The Orff Echo
SPRING 2021
VOLUME 53 NUMBER 3
QUARTERLY JOURNAL OF THE AMERICAN ORFF-SCHULWERK ASSOCIATION

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SPRING 2021

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on the cover

"Happiness" by Grace Ellertson, a student at Solheim Elementary, Bismarck, ND. Art teacher: Christine Ballenger

issue coordinators

Christine Ballenger, Diana Hawley, Matthew Stensrud

AOSA

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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.

PLAYING WITH PROCESS

RESEARCH

COLUMNS AND DEPARTMENTS

RESOURCES

SFI logo

editorial board

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.

AOSA diversity statement

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

our core values

As music and movement educators dedicated to the creative music and movement approach developed by Carl Orff and Gunild Keetman, we believe that:

- Every learner deserves the opportunity to actively create, improvise, sing, play, move, speak, and listen.
- Every learner should experience music and dance from cultures represented in both our diverse American society and the larger global community.
- Every learner deserves a passionate, committed music educator who values the importance of active music making.
- Every Orff Schulwerk educator deserves high-quality opportunities to improve their pedagogy and musicianship through active, collaborative professional development.
- Every Orff Schulwerk educator should cultivate the creative potential in all learners.
- Every AOSA member deserves opportunities to engage in open and constructive dialogue regarding the future and well-being of their chapter and the national organization.

By Lisa Hewitt

AOSA Conversations that Connect – Spring

Imagine for a moment you are once again a child about 8 years old. A hint of the season change from winter to spring is in the air. What feeling comes to your mind? What is it about spring that creates excitement? Is it the first fragile flowers poking up through the hard ground? Is it noticing a change of color as things awaken and begin to grow? Maybe it is hanging up the big, heavy coat, allowing for better movement and a lighter step. I remember the longer daylight hours giving more time to enjoy playing with friends after school.

Now, setting aside nostalgia, consider how you could share your memories creatively with someone else. I am sure the ideas would equal the number of you who are reading this message! Isn't it amazing when activities based on play and imagination allow your students' voices to shine? For me, these are the aspects of the Schulwerk that spoke to my heart as a human and a music educator.

Just as the spring flowers burst open to the sun and share their colorful beauty, so must the

voices of our students be centered and allowed to shine. Let us embrace our gardens of wildflowers with all the riotous beauty they can share, and ensure our classrooms reflect an atmosphere that welcomes and nurtures their artistry and accepts their contributions. The pandemic took away so much from them and us in the past year. How many of us struggled, trying to teach the way we always have or the way we wanted? Did we accept this time as an opportunity to reflect on our practice, to see the potential of including more technology in authentic ways that enhance what we do? How was our "play thermometer" when approaching this new territory? Did our bias cause us to miss seeing a better solution?

Yes, restrictions inhibited some of our ingenuity. I did not allow my thinking to go outside the box for many months. Then over the summer I read that imagination helps us transform our mindset. I sat back and let that sink in, giving myself grace not to feel like a failure as an Orff Schulwerk practitioner, though I had to wonder why this opportunity to be the student being taught new ways to think was not immediately apparent to me. How did I not recognize this as a pathway to be a learner with my students, letting them take the lead in the process? Perhaps it is because we, as teachers, lead and manage. I do not think I was particularly a *bad* teacher at that point, simply one who missed a better solution. For a time, COVID-19 did lock down my creativity, though eventually it brought clarity. Now I see my students through a different lens and value even more what they bring to the classroom. I have a better understanding of their home life and can plan more carefully. My connection to and acceptance for their need to speak their truth is deeper.

This kind of awakening has been happening in AOSA for several years. We have been developing innovative ways to continue our offerings, even though our budget has suffered. Membership is down by 10% due to the postponement of the 2020 conference, and we are making tough decisions to keep things running smoothly. At the beginning of the year, we surveyed and audited the work of all the committees, subcommittees, and panels to streamline and prioritize what each one does. The NBT is reimagining this work and exploring how the structure might be improved. Our Ad Hoc Committee is studying our election practices and the process in place for selecting candidates for national leadership. They are working on a policy to identify bias and codify organizational equity in order to make recommendations to the NBT that will best serve all our members. We are changing the trajectory of our organization to ensure a meaningful culture shift that affects all music educators in a positive way. We are mindful that member needs, not budget, must govern these decisions.

The vision of our executive director Carrie Barnette has driven our strategic planning for the last 10 years, and her resourcefulness has kept AOSA moving forward even during a global pandemic. She is fearless in bringing options and solutions for tough decisions to the NBT, and her desire to do better for our members and the students we teach is a positive force in making the changes necessary to create a culture of belonging. Sadly, we cannot gather in person to honor her 10th anniversary this spring because we are still following COVID-19 mitigation. I would like to encourage you to take a moment to send her a thank you to commemorate her 10 years of service or, even better, join me in making a donation to AOSA in her name. If you have not already donated this year to the Annual Fund, this gesture would affirm your appreciation for Carrie's dedication and the work the organization's leaders are doing.

With spring's brightly colored blooms emerging, I hope you are reminded of our wildflowers and inspired to donate to the Annual Fund in support of our continuing efforts to provide resources and stellar programming to you, our members. Invest in what you value! ■

LISA HEWITT is the music specialist at Westbrooke Elementary School in Orange County, Florida. She holds a bachelor's degree in music education from Stetson University in DeLand, Florida, and has completed post-Level III Orff Schulwerk Teacher Education. Lisa has attended Summer Courses at the Orff Institute in Salzburg, Austria and Madrid, Spain. She has served AOSA as Region IV representative on the National Board of Trustees, the Executive Committee as vice president, and is currently serving as president.

By Linda Hines With Christine Ballenger, Diana Hawley, and Matthew Stensrud

Playing With Process

Process. Without elaboration, the word suggests steps or a means to an end. Orff Schulwerk teachers use the term to describe a structure or sequence for inviting students into an immersive experience with music and movement. Through "process teaching," Orff-inspired educators seek to facilitate artistic experiences that unfold in community. Investigating "process" asks teachers how best to prepare and respond to meet the needs of the children in the room. Thus, a pragmatic yet critical component of a lesson plan is transformed into an appealing learning experience by playing with process—maybe even envisioning it as a game.

The rich, playful banter of **Doug Goodkin** and **Wolfgang Hartmann** serves up an engaging notion as they consider the back and forth, a ping and a pong, between students and teacher. The two veteran Orff Schulwerk educators discuss their thoughts on the term "Orff process," suggesting that the essence is in the live interaction between teacher and student exploring, developing, and shaping musical—and movement—ideas.

Eric Ventura explores the concept of "process" in three different ways: as an integral "element of identity" in Orff Schulwerk pedagogy; as a series of steps through which to move; and finally, as a "macro understanding" or conceptual framework. He invites readers to dig into their understanding of "process" in a more nuanced way while modeling how intentional practitioners might use "process" as a prompt to reflect on their beliefs, values, and priorities in the classroom, ultimately improving their practice.

Researching the archives, **Martha O'Hehir** provides definitions, interpretations, and discussion of what "process" in the context of Orff Schulwerk means, according to over 15 Orff Schulwerk educators. Her work will undoubtedly invite readers to consider or even reconsider what it is they mean when they talk about the Orff "process."

A significant step in the Orff process is imitation, the subject of **Tiffany Barry's** article in which she shares the physiological effects children experience while they imitate. Based on her examination of the science of the brain, she encourages teachers to consider the implications of imitation for fostering inclusivity and enhancing musical understanding.

How do Orff Schulwerk teachers balance structure and freedom when considering process in light of student voice? **Betsy Kipperman Sebring** explores the concept of play within the Schulwerk and offers concrete entry points and opportunities for playfulness in the process of teaching.

Playing with process creates a pathway for Orff-inspired educators to be encouragers of potential.

Processes were upended when the COVID-19 pandemic hit, changing daily routines around the globe. Demonstrating the resilience of the human spirit and the need for play, not just for children but for adults as well, **Amy Beegle** details the connection that formed in the community when the International Sunday Sharing group first blossomed with JaSeSoi, the Finnish Orff Schulwerk organization, and expanded to the United States and across the world.

In our issue's research article, **Ian Cicco's** study provides perspective on using an Orff Schulwerk approach when teaching a music

fundamentals course for elementary education majors. Results showed its applicability in designing instruction in other content areas as well by non-music classroom teachers.

This issue's children's books, reviewed by **Juneau Julian** and **Kristi Keast,** feature an endearing story of connection and a lesson on humility, with suggestions and activities to use in class. In **Lisa Lehmberg's** review of our Supporting Our Learning book and workbook, she shares her positive experiences applying the author's thoughtfully designed process and techniques.

Playing with process creates a pathway for Orff-inspired educators to be encouragers of potential. As playful guides, stimulating curiosity and expression in students becomes part of each lesson. This reinforces reflection on broader issues and facilitates a deeper learning experience for all. ■

LINDA HINES is editor in chief of *The Orff Echo*. Coordinators **CHRISTINE BALLENGER**, **DIANA HAWLEY**, and **MATTHEW STENSRUD** collaborated on this issue. They are active Orff practitioners and enthusiasts.

Join the Conversation …

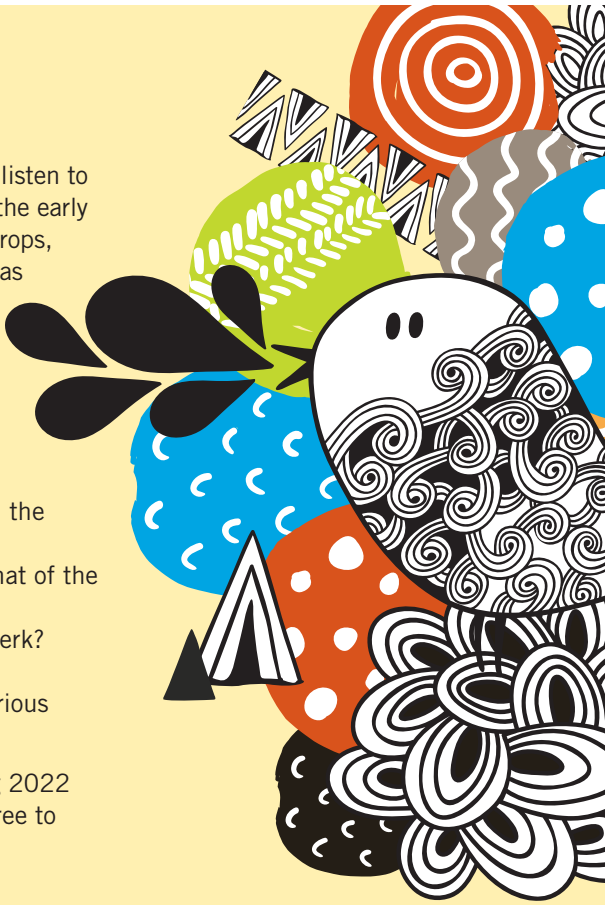
GLOBAL PERSPECTIVES, SPRING 2022 ISSUE

We live in a global community and, more than ever, it is important to listen to others' perspectives. Various cultures influenced the development of the early Schulwerk, from the design of the instruments to the use of drama, props, and unpitched percussion instruments. The Orff Schulwerk process has blossomed all across the globe and has been adapted to suit the needs and musical palates of many different cultures. Let's take a closer look and stop to listen!

We wonder:

- What deeper insight can we gain into how various cultures integrate the Schulwerk into their local communities?
- How is the Orff Schulwerk process used with instruments beyond the well-known Orff instrumentarium?
- What philosophical understandings across the globe unite with that of the Schulwerk?
- What commonalities lie across cultures in the use of Orff Schulwerk? What are notable differences or adaptations?
- How can we bring diverse cultures into the classroom through various applications of the Orff Schulwerk process?

Have an article idea? The official call for submissions for the Spring 2022 issue, Global Perspectives, will be posted May 15, 2021, but feel free to contact an *Echo* editor anytime. We need your voice!



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"It's a Ping-Pong!" Talking About "Process"

DOUG GOODKIN is an internationally recognized Orff Schulwerk educator, teaching in over 50 countries worldwide. He taught at The San Francisco School for 45 years, is the author of nine books, the director of San Francisco International Orff Course, and recipient of the Orff Foundation's Pro Merito Award (2000) and the AOSA Distinguished Service Award (2018).

WOLFGANG HARTMANN studied at the University of Würzburg. He received the Bavarian State Scholarship for studies at the Orff-Institute/Universität für Musik Mozarteum Salzburg and taught at Orff Model Schools in Munich. He retired in 2019 from Musikene Conservatory (Centro Superior de Música del País Vasco in San Sebastián,Spain).

ABSTRACT

Veteran Orff Schulwerk teachers Doug Goodkin and Wolfgang Hartmann discuss their thoughts on the term "Orff process." The authors suggest that, unlike the lecture format, process-oriented teaching in the context of Orff Schulwerk sets in motion a conversation between teacher and student, requiring mutual listening and responding.

By Doug Goodkin and Wolfgang Hartmann

In their writing and teaching, Orff and Keetman made clear that the Schulwerk should not be reduced to a simple, one-way mechanism. Learning—gaining competence and knowledge—should be an exchange between all who are involved in this process. "It's a sort of ping-pong," as a student of Doug's once expressed it. Working in this way, students are inspired by their classmates' ideas, and teachers also benefit from discovering how their students think and act.

This kind of interactive sharing is also valuable between Orff Schulwerk teachers. Doug and I recall many talks we have had over the years while attending and presenting at different Orff Schulwerk events in Salzburg, Madrid, Finland, at several AOSA National Conferences, and at The San Francisco School, where Doug taught. We each have our individual style of teaching, but we have always felt connected by our common ground—the philosophy of Orff Schulwerk. As we discussed the use of the term "process," we felt this might be an interesting conversation for others to consider. And so we began our online "ping-pong" game. —Wolfgang Hartmann

DG: Wolfgang, in our talks over the years, I've noticed how your thoughts on the use of the term "Orff process" paralleled my own. It would be interesting to explore this further together.

As far as I know, Carl Orff himself never used the term "process" in talking about his Schulwerk, yet it has become part of our vocabulary. It seems to be

a helpful way to summarize the various activities that shape an Orff Schulwerk lesson.

WH: "Process" refers to that which happens in an Orff-Schulwerk teaching unit. The term seems quite appropriate and it does not sound dry and antiseptic like other technical terms. It has even a slightly mysterious and indefinable tinge that is well fitting to what it is aimed upon: What happens in an Orff Schulwerk class should really be somehow blurred in its design, rather open to different options of outcome.

DG: A student of mine once talked about this like a game of ping-pong. The teacher goes "ping," the student goes "pong," and the game is on. Most people are attracted to Orff Schulwerk classes precisely because of this more involved connection between teacher and student. The lecture format is all "ping, ping, ping" with an occasional later "pong" in the form of a test or a paper. Giving students too much freedom just to make up stuff is like "pong, pong, pong" with the teacher putting in an occasional "ping." But it is the very quality of the teacher's "ping" that challenges the student to respond, and it is assumed that the teacher has the greater skills—at least at the beginning of the game. Parenthetically, this is one of the great challenges in this virtual COVID time—figuring out how to invite the students' "pong." But that is a subject for another discussion.

WH: I like that ping-pong idea. No wonder process has become a term of great popularity in the Orff world.

We talk about "process-oriented teaching" in the context of Orff Schulwerk, meaning the teacher does not first focus on the result he had planned in advance, just using the music lesson as sort of a rehearsal time. We always have to be aware that students are not professional musicians who prepare a (stage) production as fast as possible. Rather, we have to give time, attention, and sometimes patience to the process of learning.

DG: We see both at work when Orff teachers use this word. On one side is "Orff process" as a noun—do this, then that will follow and *voila!* the perfect Orff lesson. On the other, the process is more of a verb, setting in motion a conversation between teacher and student that requires listening and responding, never knowing wholly what the result will be.

WH: But I wonder if the Orff world is not sometimes too much in love with this word, to say it more provokingly. Isn't the too frequent use sometimes eroding the deeper meaning of the word?

We find in publications in the field of Orff Schulwerk word creations like "process teaching," even "being a process teacher," or "process teaching techniques." What exactly is meant remains in many cases unclear because it is hard to encounter a precise definition of the term "process" in the context of Orff Schulwerk. It has to be asked, what distinguishes a "process teacher" from a normal teacher?

The lack of clarity becomes even more evident when we browse the internet and recognize that "process" is applied to every type of learning/teaching in a general way. "Learning is the process to acquire new knowledge and skills and ultimately influence their attitudes, decisions, and actions" (Wikipedia, n.d.). We wonder—if every teaching is understood as undergoing a process, what sense does an expression like "process teaching" make? It seems to be a redundant and unnecessary expression like "water swimming" or "food eating."

For process in the way we're talking about, the inspired teacher is open to different options of outcome, leaves room for unpredictability, and is prepared to respond spontaneously and flexibly.

