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on the cover

"Mighty Blue" by Drew Mulder, a student at
Georgetown Elementary School, Hudsonville,
MI. Art teacher: Josey Brouwer.

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Michelle Przybylowski, Steve Taranto,
and Richard Lawton.

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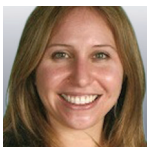
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Harold finds a voice

Reviewed by Jennifer Sheridan

CORRECTION

Margaret Murray Autobiography Part I: The Pre-Orff Years

In the Winter 2016 issue, the caption for the Figure 2 photo on page 50 should have read: "Margaret Playing the Alto Viol."

ethics statement

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

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mission statement

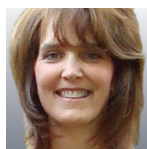
The American Orff-Schulwerk Association is a professional organization of educators dedicated to the creative music and movement approach developed by Carl Orff and Gunild Keetman.

OUR MISSION:

- Demonstrate the value of Orff Schulwerk and promote its widespread use
- Support the professional development of our members
- Inspire and advocate for the creative potential of all learners



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PRESIDENT'S MESSAGE

By Joan Stansbury



Communication: Why and How

4

Emails, journals, newsletters, websites—have you ever wondered why organizations use so many forms of communication? At AOSA, timely and effective communication is of primary importance, but we want you to be aware that different kinds of information are delivered in different formats. The variety of our communication resources is intended to deliver both the “Why” and “How” of Orff Schulwerk. The two concepts are intertwined. When Orff educators discuss “How” we are to do something, the concept of “Why” is always present. Here are some questions for consideration, along with suggested AOSA communication resources to provide answers and food for thought.

WHAT is Orff Schulwerk?

Orff Schulwerk, the joyful, creative approach to teaching music and movement developed by Carl Orff and Gunild Keetman in the mid-20th century, is now found in classrooms all over the world. Articles published in *The Orff Echo*, *Orff Re-Echoes*, *Walk in the Wildflowers*, and other AOSA publications, are designed to maintain the history and intent of Orff’s work while examining how the Schulwerk continues to adapt to changing times, places, and cultures. These broad discussions of “What is Orff Schulwerk?” challenge us to think more deeply about our professional roles as music and movement educators.

WHY have you chosen to teach this way?

Knowing why you chose Orff Schulwerk (or it chose you) may provide some interesting insights. What is there about this approach that is appealing? Satisfying? Challenging?

There are as many answers to these questions as there are Orff Schulwerk teachers. For me, three levels of Orff Schulwerk teacher education changed my attitude about teaching and enabled me to establish a more creative, child-centered learning environment. My focus gradually shifted from re-creating scores and lesson plans directly out of a book, to designing open-ended lesson plans that invited student input and creativity. The enthusiasm and success of students expressing their musicality and taking ownership of their learning won my heart and theirs.

HOW is Orff Schulwerk implemented in your classroom?

Using the Schulwerk is a bit like baking a cake. There are certain ingredients and steps that need to be followed to ensure success. But there are also choices that will make the finished product unique and tasty. For example, adding a handful of chocolate chips, decorating with sprinkles, or substituting lemon filling for frosting between layers can make your creation one-of-a-kind and memorable. The “how” of the Schulwerk is very much the same. The resources you will find in our electronic newsletter, *Reverberations*, are ideas and models intended to be used as springboards for application in each member’s setting. Each of us creates our own “how,” inspired by the ideas of others. This is an example of collaborative professional development at its best.

We come full circle when we realize that even the most creative Orff lessons aren’t enough until we understand why we are teaching this way. Why it works. Where Orff Schulwerk came from and how it has evolved. What it means to be an Orff Schulwerk teacher. What Orff Schulwerk looks like in our individual teaching settings. The “why” and the “how” are interconnected.

AOSA strives to give you the why and how of Orff Schulwerk on a regular basis. *The AOSA Beat* and chapter presidents' *ALL Call* newsletter are delivered monthly via email, providing straightforward information of a time sensitive nature. This would include activities, programs, and projects that serve our membership, such as conference reminders and deadlines, NBT voting, and obituaries. Information pertaining to the general functioning of the organization, including chapter workshops, national conferences, and summer teacher education programs, is available on the website. Articles related to philosophy and pedagogy are published in *The Orff Echo* and *Reverberations*. *The Orff Echo* is published quarterly, and *Reverberations* is now issued monthly, with four articles per issue. Past issues of *Reverberations* are archived on the AOSA website under the Publications tab.

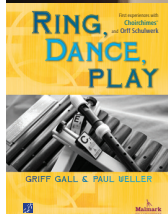
AOSA communicates with you to support your growth as an Orff Schulwerk educator and to enrich your students' musical education. I want to publicly acknowledge Executive Director

If you're not receiving our electronic communications, but would like to, be sure to update and enter your current email address in your Member Profile on the members-only side of the website.

Carrie Barnette; Communications Director Marjie Van Gunten; *The Orff Echo* editor and editorial board; AOSA Webmaster Ryan Platte; and the AOSA Communications Committee for constantly revising, updating, and improving AOSA's communication tools. Thank you for your vision, skill, and dedication. ■

JOAN STANSBURY enjoyed a 30-year music teaching career in Lexington, KY. Since retiring, she has taught music methods courses and supervised student teachers at the University of Kentucky while also teaching Musikgarten classes for preschoolers. Joan held many offices in the Kentucky Orff Schulwerk Chapter before serving at the national level as AOSA's 2002 national conference treasurer, Region VI representative, 2012 national conference co-chair, vice president, and current president.

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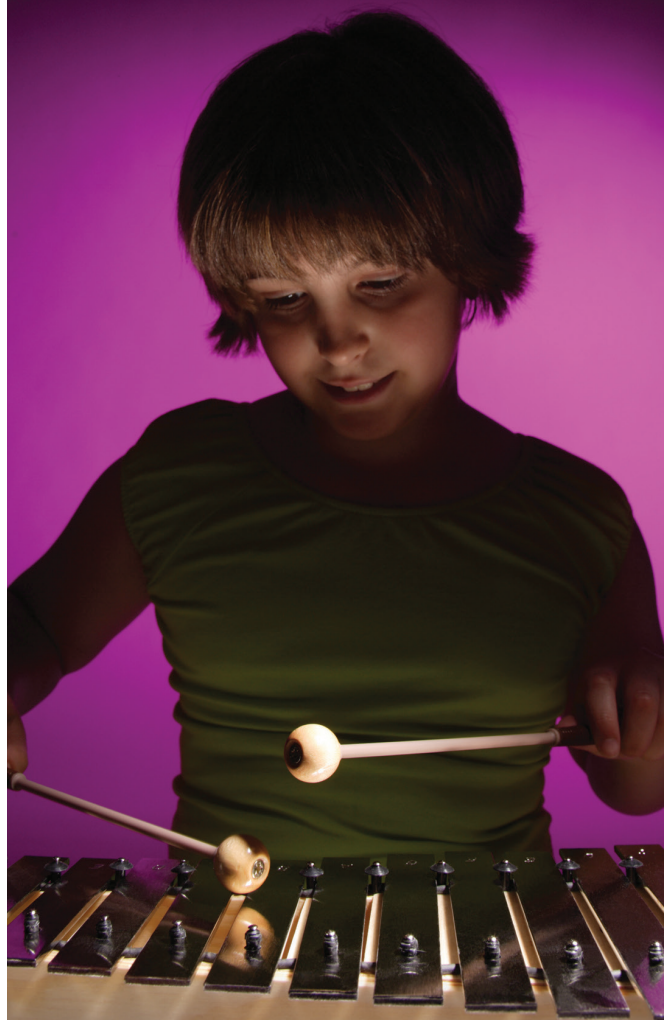

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IN THIS ISSUE

By Linda Hines with Michelle Przybylowski,
Steve Taranto, and Richard Lawton

Open Submission

Each day, Orff educators validate the infinite potential of the vision of Orff and Keetman. With the advent of spring and its promise of new beginnings, this issue presents fresh choices amidst a variety of distinctive concepts and applications your colleagues have successfully implemented with their students.

We begin with “Unique Strategies for Teaching With World Music,” in which Kuo-Huang Han and Cecilia Chu Wang share their expertise teaching with world music and developing related pedagogy. The authors share their successful strategies for crossing cultural barriers and raising awareness through the use of world music to foster understanding, acceptance, and affirmation of diverse cultures.

How can music educators adapt lesson plans to ensure effective application for students with special needs? In “Creating Meaningful Music in the Special Education Classroom,” Meghan O’Brien shares how Orff activities used in public schools can be modified to engage all children, regardless of learning level. She further demonstrates the success that can be achieved as she relates her use of the approach with all of her students—and one very special musician in particular.

In her article, “Setting a Framework for Children’s Improvisation and Choreography,” dance and Orff instructor Judy Lasko relates how the Orff approach contributes to building a framework in which children can create choreography that is powerful and meaningful to them. The development of a dance piece from improvisatory experimentation to finished work can be quite intimidating even for adults, but as this article illustrates, adopting an Orff approach ensures that each step in the process is infused with a reassuring sense of play.

Raquel Pastor Prada's piece, "The Dance of Colors: Sonia Delaunay-Terk and Vaslav Nijinsky," examines the interrelationship of movement in art and dance. The author shares how the work of Delaunay-Terk and Nijinsky inspired activities for an interdisciplinary project that encouraged children to interpret art through improvisation and creative movement. The resulting environment supported the children's exploration and enabled them not only to understand seemingly challenging concepts, but also to embrace the learning process.

"A Reflection on Process" by Gayla Kobialka engages the reader with a discussion of what can happen when music educators create product without the benefit of process. The author explores how to avoid succumbing to "product pressure" when tasked with producing a program or schoolwide function, the emphasis of which is a performance-oriented product, and suggests ways to mitigate this risk while encouraging the embodiment of the process by your students.

Our general article features Part II of the autobiography Margaret Murray graciously agreed to write for *The Orff Echo* prior to her passing. Her unique style and voice shine through in this final piece as she relates her serendipitous meeting with Orff and Keetman and her journey to becoming an icon of the Schulwerk.

We close this issue with a children's book review that offers a number of experiences for children in an Orff classroom. *Harold finds a voice*, reviewed by Jennifer Sheridan, follows Harold the parrot as he discovers his own voice after becoming bored with imitating the sounds of others. The story conveys an important lesson, and the author presents several ideas music educators can use to further examine the concepts with creative exploration in the classroom.

The Orff approach offers music educators expressive possibility that challenges the limits of the imagination. Each of this issue's articles evokes this vision through multiple media. We hope the applications featured here resonate with you and inspire you to stretch your creative boundaries as you encourage every student's artistic capability. ■

LINDA HINES is interim editor of *The Orff Echo* while **LAURIE SAIN**, editor-in-chief, is on medical leave. Issue coordinators **MICHELLE PRZYBYLOWSKI**, **STEVE TARANTO**, and **RICHARD LAWTON** collaborated on this piece. They are all active Orff teachers and enthusiasts, and members of *The Orff Echo* editorial board.

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Unique Strategies for Teaching With World Music

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KUO-HUANG HAN is a professor emeritus at Northern Illinois University where he established the World Music Program in 1975 and taught for over 30 years. He has conducted numerous workshops for music teachers and served as visiting fellow at the University of Kentucky in Lexington, KY, where he now resides.

CECILIA CHU WANG is a professor emerita at the University of Kentucky where she directed the Orff Schulwerk Education Program for 29 years. She has served on various AOSA committees, is currently a member of the Diversity Committee, and is the recipient of the 2015 AOSA Excellence in Research Award.

ABSTRACT

This article is based on the authors' world music expertise and their years of developing related pedagogy. It provides foundational knowledge in ethnomusicology for music teachers, and offers examples to illustrate the subject. Suggested resources have been chosen specifically with music teachers in mind.

