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SUMMER 2016

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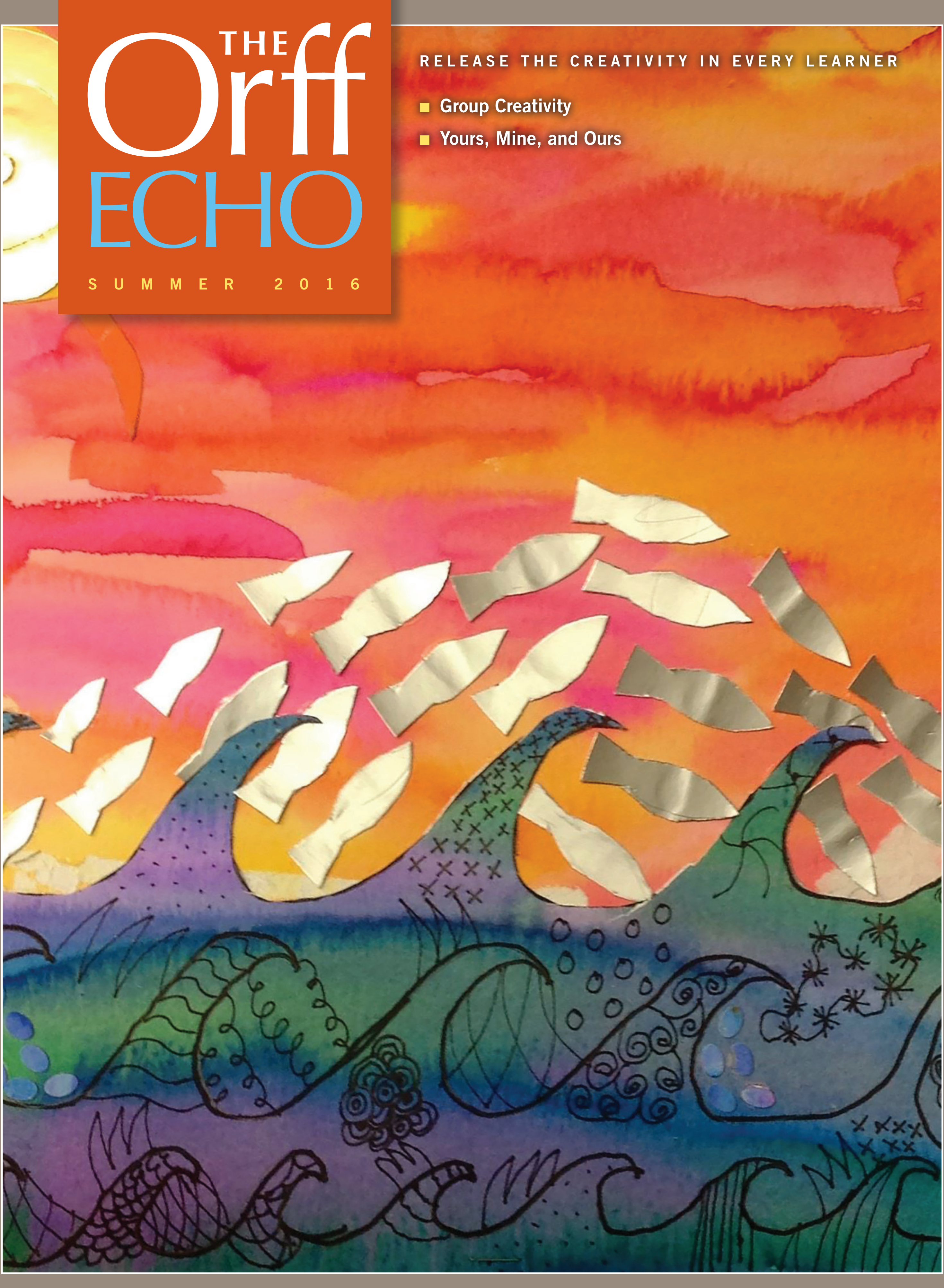

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on the cover

"Sea and Sunset" by Emily Osborne, a student at East Amwell Township School, Ringoes, NJ. Art teachers: Mrs. Gallagher and Mrs. Stafford

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Donna Gallo, Chet-Yeng Loong, and Nicola Mason

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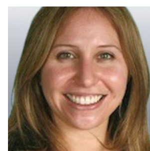
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ADDITION

Unique Strategies for Teaching With World Music
In the Spring 2016 issue, the fiddle player in Figure 1, page 9, is William Ritter. In Figure 4, page 11, there should be no dot under the last number (1).

ethics statement

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

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mission statement

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

OUR MISSION:

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

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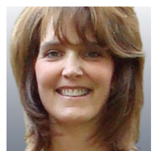
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PRESIDENT'S MESSAGE

By Joan Stansbury

Yours, Mine, and Ours

"Why didn't I think of that?" We've all experienced those wonderful "aha" moments when other people's ideas resonate with us, motivating self-realizations or becoming springboards for new projects. It's even more exciting when those "aha" moments bounce around within a group, creating experiences that are ultimately more than one person could create by him- or herself. There are times when it's necessary and appropriate for us to work alone, but the joy and success of the Schulwerk is based on group creativity, the melding of many different ideas into a cohesive, musical whole. In keeping with this issue's focus on group creativity and the Schulwerk, I'd like to share some thoughts on what group creativity looks like in the context of AOSA.

Though the Schulwerk is designed to promote children's joyful, creative, elemental music making, AOSA's mission is to support the professional development of teachers who use this teaching/learning approach. Many of us—if not most—are the only ones in our schools who do what we do. The education system offers very little professional development to support our style of teaching. Yet AOSA chapters, which are found in every state across the country, provide just what we need. Throughout the school year, local Orff chapters offer active music-making workshops where teachers experience group creativity as participants, rather than as facilitators. These workshops provide valuable opportunities for Orff Schulwerk teachers to interact with each other, re-energizing themselves and their teaching.

If you are ready for more extensive training than a one-day workshop can provide, consider enrolling in one of the many AOSA-approved teacher education courses held across the United States each summer. In Levels I, II, III, and Master Classes, participants explore pedagogy, recorder, and movement within a creative, interactive group setting. With each person contributing to the process, the end result is always greater than the sum of its parts. The combination of personalities and skill sets ensures that each musical experience will be unique and satisfying, both for individuals and for the group. It's not unusual for long-term friendships to come out of these courses, as participants stretch and grow together through group exploration and shared creativity.

AOSA national elected representatives also follow the group creativity model. The Executive Committee meets semi-monthly via Skype calls. The entire board meets face-to-face three times a year (March, September, and November) and continues their work via electronic communication between meetings. They continue to brainstorm ways to expand and improve communication, support local chapters, and develop resources for members. Standing committees include Communications, Financial Assistance, Leadership Development and Nominations, Membership, Professional Development, Regional Representatives, and Research. Some ongoing projects include: updating and improving social media platforms and protocols; communication with, and support for, local chapters; updating and codifying teacher education course curricula; and assessing and improving membership benefits. The Conference Committee is always planning three conferences at a time, selecting and scheduling sessions, presenters, and concerts,

inviting featured and international guests, working out onsite logistics, and supporting local conference teams' work. The editorial boards of *The Orff Echo* and *Reverberations* work year-round to provide meaningful, high-quality articles and resources for our membership.

Group creativity is at the heart of the Schulwerk and can be seen everywhere within the organization, from the smallest classroom setting to chapter workshops and teacher education courses, from committee and editorial work to our national conference. I applaud each of you for bringing the creative Orff Schulwerk approach to your students, and I encourage you to continue growing personally and professionally by participating in Orff Schulwerk group activities outside your classroom. Consider the following for the coming school year:

- Invite a non-member to a local workshop or the national conference and encourage them to join AOSA—and remember to renew your own membership.
- Join and/or renew membership in your local chapter. Consider serving on your local board.
- Attend chapter workshops, where you can share, interact, and create with others, and return home with new ideas and a renewed sense of collegiality. Do not be intimidated if the closest chapter is a couple of hours' drive away—it's worth it!
- Visit the AOSA website often for new teaching ideas and resources.
- Pay it forward by submitting some of your own lesson ideas to *Reverberations*.
- Participate in discussions on the American Orff-Schulwerk Association Facebook page.

The principles of Orff Schulwerk are based on sharing, exploring, and creating together. The approach, with its creative process, is yours, mine, and ours! ■

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

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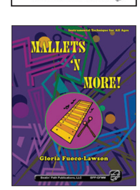

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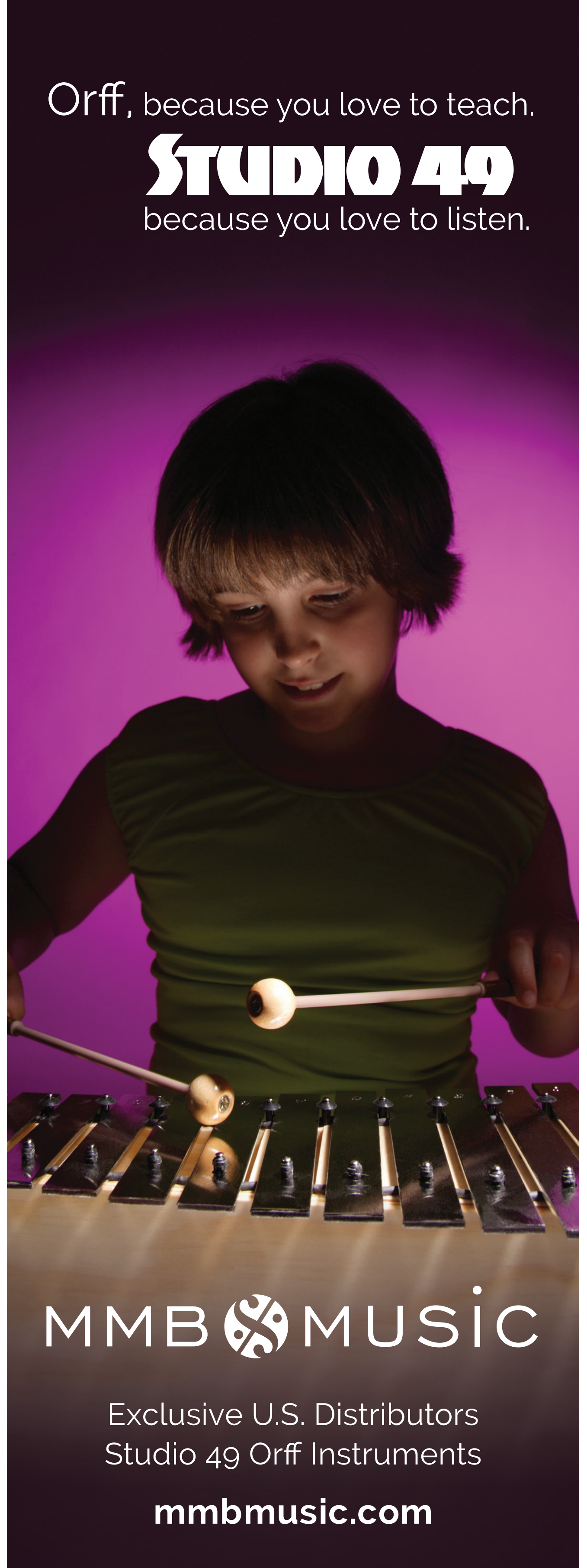

IN THIS ISSUE

By Linda Hines with Donna Gallo, Chet-Yeng Loong, and Nicola Mason

Group Creativity

"In the good old summertime…" Admit it—you sang that line from this beloved American standard when you read it. Equally difficult as not singing this is resisting the temptation to think about summer's approach and its accompanying activities, made all the more enjoyable by the presence of others. Just as everything is better with friends, creativity may be stimulated and enhanced when the empowering dynamic of a group is involved. Thus our summer issue focuses on the breadth and depth of group creativity—how to harness its potential, and then unleash it in your classroom.

We begin by asking the question, "What if play were more central to learning?" In her article, "The Orff Classroom Playground: The Power of Play," Kristen Smith examines this question. She likens the playground with the playfulness of Orff's process: "Monkey bars, slides, and swings are replaced by singing, instrumental play, and movement…" and discusses the sensory, social, and emotional benefits of play in the classroom.

