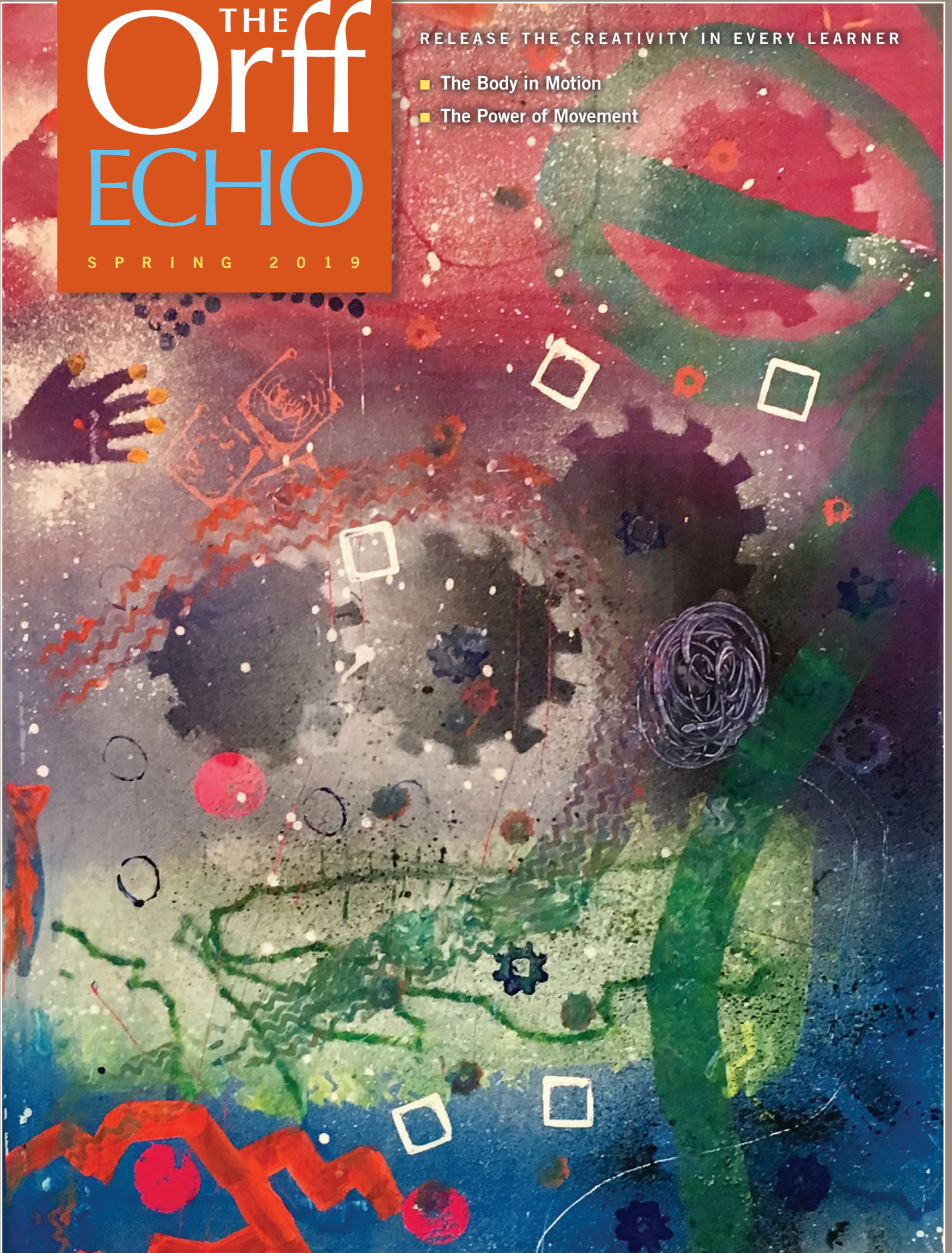


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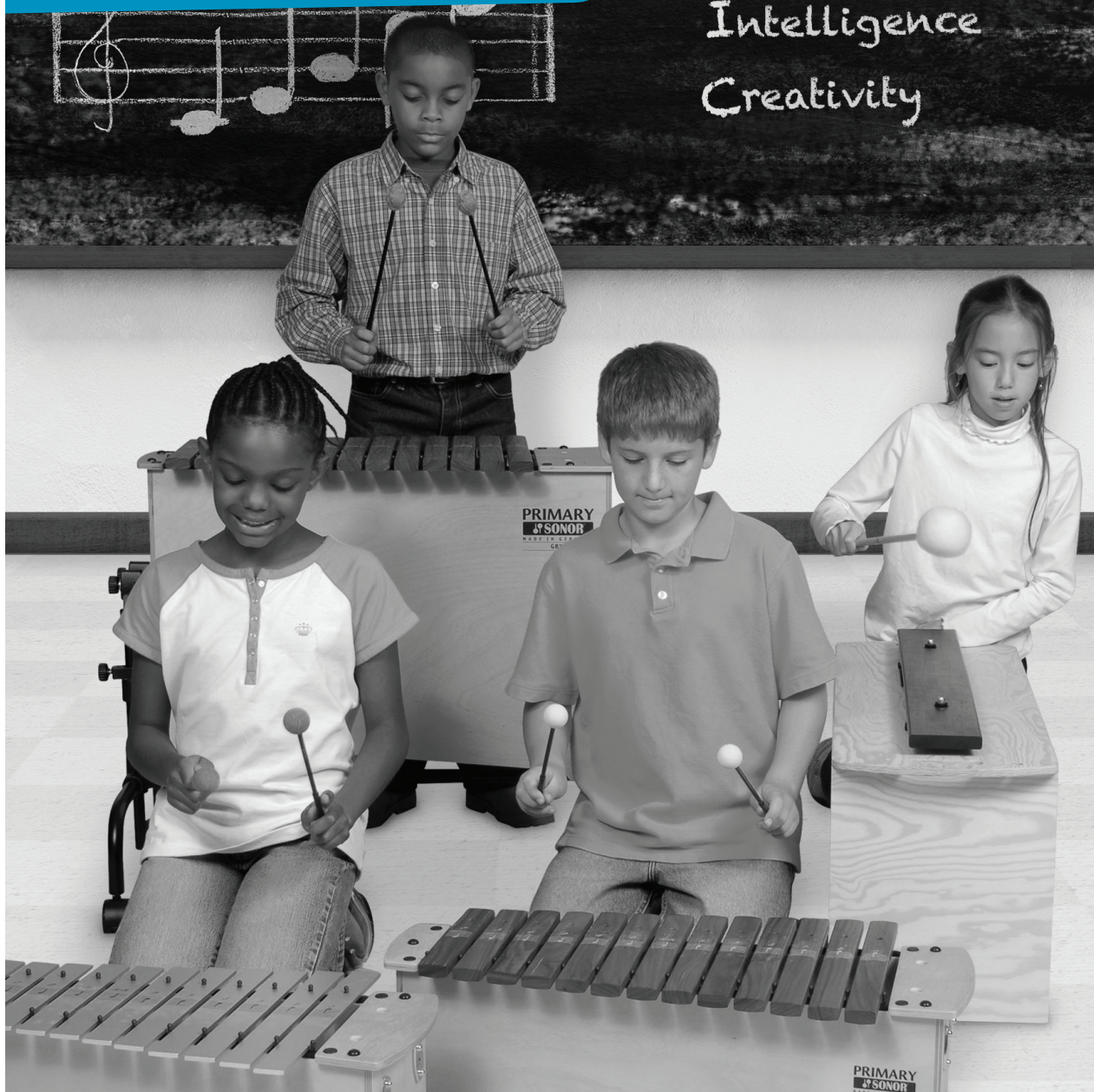
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- The Body in Motion
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VOL. 51, NO. 3

Published by the
American Orff-Schulwerk Association

on the cover

“Dance Machine” – excerpt of a creation by fifth-grade students at St. Paul Academy and Summit School, St. Paul, MN. Art teacher: Joy Liberman (See Coda page for the “big picture.”)

issue coordinators

Christine Ballenger and Matthew Stensrud



147 Bell Street, Suite #300,
Chagrin Falls, OH 44022
(440) 600-7329; FAX: (440) 600-7332
Website: www.aosa.org; Email: info@aosa.org

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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RELEASE THE CREATIVITY IN EVERY LEARNER

THE BODY IN MOTION

8 Utilizing the Body to Anchor New Learning

By Yadiraedith Meza-Mills

14 Elemental Movement in the Modern Age

By Beth Melin Nelson

22 Intentional and Aesthetic Movement: A Look into Dalcroze Eurhythmics

By Marla Butke

28 Creating Movement Stories: Integrating LMA and Technology

By Aaron Ford

36 Activating the Voice: Orff Schulwerk in the Elementary Choral Classroom

By Lisa Blasi

42 Breathe In. Breathe Out. Exploring the Use of Breath in Our Bodies

By Kate P. Webster

SPECIAL SERIES

46 A Tale of Two Philosophies: Functional Harmony in the Orff Schulwerk Classroom

By Paul Cribari

COLUMNS AND DEPARTMENTS

5 President's Message

The Power of Movement

By Tiffany English

7 In This Issue

The Body in Motion

By Linda Hines With Christine Ballenger and Matthew Stensrud

RESOURCES

50 Children's Book Review

I Got the Rhythm

Reviewed by Amie C. McCaleb

51 Children's Book Review

Good Morning Yoga: A Pose-by-Pose Wake Up Story

Reviewed by Amey Szanto

53 Supporting Our Learning

Urban Music Education: A Practical Guide for Teachers

Reviewed by Laura Bartholomew Young

editorial board



Christine Ballenger
ceballeng@gmail.com



Roxanne Dixon
rxndxn@gmail.com



Richard Lawton
richard@richardlawtonmusic.com



Lisa Lehmborg
lehmborg@umass.edu



Nicola Mason
nicola.mason@eku.edu



Martha O'Hehir
martha.aosa.echo@gmail.com



Matthew Stensrud
mstensrud@gmail.com



**Editor in Chief
Linda Hines**
echoeditor@aosa.org

mission statement

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

Our Mission is:

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

AOSA diversity statement

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

our core values

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

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

PRESIDENT'S MESSAGE

By Tiffany English

The Power of Movement

Movement is fundamentally linked to music and to music teaching. I cannot imagine one without the other, can you? How many times have you seen a toddler bouncing away to music or dancing at an outdoor concert, simply because this movement is the natural behavioral choice for humans? Unfortunately, as

Americans age, we tend to develop inhibitions regarding movement. Embarrassment, shyness, and fear of ridicule frequently keep older children and adults from feeling comfortable moving their bodies. What a shame that is! Expression through movement is incredibly freeing and powerful. It allows us to express our thoughts in a complex way free from spoken language that can be misunderstood. It allows us to connect with others in communal dance that in turn strengthens communities and provides a sense of fellowship. It allows for relaxation, use of the breath, and centering of thought, which is so important for everyone, children in particular. Joy, beauty, and love are only a few of the things



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directly communicated through movement. With its abundance of benefits, why is movement sometimes overlooked in music classrooms across the United States? What can we as Orff teachers who know the value of movement do to change that situation?

First, we must be mindful of how and why we include movement in our classrooms. Are we guilty of a superficial inclusion that does not ensure movement as a natural outcome for our students? Do we leave movement out of lessons because it is “too chaotic,” “takes too long,” or “the kids get silly?” Teaching with movement takes thoughtful planning and, perhaps unexpectedly, a structured classroom. Imprecise directions do not allow the children to understand what the goal is, how to use their bodies to accomplish it, or how they should interact with others as they move. This is when the issues mentioned earlier arise. Using questioning, modeling, and precise language to describe the learning goal nurtures a deeper understanding for children. This leads to confidence, which in turn leads to more risk taking and exploration through movement. It is paramount that teachers provide this environment. If children do not feel safe to move, or think their movement ideas are not valued, they will not do it.

Additionally, I wonder if some of us are inhibited about moving our own bodies, and thus movement can be a source of trepidation in our teaching. If you are like me and your only movement experience as a young adult was marching band, it is easy to see why creative movement can be a challenge. My Orff Schulwerk education has shown me how to trust my body and my movement choices and to be confident in my movement. I have learned the joy of communal dance and connecting with a peer through mirroring and the magic of expressing myself through movement. It is remarkably empowering, and I hope you have felt these things as well. If not, I highly encourage you to attend an Orff Schulwerk Teacher Education course or an AOSA supplemental movement course. You will not regret it!

Thirdly, I think sometimes teachers do not include movement as much as other aspects of music because they are afraid of giving up

control of their classroom. Movement allows students to make messy, wonderful choices in real time—which can be unnerving for some. We as Orff teachers know our job is to facilitate learning rather than to control learning. That can be intimidating. It takes confidence to learn the art of facilitation that movement requires. The benefits of allowing your students to learn through movement vastly outweigh the unease of letting the focus move from the teacher to the student. I encourage you to take a deep breath and try it!

Finally, consider that movement itself is a learning style. Most students are kinesthetic learners in some way. They need to move—period. Stifling that need is also stifling their comprehension and retention of musical concepts. In American public education these days, students are tied to sitting at desks and taking tests. We as Orff Schulwerk practitioners know this sedentary, restricted environment is not beneficial to children. We must give them the opportunity to learn and to express that learning through movement. By allowing our students the chance to focus their thinking, breathing, and attention through movement, we give them the tools to be successful not only in our classrooms, but also in the classrooms of others.

I hope the wonderful pedagogical ideas and advice shared in this issue by master movement teachers inspire you to be creative in your movement teaching and to be more mindful of how you approach movement. AOSA is an association of music *and* movement teachers. We do not teach either music or movement; the paradigm is inclusive. Music and movement are rays within the same prism and cannot be separated. ■

TIFFANY ENGLISH is the music specialist at Sugar Hill Elementary School in Gwinnett County, Georgia. She holds multiple degrees from the University of Georgia and Piedmont College. Her education also includes post-Level III Orff Schulwerk Teacher Education and Level I Kodály training. Tiffany has served AOSA as Region IV representative on the National Board of Trustees, chair of the Professional Development Committee, president of the Atlanta Area Orff Chapter, and co-chair for the 2014 AOSA Professional Development Conference in Nashville, Tennessee. She also served on the AOSA Executive Committee as vice president, 2015-2017.

By Linda Hines With Christine Ballenger and Matthew Stensrud

The Body in Motion

Music induces emotion and inspires movement—and movement intensifies perception. To the observer of dance, the kinetic power of music is apparent. Yet when observer becomes dancer, the body in motion transcends what was once only seen.

A principle of the Orff Schulwerk approach maintains that music for children is meaningful only when the children actively participate. As Orff Schulwerk practitioners know, the benefits of the body in motion in the classroom are exponential, as this issue's contributors demonstrate.

Yadiraedith Meza-Mills explores the value of movement in helping students retain information, refocus and recharge, and build community. Beth Melin Nelson reviews the history of movement in the Schulwerk, discusses current pedagogical practices in teaching it in its various forms, and offers concepts to consider that honor the past and embrace the future.

In this issue we consider two pedagogues whose music and movement education approaches influenced those of Carl Orff: Émile Jaques-Dalcroze and Rudolf Laban. With expert insight, Marla Butke discusses the ways Dalcroze Eurhythmics' intentional and aesthetic movement experiences nurture and encourage student learning and music expression, and details activities that help create a deeper understanding of musical concepts.

Laban Movement Analysis (LMA) is part of AOSA's movement levels curriculum. Aaron Ford's framework for using LMA combined with

technology provides a process for guiding students' creative writing as a basis for designing enriched movement stories. He leaves readers with an exciting opportunity for using technology to enhance the creative movement experience further.

Lisa Blasi knows well the power of movement in creating engaging experiences with elementary music students. She details her techniques for transforming the classroom and demystifying abstract concepts to help her students create a better vocal tone and sing with less tension.

A discussion of the body in motion would be incomplete without considering the influence of focused breathing on movement. Kate Webster explains the science of breath, how it affects mindfulness, and concludes with a simple focusing practice teachers and students alike can adopt for a positive beginning to each day.

Paul Cribari introduces the first in a three-part series, "A Tale of Two Philosophies: Functional Harmony in the Orff Schulwerk Classroom, Part I," in which he lays the groundwork for a continuing discussion on this topic. In Parts II and III, which follow in the Summer and Fall 2019 issues, participants share their diverse perspectives and experiences teaching functional harmony.