By Kuo-Huang Han and Cecilia Chu Wang

Introduction

We live in a world where change is so rapid that it is difficult to keep pace. As a result of ever-advancing technology, we can travel the world and communicate instantly across the globe, connecting with people from diverse geographic locations, economies, and cultures. The “melting pot” environment in the United States gave way to the “fruit salad” environment where people of diverse backgrounds co-exist in the same community, accentuating the importance of learning to understand and respect people from varying cultures. Teaching world music is the best way to promote cultural diversity because music exists in every culture. It serves as a means for social identity, for emotional expression, entertainment, communication, and various functions in life (Rahkonen, 1994; Rice, 2014).

We can trace the beginning of teaching world music to Mantle Hood (1918-2005), who offered courses in ethnomusicology and applied training (later called world music) at the University of California, Los Angeles, in the mid-1950s. Hood (1960) advocated bi-musicality (making music of both western and non-western cultures) for all musicians. His student and teaching assistant Robert Brown (1927-2005) coined the term “world music” (1992) in 1965 when he was teaching at Wesleyan University in Middletown, CT, advocating the concept of bi-

Figure 1. Appalachian Fiddler Playing at Chest Position (No Chin Rest on the Instrument), Sylva, North Carolina.



PHOTOGRAPHER: WILL PEBBLES. USED WITH PERMISSION.

musicality and expanding the field of ethnomusicology to embrace a world view.

Multicultural music has been in the school curriculum for at least 50 years, yet many music teachers may not feel prepared to teach it. One reason may be that western music has been emphasized in educating musicians, whereas non-western music and even western folk music were considered to be the tasks of only ethnomusicologists. The work and scope of the ethnomusicologists has evolved—from studying “exotic, foreign music” to music of all kinds in all places; from analyzing the music itself to understanding human music making; from linking music with anthropology and history to linking it with human psychology and behavior; and from documenting performances by indigenous musicians to investigating digital sounds.

This shift in the last 20 years enables the fields of music education and ethnomusicology to intersect,

with the focus on the capacity of humans to create, perform, and interpret organized sound (Blacking, 1973; Rice, 2014). “Ethnomusicologists believe that to understand our humanity through our musicality, that is, to understand why we need music to be fully human, we must study music in all its diversity” (Rice, 2014, p.1). Ethnomusicologists presently study traditional, art, modern, popular, hybrid and fusion, and commercial music, as well as the music culture of specific groups for specific purposes, fostering diversity with no boundary.

One way we as music educators can develop skills in teaching with world music is to use ethnomusicologists’ knowledge. Patricia Shehan Campbell (1998), an expert music educator who has researched world music and the musical culture of children of diverse populations, has provided music teachers with valuable insight. Campbell believes that all children’s performances are authentic, and each

Figure 2. North Indian Sitar.

PHOTOGRAPHER: K.-H. HAN.



Figure 3. Sympathetic Strings Underneath Main Strings of Sitar.



PHOTOGRAPHER: SHEI-CHAU WANG. USED WITH PERMISSION.

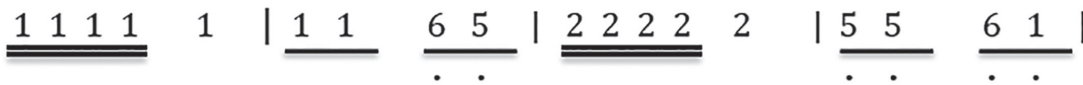
performance is a unique product of human musical learning and music making for that specific group in that specific setting. She suggests teachers should know the music they teach and its cultural context, make music learning equitable to all students, and understand their students' communities and families by listening to their music with an open mind. She is convinced that all teachers are responsible for teaching musical sound, human behavior and values, aesthetics and artistry; and that all are capable of teaching world music (Campbell, 2015).

World music is best taught by emphasizing cultural background rather than pure theoretical analysis. What follows are some unique features of world music teaching that we as music educators can apply to existing teaching materials or use in forming teaching strategies beyond what is in textbooks. In addition, there is a list of world music reference sources and multicultural music teaching books in the Diversity Matters section of the AOSA website (www.aosa.org).

Equal Emphasis on Listening and Watching

Music is meant for listening. World music is meant for listening and watching, to discover and appreciate the many musical instruments or dance/drama from different cultures. How an instrument is played or how the sound is produced is also important. Even a common instrument like the violin is played differently in various cultures. For example, holding the violin against the arm or chest in traditional Appalachian-style fiddle playing (see Figure 1, page 9) and holding the viola against the thigh in some Middle Eastern

Figure 4. Cipher Notation Showing Chinese Number Notation for First Phrase of *Old Brass Wagon*.



SOURCE: C. WANG.

playing vary from the western style of playing. We cannot differentiate the drone of the sympathetic strings on a North Indian sitar (see Figures 2 and 3, page 10) from the Norwegian Hardanger fiddle, the Appalachian dulcimer, or the European hurdy-gurdy without watching the performance or without having an understanding of how the instrument is put together.

The use of a musical score may be minimal, because many forms of world music are not scripted in western staff notation. Cipher notation works in some cases (see Figure 4). Charts or drawings can also work. For example, illustrate the colotomic divisions (punctuating phrase dividing points) of a gamelan composition by using a circle (see Figure 5). Drawings of Japanese Noh, Kabuki, or Chinese Peking opera stages provide a deeper visual appreciation of Far Eastern theater structures and

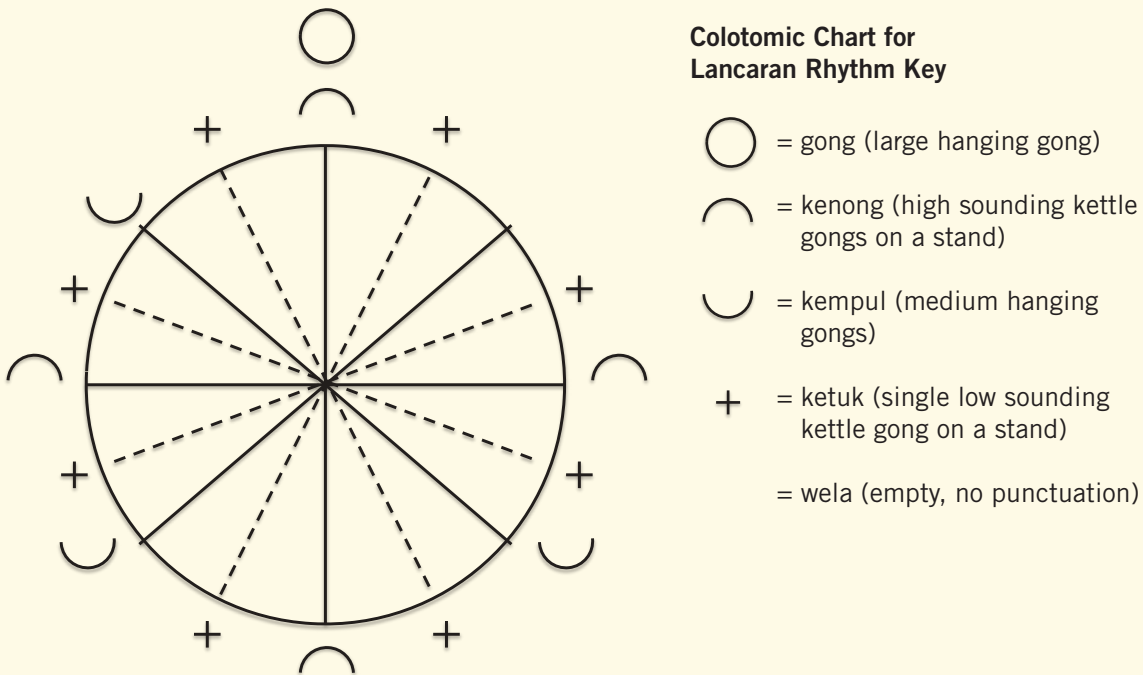
stage action spacing. These methods all require watching *in addition* to listening.

Visual art, such as Chinese landscape paintings portraying a scholar and his qin zither, Japanese Ukiyo-e woodblock prints showing kabuki on- and offstage scenes, and European paintings depicting aristocratic music making or peasant festivals, serves as a useful tool for studying musical instruments, performance practices, and musical environments when teaching world music. These partially reflect the socio-cultural contexts of certain musical genres and instruments.

Group Participation: Action in the Classroom

A unique way of teaching world music is through action, where the instructor leads and directs students in activities relevant to certain subjects. To develop an appreciation of the nature of world

Figure 5. Circle Showing Phrase Dividing Points for Lancaran Form of Javanese Gamelan.



SOURCE: C. WANG.

Figure 6. Homemade Balinese Gamelan Angklung by Bart Brush With Students at Humboldt Elementary School of the Humboldt Unified School District, Arizona.



SOURCE: BART BRUSH. USED WITH PERMISSION.

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music, students can learn many activities by rote, in groups where participation enhances learning.

One very effective group participation activity is Indian rhythmic training, which requires only finger counting and hand waving plus reciting. For example, the hand gesture to count the Rupak of the North Indian tala of 3+2+2 (Tin Tin Na Dhi Na Dhi Na) would be “LH: open palm, RH: clap—little finger touch—ring finger touch—clap—wave—clap—wave.” We can teach Japanese Noh theatre’s *kakegoe* (drum calls) by reciting and hand clapping as drumbeat substitutes. The so-called Balinese Monkey Chant (*Kecak*), which uses chanting voices in many parts plus some hand gestures with limited body movements, is also quick and easy to learn. By adding melody and harmony, part music can demonstrate parallel seconds (Bulgarian) and fourths and fifths (African) singing.

When it comes to instrumental music such as African and Latin drumming, Japanese *Taiko*, Chinese *Luogu* (percussion), Indonesian *Angklung* (bamboo shakers) and gamelan, Philippine *Kalinga* bamboo music, and Swiss cowbells are all excellent means for engaging in fun group music activities, some of which may include simple actions or props such as lion masks. When lack of funding limits your supply of authentic world music instruments, you can always use

or create substitutes (see Figure 6). Latin instruments such as conga drums and cowbells are especially suitable in some cases. Orff instruments are ideal for learning Indonesian gamelan music (Han, 2013, pp. 199-212, 245-251). In other cases, encouraging students to make similar but simpler versions of these instruments is an ideal classroom project.

Awareness of Cross-Cultural Themes

World music study or teaching, based on the tradition of anthropology and ethnomusicology, treats music as an integral part of a culture, thus focusing heavily on the cultural background of a musical genre. Comparisons between various genres and the way they intertwine throughout history capture students’ interest and enhance their retention. Not everyone can be expected to become an expert in world music, but inspiring children’s interest in the world around them is always a desirable goal.

Many ancient cultures treated music with symbolism. In ancient, even modern, Greece, India, China, Japan, and Indonesia, musical modes or scales are associated with extra musical elements such as seasons, directions, time of day, numbers, or colors, to name a few. In the West, triple meter was associated with the trinity (perfection), and



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Figure 7. Turkish Janissary Band Playing for Tourists at Istanbul.



SOURCE: K.-H. HAN. USED WITH PERMISSION.

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the use of seven Gregorian chants in a certain piece represented the seven sorrows of the Blessed Virgin. According to St. Augustine, the number seven is a symbol of “perfect completeness” because it contains the first even and first odd number (Hopper, 1938/1969, pp. 79, 354-430).

Another theme is the migration of musical instruments due to commercial, political, religious, or military activities and the resulting evolution of these instruments. Some examples include the distribution of different kinds of oboes from the Middle East to Asia and Europe, the travel of different kinds of lutes to Asia, the bowed lute (fiddle) to the West, the spread of the hammered dulcimer throughout the world, and the transport of the African marimba and the mouth bow to Latin America.