In his article, "Fostering Critical, Divergent Thinking in the Orff Classroom: It Starts With Academic Discourse and Dialogue," Gerry Petersen-Incorvaia poses another question: "How might we ensure we are…building and facilitating academic discourse in our classroom?" The author provides strategies as springboards for

more meaningful dialogue to facilitate class discussions focused on promoting divergent thinking during Orff-inspired creative tasks.

Building on this idea, in "Beyond You, Beyond Me: Group Music Making and Creativity," William Todd Anderson explores how interpersonal relationships generate an intersubjective environment where each member is a co-creator of the overall culture. Through examples of his own experience, Anderson invites us to think critically about our interactions with students during creative activity, and the ways in which we may heighten musicality while honoring students' unique musical contributions.

What commonalities lie within Orff Schulwerk and the 21st century skills? In her article, "Schulwerk Group Creativity: Witnessing the Blossoming of Discovery," Karen Stafford contends the philosophy behind Orff Schulwerk embraces the 4Cs—critical thinking, communication, collaboration, and creativity—and that Orff Schulwerk concepts are tailor-made for this type of learning.

Continuing this point, in "Creating Music Together: Challenge and Opportunity in Orff Schulwerk," Judy Bond discusses how educators in a number of disciplines, including the arts, can demonstrate how they include the development of creativity and problem-solving skills as a goal for their students, and explores the role for Orff Schulwerk in this climate. The author further suggests Orff resources for teachers to use in their classrooms to make music creatively in group settings.

In our final feature article, "Group Creativity in Musical Context: Research Insights and Implications for Working With Orff Schulwerk," author Anna Maria Kalcher reminds us that "Orff was a creative role model." Through her reflection of current research in musical and group creativity, she reiterates that the "group is more than the sum of its parts" and emphasizes the value of the group in creativity within the Orff Schulwerk.

What summer would be complete without indulging in some quality reading time? This issue features reviews of three books that will further stimulate your creativity and promote classroom dynamics. Julie Froude's review of the children's book, *Catfish Tale*, by Whitney

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Stewart and illustrated by Gerald Guerlais, relates a captivating story that will rouse the imaginations of a variety of learners and inspire you with several innovative ways to use the story as a teaching tool. Carol McDowell's review of the book, *Bear Sees Colors*, by Karma Wilson and illustrated by Jane Chapman, affords fun learning activities for your students based on Bear's latest adventure, this time into the world of color.

In his review of *Artful-Playful-Mindful in Action: Orff-Schulwerk Classroom Projects for a New Generation of Learners*, Griff Gall shares how authors Karen K. Benson, Rachel Bergeron, Leonard Davis, Diana Larsen, and Shelly Smith collaborated to build upon Jane Frazee's Artful-Playful-Mindful approach to create lessons and reflections that both new and experienced music educators can model or adapt in diverse environments.

As you make your summer plans, whether furthering your studies, teaching a summer program, or embarking on a well-deserved vacation, we hope this issue piques your interest in the collegiality of groups and tempts you to reap the exponential possibilities they sow. We encourage you to share in community and reflect on the creativity that results, then return to your classrooms this fall, renewed by the group interactions you have experienced. ■

LINDA HINES is interim editor of *The Orff Echo* while **LAURIE SAIN**, editor-in-chief, is on medical leave. Issue coordinators **DONNA GALLO**, **CHET-YENG LOONG**, and **NICOLA MASON** collaborated on this piece. They are all active Orff teachers and enthusiasts, and members of *The Orff Echo* editorial board.

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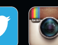

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FOCUS ON GROUP CREATIVITY

The Orff Classroom Playground: The Power of Play

ABSTRACT

This article presents a starting point from which teachers can leap into the world of limitless group creativity. It demonstrates that if that leap is taken with faith in the power of play—as children naturally experience their world—the results can be both surprising and inspiring.

KRISTIN SMITH has taught music and movement to children pre-K through Grade 12 for 11 years. She earned her bachelor's degrees in music education and flute performance from Lebanon Valley College. She has successfully completed all three levels of Orff Schulwerk teacher education, and is an active member of AOSA and the Middle Atlantic Chapter. In her region, she is an active presenter and assists the American Center for Elemental Music and Movement. Kristin is the elementary music specialist at Thunder Hill Elementary School, the arts integration school for the Howard County Public School System in Maryland.

By Kristin Smith

"We will not be able to make music our own by making music ourselves," states Brigitte Warner (1991), in the preface to her book, *Orff-Schulwerk: Applications for the Classroom* (preface p. x). In the Orff Schulwerk classroom, this statement could not be closer to the truth. In order to experience fully the beauty of music making in the classroom, we must give students the opportunity to interact with one another during the music making process. They need to collaborate and explore, to literally *play* with the material being taught. The power of play—not only through literal instrumental play, but *playful* play—provides opportunities for experimentation, decision making, and collaboration. What can be accomplished by one child alone is magnified many times over when children contribute to a group as a musical whole.

The Need for *Playful* Play

It is through play that children develop cognitive, fine motor, gross motor, social, sensory, communicative, and countless other skills that are essential to their functioning in our world. Writer and early childhood teacher Krystyann Krywko shares, "Children at this age use all their senses to acquire information." Therefore, "the more senses that are involved in learning, the more information is retained" (Krywko, 2008). What better opportunity for this in a young child's education than in music class?

Figure 1. Drum circle.

PHOTOGRAPHER: KRISTIN SMITH. USED WITH PERMISSION.

As a first-year general music teacher, my lesson plans focused on the many ways students demonstrated their musical knowledge. Ideally, my students would complete worksheets with music math problems, define music vocabulary terms, take part in listening lessons to identify form, and more. These activities were planned for them to participate individually, to show their personal skills and mastery of the musical tasks at hand. In the classroom, however, these lessons were not successful. Students demonstrated less than desirable behaviors, were bored with our activities, and did not seem to care about music class. Where had my carefully structured lesson plans gone wrong?

The answer lies in the most obvious place—there was no *playful* play. After 11 years of teaching, with constantly evolving teaching strategies, training, certification, and advice, one important lesson stood out: My teaching involved little opportunity for play, and fewer opportunities for group work. My students may not have realized it, but they were begging for the chance to collaborate, to create, and to play. They were asking for time to do what comes naturally to children, and what is often overlooked by adults. Perhaps Warner's (1991) observation of this had lain at the heart of my challenge as a new educator, with a simple solution. "Orff-Schulwerk puts us in touch with our musical beginnings, roots most of us lost contact with long ago, but to which the child is still able to respond " (p. 8). My students were waiting for a time in their highly structured school day to express themselves creatively in a safe space where they were free to make mistakes and discover solutions, exploring in cooperation with their peers (see Figure 1).

In many of our school settings, music classes provide relief for students from the highly dictated, rigid form of school routines. Apart from recess, and possibly lunch, music classes have the wonderful power of affording children the opportunity to be children and to play.

When it comes to children's musical learning, regardless of the difference in instructional delivery, does it truly matter if the method of notation differs from standard music notation? Does it matter that exploration might lead to a rhythmic and not a melodic composition? Are students creating within musical guidelines? Are they comprehending and performing with fluency? And most importantly, are they having fun? If the answers are yes, then absolutely: Who cares that the means to the musical end may represent learning more through play than traditional instruction (see Figure 2)?

Music classes provide relief for students from the highly dictated, rigid form of school routine. Apart from recess, and possibly lunch, music classes have the power of affording students the opportunity to be children and to play. In early elementary years, the value of movement in the learning process is paramount. Equally important is the time to work with others in order to problem-solve creatively.

Once these realizations made their way into my teaching, the classroom climate seemed to change. Students were cheerful, engaged, and eager to participate in lessons. They attempted any challenge and requested the chance to work with others. With group cooperation and play as a familiar element in our music classes, the previously undesirable behaviors morphed into focused discussions, filling the air with questions such as "What if we did _____?" and "I wonder how ______ would work?" The creative discussions we experienced could all be traced back to the exploration and play at hand. It was clear their play-centered discovery had a profound positive effect on their attitude toward learning.

Figure 2. Students Work in Pairs to Create Rhythms in a Playful Way.

PHOTOGRAPHER: KRISTIN SMITH. USED WITH PERMISSION.

The Schulwerk in Our Classrooms Today

Carl Orff understood the necessity for playfulness in the learning process of children. The collaborative, problem-solving structure of the Schulwerk supports higher-level thinking, creativity, and independence in the classroom. The Orff approach is often what allows our teaching to resonate with students.

"Since the beginning of time children have not liked to study. They would much rather play, and if you have their interests at heart, you will let them play; they will find that what they have mastered is child's play" (Nields-Duffy & Nields, 2011, p. 161). Although initially Orff may not have intended for the playful process to have such a powerful impact, it directly influences our current teaching environments and reaches far beyond musical content, including Individual Education Plans (IEP), social- and communication-based goals, and other special needs.

In our classrooms today, skills emphasized in the Orff classroom are often listed in students' IEP goals (see Figure 3, page 13). Students may make significant strides toward mastering these skills with the support of musical activities outside the regular classroom. Further still, the necessity for student communication and appropriate socialization with others allows the Schulwerk to support directly a number of the social- and communication-based goals of students with various special needs. The question-answer structure of many singing games might encourage those students to verbalize their thoughts in the music classroom, whereas they might make fewer attempts at the spoken word in their regular classroom. Their ability to discover methods of self-expression may lead to increased

self-confidence because music provides an alternative outlet for this. As an alternative to speech, these students might feel comfortable exploring ways of *playing* their feelings or perhaps *singing* their thoughts to a teacher.

Thanks to technology, with the assistance of augmentative and alternative communication or AAC, nonverbal students may participate more fully in activities during music time. Whether the AAC is an assistive electronic communication device, picture symbols, or other means, their benefit to socialization is invaluable. As explained by the American Speech-Language-Hearing Association (ASHA), “special augmentative aids, such as picture and symbol communication boards and electronic devices, are available to help people express themselves. This may increase social interaction, school performance, and feelings of self-worth” (ASHA, n.d.). One cannot help but wonder what Orff and Keetman would think if they were to see the multitude of ways in which the Schulwerk has grown to cater to children’s developmental needs today.

Figure 3. In a Mainstreamed General Music Setting, a Student With Autism Focuses on the Class Activity With the Guidance of a Student Assistant.

PHOTOGRAPHER: KRISTIN SMITH. USED WITH PERMISSION.

The Orff Classroom Playground

Much like an actual playground, the Orff classroom often functions using a variety of simultaneously occurring activities. Monkey bars, slides, and swings are replaced with singing, instrumental play, and movement, among countless other media. Although to an outsider the activities might sound and look chaotic, to the teacher, more importantly to the children involved, it is organized play. It provides children the chance to learn through doing and to develop skills through parallel and cooperative play with the help of their peers. This form of learning through doing directly correlates with educational theorist John Dewey’s experiential learning, in which learning is viewed as a lifelong, engaging process for the individual. As Dewey identified, it is one’s meaningful experiences as a learner that allow for connections between the classroom and the “real world” to be made (Kolb, 2015).

The decline in social, emotional, and physical awareness in even the youngest children beginning in preschool is a rising issue in U.S. schools today. Meaningful play opportunities afforded to children in the Orff Schulwerk classroom can directly assist in resolving some of these issues. Preschool years are not only optimal for children to learn through play, but also a critical developmental period. If schools do not give children opportunity for enough natural movement and play experiences, they start their academic careers at a disadvantage. They are more likely to be clumsy, have difficulty paying attention and controlling their emotions, utilize poor problem-solving methods, and demonstrate difficulty with social interactions. We are consistently seeing sensory, motor, and cognitive issues arise later in childhood, partly because of inadequate opportunities to move and play at an early age (Strauss, 2015).

Pediatric occupational therapist Angela Hanscom states, “it is before the age of 7 years—ages traditionally known as ‘pre-academic’—when children desperately need to have a multitude of whole-body sensory experiences on a daily basis in order to develop strong bodies and minds” (Strauss, 2015). Although Hanscom vehemently advocates the need for young children to play outside with other children daily in order to develop the social,

Figure 4. Music Educators Participate in an Improvisatory Movement Piece During a Teacher Education Workshop Co-presented by the Author.

PHOTOGRAPHER: KRISTIN SMITH. USED WITH PERMISSION.

emotional, and sensory skills necessary to function and focus upon entering kindergarten, she openly points out that these opportunities are increasingly less common in many U. S. preschools today.