Our children's books, reviewed by Amey Szanto and Amie C. McCaleb, will have students up and moving and exercising their imaginations. Finally, Laura Bartholomew Young's Supporting Our Learning book review piques readers' interest as she touches upon various *attributes* and *attitudes* of successful urban music teachers.

Orff practitioners know the joy of seeing students spin, sing, clap, and weave while moving and music making. Beyond the classroom, these happy adventures stimulate memories and a deeper affirmation of music—enduring rewards of the body in motion. ■

LINDA HINES is editor-in-chief of *The Orff Echo*. Issue coordinators **CHRISTINE BALLENGER** and **MATTHEW STENSRUD** collaborated on this issue. They are active Orff practitioners and enthusiasts.

Utilizing the Body to Anchor New Learning

8



YADIRAEDITH MEZA-MILLS

has taught in the Dallas-Fort Worth area for the past 20 years. She has taught elementary music in Dallas ISD, Lake Worth ISD, and is currently in her fifth year at Hidden Lakes Elementary in Keller ISD. She holds a bachelor's degree in music from Texas Tech University and a master's degree in music from Southern Methodist University. She has completed Orff Schulwerk Teacher Education Levels I-III and is a member of the American Orff-Schulwerk Association and Texas Music Educators Association.

ABSTRACT

From its inception, music and movement have coexisted in the Orff Schulwerk approach. In this article the author discusses the strategies and benefits of utilizing the body through movement activities to bring a deeper focus and efficacy in the learning process.

By Yadiraedith Meza-Mills

As a first-year teacher, I attempted to deliver a well-planned second-grade lesson on tempo. The commotion of children—fidgeting in their chairs (something no longer present in my classroom), whispering to their neighbors, swinging their legs back and forth, unfastening then refastening their shoes—was deafening. A lightbulb went off in my mind; we must get the wiggles out. We became clouds in the sky, leaves tumbling in a storm, frogs jumping, mice scurrying, elephants walking, and cheetahs running. The uninhibited energy and boundless smiles were infectious as the class explored forward, backward, sideways, zig zag, and more. The classroom teacher walked in to witness the organized chaos and asked a profound question: “What are they learning?” I paused, unable to communicate what I, through my own musical journey, knew instinctively: Movement enables a deeper understanding of the musical concepts the second graders were learning.

Although I did not recognize it at the time, Orff Schulwerk would eventually help me find the purpose for movement in music that had eluded me. Seventeen years later, the use of movement in my Orff-inspired classroom has grown, and I can articulate the many reasons movement is an essential and valued component of the Schulwerk. Admittedly, with all the performances, data analyses, rehearsals, meetings, assemblies, and professional development, ensuring movement is a meaningful part of every lesson can sometimes take a back seat to our many other priorities. It is in these moments, though, that it

is most important to remind ourselves of the impact movement has on the learning environment and the child, and the pure joy that is music.

Movement and Learning

“Orff music education welcomes the possibilities for learning through the body as well as the brain because it is truly a child-centered approach.” — Jane Frazee (1987, p. 20)

Movement is a valuable component of Orff Schulwerk. It imprints the experience of concepts, emotions, and the spirit of musical ideas in our bodies long before the analytical study, and with repetition, students begin to carry these musical experiences in their long-term memory (Chandler, 2005). These newly formed neural connections guide the muscles long after the music has stopped and students have left the classroom (Johnstone, 2017). They remain with us, ready to be recalled in future lessons and life experiences beyond the Orff classroom.

Through movement exploration and creative play, the body is an anchor for learning. This anchor holds new musical experiences and makes it easier to recall previously acquired knowledge. For children already in a constant state of motion, movement deepens their understanding of abstract ideas of time, rhythm, and dynamics, and broadens their connections to singing, instrument playing, and more. It is a disservice to music and movement to separate them; developmentally, the two concepts are innately intertwined with one another in the process of student learning.

Obstacles to an Active Childhood

“Play is the work of children.” —Doug Goodkin (2002, p. 11)

Too often, children today spend their childhood in a sedentary state; video games, TV, portable electronics, social media, and an increased emphasis on electronic-facilitated learning have contributed to a more desk-bound student lifestyle. This lifestyle diminishes attention spans and increases unfocused behaviors such as shouting out, interrupting others, and an inability to follow directions accurately (Lengel & Kuczala, 2010). This expectation of stillness has spilled over into our schools. In the environment of high-stakes testing, sacrifices are often made to essential parts of an elementary school day. Across the country, recess is shortened to allocate more

time for standardized test preparation (Connell & McCarthy, 2014). Free play in kindergarten classrooms has been replaced by mandated activities related to academic readiness. A misunderstanding persists that schoolwork must be serious, still, quiet, and focused, qualities similar to state assessments (Miller & Almon, 2009). Rather, when our students endure hours of testing, they spend most of their school day in an unnatural state. All too often, music teachers are asked to teach in that style of quiet stillness. Instead, with our limited instructional time, we must capitalize on the opportunity to move.

Supporting Active Development

The music classroom is a space of great potential; movement provides the opportunity to harness student energy, refocus minds, deter inappropriate behavior and create opportunities for new learning (Lengel & Kuczala, 2010). Instead of fighting the natural need to move, why not utilize it through movement activities that facilitate an understanding and appreciation of music? Failing to move while in school is a missed opportunity to develop a young mind and bring about joyful musical experiences. When children take part in positive experiences, their brains make connections, learn new concepts, and retain learning (Lengel & Kuczala, 2010).

Students working together to explore creative movement build emotional connections when encountering each other’s negative space, working through weight relationships, or reaching compromises on movement decisions.

One particularly challenging week, various school activities interrupted our normal daily routines. The students were overexcited, unruly, and filled with uncontrollable energy—and they were en route to music class. Before they could even expend that excess energy, they entered the space in pairs, pulsing along on shoulders and knees to recorded music. Each pair then transferred the pulse from their partner to unpitched percussion and alternated between moving and playing. The energy in the music making was palpable. Imagine their wonder when the recorded music stopped and the instruments continued to play together in time!

This small opportunity to move led to calm bodies and focused minds ready to explore and create with

a smile. Not only that, the experience sparked the creation of dances and instrumental pieces that eventually became a school performance. As the class left, one first-grade student bounced out of the classroom with a broad smile; months earlier, he had declared that music was boring. Through this positive music experience, these students formed new connections to learning and are now more likely to retain this knowledge in the future.

A Cohesive Community

A cornerstone of the Schulwerk is learning through doing. As Carl Orff (1978) stated:

Everything that a child of this age experiences, everything in him that has been awakened and nurtured is a determining factor for the whole of his life. Much can be destroyed at this age that can never be regained, much can remain undeveloped that can never be reclaimed. (p. 246)

10

The first learning begins with those things that are natural to a child. Doug Goodkin (2002)

describes this natural state as “energetic beings who are perpetually moving. Left alone, the children themselves will find things they need to do—run and jump, climb trees, kick stones, chase falling leaves” (p. 61). This concrete knowledge of movement helps students understand more abstract music and movement concepts in the future.


In our ever-changing classrooms, movement is a universal language for children. Our school communities continually welcome new students who come from a variety of countries and whose native language is not English; active learning can overcome these barriers. When creating with peers in movement and music, our students build a more cohesive classroom environment. Through activities that build cooperation and inclusion, everyone finds a place in the process of music making and exploration. Students working together to explore creative movement build emotional connections when encountering each other’s negative space, working through weight relationships, or reaching compromises on movement decisions. Similarly, folk dance enables community, for “the lack of competitive purposes leads to activation of the processes of socialization and improves the individual’s relationship with the outside world. Dancing together leads to the creation of a supportive community” (Forcini, Maturo, & Ventre, 2013, p. 1751).

Recently I entered a newly opened elementary school populated with students from several surrounding schools. The environment presented many trials and failures. At first students were competitive with one another; some engaged in physical aggression, and activities devolved into arguments. Clapping games became rough, and dancing turned malicious. How would these kids ever come together for collaborative and cooperative activities with so much divisiveness? I looked to movement in a different way. In sixth grade, we gradually bonded through teacher-led mirroring and later moved to partner mirroring. Students began to develop empathy, as following one another “allows them to ‘step into the shoes’ of their peers and feel accepted and validated as their own movements are followed” (Bradley, Bonbright, & Dooling, 2013, p. 41). Only after they felt comfortable in these mirroring experiences did we progress to single partner dances and other games such as “Head and Shoulders, Baby” and “I Let Her Go.” This process was not without challenges, but as

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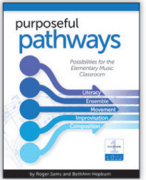
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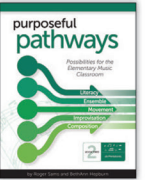
BOOK ONE



BOOK 1 CURRICULUM CONTENT:
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MELODY
so mi la and do

2

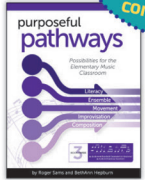
BOOK TWO



BOOK 2 CURRICULUM CONTENT:
RHYTHM
MELODY
Pentatonic do re mi so la do




3

BOOK THREE



BOOK 3 CURRICULUM CONTENT:
RHYTHM
MELODY
*so, la, do re mi fa so la do (extended do Hexatonic)
la, ti, do re mi so la (la Hexatonic)*

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Figure 1. Students Innovating, Integrating, and Applying Their Experiences Through Movement.



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the year progressed, so did their cohesiveness and cooperation. When they suggested creating new movements for these play parties, I could not help but smile. By the end of the year, students were respectful to one another, inclusive when forming groups or dancing in mixers, and they frequently praised each other's efforts and positively shared ideas. The discomfort and anxiety that once separated them melted away as they danced and created together.

Movement in the Context of Learning

Students simply need to move. The epilogue of *The ABC's of Education: A Primer for Schools to Come* (Goodkin, 2006) lists the needs of children beyond the essentials as "Love. Touch. Movement. Appreciation. Challenge. Limits. A sense of accomplishment. A chance to play" (p. 200). It is important to trust your instincts and experience to alert you to these needs. When you see your kids fidgeting their way into wakefulness, capitalize on their willingness to

follow you into joyful dance. These opportunities to explore can present themselves at unexpected points in class. Be flexible with that childlike freedom and do not be afraid to allow the carefree creativity to flourish. See where that winding road of exploration takes both you and your students. Like my second-grade class creating their menagerie all those years ago, they will turn overwhelming energy into a rich movement repertoire. Each activity adds another chain to the new learning anchor that is their body. The more students move, the more comfortable they will be innovating, integrating, and applying their experiences (see Figure 1, p. 11). When newly learned material is anchored in previously learned movement, lessons can be unique while still incorporating the repetition crucial to skill development (Chandler, 2005).

Conclusion

Movement is a rich and versatile tool that engages our students in active learning and creating. Preparing them for these experiences will motivate

them to learn in music class with the confidence to take creative risks. Children will find that movement provides a refreshing and comfortable change of pace. Additionally, it adds possibilities to analyze and synthesize musical ideas and gives students the opportunity to form a deeper understanding of how these concepts work together to make music.

With the understanding that movement helps retain knowledge, these concepts become ingrained in students' muscle memory to be accessed again and again. Because they take ownership of their learning and have power over the creative process, their musical experiences not only provide greater meaning but also increase retention, focus, and attention skills. Through positive personal interactions when creating and moving together, students cultivate a lifelong love and appreciation of the joy of music making. Movement brings all of these benefits to them. Carl Orff stated it best: "... I thought the music teaching should go hand in hand with the movement teaching" (Orff, 1978, p.12). I think so too. ■

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Elemental Movement in the Modern Age

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BETH MELIN NELSON teaches music and movement at St. Paul Academy and Summit School in St. Paul, Minnesota. She received her master's degree, with a concentration in Orff Schulwerk, from the University of St. Thomas, in St. Paul, where she currently serves as an adjunct faculty member for the graduate program in music education and the director of the Orff Schulwerk Teacher Educator Program. She teaches movement in the Orff Course at Southern Methodist University in Dallas, Texas and has presented workshops both nationally and internationally.

ABSTRACT

Elemental movement in our current practice remains closely tied to many of the historical pedagogical and philosophical ideas of the Schulwerk. In this article the author examines some of these common threads, while addressing the important pedagogical ideas of today, and raises questions that consider ways to keep movement education vital and vibrant in the future.

By Beth Melin Nelson

Our children move and groove through the hallways, on the playground, and in our classrooms. This natural impulse for movement accompanies childhood, and children develop this capability due to their instinctive desire to move (Shamrock, 1995). This innate physical response forms the basis for our approach to elemental dance education, which is not “bound to a specific technique or predetermined aesthetic style” (Haselbach, 2009, p. 12). We begin, as noted by Christa Coogan, with “the experience of physical consciousness and the exploration of dance elements through clearly structured improvisational play” (Inouye, 2016, p. 32).

As teachers, these ideas challenge us to be attentive and observant. How do our children move? What do we observe in their personal kinesthetic styles? We can find many common movements in a group of children: running, walking, skipping, rolling, galloping, swinging an arm, bouncing, and so on. If we use these movements as models to explore, imitate, and expand upon, we can embrace “the world of experiences within each group” (Haselbach, 2009, p. 12). From this base, we are able to encourage explorations that connect to the common themes between music and movement.

Elemental Movement

The term *elemental dance* was developed by Dorothee Günther and, according to Padilla, refers to “both a dance and an educational dance concept” (Kugler, 2013, pp. 252-253). The use of the word *dance* in this context “is taken to have its original meaning as a playful and/or created form of movement that goes beyond everyday functions, and not as a trend of style that is technically and historically standardized” (Haselbach, 2011, p. 204). Elemental dance encompasses the individual spontaneous expressions of students, the material from traditional and cultural dances, and the artistic creations of students or groups of students (Haselbach, 2011).

Today the term *elemental movement* is often used to avoid societal preconceptions about dance in the classical sense and will be the term used throughout this article. Barbara Haselbach (2009) noted that a precise and agreed-upon definition of elemental movement is hard to find: “From my point of view a definition is not possible. Borders are not to be drawn precisely and the overlapping to other styles can always happen” (p. 12). The ambiguousness of this concept allows room for interpretation and application to current practice. Looking at movement in the Schulwerk today, we see many philosophical and pedagogical practices in our contemporary teaching tied to these historical roots, as well as needs for further expansion to address our 21st-century students.

Historical Roots

The roots of movement in Orff Schulwerk can be traced back to the work that took place in the Güntherschule between 1924 and 1944. Carl Orff (1963) said his intent was “the creation of a rhythmic education; also the realization of my main idea that music and movement ought to be taught simultaneously, supplementing one another and intimately connected” (p. 69). These first explorations combining music, speech, and dance were focused on dance and music training for young women ages 22-24 and were based on the common belief shared by Carl Orff and Dorothee Günther in the “symbiosis between music and dance” (Pruett, 2003, pp. 179-180). World War II brought the work of the Güntherschule to a close in 1944.

The first iteration of the “new Schulwerk,” or music for and with children, began in 1948 when

Carl Orff and Gunild Keetman began broadcasts for the Bavarian Radio Broadcast Company (Orff, 1963). The *Music for Children* volumes, published from 1950 through 1954, were based on the work with children for these broadcasts; however, the audio presentation of these ideas did not allow for the inclusion of movement at that time. Despite this, the many dance pieces presented in the volumes “were without doubt thought of not only for musical, but also for dance performance” (Haselbach, 2009, p. 10). The full integration of movement with music for children did not become realized until 1949 when Gunild Keetman started classes at the Mozarteum. Here it was “possible to pay more attention to movement, an aspect that naturally doesn’t lend itself to broadcasting” (Orff, 1963, p. 74).

The lack of dance models in the historical publications meant that “for those teachers interested in the integration of movement in their classes, there appeared on one hand a great freedom for their own experiments but on the other hand lots of uncertainty about how to realize the required quality of movement” (Haselbach, 2009, p. 11). When the Orff Institute opened in 1961, a team of movement teachers developed a curriculum under the guidance of Barbara Haselbach. They realized that the “training ideal of the Güntherschule—to educate each individual as a dancer, musician, and pedagogue” (Haselbach, 2009, p. 11) needed to be updated from the model set forth some 40 years earlier, and they worked to expand the field of movement and dance training in many directions.

When creating movement for music or speech familiar to students, encourage them to identify the energy vocabulary that best fits the qualities of the musical material, to inform their work and their interpretation of the emotions they are feeling.