Spanish flamenco and American blues are very different types of music, yet both emerge from similar socio-economic and cultural circumstances: Both were developed in minority communities as a means of individual self-expression of depression, and both include solo singing accompanied by non-native instruments and popularized at clubs. Both genres originated from the country’s southern

region, spread throughout the entire country, and rose to become a national art form.

Connections to Western Classical Music

World music was an inspiration for many western classical music compositions, which can also be a point of departure for study today. The Romantic exoticism in works such as Bizet’s *Carmen*, Puccini’s *Madame Butterfly* and *Turandot*, Falla’s *El Amor Brujo (The Bewitched Love)* or *La Vida Breve (The Short Life)* are well known. Other composers approach the exotic subtly, absorbing more foreign elements and spirit rather than borrowing directly from folk music. Debussy’s interest in Javanese gamelan, Britten’s interest in Balinese gamelan and Japanese Noh drama, and Bartok’s interest in Eastern European folk music represent examples that will make connections with culture and music by treating the subject matter with appropriate historical and social perspectives. The purpose is to help students connect world music to music familiar to them.

Two western classical connections particularly interesting and relevant to present day musical

Figure 8. German Army Bell Tree, Circa 1920.



PHOTOGRAPHER: MARIA HAN. COURTESY OF THE NATIONAL MUSIC MUSEUM, UNIVERSITY OF SOUTH DAKOTA, VERMILLION. USED WITH PERMISSION.

scenes are *Alla Turca* (in the Turkish style) and *style hongrois* (Hungarian style). *Alla Turca* was a musical phenomenon that swept through central Europe from the late 18th to the early 19th centuries. By then the Ottoman Empire was no longer a threat to Europe, and the cultures of the exotic Orient, mainly Turkish, were reflected in European literature, painting, music, and even fashion. The so-called Turkish flavor was predominately Janissary band (Sultan's military band), employing zurna oboes, long horns, drums, cymbals, triangles, and bell trees (Turkish crescent). Gluck, Haydn, Mozart, Beethoven, Schubert, and Weber were some of the composers who adopted the Turkish flavor

in their music. The prominent feature was the use of percussion and the marching rhythm. Even some pianos that were built during that period were equipped with a pedal that played cymbals, bells, and other percussive devices installed inside the piano, producing Turkish sound effects. One example is the piano made by Anton Martin Thym (ca. 1815) of Vienna at the National Music Museum, in Vermillion, South Dakota, which features seven pedals—the seventh one a Janissary pedal. When activated, a lever strikes the bells and drum inside the instrument.

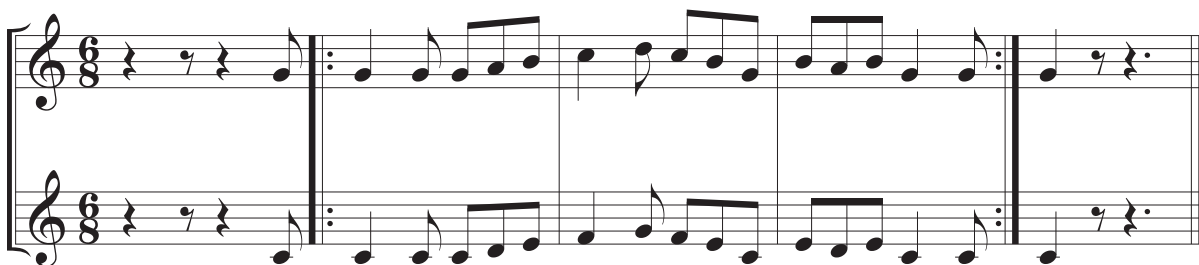
There is a direct connection between the Janissary band (see Figure 7, page 14) and the modern European military band—the use of percussion instruments, the idea of a parade, and the drum major. Western military bands dressed in Turkish costume for many years, and there was even an example of an American military band with a Turkish section around 1790 (Bryant, 1975, p. 47). Western military bands continued using bell trees until the 1930s and beyond (see Figure 8). Today the Janissary band is a tourist attraction in Istanbul. Numerous operas, such as Mozart's *Abduction from the Seraglio* and Christoph W. Gluck's *La Rencontre Imprévue (The Unexpected Encounter)*, incorporate Turkish themes.

The music of Liszt and Brahms comprises romantic interpretations of authentic Hungarian folk music. The exotic style *hongrois*, emanating from the 19th century, upset Bela Bartok because it was not based on Hungarian peasant music, but on Gypsy café music, which to Bartok was non-Hungarian (Bartok, 1947). Gypsy music was a type of Romantic music performed by Gypsies with much improvisation and great virtuosity, using violin, viola, clarinet, and cymbalom (hammered dulcimer). Liszt not only composed many pieces based on its form and style (*Hungarian Rhapsodies*), but also published a book entitled *The Gipsy in Music* (Liszt, 1926/1960). Gypsy café music is still found in Budapest.

Music Fundamentals from the Whole World

Regardless of teaching style or grade level, it is important that every music educator address the issue of how to teach fundamentals such as scale, melody, rhythm, harmony, counterpoint, drone, ostinato, and texture. World music is abundant in these elements. For example, organum is evident in

Figure 9. Rashaïda Music Showing Ethiopian Parallel 5th Singing.



TRANSCRIBED BY K.-H. HAN FROM *POLYPHONIES ET TECHNIQUES VOCALES EN ETHIOPIE*, OCORA #44. RECORDED BY JEAN JENKINS, 1968.

African singing as well as Western European early medieval examples (see Figure 9). The singing of 2nds in the Balkan and some minorities in southwest China contradicts the traditional western concept of dissonance. The use of drones occurs not only in Baroque music, but also in the Indian *tampura* or *sruti box*, western bagpipe, hurdy-gurdy, or the Appalachian dulcimer. Ostinato is found in Indonesian gamelan, as well as African drumming. Carl Orff

used ostinato as a composition technique in *Music for Children* and the well-known *Carmina Burana* (Orff & Keetman, 1957; Orff, 2005). The complex rhythm of Indian, Middle Eastern, and Balkan music will amaze amateurs and professionals alike.

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heighten their curiosity, connect music concepts to something familiar to them. The Internet is a good resource for a wealth of musical examples from many cultures and genres. Search for examples such as the Japanese *koto* zither ensemble playing Bach, Vivaldi, Mozart, the Beatles, and panpipes and flutes from South America playing Baroque music, Chinese erhu fiddle, pipa lute, guzheng zither, and western instruments playing bluegrass. These may trigger your students' curiosity in learning more about the unique instruments. Consider exploring Yo-Yo Ma's *The Silk Road Project*, and the music of the Chinese Twelve Girls Band.

The Beatles' George Harrison, when he studied sitar and introduced raga-rock to the public, was one of the reasons Indian classical music became popular in the West in the mid-1960s. The fusion of Paul Simon's music with South African choruses was also influential during the same period. Eddie Vedder's collaboration with Nusrat Fateh Ali Khan, the well-known Pakistani singer of *Qawwali* (devotional song), was used for the soundtrack of the movie, *Dead Man Walking*. Khan also collaborated with Peter Gabriel in the movie *The Last Temptation of Christ*. This type of exposure in popular media had a great impact in introducing world music to the general public.

Table 1: World Music Elements in Feature Films.



Coal Miner's Daughter (1980) Biography of country music singer Loretta Lynn
Farewell My Concubine (1993) Peking opera
Fiddler on the Roof (1971) Early Klezmer music at the wedding scene
The King of Masks (1996) Chinese Sichuan rapid mask-changing art
King Solomon's Mines (1950) African dance (Watusi), drumming for different functions, and call-and-response singing (conclusion)
Little Buddha (1993) Indian classical, Nepali folk, and Tibetan religious music
O Brother, Where Art Thou? (2000) Folk, gospel, blues, and country music

The Overture (2004) Thai *renad-ek* (xylophone) competition
Shunkinsho (A Portrait of Shunkin, 1976) Japanese *koto* and *shamisen*
Songcatcher (2000) Appalachian ballads and dance music
Sopyonje (1993) Korean pansori narrative singing
Vanaprastham (1999) South Indian *Kathakali* dance
Walk the Line (2005) Biography of country music singer Johnny Cash
Yellow Earth (1984) Northwest Chinese folk songs and drum dance

Conclusion

When it comes to fusion, it is difficult to consider true authenticity. As the trend of this age, however, why not use it as a tool? Do not underestimate the power of movies as well. *O Brother, Where Art Thou?* revived the interest of folk music to a very high degree in America; *Sopyonje* boosted national pride in *pansori* singing in South Korea; and *The Overture* renewed the interest of classical music study in Thailand (Lum, 2009).

Some feature films that include elements of world music, dance, and drama, if used with enough background information, can be a great way to teach world music to your students (see Table 1, page 17).

Samuel Butler once said, “The only things we really hate are unfamiliar things (1923, pp. 112-113). By teaching with world music, we can transform the unfamiliar to the familiar, or, at the very least, encourage our students to approach music of different cultures with a curious and open mind. ■

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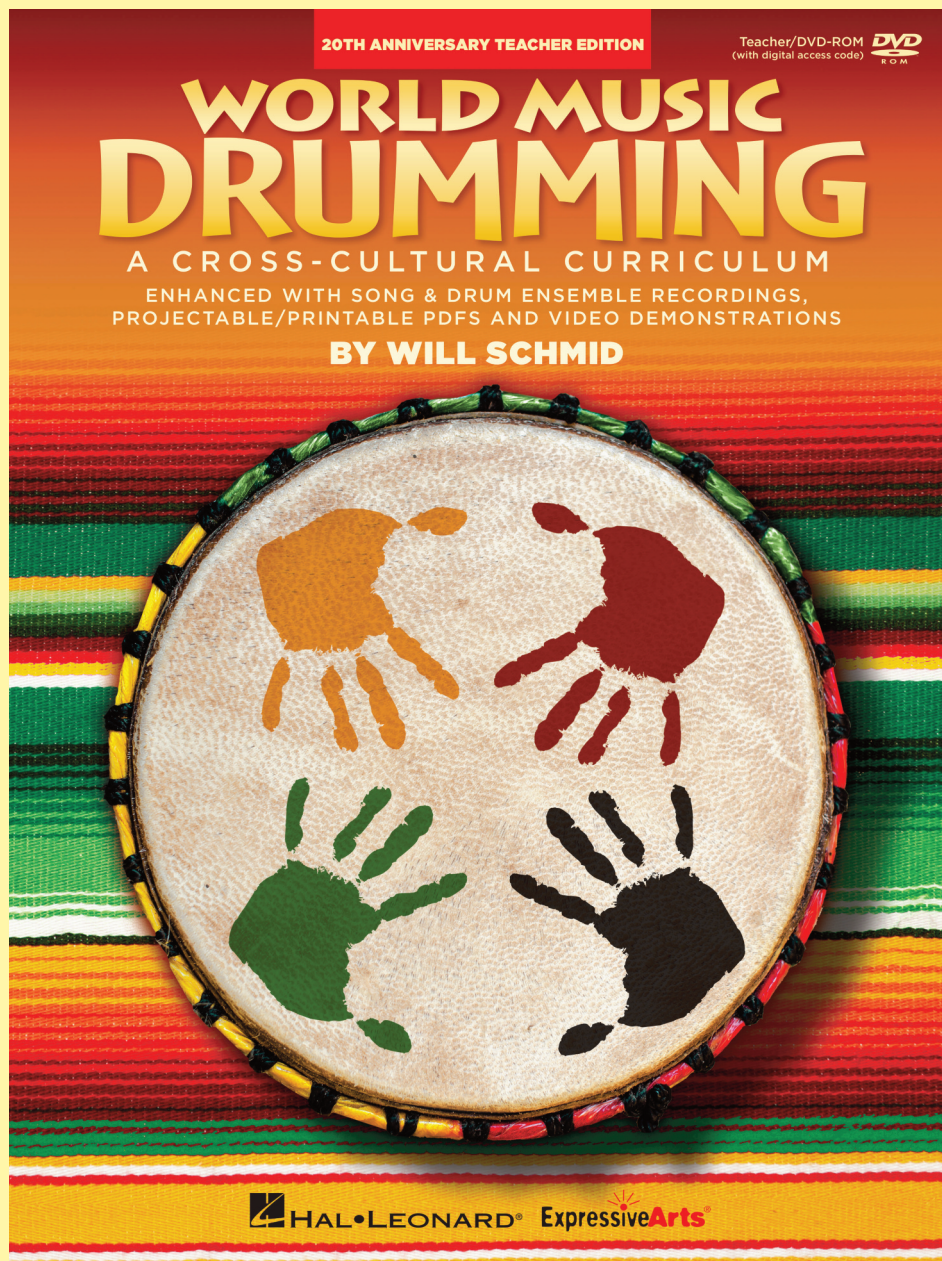
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Creating Meaningful Music in the Special Education Classroom

20



MEGHAN O'BRIEN is a music educator at the John A. Coleman School at the Elizabeth Seton Pediatric Center in Yonkers, NY. She works with children from ages birth through 21 years who present with severe and profound multiple disabilities and complex medical diagnoses. Meghan earned her bachelor's and master's degrees in music education from George Mason University, and has successfully completed three levels of Orff Schulwerk teacher education. Previously, Meghan taught elementary general music, chorus, and band at public schools in Fairfax, Virginia and New York City.