The rise in ultra-structured, academically-centered preschools has contributed to a decline in children's physical and emotional self-awareness during their early childhood years—the period in which the five senses need to be stimulated the most. With free play limited in favor of addressing skills for academic readiness, the responsibility of schools is changing into one of teaching the social, emotional, and physical skills children should have naturally grown into through meaningful play experiences. More often than not, children's lack of coping abilities requires that these skills be re-taught, instead of being nurtured as a part of the natural developmental process. These coping abilities may take the form of appropriate socialization with peers, increased attention span during instruction, attention to one's surroundings, and patience as part of the learning process, to identify a few. Nevertheless, whatever these coping abilities may be, they all contribute to the state of student learning and social interaction.

In a society in which situations of re-teaching these coping skills have become the norm, Orff educators possess incredible power to turn this challenge around—we possess the power of play (see Figure 4)! Through the content we already teach, without needing to add, change, or learn new techniques, we have the ability to mold and create young, self-aware, self-expressive individuals, all through music and movement. By using the Schulwerk as a vehicle for meaningful play in the music classroom, we nurture children's spatial, kinesthetic, and social awareness. The requirement to solve problems—in the form of creating rhythms within musical guidelines, creating movements as expression of given music, creating ostinati to accompany songs, and much more—is encouraged in the Orff classroom, as is the task of playing and problem solving with others.

Conclusion

In his book, *Play, Sing, & Dance*, Doug Goodkin poses questions that, if kept at the heart of the educational process, might significantly shape the future of our students' learning:

> When children play, they are hard at work trying to make sense of their world…Play is

> nature's schooling and its curriculum has been developed for thousands of years to fit children just right…what would it look like if schools really understood play as the child's work? What if children were not only encouraged to play their own games inside and outside, but the teachers themselves kept a sense of play in the curriculum? (2002, p. 11)

The critical questions to consider are: What if play were more central to learning, from birth through high school graduation and beyond? What would our world look, feel, and sound like if the power of play was an integral part of learning? As Orff educators, we hold the key to unlocking the power of play in our children's world, and we owe each of them the potential rewards it instills. ■

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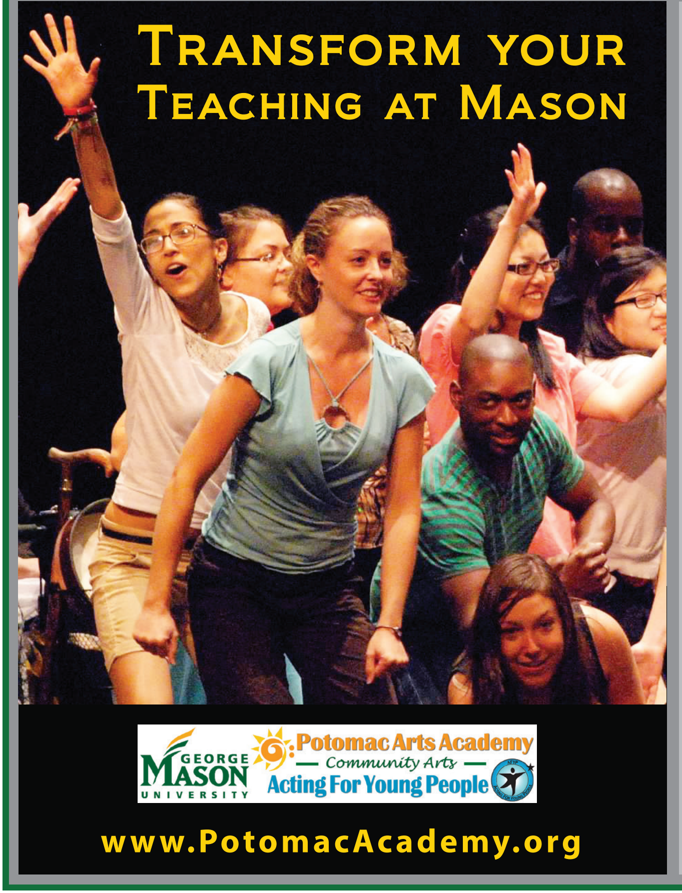

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FOCUS ON GROUP CREATIVITY

Fostering Critical, Divergent Thinking in the Orff Classroom: It Starts With Academic Discourse and Dialogue

ABSTRACT

Structuring discourse and dialogue is a first step to fostering students' critical and divergent thinking in Orff-inspired classrooms. This article showcases one strategy to build students' capacity in transferring what they are thinking into accountable talk and classroom discussion.

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By Gerry Petersen-Incorvaia

With everything going on in the music classroom, who has time for building academic discourse or dialogue—the idea that students can intelligently verbalize music academic content to a group of classmates and discuss that content with one another? My answer is always "we do." We, as music educators, are charged with the responsibility of building the academic language of music. Our mission is to ensure our students are able to understand, communicate about, and perform music. Thus, we must make sure they are musically literate. Being musically literate means being able to read, write, analyze, perform, and demonstrate knowledge about music. Discourse provides the music teacher an entry point to a profound literate experience. Cosset Lent (2016) explains that enriching literacy within a discipline, such as music, may require a model that "recognizes that reading, writing, thinking, reasoning, and doing within [the] discipline is unique" (p.1). Music literacy is unique and different when compared to other content areas, and we must make the time to ensure our students are musically literate.

Most of us see our music students for 30 to 40 minutes, one time a week, if we are lucky. We have many standards to cover in addition to preparing performances, whether voluntary or required. How might we ensure we are also building and facilitating academic discourse in our classrooms? We can begin to do this work through our planning and facilitation of questioning

sequences, and structuring student discourse that fosters critical and divergent thinking.

Critical and Divergent Thinking

The National Coalition for Core Arts Standards (NCCAS) urge us to address thinking in our content area. The NCCAS (2016) artistic processes of creating, performing, responding, and connecting, and the anchor standards within those processes, are designed to promote critical and divergent thinking. These standards help us focus quite a bit on critical thinking in the classroom, and becoming musically literate.

Divergent thinking can be explained as "the way the mind generates ideas beyond proscribed expectations and rote thinking," and is a way of thinking that not only allows students to draw on their current knowledge and ability, but showcases their ability to think in a complex manner (Goodman, 2014). Divergent thinking is truly the out-of-the-box thinking that can occur during artistic processes. It may be inherent in artistic processes themselves; however, it needs to be nurtured and, therefore, explicitly taught.

To tap into and support a student's critical and divergent thinking, educators first need to know what students are thinking. Academic discourse and dialogue are mediums that enable the teacher to unpack students' musical thinking. Planning complex or higher-order questions is integral to the artistic process, but how do we know what students are thinking? Building musical vocabulary and fostering discourse in the classroom is one way to recognize this.

Using Accountable Talk to Foster and Support Critical and Divergent Thinking

"Accountable talk" is a phrase that is used when speaking about the dialogue or discourse we expect of our students. Anchor charts may be used to ensure that students' accountable talk is framed in a manner the teacher expects. An anchor chart is a visual representation of content. The use of the anchor chart in instruction allows a teacher to scaffold the learning. An anchor chart for accountable talk helps students clarify, support, investigate, and expand on their thoughts.

One content area that has worked to showcase critical and divergent thinking in a meaningful manner is visual arts. Using the Visual Thinking Strategies, which evolved out of research-based work at the Harvard Graduate School of Education, Philip Yenawine explains that "the teacher is central to the process but not the authoritative source; instead, the students drive the discussions…" (p. 15). The five actions of this process for students are:

1. Look carefully at works of art.
2. Talk about what students observe.
3. Support ideas with evidence.
4. Listen to and consider the view of others.
5. Discuss and encourage a variety of interpretations.

These actions can be implemented in every content area, especially music, whether reacting to a live performance, an article about music, a recorded performance, or reading notation. The process helps support questions that empower divergent thinking and dialogue around divergent ideas. To mirror these actions in music, the process would be to:

1. Look at music compositions and listen carefully to musical pieces.
2. Talk about what students see, hear, and react to.
3. Back up ideas with evidence.
4. Listen to and consider the view of others.
5. Discuss and hold possible a variety of interpretations.

To tap into and support a student's critical and divergent thinking, educators first need to know what students are thinking.

An explicit example of what this process might look and sound like in an Orff-inspired music classroom would take place during a composition unit. Depending on how the teacher structures the sequence of composing in the classroom, taking the time to have students perform their compositions for one another with attention to what they hear, see, and think, is something we typically do. In the beginning steps of this work, a teacher might hear students say, "I heard slow music," or "I saw him play the tambourine." Asking students to support their statements with evidence from the performance and what they think about each other's statements takes thinking, discourse, and dialogue to the next level. Students may make more sophisticated observations such as, "I can tell the music was slow because I could take a breath between each note," or "I agree

Table 1: Music-Specific Accountable Talk Anchor Chart.

Remember to:	Sounds like:
Ask questions when you don't understand what your classmates say.	■ Can you tell me more about that? ■ Excuse me, would you say that again? ■ Would you clarify your statement? ■ I am not sure I understand, would you please give me another example? ■ I do not understand, could you tell me more about that? ■ I wonder why_____. ■ Why do you think _____?
Give reasons and evidence why your ideas are good ones.	■ This reminds me of _____ because _____. ■ I believe this is true because _____. ■ In my research, I found _____. ■ This is about _____ because _____. ■ I can tell that _____ because _____.
Ask your classmates for evidence and reasons for their thinking.	■ Can you tell me why you think that is true? ■ Can you identify a place in that piece of music that illustrates that idea? ■ Perform that part of the piece of music that illustrates your thought. ■ What other pieces of music support your idea? ■ True, but what about _____?
Use ideas from others to add to your own.	■ I agree with _____ because _____. ■ _____'s idea reminds me of_______ because _____. ■ I can connect your thinking to my idea by _____. ■ How would you addend this composition? ■ I now think______ because _____.
Extend the ideas of others by adding your own.	■ That is an interesting point you made, I would add _____. ■ I respectfully disagree with your thinking because ______. ■ One question I still have is ____? ■ I agree with _____ because _____. ■ This reminds me of _____ because _____.

SOURCE: GERRY PETERSEN-INCORVAIA. CONSTRUCTED WITH IDEAS FROM FISHER, FREY, & ROTHENBERG, 2015; MICHAELS, 2013; ZWIERS, 2014; ZWIERS & CRAWFORD, 2011.

with her because I saw the performer breathe during the A section."

The processes described here are most likely supported by educators on a philosophical level. Engaging these ideas in practice may pose some challenges, however. Ensuring music-specific accountable talk in the classroom is a starting point for promoting discourse and dialogue. Table 1 displays an anchor chart—inspired by several sources—that can help support music-specific accountable talk in the classroom (Fisher, Frey, & Rothenberg, 2015; Michaels, 2013; Zwiers, 2014; Zwiers & Crawford, 2011). It is most effective to post the anchor chart on the wall to ensure students have reminders to help promote their thinking, and the teacher should constantly refer to the chart during class discussions.

Conclusion

In the classroom, eliciting student thinking is an important first step toward beginning to showcase their critical and divergent thinking and ensuring music-specific accountable talk is foundational to the process. When all is said and done, the most important thing is to try it out in just one classroom and see if it helps students in verbalizing their thinking and reasoning about music. Once they are critically thinking about music and structuring

their academic discourse, dialogue is not far behind, which then supports further critical and divergent thinking. Ultimately, this deeper and more complex thinking may then transfer to more sophisticated music compositions, improvisations, and performances. ■

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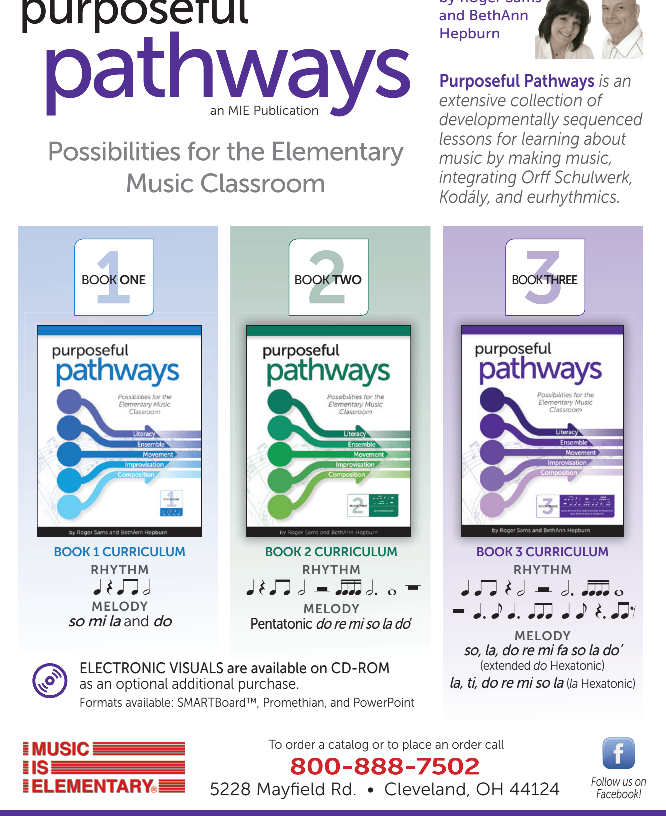

FOCUS ON GROUP CREATIVITY

Beyond You, Beyond Me: Group Music Making and Creativity

ABSTRACT

Group music making is an intersubjective dialogue; attempts to understand and deconstruct the process of ensemble music making must examine the rich psychosocial field of the human connectedness within which music making is embedded. In this article, the author describes intersubjective theory, along with its clear applicability to ensemble music making. In the context of musicianship, and Orff Schulwerk in particular, the tasks for promoting such creativity are improvisational and interpersonal in nature. Finally, the author explores the four pillars of Martin Buber's existential dialogic approach as a means for teachers to understand and organize instruction to maximize intersubjective dialogic communication and thereby foster creativity.

