to include this article in the *Orff Echo*.

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1. John Riggio, *Rockin' Recorders In The U. S. A.: An All-American Collection For Young Players* (Brookfield: Plank Road Publishing, 2005), 3-13; Barb Philipak and Paul Jennings, *Recorder Karate: A Highly Motivational Method For Young Players* (Brookfield: Plank Road Publishing, 2002); Denise Gagne, *The Complete Recorder Resource Kit: Student Edition* (Atlanta: Themes and Variations, 1997), 9-20.

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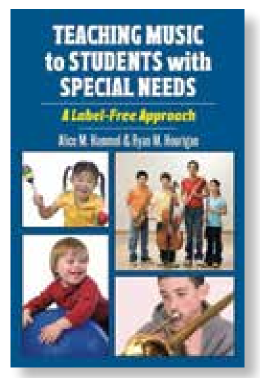
PROFESSIONAL BOOK REVIEW

REVIEWED BY MICHELLE FELLA PRZYBYLOWSKI



Teaching Music To Students With Special Needs: A Label-Free Approach

By Alice M. Hammel and Ryan M. Hourigan
New York: Oxford University Press, 2011

What can you do as a music educator to understand the students you teach? By focusing on removing barriers and implementing the tools to aide music educators, *Teaching Music To Students With Special Needs: A Label-Free Approach* guides teachers to meet the needs of all students through good teaching.

Good teaching treats each student as an individual. This is the essence of fairness in education. It gives everyone the tools necessary to be successful in the music classroom, free of labels. It accommodates all students with and without special needs.

As the authors of this book note, "It is imperative for music educators to strive for [a] caring, inclusive environment conducive for all students to learn. The practical strategies are presented to encourage music educators to create a tolerant, caring classroom that is conducive for music teaching and learning. Many of the techniques are examples of good teaching, regardless of what population of students you are teaching."

Key concepts in the text include a team approach, label-free learning, and the concept that fair is not always equal. The authors add, "Successful teaching of students with special needs requires an extensive knowledge of subject matter, a willingness to participate as a member of a team, [and] a philosophy [that] places the students first, to provide each student with what they need *[sic]* to have an opportunity to succeed."

This book also stresses enabling a support team of adults who collaborate and communicate, along with effective

Key concepts in the text include a team approach, label-free learning, and the concept that fair is not always equal.

behavioral plans. In the chapter "A Resourceful And Pedagogical Approach To Teaching Students With Special Needs," music educators will discover many tools available to support music instruction to all students. As the book explains, "The music educator who finds ways to positively reinforce good behavior, compliance, and academic success will be far more successful than a music educator who believes that all students should follow the same set number of rules to the same degree every day of the school year."

The chapter "Teaching Music To Students Who Are Intellectually Gifted" emphasizes the responsibility of the music educator to modify expectations and create appropriate accommodations for students who need an intellectual challenge. The authors suggest adaptations to meet students' special needs while creating a successful experience for all children. The task for music educators is to channel cognitive abilities into an artistic endeavor.

However, the authors also note, "While the philosophy of this text has placed importance on encouraging 'label-free learning' for students with special needs, there are times when a distinction is necessary." For example, in defining the "gifted" student, the authors encourage teachers to consider:

- categories of giftedness
- elitism versus egalitarianism
- characteristics of students who are gifted
- instructional delivery/pacing/process/modifications
- successful teacher characteristics for teaching gifted students.

"Creating accommodations that honor the student and his *[sic]* needs," note the authors, "as well as his musical strengths is another example of 'fair is not equal' and of considering the person rather than the disability."

A compilation of many successful adaptations, accommodations, and modifications for the music classroom is organized according to five important domains: cognitive, communication, behavioral or emotional, physical, and sensory. There are many other possible adaptations and accommodations. As the authors state, "the strategies you find most successful will be the ones you develop and use when considering the needs of the individual students who are in your classroom."

How do music educators focus on their own curricular goals while adapting them to the individual needs of students? How do teachers assess and reflect on goals to make effective adjustments?

Adjusting curricula and assessment strategies for students with disabilities is outlined in four primary teaching practices: modality, pacing, assignment size, and use of color. The National Standards for Music Education are the framework used to discuss

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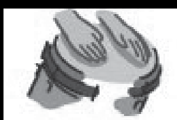

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music therapy and music education and how to adapt techniques within the music classroom. Formative assessment and establishing baselines with charts offer examples for writing clear, obtainable objectives for students with special needs.