Pedagogical Approach in the Classroom

One of the unique aspects of the Schulwerk is the open-ended approach to student learning. Elemental movement pedagogy begins with the individual and unique expressions of movement of our students; our approach is based on “experiencing and learning by doing” (Haselbach, 2009, pp. 12), and must set the stage for the discovery of possibilities that do not have a set outcome and stimulate the desire

Table 1: The Elements of Dance

| Who? A DANCER | Does what? MOVES | Where? THROUGH SPACE | When? AND TIME | How? WITH ENERGY |
|--|---|---|---|---|
| <i>BODY</i> | <i>ACTION</i> | <i>SPACE</i> | <i>TIME</i> | <i>ENERGY</i> |
| <p>Parts of the body: Head, eyes, torso, shoulders, fingers, legs, feet</p> <p>Initiation: Core, distal, mid-limb, bodyparts</p> <p>Patterns: Upper/lower body, homologous, contralateral, midline</p> <p>Body shapes: Symmetrical, asymmetrical, rounded, twisted, angular, arabesque</p> <p>Body systems: Muscles, bones, organs, breath, balance, reflexes</p> <p>Inner self: Senses, perceptions, emotions</p> | <p>Non-locomotor: Stretch, bend, twist, turn, rise, fall, swing, rock, tip, shake, suspend</p> <p>Locomotor: Slide, walk, hop, somersault, run, skip jump, do-si-do leap, roll, crawl, gallop</p> | <p>Size: Large, small, narrow, wide</p> <p>Level: High, medium, low</p> <p>Place: On the spot (personal space), through the space (general space)</p> <p>Direction: Forward, backward, sideways, diagonal right/left</p> <p>Orientation: Facing, turned away</p> <p>Pathway: Curved, straight, zig-zag, random</p> <p>Relationships: In front, behind, over, beside, under, alone, group</p> | <p>Metered: Pulse, tempo, accent, rhythmic pattern, speeding up, slowing down, anacrusis</p> <p>Free rhythm: Breath, sensed time, improvisation, cued</p> <p>Clock time: Seconds, minutes, hours</p> <p>Timing relationships: Before, after, unison, sooner than, faster than</p> | <p>Attack: Sharp, smooth, sudden, sustained</p> <p>Weight: Strong, light, heavy, weak</p> <p>Flow: Free, bound, balanced, neutral</p> <p>Quality: Tense, relaxed, tight, loose, sharp, smooth, swinging, swaying, suspended, collapsed than</p> |

SOURCE: AOSA NBT CURRICULUM STANDARDS.

16

to play (Günther, 1932/2013). Our focus is on the artistic process, which Christa Coogan defined in an interview with Mika Inouye: “An artistic process is one in which not everything is known in the beginning. It is an evolution of discovery, surprise, uncertainty, and delight” (Inouye, 2016, p. 33).

An issue we must consider is how to balance this open-ended approach with the demands of our curriculums while at the same time achieving artistry. As teachers, how do we frame our lessons to meet curricular outcomes while allowing our students’ ideas to lead? The movement concepts and vocabulary on the “Elements of Dance” chart (AOSA, 2012) provide a framework through which we can address the practical side of this question, using them as a guide to vocabulary and concepts that can be used to explore and define the ideas presented in a lesson (see Table 1).

Body

The *body* is a key starting point, since our bodies are the instrument of expression in movement. Our

students must develop awareness not only for the parts of their bodies that can be used in movement, but also how they can move. Connecting our actions with our breath provides support for the physical system and brings mindful awareness to what we are doing. For example, my youngest students play quick reaction games where they isolate body parts in movement. Exploring *the dance of the shoulders*, or *dance of the elbows and knees* (and other combinations), helps them understand their body as an instrument of motion with a wide variety of possibilities. My experienced movers are able to be more creative with the options provided in various body shapes and patterns (see Figures 1-3, p. 17).

Action

From this awareness, we can begin exploring action. The movements listed here reflect many of the natural impulses of movement. Supplying our students with an extended list of action words that can become part of their own body’s knowledge can

Figure 1. Bending: Shapes that Connect.



Figure 2. Group Choreography: Tree Dance.



PHOTOGRAPHER: BETH MELIN NELSON. USED WITH PERMISSION.

Figure 3. Stretching: Shape Groups Choreography.



Figure 4. Kindergarten Class Dancing.



PHOTOGRAPHER: ALEX LOVELAND. USED WITH PERMISSION.

positively affect the level of freedom and creativity they express, in the same way as melodies become more interesting as students have more rhythms and pitches to use. This list is not comprehensive, and variations and expansions of these words are encouraged. Non-locomotor concepts are easily brought back to the body concepts: *How many bending shapes can your body make? Can you stretch your (arms, legs, spine)? Can you find a different way to travel across the room?*

Space

The element of *space* is where teachers can further broaden the options for student-created movement. The vocabulary presented here gives options for

repeating an idea in a whole new way. Invitations to change the level or change the size (*make the same shape very small—or very large*) open up creative possibilities for students. They begin to see the space in which their body moves as an open and dynamic place. Suggesting changes in direction, facing, or pathways is a way to vary student-created dances. The options for staging movement pieces become vastly more interesting when we consider relationships: small groups, large groups, dancing beside, behind, in front, and so on.

Time

Time is our direct connection to musical concepts in our classrooms. Exploring the meter or rhythmic

Figure 5. Student-Created Movement and Music in Performance.



PHOTOGRAPHER: BETH MELIN NELSON. USED WITH PERMISSION.

patterns of a piece through movement reinforces the musical skills of our students. Whenever my students struggle with a new mallet percussion piece, my first response is to leave the instruments and bring the music back into the full body. Developing a kinesthetic knowledge of rhythm, phrase, tempo, accent, or canon, when students can *feel it in their bones and muscles*, brings a powerful sense of ensemble both in music making and moving.

Energy

Energy is the element of dance that, to me, is the key to artistry. The quality of movement inspired by a shift in energy from sudden to sustained, sharp to smooth, or heavy to light, can be breathtaking. When creating movement for music or speech familiar to students, encourage them to identify the energy vocabulary that best fits the qualities of the musical material, to inform their work and their interpretation of the emotions they are feeling. Using these concepts as a coaching tool to guide the expansion of student expression can bring it to a whole new level. Additionally, spending time in discussion and reflection provides teachers with the opportunity to determine how deeply students understand what they have created. When they begin to have an emotional response to what they do, they are more excited and engaged, and they remember what they have done (see Figures 4 and 5, pp. 17 and 18).

Achieving Artistry

As we consider these practical applications, the goal of achieving artistry in our teaching and in the work of our students remains. Arvida Steen (1992) addressed the issue of artistry from a musical point of view in her book, *Exploring Orff*, which also applies to movement. She stated that “if we model and then expect artistic responses, we discover that children can perform in expressive, musical ways” (p. 365). We as teachers are the guides that lead our students in their discoveries and expressions. According to Haselbach, if we embrace Dorothee Günther’s idea of the importance of the connection between body, mind, and spirit, we can free the innate capacity for creativity in our students (Kugler, 2013, p. 47). As Steen (1992) writes, “Children who feel that music can be a means of self-expression will value it” (p. 365). This holds true for movement; to cultivate that feeling in our students, we must consider both our

Movement responses to visual art, poetry, or stories can also stimulate the flow of creative ideas such as interpreting the shapes or pathways of a painting or expressing the words or mood of text.

model and the culture of our classroom. In my work with children and adults in movement, key factors include cultivating the following: (1) a classroom culture that embraces exploration (risk-taking) free from judgment and (2) an active awareness and acknowledgement of emotional responses. The “ah-ha” or “ohhh!” experiences are always moments to note and celebrate.

Improvisation

Improvisation is at the heart of the Schulwerk. Our students demonstrate their knowledge of the concepts introduced and explored by creating and expressing their original ideas. Improvisation requires the teacher to guide students through a structured process with flexible outcomes. “We have to create a climate of trust for them to enjoy being free of boundaries and not afraid of making a mistake. Within a clear framework they can start to feel safe and enjoy this free form of expression” (Maschat, 2010, p. 63). For a framework, the use of themes such as “nature, technique, objects, and everyday life” (Haselbach, 2009, p. 12) are just a few ideas for a place to start. Drawing upon themes familiar to our students can be an efficient way to accelerate a lesson because kinesthetic understanding already exists. Imagine students responding to the weather outside, the shapes of instruments in the room, or playing on an imaginary playground—things that connect to their daily lives.



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Movement responses to visual art, poetry, or stories can also stimulate the flow of creative ideas such as interpreting the shapes or pathways of a painting or expressing the words or mood of text. Musical pieces, rhythms, or forms provide a further framework through which students can sequence their ideas. Using imagery that offers our students new ways to think about and act upon their movements expands their movement expressions.

Improvisational work may start small, with a focus on individual student expressions, and can build when students are placed in partnerships or small groups that interact and respond to each other. Structures can be very simple: *roll, walk, and jump*, or, *expand, contract, and turn*; or they can be more complex by using many options for moving. As teachers, we learn as our students learn. When we observe their improvisation process, we increase our knowledge of their skills and benefit from the opportunity to develop more effective creative approaches.

Although improvisation is at the heart of our work, school performances are a reality. The need

to have students prepared to share their work with others often leads to set choreography. The exciting opportunity in this challenge is to use our students' improvisational ideas to create these dance pieces, bringing their original work to the final performance. Collaborative work in small or large groups where students share their ideas and sequence them in a structure the teacher outlines gives them ownership over their work and instills a deeper sense of pride.

Traditional and Folk Dance

Traditional and folk dance have held a significant place in our work. They reflect "an expression of a specific time and culture" (Haselbach, 2009, p. 11) and provide a lens through which our students can learn about their own or other cultures. Considering the open-ended and improvisatory model of the Schulwerk, what is the implication of these set forms within this model?

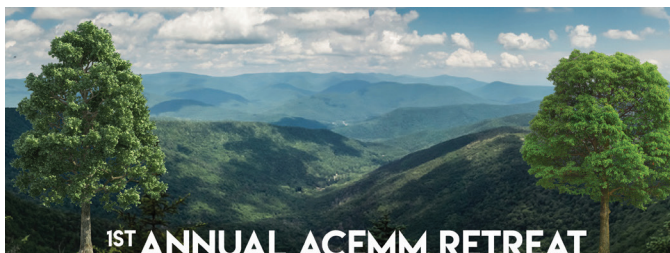
In our current practice, we have the opportunity to teach these dances and provide our students with a richer vocabulary of dance and movement possibilities. We can again utilize various dance formations, steps, and hand-holds in creative projects. Using the phrase form of a dance and reimagining the structure of known steps and formations provides a new way to envision tradition. We acknowledge and embrace our students' current popular social dance moves when we give them the opportunity to create an original version of a folk-like dance, utilizing current music.

Considerations for the Contemporary Movement Teacher

The following words from Carl Orff articulate the importance of evolution and change in the Schulwerk:

This will also be the lot of my successors, for if the idea remains alive it will not be bound by their mortality. Remaining alive also means to change with time and through time. Therein lies the hope and the excitement. (Orff, 1978, p. 249)

Honoring the past and using the wealth of knowledge and resources available to us is important, but also we must realize our role and responsibility in keeping the approach vital, vibrant, and connected to our students' life experiences. As noted by Haselbach (2017):



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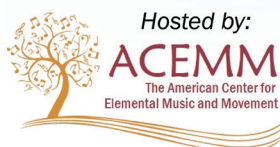
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We should be aware of the abundant traditional heritage of many cultures that give us such a wealth of resources for playing and learning experiences according to the Orff Schulwerk concept. On the other hand, we can stimulate creative processes in our groups, so wide-ranging themes of contemporary concerns can be presented, to be worked out in the expressive media of music, movement, dance, and speech. Elemental music, as Orff intended, has no narrow historical, tradition-bound, or backward-looking limitations. Through the emphasis on creative and social processes, it forces teachers to find the most current, socially relevant, interdisciplinary form of teaching. (p. 240)

Conclusion

Our charge as we move ahead includes considerations about how we are ensuring that the models and materials we present include the various identities present in our classrooms. Also, what is the role of popular music and current social dance trends in the Schulwerk today? How do we navigate the differences in physical mobility or language to ensure all students are able to participate?

As Günther (1932/2013) stated, "... the releasing of joy in physical activity and attention to the generation of rhythmic sound and movement in unison with one another is essential" (p. 127). In the final analysis, just as in the open-ended approach we practice, our work as pedagogues is never finished. ■

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Intentional and Aesthetic Movement: A Look into Dalcroze Eurhythmics

22



MARLA BUTKE directs the women's chorale and teaches general music and choral methods at Otterbein University. She holds degrees from Miami University, Wright State University, and The Ohio State University. Marla is a master teaching artist with the American Eurhythmics Society and serves as its board president. She presents Dalcroze Eurhythmics workshops throughout the United States and internationally. Her work has appeared in several publications, and her book, *Meaningful Movement: A Music Teacher's Guide to Dalcroze Eurhythmics*, co-authored with David Frego, was recently released.

ABSTRACT

The teachings of Émile Jaques-Dalcroze provide music educators meaningful opportunities to increase and deepen musical understandings and aesthetic experiences for their students. This article presents intentional (purposeful) and aesthetic (artistic) movement through the application of Jaques-Dalcroze's philosophy. The author provides specific examples of how to approach and teach duple, triple, and asymmetrical meter using Dalcroze activities in intentional and aesthetic movement.

By Marla Butke

Émile Jaques-Dalcroze (1865-1950) played many roles in the music world: professor, composer, pianist, dancer, and philosopher. It was in this last role where he created an educational and artistic framework for musicians of all ages. Jaques-Dalcroze declared in the early 20th century that music should be provided to all children at school and that “making sure [music is] a compulsory school subject is the only sure means of mobilizing the vital musical forces of a country” (Jaques-Dalcroze, 1921, p. 10). Nevertheless, he condemned poorly trained music teachers and warned against simply using imitation as the pedagogical tool for teaching music, contending that students’ senses and hearts needed to be awakened for music to live in them. “The child should be made to realize that the training is directed as much to the heart as to the brain, and then he must try to love as well as to understand” (Jaques-Dalcroze, 1921, p. 27).

Two Dominant Aspirations of the Jaques-Dalcroze Philosophy: Intentional and Aesthetic Movement

Intentional movement can be described as movement that has a purposeful outcome and springs from an aural representation. This intentional movement,

specifically for music education, serves as a kinesthetic rendering of a musical concept.

We as music educators teach many musical concepts, and the implementation of Dalcroze Eurhythmics activities can create a deeper understanding of these concepts. For example, if syncopation is the concept being taught, intentional movement would involve students physicalizing syncopation. Students can physically show a syncopated pattern in many ways. In a Dalcroze classroom, they would walk through space to the syncopated rhythm while the teacher improvises it on the piano or another instrument to connect the aural representation to the kinesthetic. Intentional movement also can be used as an assessment of the aural perception of the concept as students move through space. The music is purposefully, or intentionally, represented in students' bodies.

Aesthetic movement embodies students' interpretation and execution of a musical idea or concept in an artistic, creative, and meaningful way. Students should build a physical vocabulary through exploration to stimulate creative choices. Strength, balance, and coordination are developmental goals they need opportunities to explore. Aesthetic movement is linked to intentional movement as the body both accurately and expressively shows the musical concepts students are hearing. In the syncopation example, students would not only be rhythmically accurate in their steps, but also would show a lift in their bodies on the syncopation. The aesthetic movement of all musical concepts includes different weight, levels, and creativity as well as nuances in how the body represents the musical concept.

Jaques-Dalcroze was concerned that although students were technically correct, they were not expressive in their performance of various musical concepts. Through the implementation of Dalcroze activities, they can develop skills that allow them to move in a way that accurately and artistically represents musical perceptions and objectives, and enable the connection of accuracy and expressivity that is paramount in the Dalcroze approach.

The following exploration of the music concept of meter demonstrates the teaching of intentional and aesthetic movement. The specific grade levels are not included as appropriateness of the activities varies. The sequencing of the activities provided indicates the necessary framework, however, for student success.

Aesthetic movement is linked to intentional movement as the body both accurately and expressively shows the musical concepts students are hearing.

Meter

Meter will be defined as the groupings of beats, typically in duple, triple, or variations of the two, with a combination of strong and weak beats. Intentional and aesthetic understandings involve the technical acknowledgment of the groupings through the artistic and physical rendering of the meter. The comprehension of anacrusis, crasis, and metacrusis is the first step in the analysis of meter. Anacrusis is the preparation to/for the crasis, with an increase of energy in the body, including the breath. Crasis represents the downbeat or point of arrival. Metacrusis consists of the continuation of the rhythmic movement following the crasis (Butke & Frego, 2016).