DG: I always like to see what the dictionary has to say about the matter when exploring a word. Here I have three relevant definitions of "process" (Oxford Dictionary, n.d.):

- a series of actions or steps taken in order to achieve a particular end;
- perform a series of mechanical or chemical operations on (something) in order to change or preserve it;
- a natural or involuntary series of changes.

As you have mentioned, all of teaching is a series of actions or steps taken to achieve a particular end. But then follow two somewhat opposing ideas—mechanical (or chemical) operations to change or preserve something, and a natural series of changes. The first tends towards achieving uniform results

and somewhat disrupting the natural unfolding of something, as in Velveeta® processed cheese. The second leans toward creating an environment to allow the natural unfolding of a potential.

WH: When we talk (in the field of Orff Schulwerk) about process, there should be room for a certain unpredictability, depending on the ideas and contributions of the students, as well as on the flexibility and spontaneity of the teacher to respond to it. The real ping-pong! Thinking about a chemical or even a juridical process—to imply a rather far-fetched comparison—those processes are also characterized by quite open outcomes, even connected with certain risks. Finding our way back to the classroom, teachers may sometimes consider their work quite risky when they abstain from a step-by-step guidebook and follow the (musical and other artistic) ideas of the students. It can, in fact, be challenging to maintain a general didactic line *and* include the students' suggestions without any manipulation.

DG: The question of how to respond to the students' pongs is an essential one. Some lessons I've seen—and I myself have taught some—are a kind of parlor trick in which you appear to give students choices, but actually are leading them to a particular result. When all goes well in this scripted lesson, it is indeed impressive, and everyone marvels at the teacher's clever thinking in preparing the lesson. It is fun to teach a lesson or two like this and can be part of the ecology of process teaching. But people shouldn't be too impressed by it. More important is the open-ended interaction between teacher and student.

WH: Thank you for that. It's like the cake made from a supermarket mix. Just add water, stir, and put it in the oven. Sometimes it is fun and relaxing, but it should not be called "Orff process."

DG: I agree. For process in the way we're talking about, the inspired teacher is open to different options of outcome, leaves room for unpredictability, and is prepared to respond spontaneously and flexibly. One of the best classes I teach is as simple as setting the xylophones in a circle in the pentatonic scale. I begin with an improvised pattern, and the person to my right joins in, finding something to complement (not duplicate) my pattern. Once we hit our groove, the third person in the circle joins, looking for the space to add to the conversation. Once that is established, I gradually drop out and what was a trio is now a duo. The next person joins, the person to my right drops out. And so on around the circle. No one can predict the result, but faith in the intuitive musicality of the students is deepened because inevitably some interesting and, occasionally, sublime music emerges. My lesson planning was not trying to micromanage and control every detail of the lesson, but invent a simple structure to house the imagination. It's a glorious game of ping-pong, and everybody wins.

WH: Firstly, we should avoid an un-reflected and inflationary use of the word. In conversations with Orff Schulwerk teachers I sometimes get the impression that the use of "process" helps to sail safely around the term "method." It may be motivated by the wish to emphasize that Orff Schulwerk is not a method. But that does not mean that Orff Schulwerk can be put into practice without methodical considerations. Every reasonable teaching process needs a strategy by setting certain methodical steps. For example, what exercises we use to help students hold the mallets well, how we teach a given accompaniment to a song, or how we might introduce cross steps to a traditional dance should not be labeled "process." This is important methodic work and should be noted as such.

DG: As a beginning teacher of the Schulwerk, my teacher Avon Gillespie told me to strictly avoid the term "Orff method" and instead call it the "Orff approach." I liked the distinction—and still do. "Approach" means you're on your way somewhere, but you never wholly arrive. At the same time, Avon made it clear that I needed to create the "Goodkin method within the Orff approach," to develop the technical, methodical sides of lessons that indeed are essential to real growth and understanding.

WH: I like the way Avon expressed it. "Approach" is a good, characterizing expression. Also right, in my opinion, that every teacher has to find his own methodic performance. By the way, Avon Gillespie was also my teacher for one year when I studied at the Orff Institute. He gave me a lot.

"Process" represents a teaching style that is not only appropriate, but also a central feature of Orff Schulwerk. It includes the creativity of the students, the main object of Carl Orff and Gunild Keetman. James Harding calls it "play on the way"—a time in the lesson given to playing around, looking for alternatives, and not rushing as fast as possible to a given goal. This I would call "process." It allows space and time for students to share their own ideas and allows them to co-influence how the final result will be, let it be a dance, a music piece, rhythmic speech, or something else.

DG: It seems to be quite easy to use the word "process," but if we think a little deeper, it's quite complex. Do you have a final statement?

WH: If it is about the structure—let's say "the fabric of my class"—I talk about methodical considerations. Processes happen only when the students are involved to define in what way our work continues, how we want to create our music and dances. General phrases about "the Orff process," even "the whole Orff process," are for me too nebulous and wooly and make me feel uneasy. And by the way, it is also not helpful in professional conversations with people from outside the Orff world. Nobody understands what we are talking about.

DG: The language we use to describe what we do influences what we do and how we do it. That means each teacher carrying forth the legacy of the Schulwerk is responsible for reflecting carefully about these words and what we mean by them. Naturally, there are other worthy viewpoints besides what we've discussed here. For my final statement, I would simply caution against the use of "*the* Orff Process" as if it were a series of definitive and transferable steps.

At the same time, the accent on process over product does help distinguish the Schulwerk from other methods that simply care about getting students to leap over the bar they're setting in the way they tell them to. The Orff teacher is not about composing the most amazing elemental piece and teaching the parts to the talented students to perform. Our creativity goes into how we will introduce the material, how we will develop it, how we will help shape it and bring it into some increasing coherent and musical form to perform eventually.

Most music methods focus wholly on the result, and the steps along the way are strangely often anti-musical. For my part, I focus on how to make the music class like a piece of music itself, with an enticing beginning, connected middle, and satisfying ending. That kind of process has kept me so happily engaged and, when it's working, has brought joy to my students and beauty to the music. But though I can give models to emerging Orff Schulwerk teachers, it is for them to find their own method, process, and approach, in combination with their students. How do they serve the ping? How do they respond to the pong? That's when things get interesting … ■

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Progress Through Process

ABSTRACT

The concept of "process" can be considered in a number of ways. In this article, the author discusses three different views of "process" in consideration of historical components of Orff Schulwerk, as well as contemporary practical applications.

ERIC VENTURA, EdD, teaches elementary students in Massachusetts. He has completed three levels of Orff Schulwerk Teacher Education and Master Class and has presented numerous workshops at the local and state levels as well as at AOSA conferences. His writing has appeared in *The Orff Echo* and *Reverberations*, among other music education platforms. Eric is also a past board member of the New England chapter of AOSA and an approved AOSA teacher educator.

By Eric Ventura

On a good day, the Orff classroom is a place of enchantment … On a bad day, the Orff classroom is a place of chaos in which no ideas find their way to fruition (Frazee, 2006, p. 18).

Hoping for enchantment does not plan instruction or inspire bursts of creativity. Instead, developing a plan prepares the teacher for a higher likelihood of success. As I read the editorial board's call for submissions about this issue's theme of process, I considered the following prompt: What is *process?* Is it how we teach or is it what we teach? In the end, I unpacked that prompt into a three-part understanding of process as it pertains to the Schulwerk. Each of the views connects to both broad and narrow issues relating to our teaching and pedagogy.

Process as The Orff Way

This view of process connotes general beliefs, values, and expectations regarding music- and movement-making with children. It is the gestalt of the theory and practices that go into being a music and movement teacher. Simply stated, it is the way we go about our business in the classroom, as far as pedagogy goes.

In the essay *Why does Orff Work?,* Kintner (1977) succinctly described six beliefs and values about our pedagogy, which remain true over 40 years later. First, the Schulwerk is oriented around the developmental aspects of a child, whether we speak of age, emotion, physical ability, or complex

thought. We use this information to develop appropriate engagement opportunities as well as both skills with and knowledge of various concepts over time. Second, the pedagogy encourages the child to access and use emotion to produce and respond to stimuli. The third point suggests that children do not develop their musicality naturally, but through experiences that eventually accumulate to greater understandings and skills. Fourth, musical experiences and training should begin early in a child's life. Fifth, in accordance with point one, a concept follows an experience; or first we do something and then we can reflect and name it. Finally, the sixth point discusses that children require aural training, and that the various ways the Schulwerk affords listening, especially through singing and melodic instruments, is a benefit to a child's aesthetic growth.

Another important aspect of *the Orff way* is the emphasis on iterations beyond a model. In the business world, waiting until your product is perfect before introducing it to the market is unlikely (especially software—version 2.04, version 2.05, and so forth). Orff Schulwerk practitioners operate in a similar spirit. We do not hold on to the same version of a song or movement game indefinitely. Over time, because of staleness or students' needs, things like materials and instruction evolve. This is nothing new to most teachers, yet it bears repeating in order to continually feed our work and our students' work toward new experiences and better outcomes. We have specific guidance on this matter, too—it has not just coalesced over time. For example, Gunild Keetman wrote on this topic in the preface of her book *Elementaria* (1974):

> This book sets out to lay the foundations for practical work with Orff-Schulwerk, particularly in its earliest stages, and to help the teacher to develop in his own imagination. He should thereby discover the educational value of Orff-Schulwerk for himself. This will help him not to fall into a routine, but rather to transmit the basic material in his own way. (p. 10)

If Keetman's words seem too subtle for the point of this discussion, we can turn to a more precise conveying. Warner (1991) emphasized the intent of Orff and Keetman to instill innovation in both the teacher and student for materials and instruction. In this particular case, the intent is explained vis-à-vis the five volumes of *Music for Children*, primary source materials for our pedagogical work, in a clear manner:

> Skeptics claim that they are not relevant to American culture, or that the music is too difficult. Such judgements tend to be based on misconceptions as to the character and purpose of the texts. In the first place, Orff and Keetman never intended to write a textbook with detailed lesson plans. Such an approach would negate the Orff-Schulwerk philosophy, which, after all, is based on the inherent creativity not only of the child but of the teacher as well. (p. 6)

Process as Procedure

This view of process suggests something linear and orderly, like a recipe. For example: First you do this, then you do that, and finally you do the other thing. Indeed, there are truths in this view. Many professional resources for teachers are organized in this way, involving curricular goals, lesson plans, and other pedagogical considerations. Also, through teacher education experiences, particularly the three levels for certification through AOSA, we Schulwerk practitioners are taught to follow certain procedural teaching actions, such as starting with an internal experience like speaking or body percussion, and then moving to an external experience like instrument playing.

[T]hrough teacher education experiences, particularly the three levels for certification through AOSA, we Schulwerk practitioners are taught to follow certain procedural teaching actions, such as starting with an internal experience like speaking or body percussion, and then moving to an external experience like instrument playing.

There are several examples among common teaching activities that require a specific procedure, such as teaching a folk dance (e.g., first walk 15 counts, then turn, walk 16 counts, and stop). Such activities are prescriptive, like the way you might have students enter the room. Continuing along this line of thinking brings up other areas where the sequence is important (examples follow each area): teaching instructions (akin to the prior

recipe example), materials (small hand percussion instrument experiences before a multiple mallet technique for barred instruments), pedagogical concepts (rhythmic ostinati before rhythmic variations), and curriculum units (singing rounds before a three-part harmonization). These examples are not exhaustive; you undoubtedly can list others without difficulty.

Meanwhile, other activities also suggest a linear sequence, though there is room for a slight variation. For example, students typically learn mid-range notes on recorder before exploring the upper range—beyond D' on the treble staff's fourth line. Regarding those mid-range notes, however, should a student learn B-A-G before learning C'-A, or vice versa? This is the moment where teacher intuition enters the equation, including knowing what your students need at the moment. The beauty of these types of ambiguous sequences in this view of process is that today's choice is not fixed in stone.

Lastly, procedural examples also exist in published materials regarding Orff Schulwerk. They range from recorder-centric books with specific teaching strategies such as *Elemental Recorder Playing* (Keetman & Ronnefeld, 1999) to more comprehensive collections for a variety of work in the classroom. In one example from the latter case, Calantropio (2005) included a section in his book *Pieces and Processes* called a process teaching toolbox. In it, he presented numerous instructional strategies that aid the teacher in breaking down a concept or skill, as well as in guiding students through a particular presentation and/or sequence of learning. Although they align to the lessons included in the book, the toolbox items are not bound to only those lessons. They are aligned mainly to vocal and instrumental learning tasks, though there are a few instances for movement gestures as well. He noted, "the collection of such tools is just a start. As is the case with any craftsperson, the teacher must learn which tool is the best for the job" (p. 7).

In contrast to a set of general principles or strategies, other procedural considerations are available to a specific area of music and movement

education. In terms of musical speech, Sills (2008) guided the reader in selecting with care materials that align to developmental considerations in children:

> [Texts] must lie within the child's realm in order to afford meaningful associations. From nonsense syllables where the sound replaces the sense, the child moves to simple nursery rhymes and poems learned by rote from adults. These simple rhymes lead to riddles, common sayings, proverbs, or maxims as well as to texts gleaned from other subjects, including literature. (p. 17)

Meanwhile, Lasko (2016) described a linear framework for teaching children to create movement experiences and set works. The four steps are: 1) imitation, 2) further imitation and exploration, 3) collaborative choreography—improvisation and composition, and 4) independent choreography—composition. Similarly, Gall (2016) used movement vocabulary as a starting point in exploring creative movement. This is a helpful strategy for teachers to use with children unfamiliar with basic movement experiences. As Gall (2016) stated, "exploring creative movement with students becomes less intimidating when we are able to break down the basic elements of creative movement and find playful experiences to introduce individual concepts" (p. 11).

Process as Conceptual Framework

This final view of process is a bit abstract, yet likely familiar to most Orff Schulwerk practitioners. The pedagogy of Orff Schulwerk, like many other choices, can be represented as a conceptual framework. As defined here, various components of the pedagogy, like a working hypothesis (best practices) or a series of desired events (lesson plan and learning goal), can be codified and put to paper. In both examples, dynamic and self-reinforcement elements are connected to our practice. In terms of dynamic elements, consider one stimulus affecting change in another stimulus. For example, altering air pressure will change the intonation of your recorder playing. In terms of self-reinforcing elements, consider

As we come to work with children, diverse in areas from culture to experience to ability to engagement, we not only meet them where they are, but also guide them to where they can go.

instances where the act of repeating a stimulus causes it to occur with more frequency as well as an improved quality.

Teachers new to the Schulwerk can be inspired by the sheer breadth of opportunities for music and movement, as well as be intimidated by them. At times of unsureness, you might ground your thoughts and planning with the learning process that lies at the heart of the Schulwerk. The four stages to the process are preliminary play, imitation, exploration, and improvisation (AOSA, 2012). However, these stages of experiential learning are not strictly linear. Although a child would likely have experiences in the first two before moving into the last two, the exact order—or total inclusion of the entire series of stages—is dynamic. As Shamrock (1995) wrote with reference to her own understanding and use, the four stages "need not follow in that order, but may be used in whatever sequence or combinations needed to accomplish the goals of a single or multiple lesson plan" (p. 19). Thus, our learning process is dynamic overall. Intuitively, this makes sense. As we come to work with children, diverse in areas from culture to experience to ability to engagement, we not only meet them where they are, but also guide them to where they can go. To be so responsive to so many different children contemporaneously requires a dynamic framework.

The use of repetition holds an important place in the Schulwerk. Besides a function of a common concept such as ostinato, the role of repetition also appears in activities like play-parties, spoken rhymes, folk dance movements, and shifting non-functional triads. Further, when new learning consolidates into an acquired concept or skill after repeated successful attempts, the idea of repetition takes some credit. In each of these cases, another repetition further engrains the experience by way of total exposure and in the quality of the experience, typically increasing in measurable ways over time. This is the self-reinforcing element occurring in a natural way.

Conclusion

Perhaps the key aspect to balancing these two forces in the pedagogy and teaching—*dynamicism* and *self-reinforcement*—is the approach toward a given experience. As previously noted, we have models of musical content from which to choose for building skills and departure points. Like enchantment and chaos, the two poles of an Orff classroom outcome as described by Frazee (2006), there are two approaches to consider for a given experience, whether using those or other materials. Calantropio (2015) depicted two models of teaching: one that has a convergent focus and one that has a divergent focus. In the former, many choices of experiences, activities, and media eventually condense into a predetermined outcome. Alternatively, a divergent lesson begins with a specific idea and moves toward an array of further possibilities. Both models offer opportunities for dynamic experiences and self-reinforcing events. Standing between the choice of which lesson model to use on a given day is the creative teacher, both pedagogue and artist, guided by three views of Orff Schulwerk process. ■

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The Many Facets and Faces of Orff Process

ABSTRACT

The notion of process is central to Orff Schulwerk and has many meanings in the Schulwerk, depending upon the context, or the phases of curriculum, to which the speaker is referring. This article documents thoughtful contributions of over 15 AOSA members writing from 1969 to 2020.