WM. TODD ANDERSON has taught in public schools for 12 years. He is a pre-K through Grade 8 music teacher in New York City, director and faculty of the Dalcroze Institute at the University of Kentucky, and an American Eurhythmics Society Master Teaching Artist. He has successfully completed all levels of Orff Schulwerk teacher education, holds Dalcroze certification and licensure, and is currently pursuing psychoanalytic licensure. His research focuses on various topics in the psychology of music, and he publishes regularly.

By Wm. Todd Anderson

When I ask Orff or Dalcroze teachers what kept them motivated to complete their specialized education, the response is often otherworldly: "It was magical," or "I felt like I had found a home where my language was spoken." Most of these teachers, when reflecting upon their specialized education, report an experience of immersion in an incredibly enriching and affirming social climate. They report that it can be truly life changing. When they transition back to their own classrooms, that quality of magic and affirmation oftentimes seems lost. "My teachers created such a positive environment, but I feel mechanical and clunky, even when I follow the same process" is a common exasperation.

These difficulties are typically based not on any lack of sophistication in the details of lesson planning or sequencing; they evolve from the habitual ways teachers interact with their students, which frequently becomes a product of their unexamined role identity. In my work as a master teaching artist, I encourage teachers to explicitly examine and explore the types of interpersonal relationships they can cultivate to elicit an engaging classroom. Although they routinely report that this investigation helps them apply their education, understanding the way teachers and students work together requires tools greater than merely studying interpersonal interaction. Investigating the learning environment from an intersubjective perspective is also beneficial and pragmatic, because it prevents the inherent biases in thinking that occur when we objectify an interpersonal situation.

Intersubjectivity and Creativity

Intersubjectivity is "a way to understand the complexities and intricacies of the shared social world without reductive methodologies that focus on subjective or objective perspectives" (Reuther, 2014, p. 1001). An intersubjective understanding of the music classroom acknowledges that each member is a co-creator of the overall classroom culture. All the ways students and teachers express themselves in the classroom, whether in music, movement, or language, contribute to the class' shared cultural values and ideas. A vital aspect of good teaching is the ability to drop the safety of the teacher role and enter into the shared student-teacher reality. This requires the teacher to pay very close attention to students and to do his or her best to understand them from their perspective, rather than through the prism of teacher goals and expectations.

Reuther explains, "[i]ntersubjectivity… attempts to move human meaning and understanding out of private internalized worlds to shared, social practice of meaning and action… [t]he burden is taken out of the individual in the creation of a meaningful world and replaced by a mutually co-constituted world of individuals with shared practices, traditions, and customs" (p. 1001). From an intersubjective perspective, a *between* or *interworld* emerges when people come together in a manner that encompasses the sociocultural milieu in which they relate. "Conceptualizing human actions as accessible through a socially constructed interworld allows for the various possibilities to be actively taken up and expressed by [the] participating members," Reuther states (p. 1001).

This description of intersubjectivity may seem a bit cerebral. At the risk of sacrificing a bit of precision, the topic can be stated very simply: Intersubjectivity refers to "the way we are together." For example, the way we are with another person depends on many circumstances, including who that person is, our prior shared experiences, the environment in which we are meeting, our current emotional and mental mindset, the other person's emotional and mental mindset, the presence or absence of others, and a multitude of additional factors too numerous to list. All of these factors impact "how we are" with another person, and the situation becomes much more complex than simply the content of what we say or do. For example, the way we are with our family is often very different from the way we are with strangers.

Intersubjectivity considers this way of being together as an interworld that arises in the *between*. The between is a technical term for the place where we meet, where we contact each other. It consists of all the factors that influence how we are together, some of which are environmental or historical, and others that we co-create in the moment. In this way, the between is not fully produced by any one individual, but is co-created by everyone in a situation, as well as by the environmental and historical influences in which the individuals are meeting.

The editors of Ethnomusicology Forum dedicated a volume to the examination of an intersubjective understanding of creativity (2014). In that volume, Bader and Martin-Iverson argue that "[c]reativity emerges from the intersubjective relationships among performers" (p. 154) and that an intersubjective understanding of creativity permits us to "escape from the stale dichotomies of innovation versus convention, and everyday versus spectacular creativity, to investigate the entanglement of structure and agency within performative contexts" (p. 153). The authors' basic premise is that creativity develops as a result of an immersion within a social context where individuals co-create structure and novelty, not as ideas in the mind of an individual. When a person produces a creative work individually, intersubjective learning remains influential, because his or her prior experiences in

an intersubjective interworld inform and inspire the creative product.

In Orff- and Dalcroze-based classrooms, the intersubjective nature of creativity is apparent. The common practice of having all students improvise in turn from an established model demonstrates how each assimilates and modifies the model, and how each student's improvisation is absorbed by and influences the improvisations of the others. In this way, a rich interworld emerges wherein each improvisation influences the forthcoming improvisations.

The practical take-away of this understanding for us as music teachers is that we must be attentive to the intersubjective between or interworld we create with our students. The acknowledgment, and even honoring, of the interworld informs us as to how we can create a class culture where learning is optimized, meaningful musical expression is cultivated, and the basic foundations of human artistry and creativity are respected. In order to explore more fully the ways this concept can enhance music teaching, let's consider Martin Buber's work, *I and Thou* (1950), which lays a pragmatic groundwork for putting the insights gleaned from an intersubjective understanding into practice.

Martin Buber: Principles of Authentic Dialogue

Before teachers can put the intersubjective conceptualization of the social climate of a class to practical use, they must know how to foster the kind of environment that optimizes student learning. Martin Buber explores intersubjective experience, "ways of being together," when he discusses two modes of existence, both of which deal with relationship: the *I-Thou* and the *I-It*. The I-Thou mode of relationship is based on mutual respect, understanding, and authentic contact that goes beyond strict roles such as those of teacher and student. The I-It mode of relationship is based on the objectification of the other person. In the I-It mode, students become objects for the teacher to observe, inform, and expose to music lessons, which causes loss of subjectivity.

The I-Thou, wherein the experience of the student is respected and acknowledged, promotes the optimal learning process.

The magic that many teachers report experiencing during Orff and Dalcroze education programs occurs through an I-Thou relationship cultivated by skilled master teachers. When we lose the I-Thou and enter the I-It in favor of process or procedure, it does not matter how elegant the design of a lesson is—students will not be able to have full contact with the lesson, and it will lose its effectiveness. Conversely, a relatively simple lesson structure and process can be a great catalyst for learning when the teacher relates with students in the I-Thou. At times, assessment and some degree of objectification must occur to fulfill the duties of a music teacher. The I-It mode, however, is not the best default relationship for student learning and growth, or for fostering the communication—the *dialogue*—between two or more people operating within the I-Thou mode.

To illustrate I-Thou versus I-It, consider a time when you felt objectified, as if you were a cog in a wheel. Contrast that to a time when you felt recognized, understood, appreciated, and valued. The circumstances could be the same: an evaluation, a review, a conversation with a boss or a physician. The relational mode in which the content was delivered exerts a striking influence on how we internalize and remember an experience or situation. To cultivate a class where dialogue is optimally promoted, both in language and in music, it is useful to consider Buber's four principles of dialogue: 1) inclusion, 2) confirmation, 3) presence, and 4) surrender to the between.

1) Inclusion

Inclusion refers to the teacher's ability to enter the student's perspective thoroughly at any given moment. At the same time, the teacher also strongly but gently maintains a sense of self relative to the student. The process of inclusion is a way for the teacher to know, as fully as possible, what it is like to have the student's experience, although a keen awareness in an empathic and deeply attentive manner can be difficult to maintain. Many teachers, especially when beginning their careers, might feel the need to follow lesson plans in a rigid manner. The purpose of lesson plans is music education, but the successful transfer of knowledge cannot occur unless the teacher understands the students' experience and meets them where they are. A beautifully crafted lesson plan does little good if students cannot relate to the content.

2) Confirmation

When teachers practice inclusion, they confirm their students' experience. Confirmation includes full recognition and total acceptance. It allows teachers to demonstrate to students that they know and acknowledge their experience. When students realize this, their ability to recognize, know, and accept their experience is strengthened.

3) Presence

Presence refers to the person, such as a teacher, being authentically available and demonstrating genuine concern for others. It is easy to memorize some generic comments that mean "you did a good job," and routinely say them to students. Presence means that teachers' actual internal experience and their words are in harmony. Students can feel the authenticity, and that creates a rich environment for their growth.

4) Surrender to the Between

When a person surrenders to the between, he or she relinquishes control of the outcome and simply interacts with the other person in an inclusive, confirming, and present way. When both parties surrender the need to control an outcome, then the stage is set for genuine dialogue to take place. Most teachers experience this at times. Perhaps a class was going well and was in the process of exploring a certain pitch set or rhythm pattern, when someone had an idea that took the class in a new and possibly better direction.

The between is where we meet one another without a pressured goal or heavy agenda. We simply acknowledge and contact one another authentically, playing with each other's ideas. This type of surrender is an essential component of real musical growth, because it allows students to express their musical ideas, in language or improvisation, without fear of doing it wrong or needing to get it right. Such genuine student communication, when met by a receptive and open teacher, becomes an ideal moment for the teacher to communicate his or her experience of the student's idea. The continuing process of dialogue between teacher and students nurtures complexity of thought and the natural evolution of musicality.

Learning becomes fun and engaging, musicality is heightened, and students grow.

Principles of Authentic Dialogue: Case Study

After my third-grade class learned a piece in C pentatonic by Keetman, they used cards with speech-based rhythms to create a four-measure rhythmic phrase. The plan was for them to transfer the rhythms to barred instruments, and then create a rondo using the Keetman piece as the recurring theme, and improvisations for the contrasting sections. As the theme of the rhythm cards was related to ocean life, one of the words was barracuda (four eighth notes with the accent on the first syllable and downbeat of the measure).

I noticed one student, who I will call David, struggling with putting the rhythm of the word, particularly in terms of placing the first syllable on the downbeat. My initial inclination was to correct David, drilling the rhythm of the word a few times until he understood. Instead, I simply asked him to say the word and when he did, I noticed he accented the third syllable, which likely caused his difficulty.

In David's first language, Spanish, barracuda is spelled the same, but the accent falls on the third syllable. I explained that this word was pronounced differently in English, but his pronunciation was perfectly correct in Spanish. We both smiled and found a different word for him to use. Rather than merely correcting his pronunciation, I had entered his perspective momentarily to understand *why* he was having difficulty. Once the source became clear, he knew he was not "wrong" and realized he had knowledge that some students in the room did not. David's experience was affirmed, and he thanked me for helping him.

