

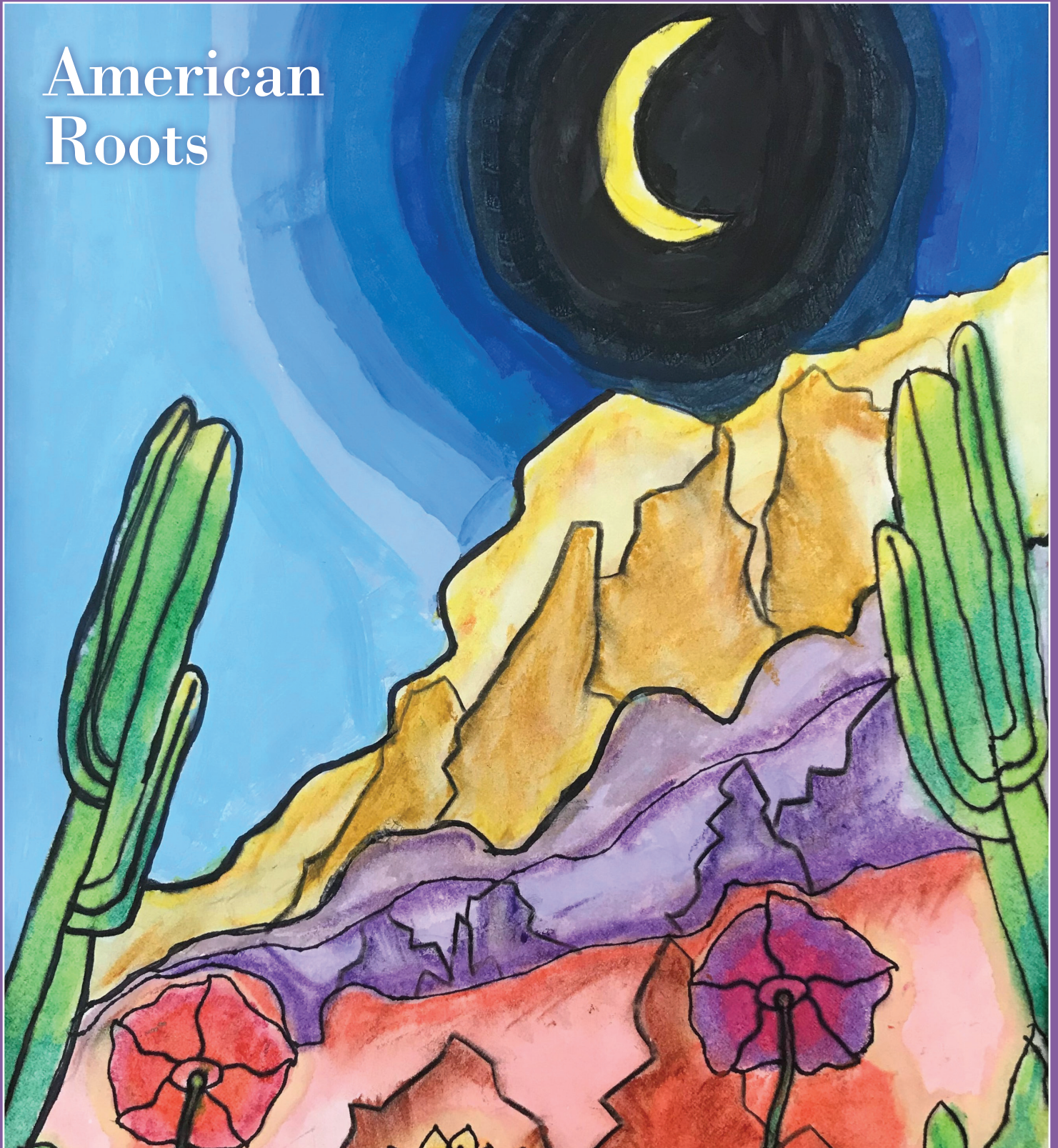
The Orff Echo

SUMMER 2022

VOLUME 54 NUMBER 4

QUARTERLY JOURNAL OF THE AMERICAN ORFF-SCHULWERK ASSOCIATION

American Roots



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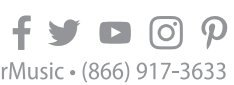


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QUARTERLY JOURNAL
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on the cover

"Skyish Moonlight" by Evelin Velasquez, a student at Carolee Booker Elementary, Houston, TX. Art teacher: Maria Mathews

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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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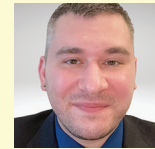
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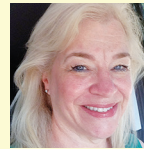
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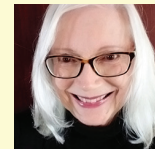
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mission statement

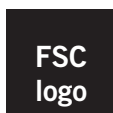
The American Orff-Schulwerk Association is a professional organization of educators dedicated to the creative music and movement approach developed by Carl Orff and Gunild Keetman.

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 – Summer

“It is never too late to begin again.”

—Julia Cameron

What does it feel like when you begin again? Personally, I feel free, light, and ready to take on the world! Summertime brings the gifts of sunshine, fresh air, and renewed perspectives. I value the change of seasons and have discovered summer offers me time to reflect on my accomplishments, identify what worked, and gain a deeper appreciation of the value of planning

and beginning again. Are you ready for a new beginning? What inspires you? How can you be the best version of yourself?

The changes we as AOSA practitioners wish to see in others begin within ourselves. Start with yourself—self-care is vital to your future well-being. Summer promises the luxury of time for self-care, and self-care is a crucial step for the person in the mirror to become their best version. Summer also allows you to step away and reflect on your students' progress and to analyze how you can help them become their best selves. Begin again, then embrace the new beginning. Do something, make a difference, and enjoy becoming the best version of yourself.



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“The best thing you can do is the right thing; the next best thing you can do is the wrong thing; the worst thing you can do is nothing.”

—Theodore Roosevelt

This issue offers readers the opportunity to explore our “American Roots,” featuring teachers helping students and themselves become their best. I invite you to explore these authors’ visions: Goodkin and Julian encourage self-reflection and action; Tighe examines the history of the Memphis Orff Schulwerk movement; Shehan Campbell addresses ethnographic research; and Stafford and Sandoval share ways to use Orff Schulwerk in the classroom. The Echo editorial board has devoted their time and talent to working with these authors. I want to personally thank the following individuals for their contributions to this issue: Linda Hines, editor in chief, and issue coordinators Christine Ballenger, Alan Spurgeon, and Matthew Stensrud. Also, a shout-out to the rest of the editorial board members: Sandra Adorno, Juliana Cantarelli Vita, Ian Cicco, Roxanne Dixon, Diana Hawley, Nicola Mason, Martha O’Hehir, and Martina Vasil. I appreciate all of you for the outstanding work you do!

Being the best version of yourself results in helping and inspiring others. Such is the case for all of you who contributed and participated in the First Annual Virtual 5K. I am proud to say we had 69 participants and raised \$2,124. This event, launched by the Communications and Special Initiatives Committee, was a positive step in giving back and helping AOSA financially. We look forward to future Annual Virtual 5K’s. Thank you to all who were involved!

In becoming your best self, please consider how you can support AOSA. The organization is suffering financially. Revenue from membership provides the greatest portion of AOSA’s income, and membership numbers are down. We value our members—we value you! Consider how you can share the news about the resources our organization offers and encourage others to become members. Consider sponsoring a new member in your chapter. Spread the good news. Write a 5-star review of AOSA and post it on social media. As a member, you can also

support the future of AOSA by making a one-time or ongoing donation, in any amount.

No doubt, professional development is at the top of your list in becoming your best self. Plan ahead and save the date for the annual Professional Development Conference, Looking Forward Together, which will be held in Kansas City, Missouri, November 2–5, 2022, at the Kansas City Convention Center and the brand-new Loews Hotel. This year’s featured presenters are **BethAnn Hepburn** and **Aaron Williams**. Kick off your Kansas City Conference experience with **Joey** and **Andrea Coleman** as they Mix it up with Form. Evening events include: 2022 AOSA Distinguished Service Award recipients; Thursday evening session with **Jeff Kriske** and **Randy DeLelles**; **Peggy McCreary** and **Joani Brandon** – The Midnight Historical Society 25th Anniversary; **Michael Chandler** and **Lorelei Batislaong** – Recorder and Ukulele; **Matthew Stensrud** – Community Dance; **Key Lehto** – Twisted Drumming; and **Otto Gross** and **Aaron Williams** – Gospel Singalong. We are offering a variety of sessions and events to meet your professional development objectives. Check out the conference page on the website for more details, and I will see you in Kansas City!

“To progress is always to begin again.” —
Martin Luther King

I hope the summer offers you the opportunity for a new beginning. Make it a new beginning for becoming your best self! ■

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. She is a National Board Certified teacher. Michelle has completed three levels of Orff Schulwerk Teacher Education and Master Classes. She is recently retired after 30 years of 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.

IN THIS ISSUE

By Patrick Ware with Christine Ballenger, Alan Spurgeon, and Matthew Stensrud

American Roots

As we consider AOSA's American Roots, we realize we are only beginning our journey in reflection, growth, and change. Our vice president of diversity, equity, and inclusion, Patrick Ware, reminds us of the power of reflection when putting these ideas into practice within ourselves and in the students we teach. We hope his queries broaden our thinking and guide us toward action to empower one another by telling the stories of all students through music.

Reflective teaching is about examining one's underlying beliefs. A consideration with my reflection is, "Am I helping each member of my community become the best version of themselves?"

Presented in this issue of *The Orff Echo* are opportunities for us to reflect on our practice from multiple vantage points. I invite you to read each article not just for its content, but also for an opportunity to engage in open-ended questioning of the beliefs that inform your practice.

In her updated article, "In Search of Music in American Cultures: Extending the Pursuit of Who We Musically Are," Shehan Campbell casts a brilliant light on "American music." Such a diversity in styles of music abounds across

these United States that we begin to wonder, "Have I really given my community a full, authentic, and richly diverse music education? Am I telling many stories or perhaps just one or two?"

In "Jazz, Joy, & Justice: New Directions for Orff Schulwerk," Goodkin asks, "... how many Orff programs are consciously including Black American music in their repertoire?" What is your personal answer? Now, what will you do with that answer?

In "Untold Stories of Black Americans: Changing the Narrative," Julian implores us to find the stories not being told and to bring them into our classrooms. What new story did you bring to your community this past year? Did you know about Tulsa? If so, what perspective were you given?

