

# The Orff Echo

SPRING 2022

VOLUME 54 NUMBER 3

QUARTERLY JOURNAL OF THE AMERICAN ORFF-SCHULWERK ASSOCIATION



Global Perspectives  
on Orff Schulwerk

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# The Orff Echo

SPRING 2022  
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OF THE AMERICAN  
ORFF-SCHULWERK  
ASSOCIATION

## on the cover

"Sparkles the Cowgirl Llama" by Jennifer Ortiz,  
a student at Clark Primary School, Houston, TX.  
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Sandra Adorno,  
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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.

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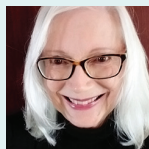
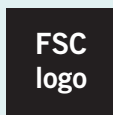
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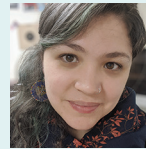
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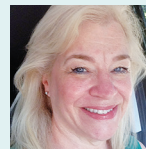
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## mission statement

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

### Our mission is:

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

## 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.

# PRESIDENT'S MESSAGE

By Michelle Fella Przybylowski

## AOSA Conversations that Connect – Spring

### It is a time of reawakening ...

**A**s we maneuvered through the cold, dark winter months, I anticipated change, a reawakening—SPRING and the warmth and light it brings!

### Reawakening with gratitude and joy ...

With gratitude and joy, I look forward to what spring has to offer. Although challenges find their

way into our day, how we perceive and react to them makes either a positive or negative impact. We can change a negative to a positive by controlling our thoughts and reactions. To overcome the negative, I start my day by asking myself, *What am I grateful for?* Invariably, I find something to celebrate. I challenge you to start your day with gratitude and joy!



### Reawakening with global perspective ...

Teaching with a global perspective nurtures students who possess knowledge of the language, traditions, social systems, dress, religion, and norms of various cultures. This perspective broadens our own horizons as Orff Schulwerk

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Teaching with a global perspective nurtures students who possess knowledge of the language, traditions, social systems, dress, religion, and norms of various cultures.

practitioners and draws us closer to each other in our world of teaching and making music.

The International Orff-Schulwerk Forum Salzburg will host a virtual convention, Celebrating Nature in Teaching and Learning with Orff Schulwerk, July 18–21, 2022, to explore, share, promote, and inspire the artistic and educational potential of our natural and human-made environments. Additional information is available at: [www.orff-schulwerk-forum-salzburg.org](http://www.orff-schulwerk-forum-salzburg.org)

### Reawakening with AOSA happenings ...

Videos from the 2021 North Charleston Conference, We Belong Together, will be offered as a package to all members and will include the option for college credit or continuing education units. Check the AOSA website to find detailed information and take advantage of this professional development offering.

Now might be the time to start your Levels courses, complete your Orff Schulwerk Teacher Education, and maybe even take your Levels courses all over again! Whatever you decide, the Course Information Page on the AOSA website features the many Orff Schulwerk summer courses sanctioned by Professional Development Director Karen Benson.

Please join me in extending our gratitude to NBT members whose terms are ending soon:

- Region III, Meg Tietz
- Region IV, Rosemary Pilonero
- Region V, Lori Arner
- Region VI, Kateri “Kate” Miller

As we continue to see AOSA moving forward into the future, let us welcome the newly elected NBT members:

- Recording Secretary, Kathy Hummel
- Region III, Jeaneau Julian
- Region IV, Michele Sampson
- Region V, Matthew Stensrud
- Region VI, Melissa Marotta

Thank you to all members who took time to vote!

### Reawakening with change ...

In January, AOSA Executive Director Carrie Barnette resigned after serving the organization for over 10 years. Carrie’s innovative thinking and strong leadership helped bring forth many positive changes and initiatives. She has demonstrated and fostered a commitment to a more diverse, equitable, and inclusive organization. In her words,

Through triumphs and challenges, it has been a distinct honor to work with all the servant leaders, staff, and members of AOSA. The people are what make this organization great, and being able to serve those people has been a privilege.

We are thankful for and celebrate Carrie’s dedication and accomplishments. As an innovative thinker and leader, her wise counsel was valued by staff and the National Board of Trustees:

*Betsy Sebring:* “Carrie brought AOSA through some tough times with grace and foresight.”

*Armando Campos:* “You see the big picture and yet, you acknowledge and interact with the people of this organization with the greatest of dignity and respect.”

*Meg Tietz:* “Carrie is a big dreamer, kind thinker.”

*Rosemary Pilonero:* “Carrie’s forward thinking and ability to see the big picture has been a guiding light through these recent tough times. Her commitment to creating and fostering a culture of belonging have spearheaded AOSA’s mission to reach new heights.”

*Lisa Hewitt* commented she is in awe of [Carrie’s] resourcefulness, fearlessness, and strength in leading our organization through a global pandemic.

Our organization has been truly blessed. We will miss Carrie and wish her the very best.

### Reawakening with benevolent spirit ...

Moving forward, AOSA needs your help! The budget reflects a significant deficit. As a member of this organization, please consider making a donation. Jane Frazee suggested we each donate one dollar for

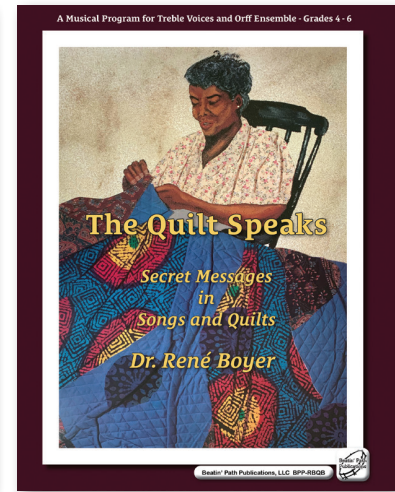
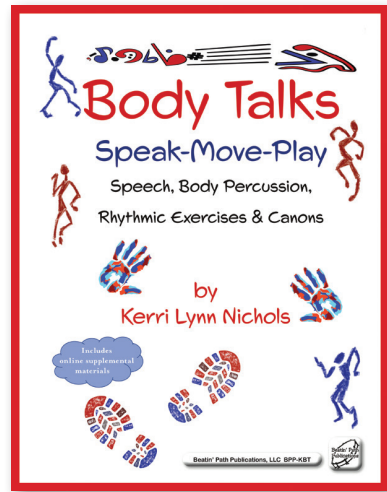
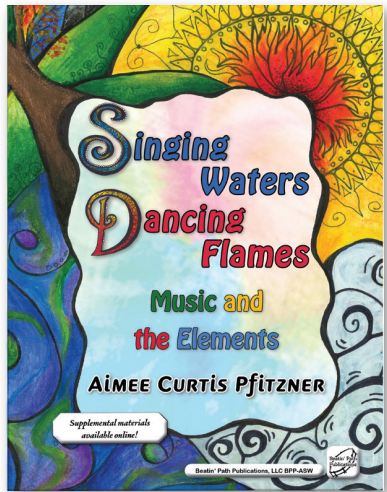
every year the organization has been in existence. This year AOSA is 54 years old. A donation of \$54 (or consider rounding up) from each member would be an expression of appreciation.

With the arrival of spring, let us all look forward to a reawakening and making a difference. I hope this bright season brings you a fresh start filled with gratitude and joy! ■

**MICHELLE FELLA PRZYBYLOWSKI** is senior professor at University of the Arts in Philadelphia, Pennsylvania. She holds

a bachelor's degree in music education from Chestnut Hill College, Philadelphia, Pennsylvania, and a master's degree in music education from West Chester University. Michelle has completed three levels of Orff Schulwerk Teacher Education and Master Classes. She is now retired after 30 years teaching kindergarten through Grade 4 music at Cheltenham School District, Cheltenham Montgomery County, Pennsylvania. She is an AOSA-certified teacher educator for Basic Levels I, II, III, and Movement Levels I and II. Michelle has served on the National Board of Trustees, *The Orff Echo* Editorial Board, the Executive Committee as vice president, and is currently serving as president.

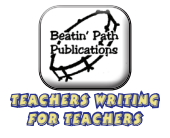
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## IN THIS ISSUE

By Linda Hines with Sandra Adorno, Juliana Cantarelli Vita, and Martina Vasil

### Global Perspectives on Orff Schulwerk

**H**ow do Orff Schulwerk practitioners help students grow into global citizens? Exploring the culture and music of various countries in partnership with international colleagues poses an expedient and enlightening trajectory. In this issue, Orff Schulwerk practitioners representing a variety of cultures offer suggestions and solutions for engaging a global perspective.

The International Orff-Schulwerk Forum Salzburg (IOSF) was created to promote and further develop Orff and Keetman's elemental music and dance education throughout the world. **Carolee Stewart** describes the resources and professional development that members of IOSF offer, and highlights updates on the organization's latest changes and advances.

In the 1960s Polyxene Mathéy, one of Orff's students at the Güntherschule and later his colleague, began developing the Schulwerk in Greece. **Marina Mavrogianni** provides examples of how Orff Schulwerk practitioners can tap into Greek folklore and music to integrate traditional and handmade instruments and sound producers into lessons.

Music educators and university professors **Janet Robbins** and **Flávo Medeiros** recount their experiences integrating the principles of the Schulwerk in a Brazilian context. They offer suggestions for teaching music and culture from Northeastern Brazil in the music classroom and provide insight into experiencing and learning about cultures around the world.

**Alison Behan-Lee** and **Elsbeth Hayes** discuss the discovery of Orff Schulwerk in Ireland and share perspectives on developing an Irish Schulwerk that infuses the country's traditional and contemporary music and culture.

The West African hereditary music tradition, *jeliya*, is presented to us by **Clayton Dahm**, who shares respectful ways to bring it to the Schulwerk classroom while avoiding the perpetuation of stereotypes.

Our next stop is Spain, where **Iris Gil** describes how Galician traditional dance and music and the Orff Schulwerk approach complement each other.

The exploration continues to the Czech Republic where authors **Jiřina Jiříčková** and **Hana Novotná** introduce readers to Jan Amos Komenský (Comenius), whose pedagogical ideals align in many ways with the Schulwerk.

In a review of Korean pop music (K-pop), **Jong Baek Yoon** examines the genre's elemental characteristics and details recommendations for introducing K-pop into the Orff Schulwerk classroom.

When the University of Kentucky could no longer host the Orff webliography, it was taken down until a new home was identified. In her Focus on Research piece, **Martina Vasil** shares the history and details of the relocation of this significant resource.

In their Children's Book Reviews, **Miranda Johnson** explores Tokyo sounds and the spaces in between through the eyes of a child, and **Jody Petter** details classroom activities to accompany a story of what happens when jealousy threatens a newfound friendship. **Janet Robbins** reviews the recently released Supporting Our Learning book, *Orff Schulwerk in Diverse Cultures: An Idea that Went Round the World*, a comprehensive resource for your personal reference library.

Now that you have had a glimpse of your global colleagues' work, we encourage you to reach out and experience the joy and awareness that collaboration with fellow Schulwerk practitioners around the world can bring. ■

**LINDA HINES** is editor in chief of *The Orff Echo*. Coordinators **SANDRA ADORNO**, **JULIANA CANTARELLI VITA**, and **MARTINA VASIL** collaborated on this issue. They are active Orff practitioners and enthusiasts.



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# Update on the International Orff-Schulwerk Forum Salzburg

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**CAROLEE STEWART** is retired dean of the Peabody Preparatory of Johns Hopkins University, former music education faculty member at Peabody, former choral and general music teacher in Grades 5 through 12, and a former Orff Schulwerk teacher educator. Her AOSA service includes national conference chair, *The Orff Echo* editorial board member, vice-president, and president. She served on the board of directors of the International Orff-Schulwerk Forum Salzburg from 2010 to 2021 and in 2016 was awarded the Medallion of the Forum.

## ABSTRACT

*In ancient Rome, the “forum” was a place where ideas were shared and debated. In this article, the author notes that the IOSF is such a place for teachers, and details the activities and exchange of information and ideas that strengthen work in elemental music and movement education worldwide.*

## By Carolee Stewart

It has been some time since past-president Barbara Haselbach (2007, 2018) wrote about the International Orff-Schulwerk Forum Salzburg (IOSFS) in previous issues of *The Orff Echo*. Several AOSA presidents (most recently, Hewitt, 2020; English, 2018, 2019; Stansbury, 2016; Judah-Lauder, 2014; and Benson, 2013) have included Forum reports in their Presidents’ Messages after attending Forum events. In addition, Sue Mueller and Jo Ella Hug (2006) and Linda Ahlstedt (2000) wrote extensive reports following their experiences attending an international symposium. This issue’s topic, Global Perspectives, and its timing offer a fitting opportunity to provide an update on current developments and activities.

## Background and Purpose

In her 2018 article, “Orff Schulwerk Dissemination: Background and Commentary from the International Orff-Schulwerk Forum Salzburg,” Haselbach gives detailed information about the origin and development of the Forum, which is also available on the video, *The Legacy and Vision of the IOSF* (n.d.). What follows here is a summary with up-to-date information.

In 1961 Carl Orff with Eberhard Preussner, director of the Mozarteum Academy (now the University Mozarteum), founded the Seminar and Information Center (Zentralstelle) for Orff-Schulwerk at the Mozarteum in Salzburg. The

Seminar is what we know as the Orff Institute. In 1983 the Information Center became an independent institution and was re-named the Orff-Schulwerk Center Salzburg by Hermann Regner. In 1984 it was registered as an independent non-profit association in Austria. When the Orff Centre in Munich was created in 1988, the name was changed to Orff-Schulwerk Forum Salzburg, and in 2014 the name changed again to International Orff-Schulwerk Forum Salzburg. The Forum now includes a network of 53 national Orff Schulwerk Associations, 20 Associated Schools and Institutions, and a small number of individuals. The directors of the Forum have been Wilhelm Keller (1966–1982), Hermann Regner (1983–1994), Barbara Haselbach (1994–2018), and Shirley Salmon (2018–present). The work of the board of directors is shared among members from nine countries.

The Forum's purpose is the worldwide promotion and further development of Carl Orff and Gunild Keetman's elemental music and dance education. Its members share and exchange information and ideas about the Schulwerk in their respective countries. The mission includes collecting, documenting, and publishing international information about work with the Schulwerk; communicating and facilitating communication among institutions and individuals; advising about pedagogical questions; and initiating events or supporting them.

Until recently these functions were accomplished in collaboration with the Orff Institute in Salzburg, the Carl Orff Foundation (Stiftung) Diessen, Germany, and the Orff-Center Munich (Orff-Zentrum München), with financial support from the Carl Orff Foundation. In January 2020 the Foundation withdrew all financial backing; soon after, the Forum was asked to vacate its office in the Orff Institute. The IOSFS is now entirely self-supporting.

## Some Forum Activities

### Magazine

The Forum began publishing a magazine in 1964, and issues were produced semi-annually until the funding from the Foundation stopped after issue 100 (Summer 2019). *Orff-Schulwerk Informationen* (issues 1–89) and *Orff-Schulwerk Heute* (issues 90–100) are available on the IOSFS website. The magazine has covered a wide range of topics related to Orff Schulwerk. From its first issue, it included

reports on work with Orff Schulwerk from countries around the globe, including reports from the United States starting with issue 3 in March 1966.

### Books

A series under the general title *Texts on Theory and Practice of Orff Schulwerk*, with Barbara Haselbach as editor, is currently in progress. *Volume I, Basic Texts from the Years 1932–2010* (published in 2011 by Schott Music, with funding from the Foundation), includes reprints of articles in German and English about the historical and theoretical foundations of Orff Schulwerk. To date, it has been translated into five additional languages by members of associations in Spain, Iran, China, Greece, and Russia, and a French translation will be published in 2022 through a collaboration between associations in France and Canada. *Volume II, Orff Schulwerk in Diverse Cultures: An Idea that Went Round the World* (Pentatonic Press, November 2021), contains 34 articles about the worldwide dissemination and adaptation of Orff Schulwerk across five continents (English language only). It includes a report on the development of Orff Schulwerk in the United States. Other volumes are in development. Information on earlier publications can be found on the website (see Table 1, p. 13).

Standing independently now, the Forum continues to be the point of contact for Orff Institute graduates who journeyed to study in Salzburg from countries throughout Europe, North and South America, Asia, Africa, and Oceania.