Time, space, and energy play an important role in the Dalcroze paradigm. This concept explains the interrelated elements in music where time is a rhythmic element, space is the physical relationship of the movement, and energy is the force of the movement (Butke & Frego, 2016).

Process Activities for Duple/Triple Meter

1. Racquetball Activity

- Students stand in a circle with a racquetball in the dominant hand.
- Teacher plays a strong and a weak beat on a hand drum as the students bounce and catch the ball for duple meter. For triple meter the students bounce on beat one, catch on beat two, and keep the ball moving on beat three as it turns from the metacrusis into the anacrusis.
- Teacher explains anacrusis, crasis, and metacrusis and highlights that the metacrusis becomes the anacrusis in a continual circular motion as the duple/triple meter continues.
- Teacher uses improvised music on the piano or recorded music with various tempi (e.g., *Stars and Stripes Forever* by Sousa, *Orchestral Suite #2 in b minor* BWV 1067 by Bach, and *Musette* by Bach for duple; and for triple, *Waltz in Ab* by Brahms, "Hornpipe" from *Water Music* by Handel, and *Cider House Rules Theme* by Portman).

- Teacher explains how space and energy are affected when the tempo (time) changes.
 - *Aesthetic movement* – students show the flow through the arm movement of the ball and the continuation of the metacarpus into the anacrusis.
2. Walk and Tap Activity
- Students stand in self-space.
 - Teacher improvises on the piano, plays a hand drum, or plays recorded music in duple meter while students walk through space on beat one and lightly tap on beat two. For triple meter the students tap on beats two and three.
 - *Aesthetic movement*: Students move through space with light footsteps and a relaxed body along with a light tap(s) showing the space in the length of the beat(s).
3. Pair Tap Activity
- Students form pairs and each person taps half notes into the palm of the other student's left hand while the teacher is improvising on
- the piano, playing a hand drum, or playing recorded music. For triple meter the students tap dotted half notes.
- *Aesthetic movement*: Light tap(s) show the space in the length of the beat(s).
4. Conducting Activity
- Students stand in self-space.
 - Students conduct in two; on beat one the students say “press” and the arms begin straight out with palms down and then press down, and on beat two the students say “lift” and bring the arms stretched up toward the center of the body with the palms facing up and bend the knees as they move upward. In triple meter on beat two the students cross their arms across their bodies and hug their shoulders while saying “hug,” and on beat three the students say “lift” with the appropriate motion.
 - Students walk the beat through space conducting in two or three as the teacher

Figure 1. Demonstrating Artistic Movement Using Scarves.



PHOTOGRAPHER: MARLA BUTKE. USED WITH PERMISSION.

accompanies on the piano, plays a hand drum, or plays recorded music.

- *Aesthetic movement*: Shown by the motion of each beat with the implied meanings and the coordination of walking the beat and conducting the pattern.

5. Elastics Activity

- Students form pairs, and each student holds an end of an elastic in each hand, standing across from each other, and forming parallel lines. Students stand with one foot in front of the other and pull the elastics using the arms and shoulders as well as bending the knees.
- The elastics should never stop moving as the students pull half notes (dotted half notes) while the teacher improvises on the piano, plays a hand drum, or plays recorded music.
- *Aesthetic movement*: Students demonstrate strength, balance, and coordination in an artistic and meaningful way (see Figure 1 , p. 24).

Process Activities for Asymmetrical Meter

1. Meter of Five Activity

- Students stand in self-space.
- Students tap their palms to the two macro-beats in the asymmetrical meter of five (3+2) as the teacher plays it on the drum.
- Students move through space to the macro-beats as the teacher continues to play the drum.
- Students then move to the macro-beats, using the recording of Brubeck's *Take Five*.
- *Aesthetic movement*: Students show space in the taps and a fluid, relaxed, and engaged sway as they move through space.

2. Meter of Seven Activity

- Students stand in self-space.
- Students move to the macro-beat (2+2+3) as the teacher plays Bartok's *Mikrokosmos #33* (either on the piano or a recording).
- Students then move through space and conduct a traditional three pattern, but elongate the third beat motion of the conducting pattern to represent the asymmetrical meter.
- Students form circles of three.
- Each student is assigned to beat one, two, or three, and each student claps the assigned individual macro-beat as the teacher plays the music.
- In the same circles, the student who claps on beat one decides how to clap the beat, and

Figure 2. Students Creatively Showing the Beat.



PHOTOGRAPHER: MARLA BUTKE. USED WITH PERMISSION.

the other students must imitate the clap as the teacher plays the music.

- In the same circles, each student finds an individual way to show the beat as the teacher plays the music.
- In pairs, with elastics in parallel lines, the students move the elastics to the macro-beat as the teacher plays the music.
- *Aesthetic movement*: Students show a fluid, relaxed, and engaged sway as they move through space, and use creativity to find ways to show the beat (see Figure 2).

Conclusion

Intentional movement allows the body to absorb rhythmic structures. Jaques-Dalcroze (1921) stated that “it is impossible to conceive a rhythm without thinking of a body in motion” (p. 62). Teaching rhythmic integrity needs to involve the entire body in a high-level, engaging activity. Jaques-Dalcroze (1921) also warns of a lack of energy, which can be seen as weakness, stiffness, or inattention and summarizes the mastery of movement in relationship to time, space, and energy as follows:

1. Rhythm is movement.
2. Rhythm is essentially physical.
3. Every movement involves time and space.
4. Musical consciousness is the result of physical experience.
5. The perfecting of physical resources results in clarity of perception.
6. The perfecting of movements in time assures consciousness of musical rhythm.
7. The perfecting of movements in space assures consciousness of plastic (fluid, flexible) rhythm.
8. The perfection of movements in time and space can be accomplished only by exercises in rhythmic movement.

Aesthetic movement is at the heart of the Dalcroze approach. Giving students the opportunity to

respond in creative and artistic ways to a perceived rhythm or another musical concept is integral to the music-learning process. Encouraging, modeling, and guiding students to exemplify musical concepts in artistic ways through the body as the instrument is the role of the music teacher. Jaques-Dalcroze (1930) states the aim of eurhythmics is to enable students to say, “I have experienced” (p. 90) and to create in them the desire to express themselves. Only through creative and unique experiences can students realize aesthetic emotions, “a product of the refinement of the senses, susceptibility of the nervous system and mental flexibility” (Jaques-Dalcroze, 1921, p. 136). Jaques-Dalcroze (1930) also believed in the importance of joy in the learning process, stating, “The best means of training the attention of children is to play intelligently with them. Games should be joy-giving: I look upon joy as the most powerful of all mental stimuli” (p. 100).

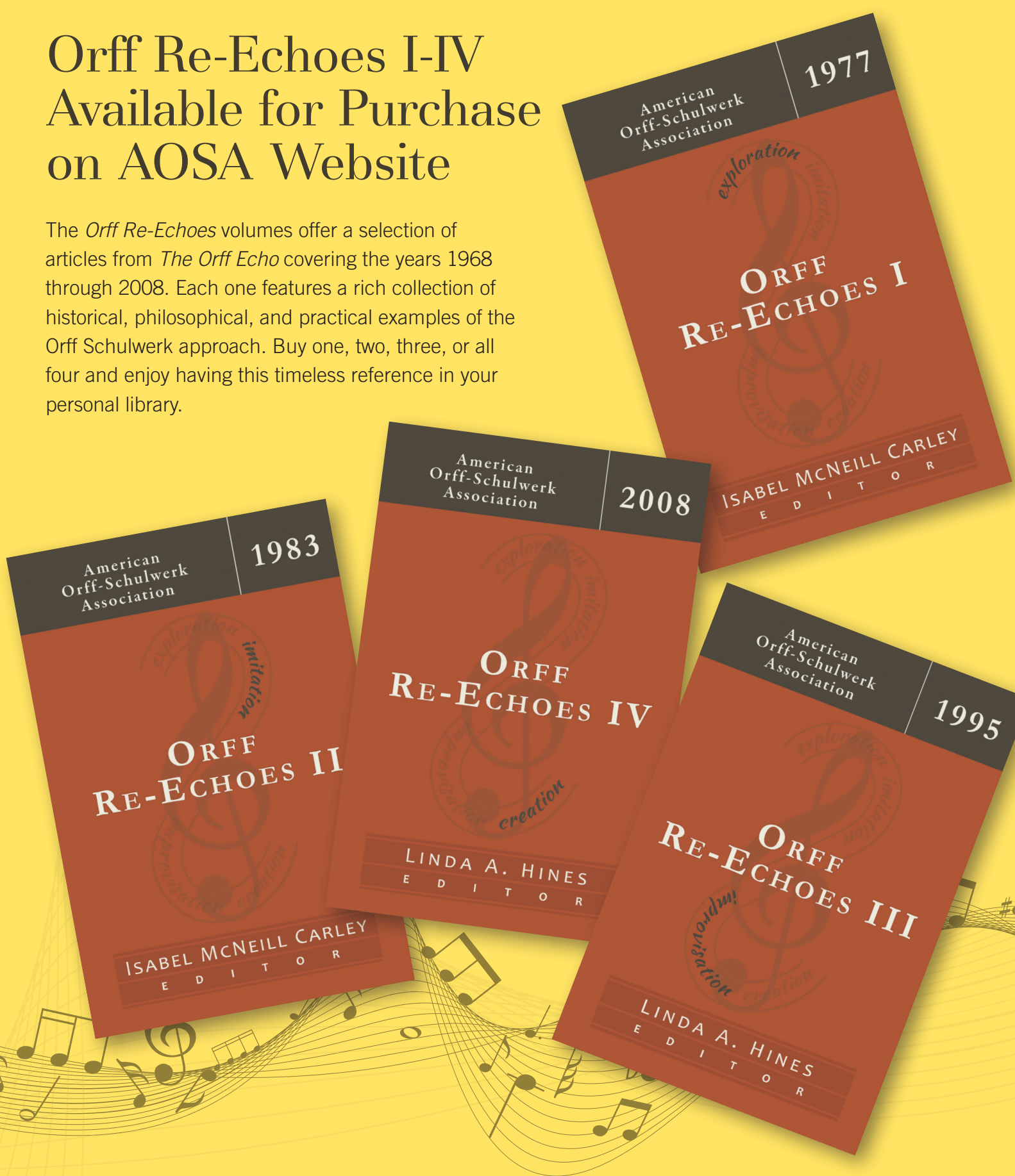
We as music teachers have the profound ability to embolden students to feel, enjoy, and understand music through the pathways provided by intentional and aesthetic movement. The philosophical worlds of Dalcroze and Orff Schulwerk intersect in their value of movement in the music classroom. Focusing on purpose and beauty in every movement experience enhances the music education of all our students. ■

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Creating Movement Stories: Integrating LMA and Technology

28



AARON FORD teaches elementary general music and middle school band at All Saints' Episcopal Day School in Phoenix, Arizona. He has completed three levels of Orff Schulwerk Teacher Education, has taught levels courses at DePaul University and University of North Carolina at Wilmington, and is a movement teacher educator. Aaron leads chapter workshops on creative movement and body awareness and co-authored a related article in *The Orff Echo*. He has a post-baccalaureate certification in music education and a master's degree in dance/movement therapy.

ABSTRACT

Layering individual and small group experiences of creative movement and writing, and illustrating with technology, support the ability of students to discover and develop a personal and collaborative interplay between their bodies and minds. In this article, the author illustrates the process of designing enriched movement stories using Laban Movement Analysis and technology with teacher- and student-created materials.

By Aaron Ford

Laban Movement Analysis (LMA) is a powerful tool to support and develop movers' connection to their bodies and to their movement repertoire. The American Orff-Schulwerk Association (AOSA) lists the use of basic LMA in teaching music and speech as a learning objective for all three movement levels course curriculums (AOSA, 2015). Laban Movement Analysis is also extensively used in the sister fields of dance education, specifically in the Dance Education Laboratory (DEL) in New York City and in dance/movement therapy. My experience with these training methods inspired a deeper dive into the multi-layered language of LMA.

Beginning Creative Movement

When movers explore a familiar action word, their initial reaction or movement impulse is typically based on prior experiences and their habitual way of moving, or on images of someone or something doing that movement. When a new action word is encountered, we offer visual demonstrations, as typically we do not expect beginning movers to learn a new action from a verbal or written description of it. To help movers learn from printed sources, in 1928 Rudolph Laban developed Kinetography, a notation system that evolved into

Labanotation, to address the need for a complete system of written choreography (McCaw, 2011). This complicated graphic system is cumbersome for teaching beginner and intermediate movers.

Descriptive words and other notation systems, such as the notation blocks Phyllis Weikert (2006) used in her book, *Teaching Movement and Dance: A Sequential Approach to Rhythmic Movement*, can be helpful for adults learning new folk dances. When we teach choreographed movement and folk dance to others, we do it primarily through visual imitation. When we teach creative movement through a visual imitation framework or predetermined imagery, we must take care not to abandon the “creative.”

In her book, *Creative Dance for All Ages*, Anne Green Gilbert (2015) speaks clearly and cautiously to the issue of using imagery in creative movement. When given the action word “hop,” young or inexperienced movers will tend to hop like something, such as a bunny or a frog. We especially limit the imaginative and free use of creative movement if we as teachers speak those images out loud. When we say to students “hop like a bunny,” or show a movement word card with a picture of a bunny hopping and go no further, we offer no opportunity for students to imagine and proprioceptively experience a variety of responses. If, on the other hand, we prompt the hop with various qualities of “Your Body,” as shown in Illustration 1 (for example, “Try hopping in a narrow shape, a wide shape, a twisted shape,” or “What would it feel like to start the hop in your finger, adding in your hand, then arm, shoulder, head, and so on?”), we open unlimited creative potential.

When spontaneously asked to “gallop,” a typical response might arise from several sources, such as a kinesthetic memory of galloping or riding a galloping horse, or an image of a horse or person galloping. By assisting a deeper exploration of such a single action word beyond memory, habit, or a visual demonstration, through applying various movement concepts, a whole new world of possibilities emerges to embellish the word and the movement. A teacher might thus prompt students to “Try galloping using light weight while rising and sinking.”

Whether using the DEL/LMA model of Body, Effort, Space, and Relationship (see Illustrations 1-2 and Illustrations 3-4, p. 30) or the B.A.S.T.E. categories of Body, Action, Space, Time, and Energy (AOSA, 2015), these primary movement concepts

Illustration 1. Your Body – What?

PARTS: HEAD, HANDS, ELBOWS, FEET, HIPS, ETC.
 USE YOUR _____
 LEAD WITH YOUR _____
 FOCUS ON YOUR _____
 TOUCH YOUR _____

REGIONS:
 UPPER - LOWER
 RIGHT - LEFT
 FRONT - BACK

FLOW:
 SIMULTANEOUS (ALL AT ONCE)
 SEQUENTIAL (ONE AFTER ANOTHER)

BASES:
 STAND
 SIT
 KNEEL
 LIE DOWN

ACTIONS:
 TRAVEL - BE STILL
 TURN - JUMP
 TWIST - BE STRAIGHT
 SWING - SHAKE

BODY SHAPING:
 CONTRACT - EXPAND
 RISE - LOWER
 NARROW - WIDEN
 ADVANCE - RETREAT

SHAPES:
 ROUND
 NARROW
 TWISTED
 WIDE
 SYMMETRICAL
 ASYMMETRICAL

WHAT ARE YOU DOING?
WHAT HAPPENS IF YOU ... ?
NOW TRY TO ...

Illustration 2. Effort – How?

WEIGHT:
 STRONG, HEAVY, POWERFUL
 OR
 LIGHT, AIRY, DELICATE

TIME:
 SUDDEN, QUICK, URGENT
 OR
 SUSTAINED, SLOW,
 LEISURELY

SPACE:
 DIRECT, ZEROING IN,
 PINPOINTING
 OR
 INDIRECT, ENCOMPASSING
 FOCUS, FLEXIBLE

BASIC EFFORT ACTIONS:
 PUNCH
 PRESS
 SLASH
 DAB
 FLOAT
 FLICK
 GLIDE
 WRING

FLOW:
 FREE, EASY FLOWING, READY TO GO
 OR
 BOUND, HOLDING BACK, READY TO STOP

DESCRIPTIVE WORDS:
 BIG - TINY
 BOLD - TIMID
 BUBBLING - DROOPY
 CAREFREE - STUCK
 CONFIDENT - SHY
 SAD - EXCITED
 FIERCE - DELICATE
 SHARP - SMOOTH
 SOFT - HARD
 SPIKEY - ROUND

HOW ARE YOU MOVING?
HOW CAN YOU CHANGE IT?
HOW MANY WAYS CAN YOU ... ?

