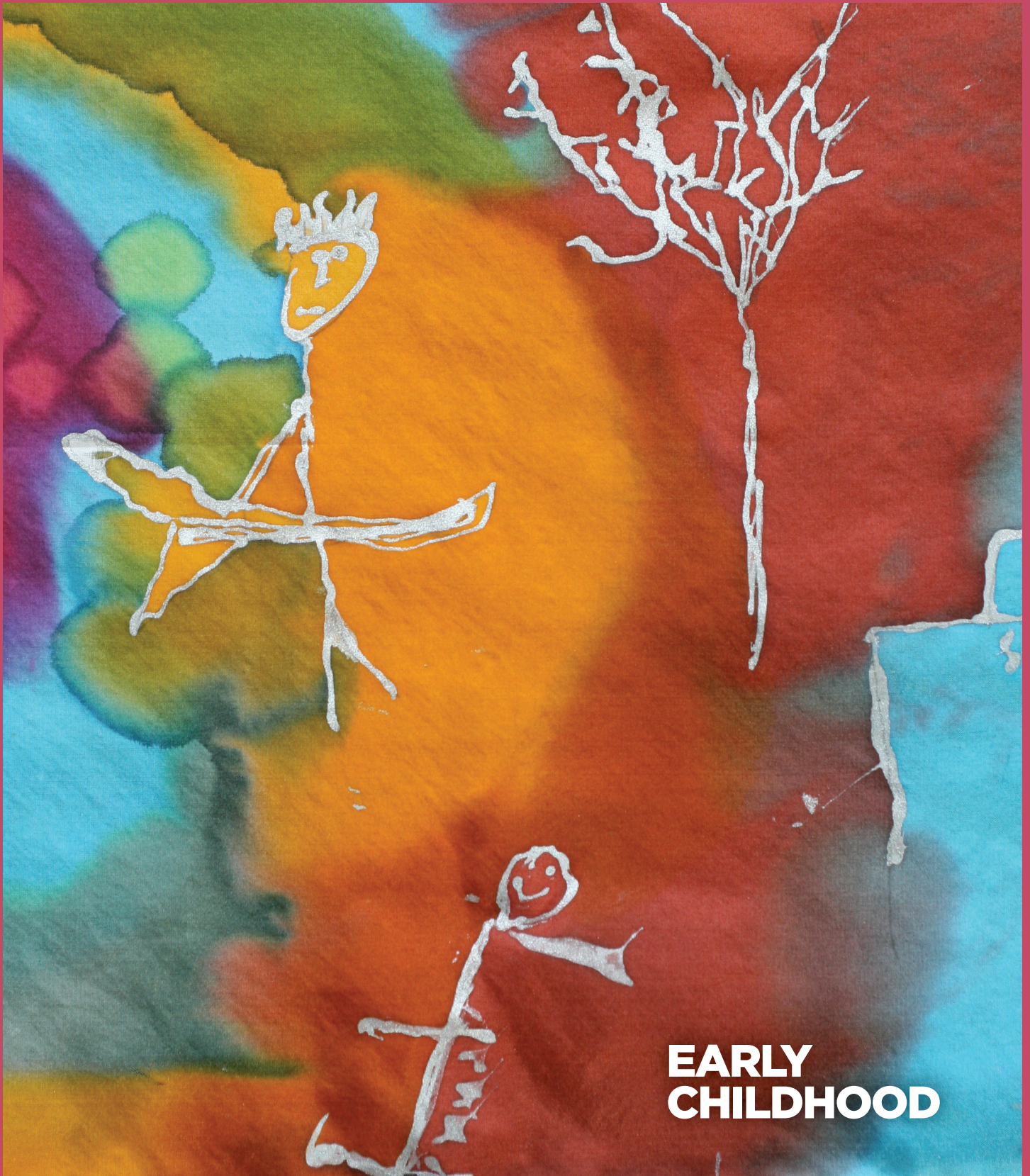


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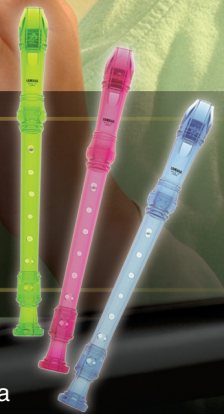
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American Orff-Schulwerk Association

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

Our mission is:

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

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

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

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

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Laurie Sain
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Maybe you've heard someone saying, "I'm Orff certified," and wondered what that meant.

Perhaps you've seen an advertisement for a course in Orff Schulwerk that invites you to get your certification at a certain institution. Now, you are also hearing about the new AOSA certificate. Confused?

Orff Certification courses in the United States are largely based on the first major course held in North America, in Toronto in the summer of 1962. Teachers from the Orff Institute (including Carl Orff and Gunild Keetman) were the instructors. During the 1960s, American teacher education programs began to appear as workshops and courses, lasting from one day to several weeks. By 1968, the American Orff-Schulwerk Association was founded, and offered its first conference in 1969.

What is now considered the traditional model for teacher education was established at several universities in the early 1970s. Initial guidelines for courses, then known as Orff Schulwerk Training Courses, were first published in 1977. At that time, the minimum structure of two weeks and 60 clock-hours was set, although many courses were held over three weeks.

Over the decades, courses have spread throughout the country. To encourage consistency and uphold integrity, AOSA began to require institutions to apply for approval for their courses. Nearly five years ago, the word "education" replaced "training," to bet-

As AOSA Teacher Education Courses have evolved, the need and understanding of certification has developed as well.



ter reflect the quality of instruction and learning that takes place within today's Orff Schulwerk levels courses.

As AOSA Teacher Education Courses have evolved, the need and understanding of certification has developed as well. Traditionally, an educator would begin by taking a Level I course. At the conclusion of that course, the participant would receive a "certificate," documenting that he or she had successfully completed that level. Here lies one source of confusion. The university or institution offering the course provided that certificate, not AOSA. For some, including one of my own former students, this piece of paper meant to them that they were "certified." This particular student of mine thought that certification was offered for each level, and thus was "Level I certified."

Similar stories from around the country made it evident to AOSA that an official certification process was needed. The Professional Development committee of the AOSA National Board of Trustees, along with the

Executive Committee and the AOSA Education Director, spent a great amount of time determining common understandings and creating the official AOSA Certificate of Completion. The certificate is awarded to those who have successfully completed an AOSA Level III course. The professional-quality certificate announces and verifies the applicant's proficiency in Orff Schulwerk. An educator is not truly certified until he or she has successfully completed all three levels of AOSA Teacher Education Courses.

However, as we continue the journey using music and movement to learn and teach, please know that the process is never truly completed. We must always remain learners. The Schulwerk continues to grow, evolve, and transport all who have the opportunity to experience it. From the seeds sown by Carl Orff and Gunild Keetman, we each play an integral part in the life cycle of the beautiful flower we know as Orff Schulwerk. ■

Thank you to AOSA member Joani Brandon for historical information to support this article.

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

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Engaging Young Children in Musical Activities

BY CHET-YENG LOONG, PH.D.

Infants come into this world curious. Attentive to many sounds, they seem to prefer human sounds and faces to non-human ones.¹ They read emotions and feelings from their mothers' vocal intonations. According to Morris Lewis, the "musical and affective qualities" in these interactions provide meaning for infants and young children.²

Like language, music is a way to communicate. It can be an effective tool to help children develop basic skills needed in communicating, socializing, and playing. This article examines how to engage very young children in musical activities as a part of their development, using the Orff Schulwerk approach.

RHYMES, SONGS, CHANTS, AND LITERATURE

Infants who are a few days or weeks old can discriminate between speech and non-speech sounds. This appears to be an innate ability.³ They cry and coo as a social response beginning in the second month of their lives. Between four and eight months, when infants babble, they are actually practicing making sounds. Fernald and Simon specified that the musical contour of the parents' voices carries the meaning to the infant long before the child is able to produce language. By age one, infants are very sensitive to different tones. They can distinguish and reproduce different sounds.⁴ When infants make sounds, they are also making social connections with parents, which is called "play."⁵ Thus, speaking to infants with *motherese* intonation is especially effective to engage the infant's listening.

As parents and teachers, we can use this natural development process by selecting musical approaches that support each step in the process. Among

When choosing early childhood materials, select music materials that are authentic and engaging.



the most effective tools are rhymes, songs, chants, and literature spoken, sung, or read aloud.

Saying and singing traditional rhymes, finger plays, poems, songs, and lullabies to young children helps engage the very young child. Speaking expressively involves varying vocal inflections; singing involves different tones. When speaking, use motherese, which includes special voice inflections and intonations. Enunciate words very clearly. This engages infants in listening and responding to adults. In addition, wait for responses from the infants, which may be in the form of babbling or cooing.

When choosing early childhood materials, select music materials that are authentic and engaging. Authentic materials that come from culture's folk repertoire are a natural part of children's lives, because the rhythm emerges from the native language. At the same time, it is never too early to sing authentic folk music in non-native languages to young children, thus providing a foundation for future language acquisition.

Children are eager to know and learn. Babies, whose ears and minds are more open to new sounds, are curious about everything around them.⁶ Young

infants are believed to have universal adaptability for distinguishing sounds and intonation.⁷ They are able to identify different languages, including intonations of specific languages. Once infants are 11 months old, the "universal phase of language production ends."⁸ From that point forward, their babbling intonation resembles any languages to which they have been intensely exposed, including their native language.

In addition to singing and chanting to young children, reading aloud helps children develop socially. According to Ezell and Justice, shared reading involves not only quality literature, but also "active involvement and engagement" with young children through interaction.⁹ Even though young children cannot produce language when parents read to them, listening to books and stories read aloud provides opportunities for infants to respond. In addition, parents need to provide vocal turn-taking with their children, including singing and chanting with warm and affectionate feelings. Once young children perceive that music is also a tool that can be used for socializing, they will be more engaged in listening and communicating.

As children stop babbling, they begin using language with one word, followed by two words and more. Once they begin to produce language, they focus more on the lyrics in songs and chants. In Loong's study, younger subjects (ages one and two years) just tapped the beats when "Pease Porridge Hot" was sung. Older subjects (ages three, four and five) tended to play either the beats or the rhythmic patterns of the song, stopping with the rests at the end of each phrase. Older children, who comprehended words better, tended to "think" more about

the phrasing of a song, and pay less attention to the pulses. Thus, early childhood music educators should expose children to different note duration values, and engage them in learning rhythmic patterns, especially when they begin to produce language.¹⁰

MOVEMENT WITH MUSIC

Pre-verbal infants (between 8 to 10 months old) begin to use gestures to communicate with their parents.¹¹ Pointing with their fingers, wiggling their arms, shaking their heads, and kicking their legs are many of the ways they communicate. By using natural gestures with songs and chants, parents and teachers can use these movements to engage pre-verbal children with music.

Locomotor, non-locomotor, and expressive movements are the basic ways children kinesthetically explore their individual and shared spaces.¹² When teaching music to children who cannot walk yet, early childhood educators can weave non-locomotor movements into chants and games. For example, the adult may do finger plays, bouncing, tapping, or clapping while singing and chanting. Using music with very young children provides a unique way for parents and caregivers to communicate with their charges. Parents and caretakers can also hold infants while moving to music, whether it is a singing game, a dance, or just expressive movement to recorded music. Children are more engaged in learning when using their bodies and minds. Separating the two will inhibit their learning.¹³

Once young children are able to walk, encourage them to explore different ways of moving to music. When doing locomotor movement, children under three years of age can explore space through walking, running, twirling, and jumping. All these movements can be conducted in different tempi. Dalcroze activities are specifically appropriate. Since children at this young age are usually attentive to different cues and patterns, teachers can engage and communicate with them by providing varying cues. Encourage children to respond to music in prescribed ways, and to invent movement to music improvised by the teacher and to recorded music.

Once children over three years of age are able to perform more challenging tasks, movements can be used to tell different stories. Encourage children to suggest choreography that transforms the story into dance-like movements. This provokes their imaginations. Good stories for this purpose include “Three Little Pigs,” “Three Black Bears,” or “Jack and the Bean Stalk.”¹⁴

Lastly, educators can help children explore expressive movement that can evoke body awareness, while creating a kinesthetic experience with music. For children under three years old, props such as scarves and streamers can be used to “extend” the exploration of the body. When doing expressive movement, provide only limited instructions, allowing young children to communicate within themselves, and discover the joy and satisfaction of moving in expressive ways.

PLAYING INSTRUMENTS

Young children are fascinated by musical instruments, both real and found, and most are keen to make sounds with them. For children under three years old, provide ample opportunities to explore “found sounds” materials. This includes pots, spoons, pans, and metal and wooden bowls. Give children the freedom to make sounds from these “instruments” without explaining what or how to explore.¹⁵ Engage the children by taking turns playing the instruments with them. This helps create a critical playful and instrument turn-taking environment. When the children are given the opportunity to make sounds from different objects (non-musical or musical), they are given the chance to explore their imaginations.