### Symposia

Every five years since 1975 the IOSFS has organized an international symposium in cooperation with the Orff Institute, except in 2000, when four separate international events took place, with two in Germany and one each in Finland and the United States (Rochester, New York). Presidents of AOSA along with many members have attended these symposia, and some have been on the program as presenters or lecturers. The Forum has produced reports that document the lectures and presentations for most of the symposia. *In Dialogue* and *50 Years Orff Institute* publications include DVDs. There is no separate documentation for the 2016 symposium

because funding from the Mozarteum was withheld, but there is a short report in *Orff-Schulwerk Heute 95* (Häberlein, 2016). Symposium years and topics are as follows:

- 1975 Orff-Schulwerk Today
- 1980 Proven Traditions and New Areas
- 1985 Orff-Schulwerk in the World of Tomorrow
- 1990 A Continuing Heritage
- 1995 The Inherent – The Foreign – In Common. Music and Dance Education as a Contribution to Intercultural Pedagogy
- 2000 Four Symposia:
  - 50 Years *Music for Children*, Traunwalchen, Germany
  - Expression in Music and Dance Education, Orivesi, Finland
  - The Role of Orff Schulwerk in Integrated and Community Education and Therapy, Munich, Germany
  - Orff Schulwerk in Lifelong Learning, Rochester, New York, United States (two days before the 2000 annual AOSA conference)
- 2006 In Dialogue. Elemental Music and Dance Education in Interdisciplinary Contexts
- 2011 50 Years Orff Institute
- 2016 Changes. Elemental Music and Dance Education in the Changing World of Media

### Conventions

Prior to 2011, the annual general meeting for IOSFS members was usually a one-day event, often held during the winter. In 2011, the meeting was expanded to a three-day convention that occurred prior to the symposium in July. Since then, conventions have been held during July at the Orff Institute, attended by presidents and/or other representatives from Orff Schulwerk Associations, teachers and/or administrators from Associated Schools and Institutions, and individual members. The American Orff-Schulwerk Association regularly sends its president and one other representative. Beginning in 2012 each conference has featured a special topic, and documentation related to several of these topics was published in *Orff-Schulwerk Heute*:

- 2012 Orff Schulwerk between the Poles of Pragmatic Music and Dance Education and the Developing of the Whole Personality
- 2013 Orff Schulwerk in Schools
- 2014 The Training of Orff Schulwerk Teachers. International Convergence and/or Divergence?
- 2015 Interculturality in Elemental Music and Dance Education (*OS Heute 93* and *94*)
- 2016 Effective Forms of Evaluation and Assessment in Elemental Music and Dance Education (*OS Heute 95*)
- 2017 Encounters between Orff Schulwerk and Modern Arts (*OS Heute 97*)
- 2018 Orff-Schulwerk and Special Populations in Educational and Social Contexts (*OS Heute 99*)
- 2019 Formats and Contexts of Orff Schulwerk Education from Workshops to Courses to Higher Education
- 2020 Legacy and Vision (virtual – lectures are available online and include a tribute to Wilhelm Keller on the 100th anniversary of his birth)
- 2021 Play and Planning in Orff Schulwerk: Ways of developing creative learning processes (virtual)

### Resonances

In 2020 the Forum offered the first Resonances, an online event free and open to anyone. It is hoped that Forum Resonances can be offered two or three times a year on different topics, with different formats, and organized by different Orff Schulwerk Associations. Two such events have occurred to date, and video presentations are online.

- 2020 Gunild Keetman (organized by members of the Forum Board)
- 2021 Discovering the Wildflower: How Orff-Schulwerk Uses Culturally Specific Ideas (organized by the Australian National Council of Orff Schulwerk)
- 2021 Fall – Music and Movement for Older Adults and Others
- 2022 Spring – Jazz, Improvisation, and the Schulwerk (organized by AOSA's International Connections Committee)

### ASI Projects

Since 2016, annual projects of the Associated Schools and Institutions (ASI) invite discussions about different ways of creative processes with various target groups. The topics are chosen jointly, and after one year the results of the work are presented to all members at the next convention as a video or PowerPoint presentation. James Harding and Sofia López-Ibor frequently present the work of students at The San Francisco School. Presentations are available for members only on the website.

Themes of the projects:

- 2016 How to Work Creatively with Sources from the Orff Schulwerk Volumes
- 2017 Assessment/Evaluation in Action
- 2018 Encounters between Orff Schulwerk and Modern Arts
- 2019 Orff Schulwerk and Special Populations
- 2021 A Choice: “100 Years of Bauhaus” or “Global Goals for Sustainable Development (UNESCO)”

### Ideas for Online and In-Person Teaching

As a result of the worldwide COVID-19 pandemic, many teachers found themselves unprepared for teaching music and dance online. To offer suggestions and support, the Forum website has a collection of contributions from colleagues representing 21 countries, in 10 languages, and for different target groups. Members and non-members are invited to contribute, and there are several contributions from AOSA members.

### Guidelines for Teacher Education Courses

The IOSFS published *Recommendations for Level Courses* in 2008 and a revision, *Recommendations and Guidelines for Level Courses*, in 2017. A new revision was prepared in 2021 and will be available

for members. As guidelines for all national Orff Schulwerk Associations, they provide a general foundation that serves as orientation for each national curriculum, which should include the cultural characteristics of each country and take the specific social and educational conditions into consideration. The current AOSA Teacher Education Curriculum references the 2017 document.

### The Forum: A Platform for Exchanging Information and Ideas

In keeping with the original concept of a “forum,” IOSFS remains a place where ideas and views about Orff Schulwerk are exchanged—in person and virtually—with like-minded colleagues around the world. After attending the summer 2017 meeting and convention, Tiffany English (2018) shared her experience, which highlights AOSA’s important connection with the Forum:

We communicated with ease because we shared the common goals of meeting new friends and colleagues and learning more about Orff Schulwerk. The joy and passion was contagious and solidified my belief that Orff Schulwerk teachers are connected in an extraordinary way ... It was enlightening to hear reports from other Orff Schulwerk Associations and Affiliated Schools around the world. As president of AOSA, I was interested in how these organizations and schools function. The reports from Greece, Taiwan, Turkey, Germany, Italy, Finland, the United States, and the Carl Orff Foundation were eye opening in many ways. I saw that, although our organizational structures differ, we all know we must work together to achieve our common goal of promoting Orff Schulwerk in a way that is organic to our own cultures and countries. (p. 6)

**Table 1.** International Orff-Schulwerk Forum Salzburg Online Resources.

RESOURCE	LINK
Magazine	<a href="https://www.orff-schulwerk-forum-salzburg.org/magazine-osh">https://www.orff-schulwerk-forum-salzburg.org/magazine-osh</a>
Books (earlier publications)	<a href="https://www.orff-schulwerk-forum-salzburg.org/other-publications">https://www.orff-schulwerk-forum-salzburg.org/other-publications</a>
Conventions, Symposia, Resonances Virtual Lectures	<a href="https://www.orff-schulwerk-forum-salzburg.org/events">https://www.orff-schulwerk-forum-salzburg.org/events</a>
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Ideas for Online and In-Person Teaching	<a href="https://www.orff-schulwerk-forum-salzburg.org/online-ideas">https://www.orff-schulwerk-forum-salzburg.org/online-ideas</a>

## Conclusion

The history of Orff Schulwerk might be viewed in three stages: (1) the pre-WWII period of the Güntherschule in Munich; (2) the post-WWII Bavarian radio broadcasts that led to the publication of *Musik für Kinder*; and (3) the establishment in 1961 of the Orff Institute and Center (now Forum) in Salzburg (followed later by the creation of the Foundation in 1984 and the Orff Center in Munich in 1988). It is the Orff Institute together with the Forum that have brought about the worldwide dissemination of Orff Schulwerk, which was subsidized by the Carl Orff Foundation until January 2020.

Standing independently now, the Forum continues to be the point of contact for Orff Institute graduates who journeyed to study in Salzburg from countries throughout Europe, North and South America, Asia, Africa, and Oceania. Following their studies, international students return home and work with the Schulwerk in schools and other settings, in professional development workshops and courses, and in the founding of national associations, schools, and other organizations. Orff Institute faculty have

In the recent election, AOSA past-president Tiffany English was elected to serve on the IOSFS Board of Directors.

historically played a major role in the worldwide dissemination of the Schulwerk as they were invited to teach in various parts of the world, and some Orff Institute faculty are continuing to do this. The Forum preserves the original function established by Carl Orff himself, as the

International Headquarters ... [that] maintains contact with those practicing or interested in Schulwerk at home and abroad ... distributes and collects reports, research findings, literature and recordings ... is responsible for the planning and organization of courses at home and abroad, and ... is responsible for the editing of *Orff-Schulwerk-Informationen*. (News from the Orff Institute, 1966, p. 51)

This article is a small window into the breadth and depth of all that has occurred during the 60 years since the International Orff-Schulwerk Forum Salzburg was established. As the Forum moves ahead, it continues to build on a solid foundation, supported by the efforts and passion of its members in all parts of the world. These dedicated Orff Schulwerk practitioners sustain the legacy of Carl Orff and Gunild Keetman's elemental music and dance education and will carry on what remains to be done. ■

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### **Orff-Schulwerk Heute Magazine** (formerly *Orff-Schulwerk Informationen*)

English/German publication of the International Orff-Schulwerk Forum Salzburg, published biannually from 1964–2019 (free)  
<https://www.orff-schulwerk-forum-salzburg.org/magazine-osh>

### **Orff® – Arts and Education**

English/German publication of the Carl Orff Foundation (free)  
<https://www.orff.de/en/publications/magazine/>

### **Ostinato**

English-language journal of Carl Orff Canada, published fall, winter, spring (free digital access to current issue)  
[http://www.orffcanada.ca/current\\_issue.html](http://www.orffcanada.ca/current_issue.html)

### **Musikworks**

Australian National Council of Orff Schulwerk, Inc. English-language journal published annually (accessible for a fee)  
<https://www.ancos.org.au/pages/resources/musicworks>



# Orff Schulwerk Past and Today in Greece

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## ABSTRACT

*Music educator Polyxene Mathéy implemented Orff Schulwerk in Greece. In this article, the author explores how music educators, working with melodic, kinetic, and rhythmic material from Greece, continue the approach today while maintaining the basic principles of Orff Schulwerk philosophy and pedagogy.*

## By Marina Mavrogianni

The introduction and dissemination of Orff Schulwerk in Greece is attributed to music educator Polyxene Mathéy, Orff's student at the Güntherschule and later his colleague at international seminars. In 1938, Mathey founded the Polyxene Mathey School of Rhythmic Gymnastics. Initially, she taught students using a piano, xylophones, and flutes. When World War II erupted in 1940, she closed the school and did not reopen it until 1946. It was then she had the opportunity to explore Orff's concept of music and movement within the Greek language, and her school became a center for the artists and intellectuals of its time.

In 1957, while in Athens, Orff gave Mathéy the first two volumes of Orff Schulwerk. She then began to apply his pedagogical ideas at the school. In 1961 Orff asked her to write a version of Greek songs and orchestrate them with Orff instruments. The first volume of *Orff Schulwerk – Greek Songs and Dances* was published in 1963 by Schott's Sohne. In the introduction, Mathéy wrote:

The conception of the idea is to give the children of each country pieces with their own melodic and rhythmic treasures ... These are not purely children's songs ... they are not written specifically for children. They are songs of our people which can be sung by children over 10 years old. ( p. 2)

The title of each piece was written in Greek and German; at the end of the book is a translation of each song into German, along with directions for the dances in both Greek and German. This showed the importance of movement in the approach as well as Mathéy's desire to ensure that both Greek and German children could access the materials.

The second volume of *Orff Schulwerk – Greek Songs and Dances* was published in 1968 and included two of Aesop's fables. The musical material, the language, and the orchestration reflected Greek culture. Most of the songs were written in the familiar rhythms of the Greek 5/4, 5/8, 7/8, and 8/8 as well as in the major scales and modes that dominate Greek music. Years later, in 1993, Mathéy and Panagopoulos-Slavic published *RRRRRO – Poetry, Music and Dance from Greece* (a supplement to *Music for Children*), intended for use with children ages 12 and older. It included ancient and medieval texts and Greek songs and dances.

These esteemed music educators reminded readers “these arrangements are only a suggestion. Every educator can and should work creatively with children, to find other kinetic and sound solutions” (Mathéy & Panagopoulos-Slavic, 1993, p. 3). This is the beauty that lies in Orff Schulwerk; the standardized material every music educator has is a tool that works as a stimulus and as a model of elemental music. Just as a painter has an original idea and, little by little, with inspiration, perseverance, talent, and knowledge creates something great, so do music educators and their students create their own unique music and movement pieces by maintaining the basic principles and goals of Orff Schulwerk.

Beginning in 1962, Mathéy worked for the dissemination of Orff Schulwerk through seminars she organized in Greece and abroad. Since then, two organizations have influenced the spread of Orff Schulwerk in Greece: The Moraiti School (one of the largest private schools in Athens), which established a professional Orff Schulwerk two-year course in 1986 and Orff Schulwerk Levels I–III beginning in 2011, and the Hellenic Orff-Schulwerk Association, established in 1990. Orff Schulwerk is now an integral part of preschool and primary education in Greece. Many private kindergartens, schools, and conservatories include the Orff Schulwerk approach, and Orff's educational work has influenced the

design and development of music curricula in public education as well.

### How Is Orff Schulwerk Implemented in Greece Today?

Mathéy learned early that the Schulwerk was meant to be adapted to enable teachers to work with music elements central to their own culture. As Regner (2006) said,

The ideas of Carl Orff and Gunild Keetman must be applied to your own cultural heritage. Greek texts, Greek melodies, Greek rhythms and meters must be the basis of your work. Your children sing and dance differently from the children of Bavaria. And so, it must be. (p. 7)

Today's music educators draw from melodic, kinetic, and rhythmic material from Greece, tapping into folklore and integrating traditional musical instruments, sound producers, and handmade instruments.

#### **Greek Folklore**

Greek customs connected with the four seasons of the year proved to be a rich source of inspiration for lesson planning. For example, Greece is one of the first countries that cultivated vineyards; Greeks created the god, Dionysus, and myths about the celebration of the grape harvest. Following are some suggestions for student learning based on the seasons.

**September grape harvest:** Have a discussion with your students about the vines and the harvest. Explain that in many villages, men, women, and children harvest the grapes and have an all-night party with song and dance. To recreate this scene in your classroom, place a nylon mat with bubble wrap underneath for your students to imitate pressing the grapes with their feet as they listen to the traditional Greek song, *I Enter the Vineyard*. During the orchestral parts of the song, they may either step off the mat, pretending to have baskets of grapes, or dance in a circle. Use echo imitation to teach them the song—first in two-measure phrases and then the whole song.

**Myth of the goblin (*Kallikantzari*):** This myth from Greek folklore tells of goblins that wreak havoc from December 24 until January 6, entering people's houses, disturbing them, and getting into

Figure 1. Goblin Psilovelonis Makaronis.

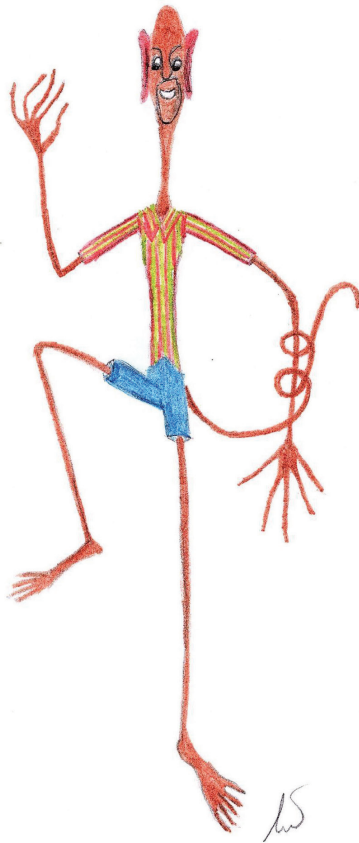


Figure 2. Goblin Vourvoukalkas Skaloubakas.



ARTIST: LYDIA MOUSTAKI. USED WITH PERMISSION.

mischief (see Figures 1 and 2). The behavior of these playful, beloved imps inspires several themes for moving to music.

**Carnival:** Celebrated in February, Carnival has its roots in the worship of the god Dionysus. In ancient times, the Dionysia festivals marked spring's return and regeneration. The maypole dance is a fun way to celebrate Carnival with your students. Invite 12 of them at a time to dance in pairs round the maypole while holding the colorful ribbons that stream from the top. Explain to them that, in Greece, the number 12 and the 12 ribbons used in the maypole dance symbolize the gods of ancient Greece, the months of the year, and the hours of the day.

**March swallows:** The swallows mark the arrival of spring and floral blooms. To celebrate with your students, help them create swallows embellished with bells on their necks (see Figure 3, p. 19). Optionally, as is Greek tradition, they can fasten their handmade swallows to baskets filled with ivy and flowers then sing the song, *Helidonisma* (see Figure 4, p. 19). The English translation follows:

#### Swallow Is Coming

A swallow flying from the Black Sea  
Crossed the sea, rested and sang  
Fair housewife, go in the cellar, come out the  
cellar  
Bring some eggs (for Lent) and yarn (for  
Pentecost)  
To tie up March and make a March bracelet  
If you don't have eggs, we'll take the hen  
To lay eggs and lead the birds.

**Aesop's Fables:** Greek music educators often refer to the fables of Aesop, Greek fabulist and storyteller. Some favorites are "The Ant and the Grasshopper," "The Tortoise and the Hare," "The Lion and the Mouse," and "The Wolf and the Shepherd," among others. Aesop's fables offer opportunities for your students to add music, speech, movement, sound accompaniment, improvisation, and to develop their imaginations and theatrical skills. For example, read "The Tortoise and the Hare" to your students, then invite them to decide which character to become—the tortoise or the hare. Encourage them to discuss the choices, especially noting how differently the two move. Then have the group decide together which rhythmic instruments to use to represent the hare's quick leaps (e.g., claves) and the tortoise's slow,

steady steps (e.g., tambourine or hand drum). When the claves are played, the “hares” move. When the tambourine or hand drum is played, the “tortoises” move. Then they switch roles. Another option is to invite some students to be hares or tortoises and others to play rhythmic instruments.

### Greek Rhythms

Music educators in Greece use riddles, verses, proverbs, lullabies, rhymes, and song games from Greek tradition. Through rhythmic speech, their students experience fluctuations in the intensity of voice, repetition, and deceleration and acceleration of words. Ordinary words, such as the names of children, cities, and animals, work well. Poems are converted into kinetic and acoustic *ad libitum*. Meter is also considered. In Greece, asymmetric meters, such as 5/8, 7/8, and 9/8, are common; a number of traditional Greek carols and songs educators use are in 5/8 and 7/8 meters. Additionally, Greek folk dances are in 5/4 (*tsakonikos*) and 7/8 (*kalamatianos*) meters.