SOURCE: ADAPTED BY AARON FORD FROM THE DEL/LMA MODEL.

offer outlines of seemingly unlimited choices. This vast territory of exploration, however, can be overwhelming for the movement teacher and the student without a sequence of structured play. Creating colorful and detailed visual references from these outlines can help guide such explorations.

In addition, Stephen Nachmanovitch’s masterful book, *Free Play: The Power of Improvisation in Life and the Arts*, is an inspirational source for both personal and professional improvisational studies.

Illustration 3. Space – Where?

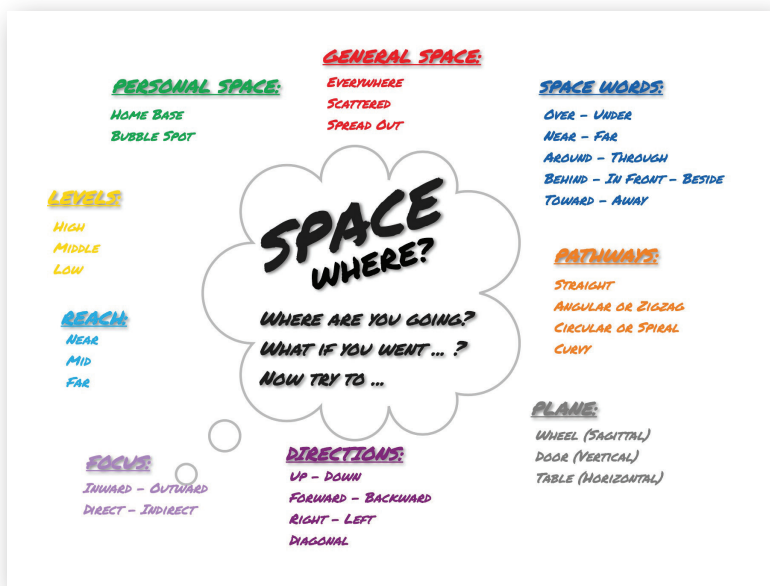
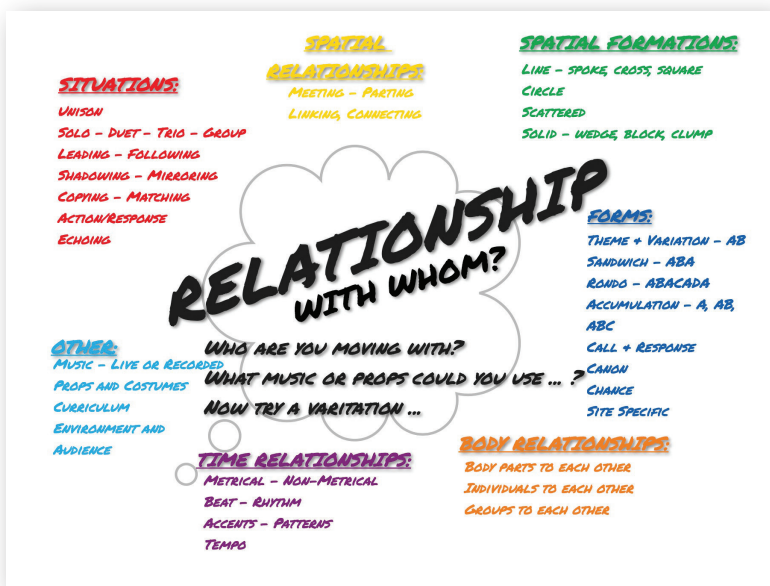


Illustration 4. Relationship – With Whom?



SOURCE: ADAPTED BY AARON FORD FROM THE DEL/LMA MODEL.

30

He stated, “Structure ignites spontaneity. Just a touch of an arbitrary form can be introduced into an improvisation to keep it from wandering off course, or to act as a catalyst ...” (Nachmanovitch, 1990, p. 83).

Digging Deeper

Developing these complex movement skills from the earliest grades is ideal, but starting at any age is fruitful. The following was explored with second

graders, though it can be practiced with a range of students.

- Lead students in practicing the application of the various movement concepts of Body, Effort/Action/Energy, Space, and Relationship/Time to specific action words, one word and concept at a time.
- Spend a lesson or more on each of the basic movement concepts to help students become familiar and adept with the full range of possibilities in each. After this, they are ready to create their own connections.
- In small groups, have students choose one action word and explore applying different elements from the Your Body graphic (see Illustration 1, p. 29) to express that word more fully. This is play time, allowing for experimentation while sticking with one action word and one movement concept (e.g., Your Body) to contain and guide their free play.
- At this point, have students try out and share these expressions of their one action word.
- Groups will then arrive at one or two variations to share with the class, and the class will guess which action word and Your Body element have been used.
- Observers will see qualities that may not have been specifically chosen by the performers. This is exciting once their observations are supported with statements such as “I saw that too,” or “Oh, yes, that quality was also there.” Even though they do not guess the “right” word, students begin to see the myriad ways of accurately describing movement.

After students explore this process of connecting action words with movement qualities, try chains of words to create movement sentences. For example, “Hop in a round shape, then scamper quickly low to the ground, stopping suddenly to slowly peek around the corner.” These movement sentences lay the groundwork for creative movement stories to emerge naturally.

A Framework for Exploring Creative Writing and LMA

As small groups begin to take the next step of exploring the symbiotic relationship between creative writing/storytelling and creative movement, these factors will emerge: group discussion and negotiation of the storyline, movement, writing,

and illustrating. To encourage and facilitate this layering process:

- Have students form small groups of three to five. Each student will take ownership of one action word and apply something from the Your Body concept graphic using either word cards or writing it in a provided graphic.
- Have each small group choose an order for their words and link them into a movement sentence.
- Next, groups will practice imitating each other's words and then perform as a short group choreography.
- Finally, have them reorder their words and perform again to stimulate variation.

Developing a story from this movement is exciting but can be quite tricky to guide. Prompt students with invitations such as “Can you begin to imagine a story that goes with your movement words? Who are you as you move these words? Where are you? What is the setting of your story?”

Some groups will begin to work quickly, sharing ideas and negotiating the process of whose ideas will be used and which will go by the wayside. If not already established in your classroom, review and then coach students about strategies for sharing and making group decisions, as in Huffman's (2012) book, *Making Music Cooperatively: Using Cooperative Learning in Your Active Music-Making Classroom*. For example, groups that continue to struggle with a clear storyline should show the class their movement sentence, and the audience can respond using “I liked” statements, followed by an idea for a storyline. This can spark new and creative ideas from which the struggling group may choose.

The teacher should also guide the balancing act between verbalizing the actions and storyline and actually performing the story through movement and drama. The struggle between talking and writing about movement versus *doing* movement is a familiar situation for workshop facilitators and teachers of movement. Most students and workshop participants are typically more comfortable discussing ideas and making plans about movement rather than initiating movement first, then talking about it. In these situations, guide and encourage students with statements such as “Bring your discussion to a close, put aside your word cards or papers, come to silence, and move what you have so far. It is OK

not to know everything. Just start moving with what you have. When you are finished, discuss what you liked, what felt good, what could be developed, and perhaps what needs to go or change.”

It is the exceptional group that will, unprompted, explore movement first, then discuss. Stop the class and use those moments as golden teaching opportunities: “Pause and watch this group. Notice how they are exploring their movement words before talking about all the details. Their experience of moving the words will help them fill in the details and tell their story.” Once a movement story begins to take on a fuller shape, notating or recording it is a necessary step toward reviewing, rehearsing, revising, and ultimately sharing with others. Here technology can be a welcome asset.

Integrating Technology

Separating out and creating colorful graphics for basic movement concepts gives students easier access to them to guide their creative writing and movement process. Creating a flowchart graphic will also assist their connection of action words to movement sentences. Then students will need to be able to share their writing and illustrations digitally across one platform and create a single movement story within their small groups. Your school's technology coordinator can be a valuable resource to accomplish these various goals. Mine recommended the BookCreator app for several reasons: ease of use for writing, illustrating, and sharing with classmates as well as ready access on their iPads in the coming year. She also recommended the Notability app, which I used to create the Movement Concept graphics in Illustrations 1-4. Importing a page of categorized Action Words along with the Movement Concepts graphics produces a quick and complete reference section for students.

When we teach creative movement through a visual imitation framework or predetermined imagery, we must take care not to abandon the “creative.”

Creating an example of a movement story in the BookCreator app is an essential first step towards mastering the technology. Creating and illustrating your own movement story as a teacher, and then sharing it with your students, generates excitement

Illustration 5. The Children Dashed into the Cave.



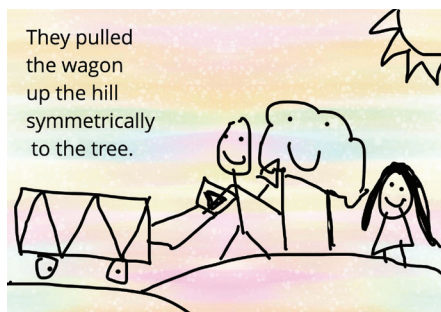
Children demonstrate dashing into the cave.



PHOTOGRAPHER: JESSICA KING. USED WITH PERMISSION.

The student chose the action word “dash” and from the Your Body graphic picked “Parts: Use your _____,” filling in the blank with the words “hands and feet.” His drawing, with action marks around the hands and feet, clearly details his experience of the body connection he had made. He demonstrated this action to his group, which they all learned and incorporated into their story.

Illustration 6. Children Pulling a Wagon.



Children demonstrate pulling a wagon.



PHOTOGRAPHER: JESSICA KING. USED WITH PERMISSION.

Another student illustrated the action word “pull” paired with a “symmetrical” shape from the Your Body graphic. The Your Body concept of moving symmetrically versus asymmetrically was captivating for the students, and several chose one or the other to support their action word. For example, another student wrote, “The kids spread asymmetrically across a tree because the witch was mad.”

Illustration 7. Boy Falling Off a Swing.



Student demonstrates falling.



PHOTOGRAPHER: AARON FORD. USED WITH PERMISSION.

This student chose to illustrate a wide drop after being pushed off the swing, while others skipped around the swing set.

for all. Adding simple illustrations that support the creative movement elements to each page of the example story will inspire students to do the same. Project your story on a big screen and read it aloud to them. Discuss story elements, including the chosen action words and their paired Your Body graphic elements used to enhance each action word, and students will be anxious to move it!

Invite students to find a spot in scattered space and read the story again while they respond to the movement cues. An interesting variation would be to have them move to the spoken story first, then look at the visual of the story and compare their experiences with what they imagined and what the writer/illustrator had envisioned. Now that they have experienced a complete movement story, they are ready to use technology to document their own small group work.

Students may need to revisit their movement and review and revise their storyline for clarity before using the BookCreator app. When ready, invite them to begin working on their own individual page with their part of the story including their personal action word and Your Body element. After their writing is complete and they have checked in with a group member and the teacher, they may start illustrating their page (see Illustrations 5, 6, and 7, p. 32).

Through this process of interweaving the artistry of drama, creative movement, creative writing, and illustration, we begin to see that enriching one or more of these elements energizes the others; the richer the story, the richer the movement and vice versa. I teach multiple classes of each grade level, and one day while sharing my personal movement story with a class, a student raised her hand and offered, “Mr. Ford, have you added new details to your story?” Her question made me realize I had already done this step with this class. Rather than saying, “Mr. Ford, we’ve already done that!” in an exasperated tone at my forgetfulness, she was expressing that these students were primed for the concept that adding new details to a story enriches it and makes it worth reading again and again.

Towards the end of the project, a student discovered he could embed a sound file into a page. This was a surprise and a delight for several groups who then added vocal sound effects for their actions. The length of time the project required led to the necessity of limiting their sound files to short vocables. For future movement story experiences,

Table 1. Sequence of Layering Individual Ownership With Small Group Ownership.

| | |
|----|---|
| 1. | Individually choose an action word and connect it to a Your Body concept. |
| 2. | Individually share and teach that to the small group. |
| 3. | Collaboratively arrive at a sequence for all the action words. |
| 4. | Collaboratively arrive at a storyline and rehearse it. |
| 5. | Individually write and illustrate a page of the story based on Step 1. |
| 6. | Share personal pages within the small group to create a single story. |
| 7. | Collaboratively read and project the BookCreator book then perform the story. |
| 8. | Individually and in small groups receive audience feedback. |

planning for students to add more developed improvised or composed music would be a lovely enhancement of their stories. The layering sequence shown in Table 1 created both powerful individual and small and large group body connections along with feelings of pride, joy, and satisfaction.

Through this process of interweaving the artistry of drama, creative movement, creative writing, and illustration, we begin to see that enriching one or more of these elements energizes the others; the richer the story, the richer the movement and vice versa.

Drawing upon this empirical evidence—the recording of students’ sensorial and observational experiences—students essentially create an original form of choreography. Their story book becomes their creative dance notation, a notation that includes their individual and collaborative explorations and decisions. If your school uses a digital platform such as SeeSaw for sharing projects, students can add their digital movement story book to their SeeSaw portfolio, allowing them another opportunity to share their experience with family and friends.

This SeeSaw portfolio will be a lasting document that follows the child and family through time. It also serves as a reference tool when students create their next movement story. The technology provides

an easily editable documentation aid and repository for their explorations and final project.

If this technology is new for students and the teacher, the learning curve can sometimes slow the creative process. Going through the process once and then revising and refining your own as well as your students' experience will ensure subsequent projects flow more easily. Technology can thus assist the writer/illustrator and mover to achieve a more satisfying and long-lasting creative arts experience through the interplay between individual and small group work.

Conclusion

A strong sense of community emerges from projects like this one. Students play together, listen to each other, and form work together. Their teamwork is reflected in their movement, writing, and illustrations as well as through their observations and verbal

reflections of others practicing and performing their work. Nachmanovitch (1990) captures this process eloquently:

Shared art making is, in and of itself, the expression of, the vehicle for, and the stimulus to human relationships. The players, in and by their play, build their own society.... Group improvisation can be a catalyst to powerful and unique friendships. (p. 99)

Through the process of uncovering rich layers of movement language, students successfully created and shared their own visual and kinesthetic work, their movement stories. They were able to grow beyond habitual movement patterns and external sources of imagery to create this unique society of mind-body-connected co-creators. ■

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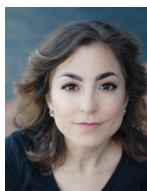
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Activating the Voice: Orff Schulwerk in the Elementary Choral Classroom

36



LISA BLASI completed her undergraduate and graduate degrees in music education at Arizona State University and has completed three levels of Orff Schulwerk Teacher Education. Lisa teaches kindergarten through Grade 12 music in various school settings throughout Arizona. In 2015, she was awarded a grant to open a performing arts school for underprivileged students, Bellas Artes Performing Arts School, in Mesa, Arizona. In 2018, Lisa joined forces with Brevity, a local fine arts non-profit, to start a community choir in Gilbert, Arizona, where she resides.

ABSTRACT

The Schulwerk offers diverse applications, specifically in the elementary choral classroom. In this article the author provides ideas for reimagining how to include warmups and vocal technique lessons that incorporate song, movement, collaboration, improvisation, creation, resonant speech, instruments, and body percussion into active, engaging experiences for students.

By Lisa Blasi

In 1976 Carl Orff said, “Music teaching should go hand in hand with movement teaching” (p. 12). Yet when we enter the choral sphere, we revert to a movement-less space; students stand stoically, holding a black binder, stiff as door posts. I saw this firsthand when exploring the beautiful legato passages of a new piece in my fifth-grade chorus. The students were struggling with singing the phrases fluidly, and my explanations were falling flat. It was then Orff’s quote inspired me to transform the classroom into an art studio. “Get your paint brushes out and hold them in the air. What if our phrase is a line on your canvas? How would you smoothly paint it across the page? Paint with your brush while we sing our phrase.” Instantly, the music room turned into a creative space. The students filled themselves with the sound, and phrase took flight. The results achieved from adding simple movement to the singing were astounding.