Loong found that when 13- to 60-month-old young children made sounds from non-pitched instruments, they were actually using problem-solving skills. They selected “favorite” instruments based on the instruments’ sizes and the ways they were played. Children under three years old tended to choose instruments that utilized gross motor movements. For example, they preferred playing washboards, hand drums, and egg shakers. Older children used more fine motor movements to explore different kinds of instruments, even trying to make sounds by mixing instruments. These children might put finger cymbals on top the membrane of a hand drum, and then hit the membrane with a mallet. During this process, all of the children were creating and imagining.¹⁶



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Using speech is another effective way to explore the possibilities of non-pitched instruments. Tongue twisters, or chants that repeat or rhyme words, can be used for this purpose. For example, in the chant “Wibbleton to Wobbleton,” children tap on three groups of instruments with different tone colors on the words “Wibbleton,” “Wobbleton,” and “15 miles.” Once children can keep the inner beat, encourage them to play the words of the chant without speaking the words. This will help the children to listen and communicate with each other while playing different instruments.

After children have mastered the skill of holding mallets and playing non-pitched instruments, the teacher can introduce pitched instruments. Usually, this is most appropriate for young children about five years old. When introducing pitched instruments, starting from bordun is not an effective strategy. More effective is to engage these children in exploration. Allow them to explore all the bars, the high and low sounds that each instrument makes, and how the timbre of one instrument differs from the others. Add chants and speech to extend the

exploration. For example, by using the chant “Roly Poly,” students explore by playing the following words on the instruments: “up,” “down,” “out,” “in,” and “sleep.”

Similarly, once children are familiar with a story read aloud to them, they can explore by playing repeated words on instruments or transferring words to sound. The instruments can also be set in pentatonic scale for the purpose of exploration. Stories appropriate for this activity include “Whose Slippers Are Those,” “Jump Frog Jump,” and “Chilli Chilli Chin Chin.”¹⁷

Music is an effective way to engage young children in learning. It provides children with an atmosphere of discovery. According to Orff, the musical materials need to be “near the earth, natural, physical, to be learned and experienced by everyone, suitable to the child.”¹⁸ Young children engage and learn best in a completely playful, non-intellectual environment, especially through active participation. “[Elemental music] is bound together with movement, dance, and speech; it is a music that one must make himself, [sic] into which one is drawn not as listener, but as participant.”¹⁹ The rhythms

of speech and movement encourage young children to develop language, physical, and social skills. Even though Orff Schulwerk is an approach, not a methodology, and there is no clear pedagogy explaining how to teach music to young children, the main goals and suggested materials can be applied effectively in early childhood settings, adapted to develop the psychological, physical, emotional, and cognitive abilities of young children. ■



Chet-Yeng Loong, Ph.D. has completed all levels in Kodaly and Orff Schulwerk and is certified in both of these methods. She has presented at local, state, regional, national, and international conferences. Her research on early childhood and elementary music has been published in several leading journals. Currently, Dr. Loong serves as the Chair of the Music Education Area at the University of Hawai'i, President-Elect of HMEA, and chair of AOSA's RIG Committee. She also serves on a steering committee of the Alliance for Active Music Making in General Music Teacher Education.

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Teaching Early Childhood Music: An Orff Schulwerk Perspective

BY MARTHA GLAZE ZOOK

Children's preschool years are a time of tremendous curiosity and increasing self-direction. They represent a window of time when children learn language and engage in imaginative play. These learning abilities mesh well with the Orff Schulwerk approach to music education, even for the very young.

In 1993, I was asked to write the music curriculum for a unique, experimental, arts-based preschool, which was a special program within an urban community's music school. I approached the work with the following guiding questions:

- What is most important for children to learn in early childhood?
- What types of musical experiences are most beneficial for three- to five-year-old children in preschools?
- What are the best ways for children to learn?

In answering these questions, "The Orff Approach," by Avon Gillespie, from *Teaching Music in the 20th Century*,¹ proved to be seminal in challenging my thinking and guiding my work for the preschool program.

Gillespie states, "The word *process* is paramount in Orff-Schulwerk, and the keys to the Orff process are *exploration* and *experience*. The elements of music are explored first in their simplest, almost crude, forms."² He elaborates that the steps of this process follow a pattern of observation, imitation, experimentation, and creation, each step leading to the next. Students cycle through these steps with each new concept and stage of their learning, as experience upon experience contributes to constructing their awareness and understanding of the basic elements of music.

A variety of teachers and pedagogues believed, however, that the Orff ap-

proach to teaching was intended for children aged six and older. Even some material included in the American Orff volume for preschool children³ seemed beyond the capabilities of the three- and four-year-old children I was teaching at the time. Moreover, our program was set up for inner-city children who were economically disadvantaged. Many children arrived to the program with skills comparable to those of an 18-month-old child. Others demonstrated very aggressive behaviors and inappropriate language learned from older siblings, neighborhood children, and adults in their environment. Non-aggression and fair play were in short supply, and toys and other materials were often hoarded, hidden in pockets of clothing, and sometimes taken home. It took considerable effort to achieve the happy, secure, non-aggressive, and safe play we were trying to instill.

Helping my preschool children learn what play is and how to play became my first priority. When I considered other early childhood music curricula, the materials, though beneficial, seemed formulaic, lacking the creativity and open-ended approach I was seeking to benefit my students. My observations of them guided me to model musical play more along the Orff approach, using familiar and improvised finger play and hand games, simple stop-and-go movement games, and basic circle games. I included a substantial amount of vocal play, speech, rhymes, and songs, just as I had with my own children when they were very young. These activities and steady-beat patterns led to imitation, exploration, experimentation, and invention by students creating ways to pat, tap, clap, and stomp the beat to accompany singing or recorded music, and transfer to instruments in a similar

way. Exploration of personal and shared space extended into locomotor and non-locomotor movement games.

Exploring sound steered us into examining materials, feeling vibrations, and distinguishing timbre, tone, pitch, dynamics, and texture. Children's fascination with sound allowed the music studio to become a laboratory of investigation and discovery. Setting up a variety of metal bowls on the studio floor and providing wood, plastic, and metal mallets or strikers helped the children discover each material's varied sound qualities and dynamics. Other times we examined drums, jingles, rattles, and other sound-makers from my ethnic instrument collection. We also made our own simple instruments using plastic cups, bottles, metal cans, boxes, seeds, caps or lids, and other common items. At times, the children would collaborate with me to create written symbols that could represent our sound play. The play included vocalized sirens, ghosts, machines, and other sustained and broken sounds.

Over the years, observing how my preschool students play has also helped me meet their varying needs for vigorous, high-energy locomotion along with more tranquil, restful movement and stillness. Preschoolers are willing to try many different ways of traveling or moving in place, at varying physical levels. Open-ended questions such as "What happens if you travel in other directions: backwards, sideways, around, or zigzag?" or "How can you make a different shape each time you stop?" or "How would you move if you were a robot/floppy doll/huge monster/tiny bug?" encourage inventiveness and improvisation. This opportunity to make choices builds self-confidence, and supports risk taking and problem solving. Often I

ask a particular child or small group of children who demonstrate a movement well to show the rest of the class. During a series of classes, I make sure each child has a chance to highlight his or her skills as they improve. Even when children say that they can't do what another child has demonstrated, they are willing to try in what they see as a safe learning environment. The more that their childlike ingenuity is encouraged, the more they are enthusiastic about trying and learning. Almost all the children rise to the challenges presented.

Children instinctively respond to movement games, songs, rhymes, and musical selections without having the verbal skills or vocabulary to label them. Through active play and repetition, they acquire a vocabulary for sound and movement as well as gain patterns of speech, syntax, and phrasing from rhymes, chants, conversations, questions, and answers. A clear, but flexible, routine of beginning and ending each class, combined with rituals of play, provide comfort and security because the children know what to expect. Developing a rich repertoire of early childhood material expands children's knowledge base and provides choice and variation within the framework of age-appropriate learning. The basic rules of singing and movement games encourage and demand appropriate social interaction,

LESSONS OF EARLY CHILDHOOD MUSIC AND MOVEMENT EDUCATION: THROUGH OUR PROGRAM, PRESCHOOLERS LEARN...

- Patience, by waiting for and taking turns.
- Persistence, by staying with a task until it is completed.
- How to follow directions, through order and sequence.
- Fairness, strategies, rules, and cooperation through group play.
- Recognition, respect, and value of the individual within the group.
- How to work positively with others.
- Self-confidence through successful participation.

self-regulation, active listening, and sequential thinking.

Engaging children's curiosity is essential as it opens the door of trust and bonding between child and teacher, and affirms the expectation of wonder and discovery. Their natural curiosity inevitably draws them to examine a drum, explore the different sounds and timbres of clicks, rattles, jingles, scrapes, and rings, feel the difference in coolness between wood and metal bars, and compare the differences between groups of new gourds and the old ones that have dried out. This is true even among our younger children who initially lacked awareness of being part of a social group, exhibited some poor self-regulation, and were not ready to play even the simplest musical games. As their level of trust and comfort increases, they more readily engage in active, appropriate participation. They relish the opportunity to

use the open spaces of the music studio for jumping, rolling, crawling, sliding, and much more. Learning the rules of play gradually gains more meaning and importance as their desire to explore interesting materials, sounds, and activities draws them into the communal group and social agreement of our music classes.

In creating this musical curriculum, I applied nine early-learning principles, established as organizing concepts for the overall preschool curriculum, to critical disciplines: self-awareness, social awareness, spatial relationships, senses (seeing, hearing, touching), real and pretend, groups, change, symbols, and patterns.⁴ Each month, I designed lesson plans around two of these concepts from different points of view. Figure 1 shows only a few examples of how this approach might play out in the classroom. (See lesson plan on page 15 for further examples.)

Homeroom	Art	Music	Dance
CONCEPT: CHANGE			
Using a variety of pattern blocks, students first copy a pattern made by their teacher, then create patterns of their own.	Students make pattern prints of snowflakes, or string different sizes or colors of beads in a pattern.	Students read a rhyme drawn with numbers and pictorial symbols, then perform the sequence on instruments.	Students follow a pattern of colored shapes that represent movements they have chosen, and then perform the sequence.
CONCEPT: PATTERNS			
Weather Seasons Time	Change two colors into a third by mixing them. Change texture from smooth cotton to rough burlap.	Change timbre in small groups of children playing drums, clicks, rattles, and scrapes.	Change direction in an obstacle course, Change levels making statue shapes

FIGURE 1: This chart shows examples of how the concept of patterns might be addressed across disciplines.

Additionally, I coordinated seasonal or cultural themes across the curriculum, collaborating with teachers in all five classrooms, and in the visual art and dance studios. Each child had twelve 40-minute arts classes in his or her weekly schedule, four per week of each discipline. Over the years, adjustments to the daily schedule have improved the flow of the more than 80 children enrolled annually through the classrooms and arts studios.

As our preschool has grown and matured since the 1990 pilot, the answers to my initial questions have become clearer. The value of an early childhood program is measured by its ability to promote school readiness in children. While school readiness includes learning letters, numbers, shapes, colors, and other facts, a child's successful integration into a social group or community is paramount. Without the sense of belonging to a community, potential for success in any learning endeavor is limited. Of the three arts disciplines we provide, music is the most demanding on children's emerging social skills.

Children thrive in a creative, open-ended, and non-competitive environment that accommodates different approaches to learning. In short, cooperative play through making music provides the foundation for healthy social-emotional development in preschool children. Children who are healthy physically, emotionally, and socially are ready and eager to learn.

Other recommended reading:

- Nash, Grace. "Thoughts About Musical Development." In *Early Childhood Connections Journal of Music- and Movement-based Learning*. Winter 1995. 35-38.
- . "The Ear: Primary Organ in Child Development, with Movement, Music and Language." In *Early Childhood Connections Journal of Music- and Movement-based Learning*. Winter 1995. 30-32.
- DeVries, Rheta and Betty Zan. *Moral Classrooms, Moral Children: Creating A Constructivist Atmosphere In Early Education*. New York: Teachers College Press, 1994. (See especially chapter 4.)

They are more likely to make successful transitions to elementary school and beyond.

The significant benefits we believe our children experience is supported by findings in a university-sponsored study on early childhood cognition. The study, in which most of our children are involved, indicates that a program such as ours closes the learning gap often demonstrated between inner-city, economically disadvantaged preschoolers and their more affluent suburban peers. The ongoing study has also found that our children develop a receptive vocabulary considerably greater than children in a more traditional program.⁵

Carl Orff's observation that musical development in children parallels musical development in human society goes hand in hand with Piaget's theory based on observations that children construct their own knowledge from exploration and experience.⁶ The Orff Schulwerk approach provides free-

dom within structure and sensitivity to beauty that develops musicality and aesthetic awareness. Preschool children benefit tremendously from this approach. The playful learning environment so fundamental to the Schulwerk not only builds solid musical skills, it helps children form lasting bonds with teachers, school, community, and their cultural heritage. ■



Martha Glaze Zook has taught music and movement education for the Kaleidoscope Preschool Enrichment Program (a Head Start affiliate) at Settlement Music School in south Philadelphia since 1993. She also teaches Music Workshop, an after-school creative music program for children aged 4–12, and teacher-training courses for Settlement Music School. She has presented early childhood music sessions at AOSA national conferences and for local chapters.