Figure 3. Bells on Swallow.



ARTIST: LYDIA MOUSTAKI. USED WITH PERMISSION.

Figure 4. *Helidonisma* Score.

Region Eaini Kozanis

7/8

he li do na er he te ap ti ma vri tha la ssa tha la ssa kian pe ra se

7

e ka tse ke la li se mor ka li ni ko ki ra em pa e vga sto ke la ri fer' av ga sa

14

ra ko stia ke sxi nia pe di ko sta yia na do sou me to ma i ke to tsi li

20

ri mpour da ki kian den e he te av ga per nou me ti klo sa ria na yie na i

26

na klo sa i ke na ser ni ta pou lia

SOURCE: GREEK TRADITIONAL SONG.

**Celebrating Carnival with Greek rhythms:** Help your students make masks, then paint them yellow, red, and green. When done, invite them to spread them on the floor while chanting the following rhythmic text in 5/8:

ko-ki-ni ma-ska (red mask)  
 pra-si-ni ma-ska (green mask)  
 ki-tri-ni ma-ska (yellow mask)  
 poia? (which?)

After chanting the text, have each child say the color of their mask and put it on. Then invite the class to chant the text again and accompany it with body percussion on the beat (clap-clap-clap-chest-chest) as they move around the room. Later, they can transfer this activity to rhythmic, and then to melodic, instruments.

### **Greek Instruments**

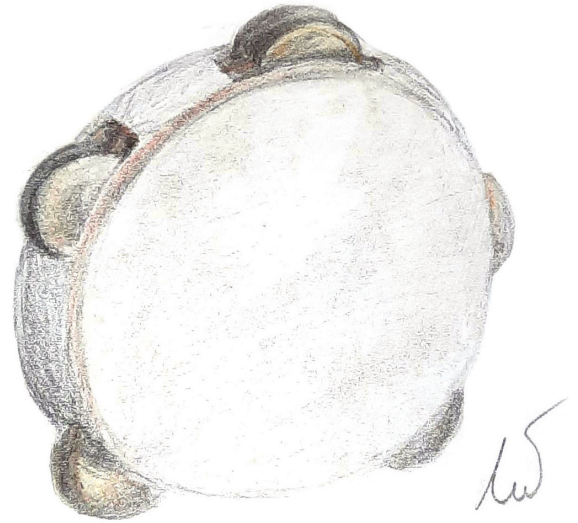
In many areas of Greece, inhabitants made musical instruments from materials at their disposal at the time. Today, in addition to Orff instruments, music educators use Greek traditional instruments (e.g., *toubeleki*, *defi*, *daouli*, spoons, and tambourine), sound producers (e.g., conches, water-whistles, and

**Figure 5.** Toubeleki.



ARTIST: LYDIA MOUSTAKI. USED WITH PERMISSION.

**Figure 6.** Defi.



ARTIST: LYDIA MOUSTAKI. USED WITH PERMISSION.

wooden ratchets), and instruments they and their students make. The *toubeleki*, a drum played with the hands, provides rhythmic accompaniments to various melodic instruments of Northern Greece and the Aegean islands. It comes in a small size ideal for children, and in a larger size for adults (see Figure 5). The *defi* is a cimbalom that provides a rhythmic accompaniment to most of the melodic instruments played throughout Greece (see Figure 6). *Daouli* is the primary rhythmic instrument of mainland Greece. It hangs from the left shoulder and is played with two drumsticks—a thick, heavy one in the right hand, a thin one in the left.

Conches, water-whistles, and wooden ratchets (sound producers) are used for games and to represent common sounds. The conch is a large shell from which the top has been removed (see Figure 7, p. 21). Sailors have used it since ancient times to announce the arrival or departure of ships.

Water-whistles are small hollow ceramics made in folk pottery workshops; they create a “murmur” when blown into after being filled with water (see Figure 8, p. 21). Wooden ratchets (*rokanas*) produce a dry, loud sound when a thin plank strikes the cogwheel rotating around the axis. They are often given as gifts during Carnival season.

Collecting raw materials is a creative activity children enjoy. Wieblitz (2011) noted:

Figure 7. Conch.



Figure 8. Water-Whistles.



When we build instruments with children, an abundance of positive aspects is produced with respect to humanistic pedagogy as well as music pedagogy itself. All manual action has a tremendous appeal for children that activates and motivates them in special ways. Hands and fingers play a major role in this journey of discovery: the tactile organs experience soft, rough, sharp, angled or round surfaces and forms. Together with visual perception these things are experienced with greater flexibility. Basic musical experiences are also collected when examining the material: the sound is variably long, high, loud, sharp, dull. (p. 227)

Seashells or walnut shells are good for creating a variety of instruments, such as sleigh bells, maracas, and castanets (see Figure 9).

**Using Homemade Instruments:** In this activity, students share their summer vacation experiences, choosing words that come to mind, such as sea,

Figure 9. Castanets from Seashells.



PHOTOGRAPHER FIGURES 7, 8, 9: ALKISTI LEKATSA. USED WITH PERMISSION.

Figure 10. Thalassa Kima.

M. Mavrogianni

tha la ssa ki ma ki ma tha la ssa ki ma ki ma tha la ssa ki ma ki ma  
ki ta tous gla rous ki ta tous gla rous ki ta tous gla rous  
vo tsa la vo tsa la vo tsa la

22

4

tha la ssa ki ma ki ma tha la ssa ki ma ki ma tha la ssa ki ma ki ma  
stón u ra no ki ta tous gla rous ki ta tous gla rous  
vo tsa la vo tsa la vo tsa la

7

tha la ssa ki ma ki ma tha ka ssa ki ma ki ma  
ki ta tous gla rous ston u ra no  
vo tsa la vo tsa la

SOURCE: COMPOSED BY MARINA MAVROGIANNI.

waves, sand, seashells, pebbles, seagulls, and so on to describe the scenes. The teacher writes the words on the board then invites students to guess which ones will be used in the poem, “Thalassa kima” (“Sea, wave, wave”) (see Figure 10, p. 22).

An option for your classroom is to invite students to recite then pat the rhythmic phrase of the poem. Using echo imitation, have them imitate simultaneously, then all repeat the phrase together. After, create the ostinati through speech with body percussion (clap and pat), then transfer to instruments (e.g., castanets made from seashells and pebbles). As a group, students can then create a final form for a performance, with an introduction (sea and gull sounds) and a coda (sea sounds gradually diminishing).

Another option is for students to use scarves and pieces of paper folded in half (to imitate gulls) to create movement imitating the “sea.” This demonstrates how, with very simple materials that

come from nature (i.e., pebbles, seashells, and conch), they can create music without using Orff instruments.

### Conclusion

The journey of Orff Schulwerk in Greece began in the 1960s with Mathéy. Orff made it clear to music educators around the world that they should adapt Orff Schulwerk to their country’s cultural heritage and enrich it with new elements and ideas while maintaining its basic principles. Greek music educators use customs, themes from the past, current poetry and literature, games, dances and songs in 5/4, 7/8, and 9/8, and Greek traditional and Orff instruments to create exceptional classroom experiences that come alive with joy, creativity, inspiration, imagination, and improvisation. In this way they provide their students with something unique, something that will stay with them and be part of their lives forever. ■

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# Echoes of a Musical Experience in Brazil

24



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**JANET ROBBINS** is professor emerita of music education at West Virginia University with specialization in general music methods, Orff Schulwerk, and qualitative inquiry. Janet has traveled to Recife, Brazil, to study music and dance traditions since 2006 and currently coordinates WVU's Smithsonian World Music Pedagogy professional development course.

## ABSTRACT

*This article follows the paths of two teachers with a shared interest in Orff Schulwerk, teacher education, and culturally sensitive pedagogy that acknowledges the important role of music in students' lives. Together, their experiences provide a perspective on the global dispersal of Orff Schulwerk in Recife and suggest pathways for teaching Brazilian music and culture beyond its borders.*

## By Janet Robbins With Flávio Medeiros

**W**e met in 2001 when Flávio traveled from his home in Recife, Brazil, to participate in Eastman's Orff Schulwerk course. Initially a student in my movement classes, Flávio became my host and guide for many trips I would make to observe, participate, study, and teach in Recife for more than a decade. I was curious about Flávio's Orff Schulwerk classes at the Universidade Federal de Pernambuco (UFPE) and eager to immerse myself in Brazilian music and culture.

Recife is the capital of the state of Pernambuco, "located at the very tip of Northeast Brazil, where the South American continent extends the farthest east into the Atlantic Ocean" (Crook, 2009, p. 8). Its more than 400-year-old architecture still stands as a reminder of Portuguese colonization. Carved out by two rivers and protected by reefs, Recife is often referred to as the Venice of Brazil. Many Brazilians perceive Northeast Brazil as the "wellspring of their country's 'authentic' national character and the home of its 'purest' traditional culture and music" (Crook, 2009, p. 12). African, Indigenous, and Portuguese heritages create a hybrid of cultures, traditions, and musical styles (see Figures 1–3, p. 25).

Figure 1. Old Recife.



Figure 2. Recife's Capibaribe River.



Figure 3. Recife's South Atlantic Beach.



PHOTOGRAPHER, FIGURES 1, 2, 3: JANET ROBBINS.

For the people of Recife, music is a way of life. Gatherings rarely occur without music. Flávio (personal communication, July 2021) explained that Brazilians have happiness and are always singing and having parties, special events, and festivals:

The Brazilian personality is to enjoy life no matter what happens. People live for Carnival's pre-Lenten celebrations, the Sao João festivals in June, and Christmas *folgedos* (festivities), preparing for months to perform and participate

**Figure 4.** Community Drumming in Old Recife.



PHOTOGRAPHER: JANET ROBBINS.

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with friends or as part of a community. Recife is very strong with these festivals, and I think they are an encouragement for people. Carnival is a time you can meet so many different rhythms: Caboclinho, Maracatu Rural, Frevo de Bloco, Frevo do Rua, Maracatu de Baque Virado, Ciranda. During São João June Festivals, too; you have Baião, Forró, Xaxado, and Côco.

These are times throughout the year for people to participate in the rhythms that are markers of Pernambuco's rich culture and a source of pride (see Figure 4).

### **Seeds of Orff Schulwerk in Pernambuco**

For more than 20 years, Flávio has worked to integrate the music culture of Northeast Brazil with Orff Schulwerk principles and practices. "I realized that integration in different cultures could be realized, that basic ideas of Orff Schulwerk could be adapted according to a musical, cultural, and anthropological context" (as cited in Medeiros, 2013, p. 102). This realization aligns with early writings about Orff Schulwerk's global dispersal in which Kugler (2005) argued "the adaption of Orff Schulwerk

to other cultures should be based on materials and content from their respective traditions" (p. 14).

An early influence on Flávio's teaching was Helder Parente, a former professor at UNI Rio, Rio de Janeiro, who had studied in Salzburg for several years. In 1994, Helder was invited to give workshops at UFPE. Flávio remembers Helder's exclusive use of Brazilian repertoire and rhythms, something he had not experienced in other Orff Schulwerk classes. These workshops sparked Flávio's decision to develop an approach that echoes the sounds of Pernambuco using regional music, dance, and poetry.

Flávio's students have grown up with Pernambuco's diverse musical traditions as their surround-sound—at home, in neighborhoods, and in communities—thus their music seemed like a natural starting point for creative activities. "I was seeking to show creativity as an innate competence," he explained. He likes to remind his students that "our richness is our culture":

Students come with all this richness in their culture and they respond naturally to Orff Schulwerk with their own culture. When students

use rhythms of Pernambuco to create rhythmic and melodic ostinati, they know and experience their own culture. To bring to the university all these sounds and instruments of Northeast Brazil is natural. (personal communication, July 2021)

### “Orff Pernambucano”

The global dispersal of Orff Schulwerk on Brazilian soil is easy to spot in Flávio’s classes at UFPE. They are brimming with experimentation, creativity, and the soundscape of Pernambuco. During my visit in 2011, I arrived in time to see students sharing a culminating composition assignment for Orff and traditional instruments in the style of a Pernambuco cultural tradition.

Everyone springs into action as scores are passed around and pieces come to life. Orff instruments live alongside Brazilian instruments, generating new sounds and compositional possibilities. Arrangements included melodies performed on flute, trumpet, trombone, and violin with ostinato accompaniments on Orff xylophones, contrabass bars, and string bass. Shakers and traditional percussion instruments of all shapes and sizes are added to achieve the necessary sonic flavor and groove. The result is a new sound, both familiar and a world apart.

Students in the Orff Schulwerk class at UFPE become a community of composers as they tap into the roots of Pernambuco’s music that contain the *materia-prima* (raw material) for rhythmic, melodic, and harmonic ostinati. According to Flávio (personal communication, July 2021), it is nearly impossible for students to improvise or compose without bringing a traditional rhythm into the mix:

Whenever we do an exercise, it’s very easy to have one of these rhythms appear (Maracatu, Côco, Ciranda); even if you don’t belong in a community, you are impregnated ... it’s like a perfume ... you have to take a shower to take it out!

A small group of students gathers to work on vocal parts while a percussion section forms to practice rhythms for alfaia, zabumba, caixa, agogô, or pandeiro—all instruments Flávio has collected over time. Some students perform melodies on their principal instrument learned at conservatories while others choose instruments learned from *mestres*

Figure 5. Orff Pernambucano Grupo.



PHOTOGRAPHER: JANET ROBBINS.

(masters) in the community. The intersection of informal and formal learning is unmistakable.

As arrangements come together, music and dance unite. Samuel, one of the students, dances the Côco while playing his flute; Adriano adds a Baião step to the ganzá rhythm; and singers are always in motion, often inviting me to join them to dance maracatu, Forró, and Côco. I was swept away by the fusion of music and dance (Robbins, 2011).

Everyone learns from each other, not under the direction of a teacher-director. Students-as-leaders are a familiar sight in this class and willingly share their knowledge of music learned in communities outside the university. One example I witnessed was when students wanted to learn more about Cavalo-Marinho (festivities that take place around Christmas). A very shy student who had grown up studying with a *mestre* was coaxed into demonstrating an obscure and complex dance rhythm. In this moment, he became the leader so others could follow. Everyone applauded his agility and grace, and I was reminded of the powerful social dimension of Orff Schulwerk where “everyone learns from everyone” (Hartmann & Haselbach, 2017, p. 25).

### A Homecoming and Harvest

I returned to Recife in 2018 for the first *Festival Orff Symposium* at UFPE. It was a joyful reunion of current and former UFPE students and area teachers, a time to embrace the long history of Orff Schulwerk at UFPE and celebrate the formation of ABRAORFF in Brazil.

Figure 6. *Maracatu Falado* Score.

Wellington Jamaica

♩ = 90

Agogô  
Tom tim tom tim tom tim tim tom tim

Abê  
Tá tum tum tá tum tum Tá tum tum tá tum tum

Gongê  
"Que" qui tu "que" Zé? "Que" qui tu "que"?

Caixa  
Ho - je eu vou to car o meu ma - ra - ca - tu

Alfaia  
Ma - - - ra - - - ca - - - tu!

SOURCE: ARRANGED BY JAMAICA WELLINGTON. USED WITH PERMISSION.

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I was once again a witness to students' creative work during an evening performance. The festival was an opportunity for them to perform several compositions from their Orff Schulwerk class. Students were in the process of recording selections for a CD, *Orff e Ritmos Pernambucanos*, and were excited to share several compositions on opening night. The time was ripe for a wider audience to learn about the vibrant blend of Orff Schulwerk and Pernambucano rhythms taking place in Flávio's classes (see Figure 5, p. 27).

A video of *Maracatu: Qué que tu qué, Zé?* by student composer Jamaica Wellington is available at <https://youtu.be/xWmaVdFLidw>. As you watch the performance, listen for simple bordun ostinati on Orff xylophones and bass bars along with Pernambuco rhythms on percussion instruments (alfaia, caixa, gonguê, abê, and agogô) that accompany a mixolydian melody for trumpet, trombone, and sax. At the end you will see ensemble members invite the audience to join in with speech (*falado*) and body gestures that imitate the rhythms of Maracatu (see Figure 6). Everyone makes music!

In a subsequent Orff workshop for students and teachers, this same piece was used, only this time with lyrics for singing because instruments were not available. "No instruments; no problem" is a motto Flávio likes to use. Playful lyrics became a solution for singing, playing, and dancing, *Qué que tu qué, Zé* (see Figure 7, p. 29).

- Eu vou cantar esse maracatu. (I'm going to sing this Maracatu)
- Eu vou tocar esse maracatu. (I'm going to play this Maracatu)
- Tem uma alfaia, tem caixa no maracatu. (There's an alfaia, there's a caixa in Maracatu)
- Tem gonguê, abê e agogô no maracatu. (There's a gonguê, abe, and agogo in Maracatu)
- Eu vou dançar esse maracatu. (I'm going to dance this Maracatu)

### Finding a Path from Outside to Inside

Flávio and his students have become my colleagues and teachers, helping me travel from outside to

Figure 7. *Qué Que Tu Qué Zé* Melody Score.