Orff envisioned teaching music to children through process-driven improvisation, critical thinking, creativity, active learning, and cooperative group experiences. The possibilities of this vision are as multifaceted as the face of a sparkling diamond. As educators, we are faced with the task of creating indelible experiences for our students and teaching new concepts in a tangible

way. We tailor these lessons to solidify musical skills within our students' minds and bodies. This is equally true when we are teaching children to sing with proper vocal technique. Music teachers often struggle with taking abstract concepts such as "head voice" and "singing on the breath" and demystifying them with our students. Some questions inevitably arise: How do we help children understand the vocal apparatus without bogging them down in the details? How do we teach children to sing in a way that motivates them to participate actively without inhibition?

Being Kinesthetically Aware

Last year, I had the privilege of singing with the Arizona State University Gospel Choir led by Dr. Jason Thompson. Dr. Thompson led his choir with energy and exuberance, and I quickly noticed there was hardly a still body in the room. Movement brought each word to life. Choir members swayed and used their bodies to mirror their voices. The palpable vitality of our sound was enhanced by our kinesthetic commitment to the music, which elevated the quality of sound and the overall performance.

Similarly, students can achieve a buoyant, effervescent tone when grounded in kinesthetic movement; these music-making experiences will transform into something alive, vibrant, and powerful (see Figure 1). Émile Jacques-Dalcroze shared this way of thinking about music and movement. He promoted the idea that moving to music enhances the experience and increases expressivity of sound (as cited in Parker, 2014). Jaques-Dalcroze believed that for musicians to bring sound to life, movement and music must be intertwined. This could happen fully only when the musician could actualize the music with physical motion, which he referred to as *plastique animée*, or when written notation comes to life through movement (as cited in Meek, 2018). In essence, the body becomes the instrument (Willour, 1969). One has only to imagine students gliding through space to Saint-Saen's *The Swan*, showing every melodic phrase with their bodies, to grasp the power of this connection.

Andy Himelick (as cited in Beam, 2008), an assistant conductor for the Indianapolis Children's Choir, reminds us,

Kinesthetic sensation can help them [students] understand what they are experiencing on the

Figure 1. Actualizing the Music With Physical Motion Frees Tension and Helps Students Bring Life and Vitality to Their Sound.



PHOTOGRAPHER: PIPER SEARCY. USED WITH PERMISSION.

inside. Then, when they are singing a piece of choral music, for example, even though they may not be moving, they are still hopefully thinking of the gesture that we practiced with the singing. (p. 23)

In other words, the vocal sensation is experienced on a visceral level—even when we take away the movement, the sensation lingers in the sound of the choir.

Overcoming Tension and Using Breath

Henry Leck (as cited in Beam, 2008), founder and director of the Indianapolis Children's Choir, addresses how movement counters tension: "The worst enemy to good singing is tension and the way to get rid of tension is through movement, and the way to create expressivity is through movement" (p. 23). Leck goes on to say about his choirs, "Every vocalizer that they would sing without motion, when you added motion, had a distinctly better tone

quality, better intonation, better energy, better placement, and a more musical sound” (p. 23). Tension is substantially decreased the moment a singer actualizes sound by correlating it to motion.

Beyond tension, how you breathe has significant ramifications on the quality of the sounds you produce (Hannaford, 2005). Singing, similar to playing instruments (even percussion), begins with breath. Breath is never stagnant; it is always moving, flowing, and coursing through us. Similar to our students’ learning, the breath is activated and energized by movement.

Movement Increases Brain Function

According to Carla Hannaford (2005), author of *Smart Moves*, students sing better and learn faster when they internalize the breath as forward motion. Additionally, movement increases brain plasticity and nerve growth:

Today, it seems, we are finally coming to grasp that movement and sensory experiences are the fertile soil for continual brain development and growth for a lifetime—and that these experiences actually cause the brain to constantly transform itself in unimaginably plastic ways. It would seem that as we become more present, more connected and safe in our human experience, and more coherently active and aware, that we can accomplish most anything in our lifetime. (pp. 13-14)

[She continues] In three weeks we can get ten times more proficient at anything if we are emotionally engaged with focused interest. Self-initiated movement, exploration, interaction and physical experience for the joy and challenge of it, facilitates neurogenesis (nerve growth) for a lifetime. (p. 22)

In other words, the more a student is enraptured by the learning process, the more potential there is for actual nerve growth and learning.

So Now What?

How does our knowledge of kinesthetic movement, importance of the breath, ensuring a relaxed body, and increasing brain functions translate to our choral settings? When trying to teach students to sing with a legato articulation, we could simply tell them to sing smoothly and connect the notes. Technically

speaking, legato means smooth and connected. Students have no context for the term apart from these descriptive words; they have not internalized or expressed legato in their own terms. A more meaningful approach is to encourage students to experience what a legato phrase feels like. Invite them to show the phrase through movement. Offer parameters, such as having them move like a palm tree swaying in the breeze. Or solicit ideas for motions they think of when considering legato (i.e., skating on a pond or icing a cake). Reinforce the action with a piece of music students can move to while exploring the motion. These experiences will permeate their memory for two reasons: First, the students are creating a self-generated movement personalized to their own experiences; second, they are connecting a musical concept to their mental cognition and retention. Equally important, this exploration will also lead students to produce a better sound.

Each year John de Lancie, a woodwind professor at Curtis Institute of Music, asked his new students their opinion of what music is. After much group debate, de Lancie (as cited in McGill, 2007) would simply state that music is sound in motion. Our consideration of “What now?” lies in incorporating meaningful, exploratory, and engaging motion into our choral classrooms to aid students in experiencing energized and invigorated singing.

First, knowing what area of vocal technique to target is key. Some basic singing strategies to consider include posture, breathing, use of head voice, resonance, vowel sounds, dictation, and control of the soft palate. Each of these aspects is like part of a healthy, well-balanced diet.

Next, by transforming these techniques into activities that incorporate movement—from vocal or body percussion to drama and instruments to creative movement—we embed the vocal experience into the teaching. Students continue to increase their understanding of proper vocal health and production while increasing body awareness through active learning.

Albert Einstein (as cited in Hannaford, 2005) said, “Learning is experience. Everything else is just information” (p. 34). The act of experiencing and creating in the music classroom is what instills and personalizes the art of music making for each student. When it comes to singing, movement is the key to unlocking freedom of sound (Jordan, 2005).

Now let's take a closer look at how to incorporate movement into choral space.

A Recipe for Healthy Singing in the Schulwerk

Step One: Song or Melody

Ask yourself, what is the desired vocal outcome with your singers and what musical concepts would you like them to learn? These concepts include range, solfège, mode, rhythm, articulation, form, and text.

If preparing music for a performance, consider using an excerpt from one of your selected pieces. Or try picking a well-loved folk tune where the melody correlates to concepts you are covering. Finally, consider writing your own short melody and lyrics to reach a specific vocal goal.

For example, the folk song *Lil Liza Jane* is a versatile tune that offers an abundance of concepts we can target. While introducing the song to my students, however, it became clear to me they were having difficulty approaching the octave leap at the

Figure 2. Student Is Making an “O” Shape With Her Hands While Singing. The Sound Is Energized When Students Pair Movement With Singing.



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beginning of the refrain. Acknowledging that, we changed our focus to the range of the piece instead.

Remember, you will have many of the same students for multiple years in a row. Be intentional with your choice of repertoire from year to year. How can you structure your program from one year to the next to ensure students build upon their vocal technique over the course of their time in your program?

Step Two: Vocal Technique

Decide the aspect(s) of vocal technique you are going to target through this melody or folk tune. Techniques to consider include posture, breathing, use of head voice, resonance, vowel sounds, dictation, and controlling the soft palate.

Fellow Orff educator Kris Olson (2009) reminded us to ask ourselves, “What exactly [are] my educational and artistic aims?” (p. 11). Olson went on to say, “I limit myself to only two statements. This helps me stay focused on what is most important” (p. 11). Olson encouraged educators to pick small, manageable concepts for students to learn each period, and then to plan a strategy to reinforce these concepts throughout the class as they come up in the repertoire. Remember, less is more. Picking one or two aspects of vocal technique to work on in any given rehearsal—rather than trying to cover many aspects on the surface level—will have a positive, long-term impact on students.

In my classroom, the octave leap in *Li'l Liza Jane* led to a poor vowel quality on the “O.” Movement could improve the sound in instances such as this.

Step Three: Incorporating Movement

Determine the creative movement, body percussion, folk dance steps, singing games, choreographic

opportunities, or movement props that will enhance the vocal technique you selected. This presents an opportunity for students to create their own movements and patterns, or it might represent a prescribed motion to reach a set goal you have in mind (see Figure 2, p. 39).

In *Li'l Liza Jane*, my goal was for students to approach the octave jump with less tension and a clear vowel. Students sang the song while meandering to the steady beat around the room. On the octave leap, they stood on their tip-toes and made a rounded “O” shape with their arms raised. The sound dramatically changed when students paired movement with singing; the tone was lighter and less strained. For a group exploration activity, students may work together in pairs to create an “O” shape with their bodies on the octave leap. This is an interactive opportunity for them to work with a partner in creative movement paired with singing. In the prior examples, students took one small step to enhance their tone by actively engaging their bodies in the learning process.

Conclusion

Once you start reimagining ways to spice up your choral instruction with movement, you will discover endless possibilities for improving vocal quality and performance. You have the capacity to reshape and rethink how students vocalize in your classroom. Consider new ways to get your students actively engaged, and watch as the magic of pairing movement with singing unlocks the vocal potential in your young singers. Expression is bound to flourish along with healthy singing. Your classroom will be transformed into a lively space full of engaged and energetic students. ■

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Breathe In. Breathe Out. Exploring the Use of Breath in Our Bodies

42



KATE P. WEBSTER is a kindergarten through Grade 5 movement and music specialist in the Stillwater Area Public Schools District near Minneapolis. She is also a 200-hour, certified Registered Yoga Teacher (RYT) with an emphasis on vinyasa yoga, a practice linking breath to movement. Kate is an active presenter at state and national conferences and teaches Orff Schulwerk Teacher Education Levels I-III movement courses.

ABSTRACT

The simple act of breathing can facilitate a healthy relationship with the body, mind, and spirit. In this article the author explores the importance of the breath and its relationship to us as human beings, musicians, and educators.

By Kate P. Webster

Before sound or movement, there must be breath. We as Orff Schulwerk educators know movement is integrated throughout our teaching. We sit, stand, and most importantly, move with our children all day long. For artful movement and music to take place, it is important we take care of ourselves in mind, body, and spirit.

As we continue down our path, we must be mindful of how we are using our bodies in our daily teachings. Pedagogically, we know movement is the seed for meaningful music making. We may often find ourselves at odds with what we aspire to accomplish with our students, however, and what our bodies are allowing us to do. Our profession is physically demanding; our work encourages the use of our bodies as instruments and movement facilitators. Once we recognize this, we can begin to protect and honor the body in motion. First, though, we must understand how it works.

The Science of Breath

Most of us give little to no thought to breathing, which occurs automatically as part of respiration. Yet, “Deep breathing is essential for a fully functioning brain and body. The brain consumes one-fifth of the body’s oxygen. All movement and rhythms are based on the breath” (Gilbert, 2006, p. 44). From our very first breath in this world, most of us have given little notice to what happens in our bodies as we breathe, let alone how we might use breath in our classrooms. The breath is “controlled by one of the oldest parts of the brain, the

medulla in the brainstem” (Denworth, 2017, para. 2). Respiration occurs in two distinct phases: the inhalation, the taking in of air through the nose or the mouth, followed by the exhalation, the release of the air through the nose or the mouth. This act can be done actively or passively (Haas, 2012). A passive breath occurs without conscious effort, for example, while you are reading a book or talking to a friend. The active breath is more deliberate; it may be used as you are preparing to jump during a folk dance or sing a long phrase.

How is respiration different from mindful breath? To understand the answer to this question, it might first help to explore the sensation in our bodies. Find a comfortable seat, close your eyes, and focus on taking a long, slow inhalation through the nose. Then exhale out through the nose. Inhale through the nose for four counts; then exhale for six more. Continue for a few breath cycles.

In simple terms, you’ve begun to slow down your breathing. The average adult takes 15 breaths per minute, whereas this act has slowed the rate to about 6 breaths per minute with attention drawn to the exhalation (MacKinnon, 2016). Without shifting anything in your body, you may now notice your heartbeat, and other sounds may become more apparent. You may notice physical sensations in your body you were not conscious of before. By continuing to draw focus to your breath, your thoughts may even begin to ease. This elemental process is the basis of mindfulness, a practice that allows us to be more in tune with ourselves and the messages sent by our bodies. Scherz (n.d.) describes mindfulness as a way to help stave off teacher burnout:

We stand a better chance of getting our needs met if we pay attention to our bodies, because our brain’s job is protection, not needs. By recognizing and acting on our needs, we will not find ourselves growing a deep void that can lead to unhappiness and job dissatisfaction. (para. 7)

Mindful breathing, the act of turning your energy to your health and consciously working to shift the breath, helps decrease stress levels and improve our well-being (Levine, 2015). “The autonomic nervous system governs the body’s sympathetic (fight-or-flight) and parasympathetic (rest and restore) responses” (Levine, 2015, para. 3). Think of our

fight-or-flight response, the evolution of which has worked to save us from harm. Imagine life as a cave person. Lots of danger! This response is still innate today, even when there is no immediate danger. For example, when we are in a heightened state, feeling anxious or stressed, we tend to take rapid shallow breaths. We see this in our classrooms. Often when a student is in crisis or is experiencing trauma, the heaving of the chest is visible, indicating fight-or-flight mode. Research shows by changing our breathing patterns, we can mitigate this response and encourage more calm and focus (Levine, 2015), which is a useful tool for helping students in the classroom.

According to the Learning Policy Institute, an estimated 8 percent of teachers in the United States leave the profession each year, two-thirds of whom leave before retirement age (Sutcher, Darling-Hammond, & Carver-Thomas, 2016). Teacher burnout is a contributing factor. No doubt the profession is a stressful one, and this stress transfers to our students. Studies show slow, deep breaths are associated with “happiness, resilience in the face of stress, and childhood cognitive performance” (MacKinnon, 2016, para. 12). Self-care is a salient step in helping educators prevent burnout, with tangible results for our students as well.

Breath in the Orff Schulwerk Classroom

Breath is used to initiate sound and movement. Without a good breath, neither of these musical elements exists in an artistic form. Orff Schulwerk teachers understand that our students’ first association with breath as an instrument came from the voice. “A child is born, takes its first breath and we behold the wonderful beauty of vocal expression” (McFadden, 2010, 3:26). When encouraging students to sing, breath should not be discussed until you have covered posture and alignment. Once their bodies are physically ready, the breath work may begin. Breath management exercises incorporate long, sustained or pulsed exhalation. Inhalations can be through the nose or the mouth, though children may find taking a breath through the mouth as more relatable (Goetze, Broeker, & Boshkoff, 2009). The long, sustained breath exercises used when singing are similar to the calming breaths used in mindfulness meditation and yoga practices.

Along with singing, the Orff Schulwerk classroom uses the breath with a variety of instruments. The

Figure 1. Warmup Sequence to Start Your Day

1. Find a comfortable standing position or seat. Close your eyes. Feel feet firmly planted on the ground, or sit bones pressing into the chair. Stand or sit up tall. Take five to six deep breaths in through the nose and out through the nose. Inhale to the count of four; exhale to the count of six.



2. Gently drop chin to chest. Think about lengthening through the back of the neck. Bring chin back to center; gently look right, then left. Add a few neck circles if body allows.



3. Clasp hands together by interlacing all 10 fingers down to the webbing in front of the heart. Push the palms outward while rounding the spine and tucking the chin. Keeping the fingers interlaced, sweep the palms overhead. Ungrasp the palms, reach the arms wide and bring hands back together at the heart center. Repeat as many times as needed.



4. Sweep arms overhead, biceps by the ears. Gently twist to the right, allow arms to open, left fingers reaching forward, right fingers reaching back. Repeat on the other side.



5. Take a gentle forward fold at the hip crease, capture opposite elbows with each hand. Sway gently side-to-side and front to back.



6. Return to your comfortable sitting or standing position. Take a few more breaths and enjoy your day!



recorder uses breath to prepare sound. *How to Play the Recorder* (n.d.) describes the breath as steady and controlled, similar to singing. Julie Blakeslee (personal communication, August 23, 2018), an AOSA-approved recorder instructor, describes the breath in the following manner:

Recorder is quite unlike other wind instruments that provide resistance to air pressure. It is more like the voice, in that the player must control a steady stream of air without the pressure from the instrument. As in singing, breath is controlled by the diaphragm muscles. The player needs a light, but extremely steady airflow for resonance and to control intonation. Exercises that wind players and singers use are especially beneficial to recorder players, who need to control the small amount of air expelled.