1. Lois Choksy, Avon Gillespie, and others, "The Orff Approach," in *Teaching Music in the 20th Century* (Upper Saddle River, NJ: Prentice Hall, 1986), 96-98.

2. *Ibid.*, 96.

3. Carl Orff, *Music for Children, Orff-Schulwerk, American Edition, Volume I, Pre-School* (New York: Schott Music, 1982). At the time, our program included a significant number of children whose ability to understand and process instructions was deficient. Some could not sit within a group circle without jumping up frequently to run around the music room, pull instruments off shelves, etc. In addition, their parent(s) had not read aloud to them, so their vocabulary was minimal and they lacked basic comprehension. I learned to take nothing for granted. It was important to guide them through every step of a game or activity. The materials in this volume are appropriate for children age 4–7 who already understand the basic concepts of beginning, middle, and end, and order and sequence. In order for a child to play a simple circle game, they must be able to stay with a group (music circle), and perceive and agree to "go" and "stop." If they lack that understanding, the teacher must work with them where they are developmentally to guide their learning process.

4. M. Elizabeth Armistead, "The Kaleidoscope Curriculum Organizing Concepts," in *Integrating the Arts in Early Childhood Classrooms* (Philadelphia: Settlement Music School, 2004), 35-39.

5. Eleanor Brown, Ph.D., Barbara Benedett, and M. Elizabeth Armistead, "Arts Enrichment and School Readiness for Children at Risk," in *Early Childhood Research Quarterly*, volume 25, issue 1, 120-122.

6. "Pioneers in Our Field: Jean Piaget—Champion of Children's Ideas," in *Scholastic Early Childhood Today* (accessed online April, 2012). <http://www.scholastic.com/teachers/article/pioneers-our-field-jean-piaget-champion-childrens-ideas>.

Arts Integrated Lesson Plan

Week: 4 **Month:** January 2012

Goals: Building knowledge

Learning strategy: Incorporation

Organizing Concepts: Patterns, Spatial Relationships

Objectives

DISCIPLINE	EARLY LEARNING	VISUAL ART	MUSIC	DANCE
<ul style="list-style-type: none"> Literary 	<ul style="list-style-type: none"> Number/letter recognition, writing 	<ul style="list-style-type: none"> Aesthetics Line 	<ul style="list-style-type: none"> Form Composition 	<ul style="list-style-type: none"> Locomotor/ non-locomotor movement and pathways
<ul style="list-style-type: none"> Science 	<ul style="list-style-type: none"> Dimensions 	<ul style="list-style-type: none"> Texture 	<ul style="list-style-type: none"> Pitch 	<ul style="list-style-type: none"> Levels
<ul style="list-style-type: none"> Math 	<ul style="list-style-type: none"> Measurement Rhythm 	<ul style="list-style-type: none"> Scale combinations 	<ul style="list-style-type: none"> Beat 	<ul style="list-style-type: none"> Movement
<ul style="list-style-type: none"> Cultural Awareness 	<ul style="list-style-type: none"> Winter season Cultural holidays 	<ul style="list-style-type: none"> Color 	<ul style="list-style-type: none"> Tempo and music 	<ul style="list-style-type: none"> Folk dance
<ul style="list-style-type: none"> Social Learning 	<ul style="list-style-type: none"> Cooperative problem-solving 	<ul style="list-style-type: none"> Group projects 	<ul style="list-style-type: none"> Musical games 	<ul style="list-style-type: none"> Movement games
<ul style="list-style-type: none"> Skill development 	<ul style="list-style-type: none"> Large/small motor skills Cognitive Social/Emotional 	<ul style="list-style-type: none"> Small sensory motor skills Cognitive Social/Emotional 	<ul style="list-style-type: none"> Large/small/ sensory motor skills Cognitive Phonological awareness Social/Emotional 	<ul style="list-style-type: none"> Large/sensory motor skills Cognitive Phonological awareness Social/emotional

ACTIVITIES: MUSIC	SKILL LEARNING OBJECTIVES
<p>TEACHER/DIRECTED Focus on processes of:</p> <ul style="list-style-type: none"> Sign-say Sing-play Move, read, remember Native American drums 	<ul style="list-style-type: none"> Awareness, recognition of pattern, sequence, form Awareness of matching/timing speech with movement, instrument sounds
<p>TEACHER/CHILD PARTNERSHIP Seasonal/weather songs/rhymes</p> <ul style="list-style-type: none"> Five Little Snowmen Who's That Tapping At My [Igloo] <p>Patterns of body percussion (BP) Snowflake rhyme chart</p>	<ul style="list-style-type: none"> Reading patterns of symbols for rhythm Awareness of increase/decrease, long/short Musical memory: rhythmic speech with BP or instruments
<p>CHILDREN'S PROJECTS Exploration of:</p> <ul style="list-style-type: none"> Beat patterns (2,3,4 levels) Form, sequence Improvisation (make up your own) Movement: skate, glide, freeze, melt, balance, in/out, up/down, around, through 	<ul style="list-style-type: none"> Movement ideas for story Building movement vocabulary
<p>BOOKS/MATERIALS Snowflake rhyme chart Inuit folktale "The Polar Bear Son" Music for movement: drums and shakers</p>	<p>EARLY LEARNING STANDARDS INDICATORS CA2.1, CA2.2, CA2.3, CA3.5; RL1.4; EL1.3; C1.3, C1.8 L1.3, L1.4, L2.3, L2.7, L2.8, L5.1 LM1.1, LM1.6, LM1.7, LM2.1, LM2.4, LM3.5, LM3.6 LM5.2, LM5.3, LM5.4 PH1.1, PH1.2, PH1.5, PH1.6, PH1.8 SC1.3, SC3.1, SC3.2, SC3.5 SS1.5, SS1.7, SS2.1</p>

Artful Beginnings: Preparing Young Children For A Life of Aesthetic Experiences

BY KRIS OLSON

Communicating with pre-language infants often involves a combination of dramatic vocal inflections, different parts of the voice, and facial expressions, all aimed at sharing a message without use of traditional language. This method of communicating is often referred to as *motherese* in early childhood literature.¹

Ellen Dissanayake, a scholar in the theory of arts and evolution, studied interactions between mothers and infants across many cultures. She views *motherese* as an improvisation using the building blocks of art. These building blocks, with obvious parallels to musical concepts, include call and response, repetition, variation, and vocal exploration. There are also unconscious rules of engagement that create a pace and a set of expected responses. Says Dissanayake, “Should the rules be violated, the pitch prove too jarring, [or] the delays between coos and head waggles too long or too short, mother or baby may grow fretful or bored.”² Dissanayake suggests that the universal, ancient, and persistent nature of *motherese* supports her theory that the arts are almost surely innate, and our birthright. She states, “Many of the basic phonemes of art, the stylistic conventions and tonal patterns, the mental clay, staples, and pauses with which even the loftiest creative works are constructed, can be traced back to the most primal of collusions—the intimate interplay between mother and child.”³

Ian Cross, in *The Cultural Study of Music: A Critical Introduction*, uses the term “proto-musical behavior” for what Dissanayake describes. According to Cross, these proto- or pre-musical behaviors consist not only of listening to sounds but also producing them while actively moving.⁴ He views this

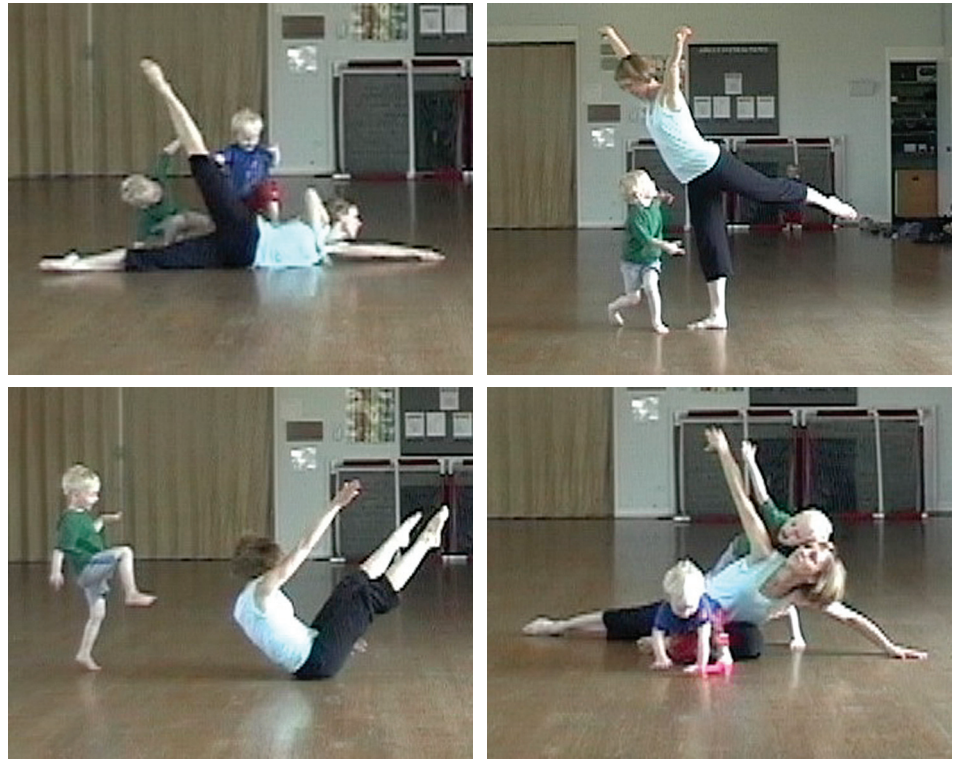


FIGURE 1: A series of improvisational dance movements, showing how children explore through movement to music. These stemmed from a breakthrough “dance” where my older son Alex stayed focused and used the improvisational skills for a full 5½ minutes. Kris Olson, with sons Alex, aged 4, and Joey, aged 2, improvise to “Menino,” from the album *Obrigado Brazil—Live In Concert (Yo Yo Ma, Sergio Assad, and Odair Assad, Sony Classical, 2004)*.

interplay as building the flexibility of mind that allowed us to evolve and survive as a species. In a blog post summarizing the work of Daniel Stern, a psychologist specializing in infant development, Henrik Norholt describes the pedagogy of *motherese*. “Viewing this approach from a pedagogical angle, all this training and learning was done in an atmosphere of play, excitement, and fun. Maybe this is why teachers who are able to combine learning with excitement have always made the greatest impression on us later in life. Our first teacher (our mother) was that way.”⁵

These scholars support one of the core values of Orff Schulwerk: our musical learning should come from what is natural and accessible to us from birth. Cross’s supposition that the pre-musical behaviors create flexibility of mind and communication parallels the way we work in our Orff Schulwerk classrooms. There is evidence of this in our teaching with collaborative groupings, and the dancing that builds community through shared musical experiences. These innate building blocks of art and our evolutionary predisposition towards artistry and aesthetics make the case for music education beginning at birth.

According to Dissanayake and Cross, motherese uses the building blocks of art to communicate.⁶ The baby is trying to make a human connection, not necessarily trying to perform a song or dance. When does a small child switch from using the building blocks of art to communicate, and move into communicating using art? In 2003, I inadvertently began an experiment with improvisation and babies with this question influencing my thinking. At the time, I had been taking dance and contact improvisation classes, a post-modern dance form. When I had my first child, my new and busy life limited my dance classes. As my son turned one, I began to wonder if there was something to be learned from doing improvisatory dance with a baby. Due to my own interest in this art, I decided to explore this idea with my child.

My son and I had our first dance with goals that greatly differed. His utilitarian goals were to hang out with mom and have fun. My desire was to create art and have an aesthetic experience with my child. I wondered when our play would become art on both sides. The motivating force behind this project was to provide beautiful experiences that might contribute positively to my son developing an appreciation of art and becoming a fulfilled human being. This project was planting seeds and allowing my child to grow with me through artistry.

My project spanned the course of four years and changed from a duet to a trio when my second son was born. My work resulted in a video collection of 38 improvisational dance sequences, some of which are shown here (See Figure 1).

The images remind me that, as parents and teachers, we need to strive to provide our children with experiences that will aid in the development of aesthetic sensitivity, even if they are not yet ready to participate fully in the role of artist. Even though this was improvised dancing with very young children, all the building blocks of dance were already there, just like the building blocks of music are inherent in motherese. The photos illustrate



FIGURE 2: A child improvising with a scarf to “Nigun Atik.”

If you start dancing,
the babies will
sometimes figure
out a way to join in.



many dance concepts we teach our students, like levels, body facings, and relationship to the space and each other.

LET THE GROWN-UPS DANCE

Around the same time I began dancing with my children, I also began teaching early-childhood music and movement classes for children and their parents. The two experiences together gave me insights that guide my teaching today.

The first thing I learned from dancing with babies is that moms need art. Being a caregiver can be very isolating, and making art connects us. In the parent/child music class setting, there are opportunities for connections from parent to child, parent to parent, and child to child. In my classes now, I challenge families to sing in canon, and sometimes teach dances and osti-

nati that only the adults can perform. These activities focus primarily on the caregivers’ artistic development. This is not to say I don’t also include traditional songs for children, but the focus on the adult enables both parent and child to develop through the music. When I ask for musical requests during class, the parents often confess they are requesting their own favorites, not their children’s.

