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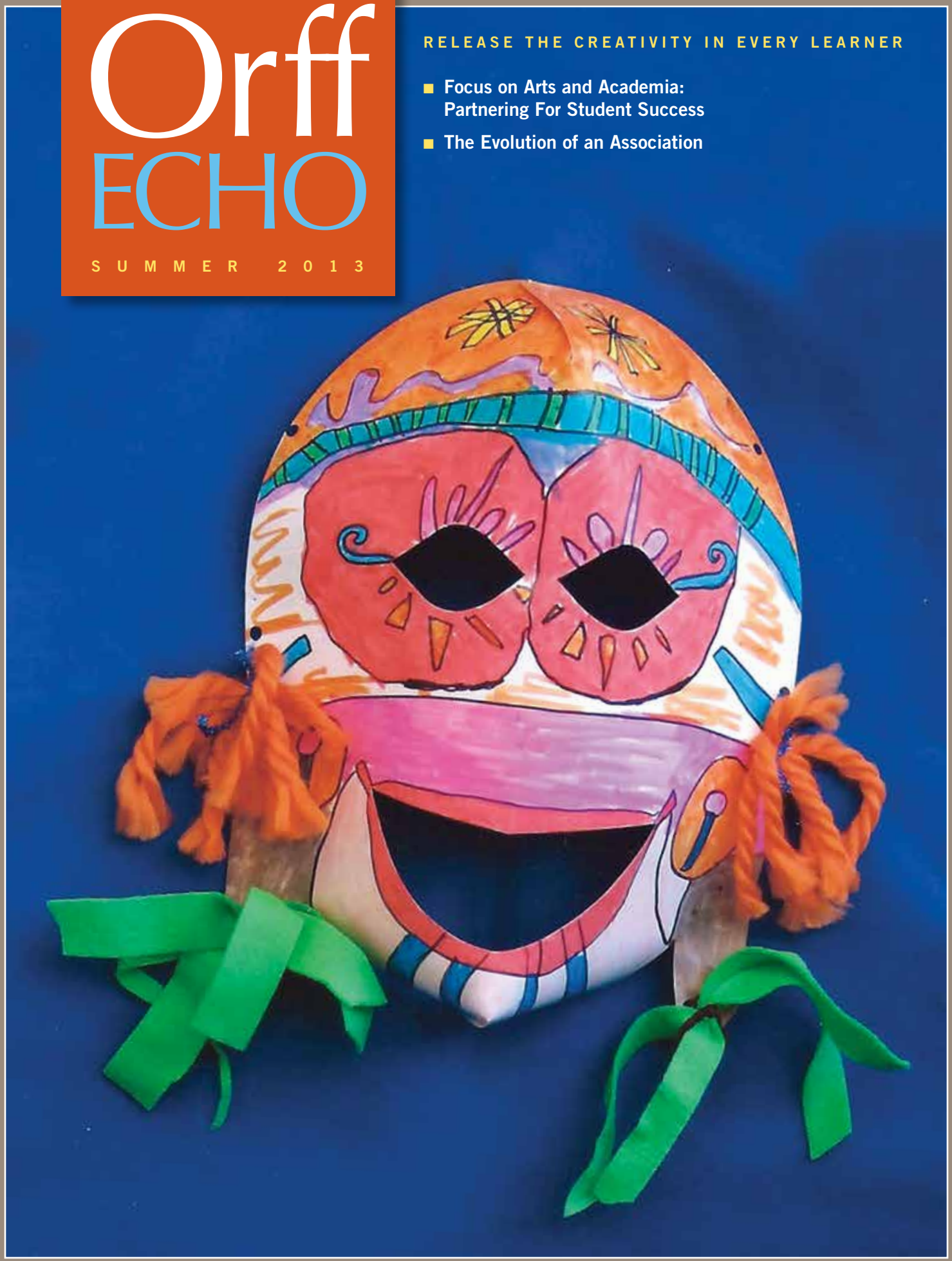

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Orff ECHO

SUMMER 2013

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on the cover

By Eliza Hoffman, a kindergarten student at Christ Church Episcopal School, Greenville, South Carolina. Art teacher: Marilyn Mullinax.

issue coordinators

Patty Reed and Nick Wild

RELEASE THE

COLUMNS AND DEPARTMENTS

FOCUS ON ARTS AND ACADEMIA: PARTNERING FOR STUDENT SUCCESS

ARTICLES

AOSA
American Orff-Schulwerk Association

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Affiliate of MENC: The National Association for Music Education

editorial board

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.

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Corrections: The year for the Orff summer study courses appeared as "2012" in the ad spread headline; all courses will occur in 2013. In the review for the Crooked River Choral Project, we listed the source as West Music; the publisher is Music is Elementary of Cleveland, Ohio. We regret the errors.

mission statement

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

OUR MISSION:

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

By Karen Benson

The Evolution of an Association

On May 11, 1968, ten people gathered in teacher Arnold Burkhardt's kitchen in Muncie, Indiana. Thus began an organization now known as the American Orff-Schulwerk Association, or AOSA. In that year, the average cost of a new home in the United States was $26,600, a gallon of gas was 34¢, a Boeing 747 made its maiden flight, and NASA launched Apollo 7, the first manned Apollo mission. Wow, how things have changed since that date!

Just as our country has evolved since 1968, so too has AOSA. As membership grew from the ten founders, new initiatives were developed to meet members' needs. In 1969, AOSA's first national conference had 170 attendees. Today, this conference tradition continues, serving more than 1,000 AOSA members annually.

In the early 1970s, AOSA helped develop teacher education courses. By 1976, the Gunild Keetman Scholarship Fund was established to assist AOSA members' professional development in Orff Schulwerk. By 1995, as technology advanced, AOSA offered information and resources on its website.

In 2002, when I began my first term on the AOSA National Board of Trustees, all of the committee reports and agendas were provided at meetings as paper copies. We passed information to the next regional representative in giant binders and boxes. If we needed to speak with someone quickly, we telephoned.

When I came back to the board in 2009, much had changed. Reports and agendas were electronic. Most paper documents and mailings were accessible online, including our newsletter, *Reverberations*.

The rate of this change seems to be increasing. While some may state that this rapid pace is not positive, we are unlikely to alter it. While we can make choices to slow the pace of our personal lives, it may not serve our association to drag our feet. Ultimately, we have to move with the times.

As I mentioned in the last issue, membership in AOSA has declined at a significant rate. To rebuild our membership base, AOSA must modify its products and services to address the needs of current and future members. Financially, the same inflation that has ballooned housing costs and gas prices since 1968 has increased the costs of benefits our membership needs and wants to be successful in the classroom.

Young people today access information very differently from when I was beginning my career. I see my own young adult children and the fine young music educators I've met demand instant access to information at their fingertips. They seldom invest time in electronic resources that are not user friendly or of value to them.

When members were asked what they needed in 2012, over 75% of the AOSA members who responded wanted online professional development resources such as lesson ideas and training opportunities (*Reverberations*, 2012). They also wanted to learn how to integrate and advocate for Orff Schulwerk in classrooms where 21st century learning skills and Core Curriculum standards must be demonstrated.

As a result, our new AOSA website design offers many of the most requested member services. Our YouTube Channel offers additional videos (http://www.youtube.com/user/AdminAOSA). An AOSA Facebook page has been in existence for several years, and ideas are being developed for mobile and tablet applications.

Upcoming AOSA Conferences in Denver and Nashville will have sessions that focus on

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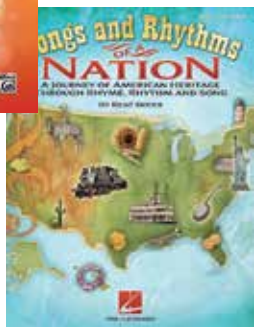

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21st century learning skills and Core Curriculum integration. In addition, the Advocacy Subcommittee has a new mission: To increase the awareness of Orff Schulwerk beyond the walls of the music classroom. This group will establish the audience and materials needed, identify nonmusic allies within schools to expand the Schulwerk, utilize nonmusic language to communicate the Schulwerk, and develop resources that connect Core content, state and national standards, and 21st century learning skills.

Why is AOSA striving to do this? The answer is simply, "we must"! In the past, decisions created change because it was determined to be best for our members. AOSA must continue to evolve and change. If we fail to meet the needs of today's members, they will no longer become members, and eventually AOSA will cease to exist.

We know the integrity and value of Orff Schulwerk classrooms. We willingly share our music and movement experiences with others. However, if we do not use media familiar to our younger educators, we will not reach them. What makes us, the long-term AOSA members, comfortable isn't the point. We must be current and engaging to those whom we hope to attract to AOSA. They are the future of this organization and the ones who will continue its evolution.

This is my last message as President of AOSA. During my term, I've enjoyed amazing experiences, interactions with incredible people, and a tremendous amount of personal growth as a result of the entire process, including the portions when the path wasn't very straight and the road became bumpy. I give my deepest appreciation to the work of the National Board of Trustees during the past two years. The dedication and true collaboration they exhibit are rare in our current times.

As Chris Judah-Lauder steps into the role of president, I'm completely confident that she will lead the association successfully in its continuing evolution. Our exceptional Executive Director, Carrie Barnette, will continue to guide business and staffing aspects of AOSA, utilizing her nonprofit management expertise that few of us possess as educators.

Finally, I urge all of you to reach out to someone that doesn't yet belong to AOSA. Encourage and support young teachers in your area. Invite them to a workshop, buy them a membership, or share a lesson with them. Let them know that being part of AOSA is more than just paying a membership fee. Help them to realize the value of belonging to a distinctive group of music and movement educators who are still learning, still growing, and still evolving. ■

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

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Reverberations, Volume 11, Number 4 (Summer 2012). p.14-17.

By Laurie Sain With Patty Reed and Nick Wild

Arts and Academia: Partnering For Student Success

We are excited about this issue of *The Orff Echo*. Visually, we've incorporated design changes that make the journal easier to read and complement AOSA's website and other materials. This is also the first issue with a "Focus on" feature plus general articles, along with our regular columns.

Our first feature section grew organically out of a number of articles we received. "Arts and Academia: Partnering For Student Success" begins a discussion of how Orff Schulwerk teachers can address current trends and demands of today's educational environment.

Karen Stafford begins by showing connections in her piece, "The Schulwerk and Common Core Curriculum." She explains how the Orff approach fits into the new Bloom's taxonomy, and explains activities that can address the nonmusic needs of the Common Core curriculum yet remain true to students' musical education.

Authors Richard Lawton and Carol Huffman extend these ideas. Richard shows how popular cowboy ballads can link to learning about Western expansion, the genre of cowboy films, and other social aspects of the West. Carol explores how to connect music and reading to enhance students' learning in both subjects without sacrificing the integrity of either discipline.

This topic—linking the Schulwerk to the demands for teaching critical skills—is one we will revisit in subsequent features. If you have an opinion or approach you want to share, contact an *Echo* coordinator or the editor, and consider writing for us.

Our general articles investigate specific aspects of Orff Schulwerk in depth. Ashley Brown Woodside outlines an approach to enable every student to build confidence and physical grace in dancing. Brian Roes takes on elemental drama, showing how to use six dramatic elements to build a powerful experience for children.

This month, we have two "Research" pieces that contribute to our understanding of Orff Schulwerk. A. Steven Taranto's research explores how the traditional Schulwerk approach is being transmitted to a new generation of teachers. Michelle Schwinger evaluates elementary-age students' pitch-matching abilities in high and low vocal registers. Both take deep looks from two angles: the history and application of the Schulwerk.

We also have great resources reviewed this month, with professional reviews from Jane Frazee and Martina Vasil, and Karen Williams' review of a children's book useful in many applications in the classroom.

As outgoing president Karen Benson implies, "change for change's sake" isn't useful. But change to make life easier, and to adapt to the realities of our readers' lives, is. Notice our new article abstracts intended to make it easier for you to discover which articles are of most interest to you. Our adoption of APA style brings us in line with other scholarly journals, too.

As we progress with AOSA as an organization, we will regularly integrate the *Echo* with online resources, giving you a broader and deeper understanding of the Schulwerk, and better access to tools to help you develop as a professional. We welcome feedback on any or all of these recent developments. Feel free to contact the editor or any member of the Editorial Board: we want to hear your comments, so we can make the Echo a conversation between professionals in AOSA. ■

LAURIE SAIN is the Editor-In-Chief of the *Orff Echo*. Issue coordinators Patty Reed and Nick Wild assisted with this piece. Both are active Orff teachers and enthusiasts, and members of the Echo Editorial Board.

The Schulwerk and Common Core Curriculum

ABSTRACT

Educators in the U.S. are focused on 21st century learning skills and the Common Core curriculum to help develop literacy in global, economic, civic, wellness, and environmental areas. In addition, they need to support the following higher-order competencies: critical thinking, communication, collaboration, creativity/innovation, media literacy, and contextual learning. In keeping with this approach, Bloom's taxonomy adjusted its definitions to align with educational goals. The Orff Schulwerk approach focuses especially on the upper tiers of this taxonomy: creating, evaluating, and analyzing. Orff music specialists can help general classroom and music teachers meet the demands of this new approach to children's education by creatively incorporating activities that teach common core standards yet maintain the integrity of the music itself. This article illustrates and explains some of those activities.

KAREN STAFFORD, a music specialist for the School District of Washington, MO, for 19 years, conducts elementary choirs, a recorder consort, and a children's Orff ensemble. She earned BME and MA degrees from Central Missouri State University, Warrensburg, MO (now the University of Central Missouri). Currently, she is a PhD candidate in music education through the University of Kansas, Lawrence, KS, focusing on Common Core cross-curricular applications and music adaptations for special-needs students. Certified in all three levels of Orff-Schulwerk teacher education, Karen is a member of several national music education organizations.

By Karen Stafford

In the United States, the latest approach to education focuses on 21st century learning skills supported by the Common Core Curriculum. Forty-five states, the District of Columbia, four territories, and the Department of Defense Education Activity have adopted these standards. In professional development across the nation, "Common Core," "higher learning," and "21st century skills" are new buzzwords (Common Core Standards Initiative, 2012). But what are the common core standards and how do they apply to music education? How do they fit with the Schulwerk?