The breath is even essential when playing a barred instrument. Consider the initial start of a piece—the preparatory breath. A quick breath may indicate a faster tempo or more energy. A slower, deep breath may indicate a beautiful legato phrase. At the conclusion of the piece, a moment of silence and stillness occurs. This is followed by the release of breath to indicate the musical moment has concluded. Next time you finish a piece with your students, notice how the body relaxes at the conclusion with the breath.

Breath in Movement and the Body

Whether you are modeling body percussion, creative movement, or processing a folk dance, the breath is significant. “Breathing while dancing is important for balance, stamina, strength, power, relaxation, and the flowing of all of those things together” (Volkmar, 2013, para. 2). When we dance, we portray multiple stages of movement: preparation, ascent, flight, descent, and landing. For the purposes of general music classroom teachers, the stages perhaps most relevant are the preparation, or initial breath, and the descent. In the first stage, breath must be taken in to sustain the energy and motion of the body. “It’s neither efficient nor aesthetically appropriate to gulp air in preparation for exertion” (Fisk, n.d., para. 4). A deep breath assists this preparation to move by aligning the body and providing adequate breath support. The breath should allow the body in motion to maintain a sense of freedom and buoyancy.

SOURCE: CREATED BY KATE WEBSTER. PHOTOGRAPHER: KARI PIDDE. USED WITH PERMISSION.

When the body is descending, the muscles support the landing. This is important for reducing the risk of injury because landing from a jump can create a force many times heavier than your body weight.

The breath is also important to expression. To be communicative in our movement, whether it is body percussion, creative movement, or pattern dance, there must be a sense of growing and shrinking in the body. On the inhalation, the body is growing and lengthening, and with exhalation it is shrinking and deepening. This is the natural breath pattern and rhythm of movement.

Impact on Teaching

A study by the University of Wisconsin's Center for Investigating Healthy Mindfulness, which examined the effects of mindfulness on educators, found that the practice of mindful breathing increased teachers' effectiveness. Study participants were able to mitigate the stressful actions of students on their emotional and physical well-being, and thus focus on teaching (Zakrzewski, 2013).

We as teachers must recognize mindful breathing in our self-care. Taking a few moments each day to focus on our breath and to recognize how we

are feeling will help us become more effective. To take care of our students, we must first take care of ourselves.

Self-care can happen anytime, anywhere, even in the music classroom. Each class or school day, do a self-check-in and note how you are feeling. The breath and movement warm-up sequence shown in Figure 1 can be done sitting or standing and is just one example of a sequence you might use. As with any physical movement, please take care and follow a doctor's advice.

are feeling will help us become more effective. To take care of our students, we must first take care of ourselves.

Conclusion

General awareness of the breath and the body means using some tools to continue safe and pleasurable movement. Not only is this important to our own self-preservation and well-being, but also it benefits our students. We may be the only teacher of music some of our students ever have. By modeling our best, we benefit all of our students and ourselves. ■

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A Tale of Two Philosophies: Functional Harmony in the Orff Schulwerk Classroom

46



PAUL CRIBARI is an Orff Schulwerk instructional facilitator for the Cherry Creek School District in Colorado, where he coordinates the kindergarten through Grade12 performing arts program. He received his master of arts in Orff Schulwerk from the University of St. Thomas and his doctorate in music education from Boston University. In addition to his work with children, Paul teaches three levels of Orff Schulwerk Teacher Education at Southern Methodist University, Metropolitan State University of Denver, and the San Francisco International Orff Schulwerk Course. He is a regular clinician for local AOSA chapters and has presented sessions at state, local, national, and international conferences.

ABSTRACT

Functional harmony has been a subject of debate within AOSA over the past half century. In this article, Part I of a three-part series, the author explores three music education sequences and raises questions for further discussion. In subsequent issues, six Orff Schulwerk master teachers weigh in on this topic with examples from their own classroom experiences.

By Paul Cribari

In the nearly 100 years since Carl Orff and Dorothee Günther began exploring the symbiosis of music and movement at the Güntherschule, Orff Schulwerk has blossomed into one of the preeminent music education approaches in the world. From its earliest days, the Schulwerk has defied classification. “Music for Children,” “Elemental Music,” “Orff’s Wildflower”—each of these names describes attributes of Orff and Keetman’s contribution to the world of music education, and none define it. Unscripted by design, their vision for the Schulwerk was unique in the way speech, movement, singing, drama, and instrumental music combine organically to create musical experiences that embrace and honor the ability of the individual while providing an opportunity for collective creativity (Orff, 1978). Former director of the Orff Institute, Wilhelm Keller (1963), explained: “The real goal of the Schulwerk is attained in one’s enjoyment of the fruitful combination of personal and interpersonal resources” (p. 5). The question that remains, then, is: In what different ways do individual Orff practitioners define this “fruitful combination of personal and interpersonal resources?”

As Orff and Keetman developed the Schulwerk with children in Germany and Austria, they initially gave little, if any, consideration to how the approach would be applied on a global scale (Shamrock, 1995). Former director of the Orff Institute, Hermann Regner posited: “If you want to do [the Schulwerk] in foreign

countries, then you must begin again completely from the basis of what these children experience” (as cited in Shamrock, 1995, p. 24). For some, this statement has been interpreted as a charge to the individual music teacher for crafting a curricular sequence that draws upon American folk material including not just poems, rhymes, and proverbs, but also American folk songs as well—the majority of which are based in functional harmony. For the purposes of this article, this approach will be referred to as a *folk-song model*.

For others, Regner’s statement has been interpreted to mean that initial experiences in speech and language should reflect a child’s native culture, and that musical experiences should evolve out of the sequence outlined by Orff and Keetman in the *Music for Children* volumes. Those that embrace this approach postulate that a volumes-based sequence more closely mirrors the historical evolution of music and, therefore, provides more opportunities for improvisation as students learn modal material. For the purposes of this article, this approach will be referred to as the *historical model*.

The topic of functional harmony in the Orff approach came to the forefront of the collective conversation in the past decade when AOSA began discussions around codifying teacher education courses based on one central question: What is the most effective sequence for presenting functional harmony in relation to modalism? Before delving into this question, however, it should be stated that this conversation was centrally focused on which model to adopt in teacher education levels. At no time was this conversation intended to impose a single sequence at the classroom level. As Werner Thomas observed in his introduction to *Elementaria*, a belief that individual educators have the power and responsibility to choose appropriate material based on the needs of their students is central to the Orff Schulwerk approach (Keetman, 1974).

After much discussion and open debate, the guidelines steering committee recommended that, in an effort to unify the instructional practices within the organization, all AOSA-approved courses adopt the historical model. Does this mean, however, that this is necessarily the best sequence for individual teachers to use in their own classrooms? Because the Orff approach is based on a responsive model of teaching, it is assumed that the individual teacher is making curricular decisions based on the specific needs of their students. Further, a

We can make arguments for both the historical and folk-song models when using the Orff Schulwerk approach in the classroom.

foundational belief of the Orff approach is that students’ musical experiences should develop out of familiar experiences that could include speech, songs, and games from their cultural lexicon. How do these games, dances, and songs fit within the curricular sequence in individual classrooms?

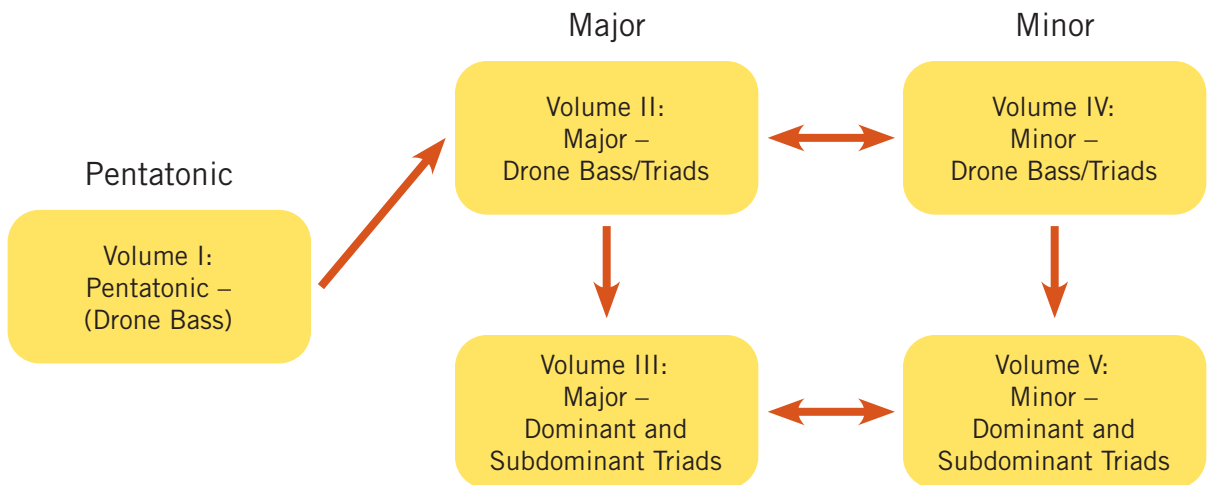
Finding the Right Fit

We can make arguments for both the historical and folk-song models when using the Orff approach in the classroom. For some educators, the order of the *Music for Children* volumes themselves may be unclear. When taken in numerical order, modal material in Volume II is followed by functional harmony in major (Volume III). This, in turn, leads to modal material in minor (Volume IV)—hardly a commonsense progression of material. By grouping the three larger concepts of pentatonic, major, and minor, however, the curricular sequence within the *Music for Children* volumes becomes clearer. Using this lens on the original materials, proponents of a volumes-centered approach posit that while Orff and Keetman entrusted and expected music educators to develop their own materials through responsive teaching and improvisation, a larger curricular sequence is outlined in the volumes; pentatonic (Volume I) leads to study of drone bass and non-functional triads (Volumes II and IV), which in turn sets the stage for the study of functional harmony in both major and minor (Volumes III and V). This can be explained using the diagram shown in Figure 1.

Proponents of the historical model proffer that by emulating the evolutionary development of harmony, students engage in increasingly rigorous musical experiences as they progress toward functional harmony. Major and minor modalities are developed through a series of drone-based melodies, leading to basic triadic accompaniment, shifting triads, and culminate with functional harmony (Shamrock, 1995). Finally, proponents of a historical sequence submit that a gradual progression through modes and shifting triads better lends itself to improvisation activities—a tenet of the Orff approach.

Equally compelling arguments can be made for the inclusion of folk material earlier in the curricular

Figure 1. The Progression of Harmony Presented in the *Music for Children* Volumes.



SOURCE: CREATED BY PAUL CRIBARI.

sequence. Progenitors of the Orff approach were consistent in their assertion that children start with material from their own culture. Proponents of this position argue that by learning the melodies of their own culture, students engage in music making experiences that are more personally meaningful and musically relevant than modal experiences that lack a cultural/personal connection. Commenting on the benefits of folk music in modern society, Pete Seeger (1985) wrote: “Americans who love to sing can learn two things from this music: We can learn about ourselves and we can learn about each other” (pp. 179-180).

Of course, for every argument, there is a counter-argument. Critics of the historical model assert that while teaching modal pieces may provide more accessible opportunities for improvisation, they may lack a connection to students’ cultural backgrounds or the familiarity of songs that incorporate functional harmony. Meanwhile, detractors of the folk-song model assert that while students are able to play sophisticated music, they are limited to closed forms and may struggle with theoretical understanding and an ability to improvise over a harmonic progression.

Hardly a New Wrinkle

With the advent of digital media, children have unprecedented access to music of all types. Pop music in particular has become ubiquitous as students watch videos on YouTube, explore an almost limitless library through streaming services like Spotify or Apple Music, take music lessons

through institutions like School of Rock, and follow the rise of burgeoning pop musicians on programs such as *American Idol* and *The Voice*.

What does this rise in the accessibility of popular music mean for us as music teachers? Rock music is hardly a new phenomenon; the first rock and roll records hit the shelves in the late 1940s, and Bill Haley performed rock and roll for the first time on TV in 1955. This means, even by the most conservative estimates, rock music is almost 70 years old. Given this longevity of the form, is it reasonable to consider rock, or at least early examples of it, equivalent to folk music with regard to its classroom application? Is there an appreciable difference between the level of connectedness or relevance a student has for *Good Rockin’ Tonight* versus *Little Liza Jane*?

A Multitude of Factors

Of course, one must bear in mind that this discussion is framed in the context of the real world. In an ideal scenario, teachers would see their students every day, they would have the budget and resources to make sure a full arsenal of instruments was at their disposal, and the space would be large enough to accommodate any number of teaching needs and the requisite storage of equipment. Unfortunately, our reality forces us to be more pragmatic; we need to make difficult decisions. Given limited time, resources, and space, we are forced to decide what will and will not be taught during the school year.

Developing a Philosophy

With these factors in mind, individual teachers may consider some, or all, of the following questions as they work to develop a philosophical stance on the role of functional harmony in the classroom. This is simply a starting point, and hardly an exhaustive list.

- What do your students need to know, feel, and experience in your classroom?
- Where does functional harmony fit within your curricular sequence?
- Do you use a historical model, a folk-song model, or a hybrid?
- How does this choice support your philosophical stance?
- What are the benefits and challenges of this choice with regard to improvisation? Specifically, do you find that children struggle more with improvising over the functional changes of folk song than they do with the static accompaniments of modal material?
- How do your personal musical passions influence your choices about when to introduce functional harmony?

In the end, it is my belief that Orff and Keetman trusted us as educators to do the work of developing our own philosophical views about what and how to teach our students. They charged us with developing responsive classrooms in which children are free to explore, try new ideas, make mistakes, and develop solutions to problems. It is therefore up to us, as Orff practitioners, to take it upon ourselves to determine what our students need and how best to help them achieve these goals. One of Orff's favorite

analogies for the Schulwerk was that of wildflowers. Gardner (1973) uses a similar analogy, albeit with a more cautionary tone: "All too often we are giving our young people cut flowers when we should be teaching them to grow their own plants. We are stuffing their heads with the products of earlier innovation rather than teaching them to innovate" (pp. 117-118).

Conclusion

In the next two issues of *The Orff Echo*, six master teachers will share their philosophical views on the role of functional harmony in Orff Schulwerk, by responding to the following questions:

- Do you feel your curriculum adheres to a historical model, a folk-song model, or a hybrid? What was your reasoning behind this decision?
- At what point in the curriculum do you feel it is appropriate to introduce functional harmony? How does this choice affect the level of improvisation in your classroom?

Each of these pedagogues has invested the time, thought, and energy requisite for developing their viewpoint, and their opinions reflect their own experiences as musicians, as teachers, and as human beings. I ask you to examine each one with an open heart and a critical eye as you work to determine your own perspective on this topic. It is my hope that, through this honest appraisal and careful self-reflection, you will arrive at your own philosophical stance—one that serves those children who trust you to guide them on the path to musicianship. ■

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Reviewed by **Amie C. McCaleb**

I Got the Rhythm

Written by Connie Schofield-Morrison

Illustrated by Frank Morrison

New York, NY: Bloomsbury Publishing, 2014

group motions or dance moves for each onomatopoeia they encounter in the story.

This book has given my students the opportunity to explore rhythm around them in the things they see, smell, hear, and touch.

Although *I Got the Rhythm* immediately suggests kindergarten and first grade, many extensions would lend better to second- and third-grade musical concepts. My students created word chains in small groups and performed them with and without movement. This activity can also be expanded into a large group composition with canon and complementary movement activities. Questions such as, “What rhythms can you see with your eyes? Smell with your nose?” “How can you explore rhythm with movement?” and so on can be used to guide students to develop the ideas in the book further by using the sights and sounds around them to create original compositions.

Connie Schofield-Morrison’s expressive words take readers on a journey of sound and movement, while Frank Morrison’s colorful illustrations showcase the rhythm and vibrancy of the story. *I Got the Rhythm*’s energetic little girl is a shining example for everyone to embrace their innate creativity and share it with others. She finds the rhythm in all she does and reminds the reader, “I got the rhythm and you can too!” ■

AMIE McCALEB teaches kindergarten through Grade 5 music at Lawrenceville Elementary School in Lawrenceville, Georgia. During her 18 years as a music educator, she has taught middle school chorus, guitar, general music, modern band, and elementary school music. She has completed three levels of Orff Schulwerk Teacher Education and currently serves as the District 13 elementary music chairperson for the Georgia Music Educators Association.