MARTHA M. O'HEHIR holds master's degrees in music education from Shenandoah Conservatory and in educational leadership from Johns Hopkins University. She has completed three levels of Orff Schulwerk Teacher Education and Master Classes and has served on the editorial boards of *The Orff Echo* and *Reverberations*. Martha helped create the first PLN on *Elementaria* and adapted Schulwerk pedagogy for teaching adults to improvise in modes on their various instruments at the bedside. She currently serves on *The Orff Echo* editorial board.

By Martha O'Hehir

"What is essential is invisible to the eye. It is only with the heart that one sees rightly." These words of Antoine de Saint-Exupéry (1943) to the Little Prince could as well be to us as we consider "process" in Orff Schulwerk. Like a gemstone that reflects light and beauty from the angles and planes of its well-honed surfaces, the Schulwerk rewards us with a light and beauty that is also many-faceted; it is difficult to describe because of its mystery, complexity, abundance, and unpredictable graces. What is essential about the Schulwerk? Our response has often been "Process"—to name the invisible, magical, and transformative growth it produces.

Defining or Describing "Process"

In a literature review (O'Hehir, 2005), Orff Schulwerk (OS) practitioners employed the term "process" to describe any of the following:

1. the singular, most important element or attribute of OS that makes possible the highest potential of the approach, "… the awakening and extending the creative capacity of the human being" (Shamrock, as cited in Carder, 1990, p. 155; Kobialka, 2016);
2. the proper name of the OS approach as "Orff Process" to distinguish it from other music education pedagogies, especially avoiding the word "method" (Nash, as cited in Gilpatrick, 2009; Grenoble, personal communication; Hetrick & O'Hehir, 2004);

3. as an educational process, OS is schooling (in music) through working, that is through being active and creative; it is an apprenticeship in music, learning by doing (Warner, 1991);
4. the teacher's and student's critical thinking processes, as in "processing the materials" of music and "thinking like a musician thinks" (Burkart, 2004);
5. a longer unit of study, as in providing a process for student (or community, troupe) input and creativity over many lessons (sessions, rehearsals), with the outcome of a unique performance ideal, a new art form called "world theater" in which speech, music, movement, costume, and sets express a community's deeply held belief (Leiss, 1996, p. 43);
6. the OS teaching procedure (progression) as a whole: Imitation, Exploration Improvisation, Composition (and sometimes Literacy) (many authors, notably Frazee & Kreuter, 1987; Steen, 1992; Wang & Sogin, 2004);
7. a subset of the Imitation stage, as in the task analysis and directive, rote teaching of specific music materials, defining "process" with a small "p"; often called "process teaching" (Calantropio, 2004, p. 28);
8. the exploratory stage of an OS lesson, "based on the observed play activities of children—structured and purposeful, but also spontaneous and joyful" (Shamrock, as cited in Carder, 1990, p. 152); and
9. the improvisation stage of an OS lesson, leading to "a student who can function as both performer and creator and who has the ability to self-evaluate both roles" (Shamrock, as cited in Carder, 1990, p. 155).

Between 2005 and 2020, the author noted definitions of process either overlooked in the original study or later developed through AOSA community discussions:

10. process teaching, small "p," can be convergent or divergent (Calantropio, 2015);
11. the teacher's interpretation of curriculum demonstrated in the planning process of selecting instructional objectives, musical materials, texts, instruments, media, activities, assessments (Frazee, 2006, 2012);
12. the crafting of an artful lesson into three parts: an enticing beginning, a connected middle, and a satisfying ending; or "Do it, discuss it, do it again" (Goodkin, 2019, pp. 6, 31);
13. a 3-week (or more) sequence of lessons united as a project that targets a melodic or rhythmic figure within a short piece or song, performing it artfully, modifying it playfully, and assessing student acquisition mindfully (Bensen et al., 2015; Frazee, 2012);
14. the transformation of the teacher into a more spiritual and whole human being, through prolonged exposure to the Schulwerk and its adherents (Nelson, 2019; Sams & Hepburn, 2009);
15. "Process is synonymous with change, and change can be downright terrifying" (Gilpatrick, 2009, p. 25);
16. the transformation of the students into musicians (Burkart, 2004; Frazee, 2012), democratic citizens (Gilpatrick, 2009; Silverman, 2020), communities (Tietz, 2019); and
17. the transference/translation of modalities and media, from one to another in the same lesson, as arts integration (Haselbach, 2020).

Barbara Haselbach

Backstories and Conversations

The founding teachers of OS in North America were primarily music teachers who valued the uniqueness of OS for its ability to release the faculty of human music making and human (especially child) development. They saw the importance of music in human life, and because, ideally, human life is improvisational and not prescriptive, music education should be improvisational too. From the start, AOSA defended Carl Orff's vision that elemental music, consisting of word, movement, and musical play, awakened and developed the powers of the human spirit. He called it "the 'humus' of the spirit, the humus without which we face the danger of spiritual erosion" (Orff, 1976, p. 245).

Brigitte Warner (1991) cited Orff as saying, "In all my work, my final concern is not with the musical, but with the spiritual exposition" (p. 247). In *Carl Orff: His Life and His Music*, Andreas Leiss (1996) wrote, "The spiritual significance of the Schulwerk is as the key to the fundamentals of music" (p. 161).

Already we can see the alchemical intent of the Schulwerk, and alchemy, growth, development, and spiritual awakening are all *processes,* not discrete objects or momentary snapshots. We observe them, but indirectly; we cannot see or measure transformation, yet our hearts recognize its value. Like life and time, music arts arise and disappear, affecting human being-ness, both individually and collectively. The choice to make elemental music together, or not to, is a choice for the empowerment or the erosion of spirituality.

Many Simultaneous Processes

Orff Schulwerk itself has undergone a long process of transformation through several iterations on its way to what we know and practice today. Rooted in the music and movement curriculum of the Güntherschule in the late 1920s and throughout the decade of the 1930s, it was later refitted (unsuccessfully) for the German Nationalist schools (O'Hehir, 2005). Keetman composed and directed the children's performances for the 1936 Berlin Games. In 1944, the Güntherschule was closed down and later bombed, and Keetman returned to her family's home. While there, she helped rehabilitate wounded people through curative gymnastics and taught music in her small village's school (Haselbach, 2020). After World War II, the music and pedagogy were re-envisioned into educational programming on Bavarian Radio beginning in 1948, and this iteration later became the volumes we know as *Music for Children*. In the 1950s and 60s, the approach and repertoire began its spread around the world as teachers from various countries re-interpreted the models of active music and movement using the materials of their own cultures. It is still undergoing changes in response to advancements in social science, learning theories, and neuroscience (Ventura, 2019). Today many researchers agree that the name of the work could also be transformed to "Orff-Keetman Schulwerk" because we have begun to learn how instrumental Gunild Keetman was in developing the repertoire and the pedagogy for children and we believe a significant percentage of the compositions are hers (O'Hehir, 2005). This discovery is an awakening process that aligns with our general awakening to the contributions of women in every field. All these changes are visible to the eye; thus, we look now to our attempts to describe what is essential and largely invisible, despite the multiple iterations the work has undergone.

One foundational conceptualization of Orff Schulwerk was that it is a *process-oriented* approach to music education. Arnold Burkart, AOSA's first president, was influenced by Jerome Bruner, Jean Piaget, and Francis Wayland Parker, as were many educators in the 1970s. In his keynote address to the second OS National Conference in 1970, *Process as Content in Orff Schulwerk*, Burkart (2004) defined OS as an approach to music education that promoted development of the *thinking processes* common to musicians. He recommended these thinking processes be the core of the sequence of the curriculum, that students be engaged in these processes, and that musical concepts be chosen according to their ability to highlight the thinking processes of musicians. For Burkart, the process *is* the content, and the musical concepts are secondary objectives to the musical behaviors and thinking processes of student music makers. For Burkart, "processing the materials" of music and "thinking like a musician thinks" were the heart of the Schulwerk.

Arnold Burkart

Brigitte Warner, a native of Germany, knew the Schulwerk firsthand from studying the original scores, hearing the Bavarian Radio shows, and receiving coaching from Carl Orff and Gunild Keetman (Cribari, 2004). In her book, *Orff-Schulwerk: Applications for the Classroom*, she hinted at the influence of John Dewey as she described OS:

> The title Schulwerk is an indication of the *educational process* [emphasis added] taking place, and it gets to the heart of the matter: Schulwerk is schooling (in music) through working, that is, through being active and creative. One might call it an apprenticeship in music, or one might express it through an equation: "Schooling through working = learning by doing." (Warner, 1991, p. 8)

A phone interview with Barbara Grenoble and Peggy McCreary, documented in "The Many Faces of Orff Process" (Hetrick & O'Hehir, 2004), indicated that:

> Orff's belief in using elemental music for children, through music, movement, speech, and song, within a clear teaching progression, was intended to awaken and stimulate imagination, and to create and sustain a sense of community that is joyful, energetic, and open to student discussion and decision making. By its very nature, elemental music retraces the evolution of (Western) music history, form and theory, it crosses the boundaries of cultures, and gives students a foundation of musical skills with which to compose their own music and give expression to their own feelings and ideas. The members of the AOSA National Board struggled to find a word to communicate that Orff-Schulwerk was not so much a *method*, which connoted a highly prescriptive or structured approach to teaching, as it was a *process* of releasing and facilitating the natural human faculty of music-making. Hence, the name "Orff Process" was born. (p. 6)

Barbara Grenoble and Peggy McCreary

Liz Gilpatrick (2009) said, "I am grateful to have studied the Schulwerk with Grace [Nash], who never allowed the phrase 'Orff *method*' to go unchallenged. To her, Orff Schulwerk was definitively not a method, but a process. Not *'the process,'* but a process" (p. 24).

Over time, some members of AOSA clarified the term "process" to distinguish between the conceptualization of Orff Schulwerk, as a whole, and its interpreted and operational teaching procedures. Steven Calantropio (2004) described these two understandings in his article "Process Teaching: Finding the Elements": "'Orff Process' (with a capital 'P') encompasses the broad goals of the Schulwerk commonly accepted as hallmarks of our approach. 'Orff process' (with lowercase 'p') involves the ways elemental music can be broken down to create a learning experience" (p. 28).

Steve Calantropio

Jane Frazee

A process rarely visible and taken for granted is the interpretation of the curriculum in which a teacher carefully selects objectives, materials, media, instructional aids, and assessments. An advocate for the selection of the highest quality materials, Frazee (2012) appealed to Howard Gardner's artful models standard: "the object is interesting, its form is memorable, and it invites further encounters" (p. 10). Then the teacher decides the lesson progression and procedures for introducing the materials.

Understanding of process as *lesson progression* differs. Burkart (2004) saw three stages: Imitation, Exploration, and Composition.

> He was the first to suggest multiple processes within the lesson sequence (progression) when he identified the teaching/learning procedure of intake, divergence, and synthesis to be the core of the OS curriculum. He described how student intake was served by Imitation, how divergence was served by Exploration, and how synthesis was served by Composition. (O'Hehir, 2005, p. 49)

In her monograph, *Orff Schulwerk: Brief History, Description, and Issues in Global Dispersal*, Mary Shamrock (1995) delineated the Orff process as lesson progression to be Exploration, Imitation, Improvisation, and Creation, thus reversing Exploration and Imitation. Opening with Exploration allowed for observing children's natural play.

In 2005, Jane Frazee, reflecting on the early days of OS in the United States and Burkart's emphasis on process as content, agreed there was a time when many in the OS community equated its hands-on, active, directive (rote learning), and creative (improvisational) teaching procedures and the concomitant development of teacher and student creativity, as the *end* (the content learned), rather than the *means* (the procedural steps used to teach and learn musical skills and concepts) (Frazee, personal communication, May 15, 2005). She disagreed that the process *is* the content. In Frazee's *Discovering Orff* (Frazee & Kreuter, 1987) and her colleague Arvida Steen's *Exploring Orff* (1992), the authors explained, grade by grade, how to teach the musical elements as content *through* the Orff process of Imitation, Exploration, Improvisation, and Composition (and sometimes Literacy to document compositions for the future).

Current Considerations

The current understanding of "process teaching" requires teacher analysis of the form, melodic contour, rhythmic figures, range, and tone set of a musical model and then breaking it down to its most simple elements. By teaching through imitation, this teacher-directed, rote process gradually adds back the complexity of the original model until the full arc of melody and rhythms is achieved by the students. In his article, "Process teaching: Finding the elements," Steve Calantropio (2004) provided an excellent model of this.

In 2015, he further delineated the "lowercase p" process of teaching strategies in his book *Lessons in the Elemental Style:*

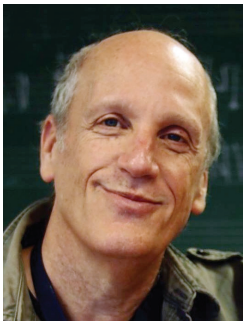
> [Calantropio] characterized Orff instruction as having two basic strategies—a *convergent model,* in which instruction begins with an open-ended exploratory activity converging on the teaching objective, and a *divergent model*, where an initial musical idea is developed through exploration and improvisation and follows the direction students' creativity takes it. (as cited in Lawton, 2020, p. 19)

In *Artful-Playful-Mindful*, Jane Frazee (2012) proposed a three-staged, longer unit study for

Grades 2–7. Philosophically, she combined (1) Burkart's emphasis on valuing and developing transferable thinking processes; (2) a prescribed interpretation of sequenced melodic and rhythmic objectives and the materials to target them; (3) a process-teaching progression to achieve imitation and artful replication of selected materials; (4) convergent and divergent lesson models to explore artful and then playful performances; (5) concept acquisition achieved through reflective, mindful critique; and finally, (6) music literacy through notation, dictation, and aural recognition assessments. In this "APM Project" design, Frazee (2012) spread the process of imitation, exploration, and creation over consecutive weeks:

> … through a process that invites students first to imitate a melody or rhythm pattern, then to explore ways to change it or develop it. Often, in collaboration with a partner or in a small group, they are asked to create something new that is based on the original. Throughout the process, students are encouraged to demonstrate and express what they are hearing and feeling, to concentrate on the content of their improvisations, and to respect the contributions of all. (p. 17)

In week one, the emphasis is on artful imitation; in week two, it is on playful exploration; and week three, the focus is on reflection and assessment.



Doug Goodkin

In *Teach Like It's Music,* Doug Goodkin (2019) made a case for teaching lessons as if they *are* a piece of music with "an enticing beginning, a connected middle, and a satisfying ending" (p. 6). In the spirit of progressive education, he explored Whitehead's Threefold Cycle of "Romance, Precision, and Synthesis" and suggested renaming it "Play, Work, Create." He also proposed an even simpler formula: "Do it first. Discuss it next. Do it again" (p. 31).

Throughout, he blended imitation, exploration, improvisation, and creation in *any* of the three lesson sections, whichever best serves musicality.


Mary Shamrock

At the same time, let us not think that a musical lesson, performed artfully, is all we need to do. We must be mindful, always, of why we do what we do. Mary Shamrock's early words place this in perspective:

> The ideal product of the Schulwerk process is a student who can function as a musician on an elemental level as both performer and creator and who has the ability to self-evaluate both roles. The highest potential of the approach remains: its potential for awakening and extending the creative capacity of the human being. Without this dimension, the Schulwerk approach offers little more than an attractive alternative for group musical performance. It is the Schulwerk "process," in the full meaning of the term, that makes possible the fulfillment of this potential. (as cited in Carder, 1990, p. 155)

In *A Reflection on Process*, Gayla Kobialka (2016) focused on a conversation in the AOSA community that could be paraphrased as "process versus product." She noted how teachers may experience "product pressure," forcing them to expend effort on creating and rehearsing performances to showcase their work with the children, often at the expense of the creative process and the kind support of flowering young people's emotional and musical well-being. She cited founders Carl Orff, Isabel Carley, Tossi Aaron, Gunild Keetman, and Margaret Murray, who each described the "process" as "the creative process," which is the birthright of all persons, gifted or shy. She encouraged music educators to speak up to administrators and other stakeholders who pressure us to choose performance training over guiding the embodiment and unfolding of the creative process. In summary:

> Let's reinvent in order to highlight process over product. We can accomplish this reinvention by always remaining focused on:
>
> - Providing opportunities for free expression and creativity;
> - Allowing the opportunity for everyone to lead;
> - Remembering to not let one person dominate;
> - Encouraging each other with kind words and sensitive support; and
> - Remembering that everyone has a contribution to make. (Kobialka, 2016, p. 38)

Forming Your Own "Good Process"


Richard Lawton

We could ask today if there is a meaning of "Orff process" that specifically refers to "teacher style" observed in the operational delivery of the lesson. Richard Lawton (2020) noted a tension between teachers who embrace a "tighty" or a "loosey" style. He observed a "tighty" prefers "process teaching," with convergent procedures as the means and assessment of specific musical concepts as the goal of instructional time. Lawton stated that a "loosey" teacher prefers the exploratory phase of participatory music and movement, with divergent procedures as the means, coupled with a secondary emphasis (if any) on formal concept acquisition and assessments.