Charles Tighe, in "Evolution of the Memphis Approach," presents a detailed history of the Orff approach as it developed in Memphis, Tennessee. What do you know about the history of Memphis? Whose voices are you amplifying in your classroom?

Stafford reminds us, in "Using Ozark Play-Parties and Rhymes in the Schulwerk," that Whiteness is a construct. The regional musics of some are not the same as others. You might consider, "Am I homogenizing a group that is heterogeneous because it's easy or because I have not done the work to see their individuality?"

Consider the words of Avon Gillespie, "We are not involved in mere problem solving, but in possibility seeking."

"We cannot teach what we do not know," Sandoval states in her article, "Adapting Orff Schulwerk in Diverse Settings with Flexibility, Humor, and Heart." Using the tools of the ethnographer, it is possible for us to "know" so much. Ask yourself, "How much am I actively attempting to know who I service?"



So much to reflect on. Find more summertime inspiration in this issue's three children's books: *The Year We Learned to Fly*, reviewed by Michelle Swanson; *Fry Bread, A Native American Family Story* and *We Are Grateful*, reviewed by Jill DeVilbiss; and the Supporting Our Learning books, *Music and Music Education in People's Lives: An Oxford Handbook of Music Education, Volume 1*, reviewed by Joshua Smith, and *The Body Keeps the Score: Brain, Mind, and Body in the Healing of Trauma*, reviewed by Martina Vasil.

Consider the words of Avon Gillespie, "We are not involved in mere problem solving, but in possibility seeking." Use what your colleagues have offered here as an opportunity to consider:

- Diversity – What am I doing that is providing access for every human I encounter?
- Equity – What am I doing that ensures every human I encounter has what they need to become the best version of themselves?
- Inclusion – What am I doing that promotes the desire for every human I encounter to want to be part of this journey through music that I am on?

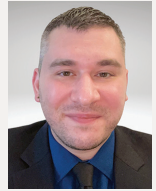
This is a time for reflection. —P.W.

Reflection is the pathway to becoming our better selves. We soon come to realize we can, indeed, put our purpose into practice. ■

Thank You and Welcome New Editorial Board Member

Please join us in thanking and recognizing **NICOLA MASON** and **MATTHEW STENSRUD** for their service and contributions as members of *The Off Echo* Editorial Board. As our colleagues' terms end, we would like to welcome our newest member:

IAN CICCIO is a visiting lecturer of music education at the University of North Texas. In autumn of 2022, he will join the School of Music at the University of Southern Mississippi as assistant professor of music education (elementary general). He earned his PhD in music education at Indiana University and previously taught elementary music in Southwest Florida. Ian has completed Orff Schulwerk Teacher Education Levels I–III, Kodály Level I, and World Music Drumming Level I. His published research appears in *The Orff Echo*, the *Journal of Historical Research in Music Education*, and *Visions of Research in Music Education*.



PATRICK WARE is AOSA's vice president of diversity, equity, and inclusion. Coordinators **CHRISTINE BALLENGER**, **ALAN SPURGEON**, and **MATTHEW STENSRUD** collaborated on this issue. They are active Orff practitioners and enthusiasts.

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In Search of Music in American Cultures: Extending the Pursuit of Who We Musically Are

10



PATRICIA SHEHAN CAMPBELL

is professor of music at the University of Washington, working in music education and ethnomusicology. She has published multiple books, including *Global Music Cultures* (2021), *Music, Education and Diversity* (2018), *Teaching Music Globally* (2004), and *Songs in Their Heads* (1998, 2020), and is editor of the seven-volume World Music Pedagogy series, the 27-volume *Global Music Series*, and *The Oxford Handbook of Children's Musical Cultures*. She is recipient of the Taiji Prize (China), the Koizumi Prize (Japan), and was named an Honorary Membership of the Society for Ethnomusicology (2021) and MENC/NAfME Senior Researcher (2002).

ABSTRACT

The American musical soundscape is rich with possibility for delving into the diversity of people and cultures across North America. In this article, the author offers ethnographic research as means of knowing the music and musicians of American regional cultures and shares seven principles that point to ways in which teaching musicians can conduct ethnographic research in any region or community.

By Patricia Shehan Campbell

Editor's note: This article was originally published in the Spring 1995 issue of The Orff Echo and was updated in March 2022.

As the wildflowers grow, so do musical styles flourish and change according to the climate and conditions of their environment. In North America, there is a grand variety of thriving regional styles, a tribute to more than 500 years of immigration, cultural continuations, and fusions. The cultivation of these musical styles has never been controlled by any select set of musical judges, but has sprung rather naturally from the hearts, minds, and voices of the rich variety of people who have settled this land (or who, in the case of Indigenous peoples, have been here since time immemorial). Like wildflowers, regional musics have come in many colors. Some remain partially hidden from view, others have grown stronger over time, while still others have coalesced and combined into newly integrated musical expressions.

Carl Orff, the composer, would undoubtedly be greatly inspired by the riches of today's American musical soundscape. His teaching self would likewise find ways to uphold the oral traditions from which the music emanates, and through which it is transmitted. Just as his favorite wildflower takes root and prospers when given favorable conditions, regional styles of North America continue

to be nourished by the people who perform them, and like the Schulwerk, they are “alive,” organic, and evolving.

American Regional Musics

Just what is American music? Despite the supposed homogenization of American culture through the media’s powerful influence, there are many responses to the question. Indeed, some responses are governed by an up-to-the-minute awareness of “what’s hot” (Ariana Grande, Coldplay, Drake, Lil Nas X), but others reflect the respondent’s classical music training and experience (Charles Ives, Aaron Copland, Duke Ellington, Florence Price, Ruth Crawford Seeger, Leonard Bernstein, Steve Reich). Just under this veneer, however, is the great gamut of American regional musics. Among the best known are those linked to ethnic identity: blues, powwow, bluegrass, Cajun, zydeco, Tex-Mex conjunto, gospel, reggaeton, klezmer, salsa, and Hawaiian slack key. Within these styles are multiple sub-styles, and it is often the case that those within a cultural community or geographic region may be best able to differentiate bluegrass from newgrass, old style zydeco from the current “la-la” style, “trap” from old skool hip hop, and musica ñorteno from urban-based Tejano music.

Some American musical styles have quickly progressed from regional to national stature, and this rapid rise and widespread embrace of the music has blurred whatever regional styles there once were. Such is the case of the Detroit gospel style and R&B sound of the venerable Aretha Franklin, and in the progress of Dolly Parton’s local “hills-and-hollers” hillbilly sound to the super-charged style to which female singers of country music across the nation have been aspiring to for decades. Still, even regional musics that go “national” are changed again by the personal and cultural perspectives of performers. Hence, Whitney Houston’s schooling in the twin arts of gospel and soul singing by her mother, Cissy—and certainly by Aretha Franklin’s sound—helped her develop her own characteristic style. Meanwhile, megastar Beyoncé’s engaging sound is an amalgam of multiple American styles she grew to know, from R&B, pop, and hip hop to soul and funk, along with an occasional reference to the Louisiana Creole style of her French-speaking maternal grandparents.

The beauty of American music is partly its regionalism, or at least, its regional and ethnic roots. Music is alive in many regions and communities,

through performances at Saturday night socials and Sunday morning services, at weddings and funerals, at holy communions and bar mitzvahs, at picnics and reunions, and in seasonal celebrations throughout the year. Although the music may be performed by adults, it lives in the children of these communities. They are musically socialized into their community from early on, and they carry their musical roots for the rest of their lives. Beyond the media influences and the musical training they will receive in their lifetimes, children are likely to maintain strong links to the music of their young lives, experienced within their families and ethnic-cultural communities. Thus, the early musical experiences that American children know are regional—or even more localized—American music.

One of the noble goals of a music program might be to direct children’s attention to American regional musics, and to provide repertoire that they can sing, dance, play, and to which they can listen and respond. Over the course of a year (or more likely six years), children can be led to discriminate from among many U.S.-based regional musics, and even to perform representative pieces with appropriate stylistic nuances. There are multiple sources to which teachers go for American music resources, including the free-access “Star-Songs and Constellations” curriculum of the Lomax family’s Global Jukebox (<https://theglobaljukebox.org>) and the learning pathways of World Music Pedagogy (Campbell, 2018) and Smithsonian Folkways Recordings (<https://folkways.si.edu/learn>).

However, the great diversity of these styles can also overwhelm teachers responsible for achieving such a curricular goal. The good counsel of some of the most seasoned teachers directs us to a different approach to American musics: a careful look into the local communities for what they may offer. Indeed, this might be the launch to more relevant lessons and the link to a later look at the regional styles from across the country.

Ethnography: Searching Out a Method

If convinced by the arguments that (a) local communities are rich storehouses of American regional musics; (b) children need to know not only the music of their own personal-cultural environments, but also some of the musical riches of their neighbors within the community and region; and (c) teachers need knowledge of these local

community musics and music makers (so as to develop relevant lessons based upon “real” music), then a search for such music should be initiated.

The search, in actuality, is research. This research is not of the number-crunching genre typical of experimental psychologists. Neither is it research amidst the tall library stacks of the university library. The pathway to knowledge taken here is one of a set of qualitative paradigms that has arrived as a bona fide means of describing and interpreting events of musical and educational significance. The particular paradigm that follows is called ethnography, a process that knows a long history in anthropology, sociology, and more recently in education. The “break-through” studies of anthropologists Francis Boas, Margaret Mead, Ruth Benedict, and Gregory Bateson brought form to the method, so that a series of ethnographic procedures have been systematized and applied to many contexts.

Ethnomusicologists have honed a music-specific ethnographic styling, too (Nettl 2013). Classic works by Kofi Agawu (1995) on rhythm of the northern Ewe in Ghana, Anthony Seeger (1987) on the role of music in the lives of the Suya people of the Brazilian Amazon region, and Deborah Wong (2019) on the athletic drumming of the Asian American taiko scene can be read not only for their content but also for the clever techniques carefully applied in the course of coming to know musicians and their musical cultures. Scholars of children’s music are also finding their ethnographic groove in the study of children’s musical cultures: Consider the exemplary works of Tyler Bickford (2017) on children’s friendly engagement together in the consumption of popular music and digital media, Kathryn Marsh (2009) on children’s musical activities on urban and rural school playgrounds, and Trevor Wiggins (2013) on Ghanaian children’s simultaneous involvement in the music of village traditions, the church, and the media.

Briefly, ethnography is the study of cultural and social phenomena (Emerson et al., 2011). Research questions might include: Who plays conjunto music (ethnicity, age, gender)? What instruments are played? Where is it played? At what events would conjunto be played? What are the song texts about? What do people do when the conjunto musicians start to play? (For example, do people listen, talk, dance, eat?) These questions are just the “tip of the

iceberg,” because in ethnographic research all events are open to observation and later interpretation.