Additionally, the chapter "Teaching Strategies For Performers With Special Needs" is designed to help ensemble conductors prepare to teach music to such students. It offers advice to help these students be more confident in their attempts to experience a worthwhile performance.

The book concludes with a chapter of useful resources for music teacher educators regarding teaching students with special needs.

The majority of this text is built around the concept of teaching students with special needs in an inclusive, label-free, environment. As a practical guide and reference manual, it supports, maintains, and encourages music educators to create a positive learning environment for all students. ■

***Michelle Fella Przybylowski, BS, MEd., NBCT**, is an AOSA-certified Orff Schulwerk teacher. She also completed choral music experience teacher education, and is certified in the Kodály process. Michelle teaches at Cheltenham Elementary School, Cheltenham, PA and is program chair for the Philadelphia Area Orff Schulwerk Association. She also serves on the editorial board for the* Orff Echo. *Her major instrument is harp.*

MEDIA REVIEW

REVIEWED BY DAVID THAXTON

Crooked River Choral Project Volumes 1-4

Roger Sams and Julie Scott, arrangers
Text by various authors
Coralville, IA: West Music, 2012

We all have "the drawer" or "the shelf." Mine is in a standard beige filing cabinet loaded with folders of octavos and sample catalogs. There they sit, clean and crisp as the day they rolled off the press—uninspired, unappealing, or unusable.

Perhaps these resources were artfully crafted, but are technically beyond the abilities or range of young singers. Or they are perfectly singable, but lack any spark of inspiration and remain unmoving to the children and adults that encounter them.

But then, we also have "*the* cabinet," full of pieces that are wrinkled, ratty, and worn physically. But these pieces are so beloved that they can hardly stay out of the hands of children. Many of them are patched together with great ribbons of Scotch tape and riddled with pencil and eraser marks. They contain timeless music, but they appear as though they were unearthed from an archaeological dig.

Enter the *Crooked River Choral Project*. This series of CDs aims to fill that "good-stuff cabinet" with pieces that are artistically beautiful, pedagogically appropriate, and stirring to the mind and soul. But they also use the power of twenty-first century technology.

Compiled by Roger Sams and Julie Scott, each volume of this choral music collection arrives as a two-CD set. One CD contains audio tracks; the other holds digital versions of the scores and parts in PDF format.

Offering the pieces in this way allows for great durability, flexibility, and value. Each volume is available for $39.95, and the original purchaser has

This series of CDs aims to fill that "good-stuff cabinet" with pieces that are artistically beautiful, pedagogically appropriate, and stirring to the mind and soul.

unlimited duplication rights. This is a boon to teachers with growing programs and shrinking budgets.

More incredibly, each piece is arranged in many ways to fit the needs of various choral ensembles. From simple unison, to three-part treble, SAT and full SATB versions, each song is eminently adaptable for a variety of groups.

The accompaniments provide beautifully produced examples of each voicing, and a high quality instrumental accompaniment that is worthy of performance use. Additionally, since the scores are available in PDF format, they can be printed and photocopied, displayed with LCD projectors, imported into PowerPoint slide shows, or even distributed to iPads or other tablet computers for student use.

While the powerful format of these CDs takes advantage of twenty-first century technology, the music contained within is timeless. The composers and compilers of each volume have taken great care to craft songs that contain specific, age-appropriate pedagogical elements for the different versions included.

Harmony is approached from the point of accessibility through rounds, partner songs, and user-friendly descants. Orff practitioners will be pleased at the many opportunities for creative and patterned movement as well as instrumental accompaniments.

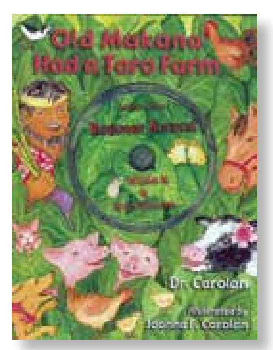
The texts alone are not contrived, but are rather pulled from great, classic works of poetry to stir the souls and imaginations of young and old. When set to the artfully composed music, they transport the performers and listeners to a place of delight and beauty.

Currently, there are four titles published, with more on the way. *Where Go the Boats (Volume 1)* and *Marching Song (Volume 2)* are set to the poetry of Robert Louis Stevenson. *Star (Volume 3)* is a seasonal piece based on William Burford's *A Christmas Tree. Hazrat Bibi Maryam: A Song For Peace (Volume 4)* is a beautiful Arabic tribute to Mary, the mother of Jesus and of all mothers before and since.

