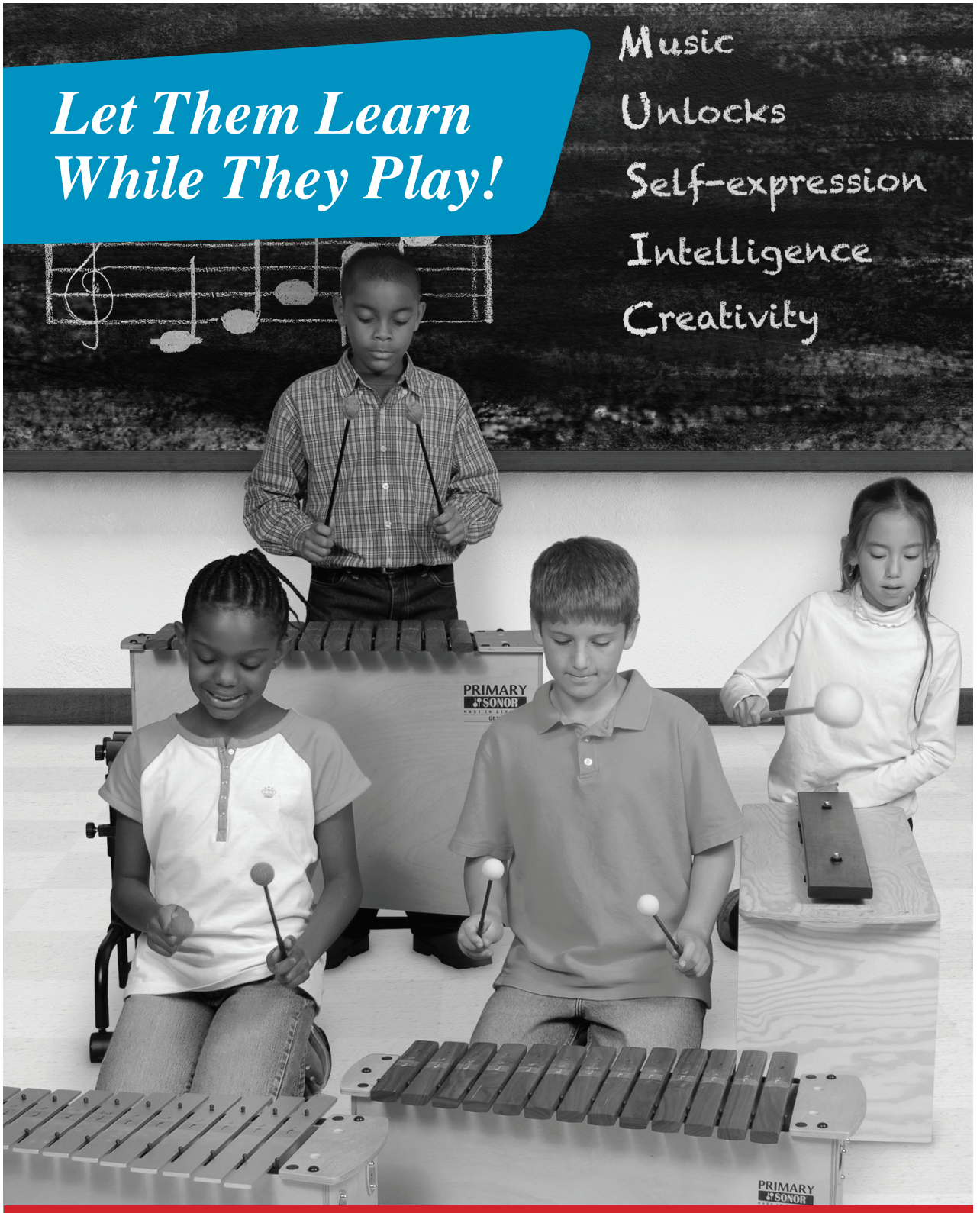
THE Orff ECHO

SUMMER 2017

RELEASE THE CREATIVITY IN EVERY LEARNER

- Exploring Culturally Responsive Elemental Music Making
- Diversity Matters



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RELEASE THE CREATIVITY IN EVERY LEARNER

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on the cover

"Mosaics" by Naja Abdul-Wakeel, Kevin Dao, Ava Dolan, Faith Kim, Mildreana Stinson, and Isiah Taylor, students at Cheltenham Elementary School, Cheltenham, Pennsylvania. Art teacher: Jodie Pellish

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EXPLORING CULTURALLY RESPONSIVE ELEMENTAL MUSIC MAKING

RESEARCH

COLUMNS AND DEPARTMENTS

RESOURCES

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.

ad inquiries

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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

editorial board

By Joan Stansbury

Diversity Matters

AOSA's diversity statement appears in several places on our website, most notably on the home page. What does this statement say about us as an organization, and how does it apply to individual members?

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

Understanding Issues of Diversity and Inclusion

We live in an increasingly diverse society, where inclusion and respect do not always come easily. Promoting diversity and respectful inclusion is at the core of AOSA's values, but as a tax-exempt, 501(c)(3) organization, we are precluded from taking stands on political issues. We encourage

our members to be respectful of diversity through what we teach, how we teach it, and the way we treat others, guided by our three-part mission statement:

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

AOSA demonstrates commitment to diversity in several ways. We affirm respect for the music of different cultures, as well as for the people of those cultures. We acknowledge the origin, context, characteristics, and purpose of the music, as well as the people behind the music. We also value individual creativity, demonstrated by our emphasis on improvisation as an essential part of the music-making process. The freedom to improvise flourishes only in an atmosphere of trust and respect, where students feel safe enough to be themselves and take risks. In an Orff Schulwerk classroom, each child's unique culture and creative potential are respected and embraced.

Providing Teaching and Learning Resources that Respect, Affirm, and Protect the Dignity and Worth of All

One of the Schulwerk's strengths lies in being non-culture-specific. The process of imitation, exploration, and improvisation can be applied to songs, dances, and games from any time or place. Most Orff educators rely on traditional folk material from all over the world because it is authentic, enduring, and elemental. Treating this material respectfully by using original sources and maintaining the integrity of the music validates our respect for the people from whom it came.

Many quality resources for exploring culturally diverse music are available and include: books and lessons AOSA members have written; videos on the website; conference sessions; and past issues of *The Orff Echo* and *Reverberations*. Friends, colleagues, neighbors, school parents, and others in your community can also be valuable resources.

Working with new music from various cultures can be exciting, but also challenging. The diversity subcommittee has provided a set of questions for self-reflection that may be helpful to review before teaching music from an unfamiliar culture. You can find these questions on the Diversity Matters webpage: http://aosa.org/resources/diversity-matters/

Diverse and Inclusive Membership

At this year's Professional Development Conference in Fort Worth, we will begin a year-long celebration of AOSA's 50th anniversary. As we reflect on what our organization has been and what we want it to become, I see us moving into the future, embracing diversity with open arms. I see an organization that seeks out and welcomes members, regardless of race or creed, age, gender identification, or socio-economic status; teachers who make a conscious effort to incorporate music from other cultures into their curricula; classrooms where children know they are valued as individuals and are free to express themselves joyfully and creatively. Each of us is already an ambassador for diversity and respectful inclusion through what we teach and how we teach it—through the Schulwerk.

Diversity makes our teaching richer. It makes our organization stronger. It makes the way we interact as human beings more compassionate. Diversity matters. ■

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.

To see some of the current faces of AOSA , look for the "I AM AOSA" video, recorded at the 2016 Atlantic City Professional Development Conference, coming soon to the AOSA webpage.

Special thanks and recognition go to the following people who recently finished their term on the National Board of Trustees:

Treasurer	Amy Fenton
Region I Representative	Linda Honn
Region II Representative	Kay Judson
Region III Representative	Lorelei Batislaong
Region VI Representative	Lisa Sullivan
Industry Representative	Randy Hargis

As we say goodbye to these servant leaders, we welcome:

Vice President	Lisa Hewitt
Treasurer	Judith Thompson-Barthwell
Region I Representative	Jean Fox
Region II Representative	Desiree Coulson
Region III Representative	Beth Melin Nelson
Region VI Representative	Joshua Southard

By Linda Hines with Chet-Yeng Loong and Michelle Fella Przybylowski

Exploring Culturally Responsive Elemental Music Making

"We are each but a quarter note in a grand symphony."

Guy Laliberte

The lights dim in the concert hall and the audience falls silent in anticipation of the performance. Empty chairs await the musicians. A violinist walks onstage, taking her place, and others follow until the seats are filled. The conductor moves his baton, and an orchestra composed solely of violins fills the air with the opening strains of *Carmina Burana*.

At times our environment may seem as lacking in richness as a symphony orchestra performing with just one family of instruments. This issue's exploration of culturally responsive elemental music making demonstrates its role in adding dimension to the lives and communities of those who seek and embrace it.

Judith Thompson-Barthwell begins this issue with "Exploring Cultures Through Singing" in which she asks the question, "What can be done to teach children more about different cultures through singing?" The author discusses how to work with stretching students' singing voices while being sensitive to their individual vocal traditions, and shares her experiences with teaching children about different cultures through singing.

Although singing familiar songs is one part of Orff Schulwerk, how do you use the creative process to help your students come to appreciate the sound of music from different cultures? In "Promoting Culturally Responsive Music Experiences in an Orff Schulwerk Setting," Lisa Heinrich shows the importance of investing in educating yourself as the first step in developing your students' preference for the music of various cultures and for cultivating their preference and appreciation of Chinese music in particular.

In "One World: Building Bridges," *Echo* coordinator Michelle Fella Przybylowski shares programs and processes teachers can follow to promote cultural awareness. She illustrates how she used the Orff approach to deepen her students' appreciation of one another's customs as they prepared for an evening of cultural celebration. The author further details how to model, teach, prompt, and reinforce social skills, such as respect and cross-cultural understanding, to pave the way to building relationships with your students.

"Multicultural Music Education: Through the Eyes of the Next Generation" represents a collaboration in which University of Hawai`i at Manoa students Katherine Alarcio, Minhee Kim, Cathlyn Momohara, Kevin Morita, and Janice Okimoto share their advocacy of multicultural music education. They compare the content of each level of Banks' multicultural approach with Bloom's Taxonomy, and discuss how multicultural music can be infused with the Orff approach while maintaining the authenticity of the repertoire.

In her research article, "Effect of Singing Instruction on the Singing Voices of Children Ages 5-8," *Echo* coordinator Chet-Yeng Loong summarizes the results of her two-year study wherein she asks the question, "If an appropriate singing range were provided, could children retain the keys and sing accurately after instructions were given in class?" Her study, complete results and details of which can be found on the AOSA website, examines the

age-appropriate development of singing and its resultant implications for music educators and their young students.