One night, I came across the Israeli dance “Nigun Atik.”⁷ I decided that teaching this to the parents would provide them an artistic experience we were not able to have on a regular basis. For the children, I created a simplified variation, but it was not the great success I envisioned. So for the next class, the children were given scarves with which to improvise (See Figure 2). Some wandered and some watched, but I was surprised by how many tried to dance along as best they could. This reinforced what I had discovered in my improvisations with my own children. If you start dancing, the babies will sometimes figure out a way to join in.

IMITATION

As my first son neared two, instead of just wanting to crawl on me and be with me as I danced, he began to imitate me. Simultaneous imitation is the staple of an early childhood music class. However, delayed imitation is almost as common. There are always those children who sit quietly in a lap and simply observe in class, but later reproduce the songs and rhymes in their homes. This is important for parents to know if they have a child who is not an active participant in the class.

In one of my videos, my three-year-old began twirling. His baby brother was new to walking and refused to stand up, but wanted desperately to imitate. So he walked his feet around in a circle and turned on his bottom. I labeled this *simultaneous improvisatory imitation*. I see it often in my classes. A child may look like they’re doing something unrelated, but a closer look may reveal that it is their adaptation. This leads to *peer imitation*.

Improvisation sessions with my second child were easier because he



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FIGURE 3: Simultaneous improvisatory imitation, where Joey, the younger boy, hesitant to stand in order to dance, twirls on his bottom to imitate his older brother Alex.

was enamored with everything my first child did. Imitation began at a much earlier age for him, because he had a peer mentor. This most often occurs in mixed age settings. Classes with students in the 1½- to 2½-year age range are the most challenging. Everyone has turned social, vocal, and mobile, while at the same time they are experimenting with independence. A few older role models and younger mellow observers in a class can even out the developmental stages and levels of curiosity, making it easier to teach effectively.

DANCING CAN BE PLAYFUL, BUT IT'S NOT PLAY

As my children got older, I had to be careful to keep our dance improvisations from deteriorating into games of “chase me” or “twirl me.” Free exploration to music is wonderful, but in a classroom of preschoolers it can deteriorate into chaos. Below are a few ideas to keep things in check:

- Define a clear beginning, middle, and ending. Starting and ending with a shape is easy and fun. The stillness helps children experience the form.
- Create a form. This does not have to be complicated. My students do a dance I call the “Spring Cleaning Dance.”⁸ The music is a clear AB. During the A section, they clean the floor with their scarves. During the

B section, they are “distracted” from their cleaning by the beautiful spring weather, and dance freestyle.

- Play quality music and take the time to find the right song to match your intentions. Dance communicates something; music is a part of that communication.

IMPROVISATIONAL SCORES

As my children grew, self-consciousness set in, as did sibling rivalry. This made the free, organic improvisations more difficult. The answer to this was classic Orff Schulwerk training: good improvisation needs good structure.

In dance improvisation, the term “improvisational score” speaks to the rules or guidelines for the improvisation. Toward the end of my video project, I used simple scores, like the spring-cleaning dance, to help us create. I first experimented with this when the children were quite young, using a score accompanied by Harry Connick Jr.’s “I’m Walkin.”⁹ We went back and forth across a line of mats, using different locomotion methods. My parent/child classes performed a dance to the Shenanigan’s “Cazachok,”¹⁰ where the slow section cues dancers to make shapes, and the fast section cues energetic freestyle dancing (See Figure 4).

I’ve used improvisational scores in my three- to five-year-old classes, as well. We often start by exploring something that inspires movement, like balls. They bounce, they roll, and they fly through the air. Can we move like balls? Let’s make a dance by putting together these different ways of moving. Here I usually have big cards with pictures of the different ways we’re going to move. How should we start? How should we end? What order should we put our cards? For ease of performance, I dance with the children to cue the changes, or I give a vocal cue for them to change the way they are improvising “fly...bounce...roll.” These structured activities help teach our students how to create a dance.

Ian Cross suggested that proto-musical behaviors were crucial to develop the cognitive and emotional flexibility that helped us evolve into



FIGURE 4: Variations on children’s improvisations as adults perform to “Cazachok.” These adults improvised similar shapes by chance. The children responded with variations of their own. Music from the Shenanigans album *Olympic Special 1* (South Caulfield, Victoria, Australia: Shenanigans, 2000).

homo sapiens. He describes the goal of motherese as building a harmony of affect.¹¹ In other words, mother and child are practicing “getting on the same wavelength.” I believe something similar occurred in the dance sessions with my children.

I sometimes wonder why, after all the hours in the studio, neither of my boys is interested in dancing. Perhaps I should look for the payoff elsewhere, like in their interactions with other human beings. Maybe instead of creating dancers, this work created two flexible, socially competent human beings. Those seeds are still growing, and I may not know the true yield until further into the future.

As I lugged my children on public transportation and pushed their stroller through snow-packed Minneapolis sidewalks to dance, I often dreamed that it would all be worthwhile when my children grew to be famous artists. A journalist might unearth these videos and comment, “Of course they are wildly successful in the arts. Their mother danced with them as babies.” Perhaps our culture will so drastically change the way it views the importance of arts education, that when those boys become wildly successful engineers, statesmen, scientist, or economists, the journalists say the same thing. “Of course they are wildly successful. Their mother danced with them as babies.” ■



Kris Olson has taught music and movement for 24 years. She has a master’s degree from St. Thomas with an Orff emphasis. Kris has taught summer movement courses at St. Thomas and George Mason Universities, and is a clinician for conferences and chapter workshops. She is a member of Flatlands Dance Theatre and the Border Morris dance troupe “Caprock Morris” in Lubbock, TX, where she teaches early childhood music, leads a percussion ensemble, and tells folk tales to anyone who will listen. She is the proud mother of sons Alex, 10, and Joey, 8.

1. Natalie Angier, “The Dance of Evolution, or How Art Got Its Start,” from the *New York Times* online, November 27, 2007, <http://www.nytimes.com/2007/11/27/science/27angi.html>.

2. Ibid.

3. Ibid.

4. Ian Cross, “Music and Biocultural Evolution,” *The Cultural Study of Music: A Critical Introduction*, eds. Martin Clayton, Trevor Herbert, Richard Middleton (New York: Routledge, 2003), 19-30.

5. Henrik Norholt, “The First Relationship,” from *Ergobaby Blog*, April 3, 2011 (online), <http://ergobaby.com/2011/04/the-first-relationship/>.

6. Angier, “The Dance of Evolution, or How Art Got Its Start”; Cross, “Music and Biocultural Evolution.”

7. Gary King and Shenanigans, “Nigun Atik,” from the album *Dance Music for Children Level 1* (South Caulfield, Victoria, Australia: Shenanigans, 1986), compact disc.

8. ———, “Minojska,” from the album *Children’s Dances of Terra Del Zur, The Best of Shenanigans’ Dance Music 1980-1990 Volume 1* (South Caulfield, Victoria, Australia: Shenanigans, 1994), compact disc.

9. Harry Connick Jr., *I’m Walkin’*, from the album *30* (Sony/Columbia, 2001), compact disc.

10. Gary King and Shenanigans, “Cazachok” from the album *Olympic Special 1* (South Caulfield, Victoria, Australia: Shenanigans, 2000), compact disc. Ed. note: In the original languages, the dance is spelled as *Kozachok* (Ukrainian) or *Kazachok* (Russian), but the Shenanigans spell it as indicated above.

11. Cross, “Music and Biocultural Evolution.”

Transitions: Journey into Early Childhood

How Orff Schulwerk helped this instructor transition successfully from elementary to early-childhood music teaching

BY ALICE S. PRATT

As I left my public elementary school setting and began teaching early childhood music classes at a community music school, I soon discovered that my training in process, exploration, movement, singing, improvisation, and playing instruments would help me lead young children joyfully into the world of music. As a practitioner of Orff Schulwerk, the ability to respond and adapt to the creativity of the student was clearly an asset. It made a difference during my original position, and it is what has made the difference in my current one.

Early in my preschool experience, I noted that the word “process” needed revisiting. As with teaching any children, where you start and how you lead is key. Often, it begins with movement. It was obvious that I would be doing much more skipping, galloping, marching, walking like a crab, hopping like a rabbit, jumping, and you-name-it-for-movement. I quickly noted that getting the young ones moving right away was important before we did any kind of “sitting and thinking” work, and it was essential to developing a true understanding of the feel of music.

It was also obvious that I would need an abundance of visuals, just as I had for the older kids, except these would look very different. Large, bold colors were the rule of the day, as were all kinds of toys. I scoured my basement and under the beds of my two grown daughters. I found treasures that I had wisely saved (or rather, that they would not let me part with). One was a collection of My Little Pony toys. Using a recording of Camille Saint-Saëns’ *Carnival of the Animals*,¹ our scene was created as the ponies “ran” up and down the “sand dunes.” The children squealed with delight, glid-

As with teaching any children, where you start and how you lead is key. Often, it begins with movement.



ing their ponies to the resting places at the end of the “swift animals” movement, and asking for the game over and over again. The turtle puppet led the “tortoise” movement, demonstrating “slow” after all the “fast” with the ponies. Soon, I had stations around the room for each musical movement, and we would travel from one activity to the next to “tour the carnival.”

Movement exploration continued as I found more ways to keep the kids actively engaged in music listening and response. Parragon Books’ “The Perfect Snowflake”² provided a movement vocabulary that fit with the four-year-old mind. We swirled, twirled, and danced to Debussy’s “The Snow is Dancing” from *Children’s Corner Suite*.³ Another lesson included “ice skating” around a pretend rink made from a blue plastic tablecloth to “Skater’s Waltz” by Waldteufel.⁴ Various jumps in pretend figure skating, and swats of the pretend “hockey sticks” enabled children to feel the strong beat in $\frac{3}{4}$ meter. I stapled clip-art visuals of skaters and others doing ice sports onto the “frozen pond,” giving the students a springboard for their own movements.

Another perennial favorite is a movement activity learned and adapted from Judith Thomas-Solomon, and used with “In Springtime” from Orff’s

Carmina Burana.⁵ With careful work and the use of some large bunny and snowman visuals, the children learned the wonderful scarf dance while acting out a spring scene with birds and bunnies. One mother shared that her daughter went around the house for days after the lesson, asking for a scarf and saying to herself as she moved, “Springtime, springtime, winter time, springtime, springtime, wintertime, wintertime,” in the perfect rhythm of the music.

What to do about folk dancing? How could I live without my beloved dance “Sasha,”⁶ with which the sixth-grade boys would scurry into my classroom, ready to say in their husky voices, “Sasha! Sasha! Raz, Dva, Tri,” and then whirl around with partners. I had developed an involved lesson to teach this to the older students, which included some note reading, comparison of major and minor, and careful study of form. Now what? Out came my nesting dolls, which I learned from a student are called *matryoshka*. With the visual of three of the dolls, I taught counting in Russian and demonstrated the three parts to the dance. Patschen and the elbow swing were simplified and taught carefully. Hearing a four-year-old ask for “Sasha,” who knows it is from a country called Russia and has three parts to the music, gives us a very important assessment of what is learned from a dance activity. Watching them understand when to change dance patterns with their careful listening of the music also tells us much about the success of the lesson.

Singing was another area that caused a shift in my teaching. I had been used to children who sang readily. Four year olds who are not natural singers can struggle to sing whole songs, especially ones they have not

heard from caregivers or media. I learned to create little songs in which the children had to insert one small part of singing. Out came Rudolph, a “Santa’s helper” puppet who moves up and down through an attached chimney. Since Rudolph was “too shy” to sing as he moves, the children help him respond with his singing voice as they take turns holding the puppet. I would sing, “Rudolph, Rudolph, how are you today? Rudolph, Rudolph on this winter day. Rudolph, how are you?” The students sing, on sol-mi, “I’m fine.” With the repetitions and the amusement of the puppet and friends singing, soon everyone is singing the entire song.

Another example is the song “High and Low.”⁷ We danced with large snowflakes and scarves, singing, “High and low and high and low, the snow is swirling high and low, swirling to the sky, and then down to my toes.” The last word changed each time as the children improvised where the snowflake landed. Be prepared for much

laughter! Later, we looked at a visual of snowflakes illustrating high and low (sol and mi) as we sang. One student was so enthralled that, as I was talking to his parent, he sang the song while touching coat hooks in the hallway, which alternated in height between “high” and “low.”

In reference to literacy skill development, a mother talked about hearing her son in the shower after a lesson with me. She heard him singing “ta, ta, titi, ta.” When she went to check on him, he was drawing stick notation on the steamy shower door.

Instruments? Gone would be my days of multi-layered orchestrations, many of which were created by the children. Now the focus was on steady beat. Who would think that having a group of four years olds playing on beat together would delight me? The toy Lovely Bear helped me launch a very successful lesson on steady beat. Her heart-shaped nose was the starting point to keeping the beat all over our bodies. It led to a rhyme I created as

a way to introduce terminology while making music: “Keep a steady beat, keep a steady beat, keep in time, say my rhyme, keep a steady beat.” The rhyme allowed the playing of several instruments on the beat.