ABSTRACT

The students at the John A. Coleman School in Yonkers, NY present with significant challenges and unique medical, social, and academic needs. The school's policy is to ensure these students participate in all subjects to their fullest ability and that they are given a broad range of experiences. Their music education embodies the Orff process, allowing them to use the most elemental aspects of music to move, create, play, and gain a fully satisfying experience. This article explores some of the ways our special needs population is thriving because of the Schulwerk.

By Meghan O'Brien

Introduction and Background

In my seven years of teaching, I have worked with privileged and low socioeconomic populations, pre-K through sixth grade, in band, general music, and chorus. Although the experience was enjoyable, it seemed as though something was missing. When a position for a music teacher became available at John A. Coleman, a school affiliated with a pediatric skilled nursing facility, a unique and appealing opportunity presented itself.

In the past, I had worked with students with autism, but none required the scope of assistance, including full support with every daily task and guidance with participation in all activities, that these students needed. The administrator explained the protocol to me—my approach was to be as a music educator, not a music therapist. This raised some daunting questions: What do you teach to students who cannot use their bodies or voices to respond? How do you find connections with students who cannot speak to communicate their wants, needs, and wishes? At first glance, some students

appeared unable to connect directly with others, but this is not the case. Each has his or her own way of communicating. A smile, a sigh, darting eyes, or hand movements and gestures, no matter how subtle, can be a teacher's clue as to which activity truly speaks to any particular child.

As Orff educators, we know the Schulwerk focuses on the basics of music and builds to more complicated concepts. By modifying Orff teacher education lessons and course materials for students with special needs, we provide the right tools and support to help them achieve greatness, regardless of learning level. For example, in public school I covered several topics in a month, whereas at John A. Coleman I focus on one or two topics in that time frame, and connect with students by creating lessons centered on familiar things such as holidays, seasons, social studies, and basic counting skills. The result is multisensory lessons where they can see, hear, feel, and play the music and enjoy experiences they otherwise would not have had.

Creating a Predictable, Multisensory Mood/Environment

My students are not seeking new musical knowledge, but instead need predictable routines that make them feel safe and familiar in their surroundings. They live stressful lives, with complex diagnoses that completely impact their daily living. Doctor's appointments are a regular occurrence, and students do not experience the same daily pleasures—smelling flowers in the garden in spring or building a snowman in winter—that typically developing children do. These daily experiences are critical, however, in a child's development.

The overall structure of the class contributes to the predictability and familiarity that is so important to these students. For example, every time we meet, whether in a group setting or individually, we sing the same short hello song, incorporating each student's name. It provides an opportunity to play an instrument with me, receive a personalized greeting, and share a musical experience right at the start of class. They beam during the whole experience of playing and singing the familiar song, which also helps prepare them for the fun musical activities to follow.

Creating the right setting in the classroom is a key step to ensuring these children fully experience

their music lessons. For example, if you choose a song about rainbows, turn off the lights and assist them in using flashlights to project sun catchers on the wall. For summer songs about the beach and surfing, mist water and turn on fans to help them feel the warm ocean breeze. Encourage them to rock in their chairs to lullabies as you play rain sticks together. Certain songs might call for free movement with scarves, and each child can feel the scarf brush against his or her face, or hold it to create movements. The staff can assist everyone in playing the steady beat or creating sound effects on adapted instruments.

Another activity involves presenting your students with several different types of media such as ribbons and scarves, drums, or a rain stick. Let each one choose an instrument, depending upon their energy level and mood, and adapt songs to match. For example, one student might choose a rain stick and listen quietly as the music plays softly and slowly. When the next student in the circle begins, he or she might shake that rain stick loudly and move excitedly. You can play the same song, but try increasing the tempo to match the child's excitement level. Just as in a typical Orff lesson, students are involved in many decisions in order to create a special musical experience that is satisfying and meaningful and allows each of them to embody the music.

Songs that involve the child's name are important for bringing self-awareness. This can be as simple as changing the lyrics. In the traditional song, *The Water is Wide*, the lyrics "my love and I" can be changed to "[Student Name] and I." A song like Chuck Berry's *Johnny B. Goode* becomes [Student Name] B. Goode, and the verse/chorus form presents simple opportunities for everyone to have an individual opportunity for improvisation. Sit directly next to or in front of the student whose name you are singing, and consider adding a mirror for the student's self-reflection.

Near the end of the session, sing a familiar song together to allow everyone to enjoy one last group performance. Use the same upbeat goodbye song each time to help dispel any sadness students feel when they realize the session is ending. Although not ideal, their disappointment at this time indicates the session's activities were fun and meaningful and similar activities should be included in upcoming sessions.

Figure 1. A VOCA, such as Enabling Device's Big Talk Triple Play, and Clearly Labeled Instruments Provide Students With Visual and Auditory Cues to Participate in Storytelling Activities.



PHOTOGRAPHER: MEGHAN O'BRIEN.

Storytelling

Storytelling is one of the most popular Orff teacher education activities, and it is something I use often with my students. Although in public school music educators create entire plays and productions from folk tales, folk literature can provide an enriching experience for students of all learning levels.

My students use Voice Output Communication Aids (VOCAs) to indicate when to turn a page or play pre-recorded musical themes and sound effects. The VOCAs have easy-to-press buttons with pictures representing different sounds, and each one is easily programmed to play back simple messages, sound effects, or song clips. When students activate a VOCA and discover its sounds, they are meeting their goals for decision-making and hand-over-hand assistance, or they are independently moving toward and activating an object. Each student also chooses an instrument, such as a small drum, egg shaker, or wrist bells, to play the beat, improvise rhythms, and explore sounds during the story's songs (see Figures 1 and 2).

Figure 2. A VOCA, such as Enabling Device's Carousel Communicator, Provides Opportunities for Students to Make Choices.



PHOTOGRAPHER: MEGHAN O'BRIEN.

When part of a story calls for dancing, keep movements simple and repetitive. ABA and rondo form work well in this case because the repeating A section provides an element of familiarity. Movements can include clapping, patting hands on laps, swaying hands in the air, tapping feet, or rocking wheelchairs back and forth. Some movements, such as hand clapping, reinforce the steady beat. Other movements, such as reaching out or above the body, might support a student's Individualized Education Program (IEP) goals. The repetition in each activity helps teach form and feels musically satisfying.

When students are ready to perform a story, the Orff process allows them to experience the music on many different levels. They feel the music through movement and by manipulating props such as scarves. They may listen to the music as it is performed for them or as they perform it by activating a VOCA. They create the music through improvisation with small percussion instruments. Students also naturally have a multisensory experience to support their developmental needs. They see the pictures in a book and take time to explore the instruments and equipment used in the storytelling. They feel the beat and any effects that are necessary to the story. If the woods are mentioned in a story, for example, give them an opportunity to feel objects made out of wood to deepen their understanding. Encourage them to use sound effects to represent different words.

If animals are mentioned, have them activate a VOCA with pre-recorded animal sounds to fully experience the story.

Song Writing

Over the past year and a half, I have been working with a 14-year-old student, “J,” who is physically limited and unable to speak. His love for music was obvious right from the start and, as time passed, it became apparent that he was special. “J” is playful, alert, involved, and at ease in every session. When he wants attention from the adults in the room, he hits his wheelchair tray. His behavior and demeanor indicate a readiness to learn. Although he could not speak, “J” tried to show that he understood everything we did in class. Initially, he independently tapped the steady beat as he studied my guitar or piano playing. After a while, he played his drum using the same rhythms he heard me play, no matter how complicated the accompaniment. With melodies, he was able to move his hands up and down with my voice. He lifted his hand on cue for the last note, and played it for any song with incredible accuracy. He even laughed and tapped his drum loudly when he heard mistakes.

“J’s” strong sense of musicality needed a form of expression. When given a choice of activities, he picked songwriting in almost every session. We began with simple quarter and eighth note rhythms and eventually branched out to include sixteenth notes, half notes, and quarter rests. Each note value was written on large flash cards and assigned a familiar word with the same rhythm (see Figure 3). “J” quickly learned each rhythm presented to him by echoing and playing games. To assess his knowledge, I often presented him with one or two beats of rhythm and played them inaccurately. He quickly caught on and shook his head before tapping out the correct rhythm on his drum. Feeling empowered, he was now able to choose from his rhythm cards to write simple rhythmic ostinato. We played these along with prerecorded music before finally writing eight- to twenty-four measure original songs that we played together.

After writing several successful rhythmic songs, we began adding pitch cards for the C pentatonic scale. Once again, we learned this new concept by practicing in a multitude of ways. We moved our hands up and down as we discovered the sound of each pitch in song. I showed him two melodic flash

Figure 3. Large-print Manipulatives that Are Color Coded Make It Easier for Students to Identify Information.



PHOTOGRAPHER: MEGHAN O'BRIEN.

cards and sang the pitches to him until he could accurately tell me whether I sang them correctly. We took a soprano glockenspiel and played each pitch of the C pentatonic scale. Since developing ways to communicate, “J” is now able to write four- and five-part Orff arrangements.

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Figure 4. “J” Uses His Manipulatives to Write and Play Eight Beats of a Song.



PHOTOGRAPHER: MEGHAN O'BRIEN.

One of the most important aspects of “J’s” sessions was limited and structured decision making. He could already make decisions when presented with four options, so I gave him two to six musical options for every step of his song writing and presented him with small tasks: “Today we are writing two measures of your song. Can you choose eight rhythm cards? Let’s play your idea and see if you like it.” After writing each set of two measures, I showed him how to enter the notes into a music writing program on the computer, which enabled him to hear longer sections of his music or several lines of music being played at the same time. We slowed the tempo and played along with the “ensemble” he created on the computer. Every time we listened to a section, I asked if he liked what he wrote. Depending on his answer, we either rewrote the section or moved on to the next one.

One day someone innocently asked me that all-too-familiar question: “That’s great that he can write music, but how does this apply to real life?” In “J’s” case, even though he was unable to speak, he was cognitively aware, astute, and eager to learn. He was unable to express his thoughts, feelings, and ideas, but music writing provided an outlet of expression that was otherwise unknown to him. How does this answer the question about applying music to “real life?” We were invited to bring “J” on a field trip to a public school in the Bronx, where he participated in a large music class with typically developing children. Although he had practiced and was prompted, “J” was so nervous about being in a new situation that he forgot how to use the

communication device on his iPad. He had the tools to say hello and have a conversation with his new friends, but he froze. When the music making began, though, “J” relaxed and enjoyed himself. Realizing that he had the same musical knowledge and language as these typically developing children, he blossomed and brimmed with confidence. He was able to participate in a storytelling activity where he activated three different VOCAs to play theme songs for each character. He smiled and laughed as the fifth-grade class echoed the themes on recorders, and he fully participated in an activity where small groups of four wrote a four-beat rhythmic ostinato. “J” practiced with his group and shared his music with the rest of the class with ease.