Liz Gilpatrick (2009), a psychotherapist and former AOSA colleague, offered insights to this question of delivery and style:

> Through the years, I have witnessed many fine examples of process teaching that I believe are misapplications of Orff process … A recipe-like process is useful when replicating an original idea, but keep in mind that it amounts to little more than repeating one step in a learning process over and over. That step is called *imitation*, and *replication* is the desired outcome … *But imitation is not, and never can be, evidence of creativity.* The imitative stage of learning rewards cleverness and obedience, but does little to foster true creativity. (p. 25)

Gilpatrick (2009) encouraged teachers to "let go" of our control in the exploratory phases, and said:

> Process is synonymous with change, and change can be downright terrifying … When teachers routinely go no further than the imitation step in the teaching process, they help create in children the impression that their own thoughts and perceptions don't matter. All that is worthy comes from someone else … The sort of process Orff classrooms can foster is paramount to helping students become the confident responsible citizens needed to maintain a free society … They are places where children are free to express themselves without fear of ridicule and where they are encouraged to take the time they need to show what they know. Change and transformation naturally unfold in such places. In short, we prepare students for life in a multi-faceted democratic society … Change is the essence of process and, I believe the essence of Orff Schulwerk. Here is a process that nourishes the body, mind, and spirit. (p. 26)

Through OS, we hope to "grow" our students as persons; we seek to be relevant and revelational. Frazee (as cited in Kupinski, 2015) captured the experienced curriculum in a Schulwerk class, citing the mutuality of learning and of transformation, enjoyed by students and their teachers:

Liz Gilpatrick

> Because Orff teaching encourages open-ended responses that touch the deepest parts of our musical and emotional selves, it encourages growth of both students and teachers. This complex art stimulates a variety of responses from our students: thoughts and feelings that matter deeply to them but may be different from our own. Understanding this means that if we are open to their truth, we teachers can also grow in depth of understanding our subject. This is one reason that wise teachers say that their students teach them every day. (p. 69)

Conclusion

I believe the previous testimonies support that what is essential in OS is invisible to the eye; we might even go so far as to say the pedagogy and the repertoire are not what is essential to the Schulwerk because they have morphed so many times in many cultures. We must resist oversimplifying the mystery and transformational impulses, the human connections we enter into when we meet for elemental music and movement and create together with open and loving hearts.

Perhaps it is time to rewrite our curricular values, conceptions, systems, interpretations, operations, and experiences of OS using more words than simply "process." Here is one attempt. *Orff Schulwerk* is an educational *approach* conceived with the purpose and the *potential for awakening* the creative capacity of the human being. It *integrates* art forms and disciplines into a unified *expression* of our stories, hopes, and dreams. It *sequences* instruction in music, movement, and the arts and prompts *strategies of transference* from one modality to another. Lesson activities are artfully *linked* into convergent and divergent *procedures* to *reinforce* learning and *promote growth* of students' individual and collective creativity and collaboration. A variety of stories, songs, instruments, dances, and artifacts are *explored*, promoting respect and appreciation for all persons, from diverse cultural heritages, thus *transforming* "others" into friends and colleagues, present and around the globe. *Participation* in the Schulwerk provides an arts education and *supports individual and collective problem solving and thinking skills* used in other disciplines, *discovery* of one's talents and niche of service to humanity, and individual and social well-being. At its core, Orff Schulwerk, like life itself, is a planned and improvisational multi-media response to and a catalyst for the *collective unfolding of high ideals*, potentially bringing humanity to a new and needed, more loving way of knowing, being, and living on the planet home we call Earth. ■

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Why We Imitate

ABSTRACT

Imitation, the action of copying or mimicking another, is a foundational practice of the Orff Schulwerk approach. When we learn more about the physiological and psychological implications of its application, we are better able to use imitation as a strategy for fostering musical understanding and inclusivity among our students.

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By Tiffany Unarce Barry

When all three of my children were babies, we engaged in games of copycat, where I mimicked whatever sounds or movements they performed. As my daughter babbled, I did my best to imitate the register and duration of her vocalizations. When my middle son waved his arms a certain way while sitting in his highchair, I aspired to emulate his movements. As my youngest child pounded rhythmically on the table, I echoed each pattern back to him. Each of these moments of imitation brought the same reaction: a meaningful look of understanding and a delighted smile on my child's face.

The word imitate is defined as "to follow as a model, pattern, or example; mimic, counterfeit; to be or appear like; to produce a copy of" (Merriam-Webster, n.d.). As musicians, Orff teachers know that imitation is an important part of music learning and skill acquisition. In her descriptions of echo-play, where the teacher performs a musical task and the students copy it, Gunild Keetman (1974) stated that this type of imitation "trains accurate listening, quick reaction, memory and feeling for form" (p. 27). Jane Frazee (Frazee & Kreuter, 1987) also explained that three different types of imitation may occur during instruction to "provide essential introductions to the elements of music and to the various media which the children use in music making" (pp. 26–27). They are:

Figure 1. The Parts of the Human Brain Work Together to Sense and Process Surrounding Stimuli.

SOURCE: GERD ALTMANN. PIXABAY.

1) simultaneous imitation, which is copying at exactly the same time as the cue,
2) remembered or echo imitation, and
3) overlapping imitation, when students are in the act of echoing as the teacher introduces new material.

In his article, "Process as Content in Orff Schulwerk," Arnold E. Burkart (1977) presented what he described as the three most useful processes in music education—intake-acquisition, manipulative-divergence, and manipulative-synthesizing—and illustrated that the intake-acquisition process, also known as imitation, "aims to develop an awareness of sensitivity to elements that are functional and usable in expressive communication" and that this primitive way of copying was "not only at the simple Schulwerk levels of rote, echo, and mimicry, but also continue in operation in spiraling importance in relation to the other [two] processes" (pp. 42, 44).

Why, then, do human beings imitate? What happens inside the brain during imitation? And how does imitation benefit us as individuals and as members of a community?

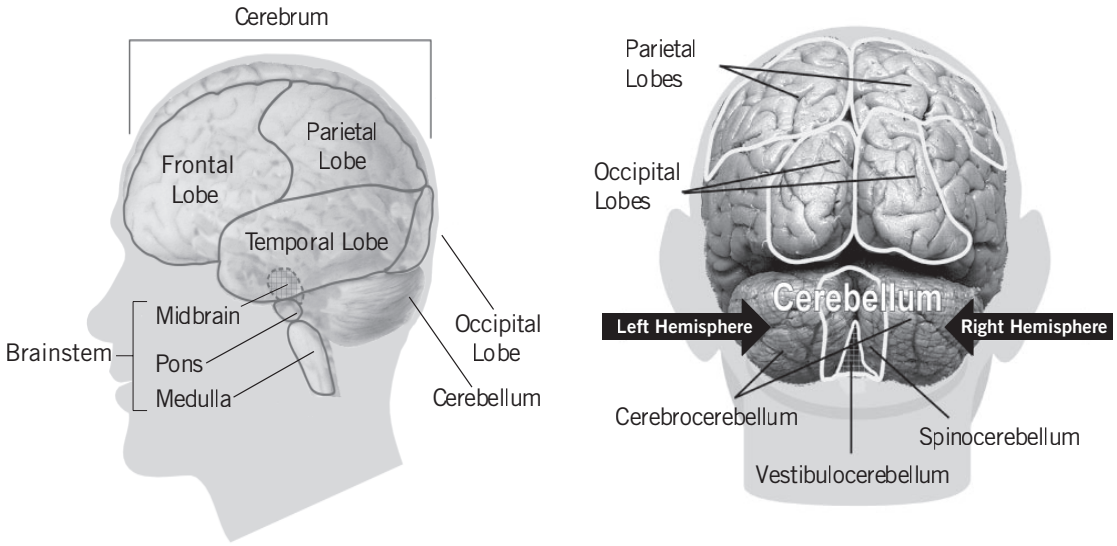
The Brain

To grasp what is happening when we imitate, we must first understand how the brain works. There have been numerous advances in neuroscience—the study of the structure and function of the brain and nervous system—as neuroscientists have come to realize that the brain's inner workings depend greatly on the interconnectivity of its parts (see Figure 1). This interconnectivity through neurons (nerve cells), synapses (nerve junctions or connectors), and neurotransmitters (chemical messengers) activates the brain and allows our bodies to sense and process the world around us (Sousa, 2017). Following are detailed descriptions of the three main parts of the brain: the brain stem, the cerebrum, and the cerebellum (Body Health Info, n.d.; Healthline, 2016; Sousa, 2017).

Brain Stem

This is the simplest and oldest part of the brain, also known as the reptilian brain. It controls vital life functions such as respiration, blood pressure, body temperature, and digestion. The brain stem

Figure 2. The Various Parts of the Human Brain.



SOURCE: OPENCLIPART-VECTORS. PIXABAY.

has three parts: the *midbrain* (controls hearing and eye movement), *pons* (motor functions, sleep, and consciousness), and *medulla oblongata* (controls heartrate, breathing, and swallowing).

Cerebrum

This is the largest part of the brain, also called the forebrain, and is responsible for thought and reasoning. It consists of four parts: the *frontal lobe* (executive functioning or thinking skills), the *parietal lobe* (sensory skills to register pain or touch), the *occipital lobe* (visual processing of images, shapes, and colors), and the *temporal lobe* (aural processing of sound and memory). Two bands sit between the parietal and frontal lobes across the top of the brain from ear to ear called the *motor cortex* (a strip that controls body movement) and the *somatosensory cortex* (which processes touch signals). The cerebrum is further divided into two hemispheres (left and right) that each control the opposite side of the body.

Cerebellum

Known as the little brain, hind brain, or mammalian brain, the cerebellum is in charge of fine motor movements, balance, and posture, as it coordinates with the motor cortex in the cerebrum for the learning of motor skills. It also houses the limbic system, which is responsible for our emotions, and consists of the following parts: *thalamus* (processes sensory data of sound, sight, touch, taste), *hypothalamus* (controls hunger, thirst, temperature), *hippocampus* (processes learning and storage of short- and long-term memory), and *amygdala* (controls emotions, especially fear, associated with memory).

In his book, *How the Brain Learns*, Sousa (2017) noted that the brain contains about 100 billion neurons and synapses that send messages between each other and other parts of the body, respond to stimuli, release neurotransmitters, and cause the brain and body to react in specific ways. For example, if a student does not get enough sleep (a process registered in the brain stem), then a student's ability to focus in class and retain information (processes controlled by the frontal, parietal, temporal, and occipital lobes in the cerebrum) is severely affected. He stated, "Adequate sleep is vital to the memory storage process, especially for young learners" (p. 117). Sousa also suggested the importance of keeping a positive learning environment and connecting curricular content to emotions. Because the amygdala processes emotions, should students feel threatened or afraid in a learning environment, their ability to learn and store information in the hippocampus may be inhibited; their brain and body end up spending instructional minutes trying to process the stress induced by the release of cortisol, the neurotransmitter responsible for our defense behaviors such as fight or flight. He further noted

that if students feel safe and positive in a learning environment, neurotransmitters called endorphins are released, and they are better able to process information to be stored as long-term memory in the hippocampus. This supports the idea of doing all we can to ensure our children feel well-rested, safe, and happy!

Mirror Neurons

Thirty years ago, a team of Italian researchers using functional magnetic resonance imaging technology (known as fMRI, a magnetic scan that detects oxygenated blood appearing in activated brain regions) discovered mirror neurons in monkeys. Soon after, they were also identified in the brains of birds and humans (Marshall, 2014; Rizzolatti et al., 1996; Sousa, 2017). These mirror neurons fire up in various areas of the brain when a person performs an action and observes another imitating them, as well as in the observation of people imitating each other (Knoblich, 2020; Marshall, 2014; Sousa, 2017). Further, different types of mirror neurons are activated in these actions, but they all are in response to the ability of a subject to "mirror" the actions of another (Knoblich, 2020).

Neuroscientists suggest that the primary function of mirror neurons is to understand each other and even to predict the actions of others (Knoblich, 2020; Marshall, 2014; Sousa 2017). One study that measured the activation of the ventral stratium and orbitofrontal cortex (both of which are involved in the processing of valuation and rewards) suggested that "the spontaneous mimicry that occurs in social interactions is rewarding and that this reinforcement may motivate similar behaviors in the future" (Hsu et al., 2018, p. 66). In another study where children were observed imitating the actions of two different adults opening a box containing a hidden toy, researchers found that the adult observed by the children was at the center of the imitation. The children's purpose in imitating them, regardless of the relevance of the actions, seemed to be based not on efficiency but on building social interaction and rapport (Nielson & Blank, 2011).

According to anthropologists Harriet Over and Melinda Carpenter (2013), "Some forms of imitation involve learning and social goals. When both learning and social goals are present, a deeply social type of learning occurs" (p. 8). This sounds very much like *isopraxis*, a term neuroanatomist Dr.

Figure 3. Kindergarteners Imitating Their Music Teacher.

PHOTOGRAPHER: KELLEY DURDELLA. USED WITH PERMISSION.

Paul D. MacLean coined in 1975, which describes imitative social behaviors in the animal kingdom, such as the head-nodding of lizards, the group gobbling of turkeys, and the hand-clapping within a theatre audience (Givens, 2020; Soukhanov, 1993). Former FBI Agent Chris Voss also explained the

At a time when educators are facing unprecedented challenges due to the COVID-19 pandemic—requiring online and physically distanced learning environments—it is helpful to recall the physiological and psychological workings of imitation and how it can be appropriately used in our music classes while also addressing Culturally Responsive Teaching (CRT) and Social Emotional Learning (SEL) goals.

Figure 4. Students Mirroring in General Music Class.

PHOTOGRAPHER: KELLEY DURDELLA. USED WITH PERMISSION.

effective use of active listening and oral mirroring, or isopraxism, in high-stakes negotiations: "It's a sign that people are bonding, in sync, and establishing the kind of rapport that leads to trust" (Voss & Raz, 2016, p. 35). Thus, the experienced emotional resonance, or feedback, brings individuals together in communication coupled with a sense of connection and understanding (Schumacher & Beidinger, 2007; Voss & Raz, 2016).

When describing a moment of simultaneous imitation between a young student as prompter and his therapist as imitator, Orff educator Karin Schumacher (2007) stated, "The experience of self-effectiveness and authorship is an absolutely essential force for every development. The resulting moments of synchronization are particularly helpful in making relationships" (Schumacher & Beidinger, 2007, p. 198). Furthermore, Schumacher and Werner Beidinger (2007) surmise that "It is not a question of reproducing or copying, but rather of having the capacity to empathize, to create a moment of mutual feeling" (pp. 206–207). Thus imitation fosters a sense of connection and kinship between participants, regardless of what is being imitated (see Figures 4 and 5).

In Music Class

At a time when educators are facing unprecedented challenges due to the COVID-19 pandemic—requiring online and physically distanced learning environments—it is helpful to recall the physiological

Figure 5. Orff Level I Participants Imitating in Movement Class.

PHOTOGRAPHER: TIFFANY UNARCE BARRY. USED WITH PERMISSION.

and psychological workings of imitation and how it can be appropriately used in our music classes while also addressing Culturally Responsive Teaching (CRT) and Social Emotional Learning (SEL) goals. For example, playing the musical game El Capitan invites a student leader to prompt movements for the class to follow and another student to identify the student leader. In a virtual setting, a teacher might invite each student to contribute a body shape idea for a class movement composition to be accompanied by a recorded instrumental piece. Activities such as these that encourage voice and choice develop students' sense of authorship as well as connection to the peers who follow them.

Whereas research and classroom experience suggest a teacher may use imitation to teach music standards and skills, educators also have a responsibility to their students, students' families, and each other to practice caution while using imitation to experience the music of various cultural groups. For example, care must be given when echoing text from a different language or dialect—a contextless focus on a particular word or a person's pronunciation of that word might cause unnecessary attention, putting the language or individual on the spot as a subject of humor or ridicule. The same can be said for imitating dance movements belonging to a specific culture; although it is our natural inclination to explore and play, it is also our duty to be a model of respect to that culture to ensure it is honored, not mocked or appropriated.

Conclusion

In light of the Black Lives Matter (BLM) movement and our concerted effort to eradicate racism, one important consideration regarding imitation is representation: Who are those we look to imitate? Do they represent a diverse population? Do they look like us and our students?