Another favorite was “Cock-a-Doodle-Do,” adapted from the version in DeLelles and Kriske’s *2nd Rhyme Around*.⁸ How proud the children were to move from one instrument to the next, accompanying themselves as they moved around the circle. One stop was not an instrument at all, but a dress-up moment. A shoe, a stuffed rooster, and a toy violin and bow added the humor and the fun. Preschoolers’ special brand of humor made for good belly laughs.

The use of children’s literature is imperative for learning with music, as it truly enhances the entire experience. Nursery rhymes provided rich text and rhythm, and opportunities for drama. For example, “Jack” (the name changed with each child) enjoyed jumping over my window candle as I played on the drum.



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A children's book helped me break the language barrier with a child from Mexico. Cecilia was struggling to keep up with the others, having some difficulty with English comprehension. The book, *Te Amo, Bebé, Little One*, by Lisa Wheeler,⁹ with a recurrent refrain for which I wrote a melody, has touches of Spanish. How Cecilia lit up! With a few more songs in Spanish, she was fully engaged.

Exploration is never-ending and very exciting with children of this age. Joseph shared the train that he received as a gift with other children. As Maddie improvised a song about trains, to my surprise, Joseph played a rhythm to match her singing, by moving an object on the wheels of the train.

My other work that emphasized singing with children aged five to eight was in a pre-choral school group called the Hochstein Little Singers. These children came to me with their parents often saying, "He sings all day," or

"She does not stop singing." I ventured into pre-choral direction, and was amazed at what the children learned about vowels, breathing, posture, diction, and other singing techniques just by "playing" and moving. They did not disappoint in performance, and they managed to delight the audience with their spontaneity and musicality. During rehearsal of "Ding Dong Digga Digga Dong" from Volume I of *Music for Children*, by Carl Orff and Gunild Keetman,¹⁰ a child "disappeared" from the stage, and ran up a nearby and very visible staircase adjacent to the performance space. In thinking about the lyric about the cat being "gone," she hid herself, popping up at the song's conclusion with a well-timed "Meow." Of course, we kept this for performance, along with some cat costuming!

My Orff Schulwerk approach has helped me meet the challenges of adapting to younger music students. It outfitted me for yet another wonder-

ful journey as a music educator, full of surprises, with children who make me happy to get up on a Saturday morning and say to my husband as I leave, "I am going to play with the kiddies!" And he always answers, "Have fun." Judging from the smiles and giggles, and the feeling I have inside when it all works, we all do. ■



Alice Pratt served for 33 years in the Rochester City Schools. Currently, she is teaching at The Hochstein School of Music and Dance and Nazareth College of Rochester. Her service to AOSA includes National Conference Co-Chair, Regional Representative, and column coordinator of "OPUS: Orff Programs in Urban Schools" for the AOSA newsletter Reverberations. She has presented at numerous conferences and workshops.

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Patterns For Learning

BY JUDY PANNING

When I think about the essence of Orff Schulwerk, I think about patterns—layers of ostinati, canons, or student creations in rondo form. Nick Wild’s definition of elemental music calls it “pattern-based music built on natural speech and body rhythms, familiar melodic patterns, and simple forms that can be learned, created, understood, and performed without extensive technical or theoretical musical training.”¹ In a 1963 speech he gave at the opening of the Orff Institute in Salzburg, Carl Orff said,

Elemental music is never music alone, but forms a unity with movement, dance, and speech. It is music that one makes oneself, in which one takes part not as a listener, but as a participant. It is unsophisticated, employs no big forms and no big architectural structures, and it uses small-sequence forms, ostinato, and rondo. [*sic*] Elemental music is near the earth, natural, physical, within the range of everyone to learn it and to experience it, and suitable for the child.²

Beautiful pieces of music are presented to children using an Orff process based on patterns, giving listeners an opportunity to experience the wonder of performing and creating music, and thereby developing their musical skills. The patterns provide models for accompaniments, improvisation, and composition. Early childhood music and movement teachers pull these patterns out of the music. They strive to bring the complexity of the music to the young learner’s level by making specific patterns noticeable. Flowing movement, beat experiences,

s,-d *d-m* *d-l,* *l,-s,-d*

The Old Gray Cat pitch and rhythm patterns, sung or spoken with neutral syllables (bum or ba) and later with rhythm syllables and solfège.

creeping walking galloping

FIGURE 1: *The Old Gray Cat* patterns for drumming. Used by permission of Judy Panning.

and vocal exploration lead to isolating the patterns from each piece by singing or speaking them, first as the children listen, then as they echo and improvise with them in musical conversations.

Two- or three-note pitch patterns are simple enough for children to hear and reproduce. These inform the children’s musical intelligence long before they have the language to describe what is happening in the music. Rhythm patterns are marched, galloped, played on percussion instruments, echoed, and improvised, making them internalized and understood. This essence of audiation—hearing music with understanding—is the purpose of early childhood music and movement classes. The beauty of these early experiences is that children can build a repertoire of aural patterns, and call upon them later for improvisation and written notation as easily as with any other language they have experienced.

Edwin Gordon, father of Music Learning Theory (which is the basis of many early childhood curricula), says that children need to experience music containing many different meters and modes before the age of nine, when

the window for developing musical aptitude closes.³ Though this window extends two years beyond the usual “birth through age seven” definition of early childhood, teachers serve this age level best when they explore musical examples covering a variety of musical styles, but eschew the “major/duple” pattern common in commercial recordings of pop or show-tune songs typically produced for children. Folk songs and dances, classical listening pieces, and jazz arrangements provide more acceptable musical models for young children. When young ears are exposed to a variety of meter and mode patterns through these real, sophisticated pieces of music, they will experience them as familiar and musically “natural” in later years.

A favorite activity in my classroom is *The Old Gray Cat*. (See Figure 1.) First we move to tell the story. We isolate the patterns on neutral syllables, and then play the beat or galloping rhythm on drums. Once children are able to match the pitches accurately, the intervals can be named with solfège syllables by using age-appropriate patterns.

Likewise, when children have a solid feel for the rhythms, syllables can be

added, essentially naming the patterns. Years later, children will use these musical patterns as they would use words to build sentences. Because of their early experiences, the building blocks will seem like old friends, familiar and easy to manipulate.

Another favorite is *Wake Me, Shake Me*. (See Figure 3.) We explore ways to shake different parts of the body before moving on to shake jingle bells or shaker eggs. Students play the beat on one of several D and A tone bars, taking turns around the circle until all have played. The effect is a chord bordun accompaniment that leads to later accompaniment possibilities and exploration on bar instruments during the B section.

One of my favorite rocking songs is a medley of two boat songs, one minor, one major. (See Figure 4.) First, we rock with our bodies. Then we rock with bands or hoops, closing each experience with patterns derived from the song.

Other patterns to consider are class

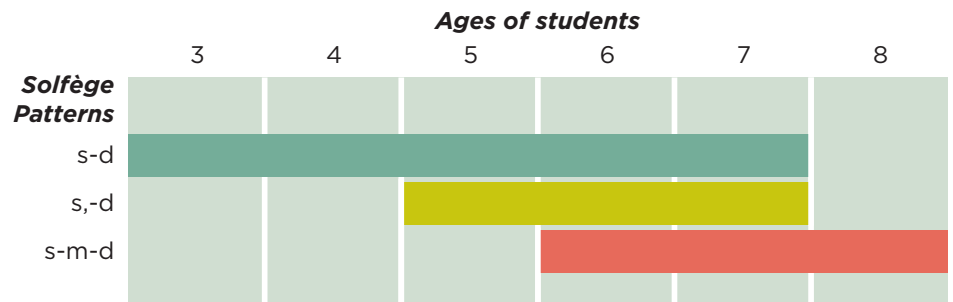


FIGURE 2: Age-appropriate use of solfège patterns.

structure and planning goals. Early childhood music and movement classes have the feel of guided free play, appearing to flow from one activity to another in seamless progression. The

apparent “unstructured” nature of child’s play within an early-childhood Orff experience requires careful planning. Without it, the class can disintegrate into chaotic discord.

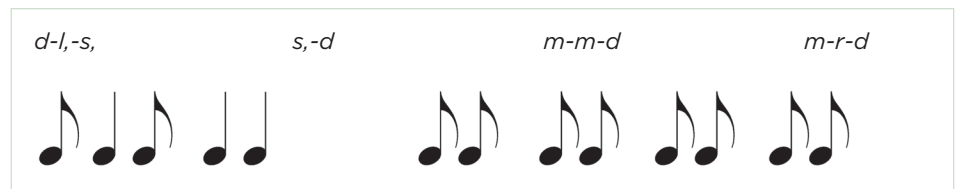


FIGURE 3: Pitch and rhythm patterns for *Wake Me, Shake Me*, sung or spoken with neutral syllables (bum or ba) and later with rhythm syllables and solfège. Used by permission of Judy Panning.

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<i>m-r-m</i>	<i>m-r-d</i>	<i>d-l,-d</i>	<i>s,-l,-d</i>
<i>d-r-m</i>	<i>m-f-s</i>	<i>d'-s-m-d</i>	<i>s-f-m-r-d</i>

FIGURE 4: Pitch and rhythm patterns for *Boat Song*, sung or spoken with neutral syllables (*bum* or *ba*) and later with rhythm syllables and solfège. Used by permission of Judy Panning.

Young children have their own way of processing information, and often lead the class in a more productive direction than I had in mind. A “menu” of teacher-led songs interspersed with student-directed pieces creates the most successful plan. For example, a movement song might enable each child to choose a unique way to move for each repetition of the song. An instrument-playing song might encourage different ways to make sounds on an un-pitched percussion instrument. Choose pieces from the “menu” to fit the energy of the class, shortening or lengthening them to suit the needs of the children. There is definitely process, but it feels much different than the step-by-step progression used for older children.

Repeating pieces over several class sessions allows the students to feel comfortable with familiar material. Yet it gives the teacher flexibility to follow the energy level of the class and still make progress toward semester goals. Children at this age develop at their own paces. Expecting preschool children to exhibit musical behaviors like those of kindergarteners results in stunted musical growth for children and frustration for the teacher. Little steps at this point result in big strides later. Isolating rhythm, pitch, dynamics or other musical qualities for exploration—along with a healthy understanding of the benchmarks for three-, four-, and five-year olds—encourages success at an early age that will allow for beautiful music making later in life.

Young children are quite musical if they are given a chance to explore with the expectation of creating something lovely, rather than simply making noise. Everything that happens in the early-childhood music and movement classroom is elemental. Experiences are pattern-based, drawn from the nature of the music itself, learned through the body, and wrapped in the best mode for learning at this age: play. The patterns ingrained early in life lay a deep and lasting foundation for understanding the complexities of musical experiences to come. ■



Judy Panning holds a Level I Kodaly certificate, a Level II Orff certificate, and a Level III Early Childhood Music and Movement certificate.

She teaches preschool through 4th grade music for Southern Cal and Rockwell City-Lytton School Districts in west central Iowa. In addition she serves as Early Childhood Chair of the Iowa Music Education Association, and President of the Early Childhood Music and Movement Association.

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Children's Musical Play: A Common Playground for Musical Learning

BY KAREN HOWARD

"Since the beginning of time, children have not liked to study. They would much rather play, and if you have their interests at heart, you will let them learn while they play; they will find that what they have mastered is child's play."

— Carl Orff¹

Many adults remember the freedom they felt when it was time for recess, when they would run to the playground and answer to no one for a little while. Over the last 25 years, there has been a surge in research focused on how children entertain themselves and each other during their time on the playground. This article explores several studies of the musical culture children create in their free time, and the way in which they create their sonic surrounds.²

Marie McCarthy, in her article "Researching Children's Musical Culture,"³ referred to the early 20th century as the time when the research focus was on the origins of children's repertoire, and preserving folk culture. She detected a shift in the 1920s and 1930s, when the complexity of children's culture came to the attention of researchers. Components included song functionality, historical context, and variants. She discussed the renewed interest in children's folklore in the 1950s, including the extensive work of Peter and Iona Opie.

Ethnomusicology started to take a serious interest in children's culture in the 1960s and 1970s, with John Blacking's work with the Venda of South Africa, and Ernest Brown's writing about African-American children's songs. McCarthy notes the important work of several scholars since the 1980s who have focused on a range of topics, including Patricia Shehan Campbell's work with children and music's meaning in their lives, Kyra Gaunt's in-

The modes of musical transmission used by children hold important keys for understanding effective ways of teaching music in the classroom



depth study of African-American girls' games, Carol Merrill-Mirsky's work with children from particular ethnic groups, and Susan Boynton and Roe-Min Kok's cross-cultural collection of essays, "Musical Childhoods and the Culture of Youth."⁴

The complexity and sophistication of children's musical play goes well beyond many adult preconceptions.⁵ Adults, including those who teach music to children, are frequently surprised at the complexity of the hand-clapping patterns, the tonality of songs, the syncopation of rhythms, and the intricate partner changes that children manage competently without adult intervention. In fact, it is the very absence of adult intervention that allows musical learning to develop. This realization led to children's music receiving more thorough study. Researchers have been working to discover what teachers can learn from the ways that children enculturate others into their musical worlds. The modes of musical transmission used by children hold important keys for understanding effective ways of teaching music in the classroom, or, at the least, the connection of

learning to children's musical play.