History

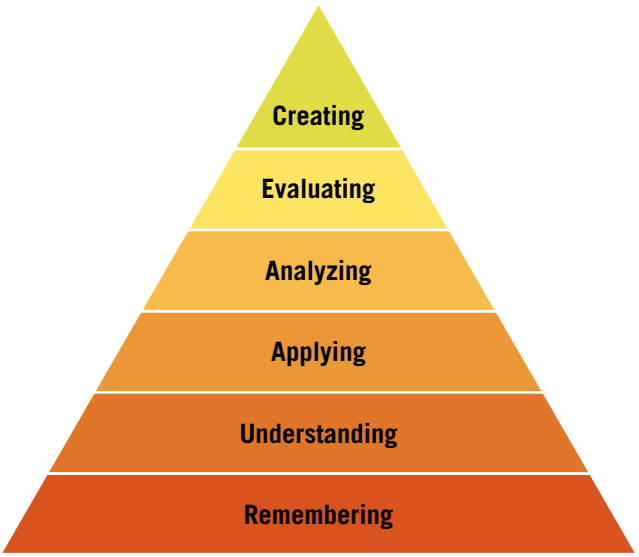
As part of the effort to revamp and redesign the current United States' public education system, President Obama has outlined several goals. One in particular is to spark innovation and prepare students for success (Education: The White House, 2013). Responding to the growing interest in education reform, the Partnership for 21st Century Skills was organized in 2011. The Partnership focuses on core subjects (which include the arts), emphasizing literacy in global, economic, civic, wellness, and environmental areas. In addition, they accentuate the following higher-order competencies: critical thinking, communication, collaboration, creativity/innovation, media literacy, and contextual learning (Partnership For 21st Century Skills, 2011).

In 2010, a group of educators and public officials met in Georgia to create and adopt a set of standards for language arts and mathematics common for all states. These "Common Core State Standards" were meant to replace standards developed by individual states. This group, convened under the auspices of the National Governors' Association and the Council of Chief State School Officers, emphasized that these efforts were state-run, not a federal mandate (Rothman & Hunt, 2011). Although the two associations emphasized the importance of other subject areas and a cross-curricular approach, they stated that the major focus was on language arts and math. These subjects provided important skill sets and are most frequently assessed among school subjects.

Another organization, "Common Core," was founded in 2007. It was comprised of educators and other professionals who had expressed concern about the lack of the arts and sciences in current governmental education foci. This organization developed curriculum maps for the common core standards that emphasize a cross-curricular focus. In these maps, education specialists contribute lesson plans and activities that include cross-curricular applications of music and art and diversified teaching approaches. The maps, which are in continuous development, are documented on the Common Core Initiative website (Common Core, 2011).

In general, the current goal for education in the United States is to focus more on higher-order thinking skills. In the 1990s, Bloom's Taxonomy, which categorizes these skills, was revised by a group of cognitive psychologists led by Lorin Anderson, one of Bloom's former students (Forehand, 2012). This revision reflected the relevance to 21st century learning and the Common Core concepts, as outlined in Figure 1. Note the top three elements of the taxonomy.

Figure 1: Bloom's Taxonomy as revised by Anderson and her team in the 1990s.



SOURCE: HTTP://PROJECTS.COE.UGA.EDU/EPLTT/INDEX.PHP?TITLE=BLOOM%27S_TAXONOMY

The Orff Schulwerk approach focuses especially on the upper tiers of this taxonomy. The description below from the American Orff-Schulwerk Association website (2013) shows how the Orff approach links to these upper tiers.

> *Orff Schulwerk… is based on things children like to do: sing, chant rhymes, clap, dance, and keep a beat on anything near at hand….When the children want to write down what they have composed [creating], reading and writing find their moment…. Orff Schulwerk uses poems, rhymes, games, songs, and dances as examples and basic materials….With Orff Schulwerk, improvisation [applying, analyzing] and composition [creating] start students on a lifetime of knowledge and pleasure through personal musical experience. Learning is meaningful only if it brings satisfaction to the learner, and satisfaction arises from the ability to use acquired knowledge for the purpose of creating…The title "Schulwerk" is an indication of the educational*

process taking place: Schulwerk is schooling (in music) through working, that is, through being active and creative.

In regard to critical thinking, creativity, and innovation activities for students, music education specialists commonly say, "We're already doing this."

In many districts, music and general classroom teachers are asked to incorporate writing, learning maps, and other aspects of the Common Core concepts into their music curricula. The learning maps in particular are designed to give general classroom teachers ideas on how to incorporate art and music. This is helpful, for it is likely that many do not recognize the connections music has with language arts and math. However, it may lead classroom teachers to "piggy-back" songs and other methods that diminish the integrity of music.

Using curriculum maps and the Common Core curriculum, music specialists can creatively incorporate activities that provide diverse means to teach common core standards and maintain the integrity of music. At the same time, these methods demonstrate the value of music to educators, both in its own right and as a crucial tool to develop critical, creative thinking in education.

Supporting Common Core Criteria: Reading and Writing

Orff Schulwerk teachers often incorporate poetry and literature into their music curricula. This naturally segues into many of the Common Core standards for language arts and music. For example, in the Common Core maps for first grade, one lesson plan uses various alphabet books to meet the first-grade Common Core reading standard, "retelling stories and developing key ideas." The corresponding map's focus standard could be "participating in collaborative conversations with diverse partners about topics."

One entire section of the Common Core Standards is devoted to writing standards, including writing informational/informative and opinion pieces. Because the discipline of music involves subjective opinion, detailed self-assessment, and critique, there are many opportunities to provide writing and discussion activities for students.

Figure 2: First graders Andi and Haley improvise a hand jive to the story of "Chicka Chicka Boom Boom" (published by Beach Lane Books).

PHOTO COURTESY OF THE AUTHOR.

Figure 3: Kaitlyn, a third grader, writes an acrostic poem that will later be incorporated into the third-grade Orff-focused program.

PHOTO COURTESY OF THE AUTHOR.

These range from writing a critique of a performance to an informational script for a jazz musician talk show.

Students can also create poetry in a variety of forms. Within each poem, they break words down into syllables for rhythm purposes, learn meter and phrasing for both sentence structure and musical purposes, and improvise melodies for their poetry. Working in groups, students can write directions for movement they have created so others can learn it, describe a proper mallet technique for a work they are performing, or create a handbook on correct recorder playing aimed at students who may be struggling with the instrument. In these ways, students demonstrate understanding through performance, oral description, and writing.

Orff Schulwerk teachers can also enhance children's literature with movement and instrumentation. These creative tools provide a springboard to many of the Common Core standards that relate to story plots, settings, and characters. For example, the ability to describe the basics of story elements to varying degrees, based on age, is a component of the Key Ideas, Reading Standards, K-5. When selecting instruments to enhance a literature selection, music students can verbally describe their choices of instrument timbre. This activity meets readiness criteria under the Speaking and Listening Standards, which also addresses the use of higher-level thinking skills.

Musical Math

In the Fall 2012 issue of *The Orff Echo*, this author highlighted some general ideas on incorporating Common Core math skills into the music classroom beyond what is usually expected from laypeople, e.g. rhythm equals fractions (Stafford, 2012). These types of pattern objectives can be easily implemented and reinforced in music, with form and instruments. Generally, about 40% of students are visual learners (Carbo, Dunn, & Dunn, as cited by Family Education Online, 2012), so setting instrument bars in pentatonic scales is a good tool to teach patterns as well as size perception.

Figure 4: McKenzie and Rudy, two sixth graders, work together to create compositions using a musical dice game.

PHOTO COURTESY OF THE AUTHOR.

Movement activities provide ample opportunities for students to demonstrate estimation and spatial calculations. When using concentric circles, for example, divide groups evenly and ask students to estimate the number of people needed in the outer circle so that the inner circle fits and moves comfortably. In line formations, students could calculate how far apart the lines must be so students can step in for a given number of steps accurately. Students could also calculate how far apart they need to be to avoid mishaps when using props such as ribbons or scarves. Teachers often plan all of the details for these activities, but involving students in the planning process provides a more meaningful learning opportunity. Other activities could include polyrhythmic activities that incorporate multiplication, prediction, and chance music, using probability objectives.

Selling the Schulwerk Approach to the Layperson

As more and more special subject teachers incorporate Common Core standards within their classrooms, they may be asked to document their implementation through written curricula and/or lesson plans. Sometimes, administrators or other observers fail to see the connections between music and Common Core standards when the music discipline's integrity is maintained, because a layperson's interpretation of interdisciplinary activities is often quite different than that of a specialist.

With careful planning, one can execute these ideas in the classroom and educate any observers about the benefits of music instruction and its links to Common Core and 21st century standards.

ADDITIONAL READING

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- In written lesson plans, list national and/or state music and Common Core standards. If an administrator fails to see the connection, be able to clarify or invite him/her to observe a class.
- Students often make curricular connections better than adults do. If an administrator asks about the connection, ask a student to explain it. The student will experience pride in explaining the class activity, and reinforce another Common Core standard: speaking and listening. Ensure the administrator or layperson understands that this is an explanation the student processed, not a speech supplied by the teacher.
- Invite the administrator or layperson to participate with the class. The visitor will gain a new respect and understanding for music instruction, the students, and you.

As I read and study the Common Core and 21st century standards, I find myself intrigued that these standards have always been a part of the Schulwerk. It is good to know that these ideas are considered innovative in general education, but as Schulwerk and music teachers know, "Music teachers have always been doing that." ■

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Jingle, Jangle, Jingle: Using Cowboy Ballads to Teach Social Studies and Language Arts

RICHARD LAWTON completed his Level III Orff Certification at California State University, Los Angeles, California, where he also obtained a Master's Degree in Music and a multiple-subject teaching credential. He teaches general music at two public elementary schools in Hollywood, California.

ABSTRACT

The wealth of cowboy ballads and music in the public domain provide a resource for teaching social studies and language arts as well as music. The traditional, story-based cowboy songs can lead to discussions about Western expansion, the cowboy film genre, and many other aspects that interest young students. This article looks at ways to use traditional songs to build students' musical education and meet some of the non-music related Common Core standards.

By Richard Lawton

As a general music teacher, I always keep an eye (and an ear) open for material that is fun, conveniently in the public domain, and embedded with cultural elements I can use to extend learning. Traditional cowboy ballads are just such a find. As bona fide pieces of Americana, these songs, sometimes known as Western music, provide an excellent way to introduce the subject of Western expansion. Because cowboy songs experienced a resurgence in the United States during the early days of talking pictures, they can be used to discuss the 1930s and 1940s as well.

Cowboy ballads also provide opportunities to teach language arts, since most contain narrative elements that upper elementary students are required to recognize and incorporate into their creative writing. And are these songs fun to sing? Try saying "yippee ki-yay" without smiling!

It's worth restating who the cowboys were, since the term has come to mean anyone who seems reckless or does foolish or dangerous things. To our students the original meaning is even murkier: As one of my fourth graders said

Figure 1: A few of the author's fourth graders get their "cowboy groove" on. Left to right, Danielle, Eric, Corey, Kendrick, and Tessa.

PHOTO COURTESY OF THE AUTHOR.

to me recently, "Why do they call them cowboys? They ride horses, not cows."

The Original Cowboys

Cowboys were young men and boys who tended and drove large longhorn cattle herds from Texas north to the rail stations for transport to market. It was dangerous, low-paying work, and many of those who undertook it did so because they had few options. After the Civil War, a large number were veterans with little to show for the experience beyond fighting skills. They headed west in search, if not of fortune, then perhaps the peace of green pastures and the liberty of wide-open spaces.

Among the possessions many cowboys carried were small song books they had taken with them to war. These books contained the words to newer songs by Stephen Foster and older English ballads usually arranged in four-line stanzas of alternating iambic tetrameter and iambic trimeter. As it turned out, the iambic form, where the stress is on the second syllable (as in *i-amb*), matched the sense of movement the cowboys experienced on horseback.

There is some dispute about what role singing played in the cowboy's life beyond alleviating boredom. The customary view was that singing was used to keep the cattle calm, particularly at night. But Jack Thorp, an early collector of cowboy music and a cowboy himself, observed that he never met a cowboy who could actually sing, and most had trouble remembering the words (Thorp, 1984). Regardless, the image of cowboys crooning to the "dogies" (or cattle) while the sun set over the mesas became as iconic in the lore of the American West as six-guns and spurs.

Traditional cowboy songs describe experiences, including the prospect of death, with surprising tenderness. The unknown author of this bit of verse from the famous ballad *The Dying Cowboy* captures such a scene with typical poignancy (Thorp, 1984).

"O bury me not on the lone prairie."
These words came low and mournfully
From the pallid lips of the youth who lay
On his dying bed at the close of day.
He had wasted and pined 'til o'er his brow ;
Death's shades were slowly gathering now.
He thought of home and loved ones nigh,
As the cowboys gathered to see him die.

The Dying Cowboy was based on an earlier sailor's ballad, *The Sailor's Grave* (Green, 2002). The cowboys appropriated many such melodies, replacing the lyrics with words that were closer to home. When these new narratives were blended with common English-Spanish hybrid words of the West, such as buckaroo (*vaquero*), lariat (*la riata*), mustang (*mestato*), lasso (*lazo*), and a variety of yells derived from cowboy whistles and imitations of coyote cries, an idiom for Western music developed (Green, 2002).

Cowboys were a source of fascination to people in the eastern United States. By the 1890s they were being immortalized in fiction and in performances and entertainments such as "Buffalo Bill's Wild West" (Green, 2002). Ironically, by that time the most active cowboy period was over. The traditional open range was gone, and the semi-wild longhorns had been replaced with British Herefords. What persisted, in part because it had been immortalized in song, was an idealized version of the cowboy as a free spirit answerable only to his sense of honor… who also sang.

In Hollywood films, Westerns were a popular genre from the start, but the silent era prevented the sounds of cowboy songs. The songs were, however, hugely popular on the radio. The Saturday Night Barn Dance became a programming staple of many radio stations, and many of the future cowboy movie stars, including Gene Autry and Rex Allen, started on these programs (Green, 2002).

During the 1920s, Otto Gray and his Oklahoma Cowboys, an influential barnstorming cowboy band, expanded their instrument configuration of guitars and harmonica, adding fiddles, banjo, and steel guitar. They also dressed in over-the-top Western garb: sequined shirts, fancy boots, and hats. This look and instrumentation rapidly became the standard. As the genre became more commercialized, the repertoire needed to expand. Professional songwriters with sensibilities as refined as Cole Porter made their contributions. These new songs often featured clever wordplay, complex harmonies, and even jazz elements, and had less and less to do with cowboy life.

With the advent of talking pictures, it was inevitable that screen cowboys would sing. In 1929, Warner Baxter won an Academy Award for playing a singing Cisco Kid in the first Western musical *In Old Arizona* (Green, 2002). But singing cowboy pictures were rarely prestige productions. Instead they became the province of low-budget motion-picture studios like Republic, Mascot, and Monogram that were already in the business of making Westerns.

Initially, existing cowboy stars including John Wayne sang or had their voices dubbed, but soon radio cowboy stars like Gene Autry and Roy Rogers were drafted to take the lead in these pictures, fancy boots and all. The cowboys they played no longer resembled the roughhewn individualists that John Lomax called "pioneers by instinct" (Lomax, 1918). Instead, they were a sort of an all-purpose hero, who sang as easily as he twirled a gun or rope.

