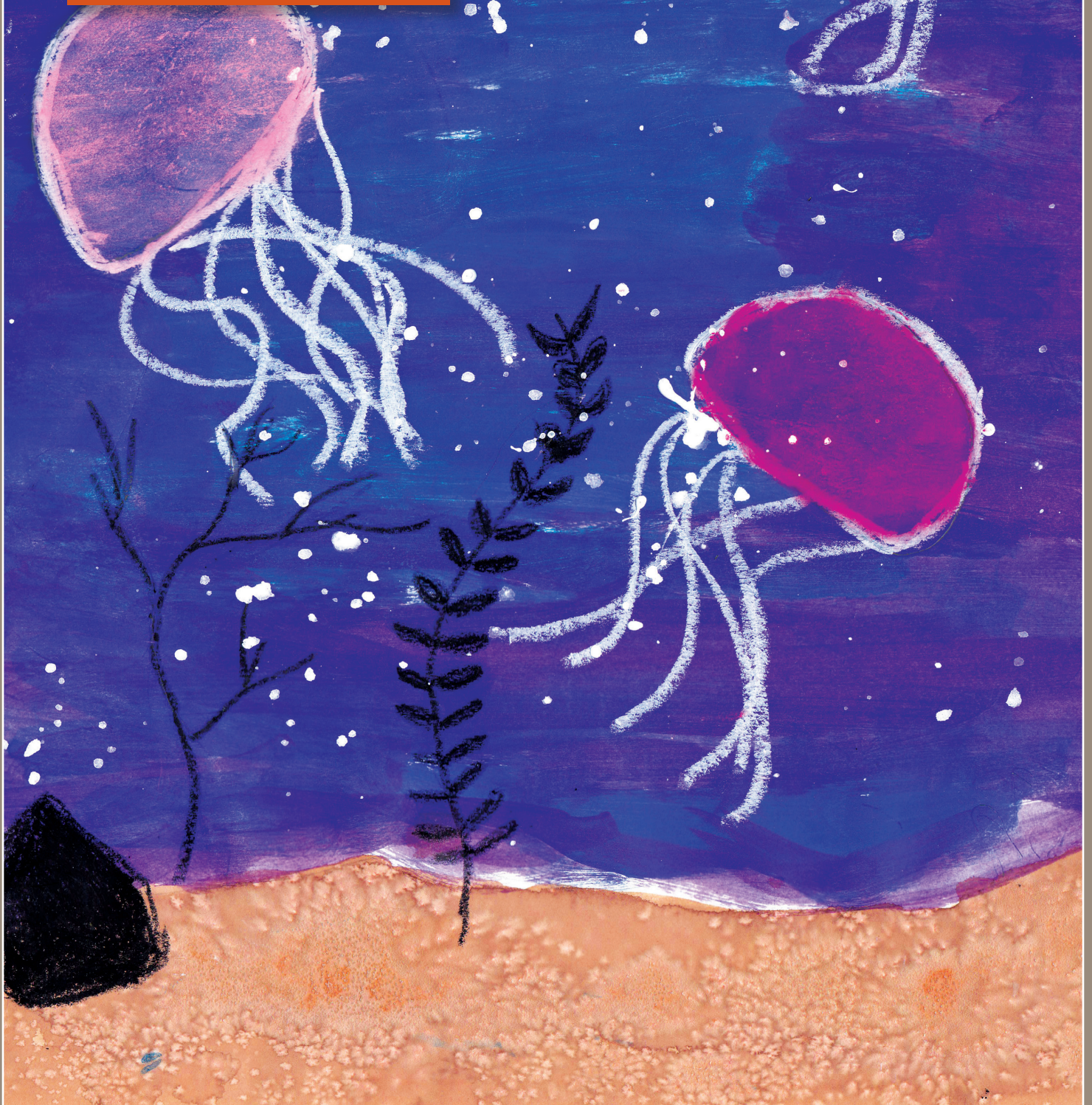


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- The First Five Years: Surviving, Thriving, and the Orff Approach
- Pay the Joy Forward



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on the cover

“Elegant Jellyfish” by Mrunmayee Patil, a student at Schroeder Elementary School, Troy, Michigan. Art teacher: Mrs. Lauren Eng

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Lisa Lehmborg, Chet-Yeng Loong, and
Matthew Stensrud



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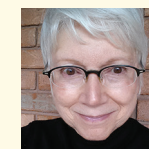
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ethics statement

The American Orff-Schulwerk Association strongly encourages members to be positive and discreet when discussing our organization, specific courses and/or teachers, and the Orff 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 is:

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

PRESIDENT'S MESSAGE

By Tiffany English

Pay the Joy Forward

Surviving, Thriving, and the Orff Approach. This issue's theme is full of exciting possibility and, though it is focused on those with fewer than five years teaching, surviving, thriving, and learning more about the Orff approach applies to each of us.

My first five years of teaching began 23 years ago. My goal, like many others, was to be a middle school band director. I applied in several

nearly school districts; however, after realizing open band jobs were scarce, I began interviewing for elementary positions and was soon hired, thinking like so many new teachers, "They're five. How hard can it be?" Oh my. It was incredibly hard! So much harder than I had ever imagined! Though novice music teachers might be hard workers, very well trained and dedicated to education, they still struggle. This is where the power of the Schulwerk is invaluable.

Finding Orff Schulwerk relatively early in my career was truly providential. Although the first year of teaching elementary music was not a horrible disaster, it was not good either. My knowledge of developmental levels and



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A large graphic advertisement for 'Teaching With Orff'. It features a portrait of Carl Orff, an elderly man with glasses, resting his chin on his hands. The background is a vibrant red and orange watercolor wash with musical notation. The text reads: 'no strings attached', 'A free resource for Movement & Music Educators'. At the bottom left, it says 'Teaching With Orff' with the 'Orff' in a red speech bubble.

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what students could appropriately be asked to learn and demonstrate was minimal. I lacked experience with repertoire, and my only resource at the time was a very outdated textbook. How could I engage the children or bring that special magic into the classroom—that Orff spark—when I had no idea what to do with them or even how to get them to stop asking to go to the clinic?

My district was dedicated to music education and professional development, and several teachers invited me to the Atlanta Chapter Saturday workshops. What? Go to a workshop on a Saturday? I was exhausted from the week! Admittedly, I did not accept the invitations at first. Orff? What were these teachers talking about? My university Orff training consisted of a paragraph in a textbook. I had no concept of the wonderful, immersive, joyful approach to active music making these teachers found so exciting.

The summer after my second year teaching, the district provided an arts integration session with an Orff emphasis. Kaboom! It felt like lightning had struck. Finally I had an inkling of why my colleagues were so enthusiastic. This would save my teaching career. And so it has! I began attending Atlanta Area Chapter workshops, taking Orff Schulwerk Teacher Education courses, attending national conferences, and I have never even considered looking back. What a life-changing experience!

No doubt novice elementary music teachers need guidance and the opportunity to experience what Orff Schulwerk is and what it does for children. How, then, do we as AOSA and AOSA members help them find the support they need? What services does AOSA provide to train and encourage those who are new to elementary and middle school general music and the Schulwerk in particular? How can Schulwerk advocates reach out to help those around them?

The National Board of Trustees (NBT) endeavors to provide member services that match our mission by examining what works, what needs to be tweaked, and what we envision adding to the following palette of member benefits:

AOSA Member Benefits

On www.aosa.org

- Lesson Ideas
- New Teaching Materials

- Diversity Matters
- Teaching Resources
- Video Library
- Scholarships and Grants
- Advocacy Tools
 - Administration, Parents, Community

Programs/Initiatives/Professional Development

- Digital mentorship for those who have completed Level I
- Teacher Education courses
- National Professional Development Conference
- Local chapter workshops
- Facebook group/page
- Professional Learning Networks
- Network of mentors/master teachers
- Free student membership for full time college students. *If you have a student teacher, this is an excellent way to connect him or her to the tools, resources, and support needed as a new Orff Schulwerk teacher.*

Professional Publications

- *The Orff Echo*
- *Reverberations*

If you look at the list of member benefits through the lens of your teaching experience, you will see many things to energize your teaching and help you hone your craft each day. In addition, at every meeting the NBT discusses how to attract and support new members and how to make Orff Schulwerk a vital part of American music education. I am proud to say we have made great strides and accomplished much this past year, and members are about to see the fruit of those labors with something very exciting!

Making Personal Connections

To reiterate: Surviving, thriving, and learning about the Orff approach applies to us all. One of the most wonderful things about being an Orff teacher is that our work—with new connections, something new to learn, and something new to try with students—is never complete.

When I finally saw the Schulwerk in action, something amazing happened that changed my life forever. I know, with 100 percent certainty, without Orff Schulwerk I would no longer be a music teacher. The Schulwerk has brought joy and

Thank You for Your Service

AOSA would like to extend special thanks and recognition to the following people for their dedication and tireless service as regional representatives:

Region I: Jill DeVilbiss

Region IV: Eric Young

Region II: Joshua Block

Region V: Pam Yanco

As we say goodbye to these National Board of Trustees servant leaders, we welcome:

Region I: Aaron Hansen

Region IV: Mandy Gunter

Region II: Malia Walter

Region V: Nick Wild

AOSA would also like to recognize **STEVE CALANTROPIO**,

who is retiring after 11 years as our education director.

The entire membership, most especially the NBT and AOSA headquarters staff, thank him for his exceptional service and wish him all the best in his new adventure.



creativity to my classroom and helped me reach thousands of children. This is a powerful reality that Orff Schulwerk practitioners share. Now we seasoned practitioners need to pay it forward.

Look for those new or struggling teachers and invite them to workshops, to conference, to visit the AOSA website and Facebook group/page, and to professional development opportunities. They might be hesitant at first. The good news is you know the benefits and know it is worth the effort to persist. One day these engaged, well-trained Orff Schulwerk teachers will thank you.

Music teaching is difficult. We know this. But we know, too, that through the Schulwerk, it is beautiful, energetic, exciting, child-centered, and life-changing. Embrace every second and pay the joy forward! ■

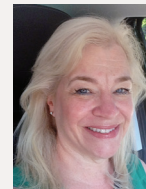
TIFFANY ENGLISH is the music specialist at Sugar Hill Elementary School in Gwinnett County, Georgia. She holds multiple degrees from the University of Georgia and Piedmont College. Her education also includes post-Level III Orff Schulwerk Teacher Education and Level I Kodály training. Tiffany has served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

Thank You and Welcome New Editorial Board Member

The editorial board of *The Orff Echo* would like to thank and recognize **CHET-YENG LOONG** for her contributions and service on the editorial board. As our colleague's term ends, please join us in welcoming our newest member.

MARTHA O'HEHIR holds a master's degree in music education from Shenandoah Conservatory, and a master's degree in educational leadership from Johns Hopkins. She served on the editorial boards of *The Orff Echo* for nine years, on

Reverberations for six years, and co-authored the first Professional Learning Network for AOSA, with a study of Keetman's *Elementaria*. She has presented sessions at AOSA's National Professional Development Conferences and is exploring the application of the Schulwerk to community music making. Over her 30-year career, she taught pre-K through high school general and choral music, elementary gifted and general education, and wrote new curricula for each of those fields.



IN THIS ISSUE

By Linda Hines with Chet-Yeng Loong, Lisa Lehmberg, and Matthew Stensrud

The First Five Years: Surviving, Thriving, and the Orff Approach

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It is 5 a.m. and your alarm just went off, nudging you toward the start of the new school year. As a novice music educator, however, you have been awake since 3:00 a.m., thinking, planning, and anticipating—no nudges necessary. Sleepless nights aside, the first years of teaching can span the spectrum of emotional experience from trepidation to exhilaration. In this issue, “The First Five Years: Surviving, Thriving, and the Orff Approach,” seasoned educators share the good, the bad, and the techniques they use to enable success and to bring the magic of the Orff Schulwerk approach to their classrooms.

Our summer sojourn starts with “Orff’s Deeper Message,” in which we revisit Brigitte Warner’s call for self-reflection in her remarks from AOSA’s 1994 Philadelphia National Conference.

With “My First Five Years: An Orff Journey,” Stephanie Tommasone addresses the question, “How do teachers get to the point where they can enable student growth and creativity as well as their own professional growth and leadership?” She further considers aspects of undergraduate programs through professional development and shares the responses shaped through her retrospection.

In Julia McCallum’s “Orff Schulwerk: Benefits and Challenges for New Teachers,” six beginning Orff Schulwerk educators share their experiences

and discuss what they consider the most beneficial ways novice teachers may introduce the Orff Schulwerk approach in their classrooms and avoid pitfalls along the way.

Sue DeHart further reviews the early years of teaching in “Cultivating Connections and Cultivating Growth,” as she stresses how establishing connections can help new teachers navigate through the professional and curricular demands of the profession.

In our final feature article, Lisa Lehmberg and Chet-Yeng Loong present a cross-comparison of research findings and the perspectives of an invited panel of Orff Schulwerk practitioners. Areas examined include the first years of teaching and the challenges new general music educators face.

This issue also features an open submission article, “Purposeful Movement in the Band Camp Setting,” in which Darla Meek shares activities that helped middle and high school band students build confidence and collegiality through movement.