Each title is a true gem for its pedagogical value and sublime artistry. This collection would certainly fit perfectly in that "good-stuff cabinet," if it were not digital. Instead, it may take up a little space on a "good-stuff" folder on your hard drive, to be used for years to come. ■

David Thaxton *teaches kindergarten through sixth-grade music at Diedrichsen Elementary School, Sparks, NV and serves on* The Orff Echo *editorial board.*

REVIEWED BY SARAH H. WATTS, PH.D.



Old Makana Had A Taro Farm

By Dr. Terry Carolan
Illustrated by Joanna F. Carolan
Audio CD Performed by Barefoot Natives (Willie K and Eric Gilliom)
Banana Patch Press, 2008

It's time to head down to the farm, so put on your "slippahs"! (aka flip flops!)

Flip flops? Yes! The timeless children's song "Old MacDonald" gets a Hawaiian makeover in this lively storybook, *Old Makana Had a Taro Farm*.

This story is a great way to introduce children to aspects of traditional Hawaiian language and culture. It is sure to bring delight to all who read (and sing) it.

Old Makana (whose name translates as "gift" in the Hawaiian language) has a farm that features a whole host of animals. There are many we would expect to find on a farm, like pigs, cows, and chickens. But there are also some Hawaiian additions that we might not expect—including geckos!

In the first half of the storybook, each animal is featured with an ebullient illustration that nearly leaps off of the page, in addition to the Hawaiian language name for each animal. Old Makana's tale becomes even more compelling in the second half of the story, where we learn about the taro cultivation process, a foundational aspect of Hawaiian culture.

Old Makana demonstrates all aspects of taro farming from preparation of the *lo'i* (pond fields), planting of the huli (taro starts), harvesting of the taro, mashing of taro roots into poi, and even eating up the poi at a *lū'au*. *'Ono* (delicious)! The story ends with Old Makana drifting off to sleep (hiamoe) after a long day's work in the taro fields. But children will be wide awake with the delight of the sights and sounds of this very different farm.

Old Makana Had a Taro Farm includes a CD featuring the music of Barefoot Natives (comprised of Hawaiian recording artists Willie K and Eric Gilliom). The tune of "Old MacDonald" is substantially revamped in this island version, highlighting Barefoot Natives' intricate guitar picking and smooth vocals. This companion track provides children with the wonderful opportunity to hear authentic, contemporary Hawaiian music. They also hear Willie K properly pronounce all of the Hawaiian language terms. Teachers can decide how to best use the CD: for just listening, singing along or for other uses.

At the end of the story, Dr. Carolan provides an overview of compelling facts about taro. He includes its origins as a staple food of traditional Hawaiians and the challenges of cultivating this plant. He also describes the role of taro in Hawaiian mythology. The taro plant serves as the older brother to the Hawaiian people, caring for them and providing sustenance.

It is often daunting to incorporate world music into the classroom, but *Old Makana Had a Taro Farm* represents a fun, easy, and effective way to do so. Teachers can feel good about this resource, as it represents a culturally authentic point of view. It makes a great addition to Asian-Pacific American Heritage Month celebrations. Children enjoy it immensely, as well. Most readings of this story conclude with joyful shouts of "read it again!"

Dr. Sarah Watts *is a specialist in early-childhood and elementary music education, holding Bachelors and Masters degrees in music education from Penn State University, University Park, PA, and a Doctor of Philosophy degree in music education from the University of Washington, Seattle, WA. She has completed Orff Levels I and II at Carnegie Mellon University in Pittsburgh, PA. Dr. Watts is very interested in world music, particularly music and movement traditions of Hawai'i.*

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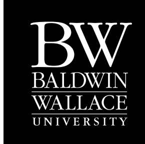

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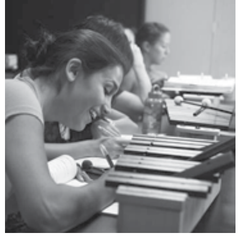

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In *Reverberations*

Don't Panic

Our winter issue introduced a new column called "The Don't Panic Button." It brings the spirit of collaboration we use in our classrooms to the professional network of AOSA membership. If you have a teaching dilemma in need of a solution, or a tip learned from solving a classroom challenge, share with colleagues by contacting the Reverberations editor at communications@aosa.org.

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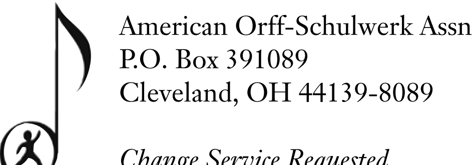

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