By the time *Melody Time*, a Disney animated film with cartoon cowboys that featured Roy Rogers and the Sons of the Pioneers, was released in 1948, cowboy music ceased to have any real connection to the cowboy experience. Instead, Western music, with its gorgeous harmony, well-crafted lyrics, and sweeping imagery, was now about the West itself. Roy Rogers' signature song, *Don't Fence Me In* by Cole Porter and Robert Fletcher (Green, 2002), is a case in point:

Just turn me loose, let me straddle my old saddle
Underneath the Western skies.
On my cayuse, let me wander over yonder
Till I see the mountain rise.
I want to ride to the ridge where the West commences,
And gaze at the moon till I lose my senses;
I can't look at hobbles and I can't stand fences ~
Don't fence me in.

In the post-World War II era, Westerns took a grittier, more realistic view of cowboys, and singing cowboy films faded away. The singing cowboy-era songs, however, remained the dominant style of Western music.

Cowboy ballad lyrics contain wonderful examples of these narrative and language elements and provide a fun and manageable framework for practicing them.

Linking Cowboys to Common Core

Common Core English language standards call for students in grade four to be able to determine theme from details of a narrative text, including poetry, and to summarize. In grades four and five, students are also required to understand the use of figurative language, explain the difference between simile and metaphor, and recognize common idioms. These students' writing goal is to write narratives that use effective technique, well-chosen details, and appropriate style (Common Core State Standards, 2010).

Cowboy ballad lyrics contain wonderful examples of these narrative and language elements and provide a fun and manageable framework for practicing them. One way to do this is to set up substitution exercises where lines, couplets, or entire stanzas are removed, and students create replacements that honor the existing rhythm or rhyme scheme, just as the cowboys did 140 years ago.

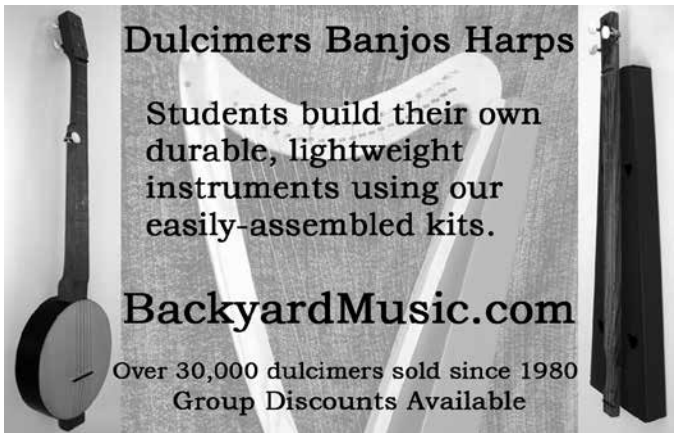
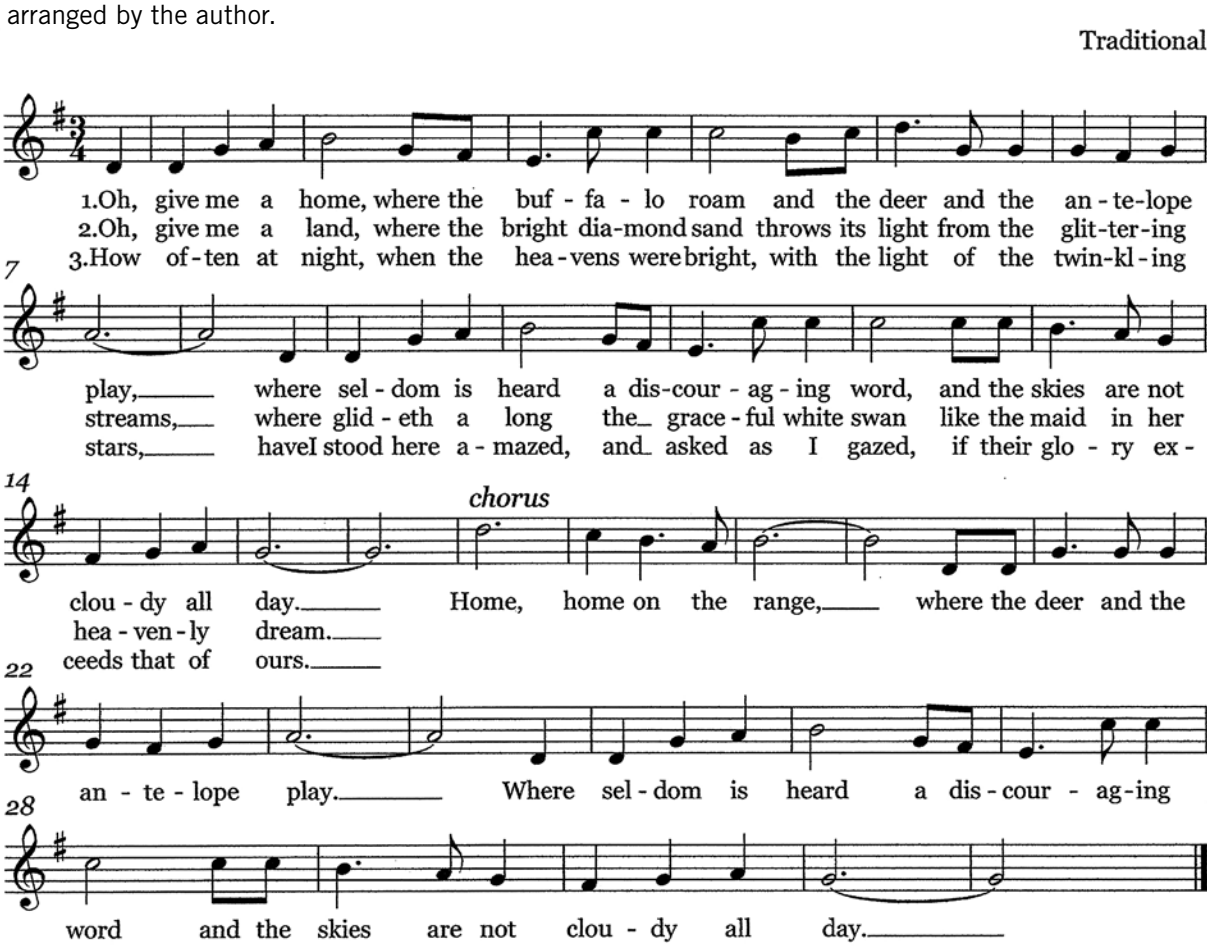


Figure 2: *Home on the Range*. This and other songs in this article are in the public domain, and arranged by the author.



Substitution can also consist of a single word, as in the following activity that uses one of the most famous cowboy ballads of all, *Home on the Range* (see Figure 2). Begin by asking students to clap out the meter in three, using a clap-pat-pat or similar body percussion pattern. As mentioned, iambic triple is probably the most common meter in Western music; be sure the kids understand that the lines of the song tend to begin on the third beat and not on the first (the clap).

Once students can sing the song with body percussion, invite them to substitute and/or add other animals to the line "where the deer and the antelope play" without breaking their clap-pat-pat pattern. The musical goal is to sustain a sense of triple meter while improvising. However, an interesting discussion about the fauna of the West, then and now, invariably ensues and can be used to extend or reinforce classroom learning.

Streets of Laredo (see Figure 3) is another well-known ballad in triple meter (and can be used as a partner song with *Home on the Range*). It tells quite a different story about the cowboy experience.

As I walked out in the streets of Laredo,
As I walked out in Laredo one day,
I spied a young cowboy wrapped up in white linen;
Wrapped in white linen as cold as the clay.

In the first stanza alone there are examples of first person, in medias res, and simile, not to mention a setting that's sure to provoke students' curiosity. They can be asked to identify narrative devices, rhyme scheme, and rhythm, and to brainstorm other cowboy-related narrative elements–such as spurs, hats, saddles, the girl who done him wrong, his rival, etc.–in anticipation of the next part of the exercise.

In the stanzas that follow (and there are many; one of the characteristics of cowboy ballads,

Continued on page 20

Figure 3: *Streets of Laredo*, a traditional and popular cowboy song. Arranged by the author.

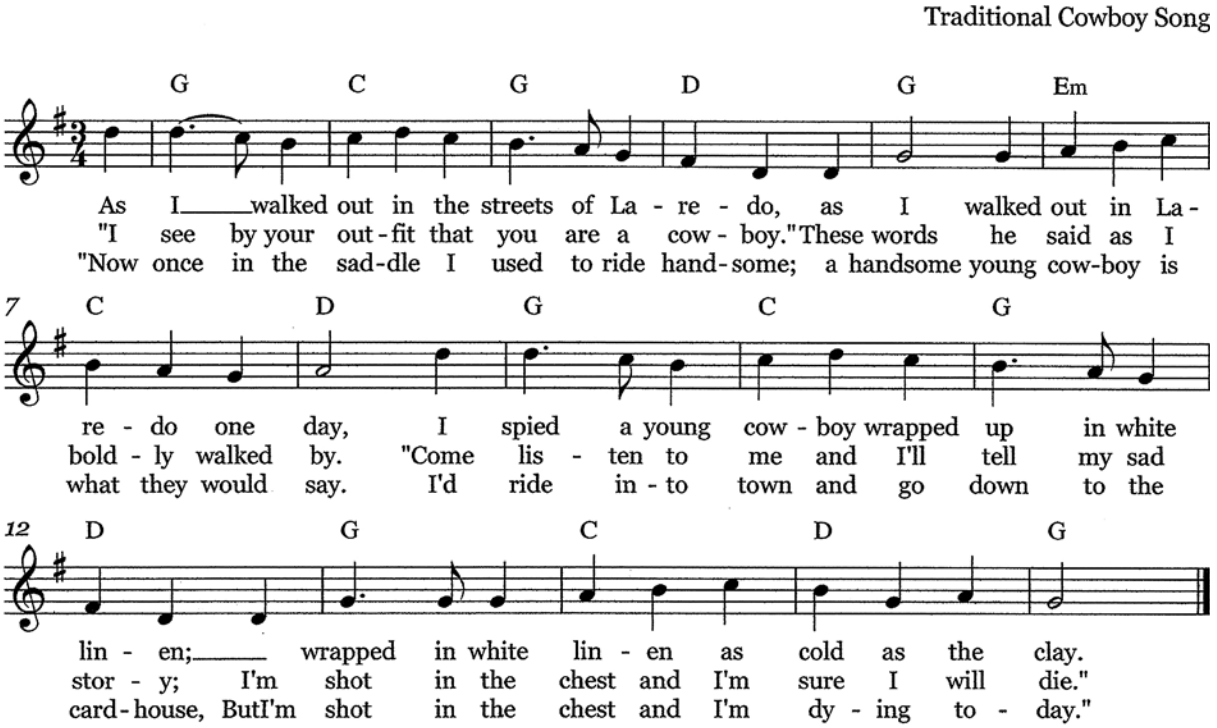
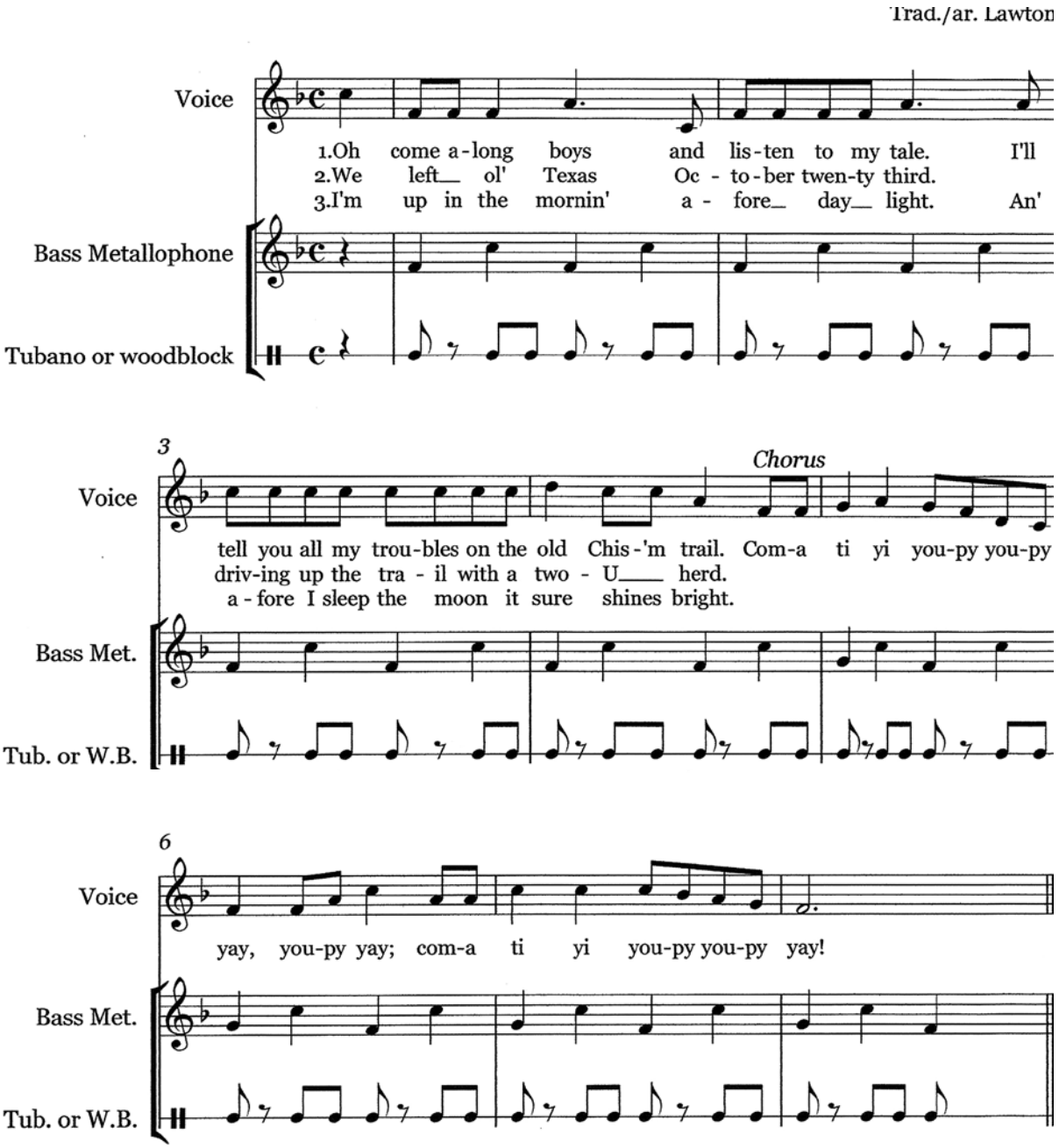


Figure 4: *The Old Chisholm Trail*, as arranged by the author.



thanks to long hours in the saddle, is an endless number of verses) students can be asked to replace certain lines. I usually start by asking them to replace the third line in stanza two, which does not require a rhyme, and then the second couplet in stanza three, which does. The ultimate goal is for students to write entire story-extending verses of their own, an activity that works especially well when students are working in songwriting teams.