Ethnographic research frequently encompasses learning by living in the community, or spending significant time within the community, talking with people, observing their everyday activities and/or their special events. Musically, researchers may sing, play, dance, and listen with cultural insiders. “Data” are not so systematically gathered and might not necessarily be coded or placed into a closed set of categories. Quantitative tables and figures seldom appear in ethnographic reports. Rather, the point of ethnography is to keep an open mind (and an open ear) on what transpires within a setting, and to search for their significance. In a formal account of ethnographic research, the write-up takes the form of descriptive vignettes of a “storying” quality rather than reporting data.

Misinterpretations of the ethnographic method abound. Contrary to what its title may appear to imply, ethnographers need not observe distant cultures, or choose questions that surround issues of cultural diversity (although in this case of searching for regional musics, they may). As well, ethnographers concerned with musical matters are not necessarily collectors of folk songs (although songs surely do contain useful information). Ethnographic research might even seem a bit like what teachers do all day, as they listen to and watch their children learn within the context of the classroom. Yet in and beyond the classroom, there are certain rigors applied by ethnographers, and systematic means by which to take and interpret observations and insights, that require a different lens than that through which we look while teaching.

The Search Proper

The purpose of music-centered ethnographic fieldwork is to search out music and musicians within a community, in order to understand music’s functions, values, and meanings. This search is directed toward enabling us as teachers to understand “what’s out there” so to connect the music of the community to the school music program, and to bring the outside in (Campbell & Lum, 2019). Based upon the writings of anthropologists and ethnomusicologists trained in the method, the following is a description of the process by which ethnographic research can be conducted in any region or community.

1. Decide which American regional or community music you wish to investigate. Is your own curiosity driving you to know something about the bluegrass band that plays down at the neighborhood cafe? Are you intrigued with the Afro-Caribbean flavor of reggaeton that may be the background of some of your students? Have you always wanted to know what powwow music is all about? Any research endeavor will demand much of your time and energy, so your interest needs to be keen at the onset in order to carry you forward. (Are you uncertain about which musical styles might be present in your community, or where to go to hear them? Connect with cultural insiders. Call the Chamber of Commerce. Ask members of local churches and community groups. Talk to your students and to their parents.)
2. Know something about how to operate the equipment that you will take into the “field.” The classic tools of ethnography were once pen and paper for field-noting and interviews, and cumbersome recording apparatus. Today’s smartphones are the go-to field equipment for high-resolution photos and videos (and pretty good audio). Know your device, and power it up for work. Pen and paper still work for jotting down “moments,” “memos-to-self,” and flashes of ideas for later development (but so, too, can brief remarks be recorded on the smartphone).
3. Go into the field with respect for the community and with an understanding that cultural outsiders are merely guests to the scene. Some venues are open to the public and will require no special invitation or “pass-key”; others will. Proceed with a maximum of cultural humility, listening to the nuanced responses that might come from your conveyance of interest in learning the music of a people and place. All the way along, recognize that collaboration is the name of the game, in which guests work in collaboration with community members rather than in an old-school paradigm of researchers and their “informants.” A synergistic insider-outsider relationship gives balance to the research effort, from the initial venture to interpretations of gathered information and insights.
4. Proceed to multiple occasions for on-site observations of the community’s music and musicians. Be sure to indicate in fieldnotes or recorded remarks both the obvious and predictable behaviors as well as unusual or unanticipated events. Give dates and times for each observation and describe the setting of the music and musicians. Is the performance space large/small? Hot/cold? Dark/light? Modern/rustic? Are there chairs? Tables? A stage? A sound system? How do the musicians dress and physically position themselves for performance? How do they communicate with one another? To the audience? What is the response of the audience? One observation rarely provides enough information or represents a community and its music adequately; multiple observations will shape a more reliable impression.
5. Talk with musicians (and others in the vicinity, including teachers, students, audience members). Interview them, or enter into dialogue with them, and have “conversations.” Establish topics of interest in advance of the interview, because time with musicians could be limited. Come prepared with topic questions and, through practice, perfect a style of “interested listening” that rewards the respondent’s participation but does not evaluate the responses. At the same time, “stay loose” and be flexible as to where the exchange may lead, because there are often surprise insights that could never have been predicted and that simply need an open ear (and an open-minded demeanor). In every case, record the exchange if you are permitted to do so. Questions to musicians vary from simple and straightforward to complex and multi-layered, and can draw on the nature of the performance, its context, function, and meaning. They may be about the musician’s training (Who taught you? How did you learn?), repertoire (How much music do you know? Is this standard repertoire for the genre? What is your favorite piece? Why?), or function and meaning (Where and when else would we hear this music? Why do you think people receive it so favorably? Why do you like to perform it?). Such information helps frame the musical sound itself.
6. While ethnographic research may lean toward verbal exchanges and articulations, the music

itself deserves careful attention. Record it! Allow the necessary time to set up for the recording and to operate onsite checks of sound and image quality. As always, secure in advance the permission of the musicians to record them. Remember that the sounds in-between and around the music itself, from performers and their audiences, may reveal important contextual meaning.

7. Consider that in-person fieldwork may well be enhanced by online research procedures that encompass social media interactions, email exchanges, and reviews of the websites of musicians and musical communities. Hybrid ethnography (Przybylski, 2021) offers a combination of online and in-person avenues, of various types of empirical depth, to inform us.

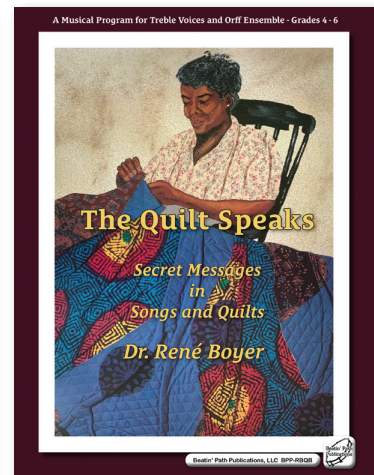
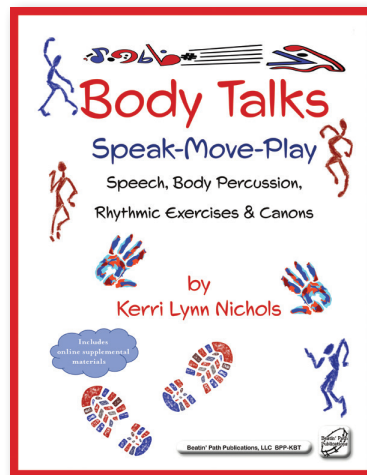
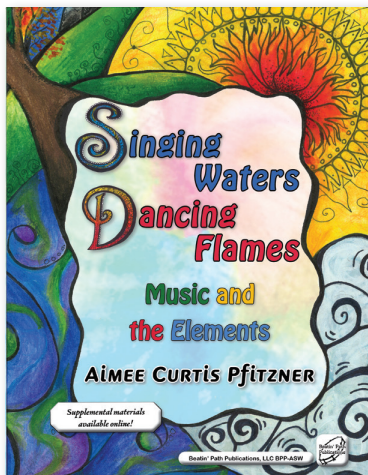
The Post-Search Application

For those of us who teach, research takes on special meaning when the detailing of events and

its interpretations can be applied to our work with children. Once we have had sufficient time in the field of our targeted music—be it a club, a restaurant, a park, a community center, a festival—or following a particular musician’s circuit of performances, we can proceed to the post-search stage. It is at this time that the accumulated ethnographic treasures are carefully examined: Field notes are read/reread or listened to more than once, interviews are studied from notes and recordings, and the music is listened to repeatedly, and with an analytical ear. Notes and recordings are cross-checked to determine intriguing incidents and patterns of musical and cultural behavior.

As musicians, we cannot help but want to transcribe melodies and rhythms, if not the complete density of textures we hear. Such transcriptions may trigger the use of techniques gained in musicianship and theory classes, as we find “real-life” application for the skills gained from dictation exercises. Using standard Western staff notation, small segments of recordings are replayed until a

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song or musical excerpt finds an accurate realization. Musical intricacies that do not fit staff notation may be depicted with additional signs or verbal remarks: Arrows can indicate higher or lower pitches, squiggles can show glissandi, and words can attempt to explain musical nuances. These transcriptions can add another dimension to the instructional experiences to be designed. (Or not. Perhaps transcriptions are useful exercises only in accelerating the learning of the music by the teacher, whereas the actual teaching of the music to children might be thoroughly wrapped into the oral-aural process and without need for notation.)

The application of the search/research findings is then in the hands of the bright and talented teacher. As always, the design of successful learning pathways (Campbell & Lum, 2019) relies on the ability of the teacher to know their children—their musical needs, interests, and stage of development. A unit of study on the blues, for example, will fall nicely into place when it is based upon a careful field study. Photographs of performers blown up to poster size can entice children, as will stories about who they are, how they learned, and what the music

means to them. Bits and pieces of recordings can bring the community context into the realm of the classroom. An opportunity to learn a blues song, and then to match it to the field recording, can challenge children's listening skills. And no doubt, a visit from the informant, the blues musician, can be a memorable experience that underscores the style's living legacy. Carry the blues example into pathways for learning Japanese taiko ensemble, Puerto Rican bomba dance, Shona-style Zimarimba, Cajun band, Brazilian samba, intertribal powwow, and Filipino rondalla, as the process is transferable.

Conclusion

Many musical veins run through the regions of North America. From the heartlands to the hill country, from the southern bayous to the northern woodlands, and from one urban area to the next, the musical diversity is stunning testimony to a continent of immigrants. As we bend our listening ear to the sounds around us, we may be convinced that we must as individuals stalk the musical wildflowers of our communities—and add our findings to the musical experiences we give to children. ■

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Jazz, Joy, & Justice: New Directions in Orff Schulwerk

16



DOUG GOODKIN is an internationally recognized Orff Schulwerk music educator, teaching in over 50 countries worldwide. He worked with children from age 3 to Grade 8 in The San Francisco School for 45 years, authored 10 books, most recently *Jazz, Joy & Justice – The Stories Every American Should Know*, and received AOSA's Distinguished Service Award in 2018. Doug is the director of this summer's Jazz Course in New Orleans, director/Level III teacher in The San Francisco International Orff Course, and teacher in Kofi Gbolonyo's Orff-Afrique Course, Dzodze, Ghana.

ABSTRACT

The background narrative of White supremacy is present in every aspect of American life; music education is no exception. In this article, the author examines the role of jazz in American culture and calls on music educators to consider how and why we might work harder to integrate jazz into our curriculum, bringing joy to children and inspiring them to work for social justice.