There are many common threads found in children's musical expressions around the world. These include the frequently documented "movement with singing" repertoire, circle games, songs and motions that imitate adult roles, songs that parody mature topics (such as marriage, love, having babies, crime, illness, and death), and even prevalent musical traits like the presence of a simple or more complicated metric feeling of duple.

Children around the world hear music as part of their daily lives. Some children are certainly exposed to more than others, depending on the amount of musical behaviors in their home lives, school musical culture, and community musical involvement. Ernest Brown, writing about the meaning of children's music in African-American cultures, notes that the music "reflects an awareness of the conditions blacks have had to face," and that the songs are the "common denominator in the experience of all black musicians."⁶ Paul Mathias found in Sierra Leone that "music, dancing, and handclapping nearly always go together, and everyone takes part, men and women, young and old."⁷ This exposure supplies much of the musical inventory that children take into their own play and musicking. John Blacking found when studying Venda children that their music making led them towards mastery of adult music.⁸

Other studies we will explore later in this article include Cecelia Riddell's in-depth study of cultural diversity and commonalities of children in Los Angeles,⁹ Lisa Koops's investigation of children's music and the process of transmission in The Gambia,¹⁰ and Mary Dzansi's work around children's singing and playground games in Ghana.¹¹ Finally, Kathryn Marsh's

I KNOW AN OLD LADY

lower – own hands
upper – partner's hands

FIGURE 1: A transcription of an excerpt from Marsh's video collection, "I Know An Old Lady." Courtesy of Karen Howard.

extensive research of children's musical play spans almost 20 years across several continents in its examination of children and their music in the United States, Australia, Norway, the United Kingdom, and Korea.¹²

Across cultures, these researchers have uncovered overlapping features of children's musical play. These common musical characteristics include:

- Metrical organization that centers on cross-rhythms
- A fondness for joking (and, at times, slightly rude songs)
- Techniques used in the transmission process of the songs

WESTERN AND NON-WESTERN METRICAL ORGANIZATION

Within spaces where children gather—on playgrounds, in classrooms, or for after-school activities—there is a whirlwind of interactions that are jammed with the complex rhythms of body percussion. Western-culture teachers with playground duty in the mornings,

at recesses, and after school are privy to a host of songs, chants, and movement routines that manifest children's intent to preserve continuing traditions and invent new ones.

Both Ernest Brown¹³ and Kyra Gaunt¹⁴ examined the connections among African-American children's game-songs, and found preserved elements of African culture, including polyrhythmic metrical organization with a clear lineage to West African musicking.

Working on the playground, Marsh videotaped seven-year-old girls in the United States playing a musical game. The song is well established in 6/8 time (or even $\frac{3}{4}$, depending on the tempo), but the handclapping is a duple meter pattern that starts on the eighth-note pickup.¹⁵

A music teacher trying to teach this in the classroom would likely be challenged by typical approaches. When children make music among themselves, this complex concept is not

given a second thought.

Gaunt, in her *Games Black Girls Play*,¹⁶ discussed the prevalence of hemiola and syncopation found in popular and widespread African-American children's games like "Juba" and "Hambone." "The hemiola felt in hamboning is a result of accenting every third pulse in quadruple meter. Thus, the rhythmic accent shifts, syncopates back and forth, alternating against the strong and weak beats of quadruple meter."¹⁷ In the 1968 documentary by Bess Lomax Hawes, *Pizza Pizza Daddy-O*, the opening singing game "My Boyfriend Gave Me A Box" demonstrated a similar polyrhythmic texture.¹⁸

The British Library project "Play-times: A Century of Children's Games and Rhymes" studied children's musical play extensively over two years. One game in the collection from children in Sheffield, England, demonstrated the mixing of meters that comes so easily for children outside of the classroom

MY BOYFRIEND GAVE ME A BOX

low – clap own hands middle – brush partners, one facing up, one facing down high – clap partners hands

FIGURE 2: Transcription of the opening singing game from *Pizza Pizza Daddy-O*. Courtesy of Karen Howard.

JELLY BELLY CUSTARD

low - brush partner's hands, one palm up, one palm down
middle - clap partner's hands
high - clap own hands

FIGURE 3: The score of “Jelly Belly Custard,” which children from Sheffield, England, combined with “Lemonade,” mixing meters. Courtesy of Karen Howard.

setting. A student found the poem “Jelly Belly Custard” in a poetry book, and decided it would fit with a created variant of the handclapping game “Lemonade.”

JOKES, RUDE RHYMES, AND SONGS

As part of the British Library project, children’s play activities were categorized into nine groups:

- Pretend play
- Singing and dancing
- Playing with things
- Running games
- Skipping games
- Counting out rhymes
- Clapping games
- Ball games
- Jokes and rude rhymes¹⁹

The last category can also include “rude songs,” since children everywhere have a fondness for songs as well as chants, rhymes, and jokes on the edge of socially acceptable repertoire. The narrator for the British Library film clips, Michael Rosen, discussed this proclivity. “Humor is an important component of children’s play, and nowhere is this more apparent than their verbal play. It serves a wide array of purposes allowing children to challenge, undermine, and disarm adult power and seriousness.”²⁰

Favorite songs have a history all their own, some spanning well over three generations. Children have sung a well-known parody of a cartoon

jingle since the 1950s anywhere that the character Popeye is known. One version is provided on the British Library website:

*I’m Popeye the sailor man, I live in a caravan,
When I go swimmin’, I kiss all the women,
I’m Popeye the sailor man. Beep beep!*²¹

In her research on the historic recordings of children’s playground songs by Peter and Iona Opie, Laura Jopson noted an example where children combined the song “Under the Bram Bush” with the text to “Row, Row, Row Your Boat” to get:

*... and when we’re married, we’ll raise a family of forty children all in a row, row, your boat, gently down the stream,
Tip your teacher overboard and listen to her scream, abbbbb!*²²

From the “Browse Games: Jokes and Rude Rhymes” section of the British Library project comes this commentary on the prevalence of this particular style among children: “Christmas carols, pop songs, jingles, football chants, musicals, TV theme songs—the wide variety of genres involved demonstrates a real mixing-bowl of popular cultural references, where everything is up for grabs, nothing is sacred, and the punchline [sic] is all.”²³

MODES OF TRANSMISSION

Mary Dzansi, in her study “Playground Music Pedagogy of Ghanaian Children,” stated that children’s musical development and acculturation in Ghana takes place spontaneously, deliberately, and naturally. Dzansi posited, “It is only by being in the company of others that children learn their game activities and perform them with expertise as they advance in years. It appears as if children are just playing, but the learning process is important.”²⁴

In “They Teach Themselves,” Lisa Koops found similar teaching among children in The Gambia. She watched older children assisting younger children by giving directions, or even physically moving hands, body, or feet into the right positions. Older children see as their duty the transmission of their repertoire, teaching younger children so that the older ones have more people to play with. Thus, speed and efficiency is important to them. If a child was excluded, she often began to teach herself by practicing the motions outside the ring or with others who were not ready for the full level competitive play.²⁵

Children in the village learned greatly by watching from the sidelines as older children and adults performed. They watched carefully and utilized their freedom to experiment with moves and practice coordinating their movements with the drum rhythms.²⁶

In a study of musicking among Shona children in Zimbabwe, Natalie

Kreutzer found that the children were following the same method of teaching each other in all circumstances. The children were experiencing musicking in their lives more often than children in some cultures. This was evident by how quickly they acquired song skills.²⁷

Riddell's study of children's musical play in Los Angeles offered a framework for examining children's experience in making music with one another. It is quite different from the way that they experience music in a school setting. She reported children's transmission based in aural/oral learning principles, and taught by peers. Movement was critical to almost all of the children's repertoire, and there was

no keeping still since singing and dancing go together.²⁸

There is much to be learned from the way children teach each other. They are culture bearers in their own way. Educators struggle with the fine balance of understanding as deeply as possible the real culture of children's musical play without tampering with it. The presence of adults in the field of children's musical play can be tricky business, documenting children's expressions (with their permission) without changing what it is. While these excellent studies improve our understanding of how children learn music, there is more to be learned about children's interactions with music and movement. ■



Karen Howard taught elementary music in Connecticut for 19 years. She has also traveled to many countries to study music and dance traditions, including Ghana, Morocco, India, Ireland, Cuba, Tabiti, Macedonia, and Bulgaria. She has presented workshops throughout the United States and internationally on singing, drumming, and dancing traditions from around the world. She currently resides in Seattle where she is a doctoral student in music education at the University of Washington.

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Play It Again: Observing the Music Play of Young Children

BY KAY EDWARDS, D.M.A.

“Play” is described as “an intrinsically motivated activity that is pleasurable to the participant,”¹ and is essential for cognitive, social, emotional, and physical development.² Children learn through play; play is their work. According to Doris Bergen,³ “the play development of children aged 3 to 5 [sic] has been studied more extensively and continuously than that of any other group.”⁴ The National Association for the Education of Young Children states, “Child-initiated, child-directed, teacher-supported play is an essential component of developmentally appropriate practice.”⁵ Rich and varied opportunities for musical play in preschool and daycare settings are considered an important component of developmentally appropriate practice (DAP).

“Musical play” includes singing or other vocal sounds, playing instruments or other objects, moving or speaking rhythmically, listening to music, creating or improvising, or other actions. The importance of musical play in the development of the whole child is described by music educators such as Barbara Andress. “Music is an important means of communication that young children use intuitively, and caring adults are challenged to provide exploratory and participatory music play experiences that nurture children’s natural propensity for music.”⁶ Orff Schulwerk educator Peggy McCreary states that play “should be the primary means for the preparation of musical concepts.”⁷ A landmark longitudinal study by Donald Pond from 1937-44 illustrated the important role of child-initiated exploratory music play with hands-on learning materials, such as a wide variety of instruments, a small stage, a phonograph for children to use without permission, and room to

move and dance.⁸ Berger describes the importance of children feeling their music play is valued, and that adult corrections or criticism can extinguish music play.⁹

While some children choose to reproduce songs they hear at home, in the car, or at preschool, other children enjoy making up their own songs. These provide us glimpses into their world. Some children invent songs about events of the day, topics of interest to them, or even the warnings of adults; others combine fragments of songs together, change the words to familiar tunes, or sing “vocables.” In her book *Songs in Their Heads*,¹⁰ Patricia Shehan Campbell provides rich descriptions of child-initiated song content.

QUESTIONS AND METHOD

The following questions guided this investigation:

- What types of child-initiated music play do college students observe during field experiences in child-care and preschool classrooms of 3- to 5-year-old children?
- How can these responses be characterized or categorized?
- What are the implications for instruction?

Seventeen sophomore early-childhood education majors, enrolled in a course, “Basic Music Skills and Teaching Techniques for Early Childhood Teachers” at a midwestern university, were required to write a paper regarding music observations based upon their second week of field experience in a preschool or child-care facility. The field sites were selected by the School of Education. One requirement for the paper was a description of the child-initiated

music responses observed, if any.

Student papers were thus used as a qualitative-type data collection strategy. Serving as primary sources for anecdotal information, the student-written comments were then compiled, coded, and analyzed using a coding system suggested by Strauss and Corbin.¹¹ Frequency as well as similarities and differences of responses were noted.

Sadly, none of the twelve classrooms at the seven different field sites had a designated “music center” with any instruments or other hands-on materials for children to use independently. Just one classroom had a music specialist (non-certified) that visited once weekly. The teachers of all twelve classrooms did, however, include some form of group music activity daily, such as songs for cleaning up, the days of the week, or the weather, or singing along to a recording. The number of children in each field site classroom ranged from eight to eighteen.

Five out of the seventeen students either did not observe any child-initiated music responses or failed to note any such responses. Appropriate excerpts of the remaining 12 student papers applicable to the research question were transcribed, and each music observation was listed separately, resulting in a total of 38 separate observations of child-initiated music play. Each item on the list was then coded as to the type of musical behavior noted. For purposes of triangulation, the researcher coded the list on two separate days. Two discrepancies were resolved.

RESULTS

Qualitative researchers Bogdan and Biklen state, “Some coding categories will come to you while you are collecting data. Particular research questions and concerns generate certain categories.”

ries.”¹² Initially, the following coding categories emerged:

- (a) making up lyrics to familiar songs
- (b) singing familiar songs or songs previously learned in class (or requesting to sing songs)
- (c) humming or other vocal sounds
- (d) random tunes or made-up songs
- (e) creating a makeshift instrument for sounds
- (f) writing music
- (g) cooperative music play

Through the coding process, however, the merger of two coding keys (“humming or other vocal sounds” and “random tunes or made-up songs”) seemed to provide greater clarity. The following final categories and observations emerged from the student examples provided and described.¹³

Making up lyrics to familiar songs.