Music helped “J” form a bond, make new friends, and become a confident contributor in a peer setting. This specific case is just one example of how Orff Schulwerk can help any student of any ability level express him- or herself with assurance. Because the Schulwerk focuses primarily on building blocks and improvisation, students become comfortable creating original music that truly expresses their individual personalities.

Conclusion

Although our lessons appear quite different from those used with typically developing children, Orff Schulwerk plays a critical role in a special needs classroom. We should never underestimate any of our students, regardless of their ability level, because all students can find a form of success when presented with the right tools. The flexibility of the Orff approach allows musical concepts to be easily adapted for typically developing students as well as those with severe and profound disabilities.

The concepts and ideas suggested in this article are variations of lessons I taught in public schools. The Orff approach naturally encourages children to play, explore, and grow at a differentiated pace, a critical component of their development, regardless of abilities and learning levels. The building blocks of short rhythmic and melodic patterns we embrace in the Schulwerk allow children with special needs to become familiar and comfortable with seemingly more complex music. Although they might be unable to articulate their understanding of the material, their knowledge and appreciation of the musical experience is evident in the smiles and joyous laughter they share in every session. ■



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Setting a Framework for Children's Improvisation and Choreography

26



JUDY LASKO has taught dance in New York City for more than 45 years and currently teaches students of all ages at her studio in Symphony Space in Manhattan. Ms. Lasko graduated as the first music/dance major from Oberlin College, Ohio, and is certified in Labanotation. She has taught both movement and Orff music classes in New York City public and private elementary and preschools, and taught the movement component of Orff Schulwerk teacher education in more than 25 courses. She has presented dance and Orff music workshops throughout the United States and Canada.

ABSTRACT

With a simple framework and some practice, music educators can guide students through the process of creating original movement pieces. Working within a blended structure, students are empowered to imitate, explore, improvise, and ultimately choreograph dances that are rich in content and meaningful to them.

By Judy Lasko

Helping students discover and express their own creative ideas through movement, and then gradually honing their skills as choreographers, is an exciting and rewarding process, one that is not without its challenges. Free improvisation is a pleasure for some children—and adults—but intimidating for many others. Very few dancers are like the 7-year-old who said to me, “The music tells me what to do.” Which raises the question: How can we help our students gain the ability to embody the music and create their own powerful, artistic dances? They acquire the moves, step by step, through developing their skills within an age-appropriate structure. Beyond that, however, how do we encourage the next level, when the music “tells them what to do?” The Orff process, which I serendipitously discovered after 25 years of teaching a very similar structure I had developed, creates a safe environment in which even the most timid and inexperienced are encouraged to move and explore creatively.

The First Step: Imitation

We often begin class with a song in which parts of the body are designated, but the movements are not. An adaptation of Woody Guthrie’s *Put Your Finger in the Air* (1948/1992) works well for this. After choosing and moving five or six different body parts, the last verse instructs everyone to “let your whole body

Figure 1. “Let your whole body dance all around....”



SOURCE: SHONELLE COOPER-CAPLAN. USED WITH PERMISSION.

dance all around.” By this point, the children have experienced enough variety of movement to enjoy the opportunity of moving freely, without feeling anxious about what to do (see Figure 1).

The Second Step: Further Imitation and Exploration

Depending on the focus of the day (e.g., slow/fast), I often use the familiar song, *Head and Shoulders, Baby*, and model a slow movement for the first part, then a contrasting fast movement, after which the children imitate. After several examples, a volunteer makes up a slow part, someone else makes up a fast part, and we all imitate. The same structure works for big and small, round and straight, legato and staccato, and so on.

Several aspects of Edward Harper’s familiar traditional song, *Jim Along Josie*, adapt well for encouraging student exploration. The verse can

be a basis for locomotor movement, “Walking around, Jim along Josie.” The chorus reinforces the difference between beat and rhythm. “Clap the beat, Jim along Josie,”—where dancers use their feet like tap dancing—“Tap yourself a rhythm, Jim along Joe.” The song also is a good choice for echoing: “Now it’s my turn, Jim along Josie. Now it’s your turn, Jim along Joe,” or for question/answer such as, “This is the question, Jim along Josie. Show me your answer, Jim along Joe.”

As the practice progresses, students always have a clear focus within a designated amount of music. The framework sets them up for success in creating their own movement phrase.

The Third Step: Collaborative Choreography – Improvisation and Composition

Now students are ready to move on to creating dance movement to a song. It is important to pick

Figure 2. *The Breath of Winter* by Laura Koulish.

V

1 2

The breath of win-ter chills the air, — it jells in - to an ic - y stare _ and

V

with the whirl-ing swirl - ing snow, the sights of — win - ter — come and go.

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a song that has suggestions for movement inherent in its lyrics. Frequent favorites are Tom Chapin's *Mother Earth's Routine* and *This Pretty Planet*, and Laura Koulish's *The Breath of Winter*.

After the group learns the song, they improvise a movement for the first line. Often two or three students have the same idea. Using the consensus choice tends to be the best option and offers the opportunity to reinforce the decision-making process with them: "The movement you picked for snow is a good contrast to the movement we have so far. Your turning movement fits the words beautifully."

The group continues the same procedure for each subsequent line. Discussing transitions from one idea to the next ensures the movements flow easily and organically one into another.

When choreographing a round, it's important to discuss contrasts in level, movement speed, and stationary versus traveling to facilitate making choreographic choices. These aesthetic considerations encourage students' awareness as they create more and more independently.

The Fourth Step: Independent Choreography – Composition

The first structure we typically use for independent choreography is "Let your dance have two parts." This is a workable idea for students as young as age 5. It is simple, clear, and easily accomplished.

Recently I guided some kindergarteners in an improvisation about birds. First, the birds were in their egg, and then they broke out. They were hungry and ate the worms the parent bird brought them. They learned to walk, to fly, to find their own worms, to take a bath.

Next, using any of the ideas they had already explored, each child created a dance with two or three different parts. They then shared the dances, three or four at a time, with the group.

After that the children formed pairs or trios and followed the same process as the prior steps. They cooperated with each other and made choices as their choreography developed, exercising important skills that take patience and practice to achieve.

A song that works well for facilitating beginning choreography with 5- and 6-year-olds is Woody Guthrie's *Howdy Doo* (1948/1992). The short verses are fun, funny, and full of movement ideas that are easy for children to follow. Their favorite verse always seems to be one that features what happens when someone meets a dog or cat, and they become quite animated when improvising movements to the lyrics.

When children are 7 or 8, adding the Laban body activities—traveling, turning, elevation, getting bigger and smaller—elevates the choreography, resulting in a well-rounded, three-dimensional piece. At this point, Laura Koulish's *The Breath of Winter* (2010), a beautiful round, is short and conducive for choreographing. The students and I collaborate to make the dance, and then sing and perform it in canon (see Figure 2).

After a few months, with the arrival of spring, the students are ready to choreograph independently. We use Koulish's *The Breath of Spring*, which is patterned after *The Breath of Winter*, but set in a major key. Creating a dance to *The Breath of Spring* is a fairly straightforward transition because they are already familiar with the winter version. The words to the song and the body activities they have

learned provide a strong, meaningful structure to facilitate their choreography.

Conclusion

Just as skillful use of the Orff process guides students to become proficient composers of their own music, so too, a similar step-by-step process grounded in a simple age-appropriate structure

enables them to become capable and joyful dance makers. As music educators know, encouraging artistry in students as they embody the creative process is rewarding in and of itself. But the enduring tribute is the pure joy and abandon on their faces when they are able to conceive and choreograph—on their own—a strong, musical, kinesthetically satisfying dance. ■

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The Dance of Colors: Sonia Delaunay-Terk and Vaslav Nijinsky

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RAQUEL PASTOR PRADA

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ABSTRACT

The works of artists Sonia Delaunay-Terk (1885-1979) and Vaslav Nijinsky (1889-1950) invite us to approach abstract painting through the physical and emotional experience of dance. The visual representation of movement through color and shape is apparent in the transitions to abstraction. The author examines how the artists' creativity and versatility, which traversed different artistic modes, provide a clear model of how dance and art can engage and interact with each other, and then explores the use of abstract art as inspiration for an interdisciplinary project for children.

By Raquel Pastor Prada

One of the main concerns of the European vanguards of the early 20th century was the visual representation of movement, such as that reflected in the artistic works of Sonia Delaunay-Terk, cofounder of the Orphism art movement, and Vaslav Nijinsky, a 20th century dancer, choreographer, and abstract artist. In their creations we can appreciate how rhythm, direction, geometry, chromatic contrast, and dynamics build bridges between abstract art and dance.

Delaunay-Terk's fascination with dance inspired many of her paintings. Her personal history interests us because of her ability to reinvent herself and her application of modern art as a means to transform everyday space. On the other hand, Nijinsky more closely represents a creative personality expressing his interests and preoccupations through different artistic languages. His choreographies and drawings reveal a human and sensitive geometry that comes from controlled, precise movements, but which are far from rigid, displaying vivacity and breadth. Through the exploration of their work, a

unique opportunity to connect physical movement and abstraction emerged and was used to organize an educational project with the following goals and content.

Educational Project Goals

- Think about abstract art as an interpretation of contemporary reality or modern vision.
- Reflect on the work of Sonia Delaunay-Terk and Vaslav Nijinsky as artistic creations with the capacity to connect dance and fine arts.
- Explore and research abstract shapes through the body.
- Establish parallels between body, music, and plastic-chromatic rhythm.
- Understand art as an element for enriching and transforming everyday life.
- Consider the creation as a project capable of producing personal, sensitive, poetic interpretations of our vital reality.

Educational Project Content

- Movement representation in the avant-garde art;
- Connections between art and dance: rhythm, direction, tempo, dynamics;
- Primary and complementary colors, harmonies and divergences;
- Orphism as a colorful abstraction: rhythm through color and shape;
- Color and shape as an expression of feelings and emotions;
- Applied Simultaneism for textile design; and
- Multifaceted and interdisciplinary artists in the avant-garde art movement.

Who Was Sonia Delaunay-Terk? (1885-1979)

Sonia Delaunay-Terk was born in Ukraine and raised in St. Petersburg by her uncle, Henri Terk. She began her study of art in 1903 at the university in Karlsruhe, Germany, and in 1905 continued her studies in Paris, where she was influenced by Fauvism, a painting style characterized by vivid expressionistic and non-naturalistic use of color. There she met artist Robert Delaunay, whom she later married, and in 1911 their only child, Charles, was born. Her first work of abstract art was a patchwork quilt she made for Charles' crib. Her work embraced that of great artists like Piet Mondrian or Kazimir Malevich and, although often overshadowed by her husband in a world still

dominated by men, she was the first living female artist to have an exhibition at the Louvre (Heller, 2000, p. 119).

Together, Sonia and Robert became two of the principal representatives of Orphism, or Simultaneism, an avant-garde movement that featured abstraction, light, and color. Their paintings expressed the movement of modern life, and they experimented with color to produce rhythm and dynamic effects through the perceptive play of simultaneous color contrasts that suggested real movement.

Delaunay-Terk's interest in representing movement led her to dance: "The rhythms inspired our vision to make the colour dance, too" (Delaunay-Terk, 1978, pp. 34-35). She and Robert, dressed in Sonia's simultaneous designs, frequented popular Paris ballrooms, enjoying dances such as the tango and foxtrot. Her paintings reflect the movement—dancers appear to dissolve in space through color rings and circular segments that intersect and obscure their body contours. The images evoke a sensitive, delicate, poetic human perspective when compared with the rigor, order, and coldness of simple geometric shapes. They embody the energy of the squares and circles, showcasing their rich inner musicality and vibrant rhythm.