This issue's two children's books embrace the natural curiosity of children. In *Last Stop on Market Street*, reviewed by Julie Froude, a young boy's interaction with an assortment of passengers on a bus and his grandmother's gentle wisdom encourage an understanding of people who might seem "different." *Moon*, reviewed by Karen Williams, features Korean folk music and a child's fascination with an ever-changing moon to inspire ideas for cultural and musical exploration in your classroom.

We conclude with Cyndee Giebler's review of Brent Gault's *Listen Up!* This timeless reference is also an insightful, well-organized resource that includes guided listening lessons with activities appropriate for students of all ages.

A violin in the hands of a virtuoso can stir the soul, but an orchestra without woodwind, brass, percussion, keyboard, and a full string ensemble would at first light disappoint, and in the final analysis prove to lack the depth and resonance that makes the symphony experience a transcendent one. As you embark on your summer plans, enjoy exploring cultural experiences that bring enduring orchestral richness to your classroom, your community, and your world. ■

Exploring Cultures Through Singing

ABSTRACT

Diversity can be addressed through the skill of singing. Presenting music from cultures around the globe offers an opportunity to broaden children's perspectives of themselves and others. In this article, the author contends it is the task of the music educator to present different cultures in authentic settings. She discusses the use of the many resources available as a means to create an inclusive environment of cultural responsiveness in the classroom to honor and explore diversity.

JUDITH THOMPSON-BARTHWELL was a music educator for 44 years. Prior to retiring she taught general music, choir, and dance to elementary, middle, and high school students in public and private schools. She has taught Orff Schulwerk teacher education movement courses throughout the United States and Europe. Judith completed the Orff Institute Special Course in 1988 and received the Michigan Music Educator of the Year award in 2012. She holds a bachelor's degree in music education and a master's degree in elementary education. Her interests include learning about diverse cultures.

By Judith Thompson-Barthwell

With communities becoming more diverse, it is important that children learn about the many cultures throughout the United States and the world. Teachers can authentically represent their culture and background, but what about different cultures? As an African American, my early roots in gospel and later classical training are useful tools in sharing my heritage. Additional professional exploration has expanded my education, enabling me to share knowledge about people with traditions other than my own and be the best translator possible to my students.

Children Need to Sing

> Diversity can be addressed within a skill, through singing. The desired vocal tone most teachers are taught to get from their students is the classic light, angelic children's choir quality. By contrast, authentic singing in other cultures [may] go contrary to that pedagogy, knowledgeable allowances need to be made for specific applications that reflect differences in styles, cultures, and purpose (Campos, 2015).

Singing is one of the most critical skills we as music educators can help our children achieve. Students need to be involved in activities that lead toward singing in tune, starting with developing an understanding of the basic voice types: speaking, whispering, singing, chest voice, and head voice. With instruction, this usually occurs in kindergarten and can continue through fourth grade. Children need to experience producing these timbres to have a vocal pallet from which to work, and many ways exist to help them become aware. Picture representations such as those on the Google image website, Inside Voices Clipart (2016), showing a person speaking, a person singing with musical notes coming from her mouth, and a person whispering, remind young students to use these three basic voice timbres.

Head Voice and Chest Voice

To help students engage the head voice, use a slide whistle to explore high and low vocal ranges they can emulate. Encourage them to copy the aerial path of a beanbag as you toss it to one of them by making the sound "oo." Or you might have a student move his or her arm or body or draw on a board to show the high and low vocal ranges while the class follows with their voices. Model speaking and singing in the head voice while feeling the resonating vibrations in the area of the nose and forehead—try speaking and singing as Minnie Mouse to aid this discovery. By contrast, when children feel the vibrations in the chest while speaking or singing in the lower register, they can more easily identify and distinguish chest voice. They love discovering there is no vibration in the chest when singing in the head voice, and no vibration in the head when singing in the chest.

Matching Pitch

Once children have access to the ranges of the head and chest voice, they need to match pitch with the class. To help them match pitch and utilize the head voice, which is more difficult to sustain, swoop the voice up or down to a final tone held a long time. Ask them to echo with the goal to match the final tone. This can be done with the whole class or with an individual. Some children find swooping up easier to match that final tone, whereas others have more success starting high and swooping down. When this has been accomplished, produce the tone directly with no swoop, asking the class to match it.

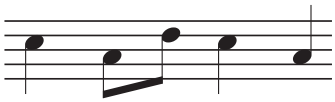
Students must first know what it sounds like to match pitch, and then need to have the muscle memory in their body to reproduce the sound from just hearing it. They also need to know what it feels and sounds like to match pitch while singing with others. They may sometimes sing too loudly so they can hear themselves above the class or think they are singing in tune by hearing the class over their quiet, under-pitched voice. For some, singing words is equated with reading out loud. Be prepared to deal with each of these situations.

Singing in the chest voice is easier for children because it is the vocal range of speaking and lies generally within about five tones—middle D to A above.

Female voices are generally easier for children to match than male voices, due to the register differences. Here an extra step must be made for the male educator to sing in falsetto or give starting pitches in the range for children. Children matching children's voices is much easier than matching other timbres, such as the piano, a recorder, or a xylophone, yet gradually over time it can happen. In addition, practicing vocal warmups, such as sirens and hoots in the head voice, and giving each class the beginning pitch before singing every day helps students access their head voice and full singing range. After achieving awareness with older students, the simple non-verbal motion of pointing a finger up in silence will remind them to respond in the head voice. This process can take a long time for children who have not had the benefit of singing outside of music class. With continual reminders and opportunities in school, singing in tune can be achieved even as late as fourth grade. Singing in the chest voice is easier for children because it is the vocal range of speaking and lies generally within about five tones—middle D to A above.

It is essential for children to progress in their singing confidence and ability. Allowing them to sing alone in games such as "Who has the penny?" is helpful. In this game, the teacher places small objects into young children's hands behind their backs while their eyes are closed, and then sings the question words in S-ML-S-M. Children answer one at a time as their object is sung in the same solfège pattern: "I have the _____." (See Figure 1, p.12.)

Figure 1. "Who Has the Penny?"



When performing singing games from any culture, a built-in quiet phrase where each child has an opportunity to sing alone allows a quick assessment and helps build confidence in their singing. Remember that matching pitch takes a long time and a great deal of slow, positive practice.

Stretch the Singing Ability

The impact of western civilization music was influenced by the well-tempered clavier towards the end of the medieval period in the 14th century and the organization of the 12 measured tones in the octave by about the 16th century. This arrangement of pitches influenced vocal and instrumental music of our Western culture because it allows for the harmony we appreciate and know (Denton, 1996). Although it is still critically necessary to teach children to sing in their head voice, it is just one vocal register that is most useful when singing higher pitches in some styles of music. As Mary Goetze (1998) noted:

> My change of thinking on these issues [light, head register] was prompted by an increased interest in music that springs from traditions outside Western art music—an interest that led me to make a major shift of focus from children's choirs to multicultural music education. [This interest] challenges both my practice of teaching singing and my view of Western culture in general. (p. 7)

All cultures value different aspects of music and vocal singing. Sounds of the East are often completely different from those of the West, even written in different scales and modes, and with a completely different rhythmical feeling (Krishnan, 2016). Middle Eastern music enjoys quarter notes and many different scale organizations of pitches in the octave called Maqams. A Maqam is the system, mainly melodic, of pitches, patterns, and the development of a piece of music unique to Arabic art music. Throughout history, this culture preferred enhancing the intricacies of melody rather than allowing for a system of harmony (Farraj et al., 2007). Chinese singers may have what is perceived by Americans as a nasal resonance and a contrasting idea of beauty (Han People, 1980). The French language has nasal sounds and German has consonant sounds, as any voice student of private lessons can verify. We can also hear various vocal sounds in the popular songs teens enjoy.

African Americans may have what is thought of as a chestier, full-bodied sound, often pushing it to its upper limits with a strong emphasis on rhythm and melisma. Some Black South Africans sing in hushed voices accompanied by very quiet movement called *isicathamiya*, which translates as "tip toe guys" (Palomares, 2010). Often the sound of African American singing comes from an emphasis of a diaphragmatic push, which can produce a more full-bodied sound. This might mean lowering the key so the song can be sung generally in the chest voice. These are just a few examples of different music systems and vocal tone colors from various cultures.

What else can we do?

A long-held American philosophy resulting from the Tanglewood Symposium of 1967 states:

> Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music, and the music of other cultures. (Choate, 1968, p. 139)

Culture is defined not simply by ethnicity, but also by beliefs, way of life, art, and customs shared and accepted by people in a particular society; thus, historical periods, styles, and forms are cultures.

What can be done to teach the child more about different cultures through singing? In the classroom, teachers can expose students to recorded and live cultural styles, forms, and ethnicities of societies around the world. At every grade level, include various examples of vocal singing from a number of cultures, such as those found on Smithsonian Folkways Recordings.

Introduce vocal sounds of different cultures by using them as accompaniments to movement

activities such as mirroring. Movement lessons that focus on listening to some aspect of the vocal sound include:

- beat—pat or move to underlying pulse;
- rhythms—replicate a recurring pattern using body percussion; or
- form—create an A section suggesting locomotor movement and a B section suggesting non-locomotor.

Rudolf von Laban's eight effort actions describe movement quality, force, and energy levels that relate easily to vocal tone color, dynamics, and articulation. Once children have experienced the effort actions through movement, they can begin to replicate them in vocal sounds. Learn a song from another culture, and then let your students sing the song with the effort actions of flick/dab. Sing it again with the feeling of float/glide, thrust/slash, and, finally, wring/press. Next, listen to a recording or view a video of the song performed by the people of that culture. Have students decipher and compare gradations of the effort actions that best describe the culture, followed by attempting to sing the song with that awareness. In addition, your ability to conduct vocal music using these effort actions can also help them sing in tone colors, dynamics, and articulations of different cultures.

We learn more about our own customs by juxtaposing the similarities and differences with other cultures. "Children have questions about a song. Where is it from? Who sings this song?" (Shehan Campbell, 2015). Teachers can prompt questions about the sound, behavior, idea, and the why of a song. Encouraging these discussions helps students better understand themselves and those whose cultures are different from theirs.

We have opportunities to invite our students and their families to share their vocal traditions. Classroom teachers often know who takes after-school language classes. Music teachers then have the opportunity to encourage the families of these students to share their knowledge and experience. For example, an older sibling who studies classical Carnatic singing shared her background and singing

with my elementary students (Audio Clip 1). Experiences such as this enhance cultural responsiveness and awareness in a classroom.