Música: Wellington Jamaica  
Letra: Dimison Cezar  
Flávio Medeiros  
Rodolfo Oliveira  
Wellington Jamaica

♩ = 90

Eu vou can- tar, \_\_vou can-tar es-se ma-ra-ca- tu. \_\_ Eu vou can- tar, vou can-tar es-se ma-ra-ca tu. \_\_

9  
Eu vou to- car, \_\_vou to-car es-se ma-ra-ca- tu. \_\_ Eu vou to car, \_\_vou to-car es-se ma-ra-ca- tu. \_\_

17  
Tem um-a'al-fai - a tem cai-xa no ma-ra-ca- tu. Gon-guê, a- bê, \_\_ a go-gô tem no ma-ra-ca- tu. \_\_

25  
Eu vou dan- çar, vou dan-çar es-se ma-ra-ca- tu. \_\_ Eu vou dan- çar, vou dan-çar es-se ma-ra-ca tu. \_\_

SOURCE: FLÁVIO MEDEIROS. USED WITH PERMISSION.

inside the music of Pernambuco and providing courage to share Brazilian music and culture with students and teachers. Since my first visit in 2005, I have continued to immerse myself in recordings of Brazilian music, always ready to learn new songs, try out dances, and practice Portuguese. I am fortunate to have had so many opportunities to travel to Recife to work with music educators, ethnomusicologists, and culture bearers. They ferried me to festivals in the city and countryside, encouraged me to join in the singing and dancing, and spent many hours answering my endless questions.

I have learned that becoming familiar with a musical culture requires time and commitment to going beyond surface encounters. Digging deep and searching widely for roots and routes of Brazilian music and its meaning in people’s lives has been essential to my teaching. I find comfort in Barbara Lundquist’s (1998) advice that, “Getting to know a single piece thoroughly and understanding something of its place in people’s lives is possible. Even that limited effort can establish a link with another musical tradition that is real and unforgettable” (p. 40).

My path from outside to inside Pernambuco music and culture begins with movement, whether learning a children’s singing game like *Escravos*

Figure 8. Janet Learning Frevo.



PHOTOGRAPHER: FLÁVIO MEDEIROS.

*de Jó* during my first visit to Brazil (Robbins & Solomon, 2006), dancing Frevo in the streets during Carnival, or joining students as they danced Côco and Maracatu in Flávio’s classes. I have always been fascinated by dance, and movement is a natural way for me to embody musical elements and style. Becoming familiar with the dances of Pernambuco

**Table 1.** Bringing Music and Culture of Brazil into Your World.

<b>1.</b>	<b>Start from where you are.</b> As you bring music from another culture into your classroom, recognize what you do and do not know. Share your positionality and understand that music is always being recontextualized when it travels to classrooms.
<b>2.</b>	<b>Examine the many facets of a piece of music.</b> Where does the music happen? How does the music function (celebrations, games, lullabies)? Who are the performers, then and now?
<b>3.</b>	<b>Search for the roots and routes of music and culture.</b> For a deep dive into Brazilian music and culture, listen to the podcast <i>Massa: Brazilian Music and Culture</i> ( <a href="https://essefoimassa.com/">https://essefoimassa.com/</a> ). Another resource is the sound archive of Smithsonian Folkways Recordings ( <a href="https://folkways.si.edu/">https://folkways.si.edu/</a> ).
<b>4.</b>	<b>Listen, listen, listen!</b> Today's technology makes it possible to graze on music from around the globe. Language, timbres, and rhythms become familiar when you listen repeatedly to a piece of music. It takes time, but gradually you find yourself moving from unfamiliar to familiar, from outside to inside the music.
<b>5.</b>	<b>Blend culture-specific sonic “flavors” with Orff instruments.</b> “Although seen as ‘acultural,’ the Orff instrumentarium can be combined with a multitude of sonic qualities” (Cantarelli Vita, 2018, p. 44). Having students hold, shake, drum, and pluck instruments from around the world can transport them to new places in tangible and imaginative ways.
<b>6.</b>	<b>Adapt and modify Orff instruments to approximate sounds of other instruments.</b> Placing paper between xylophone bars approximates the buzzing sound of a Ghanaian gyil; tubano drums can be played with mallets instead of hands to resemble the sticking technique and timbres of large Afro-Brazilian alfaia and zabumba drums.
<b>7.</b>	<b>Collaborate with culture bearers to understand how music functions in people’s lives.</b> Invite them to share their music and culture with your students. Connecting with people who are close-by in your community or halfway around the world via Zoom is possible.

SOURCE: CREATED BY JANET ROBBINS.

has been an entry point for developing material for teaching, as I almost always begin a lesson with movement (see Figure 8, p. 29).

Ciranda is a simple dance and one of the first I shared with students and teachers. Inspired by the sea and movement of waves (*da ondas*), Ciranda was originally sung and danced on the island of Itamaraca by fishermen’s wives waiting for their husbands’ return from the sea. Its slow, mesmerizing movement invokes images of Brazilian beaches and sparkling turquoise waters and is a wonderful way to “take a trip to Brazil.” (Listen to the podcast, *Following Ley Line*, Episode 5, “Ciranda: The Dance of the Sea” to hear examples and learn more about the origins of Ciranda: <https://podcasts.apple.com/us/podcast/episode-5-ciranda-the-dance-of-the-sea/id1558669960?i=1000514507076>)

As I continue to study and teach Brazilian music and culture, I have benefitted from learning about the dimensions and pathways of World Music

Pedagogy that share similar holistic and humanistic practices with the Schulwerk (Campbell, 2018). The ideas detailed in Table 1 have guided my thinking about bringing music and culture of Brazil into my world and work.

### Conclusion

Although Recife is a long way from Munich and the Güntherschule where Orff began his music-movement experiments, the similarities between these different worlds are many. Dorothee Günther’s (1935) “out of movement, music, out of music, dance” (p. 35) is an idea practiced by *brasileiros*. For them, music and movement are “as important for survival as water and air” (Regner, 1982, p. ii)—something that long-time director of the Orff Institute Hermann Regner no doubt witnessed during his travels to Brazil.

Many music educators worldwide have sought to understand the best ways for realizing and adapting the basic ideas of Orff Schulwerk.



PHOTOGRAPHER: FLÁVIO MEDEIROS.

Certainly, Flávio is one of them. He has given his students agency to be their own composers, learn as a community, share and celebrate music from their lives, and have the courage to teach in schools with limited resources. Because of the openness and flexibility Orff Schulwerk offers, he thinks new forms of Orff Schulwerk in different cultures are possible. “Maybe Orff Schulwerk is the instrument to connect people; maybe Orff

helped in this way” (personal communication, July 2021).

If only we could dance Ciranda now and imagine ourselves on a beach in Northeast Brazil, joining hands in hands, circling around, with feet moving in and out like the ebb and flow of waves. Even this one step might transport us to another part of the world, encourage empathy, and spark our imaginations and future possibilities. Let’s do it! *Vamos!* ■

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# Tús Turais: Orff Schulwerk in Ireland

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**ELSPETH HAYES** received a bachelor's degree in music and German from Exeter University, England, and received a master's degree in music (performance) at the Dublin Institute of Technology Conservatory of Music and Drama. Elspeth has completed two levels of Orff Schulwerk Teacher Education and has worked with Music Generation Carlow since 2015.

## ABSTRACT

*Modern Ireland has a diverse musical culture. In this article, the authors discuss the Music Generation Performance Music Education program and their discovery of Orff Schulwerk through this work. They also consider how Orff Schulwerk can be developed in a diverse and multicultural Ireland, while also drawing on traditional music and culture.*

### By Alison Behan-Lee and Elspeth Hayes

Ireland as a nation is both ancient and youthful. Although many aspects of Irish culture can be traced to prehistory, the newly formed Irish Republic spent much of the 20th century working to establish the country's cultural identity subsequent to gaining independence from British rule in 1922 and declaring a Republic in 1949. This process saw conflicting impulses: the wish to preserve traditional Irish Gaelic culture and the desire to be a modern young country on the European stage; the will of the Catholic Church to set the moral and cultural agenda and the inclination of the young towards imports of rock and roll and country music; the proximity, attraction, and simultaneous antipathy to our United Kingdom neighbors and their vibrant youth culture; and the wish among those of a Western classical background to claim a place for Irish composers in that genre, alongside the rejection of such notions as being colonialist hand-me-downs (Fleming, 2004). The 1990s in particular saw some level of confidence attained in Irish popular music and an international cultural voice that drew on traditional music in parts—think Riverdance, Sinéad O'Connor, and The Pogues—but also with fluency in rock and pop music, with bands such as The Corrs, The Cranberries, and U2.

Consequently, Ireland's cultural and musical influences change between and within generations, regions, towns, and cities. Communities in musical

theatre, traditional, choral, and Western classical music are thriving. Popular music audiences follow the gamut of Irish, British, and U.S. artists, though the region and town often influence their particular tastes. Both U.S. and Irish country music also have a strong following in more rural areas of Ireland (Erraught, 2020). In the age of social media, musical and cultural influences have become even more varied and diverse. The musical landscape for our youth in Ireland is becoming truly international, and our challenge is to balance this with the hope of developing an Irish Schulwerk.

### Music Generation

Although music education in Ireland had long been a curriculum subject at both primary and secondary levels, the availability of quality instrumental and vocal (singing) tuition was inconsistent and largely unavailable to many across the country (Flynn et al., 2016). The inaccessibility to vocal and instrumental instruction prompted the emergence of Music Generation in 2010, an organization that develops Performance Music Education (PME) programs for children and young adults in community and school settings. The PME curricula encompasses instrumental and vocal tuition in varying genres with associated ensembles. Each county music partnership develops its own programs and approach in response to its local situation. At the primary level, PME is delivered in a variety of ways, including whole-class programs to complement and enrich the mainstream music curriculum (Music Generation, 2016). These programs vary between counties but can include early childhood general music and whole class vocal and instrumental tuition. By 2019, Music Generation's PME programs spanned 25 of the Republic of Ireland's 26 counties.

#### Music Generation Carlow

One of the 25 county programs is Music Generation Carlow (MGC), the professional home of the authors. Since its launch in 2013, MGC has provided supplementary PME through various programs that take place during the school day and after school. Music instruction in these programs has a variety of foci including early childhood education, vocal arts, traditional instruments such as bodhrán, tin whistle, fiddle, accordion, concertina, and mandolin, as well as classical and contemporary instruments including brass and string instruments, recorder,

The musical landscape for our youth in Ireland is becoming truly international, and our challenge is to balance this with the hope of developing an Irish Schulwerk.

guitar, ukulele, and drums. In addition, MGC supports a weekend rock school and five county ensembles: three traditional, one vocal, and one for winds and percussion.

Much of the increasing interest in the Schulwerk in Ireland can be attributed to the foundational work of MGC. Upon Music Generation's launch in Carlow, the Early Childhood team gathered their previous experiences and began to incorporate a Kodály-based pedagogy into their classes. As the program and personnel changed and developed, a search for other contemporary pedagogical approaches began, leading to the proposal of the Orff Schulwerk approach as an exciting avenue of study.

Following her appointment in 2016 as lead musician of the Early Childhood program, Alison traveled twice to Fairfax, Virginia, to attend Orff Schulwerk Teacher Education at George Mason University. Many of the MGC team members have also traveled to the United States for these courses, including Elspeth in 2018 (George Mason University) and 2019 (University of Kentucky). As word spread within Music Generation of our Orff-inspired musical offerings and teaching processes, the demand for learning about the Orff Schulwerk approach grew. As a result, Alison went from providing professional development to her local colleagues to working directly with Music Generation Early Childhood teams across nine counties and presenting on a national level.

As Orff Schulwerk started to grow in Ireland, educators and Orff societies outside the country lent their support. Orff UK helped arrange the visits of three international Orff educators to Dublin and Carlow. Orff UK also supported Alison's attendance at the 2019 Orff Forum in Salzburg, where she was able to initiate conversations concerning the establishment of our own Orff society in Ireland.

#### The Schulwerk and Ireland

The question, therefore, of how Irish culture and music can unite with the values of the Schulwerk demands a response as multi-faceted as the culture described earlier. As we continue to develop and

promote Orff Schulwerk in Ireland, we must pose two essential questions: What is Irish musical culture, and how do we develop the Schulwerk in the Irish context?

### ***Irish Musical Cultures***

The answer to our first question may seem obvious to the outside world. It might be assumed that Irish musical culture would be that of Irish traditional music: jigs, reels, hornpipes, and polkas; traditional instruments of uilleann pipes, the bodhrán, Irish flute, harp, and spoons to name a few; Irish, *céilí*, and set dancing; and *sean-nós* (old style) singing. One might also imagine the use of our native language of Irish or *Gaeilge* in our poetry, mythology, drama, and stories. Indeed, a treasure trove of material lies at our fingertips. Although the Irish language and traditional culture have a clear place in Irish society, the first language of the majority of Ireland's population is English. As a result, English language culture and all of its diverse

influences serve as the primary cultural landscape for many.

Growing up with traditional music is not a given in Ireland—in fact, it is quite the opposite for many. Traditional music instruction or “trad” is not widely available in every town, village, and community, nor is it reflective of the musical tastes of many Irish families. Our varied experiences as musicians and musician educators on the MGC team indicate the complexity of responses to this situation.

A native of Ireland, Alison grew up studying Western classical music, listening to popular music on the TV and radio, and singing church music. She does not identify as a traditional musician, but acknowledges the many formal and informal experiences of traditional music and dance from her youth, some of which include learning traditional airs on the tin whistle, singing folk songs in both English and Irish in school, attending after-school Irish dancing classes with friends, and watching and recreating *Lord of the Dance* with cousins



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Figure 1. *Sally Go Round the Sun*.

Alison Behan-Lee

Sal-ly be care-ful Mind your-self the sun is ve-ry hot! Let  
5  
go of the moon, get down off the roof, and leave the chim-ney pot!

SOURCE: CREATED BY ALISON BEHAN-LEE.

in her granny's living room. Her appreciation of traditional music developed later in her life, and this is now something she enjoys listening to and experiencing live.

Elsbeth is an immigrant to Ireland, which is by no means unusual. Having grown up in Scotland and England and attending university in Britain, her musical influences were primarily Western classical and church-based music as well as British and U.S. popular music. She had little involvement in the traditional music culture in Ireland prior to joining the MGC team.

### ***Developing the Schulwerk in the Irish Context***

In developing an Irish Schulwerk, our challenge is to incorporate all the diverse aspects of Irish culture as we sing, say, move, and play. We must explore what known and established repertoire in both traditional and contemporary genres can be used in an Orff Schulwerk approach, and also what other material might be adapted with an Irish spirit. We can develop our use of the Irish language alongside English to reflect our bi-lingual nation. The creation of new and original material for and with the children in the classroom also gives us an opportunity to reflect modern Ireland.

Emigration, immigration, and the subsequent exchange of cultural influences and traditions between Ireland and other English-speaking nations, particularly Britain and the United States, has resulted in a shared global repertoire of English language songs and rhymes that strongly resonate with children in Ireland. If we look to the schoolyard, simple examples of this include Mother Goose

nursery rhymes and songs like *She'll Be Comin' Round the Mountain*, *My Bonnie Lies Over the Ocean*, and *Sally Go Round the Sun*. The experience of this repertoire, which can be considered culturally indigenous to the people of Ireland, is as much a part of growing up in Ireland as learning Irish traditional music.

The role of speech in the Schulwerk also has an impact as we work to develop an Irish Schulwerk. Alison recognized that her Irishness regularly emerges in her practice through language—whether it be a turn of phrase, colloquialism, tongue twister, or nonsense words that dance off the tongue. As a result, she adapted and created many chants, rhymes, verses, and ostinati with an Irish flare. She recently used the well-known song *Sally Go Round the Sun* as a means for small group work, with the children creating movement and dance steps in response to the lyrics. To keep the music flowing as each group shared their creations with the larger group, she devised a spoken chant to transition from one group to the next (see Figure 1). Often used as a means of saying goodbye, the opening line incorporates a typically Irish turn of phrase, “Be careful, mind yourself.” Additionally, the chant gives the feel of an Irish jig as the words skate along in 6/8 time.

Alison also devises material using a combination of languages. Chanting the whole group refrain to the name game (see Figure 2, p. 36) challenges each child to identify, in Irish and English, an adjective or feeling that begins with the same letter as their name (e.g., Active Aidan, Roaring Róisín, Fantastic Fionnuala, Sad Seán).

Figure 2. Irish English Name Game.

Alison Behan-Lee

Di - a dhuit, fá - ilte, cé tu - sa in - niu? In - is dom, in - is dom, cad a dhéan-nan tú?

5  
Tell me, tell me, who are you? Tell me your name and what do you do?

SOURCE: CREATED BY ALISON BEHAN-LEE.

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Children’s choices often lead to exciting extensions that explore vocal quality, gestures, and self-expression. As an extension, body percussion or non-pitched instruments can be added to accompany the rhythmic chanting of the students.

Inspired through our Orff education in movement and folk dancing, we incorporated traditional Irish music and dance as a medium for developing steady beat and rhythm. For example, the Irish polka, *The Rakes of Mallow*, is widely enjoyed in our classes.

Also this demonstrates emigrant Irish culture as we use the dance steps devised by U.S. movement and dance pedagogue Phyllis S Weikart, which she named “Irish Stew,” as inspiration (Weikart, 1997). From this base, the children can vary the steps, insert space for free movement, add props such as scarves or streamers, or keep the beat on unpitched percussion.

Using recorded Irish traditional music for creative movement is also ideal for group work and creating a feeling of community and shared experience. It enables us to bridge contemporary and popular Irish music genres to the musical traditions that inspired them. Many composers and ensembles have created new music and reimagined old tunes via crossovers and collaborations with traditional and contemporary styles. The music of Ronan Hardiman, composer of the score for the Irish traditional dance show *Lord of the Dance*, and Bill Whelan, composer of *Riverdance* and *The Seville Suite*, are examples of contemporary Irish music drawing on the traditional idiom. One favorite among our young students is *Siamsa* (Irish for entertainment) from *Lord of the Dance*.