Not all cowboy music is in three. (Otto Gray said that Western music consists of three tempos–lope, trot and gallop–all of them based on the movement of cowponies). (Shirley, 1959). An up-tempo duple meter turns up in *The Old Chisholm Trail* (see Figure 4). The real Chisholm Trail was one of the best-known cattle drive routes from Texas to Abilene, Kansas (Green, 2002), and the song details that experience. All the verses are couplets, followed by the "coma-ti-yi-youpy" chorus that kids never seem to get tired of singing.

Here the music is a bit more challenging, particularly the bud-a-bop, bud-a-bop of the tubano/woodblock part. One strategy to help meet that challenge is for kids to develop three-syllable phrases having to do with what cowboys wear—for example "cowboy *hat*"—where the accent is on the third syllable. This also works with cowboy activities like "ride a *horse*" or "rope a *cow*." These phrases can then be strung together as a chant in varying combinations. In this way, students learn the rhythm while developing vocabulary they can use when creating new verses.

I've used *Chisholm Trail* several different ways in my fourth- and fifth- grade classes. What seems to work best is to give the kids the first line of the couplet and let them improvise the rhyming reply. If they take too long, the other "cattle" are instructed to begin mooing. This is followed by an instrument-accompanied chorus, during which the kids who are not playing instruments do a bow-legged cowboy walk while they sing.

Of course, these activities will not produce a real understanding of cowboy life, but they are a fun way to revisit a subject about which most of us probably thought we knew everything worth knowing. Meanwhile, "there's a lot of gold in them thar hills." As many as one hundred of these cowboy songs are in the public domain (think of them as free range songs), and there is no reason to think that this approach won't work equally well with any of them.

Happy trails! ■

Figure 5: Brainstorming about students' existing knowledge of cowboys helps provide a framework for understanding the rhythm of *Old Chisholm Trail*. Left to right, Louis, Daniel, and Mina.

PHOTO COURTESY OF THE AUTHOR.

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Building Bridges: Using Orff Practices to Increase Reading and Music Literacy

CAROL HUFFMAN is a retired K-6 Music Teacher. She earned a Masters of Arts in Education with a focus on reading at Baldwin Wallace College in 1988. Working with the Kennedy Center for the Performing Arts in Washington, D.C., she presented workshops around the United States that connected reading and music. She has been president of AOSA and was an adjunct professor for Indiana University's Jacob's School of Music, Bloomington, Indiana. Recently, GIA Publications published her latest book, *Making Music Cooperatively*.

ABSTRACT

As a music teacher, you can have an impact on children's reading skills without sacrificing active music making. Similarly, classroom, reading, and Title I teachers can improve children's musical abilities while working on reading skills. Playfully making connections between these subjects helps students improve in both areas. This article explores specific approaches to connect music and reading for the benefit of students' literacy in both subjects.

By Carol Huffman

A common frustration for music teachers is the time required to review skills and concepts between nondaily music classes. With cooperation from classroom and reading teachers, music can become a daily subject when linked to reading, which is studied every day. The benefit to students' musical skills is obvious.

But what about the impact on students' reading? The International Reading Association (1998) describes an approach to teaching reading and literacy that encourages play:

> *Many researchers suggest that the logical translation of the research to practice is for teachers of young children to provide an environment that encourages play with spoken language as part of the broader literacy program. Nursery rhymes, riddles, songs, poems, and read-aloud books that manipulate sounds may be used purposefully to draw young learners' attention to the sounds of spoken language.*

When students manipulate all of these elements in a fun and playful way, they improve their reading skills. We do the same with musical elements in Orff Schulwerk classes. Linking the two approaches may enable both skills to develop together.

When classroom and reading teachers include musical activities in their reading classes, the teachers become interested in music class. Many then take the time to inquire about what the music teacher will be doing with their students. Some even pick up their students from music class a little early, to find out what happened that day. This is a win-win for students and teachers (including music teachers).

Understand Language Basics

As an Orff teacher, you know the basics of teaching music. If you want to affect reading literacy as a music teacher, you must also understand and use these important elements of spoken and written language as defined by the National Reading Panel (2001).

- **Phoneme:** A phoneme is the smallest part of spoken language that makes a difference in the meaning of words. The English language has about 41 phonemes. A few words, such as *a* or *oh*, have only one phoneme. Most words, however, have multiple phonemes. The word *if* has two phonemes (/i/f/); *check* has three phonemes (/ch/e/k/), and *stop* has four phonemes (/s/t/o/p/). One phoneme can be represented by more than one letter.
- **Phonological awareness:** This is a broad term that includes phonemic awareness. In addition to phonemes, phonological awareness includes being aware of and identifying rhymes, words, syllables, onsets, and rimes.
- **Syllable:** A syllable is a word part that contains a vowel (or, in spoken language, a vowel sound): Examples include *e-vent*; *news-pa-per*; *ver-y*.
- **Onset and rime:** These elements are parts of spoken language that are smaller than syllables but larger than phonemes. An onset is the initial consonant(s) sound of a syllable. For example, the onset of *bag* is *b*, and of *swim* is *sw*). A rime is the part of a syllable that contains the vowel and all that follows it. Thus, the rime of *bag* is *ag*, and the rime of swim is im.
- **Word segmentation:** There are three types of word segmentation: phonemic, syllabic, and whole word. The latter refers to the number of words in a sentence.

Link Words to Song

Integrating reading and music learning is possible in both reading and music classes. Each discipline's teacher needs to know the basics of the other, but for Orff teachers, it is relatively easy to link the two.

In music class, post the reading material on charts and have students read aloud as the teacher flows a hand under the sentences. The students simultaneously develop sight vocabulary and reading fluency, and understand the text. If we choose material that is rhythmic, repetitive, and rhyming (which Orff teachers tend to do), students are intrigued by the rhythmic phrases. They also remember the meanings of words because of the rhythms, rhymes, and repetition. If we choose predictable text (so students can tell what comes next from the pictures on a chart or repetitive language), students feel a sense of accomplishment from "reading" the text.

Singing in particular is an ideal tool for developing listening, speaking, reading, and writing skills in a holistic way (Harp, 1996). It develops personal meaning for the child by relating specific vocabulary to his or her schema (background experiences). As Harp noted:

> *Music and reading go together because singing is a celebration of language. Children's language naturally has rhythm and melody. Children bring this natural 'music' language with them to the task of learning to read, and so using singing to teach reading draws on this natural understanding.*

Specific Strategies for the Music Teacher

Timbre

Contrasting timbres are useful to highlight rime patterns and rhyming words. Underlining, circling, boxing, or noting the rime patterns in familiar nursery rhymes, songs, or poems, and connecting sounds or movements to each, reinforces awareness and decoding of the rimes.

Body percussion and instrument timbres can also highlight rime patterns within original poems and stories composed by students during creative writing activities. Incorporate movement by, for example, asking students to stand up and sit down on like-rime patterns. Use musical speech

playfully by asking students to whisper all the words except the rime patterns, which are said out loud for contrast. Alliteration provides ideal opportunities to use this strategy.

When students begin to write more complex forms of poetry, including haiku, cinquain, and ABA, or stories with repetitive characters and dialog, encourage them to add sound effects to emphasize expression and meaning of the written work. This is a great opportunity to collaborate by asking the classroom teacher to select original poems for students to use in a musical way.

Focusing on segmentation through rhythmic exploration is particularly beneficial for improved reading achievement.

Through the process of making musical decisions, students become sensitive to common literary techniques.

- **Alliteration:** words that have the same beginning sounds; for example, "Susie sold snakes."
- **Assonance:** The similarity of two or more vowel sounds or the repetition of two or more consonant sounds, especially in words that are close together in a poem.
- **Consonance:** Similarity between consonants or groups of consonants, especially at the ends of words; for example: strong and ring.
- **Onomatopoeia:** a word or a grouping of words that imitates the sound it is describing, suggesting its source object, such as click, bunk, clang, or animal noises.

Rhythm

Focusing on segmentation through rhythmic exploration is particularly beneficial for improved reading achievement. Transferring phonemic, syllabic, and whole-word segmentation into physical experiences helps to build syllabic awareness and musical skills. Students may use techniques such as clapping, bilateral patting on laps (moving both limbs in unison), alternating motions, or using mallets bilaterally then alternating mallets.

Similarly, ask students to finger-snap word syllables and then transfer the syllabic rhythms to a color sound. Use authentic musical percussion instruments or environmental sounds (such as a metal chair, keys, pencils, or book). This is a useful strategy for developing language and music skills. A great way for beginners to feel syllabic segmentation is to ask them to hold the backs of their hands under their chins and count how many times their hand goes down to discover how many syllables a word has (Learning Today, 2012).

Vocal Arrangements

Choose literature that contains contrasting moods, sections, or words. From the selected piece, ask students to read specific words or sections in various combinations: as a group, solo, duet, all males, all females, altering the voice, and so on. Give students many chances to explore and decode literary elements while developing their skills as composers and arrangers.

Onomatopoeia is particularly fun to explore using this strategy. *Weather Is Full of the Nicest Sounds* by Aileen Fisher (1988) is a superb poem to use to reinforce onomatopoeia and add sound effects, as is Jill Bennett's collection, *Noisy Poems* (1988). The latter's illustrations are wonderful predictors of each poem's subject. E. E. Cummings' *hist whist* (1989)is a marvelous poem for onomatopoeia and dynamic expression. You can find more poems on the Internet by searching for the term, "kids' poems with onomatopoeia."

Ostinati

Ostinati enhance repetitive stories that are based on cumulative language. Any rhythmic, rhyming verse that fits a steady beat works well with this strategy. Ostinati can include speech, song, body percussion, instruments, and/or movement. Each ostinato should complement the main rhythm of the line or verse it accompanies. When layering ostinati, create contrasting patterns based on words from the text. The musical use of words is great fun for students, and adds joy to the reading of the story.

Conclusion

Trained Orff teachers often incorporate children's literature into their classrooms. How they use the literature, however, determines if they make a difference in a child's reading achievement.

- Give students many opportunities to hear you read fluently and with expression. Students love listening to an enthusiastic reader. Read a favorite book aloud.
- As you read, change your voice for different characters, and/or invite your students to

portray different characters when a word or phrase repeats throughout the book.

- Most importantly, use the words as a springboard for musical exploration based on specific reading skills and concepts. This will reinforce both music and language arts.

As Orff teachers, we can make a case for daily music learning when we explore both reading and musical skills and concepts in our lessons. By combining the two, we can reinforce both without sacrificing the integrity of either. ■

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Grace Notes: Strategies to Build Dancers' Confidence and Grace

ABSTRACT

This author is convinced: Anyone can learn to dance gracefully. True to Orff Schulwerk's roots, developing students' physical grace is as important as teaching them to play music. When teaching movement, the author suggests approaching grace in much the same way as music instruction. This article explores concrete strategies that increase students' awareness of grace and improve their sensitivity as dancers.

ASHLEY BROWN WOODSIDE's childhood home doubled as a dance school. Her experience as a modern, ballet, folk, and tap dancer and choreographer complement her woodwind performances in chamber music ensembles. Ashley earned her BM from Syracuse University, Syracuse, NY, and her MA in liberal studies from Manhattanville College, Purchase, NY. She completed her Orff levels training at the San Francisco Orff course, and is currently an AOSA-approved movement teacher educator. Ashley taught in New York, California, and Maryland. A first-time mom, she also works with students at The Key School, Annapolis, MD.

By Ashley Brown Woodside

As music teachers, musicality is logically one of our top goals. Even our smallest musicians can move us with their singing, speaking, and instrument playing. But in the Schulwerk, movement, music, and speech form an important trio of artistic expression. While musicality is an overarching goal in our music pedagogy, grace must be as important in our movement teaching. When we approach our students' learning holistically, we help them develop skills and understanding that translate into musicality in their playing and grace in their dancing.

But what, exactly, constitutes grace? In 2007, I experienced a moment of artistry that began my quest for a useful definition of that term. During the talent show at the end of my second-level teacher education at the San Francisco Orff course, I sat on the floor across from a friend's five-year-old daughter. While my world-class musician classmates shared their virtuosic talents, the little girl faced me and we began mirroring one another's movements. I began as the lead, her watchful eyes following my gestures and breath with intense concentration. Then she would color the movement with her own ideas.

Imperceptibly the lead shifted and I became the follower. Her gestures were patterned and simple. Each motion seemed to start somewhere near her heart, and ripple outward. On her face, an expression of calm focus and pleasure revealed a sense of ease.

Was it talent or something else that imbued this child's movements with grace? I often feel the same stirring of emotion when I witness that artistic quality in children creating movement phrases, professional dancers in concert, and adult students in summer Orff teacher education courses. Through careful observation and trial and error, I have developed a clearer understanding of the mechanics of grace, which empowers me to teach my students to move gracefully.

According to eighteenth-century philosopher and poet Friedrich Schiller (1793), "Grace is the beauty of form under the influence of freedom." (pp. 243) While his definition might have more esoteric applications, we can draw a great deal of wisdom from it as it applies to movement.

Striving for grace in your movement teaching might sound like a lofty goal, but don't fear: You're probably already doing it. The following strategies may help you refine your approach to teaching the skills that support graceful outcomes.

Gain Personal Confidence

Many teachers who use the Orff Schulwerk approach come into their Orff teacher education as musicians. Through their experiences, they discover that they possess more grace than they had thought.

I arrived at my first teacher education course equal parts dancer and musician. My colleagues, highly trained musicians, found the very basic melodic improvisation and composition activities challenging. For me, "breaking the rules" of my dance technique and losing my inhibitions to explore and improvise proved to be the biggest challenge. My colleagues without studio-dance backgrounds who, under the brilliant and generous tutelage of Christa Coogan, learned to move with a blossoming grace, became my inspiration. Through them, I learned the confidence to explore and move past my dance limitations.

This is one of the benefits of taking Orff teacher education courses. They teach technique, of course, but they also unlock your confidence so you can lead your young dancer-musicians successfully. Further your studies with studio lessons, folk dance groups, swing dance parties, improvisation jams, theatrical performances, and, of course, additional Orff workshops and master classes. Both your technical understanding and your confidence will increase.

A teacher need not be a virtuosic dancer to confidently teach young movers to dance gracefully. It is more important to develop a clear movement vocabulary and a good eye than to become technically brilliant. Students will benefit more from good teaching than from flawless teacher demonstrations. Besides, the goal is to develop movements that feel natural to students. The expression of ease on my young five-year-old partner's face emerged because her movements were her own.