The Teacher Is the Ultimate Model

Music educators can act as vocal models without being vocal performers. It is important to be aware of basic vocal technique and ways to demonstrate and describe different sounds the voice can make. Armed with an awareness of vocal understanding, music teachers may try to model various cultures. This might mean taking voice lessons to become more aware of vocal techniques or singing in a choir to learn quick vocal fixes. Finding ways to transmit vocal ideas to help children be as authentic as possible enhances their ability to honor and respect various cultures.

Music educators can study the music background of cultures other than their own by accessing the abundance of resources available online. These resources also provide the opportunity for children to listen and reproduce these sounds while learning about various world cultures. Elementary school children are still in a language-acquisition stage and can learn different singing styles by playing games. For example, my students used online videos (Dagich7, 2011) to construct their own representation of a Haka (Audio Clip 2), a traditional Maori dance with speech and facial movements performed as a celebration of an achievement, a pre-battle challenge, or a welcome for distinguished guests. It is used during the pregame team introduction at rugby matches to intimidate the opposition (World Rugby, 2015).

AUDIO CLIPS

Audio clips mentioned in this article are available at www.aosa.org under Publications>The Orff Echo>Echo Extensions.

Conclusion

When we as music educators allow our students to lead a song from their own culture, and when we find a song that relates to students from cultures other than their own, we have built a more culturally responsive community. My fourth- and fifth-grade students enjoyed and long remembered the experience of singing the Olympic song from Beijing along with a Chinese teacher (Audio Clips 3 and 4). With research that involves listening to the vocal sounds of different cultures, we show respect for those cultures. By working to understand the importance of the sound, song, and system, and experimenting with emulating those sounds, we are honoring cultures and preparing ourselves to explore them in meaningful ways in our school communities. ■

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Promoting Culturally Responsive Music Experiences in an Orff Schulwerk Setting

ABSTRACT

A visit from the Chinese ensemble Shanren prompted in-depth study of Chinese music and culture by elementary students in a rural district. In this article, the author discusses how, through the study of language and culture, the students connected to the music and became deeply invested in their learning. Considerations for incorporating ethnic music into the Orff Schulwerk classroom are also examined.

LISA HEINRICH teaches kindergarten through Grade 5 music at Cloverleaf Elementary School in Seville, Ohio. She holds bachelor's degrees in German and music education from Bowling Green State University and a master's degree in music from Cleveland State University. She has successfully completed all three levels of Orff Schulwerk teacher education and two courses in music learning theory. Lisa is the current president of the AOSA Greater Cleveland Chapter.

By Lisa Heinrich

Taking time to educate students about the sociocultural context of music can deepen their understanding and foster a positive attitude toward the music and culture studied. Carlos Abril (2006a) found that solely participating in multicultural music activities does not cause students to accept the culture being studied. In order to promote positive attitudes towards ethnic music, teachers need to move beyond simply singing and playing with the unfamiliar.

Inclusion of diverse music is essential in the Orff Schulwerk classroom. As music educators, we must seek to provide in-depth information about the sociocultural background of people and the way music is presented in each culture. Teaching in a respectful way encourages students to accept and value others in return. Only by providing authentic cultural experiences and discussions in our classrooms can we instill enlightened attitudes in our students.

In 2014 I worked with Ohio Regional Music, Arts, and Cultural Outreach (ORMACO), a nonprofit organization partially funded by Arts Midwest, to bring an ensemble from China to perform for my kindergarten through Grade 5 students. I was eager to educate my students about Chinese music and culture

in preparation for the Shanren ensemble. Student objectives were to:

- actively make music of Chinese origin;
- attain knowledge of Chinese music and culture; and
- be respectful throughout Shanren's performance.

Shanren (山人) translates to "mountain men." The musicians of Shanren are from the mountainous regions Yunnan and Guizhou in China, which are home to many ethnic minority groups. Shanren's music is a fusion of folk tunes and influences from rock, reggae, ska, and heavy metal. They perform on both traditional and contemporary instruments. The four ensemble members are from Southwest China. They grew up in different villages, speak unique dialects, and use Mandarin as a common language to communicate among themselves (Arts Midwest World Fest, n.d.).

Focus on Chinese Culture

To deepen students' connection to the music, we focused on Chinese culture. Various authors agree that when teaching ethnic music, musical and cultural competence and skill are common goals (Abril, 2006a; Edwards, 1998; Kwami, 2001; Quesada & Volk, 1997). Connecting music to its culture, which may include discussions about history, setting, ceremonies, and aesthetic values, can help students develop positive attitudes and dispel any stereotypes they might hold. Foreign language acquisition can make the music they study more meaningful for them, especially when correct pronunciation and comprehension of foreign words is emphasized.

An interactive whiteboard file featuring information about China, Shanren, and the instruments the ensemble plays helped my students form a stronger connection to Chinese music. They learned basic Chinese phrases and characters, experienced performances of traditional Chinese instruments, and watched videos of Shanren.

Recordings from Shanren's album, *Left Foot Dance of the Yi* (Shanren, 2014), were also part of the instruction materials. The folk melodies come from the Buyi, Wa, and Yi ethnic minority groups and are sung in the dialects of those people. After listening to the recordings, my concern was that students might not respond favorably to the unaccustomed music. Familiarizing them with it would help heighten their preference (Brittin, 1996; Fung, 1996; Demorest & Schultz, 2004; McCoy, 2003). Although they might not appreciate the sound at first, repeated exposure was likely to increase their appreciation for it.

Using Orff Schulwerk to Deepen the Learning Experience

The Orff approach to building musicianship through integrating music, movement, speech, and drama provided the means to familiarize my students with Shanren's music. We started by adding creative movement to the listening experience. Students performed various dance elements as they moved to different recordings by the ensemble. They were encouraged, for example, to dance while exploring pathways and levels to a track with a flowing melody. For a piece with dynamic changes, they focused on sizes and facings.

I demonstrated movement choices and did not limit the group to using only the vocabulary discussed. They were free to review dance vocabulary words and use any elements they had learned previously, and then refine their dances by keeping the elements that worked and changing those that did not. The addition of creative movement to their listening experience helped them begin to appreciate Shanren's music. Soon they were able to identify which tracks were their favorites and articulate what it was they liked about them. They identified fun sound effects, a strong beat akin to that of rock music, and expressed interest in the distant sounds specific to the native dialects.

An interactive whiteboard file featuring information about China, Shanren, and the instruments the ensemble plays helped my students form a stronger connection to Chinese music.

As part of the planning and preparation, ORMACO offered students the opportunity to sing to Shanren at their performance. A song may have accents or cadences linked to the rhythm or melody and are best achieved through the correct pronunciation of its native language (Campbell & Scott-Kassner, Parr, 2006). Singing a song in its original language helps students place the music in cultural context and develop musical skills (Koops, 2010). Thus began a journey of selecting, learning, and teaching a Mandarin song to 100 second graders and expecting

Figure 1. Shanren Performing for Elementary Students.

PHOTOGRAPHER: JOHN GLADDEN. USED WITH PERMISSION.

they would perform it with correct pronunciation.

The first crucial step was to select a song appropriate for second graders to perform, one they could sing accurately in Mandarin. I found numerous songs labeled as Chinese in my materials, but to my disappointment, they contained only English lyrics. During a workshop by musician and native Mandarin speaker Dr. Chet-Yeng Loong, she had shared an authentic Taiwanese folk song, *Fishing Song* (Loong, 2016). Taiwan is officially named The Republic of China. Historically, countless people traveled back and forth from China to Taiwan, transferring music and traditions between the two land masses. Based on this cultural overlap, *Fishing Song* was an appropriate choice for the performance.

Prior to our rehearsal of *Fishing Song*, I contacted native Mandarin speakers from Taiwan to confirm the pronunciation. As students learned the song by rote, two questions helped me maintain the emphasis: *If someone from the culture is listening to my students' performance, would he or she understand what they are singing? Would he or she think the performance is respectful?* To ensure a positive answer, we focused on correct pronunciation and respectful behavior throughout the process.

A second Taiwanese song, *Gau Shan Qing* (高山青, Beth's Notes, n.d.), translated as *Ali Mountain*, further enhanced the group's exposure to the folk music. This time improvisation inspired the learning process. As I sang the melody, my students accompanied with an E bordun on xylophones and several performed a complementary rhythmic ostinato on wood blocks. They identified the song as pentatonic and utilized its rhythms to improvise a B section. Instruction for the B section began by their echoing rhythms on one bar, then two bars, and finally they improvised within the entire pentatonic scale. The echoing and improvisation took place over the course of several lessons and culminated with individual students volunteering to play their improvisation as a solo for the class. Their improvised section drew everyone's attention to the use of the pentatonic scale commonly found in Chinese music and increased the elemental musicianship and creativity of the group.

A New Appreciation

As the Shanren assembly neared, the level of excitement increased. The students were eager to see and hear a live performance of the music and instruments they had studied. They were all aware that this was a special event and knew they needed to be an appreciative audience.

When Shanren took the stage, the entire student body of 1,100 greeted them in Mandarin. The performance was lively, and the group even included several of the children in an impromptu dance. Throughout the show, students intently watched Shanren, swayed to the beat, and cheered on the band (see Figure 1). When the second graders sang *Fishing Song*, they stood tall, sang well, and ended with big smiles all around. They had been eager to share their Mandarin with their guests, and ensemble members expressed their gratitude and appreciation at hearing young American students perform *Fishing Song* by video-recording them. As the performance concluded, everyone said goodbye and thanked Shanren—in Mandarin, of course.

The media had been invited to the performance and published an article five days later. Although the writer mentioned Shanren, it was my students singing *Fishing Song* who graced the front page of the paper. I can only guess that readers were impressed to see 8-year-old American children, in a rural district, singing a traditional Taiwanese folk song in Mandarin.

Conclusion

The time and energy committed to deepening children's knowledge of a particular ethnic music before they hear it in concert increases their

anticipation, participation, and appreciation. During the Shanren performance, my students made a profound, positive connection to the group and their music because they had studied the language and culture beforehand.

We as teachers can nurture and encourage student recognition of and enthusiasm for a culture's music by:

- educating ourselves in the relevant culture;
- familiarizing our students with the culture's music;
- utilizing the most authentic resources available; and
- working to connect the music to other aspects of the culture.

Following the assembly, several students and community members shared positive feedback. Students asked if Shanren would return, and many mentioned a favorite song, performer, or instrument. Parents and teachers expressed appreciation for my part in coordinating the event and affirmed the value of the experience for students. In our rural district, most students do not have access to cultural events outside of school.