Exploring Irish traditions and typical themes also enables the integration of this culture into the music classroom. Themes such as nature, the weather, or farming are hugely resonant, both in rural and urban classrooms, alongside our love for *Oíche Samhain* (Halloween) and St. Patrick’s Day. Additionally, our work naturally possesses a level of humor, mischief, and *craic*—a word for fun and merriment used when speaking in Irish or English. This playfulness is yet another reflection of Irish culture, as we feel drawn to materials and activities that elicit a smile or look of shock, a giggle from the back of the room, or a full-blown belly laugh.

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The Orff Schulwerk approach seeks to use children’s “own speech and song heritage” to help them grow musically and creatively (Shamrock, 1997, p. 42). Irish heritage is difficult to define. The diverse nature of our culture—a combination of traditional Gaelic and English language cultures—raises issues regarding what may or may not be considered indigenous cultural influence and how much emphasis is given to each. It can also be argued that any music created by Irish people, historically or contemporaneously, is Irish music, even if it is not rooted in a traditional genre or widely identified with a particular Irish genre. As a result, perhaps developing a set of volumes from indigenous Irish culture is not a primary goal in today’s shifting cultural landscape. Instead, we must continue to identify what is meaningful and relevant to the children we teach and what inspires them to create, no matter the origin.

## Conclusion

Orff Schulwerk has much to contribute to the Irish music education landscape in the 21st century. As we look to the future and towards making music in person together post-pandemic, we will reignite our explorations in promoting Orff Schulwerk in Ireland. By developing an Irish Schulwerk that incorporates the musical perspectives and experiences of a wide variety of musicians and educators throughout Ireland and beyond, we hope to acknowledge the increasingly diverse population of the country and attract musicians working with children as well as schoolteachers tasked with the role of delivering music instruction to their students. The goal of an Irish Schulwerk will be to recognize the shared experience of life here by exploring and celebrating the unique fusion of Ireland’s traditional and contemporary cultures. ■

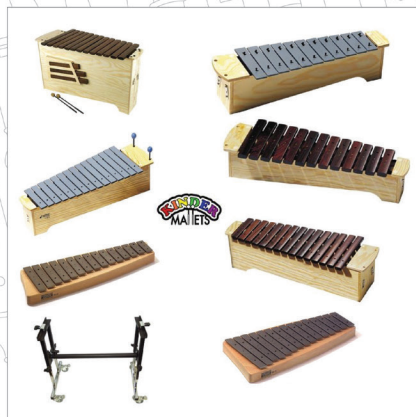
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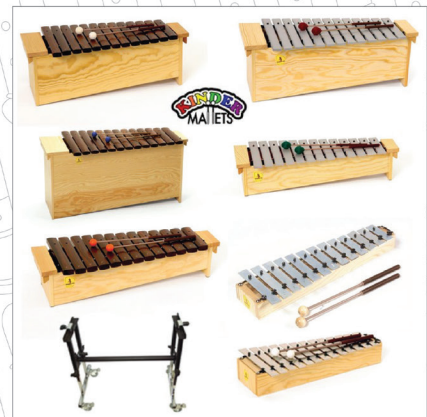
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# Exploring Jeliya: Creative Possibilities With a West African Music Tradition

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## ABSTRACT

*The West African hereditary music tradition, jeliya, offers possibilities for experiencing a rich musical tradition from our larger global community. In this article, the author discusses jeliya through the three elemental qualities of text, arrangement, and modes, and showcases ways in which jeliya can be engaged in the classroom.*

## By L. Clayton Dahm

*I have always been fascinated with Orff-Schulwerk because in Orff, nothing is ever finished. In Orff, we are not involved in problem solving but in possibility seeking. In curriculum we have a prescription, but lifelong work of Orff-Schulwerk must be built on roots of wonder. —Avon Gillespie (as cited in Goodkin, 2017)*

**T**his quote by Avon Gillespie frames the objective here—seeking Orff-inspired possibilities with the West African *jeliya* tradition. Experts such as Dr. Komla Amoaku and Dr. Kofi Gbolonyo, who look to Ghanaian Ewe music, dance, and games, have done some excellent work blending the Schulwerk and West African musical cultures (Bilderback, 2018; Crabtree, 2021). Although working with *jeliya* is achievable through the Orff Schulwerk approach with focus on elemental musical qualities, the objective here is not to convince Orff Schulwerk practitioners to bring *jeliya* specifically into their classrooms. Rather, the goal is to exemplify how a non-Western music tradition can offer wonderful creative possibilities without abandoning a familiar approach.

## Positionality

My knowledge of *jeliya* was built on the roots of wonder and love of the *kora* (a harp-lute instrument used in *jeliya*). Although I study and play the music,

Figure 1. Sona – Jobarteh on Kora.



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Figure 2. Bassekou Kouyaté on Ngoni.



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I was not born into this hereditary tradition; my positionality here is not as a culture bearer, but as a fellow music educator, compelled to reconsider the music used in my classroom and the inclusion of non-Western musical cultures from the rich sonic landscape of our world. Teaching about jeliya or including one song in an effort to be “multicultural” will certainly not dismantle the preponderance of Western and Eurocentric music in classroom repertoire and canon. Introducing jeliya to my students to showcase Black excellence, however, has been an effective and well-received means of addressing this disparity.

### Context

In the classroom, my students and I learn the vocabulary of the musical culture we are focusing on, starting from a place of similarity. The music of Africa has been rife with overgeneralizations and stereotypes (Agawu, 2003), so specific language is used here. Jeliya refers to a specific musical tradition

across a number of groups including, but not limited to, Mande, Fula, Hausa, and Wolof peoples who live throughout Western Africa (notably in Mali, Senegal, The Gambia, Guinea, and Sierra Leon), and in the diaspora. Jeliya, translated as the art of the *jeli* (plural *jeliw*), also spelled *jali*, *djeli*, and *djéli*, serves many purposes including, though not limited to, praising patrons, legitimizing a ruler’s right to rule, arbitration and mediation, keeping oral histories, telling stories, performing at important lifecycle rituals, providing entertainment, animating dance, and inspiring listeners to act.

Jeliw (also called *griots*, a term of French origin) are musicians and members of a hereditary musical family by birth. Traditional melodic instruments used by jeliw include *balafon* (xylophone), *kora* (harp-lute) (see Figure 1), and *ngoni* (lute) (see Figure 2), although other instruments have been added more recently, most notably guitar, keyboard, bass, drums, and other percussion in ensembles (Durán, 1995).

For our purposes here, we will examine three elemental qualities of jeliya—text, arrangement, and modes—and detail how they may be creatively engaged with the Schulwerk. If not already familiar with this music tradition, it may be helpful to listen to recordings at [mandebala.net](http://mandebala.net) by any of the following artists: Toumani Diabaté, Ali Farka Touré, Sona Jobarteh, Bassekou Kouyaté, and Ballaké Sissoko, or peruse the discography compiled by ethnomusicologist, Todd Martin (2020).

### Text

The text of jeliya is paramount because it serves a variety of purposes. Traditionally, jeliw have been custodians of oral histories and stories in addition to singing the praises of patrons in a troubadour or bard-like role. As historians, jeliw perform oral epics, called *fasa*, the most well-known of which is *Sundiata*. While jeliw sing in a variety of languages, students can still engage with texts and themes in a variety of ways. For example, students are capable of learning some Mandinka, but using a familiar language is also a possibility. One such option is the performance of *Sundiata* viewable on YouTube (Diabaté et al., 2016). In this video, Professor Chérif Keita alternates with the vocalist, Hawa Kassé Mady Diabaté, providing an English poetic translation of the text. A number of written translations of *Sundiata* are available and suitable for a variety of age ranges, including a picture book (Wisniewski 1992), graphic novel (Fontes & Fontes, 2008), and chapter book (Niane, 2006). These English texts could be set to music using small excerpts as the seeds of new compositions, or spoken interludes could be combined with movement to retell the story of *Sundiata*. Expanding further, the storytelling component of jeliya can connect to other oral histories across cultures or it may inspire students to create their own epics and musical performances.

As praise singers, jeliw are financially supported by patrons in response to the texts of praise they sing. Working again with this theme, students can create texts that praise one another, family members, friends, and so forth as they write compliments they can explore and improvise before formalizing them in a new composition. Although students can learn original lyrics and translations, the oral histories and praise songs offered here are suggestions for creatively incorporating speech in lessons, even when working with music in another

language. Beyond speech and singing, experiences in movement can be a wonderful way to engage meaningfully with these themes and music.

### Arrangement

Traditional jeliya uses familiar techniques of arrangement and elemental forms to structure a performance. By learning a few related Mandinka words—*kumbengo*, *birimintingo*, and *nininkaro*—this music can be arranged in the familiar Orff Schulwerk sequencing. As an oral tradition, songs are not of a set length, but can be shortened or extended as needed.

A *kumbengo* (ostinato) is the primary building block in jeliya. Although there is no one set *kumbengo* for a song as each jeli has their own version(s), to the knowledgeable listener, a song will be identifiable regardless of the *kumbengo* variant. All will follow the same song-specific progression. Transcriptions and tablature by Eric Charry (2000), Lynne Jessup (1983), and Roderick Knight (1973) all contain multiple *kumbengo* patterns and variations for much of the selected repertoire. Although multiple versions and transcriptions of the same song can be overwhelming, it is empowering to know that creating your own *kumbengo* for use with students fits squarely within this oral tradition. As children in a jeli family learn the canon of songs at an early age, jeliw use discretion to transform an easy *kumbengo* into a more difficult version once the learner is ready. The same can be done in a classroom, offering a variety of entry points for playing a *kumbengo*.

Whereas the *kumbengo* is repetitive and structures the piece, *birimintingo* (instrumental solos) offer ornamentation, another important component. Some jeliw on the kora can keep the *kumbengo* in the thumbs while soloing with index fingers. With students, these different roles are often delegated in a variety of manners (working in small groups, one half the class at a time, one student at a time, and so on). Common sounds in a *birimintingo* may include parallel fifths and descending runs that transition back into the *kumbengo*. Other prompts and guidelines may help set up your students for success when they are improvising. A traditional manner of affirming a solo is interjecting with “*namu*” (pronounced *nahmoo*) and can be a nice way to continue building a supportive classroom environment when it comes

to risk taking. While Mandinka (a Mande language) is most commonly used in jeliya, there are also Arabic influences—"namu" is derived from the Arabic for "yes" (Hopkins, 1997).

An additional elemental form that can be used is the nininkaro (introduction). When played on the kora, the nininkaro presents an opportunity to ensure the instrument is in tune, which involves adjusting string tension as needed. The nininkaro is often played freely, out of time, and eventually falls into time as it seamlessly transitions to the kumbengo. These elemental forms in jeliya, the kumbengo, birimintingo, and nininkaro are, again, not necessarily prescriptive, but simply offer possibilities for arranging and structuring a piece in a familiar manner while working in the elemental style of a different musical culture. Although students may already know the vocabulary of ostinato, solos, and introduction, using this specific verbiage is an opportunity to learn some Mandinka words, start from a place of similarity in teaching a non-Western musical culture, and be accurate with language. With

the knowledge of three new words, arrangement can be a way forward in jeliya using familiar Orff Schulwerk techniques.

### Modes

The kora and balafon are diatonic instruments, and jeliw employ a handful of tuning systems, the most common of which are *siliba* (Ionian) and *sauta* (Lydian), with *tomora* (Dorian) as a distant third. Lacking standardization, jeliya tuning is an interesting and complicated subset of organological ethnomusicology (Knight, 1971). Although the different tunings were not traditionally tempered in a Western manner, the modern inclusion of keyboard and fretted guitar has influenced many players to adjust temperament accordingly. For our purpose here, these three tuning systems have been simply equated to these three modes.

A song does not shift between tunings in a single performance, but many songs can be played in more than one tuning (Charry, 2000). Although students could use any pitched instruments, my students



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seem to have the most success with xylophones and strings when exploring these different tuning systems in the classroom. This is because they relate closely to the traditional timbres. Whereas the *Music for Children* volumes and contemporary compositions by Orff Schulwerk practitioners can offer many opportunities to experience modes, jeliya provides alternative possibilities for engaging with a variety of pitch sets.

Some musics are wonderful exemplars of a certain musical quality, but can become boxed in when used only in these contexts. In the same way that Japanese songs in music textbooks are often used for their pentatonic quality and excluded elsewhere, “African” music is often relegated to percussion ensembles and learning polyrhythm and syncopation. Yet, here, jeliya provides possibilities to engage with tuning systems in a way that perhaps breaks from preconceived stereotypes. In a similar manner, the oral epics of jeliya provide opportunities to study African histories not exclusively about oppression, colonization, and enslavement. When we choose to bring in global perspectives, we need to ask ourselves if they are perpetuating stereotypes or offering a fresh perspective.

### Ongoing Work

These musical qualities are examples an Orff Schulwerk practitioner can navigate; however, we have many ways of engaging with this music, such as those presented in *World Music Pedagogy*. For example, Volume VII of the *World Music Pedagogy* series features a common song from the jeliya repertoire, *Jarabi*, and offers creative possibilities in a lesson plan for this song (Coppola et al., 2021). The Orff Schulwerk approach can complement the creative dimension of *World Music Pedagogy* or be its own entry point for the many practitioners engaged in the work of including diverse perspectives in the music classroom.

Educators considering bringing in music from traditions they might not be familiar with must navigate the line between cultural appreciation and appropriation with care. At the same time, the inclusion of diverse perspectives in our music classrooms is too important to ignore or to wait for someone else to do. We can move forward, for

example, by learning about and being respectful of cultural contexts, though admittedly this takes time. This work and the acquisition of jeliya expertise does not happen overnight. As Orff Schulwerk practitioners, you know your students best; simply ask yourself: *What diverse perspectives can I commit to folding into my instruction? How can short-term goals lead to longer-term changes in my program? How can the elemental musical qualities of a non-Western musical culture be used with the already intuitive Schulwerk? Will those elemental qualities perpetuate entrenched depictions of a musical culture, or cut across stereotypes?*

### Conclusion

One song cannot serve all these functions, which increases the need to engage more deeply with the musical cultures we decide to bring into our classrooms. There is power in choosing an example that cuts across stereotypes, but we can achieve much more when we include multiple songs and experiences that provide a more holistic study. As we navigate various musical cultures, we need to start from a place of similarity before considering difference. Although there is nothing wrong with contrasting musical traditions, the ways in which these juxtapositions are framed can quickly “other” a non-Western musical culture as “different,” “exotic,” or worse. We need to engage culture bearers and resources to provide students with the best learning experience possible. Also, positioning ourselves as learners alongside our students offers another approach for successfully experiencing a musical culture in which we are not expert.

We can engage text, arrangement, and modes—three elemental musical qualities of jeliya—with the Orff Schulwerk approach; however, broader implications exist for engaging with non-Western musical cultures. Jeliya is just one illustration of how Orff Schulwerk practitioners can engage creatively with the elemental qualities of another musical culture. At the same time, we need to be thoughtful in selecting examples that cut across pre-existing stereotypes and in offering a multiplicity of experiences as we and our students wonder about global musical cultures and communities. ■

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# Bringing the Schulwerk to Galicia

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## ABSTRACT

*Being an Orff Schulwerk teacher in Galicia means using Galician folklore in music education, but how do both worlds connect? In this article, the author explains what Galician traditional music and dance may offer to a Schulwerk class, along with some interesting possibilities and unique challenges. Also included are practical ideas and examples for the classroom.*

## By Iris Gil

*"Where are you from?"*

*"Spain."*

*"Can you dance flamenco?"*

*"No ... I'm from the other end of the country."*

**O**n my first days at the Orff Institute, this was a recurring conversation whenever introducing myself to teachers and students, not an unexpected question, considering my background. Unfortunately, I was not able to help anyone. The cultural reality is rather more complex.

Spain is a diverse country in every aspect. It is currently divided into 17 autonomous communities with legislative and administrative powers in various areas. This territorial division is the result of the history and culture of each region. Although Spanish is the official language throughout the country, some autonomous communities have other co-official languages, and Galicia is one of them.

Galicia is located in the northwestern part of the Iberian Peninsula on the Atlantic Ocean and Cantabrian Sea coast, bordering Portugal to the south. It is divided into four provinces: A Coruña, Lugo, Ourense, and Pontevedra. The Galician population is approximately 2,701,819 (National Statistical Institute,

**Figure 1.** Everyday Instruments: Square Drum, Tambourine, Scallop Shells, and the Toy Instrument, Carrizo.



PHOTOGRAPHER: IRIS GIL.

2021). The area has its own culture and two official languages; Galician and Spanish are both derived from Latin and are used currently in the education system as subjects of study in their own right and also to teach other subjects. Galician is slowly declining, with fewer and fewer speakers, especially in urban areas (Galician Statistical Institute, 2019).

### **Orff Schulwerk Developments in Galicia**

From the beginning, the development of Orff Schulwerk was intimately linked to its expansion into, and adaptation to, different regions of the world, as evidenced by the various editions of the *Musik für Kinder* volumes. These volumes have been published in different languages and used by a large number of foreign students who have always sought to train at the Orff Institute. If elementary music starts with children, from what they already know—from their abilities and context—then it is natural to start from the folklore around them. Carl Orff stated in an interview with Hermann Regner in 1975 that, when working abroad with the Schulwerk, one

should start from the experience of the locale, since children’s cultural backgrounds would be different in each place (as cited in Haselbach, 2011). With this in mind, on my return to my native Galicia I started looking for ways to develop its material according to Orff Schulwerk ideas and processes.