During the couple's exile in Spain, Delaunay-Terk was dedicated to interior design, and she collaborated on various interdisciplinary projects, such as designing costumes for the Ballets Russes 1917 performance of *Cleopatra*. She opened shops in cities throughout Spain—Madrid, Barcelona, Bilbao, San Sebastián—where she marketed her furniture and fashion design. By applying Simultaneism to her interior and textile design, binding and book illustrations, costumes and scenery for cinema, ballet, opera, and theatre, this prolific artist translated her interests and knowledge to the most varied aspects of daily life (Léal, 2000, pp. 48-51). Her great success enabled her to support her family during difficult economic times.

Who Was Vaslav Nijinsky? (1889-1950)

Vaslav Nijinsky was born in Kiev and raised in St. Petersburg. In 1909 he made his sensational debut in Paris as a dancer with the legendary Ballets Russes. In 1912 he became their main choreographer and the company's most innovative collaborator. With only four choreographies, he contributed a new, breaking, modernist reformulation of classical dance

Figures 1-7. Children Exploring Movement With Both Real and Imagined Objects.



PHOTOGRAPHER: RAQUEL PASTOR PRADA. USED WITH PERMISSION.

that challenged the male role conventions. His choreographic language showcased the dancer's plasticity and geometric transformation.

Like Delaunay-Terk, Nijinsky resided in Paris before the Great War, but there is no known documentation of their being personally acquainted, in spite of the fact both artists worked for Sergei Diaghilev, director of the Ballets Russes. In 1917 Nijinsky relocated to the Swiss Alps, where he continued to produce new ballets through geometric compositions of circles and their segments. Although his graphic work during that time was influenced by his mental collapse, recent studies consider it a valuable part of his choreographic productions for its stylistic similarities: pronounced rhythms, stress in the linear, relief effects without depth or a degree of schematization and geometrization.

His drawings of characters and themes gave way to colorful abstractions that displayed the rhythmic movements of his hand and transmitted his dynamism to his paintings. Meanwhile, thematic references in his ballets also disappeared in favor of his interest in internal and external body

movements: his dynamism, force, weight, passions and feelings, and his plasticity facing a flat scenic space that resembles a canvas (Gassner & Koep, 2009, pp. 44-45). His drawings transmit the complex rhythm of dance through abstract and geometric shapes, bright colors, and a good intuition for spatial composition. His radical modernity is linked to avant-garde artistic movements such as Orphism or Russian Constructivism, and can be easily related to Delaunay-Terk's work. They are linked by the origin of their pictorial abstraction, the expressive value of colors, and the relationship between geometric shapes and body movements.

Practical Development of the Project *Circles and squares*

This educational project was developed with students ages 9 through 11 in two 1-hour sessions at the Music and Dance Municipal School in Ciempozuelos, Madrid. As Orff educators, we began our first session by encouraging the children to explore curved, angular, and circular and straight forms. To enhance body and motor creativity we explored movement with

balls, hoops, and chopsticks (see Figures 1, 5, and 6, page 32), and we asked questions: How many different ways can you surround the hoop? With how many body parts can you create a circle? Then the children continued their exploration by simply imagining the objects (see Figures 2, 3, 4, and 7, page 32).

Next they used cards with adjectives to choose which ones—soft, hard, sustained, sudden, heavy, light, dynamic, static, flexible, rigid—were associated with either a circle or a square (see Figure 8). They were encouraged to come up with their own words as well, some of which were happiness, danceable, surprise, aware, and shiny for the circle, and quiet, sad, serious, and boring for the square.

We presented several Delaunay-Terk paintings and discussed her representation of movement through colorful abstraction (see Figure 9). We talked about color theory and the chromatic contrasts she used in her work. We showed them her first simultaneous applications for the world of fashion and emphasized her desire to project her artistic interpretation to everyday objects, explaining that this is known as “applied art.” Immediately they were fascinated by the vitality of the shapes and colors of the designs and expressed how much they liked them. They were surprised at the modernity of designs created in the early 20th century, especially when they looked at a picture of a Citroën convertible Delaunay-Terk had embellished in 1925, one of several cars she transformed.

We introduced Vaslav Nijinsky as a dancer-turned-abstract-artist—the opposite trajectory of Delaunay-Terk—an avant-garde art lover dedicated to painting in the last years of his life. We presented his paintings, which ranged from geometric figuration to the most pure abstraction, and explained how his pictorial compositions were linked to his choreographic language. The students easily established similarities with Delaunay-Terk through observing Nijinsky’s vivid depictions of circular lines and sectors overlapping with elliptical spins and oscillations. The session concluded with a new movement exploration of two of Delaunay-Terk’s textile designs, one a silk print with angled lines of different sizes and colors (Damase, 1991, p. 162) (see Figure 10), and the other an original color pochoir with open circular forms that allowed us to connect with the previous exploration about the circle and the square. We suggested the children

Figures 8-9. Children Discussing Shapes and Movement Representation in Delaunay-Terk’s Abstract Art.



PHOTOGRAPHER: RAQUEL PASTOR PRADA. USED WITH PERMISSION.

interpret these as floor or air patterns. Some wanted to combine both floor pattern and air pattern options, or use different body parts or spatial levels. They were encouraged to use all possibilities to make their own decisions (see Figures 11, 12, 13, 14).

Figures 10-14. Children Interpreting Delaunay-Terk’s Abstract Art Through Creative Movement.



PHOTOGRAPHER: RAQUEL PASTOR PRADA. USED WITH PERMISSION.

Figures 15-18. Interpreting Delaunay-Terk's Painting, "Rythme 1938," Through Creative Movement.



PHOTOGRAPHER: RAQUEL PASTOR PRADA. USED WITH PERMISSION.

Our Own Special Art Gallery

In the second session, the classroom was transformed into an exhibition space with copies of both artists' work laid on the floor. As the children studied the artwork, they interpreted each with creative movement, expressing and embodying the art. We shared ideas, which further enriched our movement repertoire. For example, most children interpreted the circles and curved lines with whirligigs, twists, swerves, and turns that represented the picture as a journey, but one child improvised a different concept, interpreting a painting in a frontal plane with different spatial levels without rotating or moving from her space.

The children were paired together according to the color of their clothes, each pair choosing a picture. We guided them in a joint exploration in silence, communicating only through movement.

Each pair shared their impressions as they studied the details of the parameters—forms, color and size variations, composition, structure, and rhythm. Most were excited about the task and, without hesitation or difficulty, eagerly transformed the picture into a dance. They discussed the composition and the shapes that appeared; the colors and cold or hot chromatic areas; and vitality, lightness, or brightness. One pair, working with the painting *Rythme 1938* (see Figures 15 and 16), decided to interpret the large circles with curved walks and the small ones by turning and stopping with their arms interlaced. Another pair working with the same painting chose to interpret the warm colors with joyful, quick movements, big jumps, and fast turns, and the cold colors with sad, slow movements, and then finished their composition in a still pose that evoked the connecting arches and circles, with an extended leg representing the centerline (see Figures 17 and 18).

The performances were followed with reflection. In general, the children showed a preference for certain pairs' positions and movements, justifying their choices based on expressive qualities or correlation with pictorial characteristics. Most importantly, they judged the creative expression of others by applying artistic criteria—regardless of friendships—and engaged in an interesting dialogue involving painting and dance.

To end the session, we proposed the children become simultaneous artists themselves for a shared creation of a painting that expressed elements they had experimented with in their choreographic compositions. They used craft paper and crayons to create "paintings" (see Figure 19). When they finished, the children signed and titled their artwork. While enjoying their subsequent exhibit, one of the children asked, "So now, do we have to dance what

Figure 19. Children's Abstract Art Exhibit.



PHOTOGRAPHER: RAQUEL PASTOR PRADA. USED WITH PERMISSION.

we painted?" We all laughed, knowing we had a good foundation for our next session!

Conclusion

Delaunay-Terk and Nijinsky were a seminal influence in the 20th century art community. Applying the Orff Schulwerk approach to their artistry provides a model that enables students to interpret, explore, and improvise seemingly complex concepts such as abstract art or simultaneous chromatic contrasts.

By starting with something as simple as a square or a circle and evolving towards more elaborate concepts and perceptions, the students quickly grasped the relationship between abstraction and emotion and the expression of feelings by personally experiencing them through movement.

This project allowed students to traverse pictures and dance, uniting them and opening creative pathways while offering the opportunity for unlimited artistic expression. ■

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A Reflection on Process

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GAYLA KOBIALKA is assistant professor of music education at Northwest Missouri State University and has successfully completed three levels of Orff Schulwerk teacher education. She earned her bachelor's and master's degrees in piano pedagogy from Wichita State University and a doctorate of musical arts in music education from Shenandoah University. She taught elementary general music for 13 years in Fairfax County, VA, and completed Level I Kodály training and extensive training in arts integration through the Kennedy Center CETA program.

ABSTRACT

Orff Schulwerk teacher education raises participants' awareness of the need to emphasize process over product. The true realization of what process is and why it is so important may not become a reality until after reflecting on the experiences inherent in all three levels. In this article the author examines how applying knowledge gained in levels training can deepen the understanding of what students experience and feel when music educators unintentionally succumb to "product pressure," and then offers suggestions for further embodying the process.

By Gayla Kobialka

The premise for this reflection came at the conclusion of my training in Orff Schulwerk Level III teacher education. Everything I had experienced in levels training coalesced, and the true realization of what process is and why it is so important became a reality. This epiphany was the result of analyzing and reflecting upon my Level III teacher's intuitive demonstration of process and my experience participating in the preparations for the sharing session scheduled for the last day of the two-week course. This inspired me to search for quotes from Orff and Orff Schulwerk educators that would reinforce the desirability and efficacy of process over product.

As music educators, many of us have heard our administrators say, "I would like you to put together a kindergarten program for the PTA meeting next month." Whether kindergarten, another grade level, or a different schoolwide function, the emphasis of that request is on a performance-oriented product. Doreen Hall (1960) devotes the last chapter of *Orff-Schulwerk Music for Children: Teacher's Manual* to ways to develop a demonstration of Orff Schulwerk. Hall, however, does caution, "Ideal as it may sound it is

not always a good policy to choose only the best performer as ‘Music for Children’ is designed for ALL children” (p. 31).

Orff Schulwerk music educators know it is all about process not product, but what happens when we succumb to product pressure? What happens is what can happen even in Orff Schulwerk teacher education, which is product without process. The two-week Orff Schulwerk levels training always ends with a sharing session for invited guests and those in other levels. Although this is a valuable experience, it can lead to the unintentional abandonment of process for product, which may result in frustration at the lack of opportunity for participants to express themselves freely or feel their contributions are important.