Can you think of a better way to spend a summer day than enjoying the outdoors? This issue’s children’s book reviews, *A Symphony of Cowbells* reviewed by Carol J. McDowell and *Listen to Our World* reviewed by Margie Tytenicz, focus on the significance of elemental sound and encourage the art of listening while surrounded by nature. The Supporting Our Learning book review presents Megan Bergeron DiSciscio’s critical appraisal of Judith Jellison’s *Including Everyone: Creating Music Classrooms Where All Children Learn*.

We invite you to consider this issue’s coda words from AOSA Founder and first President Arnold Burkart, a self-effacing man who inspired countless Orff practitioners for more than five decades. Then step into the sunshine and celebrate the pride and pleasure of the past school year as you relax and enjoy your well-earned summer reflection and renewal. ■

LINDA HINES is editor-in-chief of *The Orff Echo*. Issue coordinators **LISA LEHMBERG**, **CHET-YENG LOONG**, and **MATTHEW STENSRUD** collaborated on this piece. They are active Orff practitioners and enthusiasts.

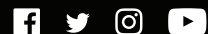


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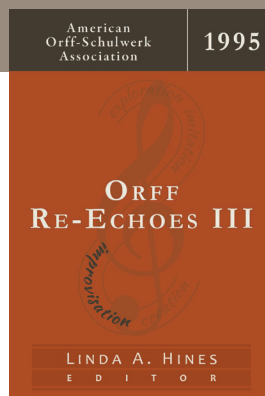
Orff's Deeper Message

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BRIGITTE WARNER

taught for 23 years at the Key School in Annapolis, Maryland, where she developed a model Orff Schulwerk program. Her book, *Orff-Schulwerk: Applications for the Classroom*, is a valuable resource for experienced and inexperienced teachers alike. Brigitte was the co-founder of the Mid-Atlantic Chapter of AOSA, local co-chair of the 1977 AOSA National Professional Development Conference in Washington, D.C., and recipient of the 1994 AOSA Distinguished Service Award.



In her remarks at the 1994 Philadelphia National Conference where she received the AOSA Distinguished Service Award, Brigitte Warner advised that in an ever-changing world, personal and professional integrity are key to perpetuation of the underlying philosophy and essence of the Orff Schulwerk approach. She also promoted reflective practice as a critical path toward continuous improvement and facilitation of memorable musical experiences of the highest quality for students. This article originally appeared in the Spring 1995 issue of The Orff Echo and was reprinted in 2017 in Orff Re-Echoes III.

By Brigitte Warner

I would like to share with you my thoughts on an aspect of Orff Schulwerk that is rarely talked about, one that goes beyond the obvious of teaching music, dance, and improvisation. It concerns the question of how we as teachers can uphold Orff's ideas and do justice to his work. This, of course, presupposes an intimate acquaintance with his philosophy. I am not talking about a narrow educational philosophy, but rather about the philosophy of life and living that underlines Schulwerk and actually allows it to function as it does. Orff once said, "In all my work my final concern is not with the musical, but with the spiritual exposition." We all know that music has special powers, and that humanity has always used them in its search for deeper spirituality.

Orff has gone back to uncover these sources so that we and our children may be reconnected with our inner selves.

Thus, Orff is a teacher not only of children, but of adults also, which means of ourselves who instruct the children. I firmly believe that, unless we look for, and find Orff's deeper message, we cannot truly understand, and therefore teach, Schulwerk in all its depth and with all the success it deserves. In that case, it will eventually become a passing fad, because it has been allowed to be used in a superficial way only.

We believe that Orff Schulwerk is a very special approach. It follows that those who teach it must be very special people. Teachers, at times, are required to undergo self-evaluation, the purpose of which is to make them aware of the quality of their teaching. There are also evaluations by administrators and—if one instructs at college level or is involved in Orff Schulwerk teacher training courses—also by one's students. The results of such evaluations—if made available—may be heartwarming and gratifying, but

also sometimes uncomfortable and hurtful. They may or may not be fair or helpful. The truth is, the person you are and the way you are perceived by others often are two different things. At times when perhaps we feel ourselves misunderstood or misinterpreted by students or colleagues, we may have to remind ourselves that it is not possible to be accepted by everyone. If one is, chances are that there is some people-manipulation going on. But no matter what, we cannot sit back and be pleased with ourselves. On the contrary, it is important that we constantly take stock of ourselves and our work. And so, since you have given me this splendid and once-in-a-lifetime opportunity, I'll share with you my thoughts on what I feel an ideal Orff Schulwerk teacher should be like.

The key word is integrity. At a first glance it doesn't seem as if it were anything special. It is a word, often used, not always practiced and seldom reflected on. Once we take a closer look, the picture becomes more complicated, perhaps even a little uncomfortable. Orff Schulwerk is an extremely hard

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taskmaster and the integrity it expects from us not only concerns our professional work, but also our personal lives.

One thing I know: It is not a quest for perfection, because perfection is not attainable. Sometimes I have been called “perfectionist” and it bothered me a bit. Then I realized that trying to do one’s best and urging others to do the same can easily be confused with perfectionism. We don’t need to, nor can we ever, be perfect, and we certainly should not expect it from our students. Instead, there should be an ongoing effort at self-improvement, on a personal as well as on a professional level. Self-satisfaction is like the end on a train line—everything stops and goes no further. An Orff Schulwerk teacher should never reach the end of the line.

Integrity has many other facets, of which I will mention only a few. First and foremost is our loyalty to Orff Schulwerk and its teachings We must never forget that Orff and Keetman are the originators, and although many talented and gifted people have followed in their footsteps, have contributed and added, have clarified and enhanced the approach, none can claim to know or do better. We are followers and protectors of Orff’s message. It sometimes takes a certain amount of modesty to admit to it. However, I do want to mention specifically that the American contribution to the art of modern and imaginative teaching has been outstanding and has served as a model in many countries.

Constant change is a natural part of life. But not all changes are for the better. Therefore, we must take care not to lose the essence, the soul of Schulwerk, in the process of change. We must

become competent enough that we can make our own judgments and decisions and need not rely on others’ opinions.

At times it takes courage to stick to one’s guns because one’s own convictions are different from those of most others. Or, on a less personal level, we must uphold the educational philosophy of Orff Schulwerk even though it may run counter to some of the established values in our society. This fact may cause confusion among the children. For instance, competition and competitive spirit are carefully fostered in our young, yet for our purposes it is destructive, and Orff Schulwerk discourages it. Instead, cooperation and group effort are stressed [Cooperation] has nothing to do with winning or losing, with being better or “not as good as,” but it is about creating something pleasing and beautiful that everyone can enjoy

A more difficult and sensitive matter concerns the quality of materials we use. Here we find great diversity because the choice is largely left to the taste and preference of the teacher. The musical and textual examples in the original five volumes, *Music for Children*, leave no doubt as to the quality Orff and Keetman had in mind. And it behooves us to remember that one of the aims of music education is, or ought to be, to instill in the children we love an appreciation for our musical heritage. We don’t have time to bow to popular taste and mediocrity in general. These the kids assimilate anyway because they are surrounded by them. Therefore, in the little time we have at our disposal with the youngsters, let’s give them the very best and most memorable experiences in speech, music, dance, and play. ■



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My First Five Years: An Orff Journey

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STEPHANIE TOMMASONE

teaches elementary music and serves as a curriculum coordinator of the elementary music department in the city of Amsterdam, New York. She completed her undergraduate studies at Nazareth College in Rochester, New York, and earned a master's degree in childhood and special education from Sage College in Troy, New York. Stephanie has completed three levels of Orff Schulwerk Teacher Education and currently serves as vice president of the Berkshire-Hudson Valley Chapter of the American Orff-Schulwerk Association.

ABSTRACT

Considering best steps for pre-service teachers entering the field today, the author reflects on her experiences as an educator and student of Orff Schulwerk. As she explores some of the challenges facing new teachers, she discusses how the Orff approach provides the tools to navigate sources and materials to realize a successful outcome for students and how it inspires practitioners throughout the journey from novice to veteran educator.

By Stephanie Tommasone

Similarly to learning to speak, read, and write, the Orff Schulwerk approach helps students crawl, walk, and then run—or dance!—through their music education experience and their music life. To achieve this, music teachers enable creativity, allow risks in a safe setting, and guide students to musically sound decisions. For various reasons, new educators typically enter the elementary music education world underprepared for these challenges. In fact, the journey is similar to mine.

For teachers in the midst of their Orff journey or perhaps at the very beginning, Brigitte Warner (1991) reminds us:

Although Orff Schulwerk is one of the most enjoyable ways to teach music, it is probably one of the most difficult as well. This is so because we constantly learn and create as we teach our children. But creativity in teaching calls for discipline in organization and planning. (p. 266)

Three main themes emerged as I reflected on the first five years of my Orff teaching career:

1. The Orff approach brings into the classroom an atmosphere of play and exploration essential to student learning.
2. Continuing education is important. Invest your non-teaching time searching for and taking advantage of professional learning opportunities.
3. Find your tribe—to mentor you, to grow with you, and eventually to mentor your own.

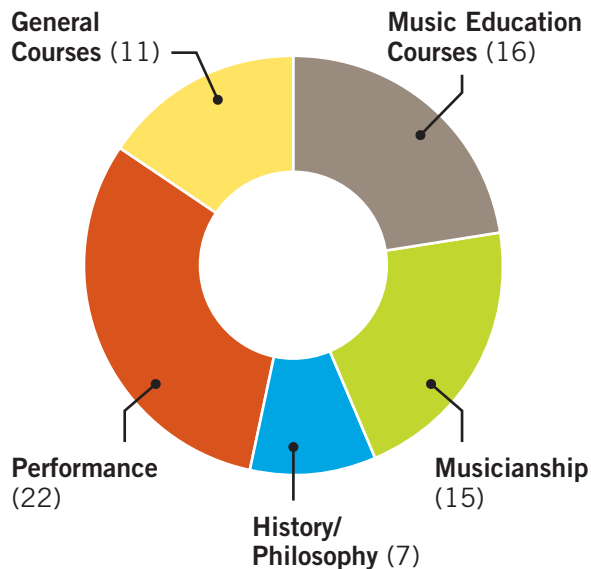
The Undergraduate Experience

Many undergraduate students enter the music education world with aspirations to lead a high school band, orchestra, or choral program, often with misconceptions about the simplicity of elementary music teaching. Music education professors may remind these budding teachers that not everyone lands their “dream job” right out of college and, for some, teaching general music becomes a backup plan or a stepping stone. Louisiana State University professor Dan Isbell studied the socialization of music teachers and surveyed students on their interest in music teacher positions both at the time they entered college and later on in their coursework. He notes that “teaching music at the elementary level was the career option in which participants expressed least interest, both when they participated in the study and when they entered college” (Isbell, 2009, p. 20).

In Brophy’s (2002) survey, teachers expressed they were prepared to teach music theory and history, but did not have the confidence to teach improvisation and composition. They believed the curriculum of undergraduate music education would be best if divided between coursework and field experience. These experiences observing classrooms and working with veteran teachers broadens interest in working with younger students and leads to substantial gains in pedagogical knowledge.

A traditional undergraduate music education program, however, typically features a primary instrument concentration with lessons, studios, ensembles, recitals, and concerts as the main focus. Courses like theory, aural skills, diction, and piano classes strengthen students’ musicianship skills, whereas history and philosophy courses provide a big-picture perspective. Combined with ensembles, lessons, and more, this makes up the majority of the courses necessary for graduation (see Figure 1). The remaining courses are specific to education.

Figure 1. Courses in a Typical Undergraduate Music Program.



SOURCE: CREATED BY STEPHANIE TOMMASONI WITH INFORMATION FROM NAZARETH COLLEGE CORE CURRICULUM REQUIREMENTS.

Providing ample field experience in an undergraduate program is a positive strategy for preparing pre-service teachers.

Why Orff?

Carl Orff (1977) described the necessary knowledge of an educator as “music, word, movement, play and all that awakens and develops the powers of the spirit” (pp. 8-9) while staying true to what Warner (1991) calls “musical integrity” (p. 6). Veteran educators recognize this; groups of students connect with one another, ideas grow, and creativity enhances community.

Orff Schulwerk Teacher Education Level I was a gateway to understanding this sequence of simple to complex and was also the first time creativity was emphasized as an essential aspect of the classroom. Although I began Level I knowing very little about Carl Orff or Gunild Keetman and the approach that grew out of their work, what I took from those two weeks guided me through my entire first year of teaching. I learned the truth of Steve Calantropio’s (2005) words, “Elemental music, by its very nature, is easily separated into its component elements and parts” (p. 2). The overall musicianship a teacher of children needs confirmed that elementary music education is no “stepping stone”—it is its own entity.

From receiving Orff Schulwerk certification, to joining the board of a local American Orff-Schulwerk Association chapter, to mentoring new teachers, we can follow our own Orff pathway over the first five years

Being a student of the Schulwerk allowed me to experience firsthand the magic of learning. Each day unfolded with song, movement, and instruments that led us to discover through doing. The joy of elemental music making was so captivating that it inspired me to provide the same experiences to my students. I began to think like a teacher; words such as “anticipatory set” and “conclusion” were ingrained during student teaching, but were not yet part of the bigger picture. In Level I, they came together through a succinct and playful process. It was in this moment that I committed to playing and exploring in my classroom, continuing my professional learning journey, and staying connected to these teachers who would become a support system.