When Orff Schulwerk teachers model a respectful attitude toward diverse cultures and enhance student-centered, culturally responsive music experiences with the Orff approach, they inspire elemental engagement. As a result, students learn to appreciate the music of the various cultures they study and maintain the learning long after the experience ends. ■

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One World: Building Bridges

ABSTRACT

Classrooms throughout the United States reflect diverse cultures where each student's unique personality, interests, and abilities add to the mix. How can educators use music and the Orff approach to build culture-spanning bridges for their students? This article examines what it means to create and explore multiple cultures through artist-in-residence programs, community celebrations, and international folk dancing and "travel" in the classroom, while stimulating a positive environment where everyone has a chance to learn.

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By Michelle Fella Przybylowski

"Culture, it turns out, is the way that every brain makes sense of the world."
Zaretta Hammond

Multicultural music in the curriculum began in 1953 with the founding of the Society for Ethnomusicology and the International Society for Music Education. The Tanglewood Symposium of 1967 encouraged "polycultural curriculums." Five years later, in 1972, the *Music Educators Journal* published an issue titled "Music in World Cultures." What sparked this interest in multiculturalism?

Exploring Culturally Responsive Elemental Music Making in the Classroom

School communities in America encompass many cultures, and multiculturalism in the music classroom offers global awareness by connecting communities of learners through resources such as culture-specific instruments, folk songs, and folk dances. These tools provide a rich experience that opens learners' minds

to a broader geographical experience. It is through a multicultural curriculum that children become aware of the greater community surrounding them. The music brings the culture to life. Every human culture uses music to carry forward its ideas and ideals. A curriculum rich with music from around the world allows us to explore the ideas and learn to understand the ideals.

In every classroom, it is the teacher's responsibility to acknowledge cultural differences and create an environment for accepting them. Teachers hold the power to open their students' minds about differences by teaching the real basis of culture and by connecting with their students' cultures as well as their own. Building bridges between cultures through effective teaching expands our students' world while making it a smaller one (Delgado-Gaitan, 2006). We as educators must come to understand the real-life experiences of the children we teach and their families, and then spend time developing materials that authentically represent the cultural focus and engage students in a culturally responsive classroom curriculum. As Lynch (2012) stated:

> Showing students everyday photographs of people of different ethnicities, shapes, sizes, and garb gives students the opportunity to see people that look very different from themselves and their family engaging in the same types of activities that they and their family participate in; this activity can help humanize types of people that a student has never had an opportunity to interact with personally. (para. 5)

In a multicultural approach, content and information should include multiple perspectives that offer authentic background knowledge. Facts based on current research are vital; omitting them creates a weak link that jeopardizes the transfer of the culture's richness. Taking the time to prepare and present accurate, detailed information helps ensure a respectful, authentic representation of each culture explored.

A community overflowing with a multitude of cultures explodes cultural manifestation exponentially. Awareness is evident within a school through the variety of cultures represented in its community, and through this environment children become aware of others' similarities and differences.

> Cultural manifestations in the classroom are embedded in multiple components: the teacher's cultural background, the students' cultural backgrounds, the school policies that govern the classroom, the formal textbook curriculum, the teacher-student interaction, and the language used to conduct the business of learning. How culture is learned varies on the traditions of the particular culture, and in schools, teachers have historically been the dominant figures in passing on the culture to students. This process is called cultural transmission and the teacher is the cultural transmitter. (Delgado-Gaitan, 2006, p. 3)

Culture affects perception, shapes personalities, and influences behavior in the classroom. Delgado-Gaitan's research (2006) has shown that culturally diverse communities in schools demonstrate a disparate means of educating students. To the question, "What should curricula encompass?" he has offered the following for consideration:

- All world cultures have a place in every classroom.
- Only the cultures represented in the classroom deserve priority.
- Only the European-American mainstream culture should be taught in classrooms.

As we can see, there is no right answer. The decision is based on each individual's background and acquired wisdom. To be effective, it is important to become aware and understand our own culture and experience. We must first consider what the values, beliefs, and customs of our culture are and how these influence our attitude and behavior. This understanding helps us avoid the common tendency to regard our own cultural group as the center of everything and to use it as a standard with which to compare all others (Department of Developmental Services, 1997).

Teachers hold the power to open their students' minds about differences by teaching the real basis of culture and by connecting with their students' cultures as well as their own.

By understanding the values held by varying cultures, our ability to provide learning opportunities matched not only to students' academic goals, but also to intrinsic motivations, increases. Only when

we understand children in every facet of their lives, academically and non-academically, can we meet their needs (Ortiz, 2012).

Exploring Cultures With Artist-in-Residence Programs

Establishing a learning environment rich in culture may entail the task of engaging experts, those who have been immersed in relevant background and experience. One way to establish this learning environment is through artist-in-residence projects and programs, which offer the opportunity to expand beyond the depth of knowledge teachers and school districts have available and open the door to a wealth of resources. According to Lynch (2012):

> Welcoming guest speakers into the class that hail from differing backgrounds and have all made a positive contribution to important fields can also help dispel any preconceived notions that students might possess about the relative competence and value of people from different cultures. (para. 5)

Although you may find the idea intriguing, what if your educational facility lacks funding? How does a school bring cultural richness into the educational community while adhering to a budget that may not even exist? Reaching out to parent organizations, community groups, or private companies such as Donors Choose and Crowdrise, applying for grants from local foundations, or sometimes just asking for financial assistance from family and friends may lead to a gift that could offset the financial obligation. Many more options offering financial support, warranting the project stay within budget and securing the undertaking, are available. Most require a rationale, which reinforces the importance of stating the objectives of the project clearly, including the number of students and community members involved, and detailing funding required for travel, room and board, and any other associated costs. When you provide details in a well-positioned proposal, you enhance the prospects of your project being accepted.

Through artist-in-residence music programs, children learn, explore, create, and perform.

This exposure offers the school community the opportunity to connect with its cultural roots and to explore new cultures.

We cannot limit our teaching about culture to that of the groups represented in our classrooms. It is equally imperative to teach other cultures and to connect them through their similarities. The aim is to incorporate as many groups as possible into the curriculum. This provides the global reality of humanity, understanding people's commonalties and differences on a broad scale, which is a fundamental premise of a multicultural curriculum (Delgado-Gaitan, 2006).

Artist-in-residence programs deepen students' knowledge and broaden global cultural awareness in the school community. These experts bring the music, language, and lifestyle of their heritage, providing rich cultural engagement students might not otherwise experience.

Orff Schulwerk and Culturally Responsive Elemental Music Making

World culture has a place in every music classroom. Connecting students through music, dance, and storytelling allows them to bring their heritage into the school community, and opens pathways that allow them to share the ideas, beliefs, customs, practices, and interests that shape their personal lives.

In an Orff Schulwerk elemental music-making environment, exploring music from other parts of the world links children to places they may have the opportunity to visit only through the eyes, stories, and music of their teacher and the visiting artist. In an elemental music classroom, children learn how to play the hand drum with the proper technique. Modifying a lesson to let them play hand drums in the style of the Korean sogo drum, however, can build a bridge spanning to another culture and offer the opportunity to play a familiar instrument in an out-of-the-ordinary way (see Figures 1 and 2).

In my classroom, this technique of playing the drum with a stick launched a discussion comparing and contrasting the Korean sogo drum with playing the typical hand drum:

"What was the same?"

"They are both drums."

"What was different?"

"The Korean Sogo drum has two drumheads, and we used a stick to play the drum."

Figure 1. Typical Classroom Hand Drum and Korean Sogo Drum.

Figure 2. Children Playing Typical Classroom Drums Using Korean Sogo Drum Technique.

PHOTOGRAPHER: MICHELLE FELLA PRZYBYLOWSKI. USED WITH PERMISSION.

Cheltenham Heritage Night

Delgado-Gaitan (2006) stated that introducing music, dance, and food from a different culture is fine, but make it meaningful. At Cheltenham Elementary, in Montgomery County, Pennsylvania where I teach, the Parent Teacher Organization (PTO) sponsored what we named Heritage Night, a celebration of diversity that showcases the school community's many representative cultures.

As soon as the work for Heritage Night began, the energy in the school heightened. Teachers, students, families, even the principal with ancestral roots in Puerto Rico, were excited, and everyone looked forward to participating in the celebration.

Figure 3. Bows and Curtsies for Both Boys and Girls.

SOURCE: MICHELLE FELLA PRZYBYLOWSKI. USED WITH PERMISSION.

In the music classroom our focus on the world began with folk dancing. We explored several dances, starting with Ach Ja!, a German folk dance with a name that literally translates to "Oh, Yes!" The children traveled around the room as I sang:

Oh my mother and my father took a journey to the fair
Ach Ja! Ach Ja!
They hadn't any money, but they didn't seem to care
Ach Ja! Ach Ja!
Tra la la, tra la la, Tra lala lala lala
Tra la la, tra la la, Tra lala lala lala
Ach Ja! Ach Ja!

The class was instantly drawn to singing the "Ach Ja!" response during the movement. The dance developed into partners walking hand-in-hand, stopping on "Ach Ja!" to bow and curtsy. We also discussed who might bow and who might curtsy. Although there was a conscious awareness as to what a boy or girl might execute in this dance, the children were not limited to bowing or curtsying based on what might be typical gender roles, but instead were encouraged to choose freely (see Figure 3).

The journey continued to Russia with Troika, a Russian folk dance performed in groups of three (see Figure 4, p. 26), just like the traditional Russian harness driving combination using three horses abreast, usually pulling a sleigh. Each trio created a spoke-like formation around a stool, then moved together forward, back, under each other's arms, and circled with their group. At times chaos reigned, but with the proper processing of this dance over a few lessons, second graders achieved success and cheers signaled their pride.

To further expand the adventure, we looked at each country, exploring maps and a globe and studying the flag and photographs of the land and its people. These visuals heightened my students' understanding of the world and fostered global connections they might not have been aware of outside their neighborhoods. They enjoyed the "travel" experience and gained a deeper understanding of geography through this part of the lesson.

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Figure 4. Circling in Trios for the "C" Section in Small Groups.

SOURCE: MICHELLE FELLA PRZYBYLOWSKI. USED WITH PERMISSION.

The advent of Heritage Night brought out families that shared their roots through food, music, artifacts, costumes, and posters depicting the visual aspects of their culture (see Figures 5 and 6, p. 27). The evening offered guests a "travel" experience, including a "passport" that was stamped as they visited each country. Student musical performances further illuminated the cultural experience and created a colorful, lively atmosphere.

Heritage Night is a vibrant, community-building event that has become an annual celebration each November. It represents a striking example of building bridges within one small community.