Dr. April Warren-Grice (2018) questioned:

> What if every speaker you brought in was a speaker from a marginalized population: Black, Brown, Asian, Latinx, *dis/abled, speaks English as a second language, one who identifies as LGBTQIA, and etc. who are not only experts in their field but a champion of social justice as a part of their work? (para. 3)

I would not be a music teacher today had I not noticed that my fourth-grade choir teacher was Filipino. She was a mirror for me and my family, and that alone opened up so many possibilities. Imitation is a powerful tool we as a learning community can use to foster kindness and inclusivity in our classrooms; show compassion for ourselves and others; express concern when someone is hurt; exercise charity for those in need; and stand with and for those who have been wronged, marginalized, or oppressed. If we teach our students to imitate these practices of empathy, then they are more likely to extend them onto the playground and, more importantly, out in the world. ■

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Crafting a Playful Process

ABSTRACT

Ever-present constraints guide much of the structure of a lesson plan, the design of which ensures consistency in process and routines. In this article, the author discusses how letting go of expectations while allowing students to show the possibilities within the process forms a unique balance of structure and freedom that can lead to the most fulfilling moments Orff Schulwerk teachers experience.

BETSY KIPPERMAN SEBRING has taught general music since 1998. She served on both her local AOSA chapter board and on the national board as a Region IV representative. Betsy attended the Orff Institute in summer 2007 and the Special Course 2010–2011. She presents workshops for local chapters and national conferences and teaches Orff Schulwerk Teacher Education Level II at summer courses with the University of Kentucky and George Mason University. During the year Betsy teaches elementary and preschool music in Washington, D.C.

By Betsy Kipperman Sebring

Class begins, and we explore a passing game that introduces a melody and allows for lots of practice through repetition of the game. The game finishes, and the class stands to sing the tune again. Next, I teach a text that prepares a body percussion: "Will you be my friend?" The students pat the rhythm several times, finally removing the text and adding the song from the game. One student calls out, "This is going to go on the big xylophone!" and predicts correctly where the lesson is headed.

Now, it is great that students may be able to predict the next step of the lesson. This shows they are anticipating, thinking, and paying attention to patterns—essential skills for any musician. But is this lesson as playful as it could be?

Crafting a Playful Process

From observing colleagues to reviewing general music resources for the Orff Schulwerk teacher to reflecting on my own teaching, the following formulaic "Orff" lesson structure often arises:

- Play a game.
- Learn the tune/rhythm.
- Incorporate body percussion and/or text to learn accompaniment parts.
- Transfer to pitched or unpitched instruments.
- Add movement.
- Improvise within a given set of parameters.
- Create a big performance finish!

Have you ever followed this pathway in your classroom before? I certainly have, and there is absolutely nothing wrong with this lesson plan structure. A formula helps guide us when beginning the journey of planning a child-centered, interactive lesson. While functioning under the day-to-day stress of teacher life, having some "go-to" ideas you know will work is essential. The formula shown helps guide reflection, revision, and revitalization of lessons while on our journey as Schulwerk educators.

When trying to incorporate all of the elements of an active, student-centered music lesson, an Orff-inspired teacher incorporates as much singing, saying, dancing, playing, and creating as possible. You may, however, be more comfortable including certain elements from the list than others. Perhaps incorporating more of those infrequently used elements can, in fact, take your lesson to new places. How can we expect our students to feel safe taking risks during class if we do not model our own risk-taking in preparing for the class? How can we experience the multitudes of possibilities our students bring if we offer only comfortable, tried-and-true opportunities? Further, does planning in this formulaic way foster a playful process? Let's look at some ways to shake up our teaching and find more opportunities to plan for playfulness.

Balancing Structure and Freedom

Have you ever witnessed a lesson and predicted the next steps? Or have you wondered if there was a "best way" to teach a particular piece? In reality, there are countless ways in, out, around, and through lessons. Although we may feel most at ease with one specific process, Werner Thomas reminds us in the introduction to *Elementaria* (Keetman, 1974):

> … freedom is contained in the character of Orff-Schulwerk, which is based on models. For working with the Schulwerk does not entail the study and performance of melodies and songs with ready-made accompaniments, but rather a continuous ars inveniendi, a spontaneous art of discovery with a hundred ways and a thousand possible structures. The main precept, of course, is that the basic artistic integrity be maintained, as much in the preliminary study and the practice and technical details as in the quality of the material used for practice. (p. 13)

Balancing structure and freedom is a central tenet of the Schulwerk. There are ever-present constraints that guide much of the structure of a lesson plan: time, space, resources, outside expectations, the list goes on. Within these constraints, structured guidance ensures consistency in process and routines. Most importantly, clear structure allows students the freedom to safely explore. I often think of the idea of a sandbox. Within the confines of this sandbox, such as a limited pitch set or arranging a rhythm with two levels of body percussion, students dig, build, and create with the tools available. Once the boundaries are made clear, it is imperative the students are then truly allowed to play. If you can let go of expectations of specific outcomes and let the students show the possibilities within the structure, then you and the students will have a more playful experience. If the students need more room to play, all you have to do is expand the boundaries of the sandbox or add a few more tools for them.

When considering this unique balance of structure and freedom, what can be done to give the music-making experience to students? How much can students guide teachers in the process? Jed Dearybury and Julie Jones (2020) shared:

> The inclusion of purposeful times during the school day for student choice in study is a form of play. These opportunities … give students a chance to learn skills while also expanding and elaborating on them. These types of learning experiences require teachers to loosen their control with many traditional classroom procedures and expectations, and when given freedom to explore, plan, create, and implement their ideas without unnecessary constraints and judgment, students and adults alike flourish. (p. 38)

Creating Opportunities for Student Voice

Some of the most exciting and fulfilling moments we as Orff Schulwerk teachers experience are

Figure 1. PK Version of Aiken Drum With a Finger Cymbal Head.

PHOTOGRAPHER: BETSY KIPPERMAN SEBRING.

when students share ideas that take a lesson to a place not yet explored, or even fathomed by us. Here are a few examples from my classroom experiences:

- As we designed our class Aiken Drum using instruments and objects from the music room, one student insisted that the head be a single finger cymbal (see Figure 1).
- As we developed a scene for an upcoming performance, the students wrote lines that were adorable, hilarious, and better than anything I had in mind. Bonus: Because the scene came from them, they comfortably memorized their lines, blocking, and dances.
- After learning several accompaniment parts and trying multiple variations of a canon, the students requested to leave out some of the ideas in order to perform the piece more successfully, in the way most satisfying to them both artistically and logistically.

What groundwork was laid for these ideas to bubble up naturally and safely? First, the teacher was ready and willing to be flexible. When student voices guide the process, certain curricular goals may shift. Initial objectives might not be completed as expected. It is possible the objectives might still be met with a shift in the plan. Nevertheless, the teacher must be prepared for multiple possibilities. Set up the lesson and get out of the way. Actively watch, listen, and respond to how students struggle or succeed. Determine when to push, when to step back, and when to regroup.

At the same time, we must be aware of the constraints and the possibilities that come with shifting a lesson—consider the structure and freedom mentioned earlier—and be willing to make a split-second decision of whether and how to incorporate student voice spontaneously. It is often easy to fall into the trap of listening to ideas without doing them, whereas it is in the doing that true learning occurs. The doing allows participants to experience their ideas and thus determine the value of them. It is more productive to play than it is to talk.

Finally, when using student voice, we must also be ready to move the class along if the idea "fails." Consider the acronym First Attempt In Learning, or FAIL. Failure is a normal part of growth and learning, and our first attempts often do not work as expected. Sometimes an idea needs just a little tweak to reach artistic satisfaction. Other times the idea might "fail," but the teacher can follow the sense of the student idea through to new ideas. At other times we might have to agree that a certain idea may not be right for the moment. This kind of multiple track planning can be exhausting, but with time and practice, it is incredibly rewarding. You will be surprised at how often something you think will not work does, and how often something you think will work does not. This failure happens, though, only when students have a safe space to have their creative voices heard.

Creating a Safe Space

It is possible to involve students authentically only if they feel safe enough to use their voices. How does our classroom become a place where students feel comfortable sharing their voices and thinking so openly? What does providing a safe space look and feel like?

First, show you value student ideas by using them—or at least by trying them. It is only after trying something that we can make an informed decision. Then allow students to build skills in honest reflection. In using their ideas and reflecting on them, students' awareness of what they and their classmates are good at will increase. Knowing the individual strengths within an ensemble and how they contribute to the group will potentially ease future creative endeavors.

To make informed decisions on what works best for the group, students and teachers must respect all voices. Giving and receiving constructive feedback is a skill that needs to be taught and practiced. This builds trust—not just between teacher and students, but between student and student. Words matter. Attention to language gives students the tools to communicate effectively and respectfully. If students have common vocabulary for movement and music terms, they can better express specific ideas. Vocabulary is also important regarding feedback. My students know they are expected to evaluate specifically what made something effective. They are also encouraged to wonder what could be done differently to be even more satisfying musically. When they observe the creative work their fellow classmates perform, they share "ooh-ahh" moments. *"Oohh—you changed levels at a slow tempo while the rest of the group traveled quickly."* They may also ask "what if" questions. *"What if, in the final phrase, you played your note choices in a different order?"*

Table 1. Playful Ways to Begin Exploration With a Lesson.

Entry Point	Purpose
Movement First: Instead of teaching a piece by rote, phrase by phrase, hum the tune or play the piece while playing a movement game or exploring a movement warm-up.	Multiple experiences hearing the piece before having to sing or play it allows students to internalize it. Movement also provides opportunities for artistic expression and inspiration.
Play a Game: Often the game is saved for the end of the lesson, if there is time. Play the game as the introduction.	Starting with a game helps with engagement and connection while introducing concepts subconsciously, which eases the teaching and learning process after the game. Plus—it is fun!
Warm-up: Develop instrument (melodic or rhythmic) technique warm-ups derived from the content of the piece you mean to teach.	Keeping warmups playful (fun text, student choice of dynamics, articulation, and so forth) keeps the practice of the skill engaging and low stress. Lots of practice usually means students learn the actual piece more efficiently.
Melodic Contour: Experience the melodic contour through the simplest rhythmic version possible and transition to more specific rhythmic possibilities within that contour.	Adding specific rhythmic elements in a playful, exploratory way allows for student choice, differentiation, and practice without pressure. Example: Where in this melody can we replace a quarter note with two eighth notes?
Melodic Accompaniment: Explore rhythmic, melodic, or harmonic ostinati possibilities for a learned melody.	This playful practice technique challenges students to sing as they accompany themselves and practice some ensemble skills as well as independence skills. It is satisfying to either come up with what the composer wrote or to create a completely original part.
Manipulative Play with Iconic/Traditional Notation (see Figure 2, p. 42): Explore/practices with the rhythmic or melodic building blocks.	Manipulatives give students ownership. Going on a gallery walk to see other student compositions allows for low-pressure reading practice, noticing patterns, and awareness of less and more satisfying compositions.
Free Play with Provocation (see Figures 3 and 4, p. 42): Use words (movement vocabulary, newspaper), pictures (visual art), or items (scarf, toy) as the pure inspiration for play.	A simple provocation provides a fresh perspective for you and the students. It can be fun, freeing, and maybe challenging to not necessarily have "the right answer." This kind of activity potentially provides inspiration for the next step or a new experience.

SOURCE: CREATED BY BETSY KIPPERMAN SEBRING.

Figure 2. First Grader Composes Using Rhythmic Building Blocks Manipulatives.

Figure 3. Grade 5 Students Performing an Original Movement Piece Using Newspaper (Part 1).

Figure 4. Grade 5 Students Performing an Original Movement Piece Using Newspaper (Part 2).

PHOTOGRAPHER: LAURA PETERSEN. USED WITH PERMISSION.

Creating a Playful Process

From brand new lessons to one you have done a million times, it can be easy to fall into the trap of teaching with the same process and losing the sense of spontaneity. Consider the following ideas to build playfulness intentionally in your process to refresh lessons, inspire new ones, and allow for student voice.

1. Explore entry points.

Table 1 (p. 41) showcases playful ways to begin exploration with a lesson. Which have you tried? Which are new for you? And if you do one frequently, how can you mix it up?

2. Consider the time you spend with various aspects of your lesson.

Spend less time teaching a piece and more time playing with it. Sometimes quickly teaching a song by rote better conveys the feel. Once students know the piece, they can play with it. Time is a precious commodity in the world of play and playful process. Be deliberate in dedicating time hearing students' ideas and contributions. When teaching a B section of a xylophone piece from *Spielbuch für Xylophon I,* I taught the rhythm and focused on the uneven accents that gave the piece its character. Then the students used the rhythmic structure and the pitch set to improvise original melodies. Though I intended to guide them to the written melody, their creations were equally (if not more) satisfying. The written melody was not the main concept of the lesson, so why force it?

3. Make small changes to freshen things up and keep students on their toes.

Take an old lesson to a new place by changing accompaniments or tonalities. Freshen up a piece by exploring alternate timbres, styles, genres, articulations, movement. Or, extract a motive from a larger piece and use it to create pathways to a new piece, an improvisation prompt, an introduction, an interlude, or even a coda. One year I reused a simple do pentatonic melody from *Erstes Spiel am Xylophon*. One class changed the meter to 6/8 and added a simple drone accompaniment, whereas another class kept the meter in 4/4, but transposed the melody to a re-pentatonic pitch set. Another technique is creating a mashup. One particularly playful combination was using a body percussion piece from *Rhythmiche Übung* as an accompaniment

for a melody in dorian from *Music for Children,* Volume IV.

4. Mix it up with drama!

Does a piece make you think of a chase scene? A mysterious event? A playful interaction? Is there a character the piece might represent? The piece may provide inspiration whether or not an actual story is involved.

Playful Mindset Guidelines

This playful mindset applies to teaching in all classrooms and content areas, not just to music. These parallels can support conversations with our fellow non-music colleagues and administrators. And when students explore, create, and play throughout the school community, they more frequently practice these higher-level thinking skills and become more comfortable taking risks.

Another way to view the challenge of planning a more playful process is to follow the guidelines of The Playful Mindset (Dearybury & Jones, 2020, p. 24):

The Playful Mindset

1. Look for playful moments. They are all around us. (Awareness)
2. Provide ourselves and students with time, space, and opportunity. Make a plan to invite playfulness in. (Intentionality)
3. Don't be afraid to play, mess up, learn, repeat. Embrace the perceived chaos as part of the learning experience. (Process)
4. Keep in mind that the more we play, the more playful we become. On average, it only takes 3–6 weeks to create a routine. (Habit)
5. Never forget how playfulness makes us happy. Happy people play. (Results)

Thinking back to the formulaic "Orff" lesson structure, we now see how each step contains opportunities for playfulness and spontaneity. Start looking for these possibilities; not that every step of the lesson should be a drawn out "magical" moment, but that revisiting and reflecting with a lens for playfulness might expand what you thought was possible.

Conclusion

As I write this article, we are in the midst of a global pandemic with a wide variety of conditions and restraints. Teaching situations are changing; boundaries are plentiful and shifting. I crave the physics of the overtones and vibrations of performing in a group and miss the back and forth observation and feedback with and between students. I hope we can lean on others for a sympathetic ear, a flash of inspiration, and simple joy.

Consider the following ways to continue to teach meaningfully and playfully with so many new limitations:

- I will watch and listen to the students.
- I will let the students guide me as to what they need and enjoy.
- I will let go of any previous notions about what and how I teach.
- My new learning goals are not so new: foster joy and connection through music, community, and play.

Playful process is never static. It is constant, active observation, guidance, tweaking, trying, failing, and trying again. It is fun and inspiring. It is work—ideally, joyful and rewarding work. Playful process should help bring relevance to what you are teaching your students. Most of all it should be meaningfully fun for teachers and students alike. Go forth and play with purpose. Play for fun. ■

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Play Is Not Just for Children: International Sunday Sharing During the COVID-19 Pandemic

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ABSTRACT

In early 2020, efforts to curb the spread of the global COVID-19 pandemic left many teachers around the world isolated in their homes, missing their students and the sense of community and play they found at professional gatherings offered by Orff Schulwerk organizations. In this article, the author describes the formation of weekly virtual gatherings of international music and movement teachers who encourage musical imagination and play amidst turbulent times.

By Amy C. Beegle

The students are going through some very challenging times at home, but they are excited this morning because they are invited to bring toys to music class today. As they enter the music room, they joyfully greet each other and set their toys in a safe place for now. An expert in the Orff Schulwerk approach leads the class in singing a well-known song accompanied by the mandolin, then conducts the group in singing in canon. Harmonies formed by two individual parts resonate in each student's space as they sing with the teacher. At her next cue, a sea of hands playfully improvises movements as the teacher accompanies on drum and mouth harp, gently guiding students to consider points of contact, space, and the relationships of various body parts. Before long, stress is melting away as the smiling students follow the teacher's instruction to improvise songs vocally as they make their hands dance. As if by magic, under the teacher's expert facilitation, the playful and free movements turn into a sequence of steps performed in unison by the hands: "One and two and three and tap …" Before long, the students stand up and join in a choreographed dance, stepping in unison with the teacher's feet while recorded music plays in the background. The excitement is palpable

as students get out their toys! They create body percussion while the teacher playfully makes up her own silly song—as a 3-year-old would do—and lines up eight small toys she calls "tiny dancers." Then she encourages the students to make up their own song as they put their tiny dancers in formation while the teacher improvises body percussion to accompany. Some giggling follows as students look around to see the tiny toy dancers others have brought: rubber chickens, Fisher-Price® Little People®, LEGO® friends, paper cutouts, demitasse cups, Moomins, blocks, Scrabble letters, jacks, chess pieces, and many more. The students improvise their body percussion accompaniment as they watch the instructor model some formations and movements with her toys. Then they each place their own tiny dancers in several different formations before the recorded music commences, and the toys begin to dance, manipulated by the students' creative hands. Before they leave, they meet in small groups to reflect upon their musical work together. Students and teacher say a sad farewell and move on to their next task of the day.