Learning, Playing, and Finding My Tribe

This training inspired my first five years of teaching and opened the door to discovery, improvisation, and creation. As I pieced together lesson plans, curriculum maps, performances, and more to form a cohesive music program, I knew support and camaraderie of fellow educators could provide further impetus. I was pleased to discover a local chapter of the American Orff-Schulwerk Association and attended the workshops, adding practical lessons and materials to my collection of resources. This engaging, hands-on learning kept my classroom afloat as my skills developed. Every day was an adventure. Three high-energy kindergarten classes in one afternoon taught me classroom management. In fifth grade, emphasizing group activities and teamwork proved to be the most successful approach. Although I frequently explained what “Orff” was, my students and school community were inspired by the musical possibilities that awaited them. Through it all, Warner’s (1991) words rang true:

Take your time in building a program in your school step by step. Do not try to convert all grades to Orff Schulwerk at once; a comprehensive program is best built from the bottom up. Start

the first year with, perhaps, Grades 1 and 2. In the second year, as these children advance to the next level, a new first grade is added. Proceed in this way until all grade levels you teach are involved. It will take several years to build a program, but the advantage is that you can build your curriculum organically on what you taught the previous year. In this way, you have the best chances to design successful sequence to get some teaching experience. The curriculum will have to be adjusted and corrected more than once before you will be satisfied. (p. 267)

Then the question became, how shall I continue to inspire myself? The answer was simple: Level II. Five years had passed since my Level I training, and I felt intimidated. What if I was far behind the other participants? What if I didn’t fit in? To the contrary, the opposite was true. The two-week Level II experience breathed new life into my teaching.

Around that time, in the span of two years, four music teachers retired in my district, and my new teacher status changed to that of veteran, sitting in interviews, mentoring new teachers, and developing the district’s curriculum. Sitting on the other side of the interview table, I reflected on this journey. Five years before, a diverse undergraduate course load made sense—programs were being cut and one music teacher was often asked to provide band, choral, orchestral, and general music instruction. Our challenge was the opposite, however, because job openings were plentiful. Finding qualified teachers was difficult, and finding elementary music specialists was nearly impossible. This situation motivated me to join the executive board of my local Orff chapter as vice president, empowering me to take part in providing workshop opportunities for new and beginning teachers.

Passing the Torch

After completing Level III, and then receiving Orff Schulwerk certification, I was asked to mentor several new teachers in the district. Becoming a mentor brought back memories of the insecurities and challenges of my first year. I wanted to provide my colleagues the kind of support that would have been beneficial to me. The teachers—two novice, one vocalist, one instrumentalist, and one who had subbed for years and was in her own classroom for

the first time—came to the district with various skill levels. They all knew “Orff” as the xylophones, but the process of the Orff approach was unfamiliar. Sharing countless resources and diving into lesson plans and management strategies was only the beginning. They needed to experience it before they could use the materials as intended. Some mentees took my suggestion to attend local Orff workshops to experience firsthand the magic of play in the classroom. They also attended the professional development sessions I provided on our district-wide planning days, immersing themselves in drumming, children’s literature, xylophones, recorders, movement, improvisation, and more, sparking the creativity within each of them.

It wasn’t just the mentees who took something away from this experience, though; becoming a mentor gave me a fresh perspective on my own teaching. The better I could explain the Orff process to others, the better I could guide students through the process in the classroom, which demonstrated the value of the Schulwerk—encouraging teachers to meet students where they are through playful and creative means. From receiving Orff Schulwerk certification, to joining the board of a local American Orff-Schulwerk Association chapter, to mentoring new teachers, we can follow our own Orff pathway

over the first five years (or, in my case, seven). Warner (1991) reminds us of this continuing journey:

Along the way ... the music teacher will find him- or herself on familiar ground but at the same time will make many new and interesting discoveries. What music instructor would want anything less? Teaching Orff Schulwerk is a theme with endless variations, and this is the challenge as well as the glory of being an Orff Schulwerk teacher. (p. 267)

Conclusion

Vincent van Gogh once said, “Normality is a paved road. It’s comfortable to walk, but no flowers grow on it” (Lohnes, 2018). The first five years of teaching in an Orff Schulwerk classroom are a pathway full of flowers. The Orff Schulwerk approach can enrich your teaching at any point in your career. For me, starting levels training during my first five years was truly invaluable. The experience created a sense of play and exploration in the classroom, reminded me to continue pursuing professional learning opportunities, and helped me find my tribe of fellow educators. Moreover, by mentoring new teachers and guiding them on their Orff journey, we further the work of those before us and inspire what is to come. ■

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Orff Schulwerk: Benefits and Challenges for New Teachers

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ABSTRACT

What challenges do new teachers face as they incorporate Orff Schulwerk into their classes for the first time? In this article, the author discusses the experiences of six beginning music teachers who use Orff Schulwerk in their classrooms. These teachers share their thoughts about the benefits and challenges of Orff Schulwerk, what they have learned so far, and their advice for fellow new teachers.

By Julia McCallum

Between learning hundreds of student names, setting up a classroom (or two or three), and meeting the requirements of new teacher evaluations required for a continuing contract, new teachers may feel overwhelmed. New music teachers, however, face a variety of additional, specific challenges. Some of these include potentially isolating working conditions that occur when one is the only music teacher in a building (Sindberg & Lipscomb, 2005), the demands of the multiple roles of a music teacher and inadequacy of resources (Scheib, 2003), a perception of inadequate preparation in the university methods courses (Legette, 2013), and limited availability of music educators as mentors (Conway, 2003). Other research in music education suggests that younger music teachers and those experiencing challenges such as those previously mentioned are more likely to leave the teaching profession (Hancock, 2008).

Although these challenges are not exclusive to teachers who use the Orff Schulwerk approach in their classrooms, the spirit of collaboration inherent in the Orff Schulwerk community might inspire more experienced educators to consider ways to support new colleagues as they navigate these important first years. With this consideration in mind, I interviewed teachers about the ways

they have incorporated Orff Schulwerk into their instruction, the successes and challenges they have experienced with Orff Schulwerk, and any advice they have for new classroom teachers. Participants were recruited through announcements on the American Orff-Schulwerk Association discussion group on Facebook, as well as announcements in several local or regional chapter Facebook groups.

Six participants completed the informal interview. All were current elementary music teachers with five or fewer years of teaching experience who indicated they used Orff Schulwerk as their primary instructional approach. These teachers vary greatly in terms of the types of classrooms and schools in which they teach, settings (rural and urban), and amount of Orff Schulwerk training in which they've participated. Their responses were analyzed and placed into three general categories: (1) benefits of Orff Schulwerk; (2) challenges of Orff Schulwerk; and (3) advice for new teachers. These teachers are referred to by pseudonyms to protect their privacy and enable them to speak more freely about their thoughts and experiences.

Benefits of Orff Schulwerk

Orff Schulwerk benefits that respondents mentioned included the student-centered nature of the approach, the creative nature of the approach, the professional community of Orff Schulwerk practitioners, and the flexibility of the process.

Student-centered Nature of the Approach

"Everything!" said Katherine, a second-year teacher on the west coast, when asked about the benefits of Orff Schulwerk. She added that playing games and giving students the freedom to create, as opposed to recreating the teacher's or composer's ideas, was very satisfying to her as a teacher.

Despite the appeal of the creative aspect, she indicated she still struggles with her tendency to depend too heavily on teacher talk and not place enough emphasis on student contributions. Katherine recognizes that giving students the opportunity to create and express themselves is important, and she wants to incorporate this into her lessons to a greater extent in the future.

Creative Nature of the Approach

The Schulwerk's emphasis on creativity and meeting learners where they are was a common theme

among all respondents, including Monica, a fourth-year teacher who has completed three levels of Orff Schulwerk Teacher Education. She explained the courses not only helped her understand how to develop her students' creativity, but also enabled her to develop her creativity as a teacher and a musician.

Carrie, a first-year teacher at a school in a large city, also mentioned the benefits of creativity for students. She described Orff Schulwerk as an opportunity for community building, even when that is not the main objective of the lesson. Encouraging students to build on their individual experiences throughout the creative process facilitated a classroom climate where individual contributions were valued and students felt successful. Carrie said her supervisor and administrators often ask teachers how their lessons will reflect their students' experiences; she explains that the nature of creativity in Orff Schulwerk allows students to "create based on their life experiences." When students use sounds from their environment (for example, sounds of the subway, a park, or a busy street) to create music, it broadens their minds as to what it means to be musical and gives them wider opportunities to express themselves.

Professional Community of Orff Schulwerk Practitioners

The third common theme in the responses was the idea of community among Orff Schulwerk practitioners. This includes the online community of Orff Schulwerk teachers who are willing to offer help, advice, and share lesson ideas. Katherine mentioned she has found YouTube channels of experienced teachers to be helpful, especially when she cannot picture a dance from written directions. The AOSA Discussion Group on Facebook was cited by multiple respondents as a valuable resource. For example, when Carrie had trouble with a portion of a lesson incorporating improvisation that just "wasn't working," experienced teachers in the discussion group on Facebook advised her on how to lead students through the process of creating, and how she could provide a model for them to imitate before giving them the opportunity to explore and create on their own. Carrie also mentioned the AOSA mentoring program as a resource for getting personal feedback on specific lessons or units. She suggested that videos of experienced

teachers working with their students would give novice teachers the opportunity to see the flow of a lesson or activity, or would demonstrate ways to redirect students into a more productive direction.

Flexibility of the Process

Flexibility was the fourth benefit participants mentioned. Janet, a teacher in her third year at a Montessori elementary school, felt that Orff Schulwerk aligned with her school's overall philosophy. She teaches in a building comprised of multi-age classrooms, in which students in first, second, and third grade are grouped in lower elementary classes, and fourth, fifth, and sixth graders in upper elementary classes. One of the benefits of Orff Schulwerk for her students, she stated, is the ability to use songs and activities over multiple years and scaffold the learning. In this way, the content is manageable for younger students to imitate and explore, whereas the older and more experienced students in the classes can take their learning to a different level. Janet felt her students would benefit less from an approach that specified a grade-by-grade progression of skills and concepts. She also noted the similarities between Orff Schulwerk and the Montessori theories: "I think the imitate, explore, improvise philosophy is a good fit with Montessori. Orff and Montessori have a lot in common, especially being child-centered and based in discovery. It is not 'tell the child what to do,' it is 'help the child discover what to do, and guide them there'."

Challenges of Orff Schulwerk

Some respondents noted creativity as a challenge, along with using Orff Schulwerk in unique teaching situations and finding professional development opportunities.

A common theme was teachers being patient with themselves and understanding they can improve their pedagogical skills over time, just as their students' musicianship improves over time.

Creativity

The opportunity to be creative was mentioned as a benefit of Orff Schulwerk, but some contended it can be a challenge as well. Carrie said, "There are so many strategies and so many nuances in

understanding the ways to develop creativity. It is easy to jump the gun and not provide a small enough 'box' for some students and a big enough 'box' for others to work in." The "box" serves as a metaphor to scaffold and prepare students for creative work; students feel supported and guided, but not to the point of feeling constrained. As a new teacher with limited experience, Carrie felt the real challenge in helping students be creative was in determining how much structure to provide when giving instructions.

Using Orff Schulwerk in Unique Situations

The six respondents faced different challenges in their particular teaching situations. Four indicated they taught in a dedicated classroom most or all of the time; two did not have a dedicated music classroom.

"This is hard for me," said Janet, who pushes her cart between classrooms at her Montessori school, "because I can't use many instruments. I know Orff isn't just about the instruments; it's a process, but when I don't have instruments and the room is full of desks and tables, it limits what we can do creatively. I feel like our process is limited." She and her students are developing a routine for moving desks and chairs to provide a space for movement and other activities.

Michelle—in her first year at her school—occupies a classroom previously used by a teacher with an instructional approach different from hers. When students saw that the tables and textbooks were gone, it took some time for them to get used to the new classroom setup. Creating a comfortable environment for music making was a challenge not only for Michelle, but also for her students, whose previous music classroom experience did not include activities such as body percussion and movement.

Katherine had similar challenges with what her students considered music. She felt it was important to learn Orff instrumental parts through body percussion. At times students resisted when they did not see the connection between this and the associated instrument because, like Michelle's class, her students had never experienced the Orff Schulwerk approach. Now she is in her second year of teaching, and the students are more comfortable with her and are exposed to a broader experience of making music.

Finding Professional Development

Some respondents considered professional development a challenge. Allen, a third-year teacher, has not yet been to an AOSA conference or a levels course, but he plans to do so in the future. He cites difficulty in securing a substitute, as well as the overall cost of the conference, lodging, and transportation, as complicating factors. Similar issues have prevented his participation in a levels course, a challenge other respondents shared. Allen has attended Saturday and weekend workshops presented by his local AOSA chapter and found them to be valuable to his professional development.