Afterward several parents noted that attending Heritage Night raised their awareness of the importance of embracing diversity and inclusion as part of their children's upbringing. The more they interacted with and learned about others, the more they realized how similar their goals were and how they could work together as a society to lower the barriers that have caused damage and dysfunction. Several people noted, in light of the complex political climate, how refreshing it was to experience the sense of community that was emerging.

Conclusion

We as Orff Schulwerk teachers can plan and prepare fun and engaging ways to guide our students through a meaningful cultural exploration. It is our responsibility to ensure we offer them quality instruction while maintaining an environment respectful of everyone. According to Ortiz:

> Based on recognizing and accepting cultural differences, culturally responsive education is a pedagogy rooted not only in equality but also in

Figure 5. Teacher Elsie Butler Displays Her Cultural Heritage.

PHOTOGRAPHER: NICOLAS PEREZ. USED WITH PERMISSION.

Figure 6. A Student Explores Guiro de Puerto Rico, a Puerto Rican Musical Instrument.

> fairness.... Teachers must continuously reflect and participate in professional development that will force them to really look at and evaluate their views. This will, in turn, help them to provide the culturally responsive education that culturally diverse students are so desperately in need of. (2012, pp. 4, 29)

It is up to us to model, teach, prompt, and reinforce social skills such as respect and cross-cultural understanding in order to pave the way to building relationships with our students (Burnette, 1999). Working with culturally diverse students requires acknowledging, appreciating, and accommodating their individual and cultural similarities and differences with enthusiasm and in a positive manner. In this way, we can create a basis for developing instructional strategies, furthering effective communication, and for building bridges that span the world. ■

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Multicultural Music Education: Through the Eyes of the Next Generation

ABSTRACT

As advocates for multicultural music education, the authors believe the Orff approach may play a significant role in promoting appreciation, pride, and tolerance, and in creating and preserving authentic multicultural experiences in 21st century classrooms. In this article they discuss the value of multicultural music education; examine Banks' four levels of the multicultural approach and their correlation with Bloom's Taxonomy; and share a number of Asian-Pacific-related activities they have developed.

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Multicultural education is founded on the belief that all students are entitled to learn at school regardless of race, color, national origin, language, sex, religion, and disability. Proponents of multicultural education believe that acquiring other perspectives and solving problems among a group of diverse individuals can provide members of that community an enriched human experience. As demographics shift and international relationships grow, it is imperative that students develop positive attitudes about others' race, values, and beliefs (Banks, 2014). As the next generation of music educators, we feel it is important to discuss and explore ways to create relevant and meaningful multicultural music experiences for our students.

Multicultural music is a term "coined by and used by music educators. Multicultural music includes an eclectic mixture of music representing different ethnic groups in the curriculum, presenting a celebration of ethnic diversity" (Loong, 2008, p. 74). This approach enables students to gain an understanding

of themselves through the viewpoint of other cultures by learning about the world around them. As teachers provide students opportunities to learn, play, and create with one another, they can also guide students to appreciate aspects of other students' cultures and feel a sense of pride in their own.

In addition to the standard Orff materials such as the five volumes of *Music for Children* (Orff & Keetman, 1950-1954, 1966), the *Rhythmische Übung* (Keetman, 1984), and mainstream folk songs, our students may benefit by exploring and learning folk materials from cultures representing their community. Teachers can further this process by building rapport with students and studying their unique backgrounds.

Multicultural music education should facilitate students' understanding of music through the lens of another culture. Teaching a platform of diverse multicultural music experiences is vital. In the state of Hawai`i, it is our mission to teach authentic Asian Pacific folk songs, offering students an opportunity to develop a cultural identity and share their pride and experiences with their communities. Student-centered and culturally responsive musical activities designed within the parameters of the Orff approach can promote understanding and compassion among students.

According to Banks (2014), the multicultural approach can be divided into four levels: Contributions, Additive, Transformation, and Social Action. Following is an exploration of the content of each level relative to Bloom's Taxonomy, and how multicultural music can be infused with the Orff approach while maintaining the authenticity of the repertoire.

Contributions Approach

The Contributions Approach focuses on highlighting holidays and cultural celebrations through small additions of cultural content to an existing curriculum. These events can manifest in the form of presentations or performances where students are exposed to various cultures. This approach is commonly used when introducing a multicultural perspective because it is a convenient way to celebrate diversity (Banks, 2014).

In the Orff Schulwerk approach, a child's folk heritage should be considered the primary source for teaching materials. With varying levels of classroom diversity in many parts of the world, it is important that teachers carefully select the cultures they teach and do not identify a specific tradition as dominant (Shamrock, n.d.). In the state of Hawai`i, more than 57 percent of the population is of Asian descent and 23 percent identify as mixed race (Welch, 2011). May Day was originally a day when students performed Hawaiian songs and participated in games and activities, but it has since changed to feature primarily songs and performances from varying ethnic backgrounds. Past performances have included, for example, a dance from the Philippines or a traditional folk song from China. Students participate, but there is no further application or extension of the introduced culture. After the holiday or celebration is over, the class returns to its regular curriculum.

Covering many cultures within a short period confuses students and lessens their ability to retain information. "A [tourist] curriculum, where only a few selective multicultural songs are introduced during the holiday seasons, should be avoided" (Loong, 2007, p. 7). Although teachers can expose their students to different cultures, the convenience of this approach enables only the basic levels of understanding and remembering in Bloom's Taxonomy. Students are able to recall the title, lyrics, movements, and the represented ethnic culture for their performance. The minimal immersion they receive in each culture, however, lacks depth because the Contributions Approach only scratches the surface of multicultural education. To provide students with a comprehensive understanding, it is important that teachers prepare to explore a particular culture in depth over an extended period.

Student-centered and culturally responsive musical activities designed within the parameters of the Orff approach can promote understanding and compassion among students.

Additive Approach

The multicultural education Additive Approach focuses on adding content, concepts, themes, and perspectives to an already established curriculum, without changing its structure (Banks, 2014). This can be accomplished by incorporating a book or a few lessons into the curriculum over a period of time. Although various lessons may be added, they do not change previously established curriculum

goals. Unlike the Contributions Approach, the Additive Approach does not culminate in one day; rather it is dispersed among a few lessons over the span of the school year. A downside of the Additive Approach is that the added content is often viewed from a mainstream perspective, rather than being reconstructed to adhere to non-dominant views. Added content at this stage also does not address the core struggles of non-dominant groups. The information may be mentioned but not discussed in depth (Banks, 2014).

The Additive Approach provides an opportunity for teachers to engage their students in multicultural education but does not provide an in-depth study or varying perspectives of the content. It is equivalent to the application level under Bloom's Taxonomy. Students can apply what they have learned to new situations, but they are not required to analyze and evaluate situations to make sound judgments. For example, a teacher selects a Japanese frog song, *Kaeru No Utaga*, and a Chinese greeting song, *Zhou Peng You*, to practice eighth notes, quarter notes, and quarter rests. Students may accompany both pieces with broken bordun. Although they are exposed to the sound of the foreign languages and melodies, if the teacher does not delve into a discussion about the songs' cultural context, this additive approach "adds" only superficial connections to the learning experience.

Transformation Approach

The Transformation Approach seeks to change the perspectives and attitudes of various cultures. According to Banks (2014), students are guided to develop, justify, and voice their generalizations of culture they obtained through the Transformation Approach. Moreover, students may critique the contents presented under the mainstream view.

How can students' perspectives be transformed through the Orff approach? According to Beegle and Bond (2016), "One of the challenges related to implementing Orff Schulwerk is the approach's adaptability to different cultures, including the question of whether Orff approach can be successfully transferred from one culture to another" (p. 37). It is possible when teachers consider the components of Orff Schulwerk—speech, singing, movement, and playing instruments (Shamrock, n.d.). Through speech, students can learn to chant in Hawaiian, Filipino, Japanese, and other Asian Pacific languages. Students can be introduced to different cultures by singing and playing on barred and untuned instruments as well as moving and dancing with music from various cultures. Providing students with opportunities to learn about the history and background of other cultures and not just experience it, allows them to recognize and reassess their assumptions about those cultures.

Those not native to Hawai`i may have misconceptions about hula and mele; for example, some believe only female dancers perform hula, and the purpose of the dance is to entertain. As people begin to learn about Hawaiian history, they discover that in ancient times only male dancers were allowed to perform hula, and it was not considered entertainment. Ancient Hawaiians used hula to communicate with their gods and express their religious beliefs.

There is no Hawaiian word for music. The term "mele" was originally used to describe poetic language. These poetic chants began to take melodic shape after the arrival and influence of missionary hymns, which explains how the term mele became associated with song (Kahananui, 1962). Text is at the heart of Hawaiian music. Native Hawaiians regularly used poetic language in their daily conversations and translated their awe of the

Figure 1. Education Students in a Multicultural Music Course Dance a Hula for a Middle School Class.

PHOTOGRAPHER: CHET-YENG LOONG. USED WITH PERMISSION.

natural world into mele through text painting and figurative language.

Teachers can bring Hawaiian culture into the Transformation Approach by having students attend a hula performance (see Figure 1), suggesting a book or article about the origins of hula or mele for them to read, and then leading a discussion about misconceptions and stereotypes in hula. Discussion questions might be: What is hula? What is mele? Who performs hula? Was it created for entertainment? How has it changed? This type of discussion helps dispel students' misconceptions formed as a result of mainstream beliefs and furthers their understanding of the history and culture of Hawai`i from the native perspective.

The Transformation Approach is expansive and coincides with the evaluating and analyzing level of Bloom's Taxonomy. In these levels, students draw connections from different ideas to justify their conclusions and may analyze and evaluate the culture and music-making process, using their judgment. Doing this enables them to transform their musical experience into a more meaningful level.

Social Action Approach

Banks' fourth level of multicultural education, the Social Action Approach, is an extension of the Transformation Approach. Banks (2014) writes that social action will "allow students to make decisions and to take personal, social, and civic actions related to concepts, problems, and issues they have studied" (p. 55). Students enhance their learning by analyzing their personal beliefs, reshaping their views, and developing a sense of commitment to their values. Knowing, caring, and acting are three main keys in multicultural education (Banks, 2014).

Figure 2. University of Hawai`i at Manoa Music Education Students Present a Makeshift Taiko Performance With Hand Drums for Grade School Students.

PHOTOGRAPHER: CHET-YENG LOONG. USED WITH PERMISSION.

One of the challenges today's educators face is teaching students to have empathy and respect for

others while maintaining their cultural identities. Orff Schulwerk provides many routes to construct connections between students and their culture. As Beegle and Bond (2016) mentioned, "One of the beautiful aspects of Schulwerk pedagogy is that it encourages children and adults of differing abilities and from different backgrounds to play and create together successfully" (p. 39). As Orff teachers, how can we reach this goal? What kind of experiences should we provide for our students?