A girl named Lindsey sang, “She’s a pretty girl. She’s a pretty girl. Yes, she is. Yes, she is,” to the tune of “Are You Sleeping?” while waiting in line.

Sometimes the children would be singing the tune of the song, but changed the words to whatever they were doing, like building a bridge or cooking food.

Brooke, who was sitting beside Annie coloring this same picture [of Pooh bear], joined in [singing the Winnie-the-Pooh bear song], and the girls began replacing words of the song with objects in the room. They would sing for example, Winnie-the-crayon, Winnie-the-purple. This continued on for some time until many of the objects had been covered and repeated.

Singing familiar songs or songs previously learned in class (or requesting to sing familiar songs).

In the art center, one girl was coloring a picture of fall leaves and broke into the morning song, “The Leaves Are Red and Yellow in the

Fall,” while pointing to the red and yellow leaves on her artwork. Other students at the table joined in as she sang.

When the students were in centers, I could hear many of them singing the songs [they had learned] by themselves.

I often noted that following song time, I would hear a few of the children quietly singing the words to themselves as they gathered their belongings or headed out to the parents.

Since the teacher would lead a song when walking in from the playground daily with the children, sometimes the children would initiate the song themselves.

Whenever the teacher announced that it was time to clean up, the children usually responded with the “Clean Up” song.

While looking at a Care-Bear book, one girl began singing the theme song and continued until she was finished with the book.

On Tuesday, the teacher taught the children “Going on a Bug Hunt” (to the tune of “Going on a Bear Hunt”) with movements; the children particularly loved this song and sang it for the rest of the week.

One child even brought her mom in the classroom in the morning to sing the song to her in front of the teacher. Her mother told the teacher that she had been singing it in the bathtub, but she couldn’t remember all the words.

The songs were often initiated by the teacher; however, I observed that once singing, the children often continue to request more songs.

One afternoon, Robert proceeded to request song after song until we finally had to explain to him that it was time to go home.

Humming, making up songs, random tunes, or other vocal sounds.

One child, Joshua, would always be humming or making some on-going musical sounds while he was playing, no matter what the activity.

One child sang about wanting to eat a snack with made-up lyrics, but the teachers really discouraged this action.¹⁴

Some of the students randomly made up songs. One day, John started singing a song that he called his “Cracker Song.” When I heard him singing, I asked him to sing it for me and he did. He said he just had made up the song. I also heard a couple of other students singing randomly during centers time.

During lunch and while coloring, different children hummed and some sang songs about things that they saw or had (for example, “I have a blue crayon...”).

Creating a makeshift instrument for sounds.

The most interesting musical event was when Irene was in the art center on Wednesday. At this time, she made a makeshift trumpet by rolling her paper up in a cylinder. She made noises in the “horn” that sounded like a trumpet with different notes and a repetitive melody. As she did this, another girl in the art center, Maggie, copied these actions, but made the tune of “Twinkle, Twinkle, Little Star” with her horn. They loved this, and could hardly be coerced to stop for group circle time; it went on for about 20 minutes. I talked to them about making different sounds and different instruments with the tube of paper and they did. [sic] It was very intriguing.

Writing music.

The children began to initiate some of their own music at the end of the week. Zeke wrote music notes on

lines (he only had three lines) and told me it was “Jingle Bells.” Venetia also wrote some music on paper, but hers was not as detailed as Zeke’s. After she was finished, she held the paper and hummed the tune, while having me direct her with a marker. Kevin also wrote some music on staff lines, but he didn’t have a specific song for it. He was so proud of what he did.

Cooperative music play.

The only example of cooperative play that I observed was an incident where a few children got together and attempted to play “Ring Around the Rosy.”

One example of associative [or cooperative] play was when three girls, during center time, found the props to “There Was an Old Lady Who Swallowed a Fly” [which the teacher had taught], and began to create some kind of a play/song which they all participated in.

Multiple categories.

Several student observations indicated multiple or overlapping categories, such as the following accounts:

The children would have loved experimenting with different instruments, but the lack of such tools may have forced them to take full advantage of their creativity. For example, during a game of “Don’t Break the Ice,” the children took some mallets around to random objects in the room and produced different sounds or tones. This kept them occupied for quite some time, and they even made their own band using the mallets as well as some markers to bang on toys.

Even though there was not a musical center, children were definitely musical through the play, whether it be randomly singing the songs they knew, songs they made up, or even clapping their hands and banging on the tables.

Children create their own songs or reinvent their own versions of known songs based upon circumstances or thoughts



One day, a child was playing with a toy that played the song “London Bridge.” The next thing I knew, there were three children marching around the room singing that song. This persisted for a while, which annoyed some of the others. Those children then made up a different song to the “London Bridge” tune. Their song talked about how much they wanted the others to stop singing that song. After the battle of the songs was over, the children simply resumed their activities.

DISCUSSION

With this modest qualitative data-collection strategy and coding system, it is important to note that these results are based upon the education majors’ perceptions of what they considered to be child-initiated music responses defined in their own terms. The college students have a wide range of music backgrounds, from quite extensive to virtually none at all; this undoubtedly affects their perceptions of music events (as does individual writing ability), since they may be limited in their skill for identifying “child-initiated music play.” The study is also delimited by the number of preschools and child-care centers, and represents a mix of both types of facilities.

Nevertheless, it is appropriate to note characteristics or threads that exist among the results. After careful examination of the anecdotal information and its categories that emerged, a

working instructional theory began to evolve. The technique used to formulate the theory from the categorically coded data is similar to that described by Strauss and Corbin.¹⁵ The analysis of information supports the premise that children are indeed inherently musical, and use whatever resources or catalysts are available. Even without any music centers, instruments, or adults facilitating individual musical play systematically, children create their own songs or reinvent their own versions of known songs based upon circumstances or thoughts; children explore sounds with their voices or objects. This confirms the assertion made by Andress¹⁶ that all children have a natural propensity for music.

IMPLICATIONS FOR INSTRUCTION

Although teacher-initiated, group music activities occurred, music was not included in the time devoted to play at centers. Rather, children had to “grab” musical moments, along with whatever else they were doing at the same time, as an accompaniment to another activity more than as the sole focus of the activity. Says Turner, “Group activities are important, but they should not be the sole mode of learning...Engaging in child-centered music learning means that children are given an adequate amount of time to make and interact with music in their own way.”¹⁷

Sara Stevens provides a list for educators entitled, “How Can I Best Implement Music Free Play in My Classroom?” which can apply to preschool teachers as well.¹⁸ She states, “The music made by children is highly meaningful to them and must not be cast aside.”¹⁹ Preschool and child-care settings should provide an environment rich with opportunities for child-initiated music play. Donald Pond expressed this responsibility and privilege well:

It is up to us as teachers to nurture rather than repress the deeply rooted natural musicality that young children inherit, and to use our intelligence and creative imagina-

tion to foster its healthy growth from those roots. If we do this with humility and dedication, children will grow up in their own world of sound to make inventions that will belong to them and their community, and that will be integrated into its social life for the sake of celebration and delight.²⁰

CONCLUSION AND FUTURE RESEARCH

It appears that 3- to 5-year-old children are musical even in an environ-

ment nearly devoid of extraneous musical resources, but we can only imagine how much richer their music play would be with an Orff instrumentarium available. It would be interesting to see if these same results “play out” again in future research. ■



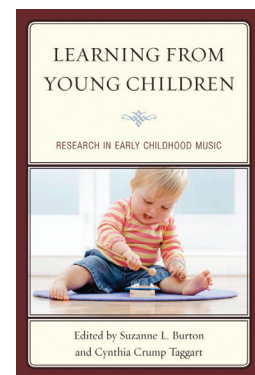
Dr. Kay Edwards is a professor of music education at Miami University (Ohio), where she teaches courses in preschool–grade 12 general music for undergraduate

and graduate students, supervises student teachers, and serves as chair of the music education area. She holds Level III Orff certification and coordinates Orff training and coursework. Kay also has substantial experience teaching music to children ages 3–5. While living in Arizona, she worked closely with Barbara Andress, her mentor in the field of early childhood music education. Kay is an author and frequent presenter on this topic and others in elementary general music, particularly multicultural music.

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Learning from Young Children: Research in Early Childhood Music

Edited by Suzanne L. Burton and Cynthia Crump Taggart
Rowman and Littlefield (in partnership with NAFME), 2011



Musical experiences in preschool allow young children to express themselves, discover their own musical skills, and understand music's prevalent role in our society. Yet providing instruction that is meaningful and developmentally appropriate in early childhood is a challenge for many music educators, preschool teachers, early childhood caregivers, and parents. This challenge exists in part due to inconsistencies in the quality, availability, and content of musical instruction in preschools today.

Fortunately, there is a strong and growing community of practitioners and scholars in both music education and early childhood education committed to addressing the musical needs of young children. At a conference held by MENC's Early Childhood Special Research Interest Group at the University of Delaware in 2009, many of these individuals worked together to create what is now a valuable collection of new research studies entitled *Learning from Young Children: Research in Early Childhood Music*.

Edited by Suzanne L. Burton and Cynthia Crump Taggart, this text presents early childhood music research studies in four parts:

- (1) Understanding Musical Characteristics
- (2) Creating Rich Learning Environments
- (3) Musical Parenting
- (4) Benefits of Early Music Instruction

By including studies within these four distinct areas of interest, the editors have made this publication valuable not only to music educators, but also to early childhood teachers,

The book addresses topics such as parental involvement, language acquisition and development, brain research, students with special needs, music listening centers, musical engagement, and school readiness.



parents of young children, researchers, and teacher educators in both music and early childhood education. The studies' results can teach music teachers the musical capabilities of young children, as well as best practices in early childhood music instruction. In addition, results can support music educators and preschool directors in advocacy efforts to include more consistent music instruction in early childhood settings. The diversity of research design within this collection also provides graduate students and developing researchers with models for replication and complementary future studies.

The book addresses topics such as parental involvement, language acquisition and development, brain research, students with special needs, music listening centers, musical engagement, and school readiness. While authors include elements commonly found in research studies (such as related literature, method/procedures, results, discussion, and implications for the profession), they also provide rich descriptions of teaching techniques, interactions with children and parents, and challenges associated with carrying out their research. All is written in a conversational style that is easy to understand. Readers can become familiar with both formal research results and the nature of musical instruction within a variety of settings. Research participants range from disadvantaged preschoolers to middle-class children, as well as parents from a variety of backgrounds. Urban settings, private schools, and community music programs are also represented.

When considering the foundations of Orff Schulwerk, a number of studies may be of interest to AOSA members, including "The Impact of a Music and Movement Program on School Readiness" by Lili M. Levinowitz, and "Tonal Patterns: Providing a Vocabulary for Comprehensive Vocal Improvisation" by Krista N. Velez. For those interested in developing a better understanding of issues relating to students with special needs in early childhood music settings, "Examining Music Experiences with Anthony, a Child Who Has Autism" by Wendy Valerio, Annabel Sy, Hannah Gruber, and Claire Griffith Stockman, and "Elementary Music Teachers' Role-Iden-

tities In and Perceptions of Teaching Prekindergarten Students with Special Needs” by Julie Derges Kastner will be helpful. Additional studies, all written by respected researchers in the field of early childhood music education, address other timely topics. Music educators at all levels, from those teaching infants and toddlers, to early childhood music methods instructors in higher education, will surely find something of interest after a quick perusal of this fine collection’s table of contents.

Early childhood educators and parents are often at the center of a child’s musical world. Music educators must provide developmentally appropriate musical activities to children in early childhood settings. While many certified music educators do not currently work with preschool-aged children, they firmly believe in the importance of including music in these early years to provide a solid foundation for life-long musical engagement. Music educators, then, need to collaborate with early childhood educators and

parents to fully understand the unique challenges inherent in providing music instruction within early childhood settings, and assist in the process of bringing music to daily preschool instruction. *Learning from Young Children: Research in Early Childhood Music* creates the perfect opportunity for all parties to engage in a meaningful dialogue that will allow for more consistent offerings in early childhood music. ■

Rachel Whitcomb, Assistant Professor of Music Education at Duquesne Univer-

sity, teaches undergraduate and graduate courses on the topics of early childhood music, elementary general music, and creativity. She recently created the Early Childhood Music Initiative, which allows undergraduate music education students to teach music in underserved preschools in Pittsburgh. Her work has been published in Music Educators Journal, Teaching Music, The Kodály Envoy, and General Music Today. She currently serves on the Editorial Board for Music Educators Journal.

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Ad Closing Dates

Note: These are not editorial deadlines.