Both your and your students' confidence will emerge if you begin with what your students can already do and stretch them from there. If your communication is clear and your process logical, a student will happily demonstrate. Keep your attitude light. Don't be afraid to be honest with your students about your limitations. They love to discover a move that is kid-friendly, but makes their teacher look silly!

Develop A Rich Repertoire

In our practice, Schiller's "beauty of form" might refer to the ingredients that our students use in their movement studies: their repertoire of steps, gestures, and poses. This beauty can be found in a perfectly executed balance, a polished leap, or a simple twist.

Draw from your favorite folk dances and movement resources to create a locomotor and non-locomotor action word-wall to keep your movement vocabulary close at hand. Gradually fill your students' movement toolboxes with a repertoire of basic techniques. This will begin to empower their dancing with beautiful form. Teaching imitated techniques, however, is only the first step to cultivating grace.

Give Your Students Creative Control

The liberty to choose how to apply skills and understanding is one way that the "influence of freedom" on form manifests itself in our teaching. As students learn the language of dance, their toolboxes fill with reproduced techniques that they personalize through thoughtful manipulation and joyful play. After the imitation stage, our elemental approach allows students to explore, improvise, and create their way to deepening their experiencing and understanding.

Creative freedom is intrinsic in a curriculum that follows these basic principles of Orff Schulwerk pedagogy. When a student explores the range of motion possible in one isolated body part, improvises a movement answer to a partner's question, or creates a canonic dance with a group, the individual is free to decide how best to satisfy the task.

We empower our students to create beauty in their movements by challenging them to try familiar locomotor and non-locomotor actions in new ways. (See Figure 1.) As your students explore the limitless possibilities of movement, use the wealth of vocabulary in dance's space, time, and force elements. For example, suggest the action "to swing." Watch how your students swing an arm slowly and lightly, then suddenly and heavily. Then challenge them to make it a low, small, accelerating swing. By using adjectives and adverbs to expand and clarify our students' movements, we help them enhance their grace.

Keep it Simple

When we witness someone making it "look easy" in a dance performance, we describe the dancer as graceful. The Merriam Webster dictionary (2012) defines grace as "ease or suppleness of movement or bearing." My five-year-old mirroring partner moved with clarity and confidence because she could perform her simple movements without instability or distortion. It looked natural because it was natural.

During movement exploration activities, encourage students to try variations that challenge them and push the limits of their technical abilities. By allowing students to select the level of sophistication or the intricacy of their movements in their improvisations and choreographies, we foster increased self-awareness. (See Figure 2 on page 29.) Students can then tailor their movement creations to suit their individual abilities, thus encouraging grace while expanding students' techniques.

My students move most gracefully when they choose movements that are well within their abilities to perform successfully. Of course, I also understand the satisfaction of showcasing challenging

Figure 1: Four-year-old Quentin moves in his own way to illustrate the word "Grow."

PHOTO COURTESY OF THE AUTHOR.

Figure 2: Students Kara (left) and Sarah created this lovely movement when asked to find a simple way to "go around" with a partner.

PHOTO COURTESY OF THE AUTHOR.

movements, so I also allow students to include some "tricky moves" that build personal pride in their performances. Our role is to observe their level of success and provide honest feedback about their techniques to help shape their choices for the most aesthetic outcomes. Keep it simple so your students can make it look easy.

Isolation

The ability to move one body part or area of the body, without a visible response in another area of the body, is called isolation. Imagine a long-legged heron stepping carefully through tall grass. Its legs move smoothly and easily beneath a seemingly immobile body, apparently isolated from the legs' movements.

Well-executed isolations made my mirroring partner move with grace, even if she didn't know the name for what she was doing. On the other hand, for many dancers the invitation to improvise brings a full-body response of undulating limbs and torso. While movements like these can be lovely, they often appear unclear and awkward.

Use imagery with your students to practice isolation in movement to enhance the impression of ease that their dancing conveys. (See Figure 3.)

Figure 3: Fifth graders Sophia (left) and Eugene reach with relaxed hands and serene faces as they perform "Air," choreographed by their class.

PHOTO COURTESY OF THE AUTHOR.

Watch for signs of tension in the still parts of the body. Start by engaging small body parts such as fingers, toes, and funny faces. Then challenge your students until they are able to hop, jump, and leap without distorting their postures or showing tension.

Watch slow-motion videos of athletes in impressive feats of coordination and strength, and pay attention to the relaxed areas of their bodies. Notice the calm face of a sprinter in the starting block, or the inactive arm of a basketball player. Resting the isolated, dormant body part conserves energy while making the whole body movement look graceful.

Practice, Practice... Polish!

Students' bodies need ample time to become accustomed to new movements so that students can perform with a sense of ease. Teach your students to "practice smart." Ask them to set clear goals for every practice session. Avoid run-throughs just for the sake of repetition so that movements will feel fresh in performance. Model appropriate and specific constructive criticism, using a movement vocabulary that your students understand. Be precise! Ask students to practice corrections to specific parts of the dance, and practice just that part before going on to other sections.

Give students opportunities to observe and critique their work. Ask groups to perform for one another. Videotape performances and offer

students the chance to analyze them. Your example will help students learn to provide helpful feedback and identify visually the qualities of graceful movement. Even the most awkward mover can ease into grace through guided repetition. Focused practice and careful polishing builds students' confidence and clarity, thus enhancing their grace.

Move With Intention

The belief that grace comes from within depends on the functions of core anatomy and abdominal and back muscles in initiating graceful movement. Consider a ballet dancer preparing for the first exercise at the barre: an arm stretches forward then extends to its place out to the side. Look more closely and you'll notice a more subtle movement: a slight give in the torso, head, and movement even in the eyes. The same gesture seen in super-slow-motion shows that the movement actually begins with an intake of breath, then an outflow of air as the torso reaches forward. The head, arm, and eyes all respond as the energy travels through the dancer's shoulders and neck. This intentional transfer of energy is part of the underlying physicality of grace.

A transfer of energy takes place with every movement a dancer performs. The breath and the anatomy of the core initiate the movement. The core moves in the proper direction and with appropriate energy to give the step or gesture a look of authenticity or intention. The working body parts balance the force of the initiation. The energy extends through the body part to its extremities: arms respond to the fingertips, neck responds through the head to the face and eyes, and legs respond to the tips of the toes. The more conscious a dancer becomes of this energy transfer, the more intention the dancer uses in moving.

Ask your students to practice moving with intention in slow motion, using actions such as reach, collapse, press, and lift. Use these descriptive words to elicit authentic movements. Because they imply moving against resistance, they can help your students engage core muscles. (See Figure 4.)

As movements initiate, ask your students to observe their partners' torsos. Add more resistance by having students imagine they are moving through thick pudding or sticky honey. For fun, have students guess which body part you or their partners are about to move and in what direction by exaggerating the beginning movements of the corresponding core area. They can guess that you are preparing to lift an arm to the side or to rotate your head by how you engage the core anatomy that controls that part of the body.

Figure 4: Students explore initiating movement from the core using imagery of the word "open." From left: Sarah C., Maria, Kara, Sarah R., and Tiana.

This might sound slightly technical for young students, but frame it as simply "moving with strength." Talk to your students about the strongest parts of their bodies: their abdomens and back muscles. Use imagery to help them discover how their core strength can ripple out to their littler parts. For fun, I call it "dancing from your guts." Witness Schiller's "beauty of form" as your little boys and girls transform from flailing marionettes to graceful dancers moving with intention.

Work With Energy, Weight, and Flow

When defining grace, we speak of the quality of a movement. Three basic force elements—energy, weight, and flow—help define and determine this quality. Once you have identified these specific elements, build students' awareness of them every time they dance. Movement guru Anne Green Gilbert offers excellent ways to introduce and explore these concepts and develop the skills associated with

energy, weight, and flow in her book, *Creative Dance for All Ages* (1992).

Once students are familiar with the concepts and the vocabulary of these force elements, they can apply them to their dancing in any setting. Encourage application of the force elements while students learn a new, authentic folk dance or perform a known favorite with renewed intention. Have students strive for appropriate sudden or sustained energy, light or strong weight, and free or bound flow. Watch "the influence of freedom" when a simple grapevine step becomes a celebration of earth and sky as students move with sustained energy, free flow, and alternating strong and light weight as they cross their steps forward and back. Breathe new life into your folk dances by bringing grace to the table.

Conclusion

Demonstrating an appreciation of grace is one of the greatest gifts we can give to our students. By asking students to focus closely on how they move, we impart a sense of ownership of their creative choices and unlock the elusive mind-body connection. By teaching students to evaluate other dancers' movements, we give them permission to identify as dancers with aesthetic preferences. If, by our example, students learn to value and strive for beauty in artistic expression, we have reason to rejoice. ■

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Taking Center Stage: The Power of Elemental Drama in the Orff Schulwerk Classroom

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ABSTRACT

Elemental drama plays a powerful role in the Orff Schulwerk classroom. This article illustrates how to build children's dramatic capabilities through six dramatic elements. The author also describes the benefits of learning each of these elements, as well as the value of combining and supporting them with minimal character props and stage settings. Adding elemental music only enriches students' learning and produces playacting scenes suitable for performance.

By Brian Roes

In the elementary music classroom, nothing delights students more than putting on a play. Whether they do a full-scale production for the entire school community or a simple drama activity in the classroom, children love acting. And why shouldn't they? Stories are an integral part of being human. When our ancestors taught others about history, morals, culture, heritage, religion, and even survival, stories were their primary form of instruction. For young children, the inborn desire to retell, invent, and act out stories is a natural process, which can be guided and supported by a trained instructor.

In a world filled with entertainment of all types, children must be trained and given the opportunity to explore drama in its most elemental form. The Orff Schulwerk classroom is the perfect place for teaching drama: Music, movement, emotion, and imagination thrive in such an environment. "Elemental drama" is not, however, simply memorizing and reciting lines or singing with karaoke recordings of popular musicals. Nor is it re-creating movie scenes or pop culture characters.

The term "elemental" refers to the most primary and basic skills that may be combined to create sophisticated and complex presentations. If elemental music is the starting point for arias, concertos, and jazz improvisation, then elemental drama is the starting point for musicals, film, and stage plays. Just as the elements of music are beat, melody, rhythm, harmony, and form, the elements of drama that should be taught in the elementary classroom include individual movement, voice, characterization, interaction, use of space, and composition. This article will discuss each of these elements, and provide examples of classroom activities that focus on experiential development. Naturally, skilled teachers will rework these suggested activities to apply to their own situations.

Figure 1: Reese and Gabby demonstrate how nothing delights children more than putting on a play.

Individual Movement

Individual movement is the first, foundational element of drama. The student must learn to control his or her body and make it respond to an outside cue. Individual movement includes facial expression, locomotor movement, and non-locomotor movement such as pantomime.

While the teacher is telling a story, students can practice individual movement by re-creating the bodily and facial movements of a character within the story. Students can also participate in guided pantomime experiences such as "passing the invisible object." In this activity, the teacher begins to pantomime an object that he or she is holding in his or her hands (for example, peeling a banana or dribbling and shooting a basketball). After a moment, the teacher "passes" the object to a student, who accepts it and, using pantomime, transforms it into a completely different object. Then the student passes that new object along to the next student (see Figure 2). At a more advanced level, this activity can be done with students standing in a circle. Each child pantomimes an action rather than an object (such as driving a car or grocery shopping).

Voice

Voice includes the variation of volume, pitch, and timbre with which a child speaks when acting, while focusing on being understood by the audience. As a child becomes more comfortable with a specific role, he or she may explore ways to change the voice

Figure 2: From left to right, Alexander, Dougie, and Diane play "passing the invisible object."

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to better emulate the character being portrayed. Students must be taught that their "acting voices" are usually louder, slower, and more clearly enunciated than their normal speaking voices.

To give students the opportunity to develop acting voices without worrying about specific texts, practice speaking longer phrases that students already know. These could include the Pledge of Allegiance, a nursery rhyme, or memorized verse. A fun extension of this activity is to assign a character (such as an old man, princess, evil witch, or king) to students. Then ask them to sing a simple song like that character would sing it. Record their performances and allow them to listen to the recordings. This honest form of self-evaluation will give students an indication of what the audience hears and help them improve.

Interaction

When children have gained an awareness of their acting voices, it is time to explore the element of interaction (when two or more actors meet and interface in some form with each other). This is an important step in the process of working with elemental drama. It is the first time a child will need to improvise or "think on their toes" and respond in a way that is congruent with the choices that other students make.

A method that works well for this is the "generic conversation." Display a simple short dialogue, such as this example:

1: "Good morning."
2: "Hello. I didn't expect to see you here."
1: "My plans changed. Here I am."
2: "I see. Do you have any plans for today?"
1: "I haven't decided yet. Do you know what time it is?"
2: "Sorry. My watch is broken."
1: "In that case, I'd better be going."
2: "Maybe I'll see you again sometime soon."
1: "Maybe."
2: "'Bye."

Practice this dialogue together as a class to familiarize students with the flow of the conversation. Next, ask students to work with partners and take turns acting out each role. Assign an emotion to each character (for example, shy/confident, guilty/hopeful, or grouchy/nervous) and watch the "characters" come to life! After several experiences with this activity, ask students to comment about how they expressed emotion, used eye contact, experimented with timing, and the effect that each of these had on the conversation. These questions reinforce the interactive learning the children experienced.

Characterization

In the element of characterization, a complete character is formed, including the character's demographics, history, relationships with others, and motivations for choosing what to say and do. To this point, characterization has been generic. Now it becomes very, very specific. A child will no longer play the role of "excited" or "old man." Instead, the student will need to think in more detail and develop a deep understanding of the character to extrapolate what the character will say or do in any given situation.

Conducting "character interviews" is a straightforward way to help students develop this information. After students assume character roles, ask them to interview each other, like reporters. Those interviewed should give specific details about their characters' lives.

To experiment with how a specific character interacts with other characters, consider the activity, "Bus Stop." Each child is given (or chooses) a specific role and develops a concrete characterization. One child sits on a chair at the "bus stop" and is promptly joined by a second student. They have a 60-90 second dialogue about their final destination and why they are traveling (see Figure 3). If more structure seems necessary for the activity to succeed, assign a specific destination to each character (such as a restaurant, hospital, or library). After the allotted time, give a signal that the bus has arrived, and the two characters leave the performance area, making room for the next characters.

Use of Space

Now move the focus from the relationship between two or more characters to how their interaction fits within the space or performance area. Use of space is the dramatic element in which students become aware of personal spaces, the positioning of plot locations, the spatial relationships that they have with other characters, and the pathways and manners in which characters move from point to point.

The concept of personal space is important for students to know in their daily interactions with others. In drama, however, it is a clue to the

Figure 3: Dougie (left) and Diane play at the "bus stop."