By Doug Goodkin

In 1899, readers of *The Musical Courier Magazine* saw this review of ragtime music (Sales, 1984):

A wave of vulgar, of filthy and suggestive music has inundated the land. Nothing but ragtime prevails. No seaside resort has been without its ragtime orchestra, its weekly cakewalk. Society has decreed that ragtime and cakewalking are the thing, and one reads with amazement and disgust of historical and aristocratic names joining in this sex dance, for the cakewalk is nothing but an African belly dance, a milder edition of African orgies and the music is a degenerate music. Ragtime's rhythm's present usage and marriage to words of veiled lasciviousness should banish it from polite society. (p. 52)

Any music teacher introducing Scott Joplin's *The Entertainer* to the class might smile to think that this mild, lyrical piece could provoke such a hostile reaction from the White establishment. If we look at this editorial through the lens of the ongoing narrative behind Black and White relations in the last 400 years, though, it makes perfect sense. Hidden inside those words is the tension between White people threatened by a West African aesthetic while being irresistibly attracted to it. It was the same push and pull that happened 70

years earlier with the rise of the minstrel show, with its weird mixture of insult and envy, and the same that surfaced some 50-plus years later when Elvis Presley made young teenage girls scream when he twitched his hips on the Ed Sullivan Show in 1956.

Acknowledging the Narrative

The mainstream press and all those who controlled the narrative that defined America kept trying to push Black music and dance down or off to the side or put it in the hands of more “acceptable” White interpreters, but behind the narrative of White supremacy lay another story that drove the culture—“follow the money.” *“We are outraged that young people are being seduced into this degenerate music and dance, but hey, they have money and they’re buying the records, so let’s go!!”* And so the geniuses that have always been present within the Black community began to rise into the mainstream, but often with a White manager taking a large cut of the profit, a White recording industry making most of the money, and Mafia-controlled clubs deciding who played and for how much (Gold, 2020). But rise they did and soon most Americans could instantly recognize Louis Armstrong or Billie Holiday’s voice, many White folks went uptown to Harlem to dance the Lindy Hop, and White teens began taking up guitar to learn the three chords of the Blues. Jazz and its cousins—spirituals, gospel, rhythm ‘n’ blues, funk, Motown, pop, hip-hop, and more—dominated the American soundscape, all driven onto the main road by people habitually denied driver’s licenses.

And once they got to share the highway with other Americans—in the movies, TV, sports, literature, science, modern dance, and even golf and modern art—these geniuses with darker skin became inextricably woven into the national character. (Though still often pulled over for the crime of “driving while black.”) As Ta-Nehesi Coates (2014) described it:

I had to come to understand that black people are not merely the victims of the West, but its architects. The philosophies started the sentence and Martin Luther King finished it. The greatest renditions of this country’s greatest anthems are all sung by black people—Ray, Marvin, Whitney. That is neither biology nor a mistake. It is the necessary cosmopolitanism of a people, viewing

America from the basement and thus forced to take their lessons when they get them—absorbing, reinterpreting, refining, creating. (para. 28)

With each advance in inclusion, the tensions inherent in the White fantasy of superiority and the actuality of Black accomplishment became stretched, yet more taut. It is difficult to imagine that some people still do not wholly understand the dynamic of our White supremacy narrative, but without this understanding, there is no hope for the conversations we need to have. The roots reach as far back as Pope Nicholas V laying out in no uncertain terms who are the chosen people and who the excluded and what the price of exclusion is (Doctrine of Discovery, n.d.). In a Papal Bull published in 1452 titled *Dum Diversas*, he wrote:

We grant you, King Alfonso of Portugal, by these present documents, with our Apostolic authority, full and free permission to invade, search out, capture, vanquish, and subdue all Saracens and pagans whatsoever, and other enemies of Christ wheresoever placed, and the kingdoms, dukedoms, principalities, dominions, possessions, and all movable and immovable goods whatsoever held and possessed by them *and to reduce their persons to perpetual slavery* (emphasis added) and to apply ... the kingdoms, dukedoms, counties, principalities, dominions, possessions, and goods, and to convert them to his own use and profit.

And so, with the Church’s blessing and unchecked permission to grab the gold and reduce human beings to machines of profit, 400 years of slavery began and White folks passed down the story that continued to allow them to dominate, exclude, torture, rape, and kill, all in the name of their economic interest. The specifics changed with the times—from chattel slavery, to the Black codes, to Jim Crow, to police brutality, to the school-to-prison pipeline—but the same narrative continued unchecked. Even in 2021, a number of new voting laws were legislated then immediately challenged in court by opponents who argued that the new laws suppressed the votes of minorities (Brennan Center for Justice, 2021), and several states began to ban the teaching of critical race theory in public schools (Ray & Gibbons, 2021).

Who gets to tell the story of America? A look at the portraits of the Founding Fathers, most university presidents on our college walls, owners of newspapers and media outlets, and financial moguls on Wall Street, makes it crystal clear who controls the dominant narrative and who sustains it and propagates it, because it is in their interest to safeguard the privileges and benefits the narrative has bequeathed to them. And yet, the narrative stands in stark contrast to the reality of the contributions of the folks in “the basement” who, against all odds, have risen up and defined American culture and set it apart from France or England or even Canada.

Every time Black people are let into the “club,” they defy the story of inferiority with their superior accomplishments. (Look up the top-10 list of just about any American sport—baseball, football and basketball, for starters.) They do not flaunt it or get scientists to create an invented “Theory of Black Superiority.” They simply offer their talent, genius, and hard, hard work to all Americans, inspiring and uplifting them. The very same White people who look the other way when another innocent Black person is killed in a racially motivated incident, cheer heartily when their favorite Black athlete scores a touchdown or makes a basket or hits a home run. The same White folks get to dance to Beyoncé or James Brown or woo their first date with Miles Davis’s love ballads in the background without caring to know anything about why he was so often pulled over by the police when driving.

Do you feel the disconnect? The White supremacy doctrine, both spoken and unspoken, given authority and false legitimacy by the doctors, scientists, philosophers, politicians, priests, and ministers who sold their souls to the devil to keep their membership in the club, stands in direct contrast to the actual evidence before our eyes and ears. How can a people who produced Martin Luther King, Steph Curry, Billie Holiday, the Nicholas Brothers, Amanda Gorman, and countless others be considered inferior? It is the tug-of-war between the purposeful lie of White supremacy and the recorded accomplishments of our Black citizens that continues to set the tone of our national discourse and will for as long as we remain complicit through our silence—especially in our schools.

Jazz in Music Ed and Orff Schulwerk

But there is good news. Though the backlash is real, the new story is one of gradually increasing

inclusion when it comes to race in the United States. This is not only true of presidents and vice-presidents, housing, educational opportunities, required diversity trainings, visibility in TV ads, and dark-skinned emojis, but also applies to the music class. Before North Texas State, now the University of North Texas, began the first University Jazz Program in 1946 (Joyner & Murphy, 2012), jazz was not considered an authentic music worthy to be included in schools. It had its roots in the killing fields of slave plantations, developed in bordellos and juke joints, continued in jazz clubs and rent parties, but certainly was not officially included in schools of any sort.

The first appearances of jazz in concert halls featured White musicians—Paul Whiteman and George Gershwin in Aeolian Hall in 1924, Benny Goodman in Carnegie Hall in 1938. The narrative was holding steady that jazz was too low-class for inclusion in the dominant cultural institutions. But once jazz got its foot in the school door (jump-started by White musician Dave Brubeck performing at colleges throughout the country in the 1950s), things began to change. Now it is rare to see a middle school, high school, college, or even music conservatory in America without a jazz band or program. And yet, school band programs are not always equally accessible to all and are often taught in a top-down way, antithetical to jazz’s roots, where students often play written-out charts without being taught much (or anything) about the people who created the music and what struggles they encountered in a climate of systemic racism. It’s a good start, but we have promises to keep and there are miles to go before we sleep.

Orff Schulwerk offers some promise, with a body-based, ear-based pedagogy that is often more “jazz” than the typical school jazz band. Kids are improvising from the start, dance and song are joined at the hip, and the spirit of playful exploration is alive and well. The American Orff-Schulwerk Association (2018) has put out a clear and strong diversity statement, made it a priority to train teachers in diversity, equity, and inclusion, and created two new positions, vice presidents for diversity/equity/inclusion, on the Executive Board. Good starts all.

Yet how many Orff programs are consciously including Black American music in their repertoire? How many are telling the stories surrounding the

music? Some might think they are decolonizing their classroom by choosing what *not* to sing, but how many are thoughtfully considering what might be sung or played? How many are thinking about how and why it is taught? How many are telling the stories behind the pieces that reveal how systemic racism has worked in this country and how it continues to permeate our national experience? The kids probably know Elvis and perhaps Fred Astaire, Benny Goodman, and Shirley Temple, but who is teaching them about Big Mama Thornton, the Nicholas Brothers, Chick Webb, and Bill Robinson?

Have we adapted our Orff Schulwerk training programs to consciously include the full scope of American music? How many Levels courses include the Blues? How many include Black roots music and games and songs and dances like the Shim Sham or Lindy Hop? How many take time to connect the Volumes' use of the pentatonic scale, ostinato, and drone with the jazz use of the blues scale, the riff, and the vamp? How many are researching the full cultural context of a West African drum piece beyond simply learning patterns on djembes or tubanos?

Dare I suggest that we Orff Schulwerk teachers sometimes are a bit too self-congratulatory and complacent because our work tends to bring much joy to children? Might we work a bit harder in giving our students a larger repertoire within which to discover themselves? Might we also do our part to create future citizens who are informed about the way things have been so they might move us forward to the happier, kinder, and more just way they could be? Might we take the daring risk to stretch further than we have?

Conclusion

Because the Black-White dynamic has informed so much of our history and because jazz and its offshoots are uniquely American creations, I've focused here on just one of many styles to consider. In my own school, the kids know some 150 folks songs from each region of the country, sing repertoire ranging from European canons to South African choral works to songs from the *Great American Songbook*. They dance dances from Bulgaria, Bolivia, Brazil, and play games from Japan, Turkey, Ghana, and India. They play Orff Ensemble arrangements of pieces from Nicaragua, Uganda, the Philippines, Bali, act in folk tales and myths from Mali, Thailand, Peru, Iceland, Oceania. All of this becomes part of their American repertoire, and beyond the playing, singing, and dancing come the connections with their own personal ancestries and the presence and contributions of immigrants from each place in our ever-shifting American culture.