	Order by	Send materials by
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Winter (mails early December)	October 15	October 31
Spring (mails early March)	January 1	January 15
Summer (mails early June)	April 1	April 15

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1/2 Page (vertical)	3 5/8"	10"	\$ 614.00	\$ 583.00
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1/4 Page (vertical)	3 5/8"	4 7/8"	\$ 341.00	\$ 324.00
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1/6 Page (vertical)	2 5/16"	4 7/8"	\$ 262.00	\$ 249.00
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2-Color	\$367.00	\$349.00
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Cover Rates (full page; 4-color included)	REGULAR Rate	INDUSTRY MEMBER Rate (5% discount)
Back Cover	\$1,874.00	\$1,780.00
Inside Front Cover	\$1,821.00	\$1,730.00
Inside Back Cover	\$1,769.00	\$1,680.00

For more information, contact:

Steve Wafalosky
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 512 East Washington
 Chagrin Falls, OH 44136
 (440) 247-1060 phone
 (440) 247-1068 fax
 steve@larichadv.com

Advertising Formats for Submittal

In PDF, EPS, TIFF, QuarkXpress, Adobe Illustrator, Adobe Photoshop format. Include all supporting elements (fonts and high-resolution images). Files may be transferred by e-mail or disk (CD, DVD, ZIP, or JAZZ disk).

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Ethics Statement

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

Write a Letter

To submit a letter about a recent issue or article, e-mail echoeditor@aosa.org. Select letters may be published. Letters may be edited for space.

Submission Guidelines and Ethical Standards for *The Orff Echo*

AOSA through *The Orff Echo* is always interested in original research and informative, lively articles covering all aspects of Orff Schulwerk. In addition, an editorial focus (published in the Editorial Calendar in each issue) serves as a general guide for topics in a particular upcoming issue.

If you have a good idea, don't hesitate. The editor and editorial board members want to hear from you!

Prior to submission of a manuscript, send the editor or one of the coordinating editors a brief, half-page query letter or e-mail outlining your article idea several months prior to the time you wish to see it published. Many of the issues are in production as much as a year ahead of time. In your letter, list a short biographical sketch (75 words) of yourself in regard to your profession.

To submit manuscripts, follow these guidelines:

1 Familiarize yourself with *The Orff Echo* by reading several back issues.

2 Word length: use 12-point type and double space the manuscript, using wide margins. Feature articles are limited to 2,200 words including (in most cases) references and bibliographies; media reviews and columns are limited to 850 words.

3 Send the manuscript as a Word 97 or later document; Macintosh users may save their files as Word for Windows. Manuscripts cannot be returned.

4 Please send your manuscript via e-mail to: echoeditor@aosa.org. You may also e-mail your manuscript to the issue coordinator(s). (See Editorial Calendar for coordinator.)

5 Quotations: Follow the Chicago Manual of Style, 15th edition (use endnotes rather than in-text references). The concept of "fair use" in copyright law includes the right to quote briefly, for scholarly complete musical examples; for longer quotations, you must obtain written permission from the author or publisher to reprint that material. If you wish to use figures, tables, complete musical examples or longer quotations, you must obtain written permission from the author or publisher to reprint that material. These permissions must be submitted with your manuscript.

6 Ancillary items: Musical examples, charts, graphs, and photographs can enhance the meaning of the text. If you cannot submit a high-resolution electronic file, please send the original photograph, table, or musical example, and we will scan it on our equipment. If e-mailing it, please attach each item separately. If you cannot attach the ancillary items, mention this in your cover letter, and we can make arrangements. Do not imbed items in the manuscript, but rather, insert a note in the text indicating placement (e.g., See Figure 1). Note that acceptance of a manuscript does not automatically imply acceptance of accompanying visuals.

- a. Music: Please submit digital musical examples from Sibelius or Finale in either EPS or PDF file format (Example: `maryhadalittle-lamb.eps`). Please save the file in the highest resolution possible (for music files 600 dpi is good but 1200 dpi is best). If you are unable to do this, contact the editor.
- b. Photographs: Please send either original photos via U.S. mail or e-mail each digital photo as a separate attachment. Do not send scans. Items will be returned promptly after production. For digital photos, set the camera to the highest quality setting (the resolution must be 300 dpi or greater). Shoot with the flash on, even when outdoors, to create a

faster shutter speed to eliminate blur. Do not manipulate or crop digital photos.

- c. Permissions: If an adult gives you his or her photograph to use, permission is implied. However, a permission form, signed by the parent or guardian, specific to the use and the organization, must accompany any photograph in which a child's face is visible. The coordinator or the editor can send you an AOSA Photo Release Form for each subject.

7 In review: Media reviews are assigned by the review editors. If you are interested in writing a review, please submit two unpublished samples of your writing to us for consideration. In your cover note, explain your particular field of expertise. If a reviewer is connected to the author, the author will reveal this in the review. Books, CDs, and other products on the market, or those about to be released, will not be reviewed by the *Echo* if the creator is serving on the editorial board. Reviews will be listed separately in the Table of Contents with the name of the reviewer. Reviews of teaching materials will be allowed.

8 From the Classroom contributions offer readers practical suggestions for the classroom. Any unique idea that you've tried and found successful could be addressed. If your idea is short, please send it anyway; it could be combined with others to make a longer column. *The Orff Echo* does not publish lesson plans or original songs and rhythms.

9 Focus on Research Series publishes research reports that expand and enhance our knowledge of music teaching and learning. Articles may report a single research study or a review of the research literature in ways that enable teachers in the field. These articles may be quantitative or qualitative and must include a discussion of the ways in which this information can be applied in the classroom. Papers should

be double-spaced using type no smaller than 12 points and should not exceed 2,200 words. Submissions should be sent electronically as an MS Word or PDF document to Carlos Abril, at c-abril@northwestern.edu. If electronic submission is not possible, send four copies of the complete paper to Carlos Abril, Echo Focus on Research, Northwestern University School of Music, 711 Elgin Road, Evanston, IL 60201. Manuscripts will then be sent to the AOSA research panel for anonymous editorial review. Editors for the research series are Dr. Carlos Abril of Northwestern University and Dr. Alan Spurgeon of the University of Mississippi.

ACCURACY AND COMPLETENESS

Copy should be accurate. *The Orff Echo* cannot assume responsibility for the accuracy of facts, figures, or names in submitted copy. Before submitting material, verify the spelling of names, titles, countries, and institutions. Use full names of organizations and agencies when first mentioned and provide abbreviations or acronyms in parentheses following. Abbreviate thereafter. Verify titles and quotations from printed sources. Confirm that endnotes are correct and complete.

EDITORIAL POLICIES

All articles submitted to *The Orff Echo* are subject to editing for clarity, grammar, and length. Headlines may be rewritten by the editor.

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ETHICAL STANDARDS

1. When sending your manuscript, include a statement guaranteeing that the manuscript has not been published or submitted elsewhere, nor is currently under consideration by another publication. If your manuscript has been published elsewhere or is currently under consideration by another publication, please inform us of that in writing with your submittal. On the cover page only, list your name, street address, e-mail address, fax number (if applicable) and telephone numbers (office and home). It is imperative that all identification be removed from the manuscript. However, please type a working title on the top of each page of the manuscript to avoid confusion.
2. Promotion of books, workshops, other publications, instruments, etc. in the manuscript is not permitted. Derogatory statements regarding other professionals or professional organizations are not permitted.

ETHICAL REVIEW POLICIES

The editor and the editorial board adhere to specific policies when reviewing submitted materials.

The Orff Echo cannot guarantee publication of any manuscript. All unsolicited manuscripts, however, are carefully and anonymously reviewed by the editorial board. The board members make recommendations concerning acceptance or rejection.

The editor or the editorial coordinator acknowledges each manuscript received. One will notify the author of acceptance or rejection in a timely manner, no more than six months from the time of receipt.

The editorial coordinator will work with the author to discuss major changes to the article prior to its submittal to the editor for publication.

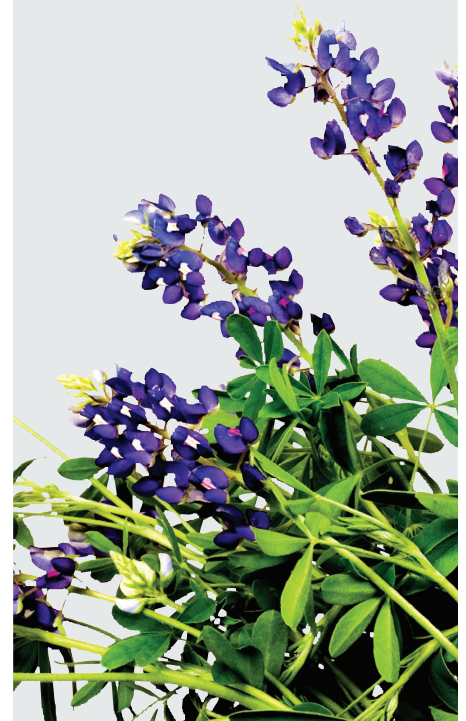
Final editorial decisions rest with the editor.



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

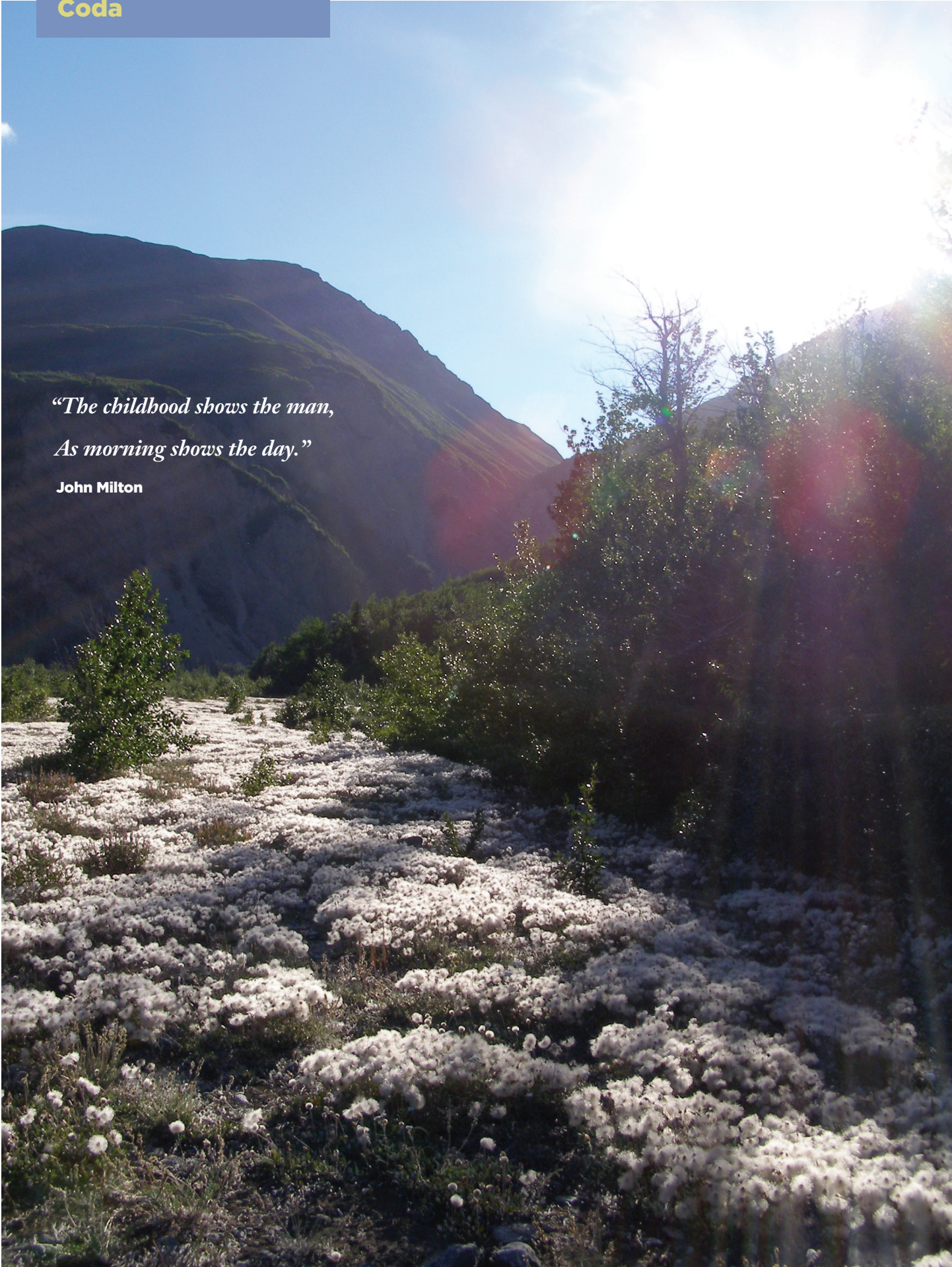
We ask that gifts to the Wildflower Legacy be designated to the AOSA Endowment. The endowment provides AOSA with both flexibility and stability by providing for AOSA's long-term financial health. Our needs in forty years will be different from our needs today, and an unrestricted endowment provides for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

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



*“The childhood shows the man,
As morning shows the day.”*

John Milton





American Orff-Schulwerk Association
Music and Movement Education

info@aosa.org
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2012

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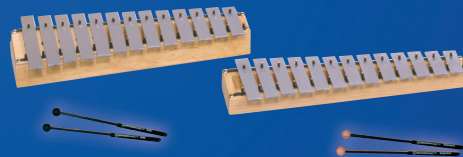


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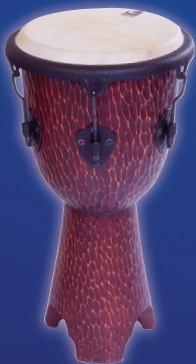
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