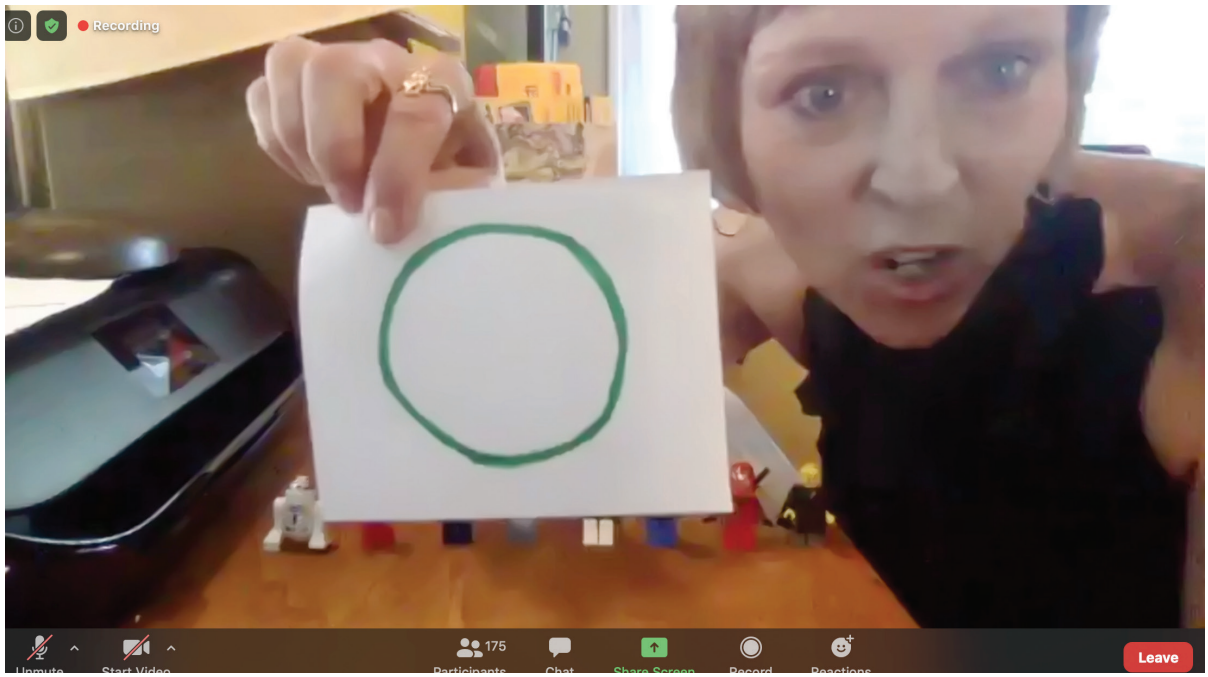
A New Reality

This vignette sounds like a typical scene in any playful Orff-inspired classroom. But instead of children meeting together in a music classroom, the students were adult music educators from around the world gathering in a virtual meeting space. Here their faces appeared in boxes on a computer screen, and their singing voices could not actually be heard in unison because if their microphones were not muted, there would be a delay.

This was part of a new reality that seemed so surreal when, in February and March of 2020, businesses and school buildings around the world closed their doors in response to the COVID-19 pandemic. Many music teachers had to pivot rapidly to teaching online, some within just a few days. As teachers scrambled to figure out how to maintain connections with students and incorporate countless new technological tools, many also worried about how students would access the basic needs that schools provided, such as food and a safe place to stay. Teachers with their own children needed to contend with teaching from home while parenting full time without childcare. Surfing the waves of uncharted territory, stress was high and time for play was low.

Even as the initial shock of the situation was fresh, teachers with access to social media, like Facebook (FB), reached out to colleagues to seek assistance and share ideas with each other. New groups, such as Music Educators Creating Online Learning, Curriculum Design in Music Education,

Figure 1. Screenshot of Kris Olson Showing the Circle Formation for "Tiny Dancer" Toys.



As tragedy, grief, and uncertainty surrounded teachers, we found solace and moments of joy through rhythmically speaking, moving, singing, and playing with toys, found sounds, voices, and body percussion, each teacher alone at home, looking out into the world at our friends and colleagues through tiny windows on our computer screens.

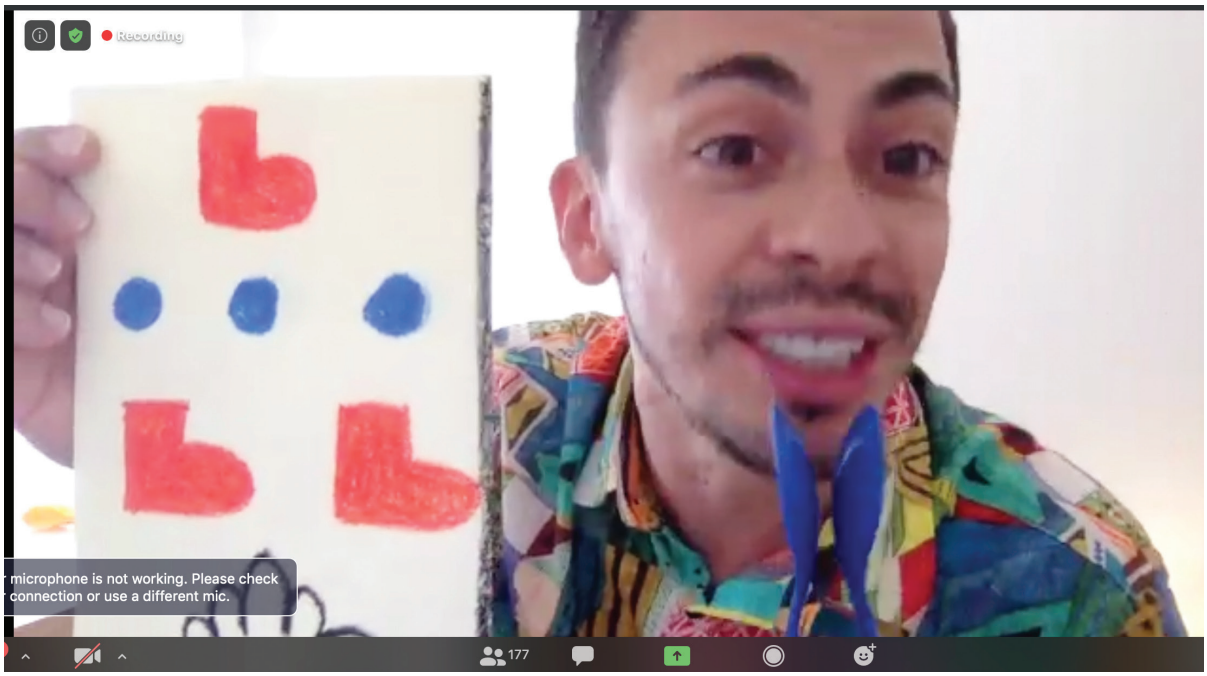
Higher Ed Music Lessons in the Time of COVID-19, and many more, were formed. As the shock began to wane and teachers got their technological footing, some began to "play" again, creating videos of themselves singing songs, often accompanied by ukulele or guitar, some with puppets, brightly colored hats, and other props in an attempt to engage the audiences of young children sitting in front of computer screens at home.

Meeting the Challenge

In March and April, music teachers received news of one, then another, then another canceled professional development meeting. Grief set in over the loss of Orff workshops and conferences, often one of the only sources of community-building and teaching resources for elementary general music teachers. Hoping to fill this void and assist colleagues with all of the new technological challenges they were facing, Soili Perkiö, a widely known Finnish pedagogical influencer, musician, and educator, came up with the idea to form "an international online possibility to meet, spread joy, hope, and feeling of togetherness among music educators from around the world" (Vainio & Lavas, 2020). On April 17, 2020, JaSeSoi, the Finnish association for creative music and dance education, formed a FB Group called "International Sunday Sharing LIVE 2020 with JaSeSoi and Friends" (JaSeSoi, *n.d.*).

After it was announced via FB and email that the group would be hosting "live" sessions with music and dance educators from around the globe on Sundays at 18:00 Finnish summer time (UTC+3), members increased rapidly (as of this printing, membership is 1,600). The group posted a link to a video conferencing cloud platform through which participants could experience brief and engaging presentations by well-known presenters in the Orff Schulwerk community, as well as a quick opportunity to chat with other participants at the end of the session. The initial session presented by Soili Perkiö welcomed over 300 music educators from 34 different countries. The next two presenters, Finnish educators Elisa Seppänen and Tero Pajunen, were followed by many other international educators who "shared their ideas, enthusiasm and musical culture to inspire and heal all participants, both as

Figure 2. Screenshot of Estêvão Marques Preparing to Lead the Group in Playing the Spoons.



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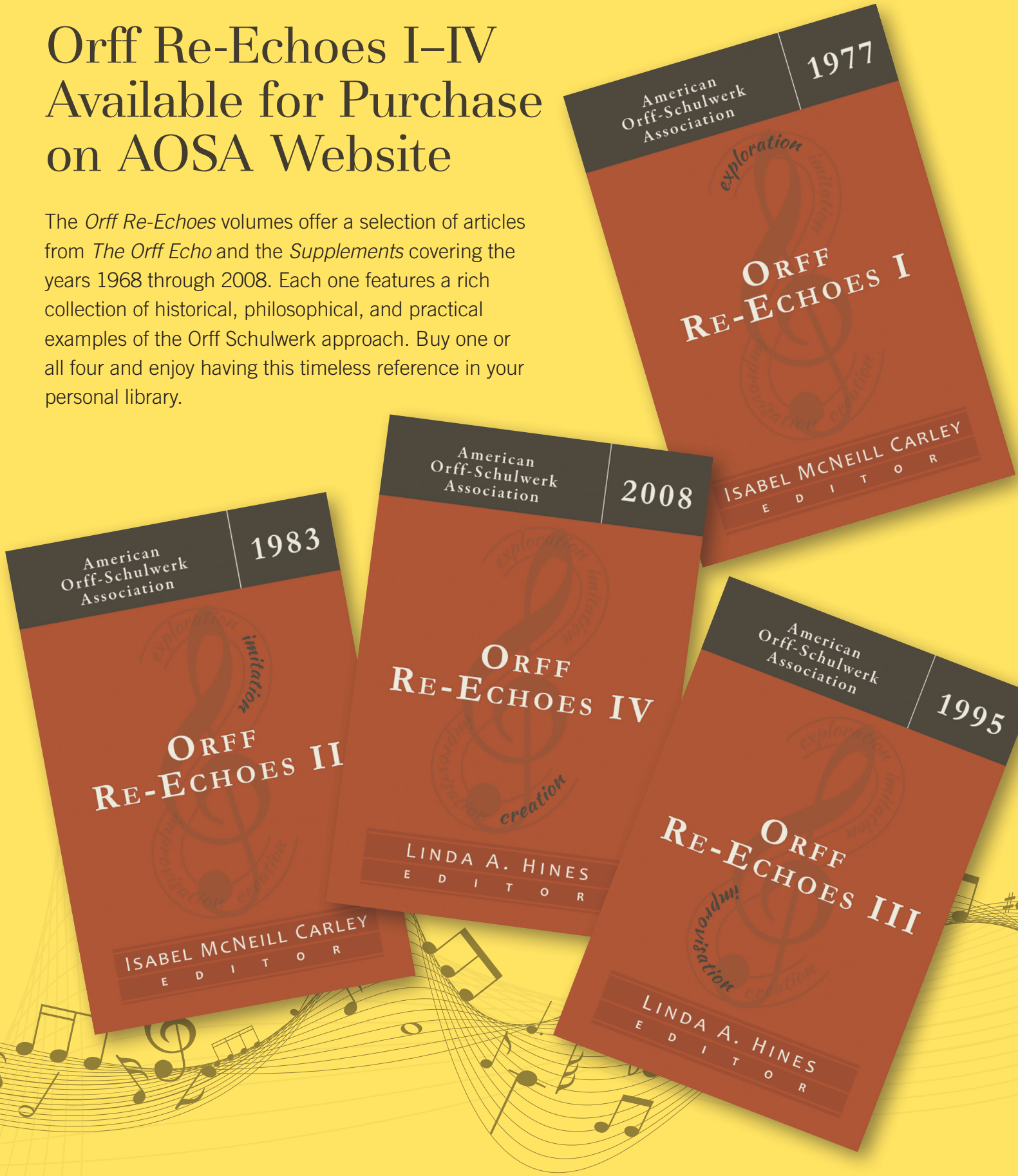

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teachers and as human beings" (Vainio & Lavas, 2020).

The response was overwhelmingly positive. Scott Roether, an American music teacher in Cincinnati, Ohio, who recently studied at the Orff Institute, noted,

> I was fortunate enough to be present for the very first International Sunday Sharing, hosted by JaSeSoi in April. In a time of uncertainty and relative despair, JaSeSoi created a place of community, centered solely on the joy of making music together! This phenomenon provided a sense of regularity as we were able to join one another in music each Sunday. (S. Roether, personal communication, August 16, 2020)

Another American participant in the JaSeSoi International Sunday Sharing FB group was Thom Borden, an accomplished Orff and Kodály teacher educator and author living and teaching in Las Vegas. He noted the International Sunday Sharing group virtual meeting space was "a place that I found musicianship and joy. It was a place that I could see and hear other music teacher stories. It was a place that I found peace from the U.S. noise of politics and pandemic" (T. Borden, personal communication, August 15, 2020). Thom felt that these virtual meetings provided him with the "emotional and professional strength to move through my day and week."

International Sunday Sharing, USA

The International Sunday Sharing group's announcement that they would be taking a break for summer vacations was so disappointing to Thom that he contacted Soili Perkiö and Elisa Seppänen from JaSeSoi to ask if he might serve as host until they returned. When they agreed, he invited his friends, fellow Orff educators Fauna Wolfe and Aimee Curtis Pfitzner, to help him. On May 31, 2020 the International Sunday Sharing, USA (ISSUSA) group began on FB (https://www.facebook.com/groups/3114928528568369) filling the temporary void the JaSeSoi group left. Much like the original group, word spread and membership blossomed (as of this printing, membership is 1,400).

The sessions this group offered continued to be creative, playful, and musical and attracted participants from the United States as well as other countries. As the fall term approached and teachers felt uncertain about returning to school in unprecedented circumstances, some presenters focused on coping mechanisms such as breathing exercises, meditation,

Figure 3. Screenshot of Matthew Stensrud Leading an Activity With Beanbags.

Table 1. International Sunday Sharing, U.S.A. Member Presentations.

Date	Member	Presentation
June 7	Kris Olson	Led play with tiny toy dancers and taught a spirited choreography inspired by Sean-nós dancing in a session called, "Small Dances, Big Fun!" (see Figure 1, p. 47)
June 14	Estêvão Marques	Delighted us with nonverbal, mischievous making and playing of spoons while listening to diverse musical recordings (see Figure 2, p. 48)
June 21	Drue Bullington	Encouraged us to celebrate summer holidays and connect to nature using body percussion and rocks as instruments with a variety of contemporary music examples
July 5	Fauna Wolfe	Led us through exquisite visual connections as we used our voices, bodies, and crayons to "Create with Color"
July 12	Matthew Stensrud	Inspired appreciation and acceptance of diverse people and perspectives with loving kindness and made lighthearted process-teaching look easy through a session called "Playing with a Rainbow" (see Figure 3, p. 50)
July 19	Karen Medley	Warmly and wonderfully nibbled at our hearts, encouraging us to say, "Yes!" as we sang and played objects from the beach as musical instruments
July 26	BethAnn Hepburn	Cheerfully charmed us as we played, sang, and moved with the inspiration of wonderful pop-up books
August 2	Aimee Pfitzner	Calmed us as we boarded "Flight 2021" and practiced exercises to help us work through the angst of returning to teaching during the pandemic
August 9	Rob Amchin	Amused us with witty Yiddish riddles, tales, and proverbs that made everyone hungry for bagels
August 23	Shirley Salmon	Masterfully taught a lovely melody accompanied by unique instruments as we improvised gestures and sounds to illustrate each of the four seasons
August 16	Kay Lehto	Helped us explore musical possibilities of the story of *Little Bunny's Sleepless Night* by Roth and Borbachev
August 30	Manju Durairaj	Graciously shared some childhood memories of India through stories with beautiful hand gestures and an exciting dance
September 20	Lisa Blasi	Led us through expressive and playful vocal warmups and songs to wake up our voices and ease the singing anxiety of even the most fearful instrumentalists
October 18	Chris Judah-Lauder	Moved and grooved with body percussion and found-sound warm-ups
November 15	Sarah Hockman Hassler	Took us on a coddiwompling adventure as she shared fabulous photos and silly signs from her international journeys

and mindfulness. As of this printing, 14 ISSUSA members have presented (see Table 1).