If I had to choose one music more uniquely American than any other, I would certainly pick jazz, a music that developed from the confluence of so many influences. Its absence in our Orff Schulwerk programs is a symptom of our refusal, however innocent or well-intentioned, to place it properly in our educational system. Not only does it bring much joy to children and adults alike, but also it tells the stories we need to know to move the moral arc closer to justice.

Jazz, joy, and justice—and the stories every American should know—are waiting for us. Let's get to work. ■

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Untold Stories of Black Americans: Changing the Narrative

20



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ABSTRACT

Several factors can affect communication, the transfer of information. Sometimes stories are lost, miscommunicated, or hidden. In this article, the author shares untold stories through the lens of children's literature and personal anecdotes to facilitate the discovery of our true history through singing, saying, dancing, and playing.

By Jeaneau Julian

History. Herstory. Their story. We all have a story to tell. Many stories have been shared countless times, whereas others have yet to be told. *The Snowy Day* and *The Giving Tree* are two well-known, beloved stories passed down to children and often explored in the music classroom. *Juneteenth for Mazie*, *Unspeakable: The Tulsa Race Massacre*, *Jake Makes a World*, and *Ruth and the Green Book*, on the other hand, are not commonplace in the American children's book idiom. Why are some stories hidden from our eyes? How can we ensure these stories see the light of day—in homes and classrooms and around our communities?

Perspective is one key to uncovering this challenge. Nichelle Smith, racism and history enterprise editor for *USA Today*, explained that traditionally the nation's history was taught through a White perspective. She reminded us, "Changing that lens, elevating stories that haven't been elevated, reaching back and getting these stories that have been obscured by time, forgotten in time, erased—intentionally or unintentionally—that is very much our goal" (as cited in Mateos, 2021).

Music educators, using children's literature and the Schulwerk, are uniquely positioned to uncover some of these stories and share history that might otherwise be uncomfortable to examine. According to Elizabeth Mulvahill (2021), contributing editor with WeAreTeachers, "These untold stories help our young students develop a global perspective, something that is essential for their future success."

Figure 1. Author in Her Fourth-Grade Play, 1987.



SOURCE: JEANEAU JULIAN. USED WITH PERMISSION.

Lack of Communication

Although we can cite many reasons these stories are not well known, lack of communication played—and continues to play—a key role. Consider some of the lines of communication during the Civil War: spoken word, newspapers, mail, and telegraphy, among others. Although acceptable at the time, these forms of communication were not always reliable and were easily destroyed. In addition, the use of newspapers and print media was hampered by illiteracy. “Somewhere between 5 and 10 percent of Union soldiers could not read or write. For Confederates, the proportion was nearer 20 percent. In some remote rural areas, illiteracy reached 40 percent” (Flagel, n.d.).

This made print communication useless for many. Mail functioned as both a physical and emotional lifeline for the literate. In 1861, however, delivery was suspended for a time between the Union and Confederacy.

Stories communicated only through the spoken word might not always be accurate. For example, how many times in a classroom have we repeated instructions? Or how many times have we changed how we teach a lesson because we did not quite

remember how it went the week before? A game of telephone, using names, rhythmic phrases, or melodic patterns, is an engaging way to demonstrate to students how what is originally stated can change when passed through others and is also a great exercise in prosody.

These challenges with communication during and after the Civil War were brought to light in the children’s book, *Juneteenth for Mazie* (Cooper, 2015). The story creates a powerful scene to imagine and consider in our music rooms. It offers an opportunity to remind students of the history of discrimination as well as the power of perseverance in the face of adversity.

One of my own encounters with adversity happened when I was cast as Mrs. Claus (see Figure 1) in my fourth-grade musical over 30 years ago. My friend, also Black, was cast as Santa. In addition, the musical had a “1950s version” in which Santa and Mrs. Claus were White. At one point, the White Santa said to me, “Hey, baby, what’s shakin’?” I had to faint after hearing that line. Even a year after the musical, our peers would say to my friend and me, “You’re both smart and Black, y’all should date each other.” We did not realize then

that they said this to us because of the color of our skin. Though we never dated, we begrudgingly took a “cutest couple” photo, and I am fortunate to call him a good friend to this day. This experience is a reminder that adversity is often encountered not through physical pain, but through others attempting to control the narrative and write our story.

Another communication disparity is the inequity of student internet access, which the recent pandemic brought to light. Even though the gap has shrunk, between 9 million and 12 million U.S. students still lack adequate internet access at home for remote learning (Lieberman, 2021), a reminder that we still have much further to go to achieve equity in education.

The Burden of Suppression and Relocation

The disruption caused by relocation and suppression exacerbates equity issues.

Suppression

To suppress is to “forcibly put an end to something or someone” (Suppress, n.d.). We can imagine, then, the trauma that occurs when one person or group is actively suppressed by another. Although these stories are important to share, traumatic events are difficult to discuss with people unfamiliar to us and our situation. What if the story gets told, and we suffer because of it? Sometimes people prefer to keep silent rather than share a painful experience that changed the trajectory of their lives. How can we encourage dialogue to change this narrative?

Sometimes people prefer to keep silent rather than share a painful experience that changed the trajectory of their lives.

Unspeakable: The Tulsa Race Massacre (Weatherford, 2021) is the story of a community of descendants of Black Indians, formerly enslaved people, and Exodusters—Blacks who were seeking the “opportunity to escape the racism and oppression of the post-war South and become owners of their own tracts of private farmland” (Arrington, 2015).

On the Sunday following the horrific events related in the story, Bishop Edwin Mouzon, dean of the theological department of Southern Methodist University in Dallas, Texas, preached a sermon in Tulsa entitled, “Tulsa’s Race Riot and the Teachings

of Jesus.” He introduced his sermon by speaking of how this terror would “happen in other cities, again and again, unless we get to the root of the matter and cure this social disorder at its very source” (Mouzon, 1921).

Getting to the root included open dialogue and teaching future generations how to avoid the mistakes of our past. The story was suppressed for 75 years, however, before these events began to emerge from the shadows.

According to Oklahoma State Superintendent Joy Hofmeister, the Tulsa Race Massacre has been part of the Oklahoma academic standards since 2002 but became more detailed in 2019 to include specifics on what to cover and how the standards varied at different grade levels (as cited in Silva, 2021). Even then, two Orff colleagues who graduated from Oklahoma schools attested to never learning about the massacre in their coursework, not even in an Oklahoma history class (M. Stensrud, personal communication, January 18, 2022; T. Arenas, personal communication, January 18, 2022).

I grew up 30 miles from Tulsa, in one of 13 still incorporated all-Black towns (O’Dell, n.d.), and my mother taught special education in Gilcrease Hills, near Greenwood in North Tulsa. Some of her colleagues at the time told her they did not travel to or shop “south of 21st street.” She was stunned to learn her own colleagues were contributing to the economic suppression of others by not patronizing businesses in certain parts of Tulsa.

My husband, who is White, grew up in Central Oklahoma in the late 1980s and heard about the Tulsa Race Riot from a very different perspective. He was incorrectly taught that the Black residents of Greenwood started the violence and destruction. Even then he asked himself, “Why would a group of people burn down their own community?” (B. Julian, personal communication, January 18, 2022).

Is there a Tulsa in your area’s history that should be brought to light? An option might be for Orff Schulwerk educators to collaborate with classroom teachers as students research discriminatory practices in their state or local history and explore the music of the same era. Or, while reading *Unspeakable: The Tulsa Race Massacre*, students might compose speech pieces, with melody or movement choreographies, about lessons learned from this painful and troubling history.

Relocation

Some people encounter such systemic and traumatic suppression that relocation is the only option. In another often-untold story, *Jake Makes a World* (Rhodes-Pitts, 2015), readers meet real-life artist Jacob Lawrence who, as a child, moved from Philadelphia to Harlem. The story evokes questions that can be used as springboards for students to analyze their own surroundings.

Perseverance Through Travel

Despite limited communication and continuing suppression, Black Americans prevailed. Travel was not always an option and, when it was, people of color had to monitor their surroundings at all times. Packing their own food, sleeping in cars, and having a full tank of gas to get from city to city was a requirement for safe travel.

Dr. I. J. Routen, my fine arts supervisor, recalled a time she rode the train to Chicago from Little Rock, Arkansas (I. J. Routen, personal communication, January 3, 2022). She was accompanied by her grandmother, a fair-skinned Black woman. The conductor assumed her grandmother was White and asked if she would be more comfortable riding up front with the White passengers. She simply responded, “What would I do with my grandbabies?” referring to the fact that, as Black children, Dr. Routen and her siblings had to ride in the segregated car. This is also where they ate their lunch—fried chicken, potato salad, apple, and peanut butter sandwich, packed in a shoebox. Only when they changed trains in Poplar Bluff, Missouri, were they allowed to sit anywhere on the train and eat in the dining car like other patrons.

To help ensure safe travel, publisher Victor Green created a path for Black people to follow. His 1936 travel guide started as a list of hotels, restaurants, gas stations, and businesses that would serve Black people in New York City. Demand was so great that he included other states and cities in later editions. By 1949, the *Green Book* covered all of the United States, and even included Bermuda, Mexico, and Canada (Andrews, 2019).

In the untold story, *Ruth and the Green Book* (Ramsey, 2010), we learn of the discrimination and obstacles a Black family encountered on an automobile trip to Alabama. The story is perfect for showcasing windows into discrimination or providing a mirror to students who have felt othered: When

have you felt you did not belong? What feelings might you have if you were Ruth? What would you do if you saw this happening to someone else? These questions stimulate opportunities to create powerful music and movement demonstrating community, justice, resilience, and more.

When I was 8 years old, my family took a road trip from Oklahoma to Florida. We played games, read the map, and created songs about the cities we passed (Hattiesburg, what a name!). My mother loved taking side trips, and on one of those excursions, we needed gas. She pulled over to the nearest station, went in to pay, and returned to the car. Instead of getting gas, though, she drove onward. The owners had turned off the pumps and told her to get gas “on the main road.” She was a Black woman, driving a Mercedes-Benz, in 1986—just 36 years ago.

Finding Untold Stories

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Let us make a concerted effort to uncover these stories that have for too long been hidden in our own neighborhoods, cities, and states.

our music rooms? For those captured in writing, simply searching “how to find untold stories” on Google yields over 30 million hits. Look for groups like Diverse and Inclusive Books for Elementary Music Teachers on Facebook, or follow someone like *ihaveabook4that* on Instagram. Listen to people who look different than you do or whose beliefs differ from yours; empathize when they tell you their life experiences. Do not rely on others to do the work for you. Take time to research and learn the hard truths that many have lived through their entire lives. Only then can these stories become commonplace in our American vernacular.