### **Galician Music and Dance**

Galician popular folklore encompasses a lively and rich repertoire of dances, songs, instrumental music, games, rhymes, stories, and traditions. It is intimately linked to the countryside, but also to the sea and to various life and annual events. Bringing this repertoire to the classroom fulfills two functions: working with the music the students know and that surrounds them, and doing the necessary work to recover the cultural heritage and revitalize the use of Galician. The richness and variety of the repertoire offers many options, with different types and difficulties of dances and games as well as songs and rhymes for all occasions. The music offers rhythmic and modal variety.

The country's symbolic instrument is the Galician bagpipe, though percussion instruments most predominant in the Schulwerk classroom, such as tambourines, castanets, drums, square hand drums, and rhythm bones, are among the most commonly used. Galician folklore is also rich in the use of everyday objects as instruments, such as scallop shells, spoons, and farm implements (e.g., hoes played with stones). A longstanding tradition involves children making small toys from natural materials, such as reeds, nutshells, and leaves. Among these are a good number of "sound toys" widely accepted by young people because, while they emit sounds, they also fulfill a function in everyday life or are used as preparation for playing an adult musical instrument (Annicchiarico, 2007). In my classroom, I have many of these along with the usual set of Orff instruments (see Figure 1, p. 45).

### Teaching Possibilities and Challenges

A unique possibility Galician language and folklore offers, besides those mentioned, is a connection

with Portugal and Brazil, which can occur in various ways. First, exploring the repertoire common to Galicia and Portugal reveals different versions of the same dance or rhyme on either side of the Minho river. There are also similar instrumental traditions in the two regions, such as the Galician folión and the Portuguese Zés Pereiras (Carpintero, 2010). Options for the classroom include learning one of the versions, or learning and comparing all of them.

The linguistic similarities between Galician, Portuguese, and Brazilian Portuguese facilitate the research and exploration of the folklore of those countries. All three linguistic varieties share the same origin, medieval Galician-Portuguese, thus it is relatively easy for a Galician speaker to understand the two dialects of Portuguese. In my classroom, Galician repertoire is often mixed with Portuguese and Brazilian repertoire, providing musical variety and more teaching possibilities. Making this connection well, however, entails preparation; for example, it is important to be thoroughly familiar with the original material to avoid errors of style or contextual information, as well as to clarify the pronunciation of the texts. Otherwise, at the slightest mistake, students will change the pronunciation to make it closer to Galician and the original sonority will be lost.

Adapting from the Schulwerk also involves challenges and difficulties. First, pentatonic material is scarce. In practice, this makes it difficult to accompany singing with the Orff instruments, especially in classes that involve work with pentatonic scales. The alternative is either to reserve the instrumental accompaniment for a pentatonic repertoire or to compose new material. Fortunately, the Galician repertoire contains plenty of rhymes with no melody to create music in the scale that suits best.

### Finding Repertoire

Finding perfect, simple repertoire for beginners or early elementary students can be a challenge, especially when it comes to the classic process of first practicing a game or a song, and then analyzing or transcribing it before presenting basic concepts of musical language. Much of the repertoire is in ternary rhythms or a ternary subdivision (e.g., anacrusis or dotted rhythms). Finding rhymes without anacrusis or in the 4/4-time signature can be difficult. To complicate matters further, the Galician primary

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education curriculum does not explicitly include some of these elements, such as anacruses or the 6/8-time signature (Decree 105, 2014). This brings up the question of what can be done. Do we leave out this repertoire in these processes? Given we are talking about using the repertoire closest to the children in their musical education, this is not an option. The most reasonable approach seems to be to use it and integrate the needed content into the curriculum, even though it might present challenges, considering the reality of the current curriculum.

How, then, can we blend traditional Galician music with Orff Schulwerk? How can both approaches be combined? What can Orff Schulwerk offer in the process of learning this repertoire? To answer these questions, let us look at another Galician tradition, the *entroido* (carnival), a major festive event. One aspect of the *entroido*, the *foli3n*, offers a framework for considering the answers to these questions and exploring traditional Galician music using the Orff Schulwerk approach.

### O Foli3n

Depending on the locality, the *entroido* is a 4- to 5-week celebration held just before the 40-day Lent period prior to Easter. The carnival involves humor and pranks, along with an element of satire and social criticism. This event was forbidden during the Franco dictatorship (Cocho, 2014).

The carnival is held throughout Galicia, with each area featuring its own traditions and distinctive celebrations, especially in certain towns in the province of Ourense such as Xinzo de Limia, Ver3n, Laza, Viana do Bolo, and Manzaneda. Each features anonymous characters dressed in costumes and traditional masks who run through the village making jokes and pulling pranks. For example, in Xinzo de Limia, the *pantallas* (or “screens,” as they are known) are in charge of maintaining order. Other carnival traditions include popular games, parades, making rag dolls, and sharing family feasts. The festival is noted for its culinary traditions of seasonal dishes: boiled ham with turnip greens, *filloas* (crepes), and a dessert known as carnival ears, to name a few. The carnival features *charangas*, dance orchestras, and other popular musical groups such as the *foli3n* that liven up the party.

The *foli3n* is a musical tradition common to several villages in eastern Ourense. It consists of

a group of 30 to 40 adults and children from the same parish who parade down the street playing a rhythmic ostinato with traditional instruments. Those who are able carry large drums, while the rest play farm implements such as hoes and cow horns. Each parish has its own characteristic ostinato they play wherever they go. Occasionally, some *coplas* might be sung with the *foli3n*. Mask-wearers, or *boteiros*, dance ahead of the parade, accompanying it and leading the way. *Foliones* from neighboring parishes will often exchange courtesy visits and, at the finale, the hosts invite the visitors to share a meal (Cocho, 2014).

### Do your own foli3n

The original *foli3n* instrumentation consists of drums and hoes or other metal farm implements with no handles, played with an iron rod or hammer. Alternatively, for this activity other similar instruments, such as hand drums, snare drums, tambourines, cowbells, agogo bells, triangles, and so forth, work well in the classroom. The important thing is to ensure they can be used in a parade and can make a lot of noise.

To create a *foli3n* in your classroom:

1. Show the instruments to the students and make different sounds with them. Choose the ones you like best, or the noisiest or whatever criteria you wish. You may even try to play some ostinati or improvise in call and response form.
2. After the performance, encourage a discussion with students by asking: What kind of music could you make with these instruments? Why, when, or where would you play them? How might they be related to a tradition like the carnival? What carnival traditions do you know?
3. Share different carnival traditions with students, especially those from the province of Ourense and the *foli3n*. If possible, show a YouTube video of a *foli3n*.
4. Now it is the students' turn to create their own *foli3n*. Divide them into small groups; invite them to create an ostinato between three and eight beats with quarter note, eighth, and quarter rest figurations to play with whatever instruments are available. If appropriate, you might ask them to transcribe their composition with musical notation.

Figure 2. Carnival Ears and Filloas.



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5. Once all the ostinati have been created, it is time to parade around the school. Ideally, all the groups will play the ostinati in the classroom. Following the traditional model, this can also be arranged as an invitation

for different classes to visit each other. The parade can take place at any time, but ideally it would be during the carnival period.

6. After the parade, celebrate with a snack of carnival ears and filloas (see Figure 2).

### Conclusion

Galician songs, dances, and games bring to the classroom rhythmic and melodic variety, a selection of traditional instruments and ensembles, and opportunities to connect music and dance with their sociocultural context. It also offers a cultural and linguistic connection with Portugal and Brazil.

Conversely, Orff Schulwerk offers ideas and structures that encourage creativity when working with this repertoire in the classroom. The approach maintains the original connections between music and dance, without the necessity of separating them for educational purposes, which would dilute the intent and the final result. The activity detailed here represents just one way the worlds of Galician music and Orff Schulwerk combine perfectly to form a new path for further research, exploration, and enjoyment. ■

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## ABSTRACT

*In this article, the authors introduce the internationally known pedagogue and philosopher, Jan Amos Komenský (Comenius) and demonstrate how his pedagogical principles, developed in the 17th century, mirror the principles of the Orff Schulwerk approach. They describe the educational context of the Czech general music education system, emphasizing the position of Orff Schulwerk pedagogy, and provide recommendations for connecting the ideas of Comenius with the principles of Orff Schulwerk.*

## By Jiřina Jiřičková and Hana Novotná

*Musica maxime nobis naturalis est. (Music comes naturally to most of us.)*  
—Comenius

**T**he Czechs, Moravians, and Silesians are small Slavic nations located in the Czech Republic, a state of 10 million. The inhabitants of this country, referred to as Czechs despite their small territorial area and population, boast a rich history and cultural identities that have significantly influenced Europe in past centuries. The Czech Republic, with its many monuments, is a country of tangible and intangible cultural heritage. It also has a tradition of quality education and preeminent pedagogues who have influenced instructional practices beyond its borders.

In the Czech Republic, music education, usually one hour per week, is compulsory for all children for 9 years. Especially in primary schools, folk traditions and music are an inevitable part of the curriculum, as is active music making. Teachers strive to apply comprehensive and integrative approaches. In the 1960s, Orff Schulwerk was incorporated into curricula and remains to this day. Currently in Czech music education, as in other countries, application of

the forms and methods of teaching are multifaceted. The classroom includes singing, folk music, children's composed songs and popular songs, Orff instruments and classical instruments, recorded music, and listening demonstrations of various kinds.

Since the 1990s, efforts to develop students' creativity have been more deeply researched and thoughtfully applied. It is not possible, however, to complete Orff Schulwerk Teacher Education Levels courses in the Czech Republic. Students can learn about Orff Schulwerk only from university classes or through courses and conferences offered through the Czech Orff Society (n.d.), which was founded in 1995. The Czech Orff Society plays an irreplaceable role in promoting and passing on the Orff Schulwerk legacy to teachers. The group has become even more crucial in recent years as the pandemic has negatively affected how people value music education in the Czech Republic.

An influential pedagogue, philosopher, thinker, and writer from the Czech Republic was Jan Amos Komenský (aka, Jan Amos Comenius) (1592–1670). Comenius is referred to as a promoter of the need for education for all people, a pedagogical realist. Among other things, he stressed the necessity of sensory and emotional stimuli at an early age. He set out general pedagogical principles: Teaching should be natural, illustrative, and thorough; involve the senses; cultivate respectful cooperation; and use students' ideas. Comenius also believed that music should have a permanent presence at all levels of schooling and, above all, he attached great significance to singing. According to him, students should sing daily. In his work, *Schola Infantiae*, Comenius (Komenský, 1952) also emphasized the need to include rhythm in elementary music education. He advised mothers to chant rhymes,

offering them appropriate examples, and urged them to sing to their children often. According to him, lullabies were very well suited for this. He included a lullaby in *Schola Infantiae* titled, *Sleep, My Little Rosebud* (*Spi, mé malé poupě*). He also called for children to be given “a whistle, a drum, a children's violin ... so that they may whistle, squeak, strum and thus get their hearing accustomed to various sounds and get used to it” (p. 34).

Comenius' pedagogical ideas parallel those of Orff Schulwerk. In both, teachers respect the child as an individual and are mindful of the abilities of different age groups. Both Comenius and Orff aimed to engage children in learning, to embed the musical experience through emotional connections, helping children better recall and transfer the information for use in creative thinking. Both encouraged musical activities that work creatively and playfully with a child's voice and that progress from simple to complex and from the known to unknown. Active participation is encouraged as well as practical application of skills.

Following are two examples of Czech songs and ideas for pedagogical use. The songs were chosen on the basis of the authors' personal experiences using them with courses through the Czech Orff Society; the lesson ideas borrow concepts from Comenius and Orff Schulwerk. Although each song focuses on a different area of music, both offer opportunities for creative exploration.

### Sleep, My Little Rosebud (*Spi, Mé Malé Poupě*)

The lullaby *Sleep, My Little Rosebud* (see Figure 1), dates from 16th-century Germany and was mentioned as an exemplary song for children by Comenius in his work *Schola Infantiae*. As the words of the song describe, the mother encourages her baby to sleep well, an hour or even longer, and asks for God's

Jan Mathesius,  
rewritten by Jiřina Jiřičková

Figure 1. *Sleep, My Little Rosebud* Score.

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Spi, mé ma - lé pou - pě, spi, ma - lé ho - lou - bě.  
A - nděl Bo - ží z ne - be, o - pa - trujž mi te - be.

Spi mi dob - rou chví - li, ho - di - nu, tři, čty - ři, dě - t'át - ko.  
A - bys do - bře spa - lo, ve zdra - ví zas vsta - lo, dě - t'át - ko.

SOURCE: ARRANGED BY JIŘINA JIŘIČKOVÁ.

protection so the child wakes up again in good health. Lullabies are a bedtime ritual for children even today.

According to Comenius (Komenský, 2004), “the beginning of knowledge must always come from the senses” (p. 84). Therefore, it is important to engage children’s senses when teaching the lullaby. To do this, first have them relax and concentrate on the sounds of their surroundings, both near and far. Have them try and distinguish where the sounds come from, what their volume is, and the tone color. Play a recording of church bells ringing. Explain that in the past, church bells rang when it was time for children to go to bed and then this lullaby, *Sleep, My Little Rosebud*, was sung to them. Invite students to move parts of their bodies to the sound of the bells. Invite them to move as individuals, pairs, groups, and finally as a whole class. Then have them all become still, standing or lying on the floor. As Comenius (Komenský, 2004) said, “It is necessary to warm the heart to love and fervor ... and this is best done by children and adults singing together” (p. 88). Students, together with the teacher, imitate the sound of the bell by singing

on one tone using syllables like “bim” and “bam.” Sitting up, they form a circle, gently touching their neighbors’ arms and swaying with closed eyes from side to side without disturbing the circle. Students then listen to the teacher singing the lullaby and make a rocking motion, as if rocking a child, an animal cub, or an injured person.

Comenius (Komenský, 2004) stated, “Thus, the only right way is not to hurry, to go slowly, gradually” (p. 84). The teacher sings the melody of the lullaby on a neutral syllable multiple times, and students join softly, learning through repetition. Students sing calmly and gently, moving freely around the room and assuming whatever comfortable position they choose, such as lying on the floor at the back of the room.

When they finish, the teacher asks students what the lullaby made them think about and what memories from their earliest childhood they recalled (e.g., sounds, smells, or tastes). After a brief discussion, the lullaby may be divided among several singers and accompanied by ostinato on selected Orff instruments or the random sounding



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**Table 1.** Performances of *Sleep, My Little Rosebud* and *Pod Šable*.

Performance	Link
<i>Sleep, My Little Rosebud</i> Two vocal performances	<a href="https://www.youtube.com/watch?v=1umRyRUtjil">https://www.youtube.com/watch?v=1umRyRUtjil</a> <a href="https://www.youtube.com/watch?v=yhGFgiKisI4">https://www.youtube.com/watch?v=yhGFgiKisI4</a>
<i>Pod Šable</i> Dance performance by the folk ensemble, Kijov	<a href="https://www.youtube.com/watch?v=dusKju2-IWQ">https://www.youtube.com/watch?v=dusKju2-IWQ</a>

of unpitched metal percussion instruments, such as a triangle or finger cymbals, to represent the bells ringing (see Table 1).

### Under the Sabers (Pod Šable)

“Now music had to be created, composed, or arranged from satisfactory original source material;

folk music (both native and foreign) proved very valuable in this respect” (Orff, 1963, p. 70). Comenius also supported the use of folk material as a starting point for early music education. In the Czech Republic many folklore ceremonies and holiday customs have been preserved and communities practice them to this day. Music educators have

**Figure 2.** *Pod Šable* Score.

Czech folk song, arr. by Hana Novotná

The score is for a 2/4 time piece in B-flat major. It consists of two systems of music. The first system includes a vocal line with lyrics in Czech and English, and three instrumental parts: Alto Xylophone, Bass Xylophone, and Vozembouch. The second system continues the vocal line and instrumental parts, starting at measure 5. The Vozembouch part uses a triangle-like rhythm.

**System 1:**

Vocal: Pod ša - ble, pod ša - ble, aj pod o - bu - šky,  
Un - der the sa - bers the Fa - šank has start - ed.

**System 2:**

Vocal: my vše - cko be - re - me, aj pla - né hru - šky.  
Let's come to - ge - ther and have a great par - ty.

SOURCE: ARRANGED BY HANA NOVOTNÁ.

**Figure 3.** Hana's Homemade Vozembouch Used in the Classroom.



PHOTOGRAPHER: HANA NOVOTNÁ.

a number of opportunities to incorporate these traditions into their teaching to raise awareness of the richness and variety of our national cultural heritage. The elemental, spontaneous, playful, and community-based character of the folk material brings to mind lively children making music, natural human creativity, and sensibility.

*Pod Šable* (see Figure 2, p. 53) shows a folk song and a sword dance typically performed by men in southeast Moravia as part of a popular custom, the Village Shrovetide processions—Masopust for short. In 2010, Shrovetide processions and masks in the Hlinsko Region were included in the Intangible Cultural Heritage UNESCO list. This custom takes place at the end of winter at Shrovetide, the period at the conclusion of the carnival season, to ensure the prosperity of life and celebrate nature's seasonal transformation. Playing, singing, dancing, and chanting various rhymes and sayings, in addition to processions of people wearing masks and enjoying food and drink, form the main content of these carnival processions. Traditionally the song and dance is performed only by men in a human chain formation, holding wooden swords with metal circles

that rattle during the characteristic step and hop dance (Kučerová, 2017) (see Table 1, p. 53).