50

I*Got the Rhythm* is a delightful depiction of a little girl who embarks on an adventure of sound and dance as she walks with her mother, exploring her neighborhood and reflecting on sights, sounds, smells, and even the thoughts that come to mind. Along her journey, she transforms her experiences, senses, and imagination into rhythms that become an extension of herself. She expresses these rhythms through movement, song, and dance as she interacts with others along the way, simultaneously building relationships with her community. This energetic little girl symbolizes a spirit that encourages everyone to look for the creativity within and share it. She finds the rhythm in all she does and reminds the reader, “I got the rhythm and you can too!”

I Got the Rhythm is well suited for hands-on rhythmic engagement, literacy development, and as a springboard for composition and creativity. Repeated language in the book brings to mind the rhyme “Dr. Knickerbocker” with enhanced senses; for example, “I smelled the rhythm with my nose. Sniff sniff.” Throughout the book the author intrigues students with rhythmic words, such as beat, beat, blink, blink, clap, clap, and ooh la la. Students will enjoy inventing individual or whole

Reviewed by **Amey Szanto**

Good Morning Yoga: A Pose-by-Pose Wake Up Story

Written by Mariam Gates

Illustrated by Jane Hinder

Boulder, CO: Sounds True, Inc., 2016

What a way to begin the day, from the youngest elementary student to the oldest—focusing with intention on centering themselves. *Good Morning Yoga: A Pose-by-Pose Wake Up Story* is an enchanting book with repetition and sequencing to help young students thrive. This book provides music teachers an opening to connect movement to breath. On every page, the words “As I breathe in, as I breathe out” lend importance to the most fundamental aspect of life, something every child can do. Mariam Gates’ storytelling is rich with adjectives and basic movement vocabulary, building blocks that enhance the Orff classroom, instill confidence in self-expression, and help young students grow comfortable moving their bodies. Sarah Jane Hinder’s illustrations are sweet, colorful, and simply delightful, depicting each featured yoga pose in a vivid, clear, and colorful way that is easy to imitate.

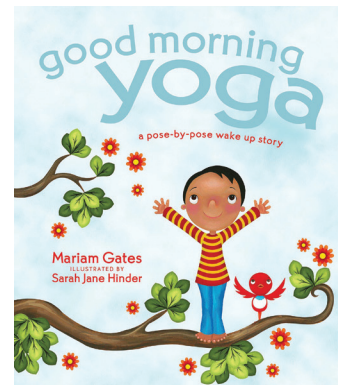
As I read the book for the first time, I thought of how helpful *Good Morning Yoga* would be for kindergarten classrooms by bringing concentration and visualization to my little ones, whom I have the pleasure of seeing the second hour of each day. An opportunity for mindfulness is presented here, wherein each child may decide what feeling or word will be his or her focus of the day—each child, as an individual,

choosing to be happy or cheerful or courageous. Offering various emotions and feelings to help establish a sense of reality goes hand-in-hand with a current focus on social-emotional learning at the elementary level across class structures.

The book affords endless teaching opportunities and programming possibilities each time you read it with your students. For example, it can be used as a poem from beginning to end with the poses intermingled. The descriptive words inspire composed and improvised pieces by older children and text painting by matching unpitched percussion instruments to phrases by younger students. “Today I’m a fiery volcano reaching high,” is just one example of the illuminating text that spurs imagination and creates musical moments for students to experience. With 12 poses in all, one option might be to assign multiple classrooms their own poses to come together for a performance, possibly performing the opening pose and ending pose all together.

I highly recommend *Good Morning Yoga: A Pose-by-Pose Wake Up Story*. As a staple for teachers, it is a positive addition to any classroom and will help cultivate an open and accepting learning environment that embraces the power of the body, mind, and spirit. ■

AMEY SZANTO has taught music for 10 years at Rose Garden Elementary in Universal City/Schertz, Texas where she directs a recorder ensemble, Owl Chorale, Folk Dance Society, and Orff Ensemble. She also serves as gifted and talented coordinator for her school. She is an active member of Central Texas Orff where she has served as recording secretary and corresponding secretary. Amey was voted Teacher of the Year, 2015-2016. She has volunteered for the New Braunfels Theatre Company since 2006, acts and performs throughout central Texas, and has been published in *Southwestern Musician*.



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Reviewed by **Laura Bartholomew Young**

Urban Music Education: A Practical Guide for Teachers

Written by Kate Fitzpatrick-Harnish
New York, NY: Oxford University Press, 2015

Kate Fitzpatrick-Harnish begins the first chapter of her book, *Urban Music Education: A Practical Guide for Teachers*, boldly declaring a “counter-narrative of urban music teaching—a perspective on teaching in this setting that focuses on the strengths of our students rather than on their weaknesses.” She notes that, too often, “urban schools and students have been labeled in stereotypically negative ways.” Currently, she is an associate director of music education at the University of Michigan, but Fitzpatrick-Harnish started her career as the director of instrumental music at Northland High School in Columbus, Ohio, where she learned firsthand about the challenges her students and colleagues faced daily.

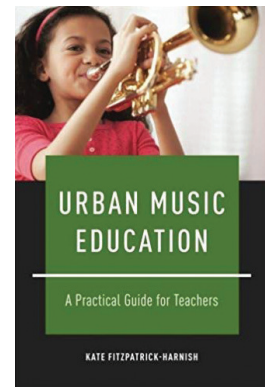
As she prepared for her first teaching job in this large, urban high school, many people shared unsolicited advice warning her to be careful to guard her privacy and “brush up on (my) classroom management skills.” She explains, “The message that I received from outsiders was that my students would be dangerous, my school unsafe, and my property unsecure if I chose to teach in this school.” As she learned about the statistics of the school, which was 72.9 percent minority and over 71 percent “economically disadvantaged,” with no budget at all for the music program, she remembers thinking, “The

only thing I knew for sure was that I had a lot of learning to do. Then I met my students, and everything changed.”

From her students, Fitzpatrick-Harnish learned that the most important goal is to get to know our students. We must thoroughly understand their needs, abilities, cultural backgrounds, desires, and goals. She cautions that, “Educators often misinterpret actions and behaviors within the classroom as being defiant or oppositional, when they are not intended as such.” If we take the time to understand our students, and put their frustrating behaviors into context, the strategies they display may become clear to us. She quotes Basil Bernstein on this topic: “If the culture of the teacher is to become part of the consciousness of the child, the culture of the child must first be in the consciousness of the teacher.” When the relationship and understanding between student and teacher is secure, the teacher may then start to teach explicitly and judiciously reinforce the expected behaviors necessary in the music classroom.

Fitzpatrick-Harnish invites us to consider which ideas are beneficial to our specific school situation, to evaluate how our attitudes influence our students, and continually seek out resources that will further our growth as teachers.

Rather than providing a “how-to” list of steps and strategies, Fitzpatrick-Harnish describes the *attributes* and *attitudes* research confirms lead to an urban music teacher’s success. Among the topics discussed in the book are issues related to children in poverty, under-resourced schools, community bias, increasing community engagement, educator bias, building trust, ways to grow administrator and parent support, and how to find support when we need it. For example, on page 50 she describes Martin Haberman’s research on the attributes of highly successful teachers in urban, high-poverty



schools. She notes Haberman found these teachers tend to be nonjudgmental, not easily shocked, excellent communicators and listeners, lifelong learners, and driven and energized by the opportunity to help students succeed.

Fitzpatrick-Harnish invites us to consider which ideas are beneficial to our specific school situation, to evaluate how our attitudes influence our students, and continually seek out resources that will further our growth as teachers. Her ideas are thoroughly grounded in scholarly research and are clear and engaging to read.

New teachers and veterans alike will appreciate the concepts presented in *Urban Music Education: A Practical Guide for Teachers* because they are applicable to any age level. Those who are just beginning their careers will find inspiration, and experienced teachers who may need to hear a word of encouragement will find affirmation. Fitzpatrick-Harnish very

effectively adds the viewpoints of five other music teachers in a series of “sidebars” accompanying and illuminating each chapter. In her final chapter, “Finding Support and Inspiration,” she also includes moving letters from many former urban music students, each of whom speaks to the heart of her overall message: “In the end, I believe that most of us do what we do because we believe in the power of music to be transformative in students’ lives.” ■

LAURA BARTHOLOMEW YOUNG teaches pre-kindergarten through Grade 5 general music in the Dallas (Texas) Independent School District. She holds a bachelor’s degree in music education from the University of Oregon and recently earned her master’s degree in music education from Southern Methodist University. She has completed three levels of Orff Schulwerk Teacher Education and is a member of the North Texas AOSA chapter, where colleagues first inspired her to seek training in the Orff Schulwerk approach.

INDEX OF ADVERTISERS

| | |
|---|--------------------|
| ACEMM | 20, 39 |
| AOSA Professional Development Conference | inside back cover |
| Beatin’ Path | 19 |
| Carl Orff Canada | 35 |
| Music Is Elementary | 10 |
| Music Rhapsody | 39 |
| West Music | 13 |
| Studio 49 | 2 |
| Teaching With Orff | 5 |
| Organization of American Kodály Educators | 35 |
| Peripole | back cover |
| Quaver | 1 |
| SONOR | inside front cover |
| Yamaha | 41 |

SUMMER STUDY

| | |
|---|----|
| Anderson University | 60 |
| Belmont University | 56 |
| Eastman School of Music | 56 |
| George Mason University | 57 |
| Hartt School – University of Hartford | 57 |
| Hofstra University | 59 |
| Los Angeles County AOSA | 60 |
| Metropolitan State University of Denver | 62 |
| San Diego AOSA | 62 |
| San José State University | 60 |
| Southern Methodist University | 62 |
| University of Kentucky | 59 |
| University of Memphis | 61 |
| University of St. Thomas | 55 |
| University of the Arts | 61 |
| UN-Reno | 56 |
| VanderCook College of Music | 58 |

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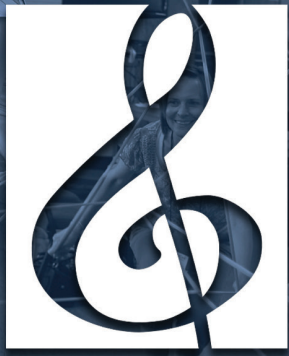
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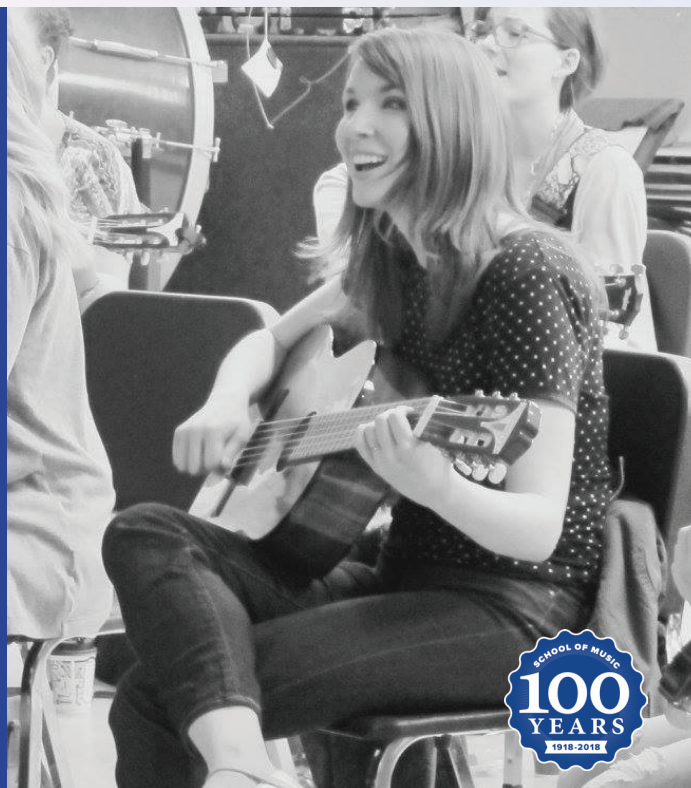
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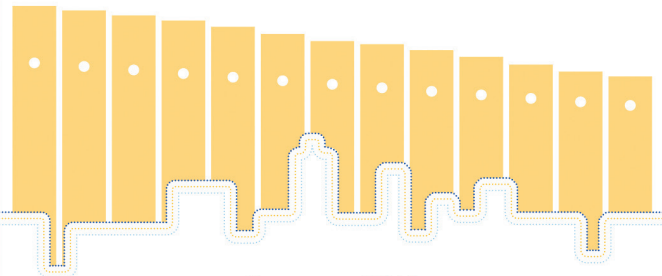
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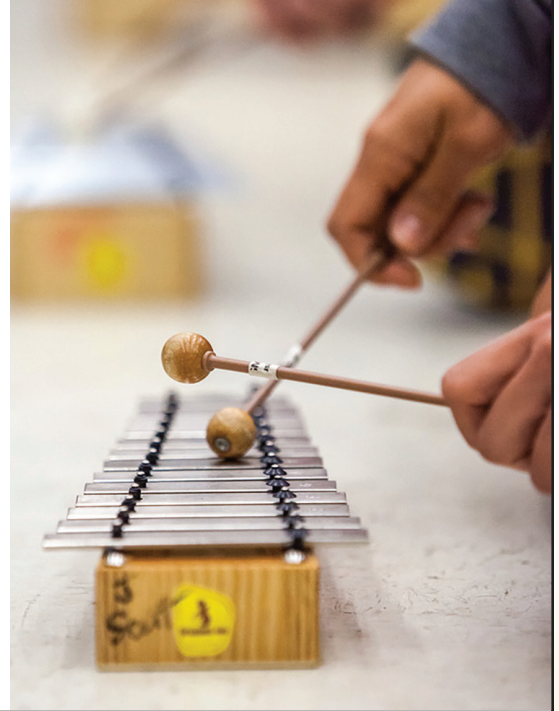
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Join us for

San Diego AOSA Orff Schulwerk Levels I, II, III July 1-12, 2019*

Featuring Instructors:

Level I: Alicia Knox

Level II: David Thaxton

Level III: Cyndee Giebler

Recorder: Natasha Thurmon

Movement: Joshua Block

More info/register: sdorff.org



*No class July 4th – Class will be in session on Sat. 7/6 instead.

MUSIC at MSU DENVER ORFF-SCHULWERK LEVELS

JULY 1-5 & 8-12, 2019
Auraria Campus, Downtown Denver

Karen Petty, Level I
Beth Nelson, Level II
Paul Hallstead, Recorder
Laura Bercaw Petersen, Movement
Paul Cribari, Level III & Course Manager

For more information, contact Dr. Carla Aguilar
caguilar13@msudenver.edu



REGISTER ONLINE AT:
msudenver.edu/music/events/orff-schulwerklevels



American Orff-Schulwerk Association

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

AD INQUIRIES

Carrie Barnette
Executive Director
American Orff-Schulwerk Association
147 Bell Street, Suite #300
Chagrin Falls, OH 44022
(440) 600-7329 phone
(440) 600-7332 fax
execdir@aosa.org

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 2020 | Back to Basics | Christine Ballenger Nicola Mason | May 15, 2019 |
| Spring 2020 | Educate. Advocate. | Roxanne Dixon Matthew Stensrud | August 15, 2019 |
| Summer 2020 | Orff Schulwerk and Pop Culture: Trending Now | Christine Ballenger Lisa Lehmsberg | November 15, 2019 |
| Fall 2020 | TBD | Martha O'Hehir TBD | February 15, 2020 |



"DANCE MACHINE," A VISUAL REPRESENTATION OF SIMPLE MACHINES AND DANCE MOVES CHOREOGRAPHED IN BETH MELIN NELSON'S FIFTH-GRADE MUSIC AND MOVEMENT CLASS AND CREATED IN COLLABORATION WITH ART TEACHER JOY LIBERMAN.

What shall we give for nourishment?

*A mind awakens in swirling mist;
What shall we give for nourishment?
In flashes learning how to exist;
What shall we give for nourishment?*

*Gears that churn the twinkling dust
Of dreams that burn or turn to rust;
What shall we give for nourishment?*

*Hands that reach and yearn to touch
And feet to teach to dance and such;
What shall we give for nourishment?*

*Play and song and sorrow and glee;
Imagination running free
As winds to sail the boundless sea;
What shall we give for nourishment?*

David Thaxton

2019 American Orff-Schulwerk Association
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