Taiko is a traditional form of Japanese music where performers use various size drums to produce multi-part pieces, and discipline and focus are essential (see Figure 2, p. 31). Taiko performances are commonly seen today at community events and celebrations. Taiko is taught using steps similar to the Orff process—exploration, imitation, improvisation, and creation. The main components of Orff Schulwerk are speech, singing, movement, and the use of instruments, whereas those of Taiko are speech, movement, and instruments. First, a teacher speaks the *kuchishoga* (mnemonics) of a *renshu* (practice), and students echo and learn the kuchishoga by rote. Examples of kuchishoga are *"don don," "tsuku," "kara," "su,"* and so on. Then the drumming technique is taught by using body movement. Students do not play the drums until they have finished learning the kuchishoga and movement (Loong, 2015).

Great Grandfather's Drum (Lewin, 2011), an award-winning documentary, focused on taiko drumming and honors Japanese-American culture and history in Hawai`i. Many have heard stories of the struggles and successes of Japanese immigrants and their efforts to conceal their cultural identity during World War II to avoid persecution. After the bombing of Pearl Harbor, the public's perception of Japanese ancestry shifted and anti-Japanese sentiment followed, resulting in the incarceration of many Japanese-Americans who were suspected of being spies for the Japanese government. Traditional practices such as taiko playing were covert for fear of discrimination and risk of capture. Those who practiced the traditions were compelled to do so in secret, or risk being taken away to internment camps. *Great Grandfather's Drum* is a moving

chronicle of the struggle of Japanese-Americans on Maui to preserve taiko and their culture.

Well-designed music activities such as exploring kuchishoga patterns can provide opportunities for all students to learn about a group's history, legacy, and cultural norms from the perspective of that culture. When people play and create together, they learn to care and respect one another's cultures. This, in turn, creates interest and pride in ethnic identity. Under the Social Action Approach, teachers can encourage students to use what they have learned about a culture to enact change in their communities.

Social action is the result of teachers and students making a choice. Judgment is informed by analyzed facts and evaluated perspectives, after which a plan can be created for further action to take place. This stage, creating, is the highest level of Bloom's Taxonomy. If we as teachers are to reach this level of social action, we need to complete comprehensive research of a culture and commit to teaching quality, authentically relevant music to our students in a transformed curriculum.

Conclusion

Hawai`i is a unique place where many cultures have come together and learned to coexist but we, the next generation of pre-service and current teachers, still struggle with bias. We feel it is vital to promote multicultural music education, in particular with the Orff approach, in our classrooms. Through multicultural music education, we can help students better understand themselves. As their sense of self develops, they become more conscious of how they relate to others.

We also want to encourage pre-service and current teachers to step out of their comfort zones and learn about the music, beliefs, and values of unfamiliar cultures. We must recognize our generalizations and assumptions about different cultures in order to help our students overcome theirs. We believe our mission as music educators is to guide students to becoming thoughtful citizens who will promote equity, approach opposing ideas with open-mindedness, and build relationships to strengthen bonds between their families, friends, and communities. ■

University of Hawai`i at Manoa Students Minhee Kim, Janice Okimoto, Cathlyn Momohara, Kevin Morita, and Katherine Alarcio Successfully Completed Orff Schulwerk Teacher Education Level I in June 2015.

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Effect of Singing Instruction on the Singing Voices of Children Ages 5-8

CHET-YENG LOONG is certified in all levels of Kodály and Orff Schulwerk teacher education. She has presented at local, state, regional, national, and international conferences. Her research on early childhood and elementary music has been published in several leading journals. Currently, Chet-Yeng serves as chair of the music education area at the University of Hawai'i, president of the Hawai'i Music Education Association, and editorial board member of *The Orff Echo.*

ABSTRACT

The purpose of this research was to determine the influence of singing instruction on the voices of children. Subjects were placed in three different groups based on age, and a common song, Eia Makou, *and three songs specifically selected for each group were used, along with a number of additional variants, to assess singing ability over time. Empirical data collected showed 5-6- and 7-8-year-old subjects sang significantly better at the posttests. When all subjects sang* Eia Makou, *no major difference was found between pre- and posttests, even when reassessed a year later.*

By Chet-Yeng Loong

As early as infancy, when children begin to discover their vocal capabilities, they make musical sounds. They begin by exploring with the vowels and consonants they have heard and continue by extending the duration of these sounds, repeating them rhythmically, and using rising and falling pitch sequences. Just as babbling precedes speech, musical babbling is the vocalization that precedes the performance of melodies (Moog, 1976). As toddlers grow through their second year, they expand their vocalizations and begin to produce longer melodic phrases and sing nonsense syllables in small intervals of seconds and thirds. By age 3, children begin to execute the periodic accents of regular rhythmic patterns and use a slightly larger vocal vocabulary. Many can reproduce a short song, nursery rhyme, or childhood chant, complete with the simple movements associated with them (Moog, 1976).

Jersild and Bienstock (1935) found the 3-year-old child's average vocal range encompasses a major sixth, middle C (C4) to A4, expanding to an octave, B3 to B4, in the fourth year. Cleall (1979) studied 4-year-old children's singing ranges. The boys in the study reached A4 while the girls reached B4. Veldhuis (1992) observed the responses of 4-year-olds in a naturalistic setting as opposed to a research setting. Their spontaneous songs were pitched higher than the songs they sang individually for the researcher. Other studies found that children modulate when a song leaves their range (Smith, 1974; Flowers & Dunne-Sousa, 1990).

To measure children's singing ability, Rutkowski (1990) created, piloted, and revised her Singing Voice Development Measure (SVDM) into these categories: pre-singers, speaking-range singers, initial-range singers, and singers. Pre-singers tend to use the speaking voice and are not able to carry and keep the same tones when singing. Speaking-range singers are able to carry tones when singing, but still tend to use their speaking voices in a range from A3 to C4. Uncertain singers are able to sing but are not able to stay in the same key and tend to switch from the speaking to singing. They are able to reach F#4. Initial-range singers are able to reach A4 and sustain a singing voice. Lastly, they can sing comfortably and accurately reach Bb4.

Are all children born to sing?

Singing is a learned behavior. Hornbach and Taggart (2005) conducted research to find the relationship between tonal aptitude and singing achievement. One hundred and sixty-two kindergarteners, first-, second-, and third-grade children were taught a folk song, *Bow Belinda*. The subjects then were evaluated using the Primary Measures of Music Audiation (Gordon, 2012) and a singing achievement test. The researchers found no significant correlation between tonal aptitude and singing achievement. They suggested young children need to learn the skill to sing from their teachers, especially how to sing using the head voice (Hornbach and Taggart, 2005). Levinowitz et al. (1998) found 16.6 percent of subjects in Grades 1 through 5 were able to use their singing voices. The range of the selected song was between D4 and D5. Fifth and sixth graders tended to use their speaking voices, most likely due to peer pressure. Welch (2006) outlined three main components needed to help children sing well:

1. Children need to be taught how to sing accurately.
2. Teachers need to pay attention to the different developmental stages of singing.
3. Appropriate activities need to be used when teaching children to sing.

Individual and group singing were investigated as far back as 1938 by Updegraff, Heiliger, and Learned (cited in Goetze & Horii, 1989). The researchers noted that a 5-year-old child who could sing perfectly in tune alone became a monotone in a group. More recent studies have supported this finding (Goetze, 1985; Goetze & Horii, 1989; Smale, 1987; Rutkowski, 1990; Green, 1994). Goetze and Horii (1989) found that kindergartners and first graders sang with more accuracy alone than in unison. Smale (1987) found that 4- and 5-year-old subjects sang more accurately individually. Rutkowski (1990) carried the idea further by providing kindergarten children either a combination of group and individual instruction or group instruction alone, finding the children with both individual and group instruction became the more accurate singers. Nichols (2016) supported Rutkowski's determination when he found 120 fourth graders singing *Jingle Bells* performed better using single pitches and intervals, as opposed to patterns and singing solo, and performed significantly better when singing in unison (doubled condition).

In both the research and the teaching of general music, the timbre and pitch of the vocal model have been considered. Green (1994) found that for children in Grades 1 through 6, a child model was the easiest to match. When comparing children's singing responses to tones of several timbres, including male and female voices, Small & McCachern (1983) concluded that children sing more accurately with a female model. They can learn to match pitch with a male model, but with more difficulty. These studies were also supported by Kamman (1998).

Since the child speaking voice is close in pitch to the singing voice, adults singing for children should use a higher range to promote pitch matching. The research of Killian (1996) supports this finding. When comparing the verbal recognition of song titles against the ability of 31 women and 31 third-grade subjects to sing the same songs, the females tended to choose lower pitches compared with the children. If a model sang in an adult speaking range, the children had difficulty echoing the sound.

Yarbrough, Bowers, and Benson (1992) found that vibrato also affects pitch matching, especially of uncertain singers (children who cannot match pitch or sing in tune). There were more correct responses to the non-vibrato model than to either the vibrato or child model. Further analyses demonstrated that certain singers seemed to produce a higher percentage of correct responses regardless of sex, grade level, or model presented. In contrast, uncertain singers responded most accurately to a non-vibrato model.

Trollinger (2003) investigated the relationships among acoustical measurements of pitch-matching accuracy, speech fundamental frequency, speech frequency range, age, and gender with children 36-71 months old. First, the children, who were all English-speaking, were asked to echo different melodic patterns, and then were asked to say, "How now brown cow," a phrase where all four words had the same vowel. The researcher found a significant relationship "between mean speech frequency and the ability to sing the pitches E, F#, G, and A" (p. 87). Mean speech frequency was the strongest predictor for children who could sing notes around E4 and F4. Speech range was the strongest predictor for children who were able to sing pitches around G4 and A4. For older children, the ability to sing lower notes increased. Trollinger stated that not much attention had been paid to the physiological characteristics of the child vocal apparatus, and children were not able to match pitch at an early age because of the undeveloped vocal ligaments, muscle strength, and proper breathing skill.

The ability of children to match pitch is related to their ability to sustain and differentiate different pitches. In Moreno Sala's dissertation (2005), eighty-eight 3-9-year-olds who attended a school with no music program received daily music instruction for eight weeks. Absolute and pitched tests were given to discover the children's ability to identify differences and relationships in pitches. The researcher found that young children processed absolute pitches better than older children. Children in kindergarten performed significantly better when memorizing starting pitch and identifying intervals in original keys. The ability of older children to memorize absolute pitch decreased gradually.