Before teaching students the song, the teacher introduces the custom by showing them pictures of people wearing traditional masks and costumes and playing traditional instruments, like the *vozembouch* (“beater of the ground”). Students are then invited to create their own *vozembouch* from materials they find or collect at home. Later, while singing, they can clap on each down beat or play their homemade *vozembouch* (see Figure 3).

“Only practice can create an artist” (Komenský, 2004, p. 64). In this context, Comenius refers to the fact that it is necessary to engage children in musical experience almost from birth. It is recommended that students begin by watching the video of the dance and practicing the characteristic step and hop, moving freely around the room. In groups, students then practice the original dance using wooden poles or yardsticks. For educational purposes, avoid stereotyping by engaging students in all roles of the musical experience, regardless of gender.

The song's lyrics (see Table 2, p. 55) offer opportunities to initiate creative movement activities. Students learn the song by echoing the teacher singing the melody and improvising movement based on the lyrics. For example, “party”—improvise movements like raising the arms in celebration; “two hands”—perform body percussion with both hands; “costumes”—pantomime something you might dress up as (e.g., a bear); “cold”—shake the body as if shivering; “mosquito”—make sharp movements like a mosquito is biting; “hopping bear”—hop like a bear; and “play after eating too much”—move slowly. Inspired by their movements, students can also create various adaptations for the accompaniment (e.g., play different tempi, pitches, dynamics or use one or two hands for body percussion). Finally, invite them to come up with new carnival-style lyrics that might encourage them to invent variations of instrumental accompaniments.

Comenius (Komenský, 2004) believed that mastering any activity required repeated effort: “Repetition is the father and mother of memory” (p. 77). This song has a melodic accompaniment that can be added. First, have students focus on the rhythm of the song by emphasizing the rhythm of the words “pod šable” (ta ti-ti) using different

**Table 2.** *Pod Šable* Lyrics.

Pod šable	Under the sabers
1. Pod šable, pod šable, aj pod obušky, my všeco bereme, aj plané hrušky.	1. Under the sabers the Fašank has started, let's come together and have a great party.
2. Pod šable, pod šable, můj milý pane, dejte nám slaniny jako dvě dlaně.	2. Visiting neighbors and visiting friends, give us a bacon as big as two hands.
3. Tady nám nedali, tady nám dají, komára zabili, slaniny mají.	3. Under the sabers are apples and carrots, costumes are colorful like jungle parrots.
4. Fašánek, fašánek, Velká noc bude, kdo nemá kožucha, zima mu bude.	4. Fašánek, fašánek get yourself ready, who has no fur coat, then surely he'll feel cold.
5. Já nemám kožucha, zimú sa třasu, datje mně slaniny, nech sa napasu.	5. Fašanky, fašanky, who has no meat, though let's fry the donuts or kill the mosquito.
6. Fašanky, fašanky s čerevenými fúsy, Aj ten čert bachratý tancovat musí	6. Under the sabers, we sing and we dance, even the hopping bear wants to take chance.
	7. Bacon and pork sausage, do not eat too much, otherwise your playing loses its unique touch.

SOURCE: HANA NOVOTNÁ.

types of body percussion. Then have them transfer the rhythm of the body percussion to the xylophone starting on C and F (see Figure 2, p. 53). Changing body percussion corresponds with changing the harmony of the song. The entire accompaniment could be performed by the bass xylophone or alto xylophone, with the beat of the *vozembouch* added. Ideally, two groups of students take turns performing the song by switching smoothly between playing and singing the lyrics of each verse and then playing and dancing.

### Conclusion

The Orff Schulwerk approach maintains a holistic, humanistic, and collective way of accessing elemental music that is, as Orff (1963) stated:

never music alone, but music connected with movement, dance, and speech—not to be listened

to, meaningful only in active participation. Elemental music is pre-intellectual, it lacks great form, it contents itself with simple sequential structures, ostinatos, and miniature rondos. It is earthy, natural, almost a physical activity. It can be learned and enjoyed by anyone. It is fitting for children. (p. 70)

The principles Comenius developed in his works, *Schola Infantiae* (Komenský, 1952) and *Analytical Didactics* (Komenský, 1946), closely correspond to the Orff Schulwerk approach. Both Comenius and Orff advocated natural, illustrative, and respectful teaching that arises out of students' own practical experience with educational material. Above all, both emphasized accessibility for all children and teaching that emphasizes the importance of sensory perception, mutual cooperation, and appropriate sequencing of the material. ■

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# An Elemental Approach Toward K-pop Music and Culture

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## ABSTRACT

*With the rise of Korean popular music's (K-pop) global presence, adolescents are showing more interest in the country's music and culture. In this article, the author discusses how Orff Schulwerk practitioners can use their understanding of elemental music to approach K-pop and bring it into U.S. classrooms as a way to motivate students and pique their interest.*

## By JongBaek Yoon

**T**he Korean Wave, or *Hallyu*, is a term used to refer to the rise in popularity of the culture of the Republic of Korea (Haugland, 2020), including music, TV shows, movies, contemporary arts, cuisine, and culinary customs (Korean Culture and Information Service, n.d.). Korean popular music (K-pop) boy band BTS, the movie *Parasite*, Netflix's TV series, *Squid Game*, Korean foods such as bulgogi and bibimbap, are some of the well-known examples of Korean culture that have gained global popularity.

In addition to its traditional Korean roots, at the heart of Hallyu is K-pop, a genre of contemporary music influenced by different musical styles from around the world. One of the most popular K-pop bands today is BTS. The group has four songs with over one billion views on YouTube, and their hit, *Butter*, topped the Billboard Hot 100 chart in the United States for seven consecutive weeks (Yang, 2021). Artists like BTS have gained their popularity outside of Korea via social networks and online media, such as YouTube, over the last few years. The rise of K-pop has triggered widespread motivation and interest in learning about the culture of The Republic of Korea. We, as Schulwerk practitioners, can benefit from this phenomenon by including K-pop in our classroom to help our students embrace, understand, and explore Korean music and culture.

Figure 1. An Example of the Limited Tonality of a K-pop Song.

## BBIDDAKHAGYE(CROOKED)

Music and Lyrics by TEDDY, G-Dragon



SOURCE: TRANSCRIBED BY J. B. YOON. USED WITH PERMISSION.

### Why Not Korean Traditional Music?

We might question, why include K-pop rather than traditional Korean music and culture? As a community of Orff Schulwerk practitioners, we accept traditional music from all over the world. We can, however, increase our students' knowledge and repertoire by expanding our horizons and including new options when considering the music we choose to incorporate into the curriculum. In addition, practically speaking, music teachers in the United States and schools outside of Korea can find it challenging to include Korean traditional music in the classroom.

First, Korean traditional music includes a wide range of genres, instruments, scales, and techniques. It would be difficult to choose a few pieces to present and call them "typical Korean music." It would also be challenging to cover them comprehensively enough for students to grasp the essence, given the time constraints within the school year.

Second, most Korean traditional music is challenging for Western students because it uses neither major or minor scales nor cadences common in Western music (Chae, 2018). Also, Korean traditional music uses different kinds of ornamentations and embellishments (Lee, 2018) that, though natural for Koreans, may feel unnatural to Western students.

Third, many of the lyrics and meanings of Korean traditional music are difficult to understand, even for native Koreans. Students without the facility to speak and understand the old-fashioned Korean

language may not be able to relate to the lyrics. Pushing them to learn such content without a careful approach and process may cause them to lose interest in the materials.

### Why K-pop?

Korean music educators have noticed the huge impact of K-pop on young people and have made some efforts to bring it into the schools. They have adapted popular and contemporary music into textbooks in the last few years, and 10% of middle school and 20 to 30% of high school textbook content includes K-pop (Han, 2016). Moreover, many schools have launched after-school K-pop programs and hired professional K-pop trainers to teach students how to sing and dance. Some elementary school teachers with Schulwerk experience have organized K-pop Orff ensembles in their schools as well.

For American teachers, K-pop is a straightforward entry point to Korean culture. Although K-pop was heavily influenced by American popular music, it represents the youth culture of Korea and is appealing and easily accessible to students. Many song lyrics relate and empathize with the young generation's thinking and life experiences (Pan, 2019).

According to Calantropio (2016), elemental music is pattern-based and emphasizes rhythm and improvisation; it uses a limited harmonic vocabulary, ostinati as the primary accompaniment, complementary rhythms, small forms, speech and movement, and cultural materials. Elemental music

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places an emphasis on the teaching process and on performing music by rote and by memory. K-pop has many characteristics that align with this definition of elemental music, making it a good fit for the Schulwerk.

Calantropio mentioned in an interview that pop songs can be considered elemental material if they are pattern-based with a limited tonal range (personal communication, July 10, 2016). K-pop is pattern-based music. Koreans call these songs “hook songs,” meaning they include hooks—repeated melodic phrases, usually the chorus or the most prominent part of the song (Stolpe, 2020). Repeated patterns like hooks make it possible for teachers to arrange the piece into an elemental version for students (i.e., a synthesizer riff can be transformed into an SX melodic ostinato).

Another component of elemental music is the emphasis on rhythm. Most K-pop songs are for dancing (Lee, 2016) and are highly rhythmic. K-pop songs specifically include syncopated rhythms, triplets, and dotted notes. Further, the rhythms found in the main melody of many K-pop songs are similar to those in rap (Kim, 2018).

Additionally, K-pop uses simple melodic elements, such as phrases based on the pentatonic scale and lots of repeated notes (Kim, 2018) (see Figure 1, p. 57). It follows forms typical of popular songs, for example, verse and chorus. Although not exactly like the elemental forms used in the Schulwerk, such as rondo, popular song forms are also elemental and repetitive.

All K-pop music includes movement (i.e., dance) and most include speech (i.e., rap). Although some of the dance choreographies would require extensive training to learn, many of the songs include easy to learn dances. For the classroom, teachers can extract and analyze the elements of dance (Gilbert, 2015) in each song and alter it for students, if necessary.

Finally, K-pop songs have lyrics appropriate for school settings. This is because of a 1997 Korean law, the Youth Protection Act, which prohibits inappropriate words or content for young adolescents related to sex, drugs, and violence (Pan, 2019).

### Tips for Bringing K-pop into the Classroom

#### *Choosing a Song*

Before choosing a K-pop song for the classroom, it is important to have a clear idea of student learning objectives and how they connect to standards.

**Figure 2.** An Arrangement of the Chorus of *Sarangeul Haedda (Love Scenario)*.

Composed by B.I, SEUNG  
 Lyrics by B.I, Bobby, Mot Mal  
 Arranged by J.B Yoon

Melody(Voice, AX, AR, or any melodic instrument that could work with your students)

Starting point for all ostinati

Korean: Sa-rang-eul Hae-dda Woo-ree-ga Man-na Jee-woo-ji Mot-hal Sa-rang-eul -hae-dda Bool-an-han Me - lo dra-ma Guen-chan-eun Gyeol-Mal Geu-geo-myeon Doet-dda Neol-sa-rang-hae-dda

English translation: We were in love. We met and our love become a memory that can't be erased. An insecure Melodram, but a nice ending, and it is enough for me. I loved you.

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Korean: Woo-ree-ga-man-deun Lo ---ve Sce-na - ri - o Ee - jen Jo - myeo-eo- eong - ee Ggeo - jee - go Ma- jee- mag Pe- ee - ji - reul Neom - gi - myeon Jo- yong- hee Ma- aa- ag - eul Nae - ri - ljo

English translation: The Love Scenario we made. Now the lights are off, once you turn the last page, the drape will fall down quietly.

Ostinato 1(BX, piano, or any instrument that could work with your students)

Ostinato 2(Tubano, Djembe, Conga, Bassdrum, Body percussion)

Ostinato 3(Bass Bars, Timpani, Kettle Drum)

Ostinato 4(SX, SR, A synth brass sound, or any instrument for your environment)

Ostinato 5(Bongo, frame drum or tambourine)

\*In the original song the cowbell is being played steady beat. It provides an interesting character to the song.

\*Ostinato 2 and Ostinato 3's rhythms overlap since the original song's kick sound overlaps with the sub bass sound to create a clearer bass sound.

SOURCE: ARRANGED BY J. B. YOON. USED WITH PERMISSION.

We may also consider scope and sequence and transdisciplinary themes to explore. A clear understanding of the main objectives is helpful in choosing the right material. Second, consider if the song is well-known enough and not outdated. Songs produced within the last 5 years with over 100 million YouTube views are likely to be trendy and popular enough for most students. Third, consider the appropriateness of the lyrics. Although most K-pop music does not contain inappropriate lyrics, the content still might not be suited for young adolescents. It would be wise to use websites that provide a translation of the lyrics. Fourth, look for K-pop songs with elemental characteristics. For example, does the accompaniment have clear loops and riffs? Does the song use a simple and repetitive chord progression or use a bordun or drone? Is the melodic material within a limited range, such as one tone, chord tones, pentatonic phrases, or pentachord? Is the song form simple?

### Arranging the Song

Once you have chosen the material, arrange it for the classroom. For example, the chorus of the

melody of the K-pop arrangement of *Sarangeul Haedda* by the Korean boy band iKon (see Figure 2), is limited to five tones (Do-Re-Mi-So-La), all parts are pattern-based, the chord progression of the song (IV-V-iii-vi) repeats throughout the song, and the lyrics are appropriate—the producer was inspired by the work of Korean poet Mot Mal, “Geugeomyeon Doetdda” (“That’s enough”). The rhyme of the poem is used in the song’s lyrics, which is about a past relationship (listen to the music and watch the performance at <https://bit.ly/311BaRr>).

### Teaching Process

With student learning objectives set and the K-pop song chosen and arranged, the next step involves considering the teaching process using “The Elemental Model” (Calantropio, 2015). This model blends both music making and exploration to meet the teaching objective (convergent thinking) and developing musical ideas (divergent thinking).

For convergent thinking (convergent flow), have students start to explore and learn the lyrics by adding gestures that match the words. You can then teach the melody by rote, perhaps using an antiphonal

## The rise of K-pop has triggered widespread motivation and interest in learning about the culture of The Republic of Korea.

singing technique. Encourage students to add body percussion or unpitched percussion to accompany their singing. To teach a bass xylophone ostinato (which can also be played on the piano), consider using different body percussion to teach the chord progression, then add the rhythm of the left hand and cumulatively teach the right hand. You can also use visual aids for the soprano xylophone ostinato; this may also be played as a synth brass sound. Teach the rest of the arrangement by ear from the simplest to the most complex. Once all the parts are combined, invite the class to extract dance elements from the original choreography and add them as part of the final performance. For divergent thinking, guide them through exploring improvisation, rap composition, dance choreography, Korean literature (poems), arrangements on digital music apps like Garageband, and K-pop and Korean culture.

## Conclusion

The rise in popularity of K-pop music around the world has given us a chance to look at the possibility of bringing Korean music and culture into our classrooms to motivate our students and pique their interest. To use K-pop music as part of a multicultural curriculum, we must consider learning objectives, curricular scope, the song (its popularity, lyrics, and how elemental it is), then arrange the piece into an elemental style and teach the lesson idea. As Orff Schulwerk educators, let us continually seek possibilities to apply the Schulwerk in innovative ways and areas. After all, we are cultivating our own “wild flower” and should always look for opportunities to inspire and motivate our students.

K-pop offers music educators the opportunity to bring another culture into the classroom, not as an alternative to the traditional approach, but as a complement to it. It can serve as a bridge to traditional Korean music and culture and as a way to encourage more frequent future collaborative works between the Korea Orff-Schulwerk Association and AOSA. ■

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# Orff Research Webliography

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**MARTINA VASIL** is associate professor of music education at the University of Kentucky, where she directs AOSA Teacher Education Levels courses and teaches collegiate courses. She also teaches music part-time (PreK through Grade 6) at Lexington Montessori School. Martina has completed Orff Schulwerk Teacher Education Level III and serves on the editorial board of *The Orff Echo*. She presents frequently for Orff chapter workshops and the AOSA Professional Development Conference.

## ABSTRACT

*This article provides a brief history of the conception, development, and current status of the AOSA Orff Research Webliography.*

### By Martina Vasil

Orff Schulwerk was first introduced to the international music education community in 1953. Since that time, the Orff Schulwerk approach has spread to various continents throughout the world via different paths. In the early years, much energy was devoted to understanding the philosophy, experimenting with the teaching process, and producing child- and culture-appropriate materials for teaching. Research efforts to study the Schulwerk in music education did not begin until at least the mid-60s. It was between the 1990 and 2000 that research in Orff Schulwerk markedly increased.

At the time, no English-language database or clearinghouse for studies related to Orff Schulwerk existed. The International Orff-Schulwerk Forum Salzburg has materials, though they are primarily in German and researchers must visit the center in person to access the documents. Most evidence-based research about Orff Schulwerk had been done in English; outside of Germany the “flagship” organization for the Orff Schulwerk movement was considered to be AOSA. However, AOSA did not have a research center or a central location to store research on the Schulwerk. Although the Isabel Carley Library is a source for Orff Schulwerk-related materials, it is not a source for research findings.

David Sogin and Cecilia Wang had been doing research on Orff Schulwerk since the 1990s at the University of Kentucky; Wang’s sabbatical project in 2003 was the catalyst for creating the webliography. She compiled an annotated list of existing research studies related to Orff Schulwerk that could be searchable by both practitioners and researchers, thus setting the framework of the webliography and gathering the bulk of the data. Over the next few years, several colleagues—Carlos Abril, Daniel Johnson, and David Sogin—joined her in collecting more empirical

research on the Schulwerk. This collaboration greatly enhanced the scope and management of the research studies and provided a platform for collecting future studies in Orff Schulwerk. They named the project Operation Orff Schulwerk Studies (OOSS). The OOSS team hoped to provide structured abstracts with critical commentary within the webliography in order that those using it would be well informed about each source. We can track the team's progress from 1995 to 2006 based on several presentations they did on this topic (Wang et al., 2006; Wang & Sogin, 1995, 2003, 2004).