Advice for New Teachers

Despite being relatively new to teaching, respondents had advice, based on their experiences, for fellow beginning teachers. This included: connect with a mentor, participate in professional development whenever possible, and focus on process over product.

Connect With a Mentor

Participants found their mentors in several ways. Katherine connected with those she had met and worked with in the past. She listed her college methods professor and her mentor teacher from student teaching, both of whom had training and experience in Orff Schulwerk. In addition, she benefitted by observing good Orff teaching in action as well as connecting with her district music supervisor and people with similar philosophies of teaching.

The online community of Orff Schulwerk educators can also provide mentors. This community includes the AOSA Discussion Group on Facebook (AOSA, n.d.) and the AOSA Digital Mentor Program (AOSA, 2018). Carrie's positive experience with the guidance she received from colleagues in the AOSA Facebook group prompted her to suggest this and the mentor program as beneficial resources for new teachers. She mentioned that cooperating teachers from student teaching and Orff Schulwerk course instructors or course colleagues could be helpful too.

Participate in Professional Development Whenever Possible

Even when respondents had not fully taken advantage of professional development, they emphasized the importance of attending the AOSA National

Conference and taking Orff levels courses. Allen has attended local chapter workshops. He considers a recent sharing workshop—where teachers brought one or two lessons they had used in their classes—to be most beneficial. Allen said because the lessons had worked for others, he felt confident trying them in his classroom and appreciated the exchange of ideas and materials.

Respondents who had taken the levels courses strongly recommended fellow new teachers do the same. Monica has taken Levels I-III and felt they were crucial to her development as a teacher and musician. Her mentor for student teaching was an Orff Schulwerk teacher. Monica feels that experience was a good introduction and the levels courses enhanced her understanding of the approach. Both she and Carrie, who has taken Level I, continue to use the strategies they learned and encouraged new teachers to take the courses.

Focus on Process over Product

Finally, participants had advice related to the adage “process over product,” which extended both to the process of student learning as well as teacher learning and development. A common theme was teachers being patient with themselves and understanding they can improve their pedagogical skills over time, just as their students' musicianship improves over time.

Katherine's advice for fellow teachers was to start small with student musical development. She suggested giving them new ideas and information in small doses and incorporating it several different ways before moving on to something new. She also suggested that if something is not working for students, it is all right to put it away for a while and come back to it at another time. It does not have to be a finished product right away, or ever.

Carrie's advice was similar in valuing the process over a finished product. She also reminded us that Orff Schulwerk is not all about the instruments. “You don't need all the ‘stuff,’” she said. “[Orff Schulwerk] is not about the instruments; it's about the creativity. Sometimes when you put an instrument in front of the child, there's a certain amount of potential that just stops. The process is more than just the instruments in front of them.”

Janet agreed with Katherine and Carrie. Teaching is a process that can be refined over time. She advised new teachers to remember that every lesson

will not be delivered perfectly, but teachers can learn from past experiences to improve future lessons.

Conclusion

Study participants welcomed programs such as AOSA's Digital Mentor Program and the AOSA Facebook Discussion Group and agreed they were helpful to them. These opportunities for interaction with other Orff teachers seemed particularly valuable to those participants who had limited opportunities to participate in chapter workshops or levels courses. Although there is no substitute for these in-person experiences, the mentor program and the Facebook group have connected people across states to provide support for new teachers.

The multiple positive responses regarding the online community and the online mentoring are perhaps to be expected from participants who were recruited online for this study. Previous research in education suggests, however, that online mentoring programs may provide a positive source

of mentorship and guidance when local mentors are not readily available (Hunt, Powell, Little, & Mike, 2013). Teacher education programs and experienced Orff Schulwerk teachers who mentored student teachers can raise awareness of these networks. Options include inviting student teachers to local chapter meetings or workshops, introducing them to other experienced teachers in the area, or providing them with information about AOSA's Facebook group and mentoring program.

Orff Schulwerk teachers, both new and experienced, have a wide variety of options for accessing the resources of a community dedicated to providing quality music education for children. New teachers can reach out to colleagues for advice and ideas, and experienced teachers can share their knowledge in many ways, whether in the form of the AOSA Discussion Group on Facebook, the AOSA Digital Mentor Program, local chapter workshops, levels courses, or the AOSA National Professional Development Conference. ■

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Cultivating Connections and Cultivating Growth

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SUE DeHART is the coordinator of elementary fine arts for the Clark County, Nevada, School District. She has completed three levels of Orff Schulwerk Teacher Education, Master Class, and has attended the summer course at the Orff Institute, Salzburg, Austria. Sue is also trained in the Kodály and Dalcroze approaches and holds bachelor's and master's degrees in music education, and a master's degree in administration. She is a past president of Nevada's Desert-Valley Orff Chapter.

ABSTRACT

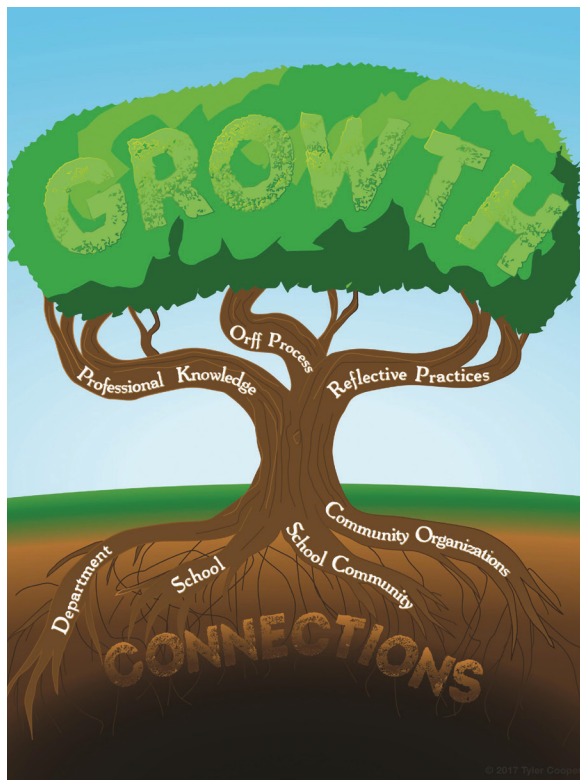
What investments do new Orff teachers need to make to be successful? In this article, the author discusses strategies new teachers can use to establish a productive transition to teaching. A combination of professional growth and personal connections strengthens a new teacher's ability to implement an Orff Schulwerk program.

By Sue DeHart

“It takes five years to be a good Orff teacher.” These words of wisdom were given to me by Nancy Schkurman, elementary music administrator, when I first started teaching in my current school district in Clark County, Nevada (serving the Las Vegas area). Years later, I still pass along the same advice to new elementary music teachers in our district. New teachers can feel overwhelmed and unprepared to enter the classroom (Dias-Lacey & Guirguis, 2017). At the same time, the beginning of one's career is the best time to set on a professional journey defined by continual improvement and the advancement of pedagogical skills. To do this successfully, it is critical for new teachers to attend to their own professional development, as well as cultivate helpful connections with other teachers and members of their community. The Cultivating Connections Tree (see Figure 1, p. 25) illustrates how a new Orff teacher can flourish and grow a professional career in productive ways through development of meaningful connections and focus on growth practices.

For the purpose of this discussion, new Orff teachers are defined as those in their first year or two of teaching, who are interested in the Orff approach, but are not necessarily fully trained. Opportunities to attend chapter workshops or Orff levels training may have been limited or non-existent in their teacher preparation programs, leaving them with a knowledge gap in

Figure 1. Cultivating Connections Tree.



SOURCE: TYLER COOPER, © 2017. USED WITH PERMISSION.

their understanding of the Schulwerk. Fortunately, a variety of resources are available to new Orff teachers to help them meet professional and curricular needs.

Cultivating Connections

In the initial years, it is essential for new teachers to develop a broad network of support (Ferguson, Mang, & Frost, 2017). Assistance is available in a variety of forms and sources within their own academic departments, from the school at large, their school community, and from community organizations. A broad, diverse support system offers the best opportunity to meet the unique needs of each new teacher in his or her particular teaching situation.

Within the Department

Unlike new classroom teachers who receive guidance and support from grade-level colleagues, new music teachers can be quite isolated (Ostovar-Nameghi & Sheikahmadi, 2016). An Orff specialist is likely to be the only teacher on campus focused on teaching

music and movement. This sense of isolation, sometimes referred to as “teaching in a silo,” can be significantly diminished when new teachers connect with other, more experienced colleagues.

Collaboration with music teachers in neighboring schools, within the school district’s music department, or across school districts invariably benefits both parties. Smith and Ingersoll maintained that mentorship by teachers of the same subject reduced new teachers’ stress factors (Dias-Lacy & Guirguis, 2017). Formal mentorship programs where a young teacher interested in Orff is paired with a veteran Orff specialist makes the integration of Orff into the new teacher’s curriculum a less overwhelming prospect. Skills in lesson planning, long-range curriculum design, Orff process, and instructional strategies, are strengthened, and the new teacher also receives comprehensive advice on elements such as concert program planning, classroom management, and instructional resources.

The mentor teachers are also able to direct new teachers to resources offered by the district, including professional development opportunities and music-making opportunities for students. Meanwhile, the experience of coaching new teachers can also result in a veteran teacher’s professional growth, through the process of reflecting on and evaluating his or her teaching practices and philosophy. Over time, this initial mentor-mentee relationship can grow into an enduring connection and friendship.

Reaching out to the secondary-level teachers into whose music programs the new teacher’s students will eventually feed, is also an excellent idea (Schiff, Herzog, Farley-Ripple, & Iannuccilli, 2015). By connecting to those middle school and high school music programs, new Orff teachers can better support their students’ ability to participate in music at every educational level and also receive valued guidance from additional experienced music educators. Vertically integrated performances involving student musicians from all schools in the system are another positive potential outcome.

Within the School

In addition to making professional connections with other Orff teachers, it is essential for new music teachers to make connections with the classroom teachers and other subject specialists at their assigned school(s). Mentoring teams in which an on-site faculty member is paired with a

new teacher to provide guidance throughout the first year of teaching and beyond are particularly valuable. According to Hopkins, Rulli, Schiff, and Fradera (2015), a mentoring network “brings novice teachers into the fold, supports the professional growth of mid-career educators and reinvigorates seasoned veterans” (para. 2). A school mentor can provide valuable knowledge about site-specific circumstances, including the school’s culture and how it affects school climate. With this information, the new Orff teacher can adjust instruction and practice to correspond to the school’s expectations.

Grade-level teams are also valuable resources for student and curricular information. Students are best supported when Orff and classroom teachers work together to advance the cognitive, musical, and social skills of each individual. Interdisciplinary lesson plans also become possible when the Orff teacher is aware of the units of study in the classroom and incorporates this conceptual knowledge in music and movement instruction.

Most importantly, new Orff teachers should strive to build a solid relationship with the school’s leadership team. This can begin with identifying ways Orff practices align with school-wide instructional goals, as well as articulating the goals

of the Orff program. With a defined, shared vision of the Orff program, a new music teacher can effectively advocate for budgetary support for a well-maintained Orff instrumentarium and instructional resources. Garnering support from administrators for scheduling, performances, and extracurricular music activities becomes easier as well.

Within the School Community

The most important relationship new teachers need to establish is with their students (Moye, 2016). Finding ways to foster that connection, while simultaneously focusing on musical concepts, must be a daily objective. Figure 2 presents an example of this, a name game in which students say their names while demonstrating an ostinato pattern via body percussion within one of three different game formats.

Teachers can also learn about student preferences while addressing musical concepts such as vocal tone production and in-tune singing, through musical examples in which students practice solo singing while simultaneously indicating a preference for favorite foods or sports. Part of Orff Schulwerk’s tremendous appeal to children lies in its reliance on student ideas and student-generated musical examples, which validates their creativity.

Figure 2. Name Game.

Voice

Name, name, tell us your name.

3

Name, name, we'll make it a game.

2-measure ostinato: m.1 = pat pat; m.2 = clap clap

Game 1 (Echo) – Each child says his or her name and the class echoes.

Game 2 (Cumulative) – Each child repeats the names of the preceding children and adds his or her own name onto the end. The game starts over when a student cannot recall all of the names.

Game 3 (Elimination) – Child says her own name twice and then another child’s name twice. The child whose name is called does the same, saying his own name twice and then another child’s name twice. The game continues until someone makes a mistake and is eliminated.

SOURCE: CREATED BY SUE DeHART, © 2014.

The development of positive relationships with parents and families within the school community can assist the new teacher in meeting the goals of the Orff program. Just as it is important to establish a rationale for administrators to understand what Orff Schulwerk is and why it is important, so, too, is it necessary to advocate for the Orff program with the community at large. By establishing how an Orff-based classroom is developmentally appropriate yet challenging and how an Orff program promotes authentic music making and movement in a creative atmosphere, teachers have a better chance of ensuring that parents and families will support the program. Performances, “informances,” and family music nights are important avenues to promote awareness of the goals of the program and garner that support.

Within Community Organizations

Arts-rich schools utilize standards-based instruction, arts integration, and community artists to “bring real world experiences and community connections to their instruction” (President’s Committee on the Arts and the Humanities, 2011, p. 48). Supplementing instruction with demonstrations and other extensions from the surrounding community allows students to connect what is happening in the music classroom with music in the real world.