Helping young children find their singing voices has long been a topic of discussion among music educators. Age, vocal timbre, vibrato, individual and group singing, physiological effects, and cultural background can all contribute to the singing ability of young children. But research to investigate the effect of singing instruction on children's singing ability and the effect rote teaching has on singing accuracy among the same subjects from one year to the next has been limited. Thus, this study was performed to determine how the singing accuracy and range of young children, ages 5-8, would be affected when musical concepts were used to practice the research songs versus when songs were taught by rote.

Methodology

The subjects ($N = 53$) were individuals who attended a Saturday music program in a Pacific region city. The subjects were divided into three groups:

- Group I ($n = 19$) subjects were 5- and 6-year-olds who had participated in the music program for 7 months.
- Group II ($n = 18$) subjects were 6- and 7-year-olds who participated in the music program for more than 7, but fewer than 14 months.
- Group III ($n = 16$) subjects were 7- and 8-year-olds who were in the music program for 21 months.

All subjects in the three groups received instruction consisting of musical activities the researcher and assistants provided. In the lessons, vocal exploration, breathing, speaking, and singing activities were conducted. One song was chosen to evaluate subjects' singing ability. The instructor used the songs to teach musical concepts over a four-week period.

At the end of the fourth week, each subject was videotaped. To avoid affecting the personal singing range, each subject was greeted and asked to sing the two assigned songs without giving any starting pitch. Group I subjects were asked to sing *Pease Porridge Hot* in the key of F. Group II subjects sang *Pole Pole*, a call and response, in the key of D minor, and Group III subjects sang *Tideo* in the key of C. All subjects were also asked to sing *Eia Makou (Here We Are)*, in the key of F, as the second song. All four songs are in simple meter. The keys of the songs were chosen within the comfortable range for the children (Rutkowski, 1990).

During the class, the songs were introduced by a female instructor, without vibrato (Small & McCachern, 1983; Yarbrough, Bowers, & Benson, 1992). In class, all subjects sang *Pease Porridge*

Hot, *Pole Pole*, and *Tideo*, both with the group and individually (Smale, 1987; Goetze & Horii, 1989; Rutkowski, 1990). The instructor guided the subjects to sing these songs correctly, especially those who were not able to sing on pitch. Based on the instruction, all subjects from each group were familiar with the chosen songs.

All subjects sang *Eia Makou* at the end of every lesson in the key of F. They had been singing this since the first day of class. No concept was taught based on this song, and none of the subjects was asked to sing it solo in the classroom setting. After class, the subjects returned to the room and continued the second half of the videotaping. They were asked to sing the same two songs they had sung for the first video. The researcher numbered each subject and categorized the videos into Group I, Group II, and Group III. A year later, 15 of the original subjects who were still in the program were asked to sing *Eia Makou* before and after the class.

Data Collection

The procedure for assessing data involved viewing the videotapes of the 53 subjects. A separate videotape containing all data for each subject was produced. To avoid personal bias, two independent judges, unrelated to the subjects, observed the videotapes. Both judges had taught general music for more than 15 years, and both analyzed each performance, continuing to the next performance only when they had reached complete agreement.

The judges were given four forms for assessing the data and instructed to watch and evaluate subjects' singing by using a rubric modified from a similar one used in an elementary school district in the Midwest. For the purpose of this study, the rubric was numbered from 0 to 8, as shown in Figure 1.

Results

Five *t* tests with dependent samples were used to analyze all data. In the first analysis, the 53 subjects sang significantly better after class, when performing the three assigned songs. When they sang *Eia Makou*, there was no significant difference between pre- (before class) and posttests (after class).

In the second, third, and fourth analyses, children in three groups were compared. Children 5-6 years old scored significantly better singing *Pease Porridge Hot* after attending the class. In the pretest, Group I subjects sang lower than the established pitch (mean score = 4) in the test, but were able to sing higher in the posttest (mean score = 5). Children ages 6-7 did not sing better when performing *Pole Pole* during the posttest. The 7- and 8-year-olds sang *Tideo* significantly better and in a higher range.

In the final analysis, the scores of the same subjects (n = 15) who sang *Eia Makou* again after one year were analyzed. There was improvement in the second year, but no significant difference between the scores for the two-year spread.

Figure 1. Singing Assessment Rubric.

8 = student sang accurately throughout the song/chant

7 = student sang lower than the established pitch, but without mistake

6 = student began on correct starting pitch, but sang with 1-3 mistakes

5 = student sang higher than the established pitch, but sang with 1-3 mistakes

4 = student sang lower than the established pitch, but sang with 1-3 mistakes

3 = student began on correct starting pitch, but sang with 4-6 mistakes

2 = student sang higher than the established pitch, but sang with 4-6 mistakes

1 = student sang lower than the established pitch, but sang with 4-6 mistakes

0 = student did not use a singing voice

Discussion

When comparing the performance of all three groups combined before and after the class, the scores of posttests were significantly higher than pretests. Children ages 7-8 scored the highest, whereas children ages 5-6 scored the lowest. This study did not support the results of the Moreno Sala study (2005) where younger children (kindergarten) were better able to remember the starting pitch of the research songs than older children (9-year-olds). One explanation is the three songs used in the Moreno Sala study ranged between middle C and A, whereas in this study the *Pease Porridge Hot* range, F4 to C5, was higher.

Children ages 6-7 did not sing significantly better in the posttests. In fact, the subjects did quite well both in pre- and posttests. The mean score of the

pretest was 5 and the mean score for the posttest was 6. One explanation might be the nature of *Pole Pole*, which is a call and response song. During the class, subjects were asked to sing after the instructor when learning and reviewing this song, both in group and individual settings.

There was no significant difference among all groups between the pre- and posttests with *Eia Makou*. Unlike the other research songs, this well-known children's song was sung at the end of every lesson, including those prior to the advent of the research, and was taught by rote, with no musical concepts. In addition, 15 subjects singing *Eia Makou* were tested after 12 months. They performed better in the second year, yet there was no significant difference.

One main difference between the instruction for *Pease Porridge Hot*, *Pole Pole*, *Tideo*, and *Eia Makou* was that individual and group singing were provided in the four-week lessons when singing all but *Eia Makou*. The researcher found subjects performed significantly better when singing *Pease Porridge Hot*, *Pole Pole*, and *Tideo* because individual and group singing were included in the instruction. Thus, this study supported Rutkowski's (1990) and Nichols' (2016) finding that children benefit from both individual and group singing in class.

A second reason that children did significantly better in the posttest might have been the way the research songs were taught. Solfège and rhythmic syllables were used when teaching *Pease Porridge Hot* and *Tideo*. In the classroom, instructors paid attention to the singing accuracy of every subject, providing help where needed in each class.

Additional observations were noted for this study. Two independent judges observed that most of the subjects, especially those in Group I, were husky and were not able to sing accurately as a result of incorrect breathing. This observation supported Trollinger's (2003) finding where most children were not able to match pitch due to the absence of appropriate breathing skill. Thus, teaching children how to breathe for singing should be started early to foster accurate singing.

The movements performed or games played with the songs may also have had a positive effect on singing accuracy in the posttest. On testing day, the instructors reviewed all the songs with the movements or games used when the songs were taught. Students' familiarity with the songs was an essential factor in the success of the assessment process when conducting this study. The playful manner in which the songs were performed may also have helped the subjects sing more accurately in the posttests. In this way, this research supports Steenwyk's study (2004) where playful singing games were used as a tool to help children develop their singing voices.

Conclusion

To help children expand their singing range and accuracy, the researcher suggests teachers sing in a higher range, between D4 and C5, specifically for children ages 5-7. Children have the ability to retain song keys even after class. Singing in a higher range consistently will encourage them to use their head and singing voice. Motions, games, and call and response singing are tools that can be used in the classroom to promote accurate singing. Rather than running through songs during class, teachers

need to check children's singing constantly, both as a group and as individuals. Relating songs to musical concepts and teaching breathing skills can help children sing more accurately in the music classroom; ensuring they are ready for the singing activity before assessment is critical in helping them perform well.

Further study should include the comparison of pitch accuracy development based on song type (singing game versus call and response); song use (teaching song for a melodic concept versus a rhythmic concept); and focus or lack of focus on pitch memory. Additional research in the area of singing accuracy is vital to all teachers who work to develop musicianship in children. ■

Complete results of this study are available at aosa.org under Publications>The Orff Echo>Echo Extensions.

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Reviewed by **Julie Froude**

Last Stop on Market Street

Written by Matt de la Peña
Illustrated by Christian Robinson
New York, NY: G.P. Putnam's Sons Books for Young Readers, 2015

CJ and his grandmother travel across town on a city bus every Sunday to help out at a soup kitchen. On this particular Sunday, CJ is not excited about their venture and pesters his grandmother during the ride with questions such as "Why don't we have a car?" or "Why do we always have to make this trip every Sunday?" His patient grandmother answers each question with her own wisdom and shows CJ the simple beauty and blessings all around him. As they get off the bus, CJ continues questioning and asks why the neighborhood is always so dirty. His grandmother points to the sky and says to him, "Sometimes when you're surrounded by dirt, CJ, you're a better witness for what's beautiful."

Children will identify with all of CJ's "how come" questions because they have wondered the same things. These questions may be inappropriate when asked in public, but CJ's grandmother has a wonderful way of answering, offering her grandson another viewpoint while not embarrassing bystanders in the process.

At one point during their ride, a blind man boards the bus with a Seeing Eye dog and CJ asks his grandmother why the man can't see. "Some people watch the world with their ears," Nana says. The blind man talks to CJ and tells him about "seeing" with his nose as well and how people feel the magic of music best when their eyes are closed.

Matt de la Peña's words, such as rain, drips, patter, umbrellas, and wet trees, create images that suggest rhythmic ostinati and melodic interludes. The old bus creaks and sags; the wipers have their own rhythm. This book could be paired with songs familiar to children such as *Rain, Rain, Go Away* or *The Wheels on the Bus,* depending upon their ages.

CJ is intrigued by the various people riding the bus. When a guitarist begins to strum and sing, CJ closes his eyes and dances to images he sees in his imagination. "He saw sunset colors swirling over crashing waves. Saw a family of hawks slicing through the sky. Saw the old woman's butterflies dancing free in the light of the moon."

Younger children might be more successful moving to some instrumental music of your choosing to illustrate CJ's visions, but as they mature or become more accustomed to improvised movement activities, their comfort level with creating movement to the poetry of the words will increase. Older children may improvise rhythmic and melodic patterns to accompany the movement.

Matt de la Peña's words, such as rain, drips, patter, umbrellas, and wet trees, create images that suggest rhythmic ostinati and melodic interludes.