The University of Kentucky (UK) hosted the webliography online starting in 2005 (see Figure 1) and continued to be the host until 2018. In 2018, UK was adopting a new server and could no longer host so much data at no cost; the Orff webliography had to find a new home. It was taken down and the data was placed in safekeeping until a new host was identified.

By this time, Wang had retired, and I had been hired for her position. I was tasked with the safe transfer of data to a new host and reached out to AOSA Executive Director Carrie Barnette to request that AOSA house the webliography on their website. She agreed and the process began. In the

**Figure 1.** Orff Schulwerk Webliography in 2009, Hosted by the University of Kentucky.

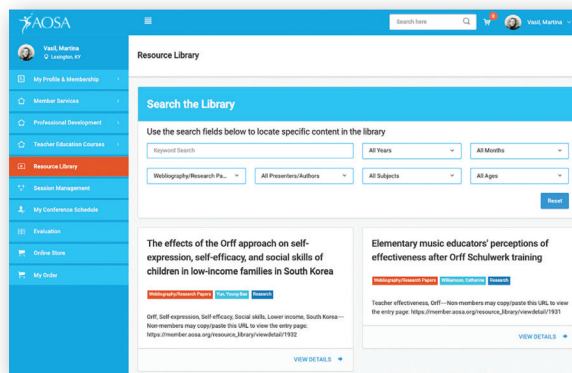


SOURCE: MARTINA VASIL.

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**Figure 2.** Current Webliography Screen Capture.



SOURCE: MARTINA VASIL.

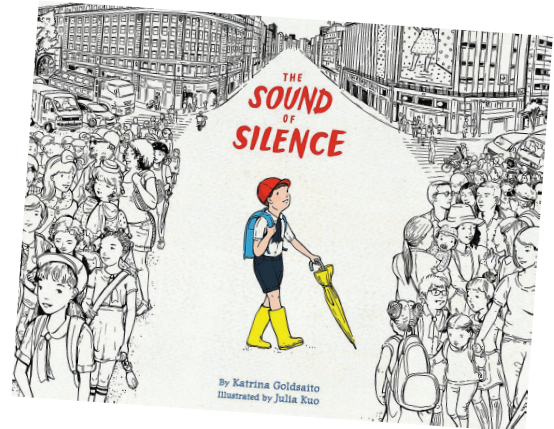
meantime, UK graduate student Kateri Miller (now an assistant professor of music education at Minot State University) was paid a stipend through the UK School of Music to update the database with research from 2007 to 2018 and to find missing digital copies of current and past research. She compiled all of the information into an Excel sheet and downloaded corresponding files into a shared folder until data was ready to be uploaded to the new website host. The transfer of data was completed through a collaboration between AOSA and UK, and the webliography is currently available online.

To access the Orff Research Webliography, go to [member.aosa.org](http://member.aosa.org) and open the AOSA Resource Library (see Figure 2). Once on the page, go to the dropdown menu for “All Resource Types” and choose “Webliography/Research Papers.” You can search by keyword, year, month, author, subject, and ages. Once you see a source you are interested in, click “View Details.” You will see an annotated abstract that summarizes the study, states the purpose, describes the kind of source (e.g., article, dissertation), and provides a link to the site where the source originated. The AOSA Research to Practice subcommittee will keep the webliography current with new research. ■

Reviewed by **Miranda Johnson**

## The Sound of Silence

Written by Katrina Goldsaito/Illustrated by Julia Kuo  
Little, Brown Books for Young Readers, 2016



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**T**he laughter of your favorite person; the chorus of your favorite song; the first notes your students sing and play during music class—any one of these could be your favorite sound. But what about the sound of silence?

In the book *The Sound of Silence*, written by Katrina Goldsaito and illustrated by Julia Kuo, we follow little Yoshio through the busy, noisy city of Tokyo, Japan. From the moment Yoshio steps out his door, he engages with sounds, from the squish-squash of his rainboots to the raindrops pattering on his umbrella.

**In music class, young students will love coming up with their own sound words for the world around them and moving with the descriptive language of this text.**

With Yoshio, we meet a *koto* player tuning her instrument in the street. Yoshio asks the *koto* player what her favorite sound is, and she responds by saying her favorite sound—the most beautiful sound—“is the sound of *ma*, of silence.” This leaves Yoshio confused. “Where can I find silence?” We go on the journey to discover silence with Yoshio only to discover it in, perhaps, an unexpected place.

*The Sound of Silence* contains an afterword describing the concept of *ma*, the silence

between sounds, which is at the heart of many traditional Japanese art forms. The afterward includes mention of composer Toru Takemitsu, who loves *ma*. This book, including its engaging illustrations (drawn in pen, scanned, and colored digitally in Photoshop), provides a natural opening for learning about Japanese culture and listening to traditional and contemporary Japanese music. Children can learn, for example, that their counterparts throughout Japan remove their street shoes, just as Yoshio does when he enters his school and puts on his “inside shoes” that shuffle on the shiny floor. Kuo’s illustrations reflect the effort to make the images identifiable to people familiar with Tokyo, including Japanese instruments, a traditional home, and references to Japanese companies, artists, and authors.

In music class, young students will love coming up with their own sound words for the world around them and moving with the descriptive language of this text. Older students will enjoy making a soundscape to go with this book using classroom instruments, “found sounds,” and maybe even “junk percussion” (like bucket drums and handmade shakers). The book’s afterward shares some sounds (and onomatopoeias) that Yoshio “collects”—and challenges readers to search for them, too. Try challenging your students to a sound scavenger hunt in which they create names for sounds they hear in their everyday lives.

*The Sound of Silence* may not demonstrably lead to a typical music lesson with instrument

playing, singing, and chanting. Consider exploring the space between sounds together with your students. Those of all ages will enthusiastically tell you about their favorite sounds!

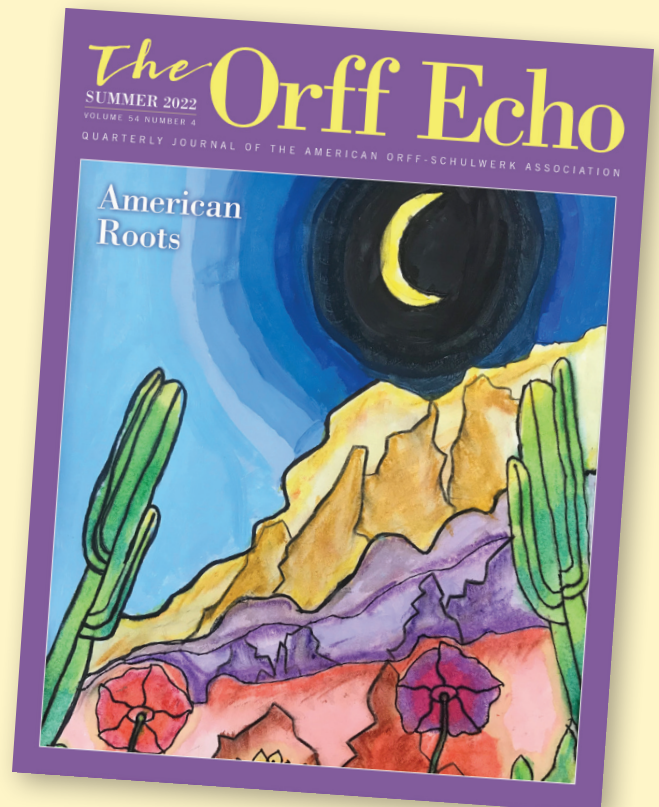
Goldsaito and Kuo's lovely book also lends itself nicely to teaching students about mindfulness through observing the sounds around us in the present moment. This book could be used with other child-centered mindfulness activities, such as those in the *Mindful Kids* cards by Whitney Stewart and Mina Braun or those available online. Engaging our students in mindfulness builds social emotional learning. Cultivating listening skills benefits musicianship.

*The Sound of Silence* encourages readers to listen and pay attention to sounds and to the spaces in between. The story can serve as a springboard for many different activities and lessons with your students. Goldsaito dedicates this book to inquisitive little Yoshios journeying to find the sound of silence everywhere. Enjoy the journey for *ma* with your classroom of courageous Yoshios. ■

**MIRANDA JOHNSON'S** favorite sounds are the laughter of her best friends and the first sounds her students make on their instruments. Miranda teaches middle school band, choir, and general music in Eastern Kentucky and uses the Orff Schulwerk approach to teach her young musicians. Miranda has completed two levels of Orff Schulwerk Teacher Education.

## American Roots

The history of the Schulwerk goes back to Germany, then to Austria, finally making its way to the United States by way of Canada. What then can we say are the “American Roots” of the Schulwerk? Look forward to the Summer 2022 issue, “American Roots,” to consider what is American about our approach to Orff Schulwerk—through collecting songs in a respectful manner, considering regional American music, and acknowledging the role racial inequality has played in what genres of music have typically been considered as those worth teaching, and more.



Reviewed by Jody Petter

## Flora and the Peacocks

Written/Illustrated by Molly Idle

Chronicle Books LLC, 2016



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“Birds of a feather do not always dance together” is the theme of *Flora and the Peacocks*. This book is part of a series by Caldecott-Honor author and illustrator Molly Idle, whose *Flora* books follow a young girl as she befriends and dances with different birds. In this wordless tale, Flora meets two peacocks and quickly realizes three can sometimes be a crowd. She finds herself in the middle as the peacocks experience the push and pull of sharing a new friend and all the emotions that go with it. When the encounter deteriorates into a conflict, the peacocks end up ruining Flora’s beautiful fan in the process.

Students will enjoy playing in emotive keys in two groups, such as major versus minor, taking turns “talking” to each other in a question-and-answer format.

The illustrations artfully communicate the tale as the remorseful peacock duo problem-solves and demonstrates how true friends will always find a way to stick together. The pages have flaps that fold down, out, and side to side to reveal a range of emotions easily relatable for children. The book ends with Idle’s beautifully illustrated large-page fold-out displaying how the trio restores their friendship.

Possibilities abound for exploring this story with or without music. The unique and engaging illustrations and fold-outs elicit an undeniable “ooh” factor from all who open this book. It leads to conversations about feelings, sharing, and how to solve problems when they arise. The charming conclusion is a culmination of beauty and evokes applause, even from adults.

Mirror-movement activities in which students share the leading role blend well with the tale. Scarves, fans, and other movement props make this activity even more magical as the detailed artwork sends the imagination into overdrive. The wordless story encourages students to observe their partner’s emotions, eye contact, and subtle body movements.

Barred-instrument mallet exploration or simple question-and-answer activities are an excellent addition to this story. Students will enjoy playing in emotive keys in two groups, such as major versus minor, taking turns “talking” to each other in a question-and-answer format. Add a student with a fan to direct when each group will play, and volunteers will jump at the chance to be in charge.

Blending movement and mallet instruments provides a wonderful experience centered on thoughtful watching and playing. Invite one mallet performer to follow and play for a mover with a fan or scarf. Students can also act out an emotion or a problem their friends encounter often and see how emotions affect musical performance choices.

*Flora and the Peacocks* offers endless creative opportunities for movement, expression, and instrument playing. It opens the door for

thoughtful discussions on friendship, choices, and problem-solving social skills. This profoundly artful book is a must-share for all. ■

**JODY PETTER** is an elementary music teacher at Indian Mounds Elementary in Bloomington, Minnesota. She has been teaching for 23 years and is the author of the Facebook page

*Random Acts of Orff*. She holds a bachelor's degree in music from the University of Minnesota and completed her masters in Orff Schulwerk at the University of St. Thomas. Jody attended the Orff Institute at the Mozarteum in Salzburg and has completed two levels of Kodály teacher education. She is currently the president of the Minnesota Orff Chapter where she has served on the board for over 20 years.

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Reviewed by Janet Robbins

## Orff Schulwerk in Diverse Cultures: An Idea that Went Round the World

Edited by Barbara Haselbach and Carolee Stewart  
Pentatonic Press, 2021



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**O**rff *Schulwerk in Diverse Cultures: An Idea that Went Round the World* is the second volume in the series, *Texts on Theory and Practice of Orff-Schulwerk*. In the Introduction, editors Barbara Haselbach and Carolee Stewart stated the purpose: “To follow the traces of [Orff Schulwerk’s] dissemination and to document the various ways of adaption by representatives from the respective countries.” Their words reflect on the history and legacy of Orff Schulwerk (OS) as they consider the ideas, issues, and ways it has reverberated around the world. Organized in two parts, this volume includes a collection of selected essays and reports by member OS associations.

Part I, “Texts on Theory of Orff Schulwerk,” includes five essays by well-known OS pedagogues, each one rich with history and insight. Reprints of two articles, by Hermann Regner and Michael Kugler, provide a retrospective on the pioneering work that took place at the Güntherschule in the 1920s and 1930s and the important role the Orff Institute played as a center for training and education. Regner’s involvement during the early years at the Orff Institute and his oversight of two generations of translations of *Music for Children* support a fascinating look at phases of the spread of OS to other parts of the world. Kugler’s

research on the Güntherschule and the influences of Expressionism and Ethnomusicology on Orff’s aesthetic are reminders of the intercultural aspects and border-crossing concepts that provided inspiration from the very beginning. Both articles are historical gems worth reading again and again.

Articles by Mary Shamrock, Wolfgang Hartmann, and Doug Goodkin examine foundational principles of OS and serve as touchstones for issues of global dispersal and culturally specific applications of OS. Shamrock’s article is an update of her 1995 monograph, *Orff Schulwerk: Brief History, Description, and Issues of Global Dispersal*. Her research on cross-cultural adaptations calls for sensitivity to musical, social, cultural, and educational practices (particularly in Asia) and provides an important lens on varied challenges faced when adapting the Schulwerk in “foreign” soil.

Hartmann opens his essay by asking “So, what is ‘Orff Schulwerk,’ actually?” and reminds us that OS evades simple definition. Hartman’s essay is a thought-provoking discussion of eight characteristics that capture the essence of the teaching artistry and pedagogical spirit fundamental to OS. Goodkin’s essay, “Something Old, Something New: World Music in the Orff-Schulwerk,” explores five connecting points between OS and musical practices around the world. He includes wonderful examples to illustrate the parallels between non-western

sonorities and their cultural traditions and proposes many possibilities for exploring World Music in the OS classroom. It is no wonder that Orff's ideas have resonated with so many teachers in all corners of the world.

Part II, "Texts on Practices of Orff Schulwerk Around the World," features 24 reports that trace the worldwide dissemination of the Schulwerk and shed light on the conditions and timelines for its development in diverse cultures. Organized by geographic regions—Africa, North and South America, Asia, Europe, and Oceania—reports include perspectives on the histories and development of OS, inclusion of culturally specific sources, and integration of creative, experiential, and process-oriented learning uncommon in some educational systems.

Written by teams of authors representing member associations of the Orff-Schulwerk Forum Salzburg, each report gives voice to the kind of unimaginable growth Orff spoke of in his interview with Regner. For Orff, the growth of

It is interesting to consider the decision by Orff and Keetman "against a fixed system and in favor of openness of the inspiration for carefully trained educators in Schulwerk."

the Schulwerk in many parts of the world was quite impossible to encompass; he recognized that many adaptations were very different from what he envisioned or planned. "If I plant a tree, I never know how big it will become ... it depends on the soil, on the amount of sun, and on other conditions."

It is interesting to consider the decision by Orff and Keetman "against a fixed system and in favor of openness of the inspiration for carefully trained educators in Schulwerk." Perhaps it is this openness that led to its appeal and adaptability in diverse cultures. An idea that seemed impossible to Orff may have survived and thrived around the world because of the possibilities for change. Global



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By looking back at the roots and routes of OS we gain an appreciation for how teachers around the world have found ways to honor the original ideas and forge new paths.

dispersal is not only about honoring the legacy of the Schulwerk, it is also about change. *Orff Schulwerk in Diverse Cultures: An Idea that Went Round the World* is an important addition to the literature on the past and future of OS and its global dispersal.

By looking back at the roots and routes of OS we gain an appreciation for how teachers around the world have found ways to honor the original ideas and forge new paths. They

turned to traditional sources for singing and dancing, discovered new sonorities by augmenting the Orff ensemble with regional instruments, and encouraged improvisation and collaboration through more student-centered experiences. Teachers' reports from the field illuminate their worlds and work and help us imagine future border crossings once thought to be unimaginable. ■

**JANET ROBBINS** is professor emerita of music education at West Virginia University with specialization in general music methods, Orff Schulwerk, and qualitative inquiry. Janet has traveled to Recife, Brazil, to study music and dance traditions since 2006 and currently coordinates WVU's Smithsonian World Music Pedagogy professional development course.

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*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](mailto:echoeditor@aosa.org)

Issue	Feature Topic	Coordinator(s)	Contributor's Deadline
Winter 2023	Considering Curriculum	Roxanne Dixon Diana Hawley Alan Spurgeon	May 15, 2022
Spring 2023	We the Teacher	Christine Ballenger Roxanne Dixon	August 15, 2022
Summer 2023	Who We Teach	Alan Spurgeon Martina Vasil Juliana Cantarelli Vita	November 15, 2022
Fall 2023	Improvisation	Sandra Adorno Diana Hawley Martha O'Hehir	February 15, 2023

*“Our task must be to free ourselves by widening our circle of compassion to embrace all living creatures and the whole of nature and its beauty.”*

Albert Einstein

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