Figure 4: From left to right, Reese, Carson, Gabby, and Connor create a scene based on event cards.

relationship that characters have with one another. This element can also help position events in the performance area and move characters from place to place. After identifying the locations implied in the story's plot (such as a straw house, stick house, and brick house), define and practice how each character will move from one location to the next (for example, the three pigs run at top speed, while the wolf creeps).

Composition

In the final element, composition, students create dramatic scenes through both free and structured improvisations. As the creative process unfolds, children make decisions that solidify scene structure and cohere the actors.

Ultimately, scenes must progress in a logical sequence and with clear direction. As in many art forms, input leads to output. When a child has experienced excellent stories that demonstrate a rich plot and a logical sequence of events, the child will inherently know when a plot progression "makes sense." The student will also know how to direct characters' journeys from one major event to the next.

Once students understand composition, the Orff Schulwerk instructor's role is to provide enough structure for students to create the scene and then to stay out of the way. Two methods for doing this are "scene starters" and "event cards," both of which may be written by either students or teacher.

Scene starters are short plot descriptions that frontload the children with information about the characters, location, conflict, or motivations that drive the action. This guides the group's activities while allowing actors to discuss and experiment with the progression of the next scene.

Event cards are individual index cards that describe, in writing, a single general plot element. (See Figure 4.) For example:

- A gift is given
- Something precious is lost

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- Something that had been forgotten is remembered
- A machine is created
- A meal is prepared
- A wild animal is encountered
- A new skill is learned

Events on the cards must be general enough to be applicable to all genres of story without inadvertently controlling the plot. For example, "A spell is cast" would automatically force magic into the storyline, taking away the children's opportunity to make that decision for themselves.

Groups of students randomly choose one or more event cards and work together to create a dramatic scene that includes all of the plot elements they have selected. If students will be performing their scene outside the classroom in the future, at some point they must define the plot and structure of their dramatic presentation.

This process of making a group decision is in itself a vital life skill which demands patience, assertive communication, and diplomacy. The instructor may need to temporarily assume the role of moderator to ensure that all students' views are heard and that the group reaches a decision that each person can willingly accept.

Enhancing the Elements

Once the basic elements of drama have been explored, it's time to discuss the roles of scenery, costume, props, makeup, lighting, and other external enhancements while exploring elemental drama. Children's imaginations will thrive if they can extend their character with a small prop or costume item. This is acceptable and even encouraged, as long as these items do not distract from the learning intended in each activity. (See Figure 5.)

As students progress, small pieces of scenery may be introduced to enhance the performance area, provided it also adds to the performance.

For large-scale productions, feel free to use more complex applications of lighting, scenery, costumes, and other supports, maintaining the focus on the children's performances, not on a beautiful stage or costumes.

Wilhelm Keller, in his book *Introduction to Music for Children* (1963), advises, "In scenic play, it is enough to stay within the borders of elementary music and forms of dance. Do not trespass in the direction of the artistic theater, ballet, and the opera." Elementary presentations are often more enjoyable for both the performers and audience if the external enhancements are kept to a minimum. Simplicity is elegant and child-like (not to mention easier for everyone involved).

Use sound effects tastefully and as much as possible, whether vocal, instrumental, or found music. Instrumental music modeled after pieces in the *Music for Children* volumes (Orff & Keetman, 1950-1954), in-class compositions, sound carpets, or musical improvisations can enhance key performance areas. Chants, group recitations, or individual recitatives will integrate music making into the dramatic presentation and move the story's plot forward creatively and enjoyably for both audience and actors.

Conclusion

The role of elemental drama in the Orff Schulwerk classroom is of the utmost importance. While the topic was not the primary focus of Orff, Keetman, and other pioneers, there is no doubt to this author that elemental drama can be an integral companion to the speech, movement, singing, and instrument playing of Orff Schulwerk. Dramatic play is, in its own right, a foundational experience that stimulates the imagination, develops self-awareness, and supports children as they grow into creative, empathetic, playful, and highly productive adults. When skillfully combined with the music making and creative movement of the Orff Schulwerk classroom, its impact can be nearly unmatched by any other educational experience. ■

Figure 5: Adding simple props or costume pieces can enhance the learning experience for children, as illustrated by Connor (left) and Carson.

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Tracing Teacher-Student Lineages in Orff Schulwerk

ABSTRACT

How does the Orff Schulwerk approach, as conceived by Carl Orff and Gunild Keetman, maintain its influence on American music teachers? This study traces teacher-student lineages in Orff Schulwerk and discusses pedagogical resources, ideals, and philosophies of several generations of Orff Schulwerk practitioners, to determine if the present-day Orff approach continues the legacy intended by the founders. After analyzing survey responses from 45 Orff Basic teacher education instructors, the author concludes that the continuum of the Orff Schulwerk approach remains consistent with the original design of its founders.

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By A. Steven Taranto

The Orff Schulwerk approach spread because individuals who firmly believed in its musical and educational benefits felt obligated to promote it. In his autobiography, Carl Orff hinted at passing on his ideas to future generations, and the responsibility of future generations to do the same, when he stated,

> *The sustaining ideas lie in time and I hope so to drive the development forward that I can hand the work over to my successors and young teachers…I do not feel like the creator of something new, but more like someone who passes on an old inheritance, or like a relay runner who lights his torch at the fires of the past and brings it into the present. This will also be the lot of my successors, for if the idea remains alive it will not be bound by their mortality. (1978, p. 249)*

This charge by Carl Orff inspired the present study, which investigates the "passing on of the inheritance" of Orff Schulwerk from one generation of Orff teachers to another.

While several previous research studies focused on the history of Orff Schulwerk, the organization and influences of the American Orff-Schulwerk Association, or specific Orff Schulwerk instructors and their pedagogical influence (Osterby, 1998; Shamrock, 1995; Weisert-Peatow, 2002; Wimmer, 1993), none specifically focused on the transference of knowledge from one generation of Orff Schulwerk instructors to the next. Studying teacher-student lineages in Orff Schulwerk would provide a better understanding of what specific knowledge was transferred, who was responsible for transferring that knowledge, and how it was transferred. Tracing teacher-student lineages is apparent in several non-Orff research studies, which address how teachers' ideals and philosophies manifest themselves in the lives and work of their students, and how a teacher's knowledge is subsequently passed down to future generations of students (Hays, et al, 2000; Blackburn, et al, 1981; Robinson, 2001; Wilcox 2009; Fair, 2003).

Figure 1: The Güntherschule in the Kaulbachstrasse, Munich in the early twentieth century. Source: Orff, Carl. *The Schulwerk*, Translated by Margaret Murray. New York: Schott Music Corporation, 1978, p. 209.

Figure 2: Children making music in school in the early days of Orff Schulwerk. Source: Orff, Carl. *The Schulwerk*, Translated by Margaret Murray. New York: Schott Music Corporation, 1978, p. 215.

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Figure 3: Orff Summer Session, University of Toronto, 1968. Source: Hall, Doreen. *Orff-Schulwerk in Canada: A collection of articles and lectures from the early years (1954-1962)*. Mainz: Schott, 1992, p. 52.

The History of the Schulwerk

At this juncture, a brief review of the history of Orff Schulwerk is appropriate to recall the founders and original teachers of Orff Schulwerk. Ultimately, these individuals had great influence on many subsequent generations of Orff Schulwerk instructors.

The underlying concepts of Orff Schulwerk evolved in the early 1920s from the activities at the Güntherschule, founded by Carl Orff and Dorothee Günther in 1924. (See Figure 1 on page 41.) Maja Lex and Gunild Keetman, two notable students of Orff and eventual instructors at the Güntherschule, helped Orff further his ideas about music and movement. This eventually led to the principles and procedures of the Schulwerk.

The collaborative efforts of Lex, Keetman, and Orff (as well as those of the Güntherschule's accompanist Hans Bergese) eventually led to the publication of *Elemental Music Exercises*, published by Schott Music between 1931 and 1934. These exercises are the seedlings that developed into the musical exercises for children known as Orff Schulwerk. (See Figure 2 on page 41.)

Sadly, in 1944 the Nazi party confiscated the Güntherschule, which was destroyed in 1945 as a result of an Allied attack. After the destruction of the Güntherschule, Orff and Keetman revised the concepts and philosophies of the Güntherschule, adapting the music and movement activities used with adults to ones that could be used to teach children.

Development of the Schulwerk in North America

During the mid-1950s, many music teachers in the United States and Canada questioned the validity and effectiveness of music educational practices, which at the time relied heavily on rote music teaching and emphasized singing and the promotion of musical knowledge from a "teacher-centered" approach (Sanborn, 2005). Many of these teachers believed that the music education methods and procedures of the time were inferior and did not prepare children for participation in the "real world" of music (Sanborn, 2005, p. 183). As a result, teachers began to seek methods and philosophies that were more "child-centered" in nature and incorporated activities more appropriate for children's musical and psychological development. Orff Schulwerk's innovative approach was a welcome change for music teachers in the 1950s, especially compared to many of the other music curricula of the period.

The advent of Orff Schulwerk to North America, primarily at the University of Toronto, Canada, was made possible largely through the efforts of Arnold Walter, former director of the music faculty, who had a direct association with Carl Orff. In 1954, Walter appointed Doreen Hall (a graduate of and eventual professor at the University of Toronto) to travel to Salzburg to study with Orff and Keetman. The goal was to develop her Orff Schulwerk pedagogical skills so she could bring Orff Schulwerk to Canada.

Figure 4: Orff-Schulwerk *Music for Children* issues from around the world. Source: *The Orff Echo 39:2, Winter, 2007* (cover art).

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After studying in Salzburg, Hall signed a contract with the Royal Conservatory of Music at the University of Toronto as the primary instructor of the Orff approach. This marked the beginning of Orff Schulwerk training at the University of Toronto. Walter and Hall's continued efforts to promote and expand Orff Schulwerk in Canada allowed the university to become a center for training music educators in Orff Schulwerk through summer courses. Eventually, this led to the development of the Orff Schulwerk teacher education courses as they are known today.

Further expansion of Orff Schulwerk in Canada resulted from the landmark Orff Conference on Elementary Music Education (July 26-28, 1962), which included Carl Orff and Gunild Keetman as guest speakers. This conference established the University of Toronto as the primary institution for the study of Orff Schulwerk and set the standard for Orff Schulwerk teacher education (Sanborn, 1986, 183). Music teachers from the United States who attended these summer courses were responsible for bringing the concepts and practices of Orff Schulwerk to the United States. (See Figure 3 on page 43.)

Studying the Lineage

This research project studied teacher-student lineages of the current (2010) generation of Orff Schulwerk teacher education instructors and their teachers to determine: 1) the teachers of the current generation of Orff Schulwerk course instructors;

2) their teachers' teachers; 3) what influences of Orff Schulwerk, as related to the teachings of Carl Orff, Dorothee Günther, and Gunild Keetman, were passed on; and 4) if any pedagogical "camps" emerged as a result of teacher-student lineages.

To gather data, the researcher administered an online survey to all current (2010) AOSA-approved course instructors certified to teach, at minimum, the first level of Basic Orff teacher education. This is because Basic pedagogy is the only component in Orff Schulwerk that currently requires apprenticeship training, and the Basic pedagogy instructors who participated in the study provided the most accurate and consistent information regarding teacher-student lineages.

Forty-five out of the one hundred and three instructors contacted completed the survey. The final survey was divided into three parts: 1) contact information (acquired only for organizational purposes), 2) teacher education course information, and 3) teacher influences and philosophical information. In the teacher education course information section, participants were asked to indicate: 1) the levels of the Orff Schulwerk courses they completed; 2) the year of completion and location of each course completed, 3) the names of their primary instructors for each course level, and if possible, 4) the names of their primary instructors' teachers, and finally, 5) the materials used for their teacher education course instruction.

The materials used, specifically the various editions of the *Musik für Kinder* ("Music for Children") volumes, were important to know, since many of the materials developed by Carl Orff and Gunild Keetman (or early Orff Schulwerk pedagogues) remain as primary source educational material and are used for Orff Schulwerk teacher training. (See Figure 4.)

The teacher influences and philosophical information section of the survey dealt with the influence of teacher education course instructors on their students, the overall course experience, and what philosophies, as related to the teachings of Carl Orff, Dorothee Günther, and Gunild Keetman,

were passed down from teacher to student. Participants were asked to provide: (a) information about what they felt to be the greatest influence(s) their teacher education instructors had on their own teaching of Orff Schulwerk, (b) the greatest influences their overall course experience had on their own teaching of Orff Schulwerk, and (c) the ideals and philosophies that were emphasized and passed down through their course instructors and/or apprenticeship instructors.

Evaluating the Data

The following discussion of the data will focus on participants' teacher education courses and years of completion, course locations, materials used, and Orff Schulwerk influences, ideals, and philosophies.

Forty of the forty-five participants completed all three levels of Orff teacher education courses. This is significant because most participants completed all three levels of teacher education before becoming Orff Schulwerk instructors themselves. Most participants completed the first level of Orff Schulwerk teacher education between 1995 and 1999, and levels two and three either between 1980 and 1984 or 1995 and 1999. The significance here is that most of the current (2010) Orff Schulwerk instructors completed their teacher education courses well after the official formalization of the courses, and were most likely taught by pedagogues who followed, or were at least familiar with, the rubrics in the *Guidelines for Orff Schulwerk Teacher Training Courses, Levels I, II, III* established in 1980 (American Orff-Schulwerk Association).

Participants most frequently named the following institutions as locations for their Orff Schulwerk instruction: Hamline University (St. Paul, Minnesota), the University of Denver (Colorado), the University of Memphis (Tennessee), the University of Nevada (Las Vegas), the University of California (Santa Cruz), and the University of St. Thomas (St. Paul, Minnesota). Of these, only two institutions were named as places where participants attended for all three levels: the University of Memphis and the University of St. Thomas.

Thirty-eight of the 45 participants used one or more of the *Musik für Kinder* (Orff and Keetman, 1954) volumes for their course instruction. Most of the participants had some exposure to one or more of the *Musik für Kinder* volumes. This demonstrates that the volumes are primary source material for teacher education courses, children's music instruction, and the participants' own teaching of Orff Schulwerk. The participants of this study frequently affirmed that using the *Musik für Kinder* volumes was a significant element of their course experiences, and that the volumes conveyed important ideals and philosophies of Carl Orff and Gunild Keetman that were passed down to them from their own course and/or apprenticeship instructors.