Winner of the 2016 Newbery Award, *Last Stop on Market Street* describes a boy's ride across town on a city bus, but it could inspire a musical exploration of various forms of transportation or a student-created story of a different trip and the people they meet along the way. Christian Robinson's colorful, collage-like illustrations evoke the art of Romare Beardon, easily providing the catalyst for a cross-curricular lesson with the art specialist. Language arts

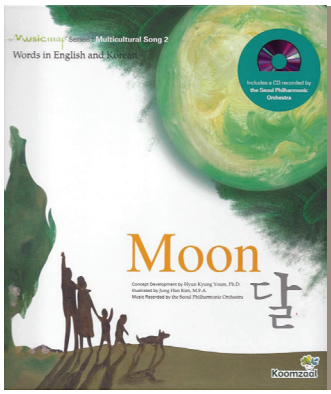
teachers will find ideas for story-starters and creative writing in this thought-provoking picture book. *Last Stop on Market Street* can be used in the music classroom and in other curricular areas in multiple ways. Like CJ, your students can learn to see beauty where they never thought to look. ■

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 Orff, as well as pre-K through Grade 12 Japanese. Ms. Froude is a Level I Orff recorder instructor as well as a part-time instructor of Japanese at the college level. She has presented music workshops at state and regional conferences and at the AOSA Professional Development Conference in Atlantic City, New Jersey. Her passion is to introduce and engage students in authentic multicultural music experiences.

Reviewed by **Karen Williams**

Moon

Musicmap Series: Multicultural Song 2
Concept Development by Hyun Kyung Youm, PhD
Illustrated by Jung Han Kim, MFA
Music Recorded by Seoul Philharmonic Orchestra
Seoul, Korea: Koomzaal Company, Ltd., 2007



A child exclaims, "Moon, moon, I see you," to the ever-present moon in this bilingual rendition of a Korean folk song. In Hyun Kyung Youm's book, *Moon*, the child continues amiably talking to the moon on each succeeding page. The words describe the moon as a white plate, a mirror, or daylight in the night, as it illuminates the mountain, the child's hometown, and the child's family. Beneath each illustration the words are notated in English and Korean.

The swirly, finger-paint-like impressionistic illustrations add a dreamy, nighttime quality to the words. Sometimes the moon is a large, bright, white ball, sometimes a small, hazy, yellow circle. These illustrations could easily inspire children to create their own artwork to accompany the words or extend the song by writing and illustrating their original verses.

The book includes a CD featuring good vocal models. First is a child's voice singing in English and then in Korean. The melody is played on a trumpet followed by the Seoul Philharmonic Orchestra playing the reprise. Because the tempo of the recording is too quick to use while sharing the book with children, singing the song without the recording allows for a more comfortable pace to turn the pages and savor the illustrations. Standard music notation of the song is found in the back of the book along with the words in English and Korean, as well as a phonetic pronunciation of the Korean words.

Musically, the song is diatonic in *a-b-a-c* (or *question-answer*) form. The melodic pattern for the "a" section—do mi so-so mi—can be used as the question for an improvised four-beat answer. The song may be played on the recorder if the melody is transposed into the key of G. The simple quarter note and eighth note rhythms are suitable for creating ostinati to add to the song.

When spoken expressively as a poem, *Moon* provides opportunities for creative movement. Varied images in the illustrations suggest diverse ways of moving. The moon "like a mirror in the sky" easily leads to mirrored movement. The busy colors of the active town scene contrast with the muted glow of the hazy moon above the quiet seaside. Children will delight in the fun and fancy of creating movements to express the contrasts of light and dark, stillness and motion, or high and low. A hand drum to represent the moon visually may be a tangible catalyst for creativity. Using paper shapes of other lunar phases such as a half moon or a crescent moon, creates more possibilities. Improvised background music or unpitched percussion to accompany each musical phrase can add to the effect.

Children will delight in the fun and fancy of creating movements to express the contrasts of light and dark, stillness and motion, or high and low.

At the end of the book, the melody is represented in iconic notation with large (quarter note) and small (eighth note) moons rising and falling with the melodic contour of the song. Children will be inspired to explore the shape of the melody visually and spatially by physically creating large and small circles or spheres with their bodies. Paper plates, hand drums, small

paper circles, marbles, or balls can serve as manipulatives for individual or small group representation of the melodic contour. These activities could also be used with other moon-related songs such as *Deta, Deta* from Japan or *I See the Moon*, eventually transferring the pitch patterns to standard notation on the staff.

The use of *Moon* may also be extended with other music, folk tales, or poems about the cosmos. Listening and moving to classical pieces such as Beethoven's *Moonlight Sonata* or Debussy's *Clair de Lune* can be used as part of a larger lunar theme.

To reinforce the cultural connection, incorporate traditional Korean materials such as the folktale, *The Sun and the Moon*, which is readily available online. Videos of authentic Korean dances such as *Samgo-Mu* (drum dance) or *Buchaechum* (fan dance) showcase traditional Korean dress and instruments and can be a starting place for movement ideas.

Moon provides many ways to explore musical ideas with a Korean folksong. Expanding our teaching beyond the traditional American folk song repertoire to include non-English songs that authentically represent our students' cultural heritage benefits the children of our multiethnic, multicultural society. Similar books in the Koomzaal Music Map series that may be worth exploring include folk songs from France, the United States, Germany, England, Spain/Latin America, Japan, Indonesia, Greece, and Africa. ■

KAREN WILLIAMS teaches pre-K through Grade 5 music at Oveta Culp Hobby Elementary School in Fort Hood, Texas and serves as accompanist for the First United Methodist Church of Florence, Texas. She is a graduate of Duquesne University and earned her master's degree in music from Baylor University. Karen received her certificate in Dalcroze Eurhythmics and has successfully completed three levels of Orff Schulwerk teacher education. She is the president of the Heart of Texas Chapter of AOSA. In her 32 years in education, she has taught middle school band, fourth grade, remedial writing to Grades 2-5, and elementary school music.

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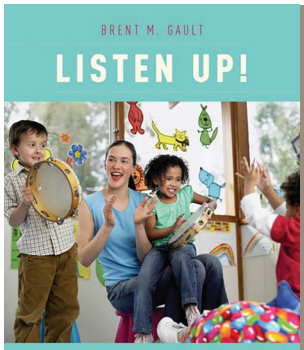
Reviewed by **Cyndee Giebler**

Listen Up!

Written by Brent M. Gault
New York, NY: Oxford University Press, 2016



Brent Gault's *Listen Up!* is an anthology of guided listening lessons with activities appropriate for students of all ages. There is something for everyone. The author begins *Listen Up!* with rationale for active listening: "Because music listening excerpts provide the opportunity to experience multiple concepts in one setting, they are a perfect vehicle for fostering musicianship and musical understanding in the elementary classroom." A flow chart details how to develop a lesson in active listening, using three basic components: the music, the learner and the experience. All three work together to "give children a chance to foster a deeper connection to a musical selection."

The book consists of 23 sample lessons. In the beginning a chart outlines each title, composer or performer, musical concepts or experiences, musical skills or behaviors, and a suggested age level for each lesson. This chart is an excellent resource, enabling the practitioner to quickly locate an appropriate lesson based on student needs. The lessons are presented in sequential order of age appropriateness, from youngest to oldest, and skills from basic to advanced, such as keeping the beat, reading notation, and identifying underlying harmonic structure.

Musical selections have been carefully chosen to cover a wide variety of styles and genres: pop, rock, folk, choral, orchestral, and early music. Composers range from Susato to Stravinsky, and artists from The Baltimore Consort to Beck. The music is artful and motivating. A playlist of all the pieces is available on Spotify, which requires a personal Spotify account to access the music. This is free and easy to set up. Consulting with your school's technology department may help ensure Spotify is not a blocked website.

Listen Up! is supported by a companion website that contains PowerPoint presentations for every lesson. The PowerPoints are clear and logically sequenced. Short videos are available to clarify some of the more challenging movement activities and include a half-hour sample lesson on *Ecce Gratum* from Carl Orff's *Carmina Burana*. The participants in these videos are college undergraduates, and it is clear they are enjoying themselves. The excitement demonstrated will also be generated in younger students.

All lessons follow the same format, with a discussion of:

- Musical selection
- Tonality
- Meter
- Musical concepts experienced/addressed
- Musical skills/behaviors
- Age level
- Suggested procedures

The procedures are merely suggestions. Space is provided within the framework for practitioners to add their ideas, depending on student need or student input and skills.

The lessons are interesting, creative, appropriate, and well thought out. Gault's suggestions for Respighi's *Laura Soave* from *Ancient Airs and Dances* are a case in point. The recommended non-locomotor activity of adding a body percussion ostinato would be appropriate for early elementary (e.g., first-grade) children. As their skills mature, other responses could be to walk in a stately fashion with a royal nod or to pass an object at the end of each phrase.

Variations of the passing game, such as freezing as a statue once the object has been passed, make this listening exercise appropriate for older students as well. This lesson has even worked with middle school students utilizing the popular "mannequin challenge" and using *Laura Soave* as the background music. Students selected poses as frozen statutes or mannequins and changed poses at the end of every phrase. Utilizing a cell phone or iPad, a few students panned across the class as the music played, creating a video. Sunglasses added to the fun factor.

Although no specialized skills or background is necessary, it is important that you spend time becoming thoroughly acquainted with the musical selection before presenting to a class. It is possible, due to the intuitive nature of the PowerPoints, to lead some of the lessons with non-verbal cues and let the music do the teaching. This can be useful on days where saving your voice is important.

Listen Up! is highly recommended for classroom use. The carefully considered and constructed contents will serve as a resource you will reference over and over. A word of caution: The book is printed on thin paper that may become dog-eared with frequent use, and a highlighter easily bleeds through the page. Any notations are best done in pencil. Take excellent care of *Listen Up!* and it will continue to offer you valuable insight and years of enjoyment. ■

CYNDEE GIEBLER lives and teaches in northeast Wisconsin. She is a graduate of the University of Wisconsin-Green Bay and completed her master's degree at the University of St. Thomas in St. Paul, Minnesota. She has presented workshops for American Orff-Schulwerk Association chapters around the country as well as state, regional, and national conventions. In her spare time, Cyndee enjoys composing and arranging music for classroom use, children's chorus, and elementary strings.

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

Issue	Feature Topic	Coordinator(s)	Contributor's Deadline
Spring 2018	Orff Schulwerk in America: Our 50th Anniversary Issue	Richard Lawton Nicola Mason Roxanne Dixon	August 15, 2017
Summer 2018	Open Submission	Chet-Yeng Loong Lisa Lehmberg Matthew Stinson	November 15, 2017
Fall 2018	Contemporary Recorder Pedagogy	Richard Lawton Christine Ballenger	February 15, 2018

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