Experts and the Creative Process

Carl Orff (1963) in describing the development of his Schulwerk states:

In my teaching, I tried to bring the students to the point where they could invent music of their own to accompany movement, however modest that such inventions might be at first. They grew out of spontaneous improvisations in which a student could freely express himself. (p. 70)

When humans are not able to express themselves freely, the result is frustration, as Isabel Carley (1983) indicates:

The need to create is a very basic and universal human need. To deny it is to frustrate the children entrusted to us....Every human being needs some kind of creative outlet—perhaps more than ever in our tense and crowded age. When he fails to find it, frustration and aggression result. (p. 74)

Tossi Aaron (1985) reiterates the benefit of sensitive support in alleviating students’ frustration:

It is the slower, less graceful child who needs us most, and to whom those music classes are a precious and valuable outlet. When given sensitive support and a kind word, he finds release from frustration and derives great satisfaction from the simplest part in an ensemble. (p. 41)

Gunild Keetman (1974) mentions on several occasions in *Elementaria: First Acquaintance with*

Orff-Schulwerk that teachers must be cognizant of continually providing opportunities for all students:

Already at an early stage children should be accustomed, on every occasion, to take responsibility for leading a group. Opportunities for doing this occur in reaction exercises in which the child takes the place of the teacher, for instance in clapping together. (p. 53)

Keetman also mentions the need to be aware of and provide for a safe learning environment for the timid child:

To give timid children the courage to improvise and play melodies, group improvisations, in which they do not feel so exposed, can serve as a transition to individual improvisation. Over an ostinato that provides the basic pulse according to his own idea of a melody; no one dominates. (p. 89)

Despite the need to produce a product, Keetman suggests that the teacher must act as a guide to ensure students are actively involved in the creative process. “The teacher should only help to create some form, so that an end result is achieved, and the children do not remain stuck at the improvisatory stage” (p. 155). Keetman also emphasizes the importance of encouraging students:

Especially when working with small groups teachers should dare to encourage more and more children to give free expression to their melodic and movement imagination....There are also children who lack the courage and self-confidence to move freely. One should not force such children rather give them tasks where they feel more at home; to take over an accompanying part, or perhaps just to watch. The moment when the joy in movement overcomes the anxiety usually arises of itself. The teacher can be very helpful here with encouraging comments, indeed all criticism of improvisation should be positive. (pp. 163-164)

In the concluding paragraph of *Elementaria*, Keetman reiterates the essence of the Schulwerk:

Even if the well prepared guidance of a large group, the clear direction of the movement

through the music remains the preserve of the teacher, nevertheless all attempts by the children to accompany their own movement and to develop their intuitive and creative abilities have their contribution to make. Here, as well, the children can experience the unity of movement and music. (p. 171)

Margaret Murray (2015) concurs:

The teacher may have been very fair at first, but gradually the less able get crowded out. Though Tom may play the drum better than Robin, giving Robin a chance to play badly this week but much better next week may give him just that sense of achievement and confidence that he needed. It may even help him to contribute more fully in this and other ways to the life of the school, and thus to develop as a person more naturally. (p. 8)

During my years as an elementary general music teacher, I struggled to find ways to include some students with autism. I had one student in particular who rarely participated in any music activity. I never forced this student to participate but, instead, always encouraged and invited his participation. During a lesson where students were creating movement to express the mood of a particular piece of music, he voluntarily joined his classmates and began creating beautiful movements. I complimented him on his efforts, and the rest of his classmates did the same. It was a meaningful experience for all of us and an example of the beauty of the Orff approach.

Margaret Murray also reinforces the fact that the Schulwerk is not the product printed in the volumes, but the process by which the “product” is created by students, by describing the consequence of performing Orff pieces and songs (product):

In some schools I hear too many “faithful” performances of the Orff pieces and songs as they appear in the published books. Delightful as many of these may be, if they are the only instrumental activity of this kind they leave no scope for the children to contribute creatively. (p. 8)

When Orff Schulwerk music educators find themselves in unfortunate product-producing situations, they would benefit themselves and their

students by reading (or rereading) the words shared by all of these Orff Schulwerk experts.

Music Educators and Process

Why then in Orff Schulwerk teacher education do we sometimes unintentionally abandon process for the sake of product sharing? Is it because we are working with adults and not children? Why do we sometimes unintentionally abandon process for the sake of the kindergarten product or sixth-grade show? Is it because of administrative pressure? Shouldn't the Orff Schulwerk process be part of every collaborative situation in which we find ourselves, be it with children or adults? If so, we must model the process in every aspect of Orff Schulwerk teacher education and in every situation in which we are asked to have our students share product. Let's reinvent in order to highlight process over product. We can accomplish this reinvention by always remaining focused on:

- providing opportunities for free expression and creativity;
- allowing everyone the opportunity to lead;
- remembering to not let one person dominate;
- encouraging each other with kind words and sensitive support; and
- remembering that everyone has a contribution to make.

We can start by applying these principles when considering alternatives to the traditional grade-level performance. For example, invite administrators and families to the music classroom on the evening of an event, such as a PTA meeting, to experience the Orff approach through their own participation in a Schulwerk lesson. As another alternative to the grade-level performance, have students participate in a Schulwerk lesson and invite administrators and families to observe.

Daniel C. Johnson (2006) examines the social implications for using the Schulwerk and our need to be aware of this in order to extend the benefits of it:

To promote authentic self-expression and success for students in musical settings, educators frequently adopt the Orff Schulwerk approach to music education. Following the approach and doing the activities, however, may not be sufficient to fully realize the potential benefits of this approach. Instead, educators need to understand the social and humanizing facets of the Schulwerk to

appreciate and take full advantage of this approach. Problem solving, social growth, critical thinking, and self-expression are all natural extensions of Schulwerk made possible by an informed and thorough understanding of the Schulwerk. (p. 5)

Johnson outlines the connection between Maslow's hierarchy of needs and the Orff approach. The achievement of positive self-esteem is at the top of Maslow's hierarchy of needs and corresponds to the act of creating in the Orff Schulwerk approach. Johnson believes both lead to "articulating and refining unique self-expressions to approach self-actualization" (p. 4).

Conclusion

When Orff Schulwerk music educators abandon process for product it is certainly not intentional.

To avoid even occasionally succumbing to product pressure, it is important that we demonstrate the process in our daily lives and in every collaborative situation. Consider this objective as a way to reinforce the importance of each other's contributions and as a reminder to take full advantage of the benefits of incorporating the Orff approach in all we do. "This education to music, which is primarily concerned with awakening a sense of the elemental unity of music and movement, inevitably extends to general culture, and thus becomes education through music" (Liess, 1966, p. 61).

In the past, when asked what I did for a living, my answer would be, "I teach students how to be decent human beings through music." Orff Schulwerk teacher education showed me I was right all along! ■

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Margaret Murray Autobiography Part II: The Orff Years

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By Margaret Murray

Introduction by Patty Reed

Is it really necessary to provide an additional introduction to Margaret Murray's autobiography after Judith Thomas Solomon's heartfelt tribute introducing Part I? As Orff educators, we are well acquainted with Margaret through our use of her English translations of Carl Orff's Schulwerk. We have no need to be reminded of her many accomplishments, for those are renowned. Instead, before reading "Part II," let's briefly consider some of the personal characteristics that contributed to her becoming an icon in the Orff Schulwerk community.

I was privileged to correspond with Margaret as she penned her autobiography for *The Orff Echo*. What I gained from our emails was an appreciation for Margaret's deep knowledge of and passion for music coupled with her quick wit, her delight in



Margaret Murray, 1962.



Margaret Murray, 1992.

SOURCE: FRANCINE WATSON COLEMAN AND DAVID COLEMAN. USED WITH PERMISSION.

a challenge, and her positive, optimistic spirit. Rather than focusing on her sadness at being orphaned, she shared how she thrived at a public boarding school in the following years. Rather than dwelling on wartime hardships in her writing, Margaret remembered receiving a parcel with raspberry jam and a pound of butter from her aunt.

Margaret shared a short anecdote with me that was not incorporated into the first draft of her autobiography. Unfortunately, before we had time to integrate it into a final version, Margaret unexpectedly passed away. The episode highlights those personal qualities that contributed to her success and endeared her to those who were fortunate to know her in person:

I could tell you about the 5/4 incident, my first public lecture in London, 1963, about 100 people there. Context escapes me now, but for some reason I asked if there were two people who would like to make up an ostinato on two drums for me to improvise a recorder melody. Up came these two men—and something in their attitude warned me that they were wanting to trip me up. They gave me a combined ostinato in five-time. What they didn't know was that I had danced five- and seven-time Greek dances with Frau Mathey at the Orff Institute, and that I very much enjoyed complex rhythmic structures anyway. So I said out loud, so that everyone knew what was going on, "Oh, you've given me five-time have you," and quite happily made something up that fitted their ostinato. But it could have been a very nasty moment.

From orphan to accomplished musician, from translator of Carl Orff's Schulwerk to founder of the Orff-Schulwerk Society (Orff Society UK) and her investiture as an MBE (Member of the Order of the British Empire), Margaret's life and her work inspire us all. We are fortunate that she wrote her autobiography for her American readers. Margaret Murray, through her legacy, will long be a part of our lives.

The Orff Years by Margaret Murray

On my 21st birthday, March 1942, I ceased being a ward in chancery, but I was liable for call-up to war service. I was still at the college but was not allowed

Figure 1. Margaret Murray Seen Teaching at the Darrell School in London, 1972.



SOURCE: FRANCINE WATSON COLEMAN AND DAVID COLEMAN. USED WITH PERMISSION.

to postpone this and finish the academic year. I had three alternatives: to join the women's branches of the fighting forces, to become a voluntary nurse, or to teach in a school. I chose to teach, and by May I had a post in a large boys' boarding school in Marlborough in the West Country, giving piano and cello lessons. There were no exceptionally talented boys amongst my pupils, but I had plenty of opportunities for devising ways of making their technical problems easier.

At college I had seen a lot of Walter Jellinek, an Austrian refugee from Nazi-occupied Vienna and a very talented pianist who had aspirations of becoming a conductor. In December 1943 we were married and I went to join him in the boys' residential school in Sussex where he was teaching music, Latin, and Greek. The school was right under the flight path of the German doodle-bugs that were

Figure 2. Margaret at the Orff Institut in Salzburg, July, 1961.



SOURCE: FRANCINE WATSON COLEMAN AND DAVID COLEMAN. USED WITH PERMISSION.

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very noisy—but the moment the noise stopped—usually over London—they fell and exploded. The boys excitedly collected the shrapnel that fell from the anti-aircraft guns that were trying to shoot them down.

It was a strange school, an amalgamation of two London schools and we therefore had two headmasters. Two people more different from one another you cannot imagine. It would not have been allowed nowadays in that in addition to some music lessons, I was giving English lessons to the top two classes and math to the youngest children, without any qualifications to do so (see Figure 1, page 41)! Math was the subject taught mainly by one of the heads, and it was a strictly formal, grin-and-bear-it affair. I do so remember struggling with the 7-year-old boys at adding, subtracting, multiplying, and dividing the English monetary system of pounds (20 shillings), shillings (12 pence), and pence.

As soon as the war was over we left teaching, bought a house, and started a musical life just south of London. We formed a small orchestra—mostly strings, with additional wind when necessary—from those we had known as students at the college, and gave chamber concerts to music clubs and schools and one or two in a small hall in London. In May 1952, upon going to a concert conducted by Herbert von Karajan, my husband said, “This is the man from whom I can learn.” After the concert he went to see Karajan who said he did not take pupils, but if Walter was prepared to follow him around to

wherever he was giving concerts, he could perhaps be useful, attend rehearsals, and discuss and ask questions in spare time.

For two years thereafter we followed wherever Karajan worked, mainly concerts in Vienna, some tours of Belgium and France, a radio orchestra in Rome, and opera at La Scala, Milan. In Milan, Walter was able to be really useful, playing the piano for all the preliminary rehearsals with the singers who were all absolutely outstanding. In the box at La Scala I attended a performance of *The Marriage of Figaro* with Elisabeth Schwarzkopf as the Countess, Irmgard Seefried as Susanna, and Sena Jurinac as Cherubino, all three at the peak of their careers. It was perfect casting and a unique and glorious experience.

Karajan gave some concerts in London and also recorded them with EMI Columbia—Angel in the United States—and somehow, during these recordings, Walter was drawn to the business of recording and managed to get a job with the boss, Walter Legge. It was through the experience gained in this job that in 1957/58 he was sent to Munich as artists’ manager for the first set of two LPs covering material in volumes 1 and 2 of the German Orff-Schulwerk. I went with him and saw and heard it all happening under the direction of Gunild Keetman with Orff giving occasional suggestions. My husband and I had lunch every day with Orff and Keetman. Where better to gain an insight into the purposes of Orff Schulwerk?