By embracing David's perspective, I was able to practice *inclusion* by thoroughly understanding his experience while at the same time maintaining my sense of being a facilitator whose role was to ensure his success. He experienced *confirmation* when I showed my understanding that in his native language his pronunciation of barracuda was correct. As a result, he accepted and appreciated that his difficulty arose because of his knowledge of Spanish. Once other students understood that David's pronunciation was rooted in his bilingualism, they, too, appreciated his perspective. Instead of having his experience denied through being instructed to "do it this way," he felt proud of his language skills, more confident in his own experience, and appreciative of his unique perspective. In other words, his experience was confirmed.

Genuine concern and curiosity about David's experience facilitated my authentic availability to him and allowed us to enter into a conversation in which my *presence* demonstrated true concern for his experience at that moment. Inclusion provided David the opportunity to experience confirmation though my genuine presence with him. Once we had an understanding of each other, we were able to work together to find an alternative word to illustrate the rhythm. Entering into the dialogue with him, free of a solution centered on my needs as a teacher as opposed to his needs as a learner, enabled us to create a solution together. *Surrendering to the between* allowed the entire class—including David and me—to feel we had created, together, a classroom where risk-taking was safe and differing perspectives were honored.

Conclusion

The magic of group music making and creativity is an essential component of the Orff and Dalcroze approaches to music education. Intersubjectivity provides a framework for teachers to understand and capitalize upon the rich social milieu of a music class. Students exhibit and cultivate creativity in a social context where all learners gain skill and knowledge from one another. Applying Buber's Principles of Authentic Dialogue allows teachers to optimize student learning, recapture the magic inherent in well-executed Orff- and Dalcroze-based teaching and learning, and, in the process, again experience the joy and exhilaration that first attracted them to these approaches. ■

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FOCUS ON GROUP CREATIVITY

Schulwerk Group Creativity: Witnessing the Blossoming of Discovery

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ABSTRACT

The 21st century skills include what is referred to as the 4 Cs: critical thinking, communication, collaboration, and creativity. Based on writings from Orff masters and current experiences, the author contends the philosophy behind Orff Schulwerk embraces these desirable educational attributes, especially when the activity involves group composition. This article summarizes the benefits behind including group composition activities in the Orff classroom via lessons for collaboration and life skills, enhanced creativity, diversified learning and activity, and increased student self-esteem. Suggestions for executing successful collaborative endeavors are also presented.

By Karen S. Stafford

While investigating studies and information about current education trends for a research paper, I came across the 21st century skills (Partnership for 21st Century Skills, 2012) shown in Table 1 (see page 27). The learning and innovative skills—critical thinking, communication, collaboration, and creativity (the 4 Cs)—struck me as familiar and I said aloud, "The Schulwerk in a nutshell!"

Group Work and the Orff Approach

Carl Orff, a proponent of creativity and child-based learning, indicated support of group work as well, stating:

> Improvisation is the starting point for elemental music-making ...with advanced groups, I tried to build up improvisations in several parts ... Repeated practice and getting 'played in' to one another was necessary

Table 1: The 21st Century Skills and Educational Benefits.

21st Century Skills	Educational Benefits
Content knowledge	Mastery of fundamental subjects and 21st century themes
Life and career skills	Skills necessary to be self-sufficient and productive both in society and in the workforce
Learning and innovative skills	Critical thinking, communication, collaboration, and creativity (the 4 Cs)
Information, media, and technology skills	Skills needed to function with quickly changing informational and technological innovations

SOURCE: PARTNERSHIP FOR 21ST CENTURY SKILLS, ©2012.

> for this kind of music-making .... This continuous flow of forming and dissolving was the attraction of this ensemble exercise. (Orff, 1976)

As Keller (1963) noted, the concepts behind the Schulwerk are mainly intended for groups. Each member takes an equal part in the creation of a piece. In fact, the emphasis on using a pentatonic scale as a foundation for melodic improvisation is based on the focus on successful musical group work.

Past and present Orff Schulwerk masters have highlighted the importance of group work in the Schulwerk, citing individual participation at one's own level, the joys of ensemble making, and the benefits of group cooperation (Carley, 2011a; Springer, 2013; Wang, 2013). Beegle (2010) suggested group work provides students with the opportunity to expand their musicality because of collaboration, with minimal intervention needed from adults. Through collaboration, students develop skills in listening, problem solving, and idea sharing.

Other Schulwerk leaders reflected on their own experiences in the little gem of a book, *A Walk in the Wildflowers* (Crowell, 2011; Frazee, 2011; Gagne, 2011; Thompson-Barthwell, 2011). Crowell (2011) noted the various personality aspects that emerged from her students during group work. Gagne (2011) recalled how students loved taking turns being peer teachers, which led to more beneficial collaboration and allowances for each group member to hone his or her skills safely, with freedom for creativity. Frazee (2011) stated that her students from other cultures were able to contribute to the group dynamic. Thompson-Barthwell (2011) relayed the joy she felt as she watched a group of middle school students collaborate on music from the Schulwerk as the basis for a story. In her opinion, teacher directives would have removed the valuable life lesson of collaboration and problem solving. Reflection of my group work and the words of these Orff Schulwerk pioneers and leaders, has led to the conclusion that I share many of their insights and emotions: the joy of witnessing student collaboration, child-centered learning, and students' emergent leadership skills.

Group Work and Collaboration: Observations and Thoughts

Group work is often the most successful element in a music curriculum if executed and planned thoroughly. Collaborative student teamwork may strengthen learners' outcomes through peer work; it may improve students' social skills, provide opportunities for interdisciplinary activities, develop musical skills according to aptitude and ability, and hone leadership skills (see Figure 1, page 28).

Learning and Student Strength

Orff Schulwerk group creative exploration provides a crucial element in musical development. It allows students to utilize their strengths and work at their own pace. As we all know, not every child is comfortable with all aspects of music performance. Conversely, a student who is musically gifted might find him- or herself bored with general music activities. By providing the

avenues of group composition/improvisation, we enable students to collaborate and discuss their strengths and weaknesses. For example, in my student group work, the group members discuss the strengths and limitations of all members and list them as they determine the assignment of parts. Students who have exceptional music skills can include more difficult rhythmic or melodic aspects, for example.

Students of various aptitudes and physical abilities can participate in Schulwerk classrooms (Springer, 2013). Students with special needs such as physical or learning limitations might struggle with independent performances on focused objectives such as group recorder work or mallet work, but through group composition, these students can find an avenue for success and feel equal to their peers. Through communication and problem solving, my students often determine—in a thoughtful, considerate manner—the best course of action for their peers who have limitations and greatly improve the self-esteem of those students. Through an informal learning process based on choice and collaboration, students teach each other and often change roles. One of my favorite aspects of group work is witnessing students who do not like to participate in the whole group setting take an emerging role in group compositions, often obtaining new leadership roles as peer tutors.

Social Skills

One of the more obvious benefits of group work is the development of social skills. Students in a group setting with little intervention from a teacher learn that successful collaboration calls for cooperation and personality problem-solving skills (Beegle, 2010), a benefit outlined in the Framework for 21st Century Skills under the Life and Career Skills component (Partnership for 21st Century Skills, 2012).

It is not unusual for this aspect of collaboration to require more teacher intervention than the actual musical creative process itself. Based on a conversation in November on the AOSA Facebook group page (N/A, 2015) and my observations, communication skills among our students are weak. Instead of avoiding group work to alleviate these problems, we should be embracing them, even if it takes more time to discuss proper groups for compromise.

Music teachers, first of all, must make sure their students feel it is safe for them to make mistakes in their composition efforts (Springer, 2013). Be

Figure 1: Sixth Graders Work Together to Create Improvisation to the Melody of *Up the Ladder*.

PHOTOGRAPHER: KAREN STAFFORD. USED WITH PERMISSION.

proactive in addressing bullying, name calling, laughing at mistakes, and other behaviors that can be seen as inhibitors to exploration and risk-taking. One way to ensure students feel safe in making mistakes is to own up to our own performance mistakes. We should not be uncomfortable talking to students privately, even outside the music classroom setting. Sometimes, all they need is to understand that someone is listening to their problems.

Group work rubrics are useful in the classroom. For example, after videotaping my students' final composition performances, we observe the performances together. The students use the group work rubric to assess their work. Part of the rubric includes a scale where everyone rates how group members worked together, and a section where each student evaluates him- or herself as a participant. The individual component has been significant because it forces students to take responsibility for their own mistakes instead of blaming others.

Opportunities for Interdisciplinary Activities

One of the main components of Orff Schulwerk is speech (Carley, 2011b), thus group composition work can provide a wonderful opportunity for interdisciplinary activity by using stories, poems, and other non-musical objectives as springboards to create new musical pieces. One of my favorite compositional introductory activities is for third graders to create a composition from acrostic poems. Students create their own individual acrostic poems as a basis for improvising on new recorder notes they learn, and each student may invite a friend to accompany him or her on a drum or barred instrument with a bordun or an ostinato pattern. Two students work safely together by taking turns being the soloist and accompanist for each other's creation. They reinforce their knowledge of syllabic division by dividing the words to notate rhythm and can enhance their dictionary skills by looking up words to check on spelling and syllabic division, all of which reinforces their rhythmic notation and application.

Mathematics concepts can also be used as a basis for group work in the Schulwerk. My sixth graders create compositions using dice and probability. This group work is introduced with information on chance music—music in which the pitches or rhythms are determined randomly, also known as aleatoric music—and chance artwork as a springboard for movement creativity, before proceeding into the directions for the chance composition. The students have little leeway in the actual melody because the dice determine the pitch order, but they do have leeway with the accompaniment and tone colors of instrumentation.

When students take control of their learning and creativity, they tend to become more particular about the aesthetics of the performances.

Developing Music Skills

Students involved in group compositions can develop listening skills, especially those necessary for successful ensemble performances (Beegle, 2010). They are in a self-motivating mode when composing because they are taking ownership of their compositions. When students take control of their learning and creativity, they tend to become more particular about the aesthetics of the performances. From this ownership develops a sense of pride. Carley (2011a) highlights this point by noting that children discover by themselves how music is made. They learn to think about the music and judge for themselves the quality of the performance.

Developing Tomorrow's Leaders

Group work through an informal learning setting can reveal strengths, weaknesses, and interests not often displayed in a classroom setting. At times, some students who appear as shy or reluctant learners emerge as surprise leaders (Kastner, 2014). Group work can develop positive leadership traits of those who are often deemed as "discipline issues." These students learn to develop empathy when they are allowed to be leaders, which can minimize negative behaviors in class. Whether they work in pairs or larger groups, group work can be a catalyst for developing strong leaders. I often discover that students are better teachers than I am, especially when it comes to solving technique problems their peers may have (see Figure 2, page 30). These children speak the language of their peers and often understand their struggles. This empathy and understanding not only helps students learn, but also helps the teacher as well. As Gagne noted, "… everyone looks forward to being a leader" (Gagne, 2011, p. 13).

Figure 2: A Third Grader Helps Her Peer Learn a Recorder Song by Singing It to Her.

PHOTOGRAPHER: KAREN STAFFORD. USED WITH PERMISSION.

Conclusion

As an Orff Schulwerk teacher, I can say with confidence that some of the best "aha" moments occur during group composition activities. Orff Schulwerk concepts are tailor-made for this type of learning, and result in student rewards such as the joy of accomplishment, the sense of discovery when they learn about their classmates' hidden talents, and their renewed sense of confidence. These moments of self-expression provide students renewal, release, and an increased sense of their worthiness. From my perspective, there is no higher purpose to education and it is the best validation of the value of the 4 Cs—critical thinking, collaboration, creativity, and communication. ■

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The Orff Echo is your resource for new or time-tested ideas, thought-provoking concepts, philosophical investigations, and other discussions about the Orff Schulwerk approach. Check the editorial calendar in this issue to learn about upcoming features. Can you contribute to them? We also accept articles on any subject for every issue. Contact an issue coordinator or the editor for more information. For other submissions, contact Michelle Przybylowski (professional book reviews), Patty Reed (children's book reviews), or Kelly Jackson (coda/cover art).

Creating Music Together: Challenge and Opportunity in Orff Schulwerk

ABSTRACT

Group creativity is a central focus and an essential part of the teaching/learning process of Orff Schulwerk. This article begins with definitions of creativity and continues with exploration of creativity in 21st century education relative to the Schulwerk. Resources for enabling group creativity are suggested, followed by recommendations for teachers. The article concludes with the premise that the humanistic creative approach of the Schulwerk is ideal for achieving the goals of 21st century education.

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By Judy Bond

What Is Creativity?