New Orff teachers should contact community-based performing groups to inquire about availability for in-school performances or instruction. In urban areas, resident symphony orchestras may offer field trips to local performing arts centers for youth concerts. Working with the community relations department of these groups, an Orff teacher can prepare students for this type of experience to ensure maximum instructional value. Music education and/or dance students from local universities may also be willing to share their experience and expertise via an interactive demonstration lesson that enriches students’ classroom experiences. Finally, connections with teaching artists in the community who are willing to provide a residency at the school help integrate the new Orff teacher into the professional community while providing a unique experience for the students.

Cultivating Growth

In addition to receiving support from a diverse group of professionals, new teachers should dedicate themselves to ongoing professional growth

via reflective practice and through professional development in Orff Schulwerk. Development of the mindset of a lifelong learner establishes a framework for continuous growth and serves novice teachers well throughout their entire career. Just as an Orff Schulwerk classroom develops the 21st century skills of critical thinking, communication, collaboration, and creativity in students (P21 Partnership for 21st Century Learning, 2016), so should professional development facilitate this capability in new Orff teachers.

Professional Development

New Orff teachers can develop their understanding of the Schulwerk in several ways. Local Orff chapters provide professional development workshops led by national and international Orff specialists throughout the year. Many Orff chapters also host a chapter share their own members facilitate. Both of these workshop formats present novice Orff teachers with an opportunity to increase their knowledge base of the Orff approach through interactive learning experiences that prepare them to teach these activities.

Although chapter workshops are an important resource throughout the school year, they cannot replace the deep, sustained learning that occurs in summer Orff Schulwerk Teacher Education courses. The American Orff-Schulwerk Association’s summer courses are designed to sequence skills and concepts in an appropriate pedagogical progression. Teachers learn how to advance students’ musical understanding by encouraging creative play in a various modes of learning, such as moving, speaking, and singing.

New teachers can also strengthen their knowledge of the Orff Schulwerk process and approach through AOSA publications. *The Orff Echo*, the philosophical voice of AOSA, features articles written by Orff practitioners on topics relevant to all aspects of Orff Schulwerk. *Reverberations: Teachers Teaching Teachers* provides lesson examples, technology applications, strategies for accessing the *Music for Children* volumes, and many more hands-on, practical articles. These publications, as well as books on the Orff Schulwerk approach, provide new teachers with additional learning opportunities.

AOSA also holds an annual professional development conference in November, a three-day event with multiple professional development opportunities, children’s performances, and panel discussions. For

teachers who are unable to attend the conference, the AOSA video library can be accessed to address specific topics, needs, and concerns (American Orff-Schulwerk Association, 2017). A combination of these professional learning opportunities through AOSA, its chapters, and Orff educators can be tailored to support new teachers in a variety of different formats.

Reflective Practices

Reflective teaching practices provide an excellent means for new teachers to pursue professional growth. Glickman, Gordon, and Ross-Gordon (2014) describe a cycle of inquiry that includes a focus of inquiry, gathering and analysis of data, reflection, and action with the purpose of improving teaching. When new teachers identify an area for improvement (focus of inquiry), they consider possible solutions. Maintaining a journal to collect information (data gathering) about the effectiveness of these various educational strategies allows them to evaluate and reflect on approaches to improvement (data analysis and reflection). The final stage of the cycle is to take intentional actions based on the learning that occurred during this process.

This shift in learner responsibility from teacher to student develops musical independence in students and also broadens and deepens the teacher's pedagogical skills.

Another reflective practice that contributes to improved instructional practice is peer observation and collaboration. This includes peer observation of instruction, usually guided by an essential question about teaching, designated time to reflect, and collaboration on findings and solutions. This process allows teachers to intentionally reflect deeply on their practice, resulting in an opportunity for change and improvement (Daniels, Pirayoff, & Bessant, 2013). With the support of school administrators, new Orff teachers can engage in peer observation with fellow Orff teachers and/or with teachers in other content areas.

Orff Approach

Particularly in the initial years of teaching, the practice of Orff in the classroom contributes to a teacher's professional development. The approach calls for

engaging students in multiple representations of musical elements through various Orff media: games; speech and song; dance, movement, body percussion; unpitched, pitched, and recorder instrument playing; and drama (Goodkin, 2004). Orff educators who incorporate each of these modes of learning into their teaching enhance their ability to consider all the possible approaches to an instructional goal.

In an Orff classroom, the teacher is responsive to the needs of the students and their natural curiosity and creativity. "Acknowledging the power of play led Orff to develop a pedagogical approach to building music skills and understanding that was based on the view that the natural world of the child required that music study be rooted in play and fantasy" (Frazee, 2012, p. 17). Within the Orff process, students move from concept development, to guided experiences, and finally to application of the concept through student-generated experiences. This shift in learner responsibility from teacher to student develops musical independence in students and also broadens and deepens the teacher's pedagogical skills. With the ever-changing dynamics of a classroom, an Orff teacher who allows students to lead and generate their learning creates uncertainty and flexibility. This plasticity encourages growth in new teachers by propelling the lesson in new and unexpected directions.

Overall, the Orff approach enables new teachers to offer an integrated arts experience to students. Goodkin (2004) contends that through Orff-based presentations, "the separate subjects of our school curriculum truly make sense, momentarily restored to their original wholeness in the multi-discipline of theater" (p.114). The combination of movement, music, and dramatization provides a platform in which each student has an opportunity to demonstrate learning and integrate his or her individual part within the context of the group presentation. With so many dimensions and moving parts, the new Orff teacher has abundant opportunities to identify each student's strengths and match each student's needs with their performance responsibilities. Through this process, new teachers learn about their students as well as how to meet their needs through differentiated instruction.

Conclusion

Beginning a career in music education is challenging; however, when new teachers invest in their personal

professional development, they lay the groundwork for a successful and fruitful journey. Teachers, through developing a supportive network and advancing their professional growth, can navigate the first few years in the classroom with purpose, determination, and enjoyment. New Orff teachers who expand their professional knowledge, apply

the Orff Schulwerk process, and reflect on the effectiveness of these strategies cultivate professional growth and improve instructional practices. Finally, cultivating professional connections establishes them as members of the school and Orff community and creates the necessary support for pedagogical advancement. ■

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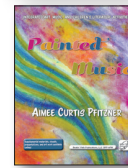
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New Teachers and the Orff Approach: Six Perspectives

30

Panelists have completed varying levels of Orff Schulwerk Teacher Education: **AMY BEEGLE**, Levels I-III and Master Classes; **SARAH JONCAS**, Level I; **LISA LEACH**, Levels I-III; **MATTHEW PEDREGÓN**, Levels I-III and currently enrolled in Master Class; **MEGANN SALA**, Level I; and **PATRICK WARE**, Levels I-III and the basic pedagogy apprenticeship.

ABSTRACT

In this article, Editors Lisa Lehmborg and Chet-Yeng Loong examine the results of an online forum in which six AOSA members with varied teaching experience participated. Panelists discussed their perspectives on the first years of teaching and the Orff Schulwerk approach and commented on challenges new general music teachers face, several of which parallel previous research findings.

Online Forum With Lisa J. Lehmborg and Chet-Yeng Loong

The first five years of teaching can be challenging, yet filled with excitement, fulfillment, and unlimited learning opportunities. These years play a critical role in educators' decisions to remain in a teaching career or explore other possibilities (Claycomb, 2000; Lehmborg, 2009; New York University, 2015).

Numerous factors contribute to novice music teachers' challenges and stress. Conway (2015) summarized the common problems as "classroom management, isolation, time for planning, unrealistic vision of success, multiple teaching assignments, difficult schedules, teaching outside of content area, and administrator evaluation and observation" (p. 65). Conway's identification of classroom management and isolation as challenges was supported in Krueger's (1996) study of 16 new instrumental teachers, which found they faced the additional challenge of physical exhaustion. Overall, student discipline appeared to be the most significant factor.

It is notable that the primary challenges among first-year teachers were non-music-related issues (Hackworth & Fredrickson, 2005; Krueger, 1996). Communication with administrators has also been shown to be a critical challenge of first-year teachers (Barnes, 2010; DeLorenzen, 1992; Jones,

PANELISTS

AMY BEEGLE, with over 30 years teaching experience, is an associate professor of music, Orff summer course director, and the Level I basic instructor at the College-Conservatory of Music at the University of Cincinnati.



MATTHEW PEDREGÓN is in his 14th year in the classroom. He currently teaches general music to students in Grades 1 through 5 in Aurora, Colorado.



SARAH JONCAS is a third-year elementary music teacher in Canton, Massachusetts, where she teaches general music to students in kindergarten through Grade 5, Grade 5 band and chorus, and Orff percussion ensemble.



MEGANN SALA, a first-year music teacher, currently teaches general music and Hawaiian culture to students in kindergarten through Grade 8 at Kamalani Academy in Wahiawā, O’ahu.



LISA LEACH is in her 13th year of teaching and currently serves as performing arts curriculum liaison for the Worcester Public Schools, Massachusetts.



PATRICK WARE is in his 21st year in the classroom. He teaches general music to preschoolers with special needs and students in Grades 1 through 5 in Prince William County, Virginia, directs a Grade 3 through 5 chorus, and teaches Level I for Virginia Commonwealth University and Levels I-III movement for the University of Central Florida.



1978). For example, Barnes (2010) observed and interviewed six strings teachers over a yearlong period and found the central issues subjects dealt with were problems with administrators, parental concerns, and competition from another instrumental director in the same building. Teaching strategies and pedagogy were not significant challenges. According to Benson (2008), even first-year teachers who had access to mentors faced a high level of stress; however, her research did not determine whether mentorship played a significant role for new teachers. Still, Benson recommended that “New music teachers must have regular access to fellow musical colleagues to gain valuable insight, guidance, and advice” (p. 48).

Research on undergraduate music teacher education programs points to curricular strategies that can set up new teachers for success during their first years of teaching. Concerning this, Conway (2015) raised a contradictory point: “Observing experienced teachers was cited by beginning music teachers as one of the most and the least valuable

requirements in the music teacher education program” (p. 68). She suggested it is critical for observations to be structured, with clearly stated goals. Conway (2015) suggested involving pre-service teachers in discussions of real teaching cases through video observations or written reflections. Loong (2014) suggested that online information and videos be provided on the websites of national organizations for pre-service teachers’ reference. These media can help pre-service teachers think critically, improving their problem-solving skills. Conway also recommended that pre-service teachers be taught to become “adaptive experts” through participation in “structured observations, fieldwork in diverse settings, and solid student-teaching experiences” (p. 70) early in music education programs. Regarding adaptive experts, her rationale is:

If teachers are prepared to be ready to adapt to a changing environment, they will understand that classroom management is contextual and that teachers must focus on the needs of learners in

their classrooms and that no generic suggestions can prepare one for the individuals that one will encounter. (p.70)

Related research examined music educators' broader vision of elements of an ideal pre-service music teacher education program. In 1999, during her term as AOSA president, Linda Ahlstedt involved highly respected music educators in a discussion of urgent general music issues (Bond, 2018). The Music Educator Survey: Reflections on Undergraduate Music Education was created and sent to music educators who were members of American Dalcroze, Gordon, Kodály, and Orff associations. The majority of 237 licensed music teachers from 43 states expressed that a 50-50 balance between field experience and course work is the ideal model for undergraduate music education programs. One-third of the subjects stated that the greatest strength of their student teachers was musicianship, and the greatest weakness was pedagogy. Thus, most of the participants recommended pedagogy as the primary focus of undergraduate programs.

Additionally, music teachers who took music education methods classes 40 years ago perceived these classes as the least effective in their undergraduate programs, whereas subjects who took methods classes 30 years ago rated them as the most effective. This change demonstrates that music methods classes have evolved. Around 84 percent of the respondents said they had no exposure to Dalcroze, Gordon, Kodály, and/or Orff Schulwerk within their teacher education program. Almost one-fifth recommended that undergraduate majors take at least one introductory or Level I workshop in one of these approaches during their college years (Brophy, 2002). As far as can be determined, no further research has been conducted to investigate the obstacles of the first five years of teaching among novices who are Orff practitioners. Hence, the purpose of this forum was to examine the challenges new music teachers face and the impact of the Orff Schulwerk approach during those formative years and beyond.

Methodology

After emailing an invitation to potential participants, this issue's editors selected six AOSA members to serve as panelists in an online discussion focusing on the first years of teaching and the Orff Schulwerk

approach. The panel composition was structured to include a diversity of gender, ethnicity, geographic location, years of teaching experience, Orff Schulwerk Teacher Education courses completed and/or taught, and current job responsibilities in the field of music education. The final group of panelists comprised two novice teachers, Sarah Joncas and Megann Sala; two experienced teachers, Matthew Pedregón and Patrick Ware; one music supervisor, Lisa Leach; and one music education professor and teacher educator, Amy Beegle. Four of the panelists are female and two are males; ethnicities represented include Caucasian (3), African American (1), Latino (1), and Hawaiian (1).