Conclusion

Let us make a concerted effort to uncover these stories that have for too long been hidden in our own neighborhoods, cities, and states. In the words of Isabel McNeill Carley (2011):

Make your own collection of ... stories that are particularly meaningful to you, and worth teaching to your students. Not just for today, but to remember all their lives and teach to their own children. Nothing less is worth either your time, or theirs. (p. 64)

As Orff Schulwerk educators, it is up to us to ensure our students encounter quality material, in song *and* in story. The choices we make—the untold stories we bring to light—can change the narrative, impact our students’ future, and alter the course of history. ■

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Join the Conversation ...

Students in our Orff Schulwerk classrooms are more diverse than ever: racially, ethnically, culturally, and socioeconomically. They show more gender and sexual orientation diversity and almost half have some form of learning diversity.

Who do you teach? What does your classroom look like? How do you ensure you are meeting the needs of all your students?

We wonder:

- How do we connect with our student populations?
- How do we learn about our student populations?
- How do we create a context in which students can learn effectively?
- How do we address diverse learning needs?
- How do we integrate varying musical cultures and honor various identities within our classrooms?
- How can Orff Schulwerk teachers provide a supportive, non-discriminatory environment for all students, including gender-diverse and transgender children?

In *The Orff Echo* Summer 2023 issue, we seek a lively conversation that delves into Who We Teach and how we help students succeed through the Schulwerk. Look for the official call for submissions in AOSA News, August 15, 2022.



American Orff-Schulwerk Association



Evolution of the Memphis Approach

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CHARLES TIGHE attended Kenyon College, the University of Colorado – Boulder, and Boston University. He has completed Orff Schulwerk Teacher Education Levels I–III and Master Class, Basic Apprenticeship, and the International Summer Course at the Orff Institute Salzburg. From 1994 through 2019, he taught elementary music in the Cobb County School District, Atlanta, where he headed the Orff Schulwerk Levels courses from 2001 through 2018. Charles has conducted workshops and classes in Canada, Singapore, and India and is currently on the faculty of Kennesaw State University. His book, *We Would Do Well to Listen*, was published in 2020 by Beatin' Path Publications, LLC.

ABSTRACT

In this article, the author examines the historical context in which the Memphis Orff Schulwerk Teacher Education Levels courses evolved, how five recipients of the AOSA Distinguished Service Award helped shape Orff Schulwerk instruction in the United States, and the implications of these events today.

By Charles Tighe

Since 1968, the development of the Orff Schulwerk Levels Course curriculum (now known as Orff Schulwerk Teacher Education) has been an ongoing process founded on the history, materials, and teaching sequence in the original Schulwerk. Its adaptation for a heterogeneous American student population expanded to include representative models in the American vernacular including poetry, rhymes, speech, folklore, popular music, children's games, dances, and movement/dances. By the early 1970s, the initial AOSA Curriculum Guidelines allowed for a divergent approach with each course following a sequence deemed most appropriate to the needs of its constituency, both music teachers and the students they served.

This approach allowed flexibility for Levels teachers—now referred to as teacher educators (Benson, 2022)—to adapt the courses to both the music teachers in their courses and their students, resulting in two recently named, distinct styles. The Historical Style followed an etymological sequence with Level I Pentatonic and Borduns, Level II Modes and Shifting Chords, and Level III Major and Minor and I-V, I-IV, and I-IV-V Harmonies. The Folk Style followed the order presented in *Musik für Kinder* as adapted by Jos Wuytack (see Figure 1, p. 27) in the French Volumes, *Musique pour enfants*, with Level I Pentatonic and Borduns; Level II Major and Minor with I-V, I-IV, I-IV-V Chords; and Level III with Modes, Bass Drones, and Triads.

Figure 1. Jos Wuytack, 2011, 20th and Final Master Class at the University of Memphis.



SOURCE: BENJAMIN HOOKS LIBRARY, MEMPHIS, TENNESSEE. USED WITH PERMISSION.

In 2012, in order to streamline the Orff Schulwerk Teacher Education curriculum, AOSA codified the curriculum and required all Levels courses to follow the Historical Style, enabling a standardized sequence. Students are now able to attend these courses, anywhere in the country, assured of a consistent instructional sequence.

Development of North American Levels Courses

After the 1962 Orff Symposium hosted by the University of Toronto, Course Director Doreen Hall took a year to revise the curriculum used in the Levels courses to reflect the folklore of Canada (thus, closely resembling elements of the Folk Style), following conversations with Carl Orff, Gunild Keetman, and Barbara Haselbach. Prior to these revisions, Toronto used a model more closely associated with the Historical Style. Several teachers had traveled to the Orff Institute in Salzburg to work with Margaret Murray. Murray approached folk music from a distinctly British historical perspective, placing more importance on the Western European etymology of music (the historical origin and development of melody, scales, and harmony).

Hall's changes were introduced in 1966, and three years later, following Orff's recommendation, she invited Wuytack to Toronto to lead the Teachers Course (now Level III). By Wuytack's arrival in 1969, Hall's revised sequence reflecting the Folk Style had been codified to what would later be adapted in Memphis. When Wuytack began teaching in

Memphis in 1971, he simply continued what was established in Toronto, but reduced the length of the course from three weeks to two. As he explained,

We didn't teach Levels in Europe so I adapted what Doreen had already established. It followed the sequence of the Volumes and, when I examined the folk repertoire of North America, Doreen's approach made sense. I reduced the course to two weeks—three was just too long to maintain the focus and attention necessary. Given the prominence of I-V and I-IV-V chord progressions, it was logical to introduce them in Level II. Much of the modal repertoire was more sophisticated, was not part of the vernacular, and was appropriate for older students. (Wuytack, personal communication, 2008)

The Origin of the Memphis City Schools Orff Program

The Memphis Orff Program and its unique approach to the Schulwerk is best understood through its initial stages in Memphis, a diverse city and a center of American blues, pop, rap, jazz, and gospel music. In the late 60s, reeling from the aftermath of the assassination of Martin Luther King, Jr., Memphis was a racially-charged city with segregated schools still in the throes of Jim Crow. Both Stax and Sun Record studios, largely responsible for the breadth of the Memphis music scene, were in decline as their artists were lured elsewhere to larger labels with more resources.

In 1967, Nancy Ferguson and Konnie Saliba (see Figures 2 and 3, p. 28) were hired to prepare an application for Title III federal funding to develop an elementary music education program for the Memphis City Schools. With its approval the following spring, the Title III Elementary and Secondary Education Act of 1965 provided funding for the Memphis Orff Program. Ferguson and Saliba began researching approaches to elementary music education when it was suggested they travel to Rochester, New York, to meet with Professor of Music Education Don Shetler, who had been part of the Tanglewood Symposium. Shetler agreed to serve as consultant for the project's application process, suggesting that the two consider the symposium's Declaration and nine tenets, two of which became central to Title III application and the Orff program that resulted. According to Saliba,

Figure 2. Konnie Saliba, 1989, AOSA Professional Development Conference, Atlanta, Georgia.



Figure 3. Nancy Ferguson, 1970s Workshop.



SOURCE: BENJAMIN HOOKS LIBRARY, MEMPHIS, TENNESSEE. USED WITH PERMISSION.

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Shetler told us the Title III people were looking for three things: programs that were innovative, creative, and exemplary. He recommended we look into Orff Schulwerk and put us in touch with Ruth Hamm. We hired Ruth as our Orff consultant and she trained our teachers for the three summers of the Title III funding. (personal communication, 2011)

From its beginnings, the Memphis Orff Program was designed as a comprehensive music education program where Orff Schulwerk was the driving pedagogy, but just one component in a broad approach. The Title III initiative was a collaboration with the University of Memphis, the Memphis Symphony Orchestra, and Memphis Educational Television, which later produced two programs that taught elementary music using Orff Schulwerk.

On April 7, 1968, two miles from the office where Ferguson and Saliba were finishing the application, Martin Luther King Jr. was assassinated. Shirley McRae, then working on a second masters and teaching at the university, recalled, “King’s assassination was a devastating blow to us all—there was so much hope lost in a second” (personal communication, 2011).

Two years later, McRae (1970) responded to a special edition of the *Music Educators Journal*, focusing on music and the urban child, with a letter that included:

I believe that all children may be brought to an appreciation of great Western music if guided by a teacher who is both competent and human. “Human” here means a willingness to accept the student for what he is, listen to him, and learn along with him. This requires a personal security that some teachers do not have. It also requires that the teacher learn more about rock, jazz, or ethnic music, which may be the child’s only music. Perhaps we, the teachers, steeped in music of a more respectable type, are as culturally deprived as the students we propose to teach ... There are no easy teaching positions, but surely those persons working in our strife-ridden urban schools are making an unusual contribution to the lives of youngsters. What they are saying is relevant, and *we would do well to listen* (emphasis original). (pp. 15 & 17)

Because the Memphis Orff Program got funding too late for Saliba and Ferguson to receive additional Orff Schulwerk training, teacher Rida Davis, who had taught in Toronto, was hired as the resident Orff consultant and led the first year of instruction. As Saliba (personal communication, 2011) recalled:

We were a week ahead of the students. We would meet on Friday afternoon and Rida would present activities, most of them from the Volumes, for the next week. We would play them together, then go out to our schools and teach them, reporting back the next week what had happened.

The language used in the Murray Volumes of *Music for Children* proved particularly problematic to students steeped in the Southern and African American vernacular. As Shirley McRae recalled, “‘Tommy’s fallen in the pond’ was heard as ‘Tommy’s father’s in the pond.’ ‘Wee Willie Winkie’ had an entirely different connotation” (personal communication, 2011). The pieces in the Murray Volumes were foreign to the musical vernacular of students accustomed to swing and syncopated rhythms accompanied by strong back beats. Recognizing this, Memphis teachers began to incorporate music of the city: African American folk songs and spirituals, Appalachian folk songs, blues, and popular tunes.

In the spring of 1969 Ferguson and Saliba participated in the Third Bellflower Symposium and

Figure 4. Konnie Saliba, 1990s.



SOURCE: BENJAMIN HOOKS LIBRARY, MEMPHIS, TENNESSEE. USED WITH PERMISSION.

Figure 5. Carol King, 1978.



met with participants of the Bellflower Program and others interested in the Schulwerk. That summer the two began their Orff Schulwerk Levels Course studies at the University of Toronto Orff Institute, where they met Jos Wuytack, then teaching the Teacher's Course (later Level III), and invited Wuytack to be their "philologue." From 1971 to 2011, Wuytack served as the pedagogical leader of the Memphis Orff Program and Institute, teaching Level III and Master Class, known internationally.