According to *Webster's Dictionary* (Merriam-Webster, 2003), creativity is the quality of being creative or the ability to create. A creator is one who creates by bringing something new or original into being. Music educator Peter Webster defines creativity in music as "the engagement of the mind in the active, structured process of thinking in sound for the purpose of producing some product that is new for the creator" (Webster, 2003, p. 26). To make this more specific for the elementary music teacher, Webster continues by stating: "Creative thinking can occur at different levels, from the spontaneous songs of the very young child to the products of the greatest minds in music" (p. 27). A creative music teacher is one who can provide support for the child to develop increasingly complex layers of musical skill and knowledge while still keeping a level of spontaneity that will enable self-expression and imagination for musical creativity.

Creativity in 21st Century Education

Creativity is a hot topic in education today, and educators in a number of disciplines, including the arts, have been challenged to show how they include the

Figure 1: Partnership for 21st Century Skills: 4 C's.

CRITICAL THINKING
COMMUNICATION
COLLABORATION
CREATIVITY

SOURCE: PARTNERSHIP FOR 21ST CENTURY SKILLS, ©2016.

Figure 2: NCCAS: Three Artistic Processes.

CREATING
PERFORMING
RESPONDING

SOURCE: NATIONAL COALITION FOR CORE ARTS STANDARDS, ©2016.

Figure 3: Revised Bloom's Taxonomy.

CREATE
EVALUATE
ANALYZE
APPLY
UNDERSTAND
REMEMBER

SOURCE: L. W. ANDERSON AND D. R. KRATHWOHL, 2013.

development of creativity and problem-solving skills as a goal for their students (see Figure 1). In music education, the National Coalition for Core Arts Standards (NCCAS, 2016) presents Creating as one of the three artistic processes to be implemented (see Figure 2). An additional factor for consideration is the revised Bloom's Taxonomy (see Figure 3), which places Create at the top of the hierarchy of learning objectives (Anderson & Kratwohl, 2013). The attention being paid to creativity in education validates its importance, and this seems positive for music education. However, although music and other arts disciplines are often considered the creative subjects in education, we know that music, like any subject, can be taught with little attention paid to creative development in students. Is there a special role for Orff Schulwerk in this current educational climate? Yes, group creativity is a central focus, an essential part of the teaching/learning process of the Schulwerk. Teachers who understand and implement the core values, principles, and processes of the Schulwerk can lead the way to help all students develop creative skills.

Creativity in Orff Schulwerk

From the beginning, Carl Orff's vision was the creation of music through group improvisation. Stating that "Improvisation is the starting point for elemental music making" (Orff, 1978, p. 22), he described how students at the Güntherschule practiced free rhythmic improvisation with clapping and rattles worn on the ankles. A continuous flow developed with this exercise, as students assumed the role of leader or provided complementary background, and "a means for lively music-making was created" through improvisation. Other explorations with this organic style of music making involved playing percussion instruments, drums, word rhythms, and dialogue with spoken or sung text (p. 23). Orff's early experiments with group creativity, as described in his autobiography, can be the inspiration and impetus for teachers today to embark on similar adventures in music making through improvisation. Major adaptations are necessary, of course, given the differences between the music education environment today and that of the Güntherschule. But the concept and philosophy of starting with improvisation, as originally conceived by Orff, can inspire experiments with creative group music making for the teacher who is open to exploring this pathway to musicianship (Orff, 1978, p. 131). For a teacher grounded in Orff philosophy, group creativity through improvisation is part of classroom activities in all media: singing, speaking (including poetry, storytelling, and drama), playing, and moving.

Many teachers experience the power of group creativity when they attend an Orff workshop led by a teacher who is willing to take risks, has a high level of trust in the participants, and who understands and values the challenge and opportunity of collaborative music making based on group creativity. Evaluating, assessing, and reflecting on these creative music making experiences is an important part of the process, and when reflection is done through collaboration, it becomes another example of group creativity. As adult learners, teachers experience the same artistic processes as their students, as well as the 4 C's and the higher levels of Bloom's Taxonomy. Thus, the circle of learning, teaching, and creativity continues, and teachers who attend Orff courses and workshops are constantly renewed and revitalized by the group creativity process.

Group Creativity: Resources for Teachers

Many published resources (Orff & Keetman, 1952; Keetman, 1974; Frazee, 1987, 2012; Warner, 1991; Wuytack, 1994; Davis & Larsen, 2015) describe the implementation of classroom activities with group creativity at the center. Resources presented here represent a traditional approach to group creativity, culminating in the contemporary Orff approach found in *Artful-Playful-Mindful* (Frazee, 2012). They are listed in chronological order.

The original source guiding Orff Schulwerk teachers is *Music for Children,* Vol. 1, Part 2 (Orff & Keetman, p. 50-92, 1952), *Rhythmic and Melodic Exercises*, which includes many short written examples of motives and patterns to be used for imitation and improvisation in speech, body percussion, singing, and instrument playing. This section is often overlooked by teachers who have not discovered its pedagogical value, but the rewards are great for those who explore and experiment with the essential concepts and skill development provided.

Another important original source is Gunild Keetman's pedagogical work, *Elementaria* (Keetman, 1974). Suggestions for improvisation are found throughout the book; see especially the section beginning on page 53, where the terms "making up" and "inventing" are used, along with ideas about question and answer games. Keetman suggested having a child take the place of the teacher, and giving the child responsibility to "always think of new rhythms" (p. 56). Although the initial activity may be an exercise for practice and skill development, the final goal is the integration of ideas into a small piece of music created by the students, perhaps an ABA form or a rondo.

An Orff-based curriculum for first through fifth grades is presented by Jane Frazee in *Discovering Orff* (1987). A teacher seeking a step-by-step approach to group creativity may find the grade level outlines helpful for planning sequential creative work that builds on the developmental skill levels.

In *Orff-Schulwerk: Applications for the Classroom*, author/teacher Brigitte Warner (1991) states that improvisation "must be practiced on every developmental step" (p. 69). Supporting the concept that involving the student in the process of creating is an essential aspect of the Schulwerk, she suggests a number of activities for group skill building and improvisation, concluding this section of her book with helpful comments about the "models for improvisation" in *Music for Children,* Vol. 1 (p. 64). In the final section of the book (p. 258 f.) she describes "creative play-acting" as another possibility for group creativity.

Musica Activa (Wuytack, 1994), presents a clear pedagogical approach for group creativity based on rhythmic improvisation. As an author and a teacher, Wuytack begins with exercises designed to develop a sense of structure. When this has been acquired, students create short pieces of music through a process of improvising rhythms and making choices through group discussion. The book includes examples of pieces created through this process, along with suggestions for developing appropriate orchestration. Teaching students these delightful short pieces may inspire new ideas for their improvisations.

Exploring *aleatoric* music is another way for students to "open their ears to the universe of new sounds" (Wuytack, 1994, p. 99). This "chance" music is without traditional harmony and rhythm, offering freedom and the opportunity for self-expression and surprise within group improvisation. Wuytack again provides clear guidelines to help teachers get started with this form of group creativity, suggesting the creation of an iconic system (visual symbols) to represent various images and sounds (p. 100). Creation of aleatoric music can challenge students to develop sensitivity to musical qualities of texture, contrasts in dynamics, and use of a larger palette of

sound colors. Similar possibilities in sound may also be explored through improvising accompaniments for poetry (Frazee, 1987, p. 208) or stories. There are endless possibilities for group creativity in each of these areas.

Frazee's book, *Artful-Playful-Mindful* (APM) (2012) presents a new curriculum model designed for teachers who need to adapt the Schulwerk approach to current classroom situations. When time is short, how will a teacher prepare the students, allow time for them to take ownership, and still have time for student reflection on the learning and creativity that took place? The curriculum model in APM suggests how this might happen. A companion book, *Artful-Playful-Mindful in Action* (Benson, Bergeron, Davis, Larsen, & Smith, 2015), is based on actual classroom experiences, developed through field testing of the curriculum concepts.

Group Creativity in Your Classroom

Enabling creativity in the music class requires a delicate balance between structure and freedom. An attitude of openness and acceptance can set the appropriate tone for exploration and experimentation, where the role of the teacher is that of a guide. Teachers should emphasize:

- An acceptance and consideration of all ideas, with a nonjudgmental attitude;
- a high level of trust between teacher and students, and among students;
- building confidence through positive reinforcement;
- a teacher attitude of risk-taking, for example, "let's try this;"
- the perception of "failure" as practice and/or a step on the way to success;
- the teacher as a model for artistry and musicianship; and
- listening! In order to guide the students to a deeper level of creativity, the teacher must listen, analyze, critique, and value student work.

What about your classroom? Do your students enjoy creative group music making? Do they have a sense of confidence about their ability to create? Do your students have opportunities to explore freely as part of their music class experience? What can you learn from the creative efforts of your students? Can you see evidence that student growth in musical skills results in more complex creative products? How are you assessing group creativity and creative process in your classroom?

Conclusion

Fostering group creativity is at the heart of Orff Schulwerk. As the demands of 21st century education continue to evolve, Carl Orff's vision of artistic, humanistic music education seems both timeless and timely. Students who participate in creative group work are engaged in the 4 C's, considered essential in 21st century education; experience the three NCCAS artistic processes; and move through the levels of Bloom's Taxonomy when they use their developing knowledge and skill to create something new. By planning time for group exploration, improvisation, and composition in general music, teachers inspired by the Schulwerk can lead students toward musical independence that includes not only knowing about music and performing music, but also creating their own music. ■

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Group Creativity in Musical Context: Research Insights and Implications for Working With Orff Schulwerk

ABSTRACT

Research on musical and group creativity forms the basis of this article, in which the author examines the findings deduced from musical-creative work within the context of the Orff Schulwerk. The objective is to stimulate research as well as to encourage practical application.

ANNA MARIA KALCHER, a research associate at the Mozarteum University Salzburg, teaches, among other subjects, didactics of music and dance, developmental psychology, the science of music and dance pedagogy, as well as master seminars at the Orff Institute. Her main focus is on creativity and music psychological themes.

By Anna Maria Kalcher

At the Orff Institute in Salzburg, I have observed a significant focus on creativity among teachers and students in artistic-pedagogical group work. When discussing music or dance creativity in theoretical lessons at the University, however, adult students of music and dance pedagogy with extensive practical experience occasionally have difficulty expressing how group creativity arises and how it can be supported. Creativity development is at the heart of Orff Schulwerk, and social-psychological works regarding group dynamics are important to initiating and guiding group creativity with competence. Thus, the need for theoretical reflection on this phenomenon is evident, and examination of creativity and group work, a combination espoused by Orff and others, justifies its value within the Orff Schulwerk.

Views from Key Orff Schulwerk Figures

Michael Kugler, who has worked extensively on the history of Orff Schulwerk and has published widely on the topic, describes Carl Orff's approach at the Günterschule as "productively making music in a master led group lesson" (Kugler, 2011, p. 21). It is clear that Orff was a creative role model for the group, "always on the look-out for new sounds and overflowing with ideas" (Keetman [1978] 2011, p. 49). Keetman states that Orff always "improvised something new and surprising" (ibid pp. 51, 53). Cornelia Fischer, in her thesis on Keetman's pedagogical achievements and artistic works and compositions, reflects on how

Orff understood when to encourage the group toward creative achievement during "animated lessons that always developed new ideas" (ibid p. 51; Fischer, 2009, p. 27), earning him great admiration as an artist as well as an educator (Fischer, 2009; Kugler, 2011).

Carl Orff made creative activities the very heart of Orff Schulwerk (Orff [1931/32] 2002, p. 175). Creativity, freedom of expression, and improvisation should be encouraged as much as musical competence and imagination (Fischer, 2009, p. 49). Orff stated that a new improvisation technique should be developed using elemental instruments, whereby group members were "empowered to spontaneous, personal musical expression" (Orff [1963] 2011, p. 141). The anthropological foundation of Orff's elemental music is the unity of music, movement, and speech, as can be seen in young children or as it was significant in the idea of the ancient Greek musiké. Kugler (2002, 2011) points out three principles in Orff Schulwerk:

- *Motion* – the rhythmic and expressive movement, percussion;
- *Instruments* – developed from models of world music cultures and body percussion; and
- *Improvisation* – the exploration with sounds and structures.

These principles represent activities that are central to music and dance classes and that can be used to foster creativity.