Panelists were asked to discuss seven questions within the password-protected online forum. They were given two weeks to respond to the questions and to each other's posts. Questions and responses were monitored frequently, after which the editors sent follow-up questions to panelists to further clarify their posted comments. A summary of responses to each of the seven questions follows.

Results

1 What challenges do new music educators face during the first five years of teaching?

Matthew: Looking back to my first year of teaching, all I can remember is scrambling for survival!

Sarah: Personally, my biggest challenge in my first few years has been reconciling my ideals and personal philosophy of education with the realities of the systems in which I work. I think most teachers finish their teacher prep program with a pretty rosy view of teaching and education, and many of my idealistic views were shattered very quickly. I'll never forget crying in my car after the first time a student swore at me—it had never crossed my mind that something like that could happen!

Megann: Sarah, I love what you said about seeing the student teaching experience “with a pretty rosy view of teaching and education” because nothing could be truer. As a first-year teacher, I'm still in the process of understanding that what I was capable of doing as a student teacher will take time as a real teacher. I find myself getting frustrated for not being as successful as I was before and realize that it truly does take time to teach your kids.

Sarah: Megann, so many of the challenges you mentioned were also part of my experience. I was

also mystified as to why things were so much harder in my first year [of] teaching than they were in student teaching. Classroom routines, expectations, and procedures are critical and have often been established by the mentor teacher before a student teacher comes in. It takes so much more work to build a culture than it does to maintain one.

Megann: It's safe to say that we as teachers know the end goal but are unsure of how to get there. I found it hard not to do my favorite singing activities/songs in the first quarter, thinking that [if I did] I would probably be scrambling for things to do by the third quarter.

Sarah: When trying to learn effective teaching processes, seeking out repertoire and connecting it to musical skills can be overwhelming.

Lisa: What do I want the students to accomplish? Think? Explore? What are the steps to get there? Are there other steps?

Matthew: What wonderful responses we have so far and I couldn't agree more.... I can remember meticulously planning lesson after lesson and watching each one fail week after week. It wasn't until the second or third month that I felt like I had finally gotten my head above water.... It takes time to get to know your students and really, children in general ... a lot of time. It takes time to gain understanding as to how our students think, to know what they like and dislike, to anticipate how they'll react in a variety of learning experiences, and most importantly, to build positive relationships. The first years are tough, but rest assured each year is always easier than the last.

2 What advice about teaching can new music educators share with each other?

Amy: Find a good mentor to meet with on a regular basis, preferably someone who has been around long enough to have a good understanding of administration, teachers, and students in your building(s). If the mentor is complaining more than you are, find a new mentor.

Megann: Try and be observed by a fellow music educator or a previous teaching advisor within the first quarter. Observations, though they can be stressful, are the best way for improvement.... By having a trusted colleague to give you advice, you not only are better for the students, but also you get more comfortable with others watching you work. A great example of this is when my advisor from college

observed me at my current school. She noticed that I had to step around students who were sitting on the floor to interact with the whiteboard. She suggested something as small as changing their seating from three rows to one long arch and it made a load of a difference! Without her advice, I would've still been stepping over kids.... Having feedback early in the year can make the rest of the time more productive.

[Panelists also emphasized the importance of connecting with colleagues to learn new strategies and share ideas when things are not going well in the classroom, and agreed connections with colleagues can take some of the sting out of failure.]

Sarah: Keep trying and keep learning. If a lesson does not work the way you planned, change it! Ask for help—I have never had a colleague or administrator refuse to help me or connect me with someone who could help.... Talk to other teachers and adults in the building.... Some of my best teaching ideas have come from classroom teachers and support specialists like speech and occupational therapists.... Teaching is a continual process of improvement. I am in my third year of teaching and know I still have a lot to learn.

Lisa: When we come to teaching in the role of learner we are more comfortable with "failure." It's simply an experiment that didn't work.

Patrick: New teachers, get out of your room, get out of your head and go talk to others. Laugh together, cry together, share a meal and commiserate. Share what's working and what's not.

3 What is, or what might be, the role of the Orff Schulwerk approach during the first five years of teaching?

Patrick: The approach can give you the what, the when, the how, and the why of helping students succeed as young musicians and movers.

Matthew: ...a lifesaver the first five years.

Sarah: The improvising aspect ... not only improved my musical improvisation skills, but also helped me see that sometimes unplanned ideas can be beautiful. When a student comes up with a variation on a song, it's OK to follow their lead and do something a little differently than planned.

Matthew: I remember falling in love with the Schulwerk because of its joyful, playful, and experiential approach. It was a beautifully refreshing take on music education compared to what I had imagined elementary music to be at the time.

Patrick: As I came out of my student teaching ... I remember [teaching] lessons that were occasionally fun, sometimes with students out of their seats, but never creative on the student's part.... It is no exaggeration to say that the Schulwerk saved my students. In those next years, I developed a way into each lesson and a way through each lesson that ... valued student input and went in directions I could not have seen.

4 What are the successes and challenges of incorporating the Orff Schulwerk approach at different points in an educator's career?

Patrick:

- "I've completed Level II!" (*success*) "Now, how do I do what we just did in my classroom?" (*challenge*)
- "Students are being creative." (*success*) "Or am I being creative and they're still just living in my teacher-centered world?" (*challenge*)
- "Level III! So many cool new ideas; modes, uncommon meters, alto recorder." (*success*) "Hey, third grader, let's do this cool dance I learned that just happens to be in 7." (*challenge ... and failure*)
- Fast forward – Level III, chapter workshops, national conference, and a level of maturity and understanding of the Orff approach, to process teaching coupled with the knowledge of my students, and now the *successes* outnumber the *challenges*, only to give way to new challenges.

Sarah: There's no "one true way" with Orff Schulwerk, which makes teaching in this approach both successful and challenging.... As a newer teacher, it has been challenging for me to know if I'm "doing Orff right" at times ... but when I see students succeeding in creating or performing independently, it shows that something must be working.

Megann: Having just finished Level I a year or so ago, my main challenge is exactly what Patrick has quoted, "How do I do what we just did in my own classroom?" For me ... notes from previous classes as well [and publications I have purchased] bring me back to the Orff Schulwerk approach.

Lisa: I came to the Schulwerk after several years as an experienced teacher.... The greatest change

I saw in my teaching was the shift from sensei/master teacher/She Who Holds All Knowledge, to Fellow Discoverer/Thoughtful Questioner and Clarifier and Willing Experimenter. My students began making deep connections [between] the work of the classroom and their lives. They became more willing to try and choose. They also began looking at written music or audio examples not as the permanent representation of a work but [as] a starting block for creativity.

5 What wisdom and advice can experienced Orff Schulwerk educators share with less experienced educators?

Patience and Self-Reflection

Matthew: Take the time to reflect on what's working and what's not, and understand that the majority of what you try the first time probably won't work the way you imagined. This is OK and normal.

Lisa: We haven't figured it out yet either. We try new things every day that may or may not work and recycle formerly successful things at each lesson.

Matthew: You have embarked on a beautiful lifelong journey full of many challenges and even more rewards. And even though during those first few years the challenges can seem to vastly outnumber the rewards, remember to be patient with yourself.

Lesson Planning and Delivery

Lisa: It's OK to start *slowly*.... You are just getting used to directing 20 to 30 inquisitive little minds. Slowly integrate small group work or improvisation in your more scripted lessons and reflect upon the student growth. Very shortly, you will become more comfortable with not knowing exactly where the lesson will wind up, because you know where you are going. It's [also] OK to incorporate what you can of the Schulwerk. If you don't have xylophones, what do you have? Where can students explore, find their voice and their musicianship? Can you use poems or unpitched percussion, found [sounds] or beatboxing?

Patrick: Have a plan. The wonderful thing about the Schulwerk is the ability to take an idea and run in 20 different directions with it. But, if you don't have some kind of end in mind, the ideas can start to spin out of control.... That being said, don't be afraid to experiment. Find out what your kids know before you start trying to teach them

what you think (or what your district says) they should know. You may have just seen a cool thing at a workshop, but if the students don't have the foundation in place, it's not going to look like the picture you had in your head.

Building Relationships

Matthew: Seek out help and support when you need it. Find a mentor and build a support system.... Joining a local [Orff] chapter or getting involved with district teams or professional development that are elementary music-specific can be a great way to meet other music teachers and build a sense of community. No teacher has made it through alone.

Patrick: Relationships with ... custodians, office staff, and your team ... are absolutely important, but don't neglect the others in the building. Avoid the trap of the "us versus them" drama.... We all want what's best for the students.

Matthew: Building relationships across the building is important not just because it creates a more supportive working environment ... but also

because it models positive relationship-building for our students. And now for some more practical advice—become best friends with your janitor, always be on good terms with your team (P.E., Art, librarian, etc.), eat in the lounge, and take the cleaning rods out of your recorders before handing them out to students!

Panelists believe the Orff Schulwerk approach provides a compelling curricular and philosophical base for new teachers, and that inclusion of foundational knowledge of the approach would benefit those in music teacher education programs.

Continued Professional Growth

Matthew: Finally, remember always to continue to learn and grow. We not only have to be excellent musicians, but also excellent educators. This encompasses such a vast amount of skill and knowledge that what we learn in college is just barely enough to get us started....

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3

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Chapter workshops, AOSA conferences, and levels courses are really where you learn to become an Orff Schulwerk teacher.

6 What might be the role of teacher education programs in facilitating early access to Orff Schulwerk pedagogy and teacher education?

Several avenues to help familiarize students with the Orff approach were suggested by music teacher educator Amy: Teacher education programs can provide early access to Orff Schulwerk pedagogy by including active demonstrations of Orff techniques in elementary methods classes ... in addition to reading about Orff pedagogy and philosophy. They can also require and/or encourage workshop attendance ... and provide information about joining the American Orff-Schulwerk Association and local chapters. Graduating seniors can be encouraged to apply for scholarships via AOSA to take Level I teacher education courses. Videos on the AOSA website and those available [for rental] via AOSA and local chapters also provide further access to ... teachers and students actively engaging in Schulwerk processes and sharing resulting musical inventions. In collegiate settings, I think it is important to stress the importance of play and imagination that should be inherent in Schulwerk-based teaching and learning!

Job applicants who have completed training in the Orff, Gordon, or Kodály approaches appeal to music supervisor Lisa: Their access to a support network of colleagues, schema for lesson planning, and organization and repertoire is much broader than the student with [only] an elementary methods course.

7 What might be the role of the American Orff-Schulwerk Association in connecting with pre-service teacher education programs and teacher induction and mentorship programs?

Patrick: What might be the role? Fostering relationships.

[Panelists suggested developing connections between teacher education programs and local Orff chapters, with the guidance and support of AOSA. They recommended collaboration between chapter members and student teaching coordinators to provide free chapter workshops for pre-service teachers, including information on Orff Schulwerk Teacher Education courses.]

Patrick: Chapter workshops are great opportunities. Some of the best energy in chapter workshops I have seen has come from the pre-service teachers in attendance. Free or greatly reduced fees and the promise of snacks might be all you need. Chapter workshops held on college campuses cut the travel factor.

Parallel Viewpoints

The selected research studies that framed the discussion and this article do not represent the entire body of extant research on new music teachers, and panelists' viewpoints combined to form a broad perspective that expands beyond the findings of any specific study. It is notable and expected, however, that some of their shared viewpoints align with these studies, as shown in the following common findings and suggestions.

Common Findings and Suggestions from Panelists

Challenges new music teachers face:

- High level of stress (Benson, 2008);
- isolation (Conway, 2015);
- many non-music-related challenges (Hackworth & Fredrickson, 2005; Krueger, 1996);
- philosophy verses teaching situation reality (Conway, 2015);
- planning lessons and curricula (Conway, 2015);
- weaknesses in pedagogy preparation within music teacher education programs (Brophy, 2002); and
- (one challenge not mentioned or supported by previous studies) selecting proper content and repertoire for their curriculum.

Advice for new music teachers:

- Build relationships with school personnel;
- focus on students' needs (Conway, 2015);
- work with a mentor (Benson, 2008; Conway, 2015);
- observe experienced teachers (Conway, 2015);
- complete training in at least one levels course for Dalcroze, Gordon, Kodály, or Orff Schulwerk (Brophy, 2002); and
- aim for continued professional growth (Brophy, 2002).

Suggestions for the role of AOSA:

- Foster and strengthen the relationships between local chapters and pre-service teachers; and

- post online resources for teachers on AOSA website (Loong, 2014).

Conclusion

The six panelists recognized that transitioning from pre-service to in-service is stressful and challenging for most teachers, and emphasized connections as the key to survival and continued growth. They urged new teachers to:

- be patient with themselves;
- plan carefully but not be afraid to experiment;
- ask for help when needed;
- reflect often and deeply; and
- make personal and professional growth a priority.

Panelists believe the Orff Schulwerk approach provides a compelling curricular and philosophical base for new teachers, and that inclusion of foundational knowledge of the approach would benefit those in music teacher education programs. Additional suggestions for acquainting new teachers with the Orff approach included (a) the creation of a pre-service teacher page on the AOSA website, (b) an AOSA-created introductory video specifically

geared toward pre-service teachers, and (c) the formation of collegiate AOSA chapters, similar in structure to those of other professional music organizations such as the National Association for Music Education (NAfME).