Memphis Orff Institute

From its beginnings, the curriculum of the Memphis Orff Institute Levels Courses was entwined with the Memphis City Schools Orff Program. Ferguson taught Level I, Saliba, Level II, Wuytack, Level III, and Carol King, Recorder (see Figures 4 and 5). The curriculum of the Levels courses reflected the Folk Style developed by Doreen Hall at the Toronto Orff Institute in 1966 and was adapted for Memphis by Wuytack.

When the Memphis Orff Program began, schools citywide were segregated by race and income level. Teachers were often assigned to two or more schools

serving students of varying cultural backgrounds, developmental levels, prior musical experiences, and social skills.

As King related, "I would take a single lesson we had developed in our meetings and have to adapt it three totally different ways in each of the three schools—what worked in one school did not work in the others" (personal communication, 2011).

Each student population had different prior experiences and skill sets based on social, environmental, and educational factors in areas such as language development and music and social skills. These varied educational factors required a teaching process that could be adapted to meet the different needs of the students in each building. According to Saliba (see Figure 6, p. 30):

Jos saved us all. He showed us how to use the instruments, combine instruments with singing, develop accompaniments in balance with the children's singing, and teach improvisation. He was the first person to show us how to adapt the Schulwerk for use in a classroom situation. (personal communication, 2011)

Figure 6. Konnie and Jos, 2011, Final Master Class.



SOURCE: BENJAMIN HOOKS LIBRARY, MEMPHIS, TENNESSEE. USED WITH PERMISSION.

In 1974, Saliba left the Memphis City Schools to join the music education faculty at the University of Memphis, beginning the master of music with a concentration in Orff Schulwerk degree program and offering courses in Orff Ensemble and Orff Arranging that met after school, allowing current Memphis music teachers to attend. Saliba's approach to both orchestration and teaching process was the closest to Wuytack's approach, analyzing what Wuytack was doing in his arrangements and instruction. Saliba developed a series of models, each of which took a single melody and developed increasingly more complex arrangements, thus illustrating how to adapt pieces dependent on the prior experience and developmental levels of students. She frequently conducted workshops nationally, and her adaptations of Appalachian folk material were always well received.

Ferguson, a superb jazz musician, was instrumental in broadening the Memphis Public Schools curriculum to include music of the African American vernacular including folk, gospel, popular, jazz, and blues. Ferguson required all Memphis Orff

teachers to complete their Orff Schulwerk courses in Memphis to develop a consistent presentation of materials and process in the Memphis City Schools. This broadened approach to the Schulwerk was reinforced through the university's Orff Ensemble and Orff Arranging classes, local AOSA chapter workshops, and monthly district professional development opportunities focusing on Orff arranging, instrumentation, and pedagogy; offered throughout the school year, it enveloped the Memphis teachers in this approach.

During the 1970s, this expanded approach to the Schulwerk was not unique to Memphis. For several years, Wuytack taught four courses each summer culminating in a semester as visiting distinguished professor of music education at the University of Southern California in 1977, the same year the American Edition of *Music for Children* was published, offering an expansive view of the Schulwerk. Orff Schulwerk teacher educators throughout the United States attended Master Classes offered by Wuytack exclusively in Memphis, because they sought techniques necessary to adapt the Schulwerk to a diverse, heterogeneous American population.

As the first student teacher in the Memphis Orff Program, King (see Figure 7, p. 31) quickly became known for her approach to teaching recorder. During the spring of 1973, when one of the AOSA Professional Development Conference clinicians was forced to cancel, Saliba asked King to present a session on beginning recorder. Toronto Course Director Doreen Hall watched the session, taking notes from the back of the auditorium. Hall invited King to take Level III and teach a section of Level I Recorder at the Toronto Orff Institute that summer. Immediately following the Toronto course, King returned to Memphis and began teaching recorder to Levels I–III. King's arrangements and adaptations present a wide variety of strategies or approaches ("routes" in her terminology) to the Orff Schulwerk teaching process and were collected and published as *Recorder Routes I – A Guide to Introducing Soprano Recorder in Orff Classes* (King, 1994). The pieces reflect the Memphis approach to using a broad range of materials and activities, yet stay true to the spirit and techniques contained in the original source material of the Volumes.

In 1970, Shirley McRae (see Figure 8, p. 31) joined the Memphis City Schools as an Orff Schulwerk

Figure 7. Carol and Drum, 1979.



SOURCE: BENJAMIN HOOKS LIBRARY, MEMPHIS, TENNESSEE. USED WITH PERMISSION.

teacher. In 1977, McRae was appointed as a second music education professor. McRae's specialty was working with children's choirs, both in school and church settings. She adapted and arranged several collections of African American spirituals and children's songs as well as southern American folk material, international folk songs, and original compositions.

Collaborative Efforts

From the beginning, teacher collaboration was an expectation of the Memphis Orff Program. During the Title III funding, teachers met once a week to plan lessons, reflect on successes and failures, and develop long-term curriculum. When the Title III funding ended, teachers were still expected to meet after school once a month. Building on what was learned in the Levels courses, Ferguson assigned teachers to develop a lesson to be taught at each meeting, expanding both the repertoire and curriculum.

Beginning in 1973, the Memphis Orff Program began an All-City Concert, initially conceived as a means to develop support from parents, teachers, administrators, and the general public. In many ways, these concerts reflected the evolution of the

Figure 8. Shirley McRae, ca. 1980.



SOURCE: BENJAMIN HOOKS LIBRARY, MEMPHIS, TENNESSEE. USED WITH PERMISSION.

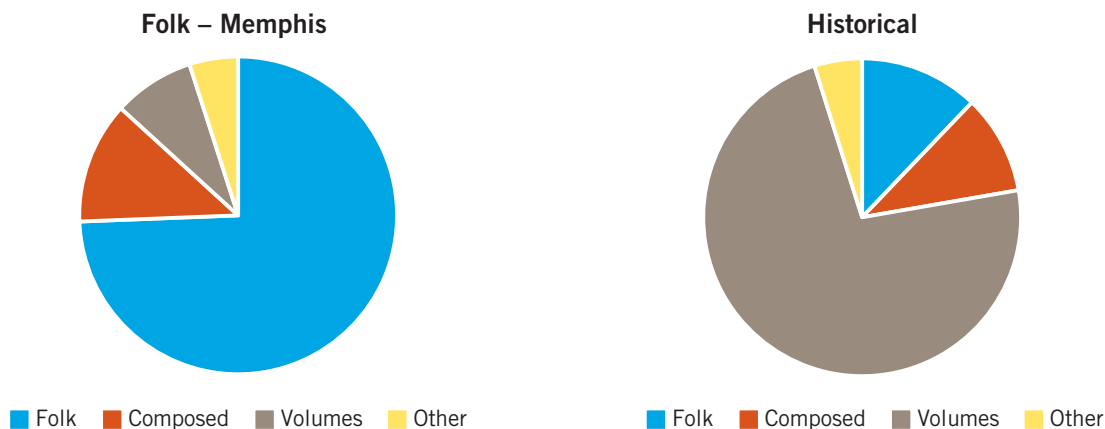
program. The first concert contained only pieces from the Murray Volumes, with each teacher conducting one piece. Half the pieces performed at the 1975 Concert were from the Volumes and half were folk song adaptations by King. By 1976, the concert was mostly folk songs adapted by various teachers who had completed their Levels courses and were attending orchestration classes with Saliba or collaborating in meetings with Ferguson. Most of the concerts contained at least one piece from the Volumes, performed as a way of connecting with the pedagogical and musical roots of the program.

Beginning in 1977, the All-City Concert was associated with "Memphis in May," a cultural festival held annually that featured a different country each year. Teachers selected pieces from the featured country and adapted them for Orff instruments, highlighting language, games, dances, or Indigenous instruments pedagogically appropriate for inclusion in an Orff Schulwerk classroom. This annual concert continues to provide a huge opportunity to highlight the Memphis Orff Program in context with the broader community, not just as an educational program but as a means of developing cultural experiences, awareness, and understanding for children and adults alike.

Current Considerations

In 2019 I attended the International Course at the Orff Institute in Salzburg and was surprised that not a single piece was taught from the *Musik für Kinder* Volumes—just a single melody that Wolfgang Hartmann used with his own accompaniment. The

Figure 9. Sources of Materials Used in Level I Instruction.



SOURCE: CREATED BY AMERICAN ORFF-SCHULWERK TEACHER EDUCATORS, 2010.

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teaching techniques he employed varied greatly, incorporating a broad, modern approach to music instruction. Repertoire ranged from Austrian folk songs to Euro-pop, Samba, international folk music, and rock and roll. Coming from Georgia, I appreciated being taught an Orff arrangement of James Brown’s *I Feel Good*.

After discussions with international students (Italy, Romania, Hungary, Australia, Japan) I met there, my impression was that few teacher education courses relied on any of the Volumes as much as those taught in the United States. Based on this, we could say that the Orff Schulwerk Teacher Education curriculum in the United States is an outlier, given its emphasis on the historic models contained in *Music for Children*. Most have broadened their concept of the Schulwerk, following Orff’s message (Carl Orff Foundation, 2021):

In the course of all our various experiments with elemental music, spread over half a century, none of our methods have become outdated. The elemental remains a foundation which remains timeless. Due to its timelessness, the elementary is understood all over the world. So it wasn’t the Orff approach which, written down to document an idea, went around the world, it was the idea itself. (minute 1:08–1:48)

The written pieces contained in the Volumes were not the entirety of the Schulwerk, merely documentation of the ideas around which elemental music was created.

At a 2011 history session at the AOSA Professional Development Conference led by Barbara Haselbach, then head of the Orff Institute in Salzburg, Judith Thomas-Solomon asked how the Volumes were currently used in the Institute. Haselbach responded they were used as historical examples of the evolution of the Schulwerk, but were no longer used as teaching models and that the teachers at the Institute had developed more contemporary examples and techniques appropriate for the 21st century. In a discussion with Thomas-Solomon in November, 2021, I asked her about this and she mentioned that, when she was at the Institute (50 years ago in 1970), Hermann Regner (then director of the Institute and the editor of the American Editions of *Music For Children*) thought the pieces in the Volumes were “old fashioned.” We should *not*, however, discard these treasures because they are indeed our heritage and are an essential component of Orff Schulwerk Teacher Education.