Keller, a professor of composition and founder of the Institute for Social and Remedial Music Education, argued that playing together is integral to the concept of elemental music. The group is of the utmost importance for creativity, as rhythmic/musical forms are created by the musical—and we can add "creative" here—group (Keller [1962] 2011, p. 124f). The aim of Orff Schulwerk is to "initiate elemental music" (ibid, p. 131), a music that develops its own manifestation in each different musical group (ibid, p. 129). How can these ideas and approaches relate to the findings of current (musical) creativity research?

Musical Creativity – Current Theories and Concepts

In musical psychology, musical creative achievements are generally understood as improvisations and compositions (Odena, 2012; Burnard, 2012). Less often, independent interpretations are also examined within the context of musical creativity research. Most recently, Hargreaves asserted that listening to music should also be considered a creative activity (Hargreaves et al., 2012), and Webster (1990) suggests focusing on creative processes rather than on the term creativity itself. Webster's focus is on "how the mind works with musical material to produce creative results" (p. 22). In his model of creative thinking in music, he points out enabling skills—aptitudes, conceptual understanding, craftsmanship, aesthetic sensitivity—and enabling conditions such as motivation, subconscious imagery, and personality on the personal side, and the context, task, peer influence, and past experience on the social/cultural side. These aspects influence the thinking process and lead to creative products like compositions, improvisations, and performances, as well as written analysis or mental representations of music listening (Webster, 2002). Webster's contribution to music education is very important. His theoretical framing and test of measuring creative thinking in music (MCTM) earned him the acknowledgement of his colleagues and peers. Very early in his career he described the interactions between personal and environmental conditions, the interactions between the creative product intentions, and the process and creative results. In a recent work about constructivism and music education, he describes several benefits of such an approach: "Among others, the motivation for creating and giving students a sense of ownership of ideas as well as a sense of participation and promoting social and communication skills as students learn to negotiate with others" (Webster, 2011, p. 75).

As we delve deeper into creativity, we must ask what the specific creative elements of these activities are and if improvisation or composing can always be evaluated as creative work.

As we delve deeper into creativity, we must ask what the specific creative elements of these activities are and if improvisation or composing can always be evaluated as creative work. The characteristics "novel" and "valuable" have been stressed many times relative to the evaluation of creative products (Amabile, 1996; Sawyer, 2010; Runco, 2014). For Oscar Odena (2012), musical creativity is "the development of a musical product

that is novel for the individual and useful for the situated musical practice" (p. 203). Burnard (2012) argues that "the individual dimension is favored in classical Western music in contrast to the social dimension and collective creative practice in popular music" (p. 5). She asks that the complexity and range of variation of musical creativity be referred to in the plural, as this refers to "multiple music creativities" (ibid, p. 7). Even children display "a myriad of forms of musical creativity" in their spontaneous, interactive songs and games—a creativity triggered by interaction with others (ibid, p. 7). Burnard recommends understanding musical creativity "as a situated social activity" and attempting to work out "which music, from what social and activity system it arises, and who are the artists or groups that inform and support it" (Odena, 2012, p. 202).

It is suggested, because of the varying views of musical creativity, that the Schulwerk methods be declared primarily as group activities to develop and promote improvisational creativity (Kalcher, 2014), whereby new musical forms would be created based on harmonic, rhythmic, or melodic structures such as patterns. The clear aim of the group lesson is to develop collective musical creations, encourage individual creativity, and initiate musical learning. Where the writings of Orff and Keetman do not accentuate group dynamic or social-psychological aspects, newer and current works surrounding music and dance pedagogy—such as the works of Shirley Salmon, Manuela Widmer, Rudolf Nykrin, and Juliane Ribke, to name a few—cover the social dimensions of Orff Schulwerk.

Group Creativity – Creativity Research Approach Summary

Most creativity research examines individual creativity (Sawyer, 2010, p. 373; Sonnenburg, 2007, p. 51). Group creativity was first dealt with in more detail around 1990, and was often discussed under the term "social creativity" (Montuori & Purser, 1999) or "swarm creativity" (Gloor, 2006; Sonnenburg, 2007, p. 51). Since then it has often been suggested that even individual creative achievements are never created in complete isolation. People are influenced by other creative personalities and their works, either indirectly by receiving artistic and/or creative works or directly by working with producers, commissioners, and so on (Runco, 2014; Barrett, 2014). Amabile's contextual approach (1996), in which she stresses positive and negative social-environmental influences on creativity, reflects this, as does Csikszentmihalyi's systematic approach (1999) wherein he refers to the meaning of social surroundings when acknowledging creative work as such.

The social press can foster or inhibit individual creative processes. When focusing on eminent creativity (also "Big-C" creativity), the extraordinary and great creative achievements, it is the evaluation of experts of a domain that value the individual's work as creative or not. In the concept of everyday creativity (also "little-c" creativity), it is the creator who esteems his work as creative, because it is new and important for him or her. The individual's work needs to be valued by experts of a domain, however, to be esteemed as novel and useful. For example, the paintings by impressionist Monet were not significantly valued during his lifetime but are considered of great worth and import today. Thus, creativity cannot be explained only by individual skills and achievements. The social context and the openness for new and creative performance are as important as the environment that enhances creative outcomes.

It is interesting to note that Freud recognized the function of a group in creativity (Ammon, 1974, p. 10). From a systematic point of view, the group can be seen as a condition for creative generation. It can also limit creative output from a creative group-dynamic perspective, as it dictates "to what extent creativity may develop and be expressed" (ibid, p. 12).

If a group shares a common creative goal, the power and status of individual group members, along with the group's standards and conventions, dictate which ideas are accepted and expanded. The situation dictates the group's actions and interactions, which are required for the product as a whole (Burnard, 2012, p. 9). Along with "environmental and situational variables" (Runco, 2014, p. 154), the group's climate and culture also decide the creative outcome (ibid, p. 156f). It is important, therefore, to create a positive environment that enables dialogue between teachers and students and invites members to contribute their ideas to the group and develop them further (Odena, 2014, p. 248; Creech, 2014).

Sawyer (2010) states that "group creativity emerges from individual creative acts," but that analyzing these individual acts is not enough to be able to understand group creativity. It is much more important to carry out dialogue and interaction with members, as ideas that were originally contributed by individuals are "transformed and reinterpreted" (p. 371) by the group.

The general consensus is that the group is greater than the sum of its parts. For it to surpass its individual components, the group must be able to function, which is possible if members receive feedback on their contributions, because that can trigger greater musical/creative achievement. The identification as part of a group can also increase members' motivation to achieve good and/or interesting results and to commit to the work and effort required to achieve this. Additionally, aesthetic standards can be established within the group, which are also beneficial for the production of creative work (Kleinen, 2003, p. 44). Stöger held a similar opinion. Artistic/creative group processes allow individuals to experience new points of view while communicating, explaining, and standing by their own views in front of others and themselves (Stöger, 2003, p. 29).

Another interesting consideration is the meaning of individual group roles in the creative process. Lau and Li (1996) researched the relationship of peer status and creativity with the help of sociometric methods, where emotional bonds in the group are measured. They asked a group of children to write down three people they would definitely invite or not invite to a party. Their answers revealed not only affection and rejection, but also integration and stability in groups.

Lau and Li then categorized the children, based on their popularity rating with their peers, according to typical categories used in this type of research: popular, controversial, average, neglected, or rejected. The most popular children had the highest creativity ratings, whereas the neglected and rejected children had very low creativity scores, and the controversials, who were liked by some, disliked by others, generally had higher creativity ratings than the average children (Runco, 2014, p. 61). Based on their findings, Lau and Li believe popular children assume a leadership role and receive respect for their new and original ideas. In contrast, children not in leadership positions—average to unpopular children—receive no recognition for their original ideas. They also showed that especially creative people are in a position to convince others of the worth of their creative work, and so display a certain inter-personal competence (ibid, p. 62).

A further aspect of group dynamics is the description of various group development processes, mostly described in phases. Tuckman's (1965) well-known concept differentiates between forming, storming, norming, and performing cycles. In each of these phases, the group faces certain challenges and there are different conditions for developing collective creative ideas (Creech, 2014).

Implications for Artistic/Pedagogical Work

Creating and upholding a good group climate—an atmosphere of warmth, trust, and approachability—is just as important for group creativity as the principles of creative dialogue outlined by O'Neill and Peluso (2014), such as "respect for contrasting perspectives, inclusivity, recognition of inter-dependence and encouragement for group participants to voice authentic individual thoughts" (Creech, 2014, p. 322). It is our task as teachers to establish a good communication structure within the group for exchange and feedback of creative work (Kalcher, 2014). The experience of listening to music should be discussed and evaluated—just as original musical compositions are—to build aesthetic assessments that will, in turn, strengthen a constructive, musical creative group process (Odena, 2014, p. 247).

According to Sawyer (2012, p. 368), "psychological and social mechanisms" must be integrated in order to understand creativity. This would indicate the importance of taking individual creativity into account and encouraging each personality trait that closely relates to creative behavior, such as problem sensitivity, curiosity, joy in experimenting, frustration tolerance, as well as stamina (Runco, 2014) to increase a group's creative capability. Highly creative individuals can have a significant effect on the group dynamic and the creative process through the snowballing effect of creative impulse.

Conclusion

Group creativity research outlines the relevance of social and collaborative processes for the completion of collaborative outcomes (Sonnenburg, 2007, p. 51). In artistic-pedagogical work, it is important

to take into account all efforts to support these processes. Considering findings related to research in creativity, artistry, and the social psychology of group work, and subsequently applying them to the creative process, will help enable optimum development of musical group creativity, the foundations and inspiration for which abound in the Orff Schulwerk. ■

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Reviewed by **Julie Froude**

Catfish Tale

Written By Whitney Stewart
Illustrated By Gerald Guerlais
Park Ridge, IL: Albert Whitman & Company, 2014

Catfish Tale recasts the fairy tale, "The Fisherman and His Wife," in a Louisiana bayou setting. Readers can almost hear the narrator's Cajun accent through Whitney Stewart's use of the region's dialect as Gerald Guerlais' colorful, animation-style depictions immerse them in the bayou, alive with creatures of the swamp, riverboats, regional food, and Mardi Gras scenes.

Fisherman Jacques and his wife Jolie live in the swampy bayou. Jolie likes to cook and sing. One day Jacques catches a magic catfish. Startled by the talking fish, Jacques releases it and goes home, only to be scolded by his wife.

"You did WHAT?!" Jolie hollered when Jacques told his catfish tale. "You didn't ask for even one small wish?" Jacques looked around and scratched his head. "What could I have wished for, *ma chère*? I don't need nothin' more."

Thus begins the cycle of Jolie's dissatisfaction. With each new improvement to their life she begs her husband to ask the catfish for "one more little thing." To please his wife, Jacques complies. Each time, the catfish answers, "*Ah, tooloulou*—if that ain't the easiest thing to do." Life becomes bigger and grander with each succeeding wish, until it all disappears in one big hurricane. The tale concludes with Jolie's realization that life was best the way it was before the wishes—she needs nothing more than what she has.

This captivating story will delight children as they predict what will happen next. Students will enjoy comparing this book to a version of the original Grimm's fairy tale, pointing out similarities and differences. Additionally, classroom teachers will appreciate having the cross-curricular skill of comparing and contrasting reinforced in music class. I find this book to be a welcome addition to what I call a "theme and variation" library—books with multiple versions of tales and folk songs such as *Over in the Meadow* and *There Was an Old Lady/Woman Who Swallowed a Fly*.

Dramatizing the story with actors, music, and sound effects is another way *Catfish Tale* may be used in the music classroom. The hurricane scene in particular lends itself well to unpitched percussion. It is suitable for a small in-class performance or a larger programmed drama. Other applications for the music class include improvisation of short melodies to create a class theme followed by variations. *Catfish Tale* might also be used as a springboard to introduce specific music styles such as jazz or Zydeco.

Dramatizing the story with actors, music, and sound effects is another way *Catfish Tale* may be used in the music classroom.