Another interesting discovery from this study was that the English edition of *Musik für Kinder* (Music for Children) by Margaret Murray (1966) remains the edition most frequently used by study participants. Martha O'Hehir (2005) suggested the reason for this: "The Murray edition is formatted like the original German volumes of *Music for Children*, containing parallel sequences of melodic, rhythmic, instrumental, textual, and harmonic strands." O'Hehir also explained that the Murray edition is significant because the song and instrumental materials listed in the *Guidelines for Orff Schulwerk Teacher Training Courses, Levels I, II, III* "were taken exclusively from the Murray and American editions of *Music for Children*, with the expressed intent to expose the student teachers to the original and early repertoire." (O'Hehir, 2005, p. 105)

Participants were asked to describe the greatest influences on their instruction and comment on what ideals and philosophies, as developed by Carl Orff and Gunild Keetman, were emphasized and passed down to them through their teacher education course and/or apprenticeship instruction. Below are the top ten participant responses describing the Orff Schulwerk process:

1. A "child-centered" approach.
2. Activities are "open-ended."
3. A "multi-faceted" and "fully integrated" approach.
4. Improvisation is at the core of Orff Schulwerk.
5. Involves process teaching.
6. *Musik für Kinder* volumes (various editions) are important primary source materials.
7. Develops, stretches, and improves musicianship.
8. Improves teaching abilities.
9. Improves skills in composition, arranging, and orchestration.
10. "Music-making" in Orff Schulwerk leads to "community-building."

These ideals and philosophies have remained consistent and strong throughout the Orff Schulwerk pedagogical lineage. From its originators through early generation pedagogues to present-day Orff Schulwerk teacher education instructors, the ideals and philosophies have maintained their integrity.

It is evident that the Orff approach continues to thrive in American music education because of the dedication and determination of Orff Schulwerk instructors, past and present. The current generations of Orff Schulwerk practitioners owe a great deal to the originators of Orff Schulwerk, and to the many "first generation" individuals who helped perpetuate the ideals and philosophies of Carl Orff and his colleagues.

Orff Schulwerk teachers and practitioners should continually ponder Carl Orff's statement, "Out of this idea the tree shall grow." (Wimmer, 1993) The creative endeavors of early generations of Orff Schulwerk practitioners have flourished within subsequent generations of Orff Schulwerk teachers and students. Orff Schulwerk will continue to spread only by passing on time-honored traditions. By remaining consistent with the ideals and philosophies of Orff Schulwerk as established by Carl Orff and Gunild Keetman, present and future generations of Orff Schulwerk teachers and their students can maintain this legacy. ■

ACKNOWLEDGEMENTS

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Effect of Vocal Range on Pitch Accuracy of Elementary-Aged Children

MICHELLE SCHWINGER teaches kindergarten through fifth-grade music at Lillian Schumacher Elementary School in Liberty, Missouri. In addition to teaching music in the classroom, Michelle also teaches violin and viola lessons from her home.

ABSTRACT

The purpose of this study was to test elementary age students' (N = 51) pitch-matching ability in high and low vocal registers. Students were asked to perform do-re-mi-fa-so two times, first beginning on D space of the treble clef, and secondly beginning on B line of the treble clef. The mean scores of students' pitch matching was 3.86 (M_0= 5, SD=1.37) for low register singing and 2.35 (M_0= 1, SD=1.58) for high register singing. A dependent sample t *test indicated a significant difference ($p<.05$) between students' pitch-matching accuracy in the high and low registers. Students performed significantly better when asked to perform lower in their vocal ranges. Student performances may have been influenced by students' personal confidence in their singing and perception of notes. Suggestions for future research are discussed.*

By Michelle R. Schwinger

Developing students' singing voices is a crucial part of elementary music instruction. The National Association for Music Education (NAfME) lists as its first standard "singing alone and with others" on the National Standards for Music Education. This is likely because of singing's widely accepted value (Mizener, 2008). Wagner and Strul (1979) found that students sing at least 25% of the time in an elementary music setting, which suggests that teachers are investing a large part of a child's music education in the development of the child's singing voice (pp. 113-125).

Developing pitch accuracy seems to be one of the most important issues facing music teachers today. Many researchers have attempted to discover the most effective method for teaching pitch accuracy and pitch relationships (Liao, 2007, 2008; Mizener, 2008). One could argue that helping a child develop his or her singing voice is a gateway for future music endeavors. The question of how music teachers can best prepare their students to hear, perceive, and respond to pitch remains.

A variety of research has been concerned with pitch accuracy in children's singing voices. Schwarzer's research (1997) showed evidence that children are capable of perceiving pitch, tempo, timbre, and dynamics when they are presented with a musical selection (pp. 35-56). While this may be the case, Green (1990) suggested that range, quality, and timbre are variables that affect a child's ability to perceive a pitch (pp. 225-231).

Other research indicates that music teachers can manipulate a student's environment to either enhance or diminish his or her ability to perform a pitch accurately. Children given developmentally appropriate activities and opportunities perform more successfully. Green (1990) suggested that the most natural way to teach singing to children is by modeling (pp. 225-231). Chappell (2008) described teaching high and low as concepts, showing students how to create high and low with their voices before labeling note names. He then labeled sol-mi, and related these sounds to sirens or doorbells (pp. 64-65). Jinyoung (2000) found that young singers performed most accurately when the range of their singing was limited to a pitch range of D4 to A4. His research showed that this was the most comfortable range for a young child to sing (pp. 152-160). Both Jinyoung (2000) and Wassum (1979) proposed that vocal range increases with age, expanding to a two-octave range by the time a student entered the seventh grade (pp. 152-160; pp. 214-226). Whatever the methodology, teachers create a variety of musical experiences progressing from simple to more complex ideas that help properly develop each student's singing voice.

This study investigated the effect of vocal range on pitch accuracy of second-grade students. Our inquiry was, "Is there a difference in pitch-matching accuracy for second-grade students' low and high vocal registers?"

Table 1.1. Pitch matching rubric. Scores were assigned only for students who began singing on the correct pitch after the experimenter provided a starting pitch.

Score	Description
5	Student matches relative pitches re, mi, fa, and so.
4	Student accurately performs three out of five pitches.
3	Student accurately performs two out of five pitches.
2	Student accurately performs one out of five pitches.
1	Student does not perform any accurate pitches after the first pitch.

Methodology

Participants

A convenience sample of 101 second-grade students (49 females, 52 males) was asked to participate in this study. All participants attended a large metropolitan-area elementary school in the Midwest. Participants' ages ranged from 7 to 9 years old (M=8.3, SD=.53). Students had three years' experience with public school general music classes. Students were frequently asked to sing alone and with others in the regular class setting, beginning in their kindergarten years.

The only scores utilized in this study were for students able to match the starting pitches of both vocal exercises. Not included were 22 students who could not match the starting pitch of B, 4 students who could not match the starting pitch of D, and 24 students who could not match either starting pitch. The remaining 51 students were able to match both beginning pitches, and only their scores were included.

Variables

The independent variable was vocal register. Vocal register is defined in this study as "low" and "high." The low register consists of the pentachord D4 to A4. This range was chosen because of previous research by Jinyoung (2000), which suggested that it was young children's most comfortable range for performing. The high register consists of the pentachord B4 to F♯5. This range was chosen because it stretched upward beyond the low register without overlap in notes.

Students' pitch accuracy was the dependent variable. It was measured using a five-point scale. Students received a score of 5 if they performed all five pitches accurately. They received a score of 1 if they performed only their beginning pitch accurately. Refer to Table 1.1 for further discussion of pitch accuracy scores.

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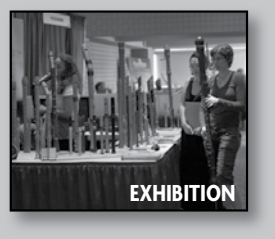
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Procedure

This experimenter used a repeated-measures design to examine the effect of vocal register on students' pitch accuracy. Students were tested individually in the music classroom, where their weekly music classes were held. Students were tested alone to control for peer influence or maturation that might occur if students were able to hear multiple presentations of the procedure. This also limited possible "practice" of the performance examples.

The experimenter was also the students' music teacher, who often tested students' singing ability on an individual basis. As a female, the experimenter gave participants their starting pitches because previous studies conducted by Yarbrough (1991) and Green (1990) suggested that students are able to match pitch more accurately to a female voice than a male voice (pp. 23-14; pp. 225-231).

Students were tested at 3:30 p.m., immediately following their weekly music class. To control for possible order effect, participants were divided randomly into two equal groups: half of the participants were tested on the high range first, and half of the participants were tested on the low range first.

The researcher provided the starting pitch both on the piano and vocally for each participant, who then sang do-re-mi-fa-so in both low and high registers. Students' pitch accuracy was measured using a five-point scale. Students received a score of 5 if they performed all five pitches accurately, and a score of 1 if they performed only their beginning pitch accurately. Refer to Table 1.1 on page 49 for further discussion of pitch accuracy scores. All students were tested, but only scores from participants able to match both starting pitches were used for analysis.

Figure 1: Music teacher Michelle Schwinger provides a starting pitch for student Evan to match.

PHOTO COURTESY OF THE AUTHOR.

Table 2.1. Mean, Mode, and Standard Deviation

Range	M	M_0	SD
D to A	3.86	5	1.37
B to F#	2.35	1	1.56

Results

This study investigated the effect of range on pitch-matching ability and accuracy of second-grade students. The research question sought to determine if there was a significant difference in second-graders' pitch accuracy when they performed in high or low registers. First, a series of independent sample t tests determined if there was an order effect between the conditions. There appeared to be no significant order effect on students' pitch accuracy when they performed in the high register, $t(49)=.33$, $p>.05$, or the low register, $t(49)=.84$, $p>.05$.

Because there was no order effect, a dependent sample t test was conducted to determine any differences between students' pitch accuracy in the two vocal registers addressed in this study. Results revealed a significant difference between students' pitch accuracy when they performed in the high

register versus the low register, $t(50)=6.47$, $p<.05$. Students' pitch accuracy was significantly higher when they sang in the lower register (see Table 2.1).

Discussion

The purpose of this study was to examine students' pitch accuracy at different vocal ranges. This study revealed that students sang with better pitch accuracy in the low register, which supports the research of Jinyoung (2000).

The researcher observed students' body language and facial expression during the study. Many students appeared to be worried, with scared faces and hunched shoulders, when given B4 as a starting pitch, a note that is quite common in their everyday, elementary musical class repertoire. A few students even verbalized that this note was "too high." It is possible that many of the participants thought this note was higher than what was normally expected of them when it was provided out of context of repertoire. The higher notes may have intimidated students, making them feel more exposed than the lower notes did.

Possible future research could include repeating this study with older students, tracking their progress as they mature musically. Also, future researchers could expand the participants' vocal register lower than D4, testing students' pitch-matching abilities lower than that suggested by Jinyoung (2000).

Conclusion

Because young children can perceive complex musical ideas, music teachers should also examine students' abilities to perform music to fully understand their musical development. As music teachers, it is our job to provide musical examples that allow our students to perform to the best of their abilities. As students age, they will develop the skills and confidence they need to perform in the higher reaches of their register. But, until students reach this level of proficiency, the lower part of their register is a safe place for students to learn and develop their singing voices. ■

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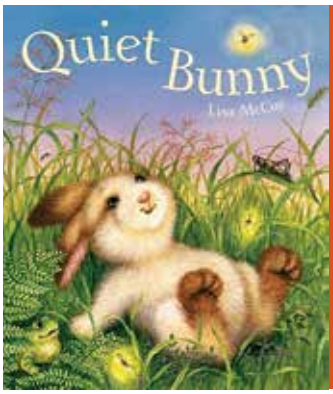
Reviewed by **Karen Williams**

Quiet Bunny

By Lisa McCue
New York: Sterling Publishing Co., 2009



This delightful story tells how Quiet Bunny, a small rabbit without a voice, finds a way to join the other animals in the night song. The tale begins with Quiet Bunny listening to the sounds of the animals entering, one by one, to create the music of the night. Although the evening song is his favorite part of the day, the little bunny is sad that he cannot participate.

Quiet Bunny wishes upon a star, wishing for a voice. The next morning, he excitedly opens his mouth but nothing comes out. Disappointed, he tries to imitate the sounds of the other animals. The small rabbit hops around the forest, unsuccessfully trying to tweet like a bird, croak like a frog, and call like a loon. Again no sound comes from his mouth. He tries to hiss like a snake, hum like a hummingbird, growl like the bear cub, buzz like a bee, and even tries to make the sound of the bat wings by flapping his paws. There is still no sound. He finally gives up when even rubbing his big, furry feet together doesn't make the chirp of the cricket.

After a wise owl tells him to be himself, Quiet Bunny thinks of all the good things he knows about himself, and realizes that even though he can't sing, he is still a special, unique bunny. Feeling better, Quiet Bunny hurries to the meadow for the start of the night song. He leaps onto a hollow log landing with a thump. Tapping a rhythm on the hollow log, he finally finds his own bunny sound. The other animals join in the night song as Quiet Bunny dances on the hollow log.

Detailed illustrations enhance this story of self-acceptance. The greens of the forest and meadow and the blues of the daytime sky deepen from sunset into darkness. Friendly-looking animals are appealing to young students. Lisa McCue also captures Quiet Bunny's expressions perfectly. Starting with his relaxed enjoyment listening to the night song, his face shows the excited anticipation of a wish coming true, his intense concentration while trying to make a sound, his disappointment when failing to make a sound, and finally, his exuberant joy as he creates music with the others.

This is a great story for vocal exploration as children imitate the sounds of the animals. The low sounds of the bear cub and frog contrast with the high sounds of the mosquito, cricket, and owl. The wail of the loon and the wolf's howl slide through both vocal registers. As Quiet Bunny wishes on a star, ask children to sing a song, such as "Star Light, Star Bright," adding a chime tree or glockenspiels for sparkle.

This is a great story for vocal exploration as children imitate the sounds of the animals. The low sounds of the bear cub and frog contrast with the high sounds of the mosquito, cricket, and owl.

Instrument exploration is another option with this book. Allow children to choose small percussion instruments to represent each sound in the story. The sound of sandblocks or rainsticks suggest leaves rustling in the wind, guiro or rasp mimic frogs croaking, maracas approximate the

snake's hiss and, of course, drums convey the sound of Quiet Bunny's feet thumping on the log. The animal sounds of the night song can be arranged rhythmically as ostinati or freely, with no rhythm. They may be performed individually in sequence or cumulatively. Random entrances and endings, or having everyone start and/or end at the same time are other possibilities.

This story also lends itself well to dramatization or puppets. All students can act out the Quiet Bunny part, doing the motions in place, silently opening their mouths as wide as possible whenever he tries to make a sound. Alternately, assign each animal to an individual student. Some children can play hopping music on Orff instruments or other percussion instruments as Quiet Bunny hops from animal to animal. Try dimming the lights on scenes that take place at night and add flickering flashlights for the fireflies.

Kindergarteners and first graders enjoy this book although it can be used with students through second grade. This wonderful story has many vocal, instrumental, and dramatic possibilities for actively engaging students in your music classroom. ■

KAREN WILLIAMS teaches pre-kindergarten through grade 5 music at Oveta Culp Hobby Elementary School in Fort Hood, Texas. Karen is certified in Dalcroze Eurhythmics and level three of Orff teacher education. She is the treasurer for the Heart of Texas Chapter of AOSA. During her 27 years in education, Mrs. Williams has taught middle school band, fourth grade, remedial writing to grades 2-5, and elementary school music.