Meaningful Connections

As tragedy, grief, and uncertainty surrounded teachers, we found solace and moments of joy through rhythmically speaking, moving, singing, and playing with toys, found sounds, voices, and body percussion, each teacher alone at home, looking out into the world at our friends and colleagues through tiny windows on our computer screens. Sally Sandoval, who teaches at the University of

Texas Rio Grande Valley, expressed the views of many participants,

> I loved that the Sunday morning sharings connected us in a worldwide circle that was not the shape of a circle but still gave us windows of creativity and validation. The windows were right there on the screen! The circle holding hands will return stronger, and we will be more appreciative and grateful. (S. Sandoval, personal communication, August 12, 2020)

Scrolling through the comments on the group's FB discussion feed, it is clear that many members found the meetings meaningful, fulfilling, and inspirational. Liban O Gómez (2020), a music teacher in New York who also helped with some of the ISSUSA sessions, wrote, "I look forward to our weekly Sunday meetings; it does well to the soul!" Michelle DeLong, a music specialist in Springfield, Illinois, wrote in response to BethAnn Hepburn's presentation,

> Loved the visual feast with the books and movement activities. The last song was absolutely beautiful—nourishment for the soul! Moved to tears by the beauty of it—and moved by the wonderfully supportive community this has become! Blessed beyond words today. (DeLong, 2020)

When asked about the meaning of the International Sunday Sharing sessions to her, Kris Olson, a preschool teacher in Lubbock, Texas, and well-known Schulwerk movement instructor and the teacher described in the opening vignette, stated,

> I loved the sense of ritual in each of the International Sunday Sharing meetings. Ritual is like the railing on stairs, something to hang onto when we think we might fall. I knew each week there would be early bird informal hellos, a formal welcome, post your country and how many meetings you attended, the presenter, and break-out rooms. The final piece, the sweet chaos of unmuted goodbyes, seemed like a metaphor for our current realities. Chaos surrounded by empathy and support. (K. Olson, personal communication, August 17, 2020)

Conclusion

Music teachers around the world are adjusting to a new reality in which most of our usual rituals and routines have been turned upside down, uncertainty prevails, and some days the grief and anxiety can feel overwhelming. During these times, play in community with others is exactly what many of us need. "Playfulness enables adults to obtain distance from self, others, situations, and conventions to approach situations with an open mind; to find original and novel solutions to problems; and to better face and accept difficulties, failure, and adversity" (Guitard et al., 2005, p. 21).

The sense of community through playful spontaneity, curiosity, humor, and creativity that drew many music teachers to the Schulwerk in the first place has been captured in a meaningful way by the Finnish and American International Sunday Sharing Live sessions as we wait until the day we can gather in person again. We come to our computer screens on Sundays with awakened imaginations and joyful singing, saying, dancing, and playing. These moments remind us yet again that play is just as important for adults as it is for children. ■

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Engaging With Orff Schulwerk: Experiences in a Music Fundamentals Course

ABSTRACT

Research has illuminated the importance for music teacher educators to model accessible pedagogy for preservice teachers with limited musical knowledge. In this article, the author discusses his case study in which he examined the extent to which the Orff Schulwerk approach might enhance preservice teachers' beliefs about teaching music.

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By Ian Cicco

Elementary school teachers often use music—prerecorded, a familiar echo-clapping pattern, or simple songs—in their classrooms. Their music backgrounds may have an effect, however, on the extent to which they incorporate it. Further, the type of musical activities they may choose depends on their level of training in undergraduate/graduate teacher preparation programs. Preservice elementary general education majors have indicated that learning technical music skills, such as music notation or playing the recorder, has been ineffective and irrelevant (Kelly, 1998; Saunders & Baker, 1991). Saunders and Baker (1991) examined what in-service teachers believed were the most practical components of their undergraduate music fundamentals course. Participants indicated that singing, movement, and creative music making were useful for their teaching, whereas other topics such as music theory were not. Kelly's (1998) survey of preschool teachers likewise revealed that participants found movement activities, rhythmic instruments, singing, and creative musical experiences most applicable to their teaching contexts, while technical skills were described as unnecessary.

Further research has illuminated the importance for music teacher educators to model accessible pedagogy for preservice teachers with limited musical knowledge (de Vries, 2015; Hennessy, 2000; Rajan, 2017). Hennessy's (2000) research on student confidence in teaching music revealed that they believed

they had to be effective performers to be effective music teachers, while Rajan's (2017) research on preschool teachers' musical instruction indicated that teachers' self-consciousness limited their choices to enact freely with vocalization, improvisation, and composition activities.

Yet, de Vries' (2015) study examined ways that elementary teachers provided musical instruction in schools without music teachers, in which five primary and elementary teachers attended professional development sessions focused on singing, movement, and playing instruments, and they built a community of practice to support one another in music teaching endeavors. Such professional development is representative of Shamrock's (1986) discussion about the goals of Orff Schulwerk centered on "the development of individuals who are comfortable with active music making—they can sing, move, play instruments, use speech in rhythmic and dramatic contexts, [and] improvise simply in all of these areas" (p. 56).

The Orff Schulwerk approach promotes opportunities for students of any age to play, explore, and take risks with less fear of making mistakes (Davies-Splitter, 2009), and research suggests that teachers who engage with Orff Schulwerk enable greater student autonomy (Sogin & Wang, 2008). Teachers who use the Orff Schulwerk approach have been effective in special education settings by designing effective multimodal activities (Gooding et al., 2013) and by improving social interactions and verbal communication for students with autism spectrum disorder (Dezfoolian et al., 2013). The Orff Schulwerk approach may be beneficial for preservice elementary general education majors based on its applicability to varying contexts (Shamrock, 1986). Considering potential limitations in music fundamentals courses, as indicated by previous literature, in addition to the aims of Orff pedagogy, I sought to discover the extent to which the Orff Schulwerk approach might enhance preservice teachers' beliefs about teaching music.

Methodology

The purpose of this instrumental case study (Stake, 1995) was to examine applications of the Orff Schulwerk approach in a music fundamentals course for preservice elementary general education majors. Four questions guided this study:

1. How do these preservice teachers perceive their role in this course?
2. To what extent do these preservice teachers experience agency in their learning?
3. How do these preservice teachers perceive their experiences as impacting their future teaching experiences?
4. How do these preservice teachers experience their interactions with their peers?

Eighteen preservice elementary general educators (16 female, 2 male) enrolled in a music fundamentals course at a large Midwestern university participated in activities that integrated music with other academic areas. Over the course of eight weeks, the following concepts using the Orff Schulwerk approach were demonstrated: singing, moving, playing instruments, creating, and integrating language arts. Following each demonstration, students designed peer teachings that incorporated the same concepts with a subject area, such as math or science. They then prepared and delivered lessons to the class based on my previous demonstrations of Orff pedagogy. Data included two sets of 15-minute interviews with three participants at the midpoint and four participants at the end of the study. Additional data included 128 journal reflections from all students throughout the 8-week period and my observation notes from the study. Data generation methods were consistent with Creswell and Poth's (2018) data-analysis spiral. After initial coding, categories were created that led to emergent themes (Saldaña, 2016). Trustworthiness was established through the generation of a thick description, triangulation of all data sources, and peer-debriefing (Lincoln & Guba, 1985).

Themes

Becoming Comfortable and Confident

The preservice elementary teachers noted that their most significant learning occurred through demonstrations in which they participated fully in the role of elementary students. As one preservice teacher mentioned, "I felt that as a student this class was helpful because it allowed me to put myself in my future class's shoes and made me see what was effective from the other side." Preservice teachers further described class activities as very hands-on, believing that being active participants in music making enabled them to understand the processes involved in delivering musical instruction. An early

example from the study included the circle dance, "Birthday Groups" (Goodkin, 1998), during which the class skipped in a circle for their birthday month while singing, "Everybody born in [January] skip around," and after which they met a partner for a hand-clapping pattern during the "tra-la-las." In an interview, one preservice teacher stated:

> If you're actively there and participating and … kind of getting into it and really playing like, the role of the student, or the teacher, you're gonna be able to remember 'oh' or you kind of start to realize 'oh that works well, that doesn't,' and some of the things don't apply just to music class.

Additionally, preservice teachers became more confident about using ideas related to Orff pedagogy, such as basic principles of the elemental style through the unification of speech, movement, and dance (Orff, 1963). Discussions from journal entries and interviews focused on discoveries about new ways to make music and how being a musician or playing an instrument did not require being highly skilled in teaching music. One preservice teacher illustrated this:

> We've learned how we can just use movement or like, body percussion and things like that, and how kids don't care if you can't really sing 'cause they just find it fun. You can adapt all these things into your future lessons, like the standards you need to hit in math and language arts and the subjects like that so … you can incorporate it.

Others expressed their role was to observe and learn about ways of making music they had never experienced before; they felt it was important to pay close attention to understand fully, but they shared how these new ways of knowing made them aware of different approaches for teaching music and the multiple formats they could use for doing so.

Agency in Class Activities and Peer Teachings

The preservice teachers believed they could be in charge and have creative ownership over their work within the Orff pedagogical models provided (see Figure 1). Examples of this occurred throughout the movement unit of the class. After modeling the structure of a folk dance with the popular "Chimes of Dunkirk" (Kaynor et al., 1990), the class created their own structured folk dance. As one preservice teacher noted in an interview, "It's kind of like shaping … Like the first one he like really helps us with everything, and then he pulls away a little bit more so we're kind of—we're doing more and more on our own." Additionally, after modeling ways to use locomotor/non-locomotor movement, body levels, and spatial planes, students improvised movement in response to musical stimuli, such as prerecorded music and songs with directions for making shapes. In the same interview, the preservice teacher stated:

> Like we get to pick what we do whenever we're learning certain things.… The other day we did like an interpretive dance kind of thing, and we got to pick what we did … it's a lot of like, us kind of helping move things along.

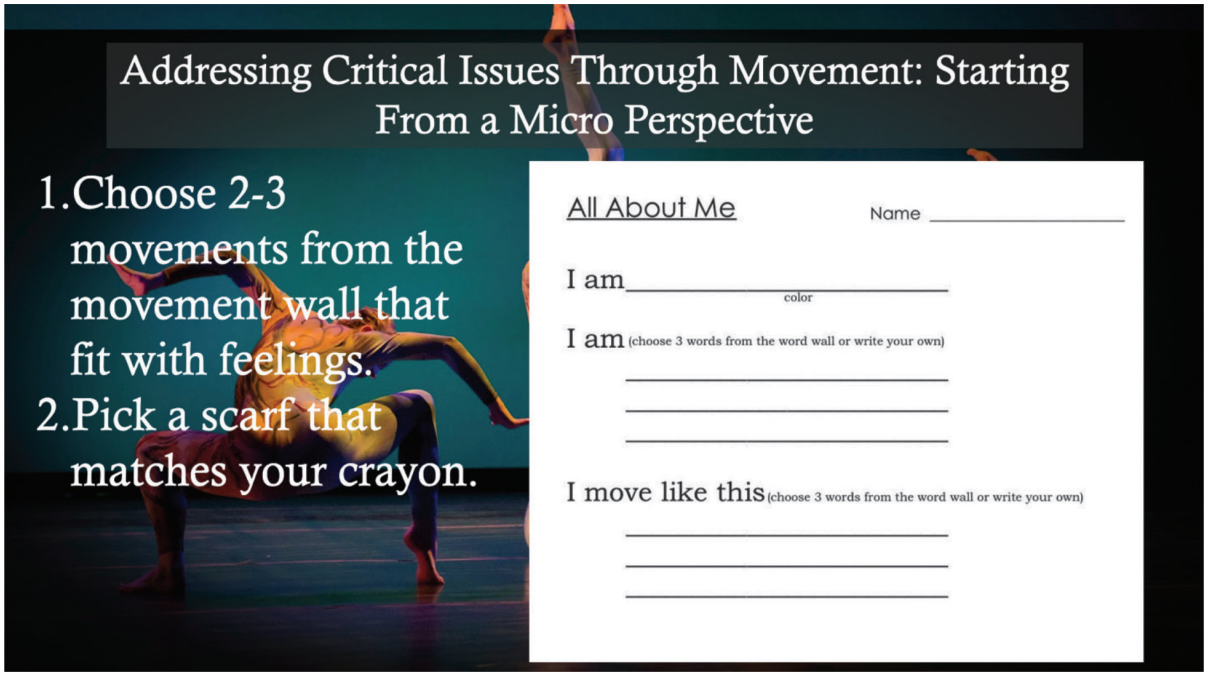
When working on creativity in the classroom, the preservice teachers were split into groups for "The Cat is Black" (Solomon, personal communication, July, 2018), a rondo piece during which the repetitive A section was a melody all students sang, while the B, C, and D sections were the "cat," the "wind," and the "moon" from the song's story. In groups, preservice teachers were charged with the task of creating soundscapes and movements that represented the respective sections. One remarked, "I liked that there were directions but not limitations on how to go about this activity. It really let us be creative and explore our own thoughts and musical interests." Throughout the study, preservice teachers enacted this sense of agency during peer teaching demonstrations as well, inviting ideas from the class rather than having predetermined outcomes. Considering that Orff pedagogy was used to design creative musical experiences throughout the entire study, another wrote, "As always, I learn something new about myself and the world of teaching each and every class. This class has allowed me to be creative in ways that I didn't even know existed."

Future Teaching – Integrating Music with Language Arts

The preservice teachers thought language arts was the subject for which they would regularly use singing, instruments, movement, and creative music making. In a journal entry, one wrote:

Figure 1. Movement Directions for the Poem, "Lollopalooza, Kalamazoo."

Figure 2. PowerPoint Slide and Directions for Movement Activities in Red.



SOURCE: ADAPTED BY IAN CICCO FROM *COLLABORATIONS WITH CHILDREN'S LITERATURE*, MANJU DURAIRAJ, 2018.

> With the help of music, we can create a story or tell a story with more feeling and more emotion. Music allows us to help bring the story to life, and I know students are way more engaged with literature when they can really feel the story and use instruments to reiterate what they thought was happening.

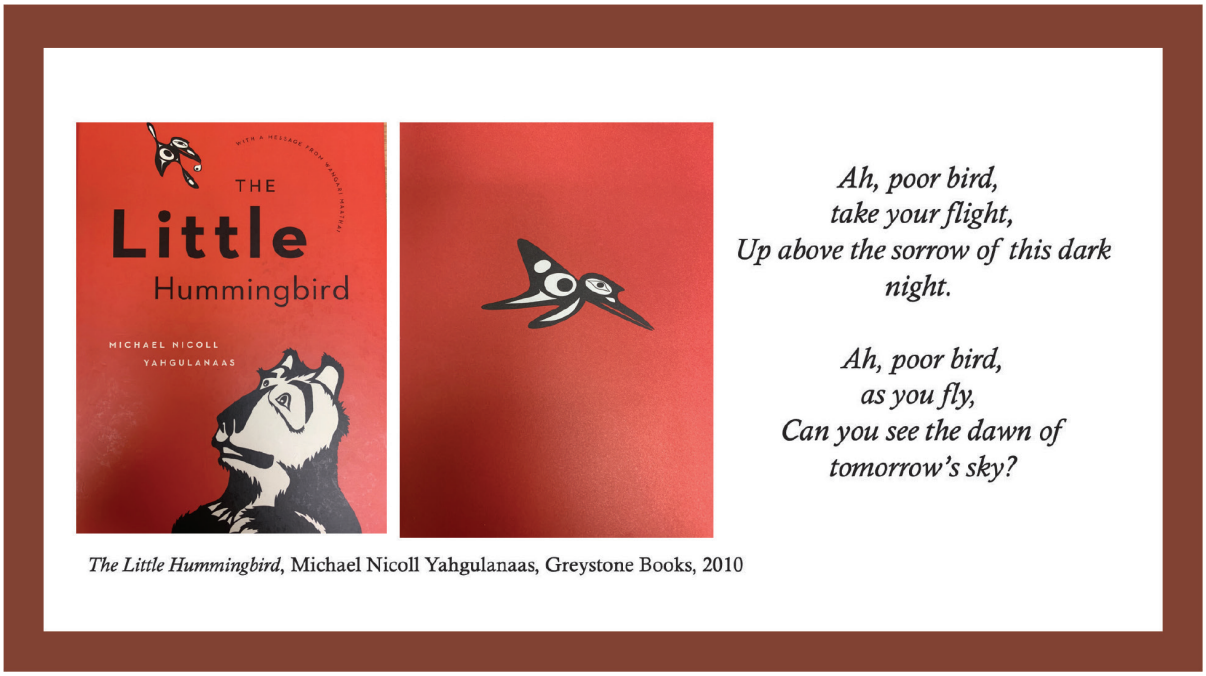
This was exemplified by their collaborative work to create movements for characters in the book *Red* (Hall, 2015), adapted from Durairaj's AOSA conference presentation in 2018 (Durairaj, 2018) (see Figure 2). After reading the story as a class, preservice teachers were given scarves and worked in two separate groups to represent the crayons in the story. Considering the inclusive message shared in the story, it appeared that coupling this book with music shifted viewpoints regarding the use of music in the classroom. In an interview, a preservice teacher was asked whether she would incorporate music in her future teaching, to which she responded, "When I started this course, no … But I've learned different ways, like simple ways to just incorporate it.… How it can like, empower kids or teach them different … core lessons of life. Like empathy and things like that." In response to creating music to depict poetry, another wrote:

> I found it valuable that we were working in groups, so we could create a dance/instrumental piece that accompanied the poem well with a lot of different ideas and opinions … I think this really helped with understanding the mood of a poem and what the words are really trying to say.