When Walter Legge suggested that a similar set should be made with English children, and we only needed someone to search for and adapt suitable material for English songs and speech exercises, it was my husband who spontaneously said, “My wife will do it.”

The subsequent recordings were arranged in London, and we invited Gunild Keetman to come and oversee them. After a successful result Orff said, “Why don’t you now make an English version of the first two volumes for the UK? You’ve already dealt with a lot of the material.” Volumes 1 and 2 led some time later to volumes 3, 4, and 5, and I was totally hooked. After the recordings Orff had suggested that my husband and I should tour the United States giving Orff Schulwerk courses, but that was not to be. When he casually put forward my name, my husband had not realized how time-consuming the job of translator/adaptor would

be. Since I wished to finish what I had started we parted company in 1959/60.

Although I understood the theory behind Orff Schulwerk, I lacked the technical expertise of putting it into practice. In July 1961 I went to the first International Orff Schulwerk Course in Salzburg, held in the Frohnburg rooms (the Orff Institute had not yet been built) and in the old Mozarteum building (see Figure 2, page 42). Already on this course one could feel the enormous disadvantage of everything being in German. There were

lectures in a hall in the Mozarteum and I would sit holding up a large notebook, trying to write a paraphrase of the lecture in English, in large letters, for the benefit of three Americans sitting in the row behind! I think I realized already then that I was the one who was going to have to remedy this situation.

From then on I spent some time every July in Salzburg at the Orff Institute until about 1980 (see Figures 3 and 4). From 1965 until 1978 I led the International English-speaking course (remedy number 1?) and it also presented an opportunity to try out projected song accompaniments for the Orff volumes 3, 4, and 5. Both Orff and Keetman and the tutors of the summer courses there were involved in this (see Figure 5), and I have described the details in *The Orff Echo*, Fall 2010, Vol. 43, No.1.

In the United Kingdom, my launching of this great idea was tremendously helped by Doris Gould. She was music organizer for the county of Sussex and was committed to helping elementary school teachers learn how to teach music. She had come across one of Doreen Hall's volumes. On writing to Orff she was directed to me. She had all the expertise of organizing and carrying out class music lessons, and I could learn so much from her. Together we ran a weekend course in 1963 and at the end of it she said to me: "My dear, we've started something!" Very sadly she died in 1965.

In what way my musical education prepared me to be something of an Orff leader is not that clear (see Figure 6). It was fairly conventional for the times, but the Royal College of Music fostered

Figures 3 and 4. Carl Orff and Margaret Murray, Orff Institut, 1967.



SOURCE: FRANCINE WATSON COLEMAN AND DAVID COLEMAN. USED WITH PERMISSION.

Figure 5. Margaret Murray With Dear Friends and Musical Colleagues, Walter Bergmann and Hilda Hunter, 1968.



SOURCE: FRANCINE WATSON COLEMAN AND DAVID COLEMAN. USED WITH PERMISSION.

Figure 6. Carl Orff and Margaret Murray, 1970.



SOURCE: FRANCINE WATSON COLEMAN AND DAVID COLEMAN. USED WITH PERMISSION.

the taking of every opportunity to make chamber music—group music making—a central component of Orff work. The other profound influence was the way I was taught the languages I chose to study, all based on well-founded knowledge of the grammar (see Figure 7).

The 1960s were just the right time to introduce Orff's approach to music education in the United Kingdom. Teachers in elementary schools had already started working creatively in English, art, and drama, but music was still being taught formally. My colleagues and I were hard put to it

Figure 7. Margaret Murray in Salzburg, 1972.



SOURCE: FRANCINE WATSON COLEMAN AND DAVID COLEMAN. USED WITH PERMISSION.

to satisfy the resultant enthusiasm and demand, and we formed the Orff-Schulwerk Society to give a focus point for those who were interested, and to disseminate all the available information about publications and recordings, and to provide members with useful articles.

I have already mentioned that in the fall of 2010 I contributed an article to *The Orff Echo* about how the Murray edition came into being. Together with this article it shows how responding to a felt need can lead to all sorts of unforeseen consequences! ■

Francine Watson Coleman and David Coleman With Margaret Murray at Windsor Castle After Her Investiture for MBE.



SOURCE: USED WITH KIND PERMISSION OF FRANCINE WATSON COLEMAN AND DAVID COLEMAN.

CHILDREN'S BOOK REVIEW

Reviewed by Jennifer Sheridan

Harold finds a voice

By Courtney Dicmas

Auburn, ME: Child's Play (International) Ltd, 2013

Bonjour and welcome to the bustling heart of Paris, the home of Harold the parrot. This wonderful debut book by author/illustrator Courtney Dicmas will surely captivate students, impart an important lesson about the value of each individual's voice, and offer opportunities for creativity in the music classroom.

Harold is a master imitator. He echoes the alarm clock, the kettle, the washing machine, and other sounds in his home with great flair. But after a while, he grows weary of the same old noises and takes an opportunity to explore the world of sounds far beyond Apartment 4B. As he soars through the "City of Light," he imitates the "flip-flap" of hanging laundry, the "chop chop chop" of a helicopter, and the "ooh weeeoooh" of a police car, bringing alive the sounds of the city. He joyfully reproduces voices big and small, cheerful and sad, and even sniffling voices. Though he enjoys his adventure, Harold realizes that while everything he observes has its own voice, he does not. Believing that he must have a voice of his own, he takes a deep breath and lets out a boisterous "RAWK." His immediate disappointment in what he heard disappears when parrots from miles away are enthralled by Harold's original sound. In the end, with the help of his new friends, Harold enjoys his newfound confidence and is happiest with the voice he

discovered within himself.

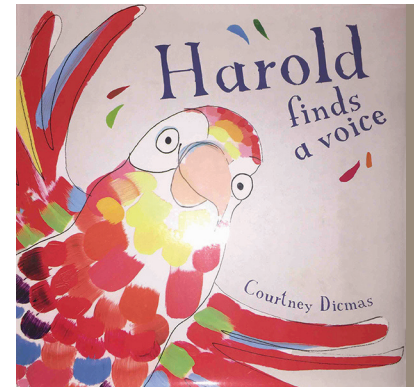
The vibrant and colorful illustrations in the book bring Harold's world of sound alive with onomatopoeic words that accompany each picture. Those words are irresistible to students who want to recreate his sounds themselves. The book also offers a wonderful vehicle

for vocal imitation and exploration. Students can imitate the sounds in the book or sounds they hear from the teacher, instruments, or objects in the music room. They can create original sounds for others to echo. Students can explore the "voices" of the items in Apartment 4B, such as the alarm clock, kettle, blender, cell phone, toaster, vacuum, water, toilet, and washing machine. They might also compose a sound story recreating Harold's tale through their sound effects, or create their own original vocal story.

Dynamics and timbre are other areas to explore through this delightful book. Harold imitates big voices and small voices, promoting work with dynamics. A broader discussion of timbre, with an extension to include the voices of the instruments children play in the music classroom, would be a great pairing with this story.

Dynamics and timbre are other areas to explore through this delightful book. Harold imitates big voices and small voices, promoting work with dynamics.

Harold's adventure through Paris is an invitation to explore this famous city and the culture of France. He peers out his window at the Eiffel Tower, which could inspire conversation about this and other famous landmarks throughout Paris, including the Arc de Triomphe, the Louvre, and Notre Dame Cathedral. What songs did Harold hear in his travels through Paris? The sounds of *Frere Jacques*, *Au Clair de la Lune*, and *Sur le Pont d'Avignon* could be



a wonderful soundtrack to this French story, even more so when enhanced with performance in round, instrumental accompaniment, and movement in the classroom.

Finally, Harold gives the reader permission to be proud of his or her voice. Teachers can impart the lesson that all students have a voice of their very own—one that is an important part of themselves. As Harold discovered, the world is full of beautiful sounds, but none more beautiful than the sounds that come from within. *Au revoir!* ■

JENNIFER SHERIDAN is the music teacher and choral director at Coopertown Elementary School District of Haverford Township, PA. She is a graduate of the University of Scranton and earned her master's degree in theatre from Villanova University. She has successfully completed three levels of Orff Schulwerk teacher education. Jennifer is a member of the Pennsylvania Music Educators Association and National Association for Music Education. She is the vice president of the Philadelphia Area AOSA Chapter and is the local co-chair for the 2016 AOSA Professional Development Conference in Atlantic City.

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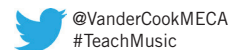


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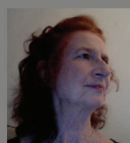
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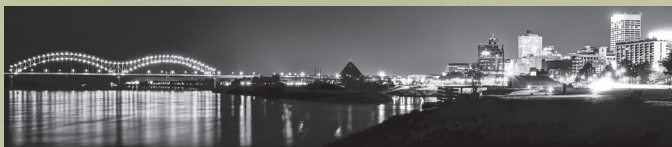
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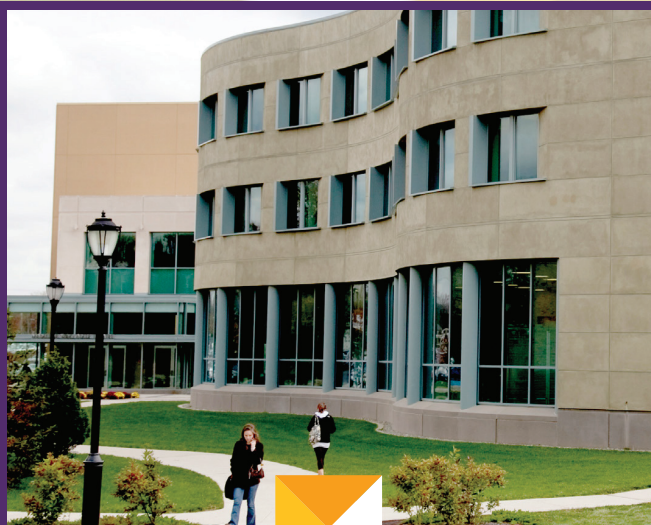
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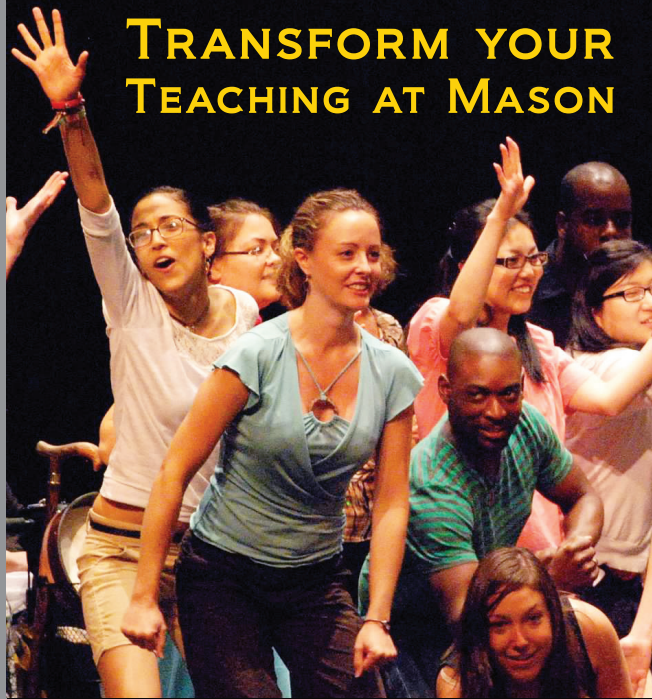
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THE ORFF ECHO EDITORIAL CALENDAR

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

Issue	Feature Topic	Coordinator(s)	Contributor's Deadline
Winter 2017	The Art of Silence	Richard Lawton Michelle Przybylowski Nick Wild	May 15, 2016
Spring 2017	Orff Beyond Orff	Kelly Jackson Steve Taranto	August 15, 2016
Summer 2017	TBD	Chet-Yeng Loong Michelle Przybylowski	November 15, 2016
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