Reviewed by **Martina Vasil**

Artful-Playful-Mindful: A New Orff-Schulwerk Curriculum for Music Making and Music Thinking

By Jane Frazee
New York, NY: Schott Music Corporation, 2012

Less is more.

I learned this lesson during my teaching career. As a new teacher, I was stressed and making mistakes, struggling to remember elaborate Orff Schulwerk lessons I was constantly developing. In spite of this, I sensed that my students were not getting as much out of music class as I had hoped. I decided to step back and use less material, but to return to it over the course of several lessons. I found that my students learned better and developed deeper understanding when we revisited pieces several times. The process allowed children to shape, extend, and reflect upon their creations.

This idea of "less is more" stood out as I read Jane Frazee's new book, *Artful-Playful-Mindful: A New Orff-Schulwerk Curriculum for Music Making and Music Thinking* (Schott: 2012). Using her lifetime of teaching experience, Frazee articulates ideas for a new Orff Schulwerk curriculum. Her Project Model Plan develops both musical skills and literacy in students during music instruction's brief sessions. By reducing the amount of material introduced to students, deeper music learning occurs. Instead of outlining innumerable lesson plans, Frazee's curriculum proposes planning a series of ten projects. In her hands, less can certainly be more.

So what exactly does the Project Model Plan look like? The 36-week school year is first trimmed to 30 weeks to accommodate inevitable schedule interruptions that can keep students out of music class. Next, the process presents 10 projects lasting three weeks each. The first week is dedicated to making music, the second to creating music, and the third to extending and reflecting upon the music created. Each project focuses on a single rhythmic or pitch element that students should be able to demonstrate, play with, and describe.

The Project Model Plan begins in second grade and continues through seventh, although it can extend to older grades. Frazee acknowledges that many musical elements are not explicitly included in her plan. She presumes that teachers will include additional elements as students explore and reflect on their created music. The plan also assumes that movement will be inherent in all Orff Schulwerk classroom activities.

In the first part of the book, the Project Model Plan addresses a common performance trap. When the primary focus is on performing, the teacher overlooks deeper student understanding, expression, and input. By broadening the focus of lessons and allowing more time for creating and analyzing, students develop more ways of thinking and behaving musically.

Frazee suggests three principles to keep in mind when planning lessons: be artful, playful, and mindful. Teachers are encouraged to pick artful, quality pieces that will have a lasting impact on students. Select pieces for their rhythmic and melodic elements, text, length (preferable short), and compatibility to student experiences. She suggests following development psychologist Howard Gardner's guidelines: artful pieces are interesting, memorable, and invite further encounters.

Frazee also emphasizes the importance of keeping a spirit of play. Three qualities of play are prevalent in Orff Schulwerk. First, lessons are active and not passive. Second, students have a personal stake in their actions and creations, as they do in play. Third, students are typically

a part of a community of music makers, as they are a part of a community during play.

The mindful part of the plan emphasizes student reflection on what they have learned. Often, Orff teachers emphasize making music in the short amount of time they have with students. Here Frazee poses an important question: What good is performing large amounts of music if the students don't understand or hear what they are creating, nor are able to use those ideas in new creations?

Frazee recommends that, in planning your 10 projects, begin with the outcomes you want (mindful), carefully select musical pieces that will lead to those objectives (artful), and provide students with opportunities to play with the material you have chosen (playful).

Frazee demonstrates how the Project Model works in part two of the book. She develops one project each for Grades 2, 4, and 6, walking the reader through each step of the lessons.

In part three, Frazee suggests useful materials. This is not an exhaustive list of possibilities, but simply suggestions and materials that worked for music teachers who tested lessons in the book. The materials are short and simple, keeping with the book's spirit.

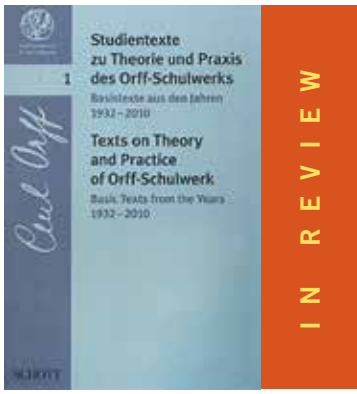
Artful-Playful-Mindful offers a classroom-tested music curriculum built on rhythm and pitch elements that will fit into today's time-restricted, standards-based educational systems. I think this book is essential for Orff Schulwerk teachers who want to make as deep of an impact as possible in the little time allotted for music instruction. Frazee provides a useful and succinct guide for teachers to do more with less. ■

MARTINA VASIL is a second-year doctoral student in music education at West Virginia University, Morgantown, West Virginia. She taught K-8 general music and 4-8 band in Pittsburgh, Pennsylvania for six years before returning to graduate school. Martina is certified in level three of Orff teacher education and World Music Drumming I. She is vice president for the Pittsburgh Golden Triangle Chapter of AOSA, and was a local conference chair for the 2011 AOSA National Conference.

Reviewed by **Jane Frazee**

Texts on Theory and Practice of Orff-Schulwerk: Basic Texts from the Years 1932-2010

Barbara Haselbach, ed., Margaret Murray, trans.
Mainz: Schott Music GmbH & Co., 2011



Texts on Theory and Practice of Orff-Schulwerk: Basic Texts from the Years 1932-2010 is a unique and valuable resource for the student of the Schulwerk. Comprised of thirteen important historical texts authored by a "who's who" of German Orff Schulwerk proponents, the selected articles span almost 80 years of thoughtful reflections and include three essays by Orff himself.

A forerunner to this collection, translated and edited by the American Orff teacher Mary Stringham (now Shamrock), was published in 1976. *Orff Schulwerk: Background and Commentary* contains selected articles from German and Austrian periodicals. Like the volume under review, it presents invaluable insights by those closely involved with the origination and dissemination of the then-new approach to music learning.

Similar to its predecessor, the current collection is not limited to history. Five articles concern application, or ways in which Orff Schulwerk has been adapted to the realities of school music since the 1970s. All contributors are identified in a biography section, supplemented by a useful selected bibliography and discography. The book is dedicated to Margaret Murray for her many contributions to Orff Schulwerk, and she continues her assistance by providing English translations for all but one of the articles.

An extensive introduction by Michael Kugler summarizes the content of the book's essays. Arranged chronologically after Gunild Keetman's delightful initial presentation, "Memories of the Gunther-Schule," subsequent essays explore the roles of movement, elemental music, and speech in Orff's holistic approach to music education that was revolutionary a half-century ago, and remains so today. Orff's insistence upon music's relationship to movement, dance, and speech is reinforced throughout these essays, as well as music's root in play. The central role of improvisation, making up music from given models, is also emphasized throughout.

Orff Echo readers will be familiar with some of the essays, including Keetman's Gunther-schule memories and "Orff-Schulwerk: Past and Future," written by Orff in 1967. One of Hermann Regner's articles from the book, "Carl Orff's Educational Ideas – Utopia and Reality" appeared in the *Echo* in 1977.

But ten gems from the collection have not appeared in print in the U.S. before. Included among these are two articles by Orff's Gunther-schule partner, Dorothee Gunther. The first, "The Rhythmic Person and Their Education," written in 1932, is a polemic against conventional teaching that excludes dance. She argues that rhythmic education should be central to general education. In another essay, she argues for free exploration of various movements, and against the kind of structured dance teaching one finds in ballet. Gunther's ideas are rooted in the 1920s dance innovations of Dalcroze and Laban, and find their application in her work with adult dancers.

In contrast, Barbara Haselbach's helpful essay traces the role of dance in Schulwerk training from its roots at the Guntherschule to the pedagogical work recast for children beginning in 1961 in Salzburg. She identifies elemental movement as consisting of rhythmic, expressive, and traditional movement dance forms

from the home culture. Here music, movement, and dance are understood as a "bridge between the inner and outer world."

In an early essay from 1932, Orff argues that music arises from improvisatory play and results in "bodily music" from the child within all of us. Two additional articles by Orff elaborate on these themes. He insists that Schulwerk is non-professional music training, intended to release the music found within every person. This music education is not directed toward proficiency, but to the development of the child's whole personality.

We find a compelling opportunity to compare Orff's theories with their subsequent realization in articles by Hermann Regner and Rudolph Nykrin. While Regner articulates the components of elemental music, Nykrin concerns himself with how they fit the needs of music education in schools today. He argues that the "timeless" aspect of 19th century texts and songs found in the original Orff volumes have little relevance today and must be updated for 21st century students. However, he suggests that the so-called "classical" Orff Schulwerk pieces are inspiring models for improvisation. Further features of Orff Schulwerk that continue to be relevant for today's children are rhythmic-melodic exercises, singing, body percussion, and elemental instruments—and that all must be part of a systematic learning plan.

Nykrin believes that Orff Schulwerk's contribution of playing-practicing-learning leads to student comprehension of musical elements that provide material for original composition and understanding of how music works. Revised only three years ago, Nykrin's article speaks to the natural and necessary collaboration of children's hearts and heads to master the school music curriculum.

The gift of this rich collection might have been enhanced by contributions from historical figures who could have provided a non-German perspective. Doreen Hall (Canada), Daniel Hellden (Sweden), and Minna Ronnefeld (Denmark) would have offered insightful commentaries about the introduction of Orff Schulwerk in their own countries. Additionally, with the page format of English text on the left-hand page and the original German on the right, this reviewer continuously bumped into the original German. This scholarly approach to reading requires a lot of practice to master.

Readers should approach this book like the feast that it is. Read the introduction as if it were a menu. Then sample the courses that most appeal to you. Finally, try some unfamiliar flavors. You will be richly satisfied as you broaden your understanding of the work you love, and you will become a better teacher as a result. ■

JANE FRAZEE is founder and former director of Graduate Music Education Programs at the University of St. Thomas in St. Paul, Minnesota. A former Fulbright teaching scholar at the Orff Institute in Austria, she has authored six books on the theory and practice of Orff Schulwerk. Her biography appears in the second edition of the *New Grove Dictionary of American Music.*

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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.

ORFF ECHO EDITORIAL CALENDAR

Issue	Feature Topic	Coordinator(s)	Contributor's Deadline
Fall 2013	Looking at Student Work	Chris Tranberg Donna Gallo	March 15, 2013
Winter 2014	Music and Culture	Chet-Yeng Loong Patty Reed	June 15, 2013
Spring 2014	Critical Thinking and the Schulwerk (tentative)	Michelle Przybylowski Nick Wild	September 15, 2013
Summer 2014	Teacher Evaluation	Patty Reed Donna Gallo	December 15, 2013
Fall 2014	TBD	Chet-Yeng Loong	March 15, 2014
Winter 2015	TBD	TBD	June 15, 2014
Spring 2015	TBD	Michelle Przybylowski Nick Wild	September 15, 2014

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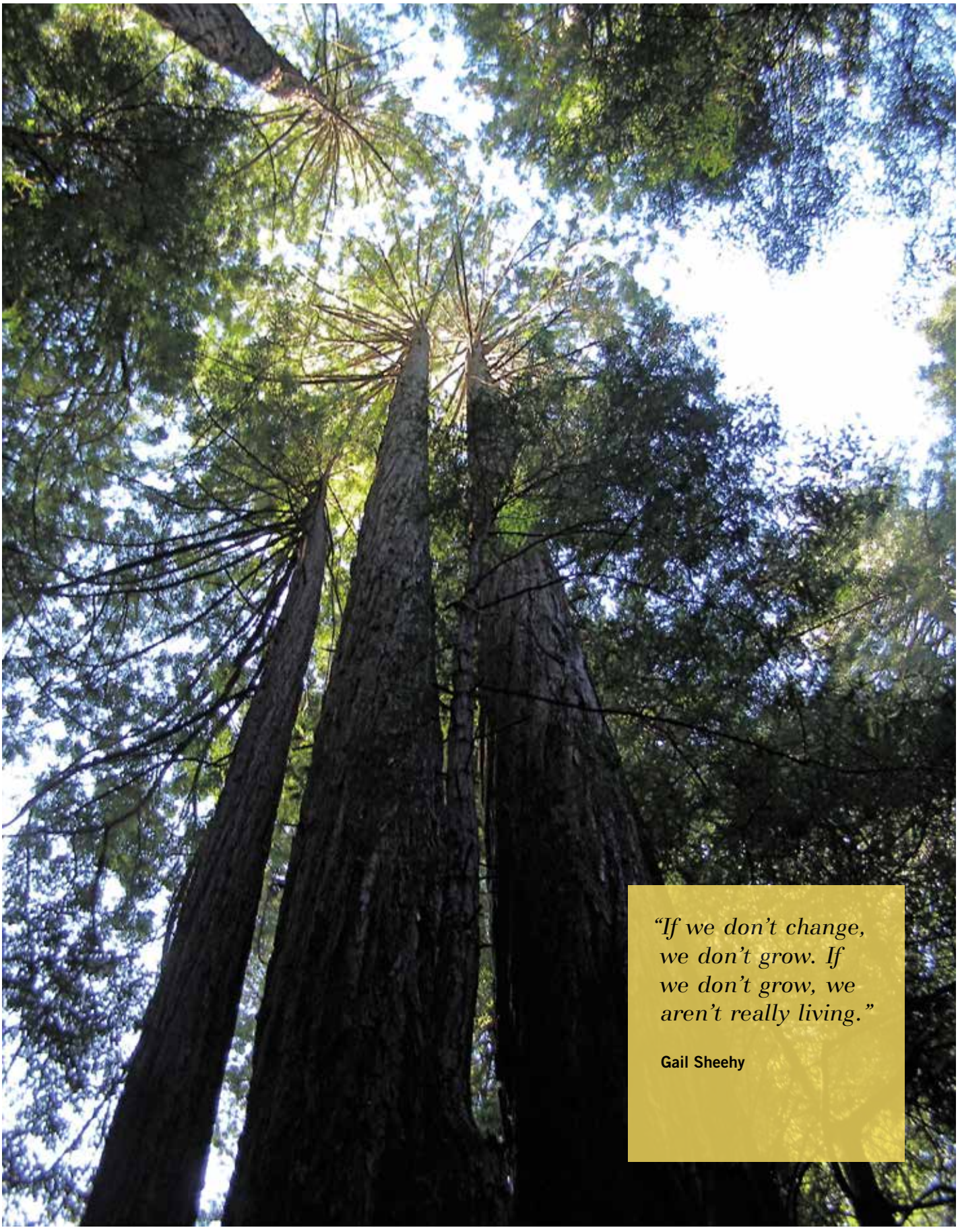

"If we don't change, we don't grow. If we don't grow, we aren't really living."

Gail Sheehy

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