Another literary example illustrating this was a musical portrayal of the children's book, *The Little Hummingbird* (Yahgulanaas, 2010). Using the popular round *Ah, Poor Bird* throughout the story, the class first decided what movements to incorporate that could accompany the song, using scarves as extensions (see Figure 3, p. 59). They then worked in small groups to select pitched/unpitched percussion and design movements that represented different characters or actions from the story. This example led to peer teaching demonstrations for language arts integration.

Considering the inclusive message shared in the story, it appeared that coupling this book with music shifted viewpoints regarding the use of music in the classroom.

Figure 3. *Ah, Poor Bird* Paired With *The Little Hummingbird*.



SOURCE: CREATED BY IAN CICCO..

Regarding a book one group chose, a preservice teacher wrote: "I brought this same book to my field placement [site] where I work one on one with a kindergarten ENL student and had her sing with me and the movements. It was the most engaged I think she's ever been."

Interaction with Peers – Learning from One Another and Collaborative Experiences

The preservice teachers discussed how they personally benefitted from working in groups to prepare for peer teaching demonstrations. As one indicated,

> Anytime we are encouraged to work with one another in a collective, yet meaningful, way is a teachable moment. Working with others is hard, especially when they might have other opinions or ideas [than] you, but when you are able to overcome all of the differences and be successful and work as a team [it] is extremely important.

An interesting finding regarding collaboration was that these preservice teachers rarely discussed negative outcomes. Rather, they described "take-aways" from their collaborative experiences, even when confronted with challenges such as working with individuals they did not know well, or any struggles related to their peer teaching demonstrations. In one interview, a preservice teacher stated, "I think of the fact that we all have such different ideas because music incorporates a lot of creativity … you can be like 'oh I should have done that instead!' Cooperation—it just gives you a more open mind."

Although the purpose of this study was to assess the extent to which preservice teachers would engage with and incorporate Orff Schulwerk processes in their instruction, the results also provide implications for how Orff Schulwerk elementary general music teachers might work with their own school communities.

An example of how peers influenced others occurred when preservice teachers were preparing their language arts peer teaching demonstrations. Two separate groups selected *Pete the Cat: I Love My White Shoes* (Litwin & Dean, 2010). One teaching group asked part of the class to play the notes C, E, or G on Orff instruments while Pete walked throughout the book; the rest of the class selected instruments for clattering sounds when Pete stepped in something. In the other teaching

demonstration, the class was divided into four groups to create soundscapes and movements depicting their assigned scene from the book. Seeing two representations of the same book led to preservice teachers acknowledging the importance of creating content in different ways to meet the varying interests of students, as exemplified by the following:

> I found it very valuable to see how, even though my group did the same book as another group, we were able to make our lessons very different.… I have learned that a lot can be done to lessons to make them different even if they have the same content. It really is important to personalize a lesson to what feels comfortable to you and effective for your kids.

Results/Implications for Future Research

This study highlighted how enacting the Orff Schulwerk approach enabled preservice teachers to discover innovative ways for incorporating music in their instruction. Future research might consider developing interview protocol in such ways that incentivize preservice teachers to participate. It might also be beneficial for future research to require that preservice teachers respond to more specific journal prompts rather than permitting open-ended responses. Overall, study results suggest that preservice teachers may find music making more accessible through the use of Orff pedagogy in music fundamentals courses.

Conclusion

Although the purpose of this study was to assess the extent to which preservice teachers would engage with and incorporate Orff Schulwerk processes in their instruction, the results also provide implications for how Orff Schulwerk elementary general music teachers might work with their own school communities. For example, they may consider designing professional development sessions in their specific learning contexts to facilitate successful integration of Orff pedagogy by classroom teachers when they use music to stimulate

students' academic learning. Lastly, music educators might consider incorporating additional cross-curricular learning in their instruction to model ways classroom teachers can convey academic concepts through the use of Orff pedagogy.

This collaboration offers the potential for teachers to incorporate music creatively in their classrooms. Consistent cross-discipline application of the Orff Schulwerk approach can enable students to engage with music in more masterful and nuanced ways. ■

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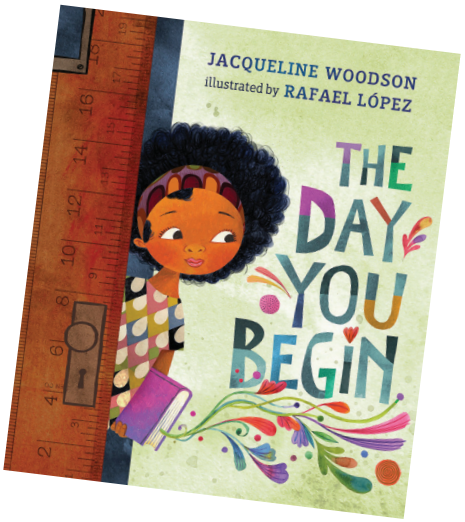
Reviewed by **Jeaneau Julian**

The Day You Begin

Written by Jacqueline Woodson
Illustrated by Rafael López
Nancy Paulsen Books, an imprint of Penguin Random House, LLC, 2018



Connection with others is important to all of us. We want to feel part of something outside of our families—with friends, with a class, with a team. Knowing we are included in activities and events helps us to accomplish this. We all have a story to share. How do you do that, though, if you are new or not like everyone else? What if you do not speak the same language or eat what everyone else eats? National Book Award winner Jacqueline Woodson's *The Day You Begin,* illustrated by two-time Pura Belpré Illustrator Award winner Rafael López, takes us through this process, from our timid and unknown thoughts to the sharing of our stories, connecting us to others in the most amazing ways.

Lopez's colorful illustrations playfully portray the story as it looks at introductions in our schools in multiple ways: A child is apprehensive because her skin, clothes, and hair are "different." Another child is sensitive about his accent that reflects the country he left behind. His classmates laugh until the teacher quiets them and encourages him by repeating his name and homeland "so soft and beautifully" that they "sound like flowers blooming the first bright notes of a song." Other students may feel sad because they did not have the opportunity to travel during breaks and holidays as some of their classmates did. At lunchtime they may be afraid to eat or reveal their food because it is not the same as that of others. They feel left out on the playground when not included in games and activities.

All of these instances reflect how our children may feel at the beginning of the school year, after breaks, or any time of the year, especially if they change schools. How can we address this in our music classrooms? The story shows that a good place to start is to look at things from the perspective of others. We can discuss these issues and talk about solutions that nurture acceptance and enable us to find the bravery within ourselves to take a step, a jump, a leap into sharing our story. Four or more of your students might perform parts of the book as a monologue, with each having their own melodic or rhythmic element. As the story reaches its crescendo, the musical elements can blend together to create an Orff orchestration that connects all the parts into one harmonious masterpiece.

Connection is the message of this book. Our stories may be unique, yet each one has something that connects us all and helps us find our place in this world. The day we begin to share our stories is the day we make connections, form bonds, and change our lives and those of others for the better. ■

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Reviewed by **Kristi Keast**

The Leopard's Drum

Written and Illustrated by Jessica Souhami
Francis Lincoln Children's Books, 1995

Osebo, the fierce, proud leopard built a drum. The jungle animals agreed, "It was a magnificent drum, the best they had ever seen." So the Asante tale began.

In fact, the drum was so magnificent that Sky-God Nyame asked the leopard to give it to him. Osebo refused and would not even let Nyame try it. Thus the Sky-God issued a challenge for any and all—the lucky animal that brings the drum will get a big reward. A python, an elephant, and a monkey each tried to trick the boastful leopard out of his drum and, in turn, each one failed. Finally, by convincing Osebo to crawl inside the drum, a small tortoise outwitted the leopard and succeeded in bringing the coveted instrument, with Osebo shut inside, to the Sky-God.

Jessica Souhami's *The Leopard's Drum,* written in simple, read-aloud text, recounts an origin tale—a *pourquoi* story—that tells how the tortoise came to have a hard shell. The book begins with an explanation of the Asante roots of the tale and the Asante names used for the animals. The text is brief and easy to share as part of a lesson or concert. A student narrator may need to practice saying the Asante names, but they bring an authenticity and rich cultural connection to the tale.

Jessica Souhami's early professional experience creating and performing folktale shadow puppetry influences her illustrations. The book's bright collages engage children and enhance the retelling. My students were equally drawn to the pictures and the tale.

In my classroom, small groups planned and performed a "sound description" for a given character using many instruments from our African instrument collection, such as *shekere* (dried gourd shaker) and *gankogui* (forged iron bells). Each group explored how the assigned animal would move, selected a representative percussion sound, and improvised an arrhythmic landscape for their character.

Older students performed quiet, drum ensemble traveling music, stopping each time Osebo asked an intruder, "Looking for me?" After the query, each intruder replied with the same refrain: "Just admiring your fine drum, your huge drum, your magnificent drum, Osebo." Another class experimented with this refrain and found it worked well as a rhythm piece. Students were particularly delighted performing the monkey's halting version of the refrain.

Jessica Souhami has created several folktale picture books, each as enjoyable as *The Leopard's Drum*. From rhythmic work to dramatization, cross-disciplinary collaboration to puppetry, you will no doubt find many ways this colorful tale can enhance your classroom or even drum its way onto your stage. ■

KRISTI KEAST has been an elementary music teacher for 33 years, the last 30 at Washington Elementary in Mount Vernon, Iowa. She has completed two levels of Orff Schulwerk Teacher Education. Kristi holds a master's degree in music education and has earned National Board Certification.

Reviewed by **Lisa J. Lehmberg**

Onward: Cultivating Emotional Resilience in Educators

The Onward Workbook: Daily Activities to Cultivate Your Emotional Resilience and Thrive

Written by Elena Aguilar
Jossey-Bass, 2018

For educators wishing to boost their resilience in unprecedented and challenging times, this pair of publications provides a path worth exploring. Elena Aguilar's *Onward: Cultivating Emotional Resilience in Educators* and companion publication *The Onward Workbook: Daily Activities to Cultivate Your Emotional Resilience and Thrive* present an engaging and supportive framework for a professional development journey that can be completed individually or with a professional learning network of education and/or music education colleagues.

Information on each chapter's habit of resilience is supported in scholarly literature and punctuated by real-world examples from the classroom.

Onward is 372 pages in length and is a pleasant yet thought-provoking read. A brief introductory section explains its purpose, conceptual framework, organization, and targeted readership (all educators!). Each of the 12 chapters focuses on a different habit that contributes to educator resilience. Though the book may be read all at once, Aguilar recommends moving through it at a rate of one chapter and habit per month to allow time for learning, reflection, and development of practices to strengthen each habit. She identifies an ideal month for each chapter (beginning with Chapter 1 in June), based on a typical school year in the United States. Educators with different school calendars may wish to adjust their reading schedule accordingly. The accompanying table (see Table 1, p. 65) displays an at-a-glance overview of the book's topics and subtopics, organized by chapter and suggested month of focus.

Aguilar has written the 12 chapters from her perspective as an experienced classroom educator as well as an instructional and leadership coach. Information on each chapter's habit of resilience is supported in scholarly literature and punctuated by real-world examples from the classroom. Large sections within chapters also include brief bulleted lists of implications for those in positions of educational leadership. The book concludes by summing up resilience as a means to unlock "freedom of the mind, of the spirit—for us as individuals, and for our communities." In addition to its introduction, chapters, and conclusion, *Onward* has six appendices I found to be particularly valuable. These contain tools for identifying readers' own habits and dispositions of resilience, examining core emotions and beliefs, tracking depression and anxiety over the short term, and making lasting behavioral changes.

The 650-page companion publication, *The Onward Workbook,* contains over 365

Table 1. At-a-Glance Overview.

Chapter/Habit/Month	Topics
1. Know Yourself: June	Identifying values, strengths, vulnerabilities, sociopolitical identity; developing purposefulness
2. Understand Emotions: July	Navigating stress and anger, reclaiming emotions, emotional intelligence
3. Tell Empowering Stories: August	Storytelling for collective empowerment, love, optimism
4. Build Community: September	Building healthy relationships and addressing conflict via communication, cultural competence, trust, empathy
5. Be Here Now: October	Practicing mindfulness, meditation, joy, humor
6. Take Care of Yourself: November	Addressing disillusionment, self-care, saying no, balance in life
7. Focus on the Bright Spots: December	Developing strengths-based approach to empowerment, leadership
8. Cultivate Compassion: January	Nurturing compassion for self and others, recognizing compassion fatigue, forgiveness, envy, love
9. Be a Learner: February	Embracing curiosity and competence in learning, gaps, and conditions; time management
10. Play and Create: March	Learning the art of play; creativity as a habit; flow, courage, and healing
11. Ride the Waves of Change: April	Analyzing, navigating, and leading change; energy, patience, and perseverance
12. Celebrate and Appreciate: May	Practicing gratitude, acknowledging spirituality, experiencing awe and wonder, developing trust

"empowering stories and activities that introduce each of the 12 habits [that build resilience] as well as activities that offer a guide to reflect on the habits explored." I highly recommend readers of *Onward* purchase the workbook and complete some or all of the activities as they read the corresponding book chapters. Given the variety across these activities, readers should be able to find many that speak to them and fit the time they have available. Activities can be completed individually but would also be appropriate for group discussions among colleagues. A sampling of activity titles includes "How to Worry Less," "Artistic Depictions of Anger," "Kale Is Not Required," "Noticing Physical Clues," "Six Ways to Water Your Creativity," "Sixty Ways to Build Community at School," and "The Power of Yet: A Musical Interlude."

Overall, I found Aguilar's *Onward* and companion publication *The Onward Workbook* to be valuable resources for maintaining equilibrium and boosting resilience during incredibly challenging times. It was easy to identify with the real-world examples Aguilar provides and to imagine myself working through similar situations toward positive outcomes. Though not generally a workbook fan, I found that the time it took to complete the exercises in *The Onward Workbook* allowed for needed and meaningful reflection in a fast-paced life. I highly recommend this pair of books to any educator feeling in need of a resilience boost or looking for a worthwhile short- or long-term course of study for a small group of colleagues or a professional learning network. Readers might also wish to check out additional resources and communications available via the Onward

website (onwardthebook.com) and Onward Facebook page (https://www.facebook.com/onwardtoresilience). ■

LISA J. LEHMBERG is associate professor and coordinator of music education at the University of Massachusetts, Amherst. She holds bachelor's and master's degrees in piano performance from the University of Illinois and a PhD in music education from the University of South Florida. Lisa has completed three levels of Orff Schulwerk Teacher Education and has also earned National Board Certification in early/middle childhood music. Her research focuses on the musical involvement of older adults, resulting in the co-authored book *Music for Life: Music Participation and Quality of Life of Senior Citizens*, published by Oxford University Press, 2016.

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The Orff Echo is your resource for new or time-tested ideas, thought-provoking concepts, philosophical investigations, work that supports AOSA's diversity statement, and other discussions about the Orff Schulwerk approach. Check the editorial calendar on this page to learn about upcoming features. We also accept articles on any subject as well as children's and Supporting Our Learning book reviews, cover art, and coda content/photos for every issue. Contact an issue coordinator or the editor for more information.

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THE ORFF ECHO EDITORIAL CALENDAR

The Orff Echo seeks and publishes open submissions as well as feature topic articles that summarize the focus of the issue. If you would like to contribute, contact one of the issue coordinators or send your inquiry to echoeditor@aosa.org

Issue	Feature Topic	Coordinator(s)	Contributor's Deadline
Winter 2022	Sources	Roxanne Dixon Diana Hawley Nicola Mason Martha O'Hehir	May 15, 2021
Spring 2022	Global Perspectives on Orff Schulwerk	Sandra Adorno Martina Vasil Juliana Cantarelli Vita	August 15, 2021
Summer 2022	American Roots	Christine Ballenger Matthew Stensrud TBA	November 15, 2021
Fall 2022	Vision/Pathways Forward	Sandra Adorno Martina Vasil Juliana Cantarelli Vita	February 15, 2022

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