This book offers a host of other possibilities for using it with children. Explore geography and cultural elements such as food. Make language arts connections by expanding students' understanding of unfamiliar words using the "Bayou Glossary" included in the book. Discuss and figure out the moral of the story. Well-traveled author Stewart includes a recipe for seafood gumbo, which provides students the opportunity to explore some of the words with

their taste buds. Multiple ages will enjoy this creative retelling of a classic story. I can't wait to share this book with my students! ■

JULIE FROUDE brings 28 years of living in Japan to her work as a kindergarten through Grade 6 music and percussion ensemble instructor in Hamilton, Ohio. She is fully certified in Kodály and has successfully completed all levels of Orff Schulwerk teacher education, as well as pre-K through Grade 12 Japanese. Ms. Froude is also a part-time instructor of Japanese at the college level and has presented music workshops at state and regional conferences. Her passion is to introduce and engage students in authentic multicultural music experiences.

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Reviewed by **Carol McDowell**

Bear Sees Colors

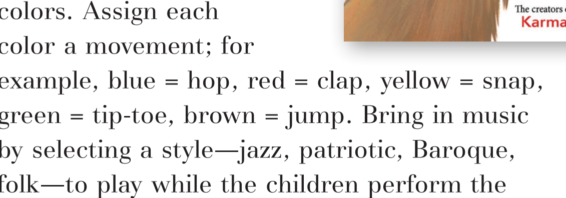
Written By Karma Wilson
Illustrated By Jane Chapman
New York, NY: Scholastic Press, Inc. 2014

Bear is off on another journey with his friends Mouse, Hare, Badger, Gopher, Mole, Raven, and Owl. This time, author Karma Wilson's Bear is discovering colors—blue, red, green, yellow, and brown—artfully illustrated by Jane Chapman. While all the Bear books in this series describe delightful adventures, this particular story easily lends itself to lessons incorporating music, art, and movement.

Bear and Mouse are out walking and talking, until Bear sees blue. Bear describes all the things that are blue, and then ends with, "Blue, blue everywhere! Can you spy blue with Bear?"

Thus readers are invited to find things around them that are blue. As Bear meets his other friends along the trail, he goes through the same sequence of events, encountering a different color each time. The tale ends as Bear and his friends eat a picnic lunch, and his friends ask readers, "Colors, colors, everywhere! Can you find colors, just like Bear?"

This charming story affords a variety of activities teachers can use in an integrated lesson about color in art and movement, and tone color in music. In the art classroom, children will delight in finding things around them that match the same five colors Bear discovers, and then locating them on the color wheel and discussing how to mix colors to create new ones. After the discussion, they may experiment further by combining two different colors of Play-Doh to make a new color.



To add a movement element, distribute squares of construction paper in different colors. Assign each color a movement; for example, blue = hop, red = clap, yellow = snap, green = tip-toe, brown = jump. Bring in music by selecting a style—jazz, patriotic, Baroque, folk—to play while the children perform the movements.

You can introduce tone color by assigning a different classroom instrument for each animal in the story, à la *Peter and the Wolf*. For example, Bear might be a drum, Mouse a triangle, Badger a guiro, and Hare a maraca (skin, metal, wood shaker). Another idea is to have children play a colored egg shaker, chiquita, boom whacker, or hand bell when their color is mentioned in the story. Build on this concept by inviting volunteers to take turns playing the instruments used in the story—out of sight—while the others guess the instrument's name and which animal it portrayed.

This charming story affords a variety of activities teachers can use in an integrated lesson about color in art and movement, and tone color in music.

To enact the picnic, use a bear puppet to "help" you read the story. Give children different colors of pretend food and ask them to feed the bear when their color is read. Compose a little melody on sol-la-mi to sing with the repeated query, "(Color), (color), everywhere! Can you spy (color) with Bear?" Whenever Bear learns a new color in the story, children can practice color recognition by waving a scarf that matches.

This amusing escapade in the life of Bear takes children on a colorful, educational exploration that is readily adaptable to non-arts subject areas as well. It provides a playful, engaging means to help preschool students learn colors, as well as a fun review for primary or ELL students. Karma Wilson's *Bear Sees Colors* is a worthwhile addition to everyone's Bear book collection. ■

CAROL McDOWELL teaches elementary music for the City of St. Charles (MO) School District. She was appointed to the editorial boards of *The Orff Echo* (2008-2016) and *The Missouri Journal of Research in Music Education* (2000-2018), where she also served as editor from 2004 to 2008. Carol has presented workshops and research poster sessions for national and state conventions, and her research articles have been published in various music education journals. Carol has successfully completed three levels of Orff Schulwerk teacher education and Kodály teaching methods.

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Reviewed by **Griff Gall**

Artful-Playful-Mindful in Action

Written by Karen K. Benson, Rachel Bergeron, Leonard Davis, Diana Larsen, and Shelly Smith
New York, NY: Schott, 2015

"We'll learn by doing, but we learn even more by examining what we have done" (Frazee, 2012, p. vi).

Reflection has been a recurring theme in the writings of Jane Frazee (2012): "Analyzing is the step that takes students from experience to understanding. Although Orff Schulwerk invites learning by doing, I have insisted that there is no wisdom in the doing itself, rather, wisdom is the result of reflection about the doing" (p. 20). In *Artful-Playful-Mindful in Action, Orff-Schulwerk Classroom Projects for a New Generation of Learners*, five Orff Schulwerk teachers in diverse teaching environments created lessons based on Frazee's Artful-Playful-Mindful approach and explored those lessons with their students. This book demonstrates the curriculum ideas in practice, and provides teacher reflections on each lesson.

Artful-Playful-Mindful in Action begins with a review of the principles of Frazee's approach, and then presents 10 three-part project lessons, five focused on rhythmic literacy and five focused on melodic literacy. Each project is clearly explained, and visuals are provided to allow the reader to understand how the lesson was presented. Upon completion, the teacher reflects on the lesson, what made it successful, and how it could be improved going forward. For example, at the end of one rhythmic lesson, Davis suggests that in the future he would add rhythmic dictation in the mindful portion to assess students' ability to notate what they hear.

Although assessment in the arts can be a difficult task, those that appear in the mindful sections of the book are practical and meaningful. The authors explore a variety of methods for assessing both technical skills and larger process-based ideas. In a time when administrators are asking for "writing across the curriculum" to take place, *Artful-Playful-Mindful in Action* demonstrates how meaningful writing tasks can lead students to a stronger understanding of the engaging lessons they have experienced. These reflections encourage students to reach a level of understanding by actively engaging with the materials and the process they have experienced, rather than passively experiencing the lesson.

The authors' lessons are grounded in Orff Schulwerk pedagogy, and encourage teachers to infuse each learning experience with opportunities for students to create or play with new materials.

Artful-Playful-Mindful in Action is an excellent resource for both new and experienced teachers who subscribe to the Orff Schulwerk approach. Although clearly not the intention of this resource, less experienced teachers can easily use the well-written content as "pre-made" lessons, because they are ready to teach as they are presented, and using them as models may help new teachers struggling with creating their curriculum. Experienced educators as well can use this book as a resource to facilitate reflection on their own teaching, especially in the areas of student-led creativity and assessment. The authors' lessons are grounded in Orff Schulwerk pedagogy, and encourage teachers to infuse each learning experience with opportunities for students to create or play with new materials.

Artful-Playful-Mindful in Action is focused on rhythmic and melodic literacy, and this narrow focus could be seen as a limitation of the book. The structure of the project planning approach, however, can be adapted to present any musical- or movement-based objective. In addition, although the objectives presented are focused on music literacy, the authors explore the concepts using a variety of traditional Orff Schulwerk materials, including movement, singing, speech, and instrumental experiences. Essentially, the overarching objectives of music literacy are providing a focused framework for the musical explorations that occur in an Orff Schulwerk classroom.

This book is a valuable addition to the collection of Orff Schulwerk resources currently available. The educators who collaborated to share their experiences have provided insight into thoughtful practices that can be applied in a variety of teaching situations. Both novice and experienced music educators can benefit from the classroom projects presented in *Artful-Playful-Mindful in Action*, which would also make an excellent topic for a group discussion with colleagues. ■

GRIFF GALL is an elementary music and movement specialist in Danvers, MA. He received his bachelor's degree in music education from Westminster Choir College of Rider University and his master's degree in music education from Boston University. He has completed all three Orff Schulwerk teacher education levels and studies dance with Urbanity Dance and the Boston Ballet School. Griff is the co-author of the book *Ring, Dance, Play: First Experiences with Choirchimes and Orff Schulwerk*. He has presented workshops in conducting, handbell pedagogy, and Orff Schulwerk at local and national music education conferences.

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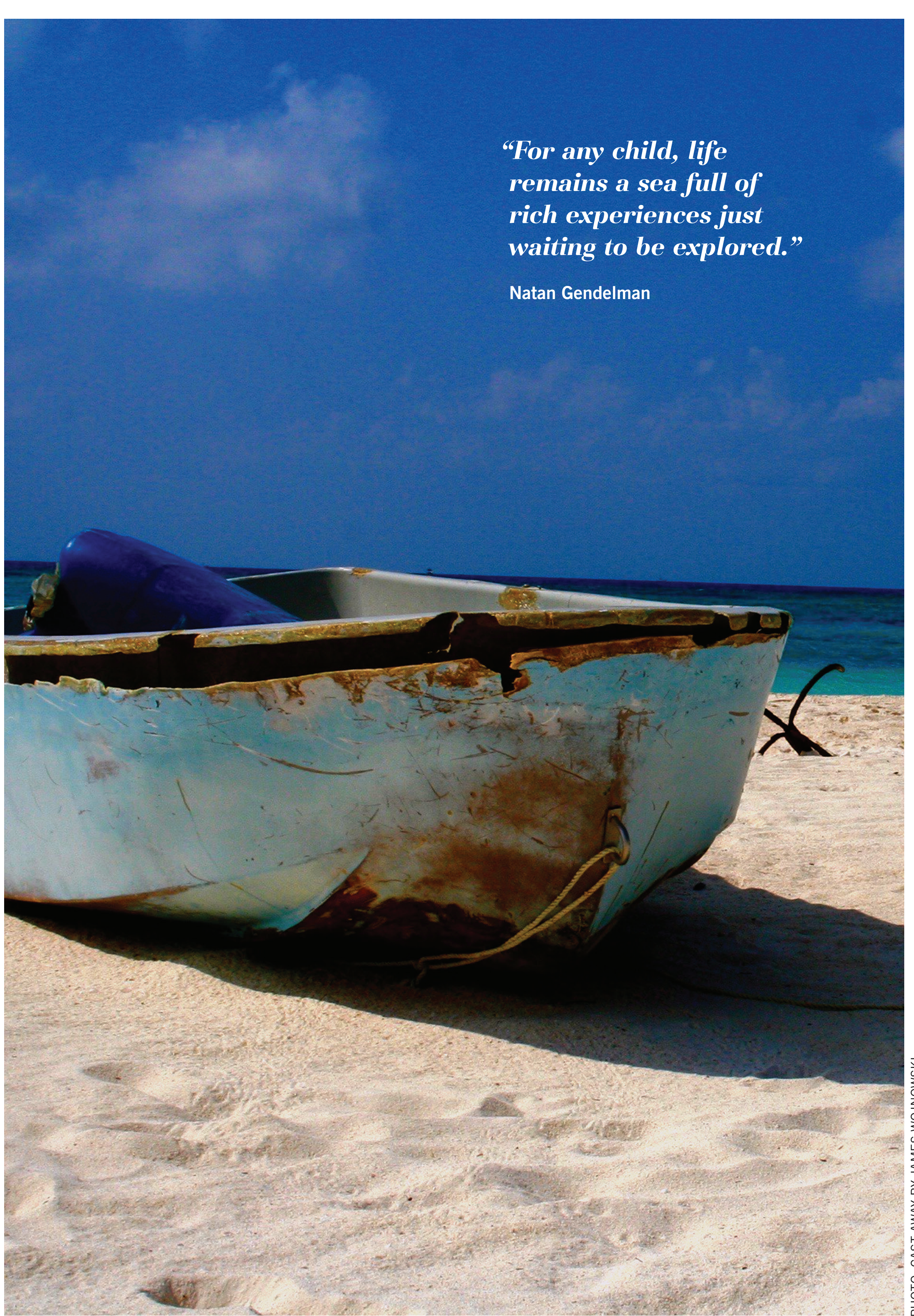
Summer 2017	Exploring Culturally Responsive Elemental Music Making	Chet-Yeng Loong Michelle Przybylowski	November 15, 2016
Fall 2017	Orff Schulwerk and Digital Media	Richard Lawton Nick Wild	February 15, 2017
Winter 2018	Orff Around the World	Nicola Mason (TBD)	May 15, 2017



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