Simply put, the Orff approach provides a quality foundational framework for new general music teachers and also provides vibrancy, direction, depth, and enjoyment to the learning experiences they facilitate for their students. ■

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Purposeful Movement in the Band Camp Setting

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ABSTRACT

At the Blast of Brass Summer Conference, middle and high school students participate every day in hour-long creative movement activities uniquely chosen to develop the 21st century skills of critical thinking, communication, collaboration, and creativity. In this article the author describes how these purposeful movement activities can improve overall musicianship, strengthen ensemble skills, and foster social development in a band camp setting, and contends the study opens the door for further research to explore how creative movement can be used as a teaching technique in a middle or high school band rehearsal.

By Darla Meek

Silence ... stillness ... energy ... focus Students pause in anticipation until the first strains of music are heard. Bodies spring to life—jumping, twisting, bounding, soaring, collapsing. One might imagine a second-grade Orff Schulwerk music classroom. Rather, it is the 20th anniversary of the Blast of Brass Summer Conference, a week-long chamber music camp for serious middle and high school-age brass musicians hosted by Texas A&M University-Commerce in Commerce, Texas.

For five days, the students participate in large mixed ensembles, homogenous choirs, and small mixed ensembles. They also form “choice ensembles” in which they select their members, music, and rehearse themselves with limited coaching from staff. The main attraction is the featured artist. Each year, one internationally known artist conducts masterclasses, plays a recital, and is spotlighted on the Friday evening professional concert with the Blast of Brass Ensemble.

One hallmark that sets this camp apart from others of its kind is that all students participate in creative movement classes. The students are auditioned on the first day of camp and divided according to ability level into three groups—

beginners, intermediate, and advanced. Each group participates in a daily hour-long movement class. The movement activities are uniquely chosen to develop the 21st Century Skills vital to a chamber music setting: Critical Thinking, Collaboration, Communication, and Creativity.

It stands to reason that the more chamber music experience musicians in an orchestra or band have, the better the larger ensemble will perform. When musicians are involved in a chamber ensemble they are more exposed, and, therefore, more easily noticed. This forces each member to build skills such as creativity, listening, and leadership because any challenges with tuning, rhythm, style of articulation, phrasing, dynamic contrast, breathing patterns, and balance between musical lines are more easily noticed.

Purposeful movement activities strengthen these skills in an accelerated fashion as the body becomes a link between the ear and the mind. As movement instructor Phyllis Weikart (2006) stated, movement assists in “awareness and abilities that are part of the total education of the student—responding to aural, visual, and tactile information; attending and concentrating; basic timing and beat coordination; creativity and problem solving; language abilities; planning and decision making” (p. 6). Purposeful

movement not only improves overall musicianship, it plays an essential role in helping musicians enhance ensemble skills in instrumental and choral settings.

Initial Attitudes

Blast of Brass provides the majority of students their first experience with creative movement. Previously, the only movement they encountered in music settings involved fingers pressing valves or feet tapping the beat; research shows a direct causal relationship, however, between movement activities and academic achievement. Ella Shoval (2011), a researcher from the Orde Wingate Institute for Physical Education and Sports in Tel Aviv, informs us that learning is enhanced greatly when teachers use movement activities.

Movement is an exterior stimulus, and as long as the learner is engaged in his or her learning task the movement indicates that the learner’s attention is directed toward what is being learned. When attention is purely mental (interior) the activity becomes very difficult to sustain, because the nerve and muscle systems are inactive (p. 462).

One obstacle to this creative thinking was the idea of perfectionism. Most of the students enjoy the prestige of playing at a high level at their

Table 1. Positive Social Factors.

Openness to cultural stimuli	Model an attitude of excitement to learn more about new experiences. This will establish a “creativogenic” atmosphere.
Stress on becoming, not just on being	Give students time to push through a difficult problem so they can experience the joy that comes from solving it.
Free access to cultural media for everyone, without discrimination	Take definitive measures to avoid stereotypes. Choose males to play traditional female roles, and vice versa. Give students opportunities to “play” their opposite personality types when pantomiming.
Freedom to take risks	Show by example that “mistakes” are only learning opportunities. Convey to students that you will be delighted with any attempt, imperfect as it may be.
Exposure to different and even contrasting cultural stimuli	Use several student models and videos showing a variety of ideas.
Interest in diverging views	Thank everyone who offers an idea, using the same expression and tone of voice so no judgment of any kind is conveyed.
Interaction with others	Give the groups time to work together, inserting advice only when needed.
Promotion of incentives and awards	Allow students to honor each other. Receiving compliments from their peers is very motivating for young people.

SOURCE: ADAPTED BY DARLA MEEK.

respective schools. On the first day, many were initially unwilling to take a risk because they feared ridicule; therefore, the first step was to establish an atmosphere of congeniality (see Figure 1). For this reason, throughout the week I sought to adapt Dr. Silvano Arieti's (1976) socio-cultural factors to encourage creativity in any given society (see Table 1, p. 39).

Students were reminded that any idea brought forth had to be tried, no matter how improbable it seemed. As we progressed, many were surprised that most ideas offered actually worked. Additionally, giving participants a choice of sentence stems to use helped them in this process:

- I noticed...
- I value...
- I wonder...
- What would happen if...

Day One: Basic Eurhythmics

The goals for the first day included exploring basic rhythms through movement, engaging attention and improving concentration, gaining mastery of physical movements, and training the mind to split focus. We began with a warm-up to Pachelbel's *Canon*, with stretches and breathing exercises to ready students' minds and bodies for the task at hand. After introducing them to Emile Jaques-Dalcroze, movement games encouraged a spirit of playfulness and imagination. The students demonstrated note values "twice as short" and "twice as long,"

Figure 1. Warming up With Basic Eurhythmics Exercises.



PHOTOGRAPHER: CHERI MOODY. USED WITH PERMISSION.

Figure 2. Concentrating on David Frego's Ratio Game.



PHOTOGRAPHER: CHERI MOODY. USED WITH PERMISSION.

explored ratios, performed movement canons, and executed different patterns with their upper and lower bodies simultaneously (see Figure 2). These basic Eurhythmics activities helped me assess their musicianship, movement skills, and ability to follow directions. As the novelty and self-consciousness wore off, they were able to settle into the idea of "the body [being] used as a musical instrument for interpreting the sounds" (Willour, 1969, p.73).

Day Two: Creating Complementary Ostinati

For the second class session, we began with the rousing Swedish dance, "Fjäskern," to introduce the concept of reacting to tempo changes as a group and keeping a relaxed posture as tempo increases. After scaffolding the process with preliminary focus activities and viewing one scene from the *Stomp Out Loud* video (Cresswell & McNicholas, 1997) for inspiration, I posed a question to the students: How would your group speed up or slow down without a conductor? This is what a chamber group does—communicates nonverbally with each other to perform a piece. The students' task was to:

1. Choose a PLACE (i.e., school, bus stop, playground).
2. Individually, choose a task that would be performed in that setting.
3. Create an individual rhythmic ostinato using the sounds and movements that would occur when performing the task.
4. Layer the ostinati in one at a time.
5. Decide how to begin and end the scene.
6. Include a tempo change and move together as a unit through the change.

Figure 3. Students Explore the Laban Efforts as They Listen to Masterworks.



PHOTOGRAPHER: CHERI MOODY. USED WITH PERMISSION.

After each group shared, the other groups guessed the settings they were attempting to portray and provided specific comments using the previously explored sentence stems. This activity helped the students establish their place in a group effort and improve communication with others.

Day Three: Laban's Efforts

On day three, the students were introduced to Rudolf Laban, Hungarian dance master, theorist, choreographer, and teacher. Laban was known for developing a method and language to analyze movement, comprised of four factors called Movement Elements—*space*, *flow*, *weight*, and *time*. The students explored the interrelationships between these elements by performing “everyday movements” (see Table 2, p. 42) in self-space as they listened to recordings (see Figure 3).

Practicing these movements helped students expand their repertoire of gestures far more

Figure 4. Students Apply the Laban Efforts to Conducting.



PHOTOGRAPHER: CHERI MOODY. USED WITH PERMISSION.

Table 2. Laban's Eight Basic Efforts.

Action Verbs	Qualities	Movement Examples
FLOAT	<ul style="list-style-type: none"> ■ indirect (S) ■ light (W) ■ sustained (T) 	<ul style="list-style-type: none"> ■ treading water ■ using a bubble wand ■ staggering ■ swinging on a rope swing ■ lying on a waterbed
WRING	<ul style="list-style-type: none"> ■ indirect (S) ■ heavy (W) ■ sustained (T) 	<ul style="list-style-type: none"> ■ wringing a beach towel ■ twisting off a bottle cap ■ turning over dirt with a trowel ■ squeezing juice from an orange ■ using a melon baller ■ experiencing a stomachache
PRESS	<ul style="list-style-type: none"> ■ direct (S) ■ heavy (W) ■ sustained (T) 	<ul style="list-style-type: none"> ■ pushing a shopping cart ■ ironing a shirt ■ closing an overloaded suitcase ■ using a paper cutter ■ kneading dough for bread ■ lifting weights
GLIDE	<ul style="list-style-type: none"> ■ direct (S) ■ light (W) ■ sustained (T) 	<ul style="list-style-type: none"> ■ smoothing wrinkles in a cloth ■ ice skating ■ wiping up a spill ■ throwing a paper airplane ■ playing a glissando on a piano ■ painting a wall with a roller
DAB	<ul style="list-style-type: none"> ■ direct (S) ■ light (W) ■ quick (T) 	<ul style="list-style-type: none"> ■ frosting a cake ■ tip-toeing ■ typing ■ knocking ash off a cigarette ■ applying face powder
FLICK	<ul style="list-style-type: none"> ■ indirect (S) ■ light (W) ■ quick (T) 	<ul style="list-style-type: none"> ■ removing an insect off the table ■ touching a hot stove ■ dusting lint from clothes ■ throwing a Frisbee ■ throwing bird seed at a wedding
SLASH	<ul style="list-style-type: none"> ■ indirect (S) ■ heavy (W) ■ quick (T) 	<ul style="list-style-type: none"> ■ swinging a baseball bat ■ fencing ■ casting a fishing line ■ slamming a door ■ tearing a piece of paper
PUNCH	<ul style="list-style-type: none"> ■ direct (S) ■ heavy (W) ■ quick (T) 	<ul style="list-style-type: none"> ■ boxing ■ hammering a nail ■ applauding loudly ■ digging a hole ■ striking a stapler on a hard wall

SOURCE: ADAPTED BY DARLA MEEK FROM COMPILATION BY JAMES JORDAN (1996).

music through movement. The students danced to Granger's *Irish Tune from County Derry*, used balloons and elastic bands to show contrast in Bach's *Jesu, Joy of Man's Desiring*, and dramatized a movement story with Nelhybel's *Allegretto*. Released from reading notation on a piece of paper, they were able to communicate the music in a powerful way.

Self-Assessment and Reflection

Over the four days, even the most inhibited students were gradually able to relax and realize they were in an atmosphere of cooperation rather than competition. This experience of work through play was a sheer delight. The expressions on their faces mirrored an awakening in their bodies of something long suppressed. This metamorphosis was revealed each day when students were asked to assess themselves on the goals presented at the beginning of class. For example:

- Ability to show nuance
- Ability to stay focused
- Ability to work with others
- Willingness to take on a leadership role

They were also given anchor questions to discuss, such as:

- How can you transfer your new knowledge to your performance on Saturday?
- What does this experience make you wonder about?
- How might this experience change how you practice?

On the final day, the students were given a paper with several questions designed to help them process their musical, emotional, and social growth. This reflection exercise, a vital part of the learning experience, is defined by Giada Di Stefano (Di Stefano, Gino, Pisano, & Staats, 2016) as "the intentional attempt to synthesize, abstract, and articulate the key lessons taught by experience" (p. 5). Pondering the meaning of the activities and how they connect to other areas is where the most profound learning occurs.

The questions prompted them to describe how they felt when they were moving, working in groups, and taking on leadership roles. They were also asked to think about how they could transfer these ideas to chamber playing. The students were honest and transparent in their reflections. At the very least,

the experience was enlightening; for many, it was actually therapeutic (see Figure 7). Here are some of the most illuminating comments from this process:

- "I felt surprisingly very connected, not only to the music but with the other students."
- "All of the activities we did allowed us to be more confident about ourselves and our playing. It's interesting how music and movement connect."
- "While I usually loathe physical activity and dance, I had a blast during the activities. I can't think of a time during class that I was not smiling or laughing."
- "I either sit in the corner or stay at home. Since I was unable to do either, I was forced to participate. I was able to make new friendships. I wish this class lasted longer."
- "It was cool because usually I play an instrument, but in Eurhythmics I was the instrument."

Figure 7. Students Develop Relationships Through Movement.



PHOTOGRAPHER: CHERI MOODY. USED WITH PERMISSION.

- “I felt like my body was connected to the music, like the music and I were one. It was a great feeling, better than making the All-State Band or finally hitting that really high note.”
- “I was taught how to lead.”
- “I don’t think there was a leader but more everyone equally working together.”
- “I’m usually a follower, but I often found myself being a group leader.”
- “Being a musician is like a team sport and there is never just one player, so you had to connect with others.”
- “I was connecting well with people I have never even seen.”
- “I believe it helped my ensemble, especially my fellow trumpets, work better together as we now know we think alike.”
- “Eurhythmics and chamber music work closely with one another because you have to communicate with the whole group.”
- “This was such a fun and unique class that I will for sure tell my band about.”
- “I have to recognize the feeling behind the music and perform it more freely.”

- “I feel alive. I wish we had this at my school. I will play more musically now.”
- “This class should be taught everywhere. I loved every moment.”

Conclusion

Movement became the vehicle for the students to express themselves and communicate with others. It cultivated a human ensemble, turning strangers into friends. As a result, they experienced a freedom of expression on a deep level that affected their feelings about themselves.

Everyone has a need to create, explore possibilities, think divergently, and take risks. It is important for music educators to give students opportunities to do so at the secondary level as they develop socially, emotionally, and artistically. Carl Orff challenged us to take the Schulwerk to new horizons. Purposeful movement, an essential part of the Schulwerk, could transform learning in band halls throughout the United States in exciting ways! ■

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Reviewed by Carol J. McDowell

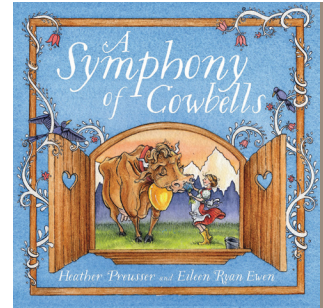
A Symphony of Cowbells

Written by Heather Preusser

Illustrated by Eileen Ryan Ewen

Ann Arbor, Michigan: Sleeping Bear Press, 2017

mountain. While in the meadow, Petra saw a bird carrying something shiny. Could it be Elfi's bell? She followed the bird back to its nest on the rock cliff, reached into the nest, and to her astonishment, there it was!



Petra ran back to the meadow to meet Elfi, who immediately recognized the “Brrring-BONG, brrring-BONG.” “MOO!” Upon hearing Elfi’s bell, the other cows moved into formation, swished their tails, and with heads held high resumed their journey up the mountainside. The symphony of cowbells was in harmony once again, and Petra’s family won first prize in the spring cheese festival—thanks to Elfi and her bell.

This story is especially amusing to me, having grown up on a farm and helping to move cattle from pasture to pasture. It provides an introduction to a symphony orchestra and the instruments it includes. Symphonies have a leader (conductor) and a seating chart, with instruments placed according to their sound. This may be compared to Elfi as the leader of a herd, whose members march in place according to the sound of their bells. What happens if the orchestra does not follow the leader? What happens if one instrument is out of place or out of tune?

Other questions your class might have fun addressing: What symphony instruments make the highest sound? The lowest sound? How do the instruments produce a sound? How does the shape of the instrument affect the sound? As a creative activity, students may add bells to the story to match the size and sound of the cowbells. I might suggest the following: (a) da-ding = resonator bell; (b) jingle-jangle = jingle bells; (c) clang-clong-clank = hand bell; (d) brrring-bong = cowbell; and (e) tiny tin bell = very small hand bell.

This story can also inspire a lesson in character education. It was Elfi’s responsibility

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“Da-ding, da-ding, Jingle-jangle, jingle-jangle, Clang-clong-clank, Brrring-BONG”

What is causing all this noise? Oh, it’s just the dairy cows, moving to higher, greener pastures. Their bell necklaces ring melodiously in sequence as they mosey up the mountainside. One morning during this upward journey, however, Elfi’s cowbell did not make its usual sound; her bell had disappeared! Without this bell, the cows would be out of tune and out of step, the herd’s harmony out of sync. Now what? Elfi, along with all the other cows, had a solution—they stubbornly lay down, refusing to move another hoof.

As a creative activity, students may add bells to the story to match the size and sound of the cowbells.

What to do? A missing bell meant no cows would meander, no milk would be produced, no cheese would be made to sell, and there would be no money to support Petra’s family farm. Elfi’s bell must be found, but where to look?

The next morning, Petra decided to pick some flowers in the meadow to try to entice Elfi and the other cows to continue their trip up the

to lead the herd, and the other cows trusted her to do that job. She insisted only she could wear *her* cowbell, and she could not lead unless she had her bell—the best bell—around her neck. Elfi refused to settle for anything less. Her sense of obligation and refusal to compromise her high standards demonstrate an impressive example that serves to stimulate a discussion about trust, respect, responsibility, and caring.

These lessons and the many other possibilities in Heather Preusser and Eileen Ryan Ewen's *A Symphony of Cowbells* make it a worthwhile addition to your farm book collection. ■

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Reviewed by **Margie Tytenicz**

Listen to Our World

Written by Bill Martin Jr. & Michael Sampson
 Illustrated by Melissa Sweet
 New York, London, Toronto, Sydney, New Delhi:
 Simon and Schuster, 2016

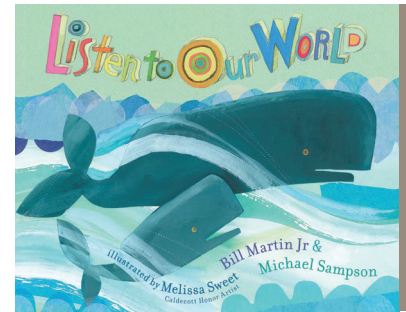
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Listen to *Our World* is a beautiful and cleverly compiled book of animals, their young, and the habitats in which they live. The illustrations by Melissa Sweet, a Caldecott honor artist, include pencil and watercolor sound words for each animal that seem to be a part of the habitat. Sweet's animal illustrations evoke a sense of movement against the muted, dreamy background accented with bright colors that pop from each page.

The book begins with a view through the windows and into the homes of diverse families, as parents wake their children. "Good morning, little one. Can you hear the sounds of our world?" and "Listen! Listen! Listen!"

Then readers enter a world of animals and their habitats that change at the turn of a page. Each new world includes a two-page illustration of its flora and fauna. Some spreads are horizontal, whereas others are vertical, making the visuals even more intriguing. A two-sentence statement provides the name of the animal, how it is moving, and which habitat is its world. The Gila monsters crawl, eagles soar, pandas chew, and penguins waddle. The story ventures into many habitats, such as the rainforest, desert, wilderness, jungle, marshland, and the South Pole. At the end of the book, readers find themselves back at a human home where they once again look through the window as a mother tucks her child into bed with good-night kisses and says, "Sweet dreams, my little ones. All is well in our world."

The final three pages of *Listen to Our World* are devoted to facts about each animal and the habitats. Some favorites will surely be the lion



that roams the plains near Kenya, the whale that swims in every ocean of the world, and the kangaroo that hops through the Outback of Australia. The final fact is about children who live all over the world.

There are many possibilities for the Orff Schulwerk teacher to use *Listen to Our World* with primary children in the music classroom. Invite children to move like the animals on each page while imitating their sounds. Create a sound carpet using unpitched percussion instruments to show the colors, the habitats, the sounds of the animals, or even to match the movements. Students will enjoy working in small cooperative groups to create poems, rhythm ostinati, or songs and dances to go with the theme of each page. Encourage them to find the habitats in different places around the world using a globe or world map. Another option is to use this book as the basis for a music program, featuring song and dance from different countries and habitats.

Listen to Our World will bring your students to places they may never see and engage them in a variety of ways. It will challenge their creativity and motivate them to learn more about animals, their habitats, and this wonderful planet. *Listen to Our World* invites children to become advocates for animals and preserving their habitats and, ideally, will inspire them to travel and see the world in which we live. ■

MARGIE TYTENICZ lives and teaches kindergarten through Grade 2 in Choctaw, Oklahoma, and is currently in her 35th year of teaching. Margie has successfully completed three levels of Orff Schulwerk Teacher Education. She has held all offices in the Central Oklahoma Orff Chapter and has presented numerous times for the chapter. She taught a class for The University of Oklahoma and was a national board certified teacher from 2004-2014.

Reviewed by Megan Bergeron DiSciscio

Including Everyone: Creating Music Classrooms Where All Children Learn

Written by Judith A. Jellison
New York, New York: Oxford University Press, 2015

“**T**his book is not so much about how to teach as it is about how to *think* as a teacher confronting a variety of learning challenges.” Jellison begins with an ambitious mission statement for this comprehensive examination of the state of music education and special education in the United States. Grounded in the quickly changing landscape of educational policy, *Including Everyone* lays out a plan for cultivating classrooms that include all students, avoid prohibitive labels, and transform the ways both typical and atypical students learn. Author Judith Jellison’s writing style is accessible and thorough; educators who might normally shy away from research-based writing will find this information presented clearly and simply.

The book’s four chapters are organized around the simple questions, “Who’s Here?” “What’s the Point?” “Where Do I Start?” and “Now What?” Jellison uses a combination of historical background, narrative description, and current research findings to answer each question and arm music educators with the knowledge to make difficult changes to practice.

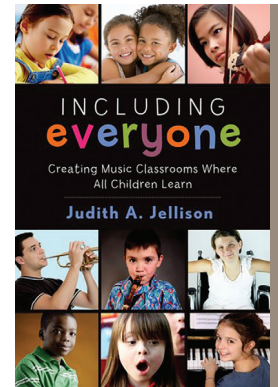
The first chapter, “Who’s Here?” provides an invaluable guide to the sea of acronyms, labels, characteristics, services, and laws that constitute special education in the United States. Information is included on the Individuals with

Disabilities Education Act (IDEA), Section 504 of the Rehabilitation Act of 1973, and the Response to Intervention (RTI) educational model. Jellison also points out that little research exists to inform us how students with disabilities perform *musically* compared to their typically developing peers; however, “there is a wealth of knowledge of human learning.” From this wealth of knowledge Jellison lays the groundwork for a model of inclusive music education proposed in Chapter 4.

The second chapter, “What’s the Point?” presents a strong philosophical argument, beginning with a call to challenge *why* we teach what we teach. Jellison argues that music educators and those who design curricula and standards do not spend enough time considering the “long-term music goals for our citizenry” and presents data that show low adult participation, the declining status of music education in schools, and dropping student participation and achievement. She advocates for an overall plan to support students’ transitions from elementary to secondary level music-learning experiences during the schooling years, and later to musical experiences in and throughout adulthood. The chapter ends with suggestions for designing music programs that scaffold transition and transfer of learning to support lifelong learning in music.

Readers will note the alignment of these principles with the Orff Schulwerk approach in their support of active music learning experiences that are culturally congruent and collaborative and lead to student ownership of learning.

Educators who find themselves short on time and already “sold” on the author’s mission will find the heart of this book in the final two chapters. Chapter 3, “Where Do I Start?” outlines four principles to guide decision making for inclusive, engaging, and meaningful musical experiences: (1) culturally normative



music experiences and socially valued roles; (2) frequent, positive, and reciprocal peer interactions; (3) fostering self-determination; and (4) collaboration and coordinated efforts. Each principle is addressed first through theory and research, and then via applications and strategies. Readers will note the alignment of these principles with the Orff Schulwerk approach in their support of active music learning experiences that are culturally congruent and collaborative and lead to student ownership of learning. Lastly, the chapter addresses the multitude of personal relationships that exist in the music classroom. The author examines the roles of parent, paraprofessional, and music therapist separately, and outlines strategies for building positive, collaborative, constructive relationships.

The final chapter, “Now What?” provides concrete tools to implement the curricular changes outlined in this book. Jellison uses the principles of Universal Design for Learning (UDL) to present a four-point model for effective inclusive music programs:

1. Creating a quality music program and a culture of inclusion
2. Gathering information
3. Planning and implementing strategies
4. Thinking ahead

For each of these points, the author includes detailed guidelines and strategies for collecting student information, modifying curricular goals, establishing performance standards, and assessing the effectiveness of accommodations or modifications.

For those seeking a more detailed look at the history and policy of special education, Jellison provides four exhaustive appendices: (1) a historical timeline of special education law; (2) a history of the transition towards inclusion for special education students; (3) a more detailed look at IDEA; and (4) changes in practice since 1970. Suggested extension activities and discussion questions at the end provide an opportunity for thoughtful discourse among colleagues, or could support use in a college classroom. The companion website provides a few additional resources, such as IDEA excerpts, a model IEP form, and information on Universal Design, to name a few. These are limited, however, and readers looking for a well-designed, interactive web resource might be disappointed.

In conclusion, *Including Everyone* provides tiers of information well suited to serve music educators at any level of experience. Pre-service educators will find a detailed and savvy guide to the often confusing world of special education jargon and policy, as well as clear resources for creating an inclusive classroom. Experienced teachers will find practical solutions to pervasive problems, and the inspiration and support to make difficult changes in the classroom. ■

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Summer 2019	Orff Schulwerk and Inclusivity	Lisa Lehmsberg Matthew Stensrud	Nov 15, 2018
Fall 2019	Soul of the Schulwerk	Roxanne Dixon Richard Lawton Martha O'Hehir	Feb 15, 2019
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Arnold Burkart (1927-2018), to the assembly of the ninth AOSA conference, at the invitation of Conference Chair Jane Frazee

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