The essential component of the Wuytack, Memphis, and Folk Style approach adapts music from an individual’s own culture or, more importantly, the music of the child’s culture within the context of the Schulwerk. Both teacher educators and their students in the courses need to be taught how to adapt their materials. At the 2010 AOSA Professional Development Conference in Spokane, Level I Basic teacher educators from around the country created charts (see Figure 9) that compare the sources used in Level I instruction.

Approximately three quarters of the pieces teachers following the Folk Style used featured arrangements from sources outside the Volumes, whereas a similar

portion teachers following the Historical Style used came directly from the Volumes themselves. Teachers following the Folk Style sought songs, dances, and games from a broader range of sources than those contained in the Historical Style, particularly from musical cultures, genres, and styles that reflected the diversity of American student populations.

Conclusion

For over 50 years, Memphis teachers have adapted the Schulwerk to address the needs of a diverse

student population in a large, urban, public school district located in a cradle of American musical heritage. Led by five recipients of the AOSA Distinguished Service Award, the Memphis music teachers have been hugely successful in providing a comprehensive and well-rounded music education for their students. Like wildflowers, the program bloomed in unexpected ways, fulfilling its initial promise as an innovative, creative, exemplary music program. We would do well to listen to their story. ■

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Using Ozark Play-Parties and Rhymes in the Schulwerk

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KAREN STAFFORD is a retired elementary music specialist from Union, Missouri. She earned her PhD from the University of Kansas and has completed Kodály and three levels of Orff Schulwerk Teacher Education. Karen serves as a church music director, an adjunct professor, and student teacher supervisor. Her organizational affiliations include the American Orff-Schulwerk Association, the National Association for Music Education, the Organization of American Kodály Educators, the National Education Association, and the United Church of Christ Music Association.

ABSTRACT

Folk music is a common source of creativity in Orff Schulwerk classrooms. Though the songs of the Ozark Mountain region are not well known, folklorist Vance Randolph has provided access to many of these melodies to use as a basis for teaching. In this article, the author reviews some of the play-parties and children's rhymes from Randolph's publications and outlines ways they can be used for movement, improvisation, and composition.

By Karen Stafford

The region of the United States known as The Ozarks encompasses areas where the Ozark Mountains, also known as the Ozark Plateau, are located. In the 1820s, the first White pioneers who settled in the area came from Tennessee, Kentucky, Virginia, and North Carolina and consisted mostly of descendants of immigrants from England. Many of the Anglo-American folk songs found in the Ozarks are, therefore, based on English and Scottish sources like those found in the Appalachians (Cohen, as cited in Randolph, 1982, p. xix).

Until the third or fourth decades of the 20th century, inhabitants of the Ozark Mountains were isolated from the outside world, with a culture as rustic as the original pioneers who traveled from Appalachia. Many of them were extremely religious and frowned upon dancing and card-playing—thus singing became a major form of entertainment. Most could not read, and written music was rare. Songs were passed down through the oral tradition, which led to several types of improvisation and changes. Most mountain residents preferred ballads to more spirited types of songs. The majority of humorous songs came from vaudeville and music halls (Randolph, 1982).

In 1922, folklorist Vance Randolph (1892–1980) met Margaret Larkin, who collected cowboy songs. Randolph also became involved in the Federal Writers’ Project, part of the Works Progress Administration (WPA), collecting Missouri folklore. Carl Sandburg, who was a friend of Larkin, influenced Randolph on the urgency of collecting traditional songs (Cochran, 1985). While researching in the Ozarks, Randolph became aware that folklorists collected little from that region. He began visiting older residents and later expanded to others who performed more than ballads. To record the songs, he listened to the singer, then brought the singer to the home of someone who could read or write music. Randolph then used an old Edison dictating machine to transcribe the music, but ended up destroying the recordings. Subsequently, Alan Lomax, head of The Archive of American Folk Song (known today as The Archive of Folk Culture), gave Randolph the use of a portable recorder, and his collections and recollections were published in a multi-volume series and in several journal articles. Randolph noted that several singers did not like instrumental music, preferring instead to sing a cappella, whereas others liked to be accompanied by string instruments, such as guitar, banjo, and dulcimer (Randolph, 1982).

The Racial Aspects of Ozark Mountain Music

According to Randolph (1982), prior to the Civil War, few slaves were brought into the Ozarks, and people of color were perceived as a novelty. While he was searching for authentic Ozark hills music, some of the inhabitants taught him what they considered folk songs from the slave tradition, but he believed they were songs from minstrels. Many of them originated from enslaved people but had been altered to reflect the humor of vaudeville. The songs made their way to the Ozarks through traveling medicine shows. Various other folk melodies included verses with derogatory terms for people of color, including Blacks and Native Americans. In order to use these sources for their historical value, teachers would want to change any inappropriate words. Fortunately, we have access to Ozark folk songs that do not require substituting lyrics, thanks to the efforts and research of folklorists such as Randolph.

Ozark Mountain Traditional Music in the Schulwerk

Mary Shamrock (1995) said Carl Orff had a strong belief in teaching children the music of their culture and incorporating as much music as possible that helped children identify with their cultural community. This was also the belief in early Ozark traditions. With the growing commercialization of the region, Randolph (1982) lamented that younger people were “more or less corrupted” (p. 3) by the tourism industry, whereas the older inhabitants did not like the intrusion of schools and kept their memories to themselves. Due to these impending changes, Randolph sought to collect as much of the long-standing tradition as possible from the more remote regions of the Ozarks.

We can often find folk songs of neighboring regions in folk tune books and music education sources. The collections of Randolph and others like him provide us the opportunity to become familiar with how the oral tradition carried to the West and South. As teachers, we can use music of the 1800s to early 1900s from the Ozarks to spark improvisation and give students a greater sense of their identity in American history. Play-parties and dances can be sources for movement improvisation. Although the pentatonic is not prevalent in a number of these melodies, we can expand into instrumental improvisation with modes and functional harmony. Randolph and other folklorists also collected basic and jump rope rhymes, which can serve as sources for the creation of speech pieces and body percussion. The most adaptable to the Orff Schulwerk approach are the songs of Randolph’s *Ozark Play-Party*, Missouri children’s rhymes, and Arkansas jump rope rhymes.

The Ozark Play-Party

Play-parties—dances accompanied only by singing—were one of the few means of entertainment Ozark residents allowed themselves. This avoided the appearance of forbidden dancing and performing with the fiddle. Play-parties took place typically at informal events in someone’s home. Similar to square dances, they involved a “caller,” but with singing instead of instrumental accompaniment. Many older residents considered dancing to be sinful; therefore, call terminology meant different moves. For example, “swinging” a partner did not mean grabbing by the

Figure 1. Melody, *Skip to My Lou*.

Flies in the but-ter-milk, two by two Flies in the but-ter-milk, shoo, fly, shoo

5
Flies in the but-ter- milk, two by two Skip to my Lou, my dar - lin'.

SOURCE: RECREATED FROM *SKIP TO MY LOU* IN V. RANDOLPH'S *THE OZARKS*.

waist; rather, the partners held their hands up with palms together (Randolph, 1929).

Skip to My Lou

Skip to My Lou was one of the most famous play-parties known in most of the United States. The most common Ozark version is shown in Figure 1.

The rest of the verses are as follows:

2. Little red wagon, painted blue (3x)
3. Dad's old hat got torn in two (3x)
4. Purty as a redbird, purtier, too (3x)
5. Can't git a redbird, a bluebird'll do (3x)

(Randolph, 1982, pp. 396–397)

To do the original play-party, players choose partners. Though gender designations do not matter now, at the time they were an integral part of the activity, as notated here.

- Everyone forms a big circle and joins hands while singing the first verse.

- During the next verses, one couple steps into the ring and chooses another boy, so there are two boys and one girl in the center. They hold hands and dance around in the circle with a skip/double shuffle step.
- The first boy and girl hold their hands up in an arch, the “odd” boy steps under, and then the first couple joins the circle.
- The boy left alone calls in another couple, he and the girl form the arch, and the dance continues (Randolph, 1929, 1982).

Weevily Wheat

According to Sandburg (1927), *Weevily Wheat* was an early play-party game from Indiana and was like the Virginia Reel. Emma Bell Miles authored an article for *Harper's Magazine* (1904, as cited by Randolph, 1982), where she stated the same dance-song was also used in Kentucky and Tennessee. She





Figure 2. Melody, *Weevily Wheat*.

Oh, I don't want none of your weevily wheat oh I don't want none of your bar - ley but I

5
want some flour in half an hour to bake a cake for Char- lie.

SOURCE: RECREATED FROM “WEEVILY WHEAT” IN V. RANDOLPH'S *THE OZARKS*.

Figure 3. Ostinati Example for Rhyme.

 <p>Pre - si - dent</p>	 <p>Yum, mo-las-ses can-dy. Yum,</p>	 <p>yum, mo-las-ses candy. Yum</p>
 <p>Swing-ing on the gates at the huge White House.</p>		

SOURCE: CREATED BY KAREN STAFFORD.

further explained that the “Charlie” of this song was most likely the “Prince Charlie” found in songs of the Scottish Highlanders who left home because of harassment under the reign of Prince Charles. Hofer (1901) noted the figures created in the game resemble those of an old Scottish weaving game. The Ozark lyrics are shown in Figure 2 (p. 36).

Subsequent verses are as follows:

2. Oh, Charlie, he’s a fine young man
Oh, Charlie, he’s a dandy.
Charlie likes to kiss the gals
An’ he can do it handy.
 3. The higher up the cherry tree
The riper grows the cherry;
The more you hug an’ kiss a gal
The more she wants to marry.
 4. Over the river to feed them sheep
On buckwheat cakes an’ barley;
We don’t care what the old folks say,
Over the river to Charlie!
 5. Grab her by the lily-white hand,
An’ lead her like a pigeon;
Make her dance the Weev’ly Wheat
An’ lose all her religion.
- (Randolph, 1929, 1982, pp. 397–399)

Carrie Baber of Pineville, Missouri, taught this version of the game to Randolph in 1922:

1. Form two parallel rows. (Originally, boys on one side and girls on the other.)
2. The people at the end of each line swagger to the middle, swing, and then go back. All the rest swing in subsequent order.
3. When all have done the swing, the whole party parades around the room, swinging at intervals.
4. Re-form the lines to repeat.

Children’s Rhymes from Missouri

According to Musick and Randolph (1950), children’s rhymes in Missouri were like those found in bordering states. Themes of these rhymes covered several topics, some inappropriate for school, such as dislike for school and teachers, threats of killing, and racial slurs. They also range from two lines to several. Children used rhyming for elimination games, jump rope, question/answer games, teasing others, riddles, or when two children say the same word simultaneously. One short rhyme from the 1890s that students can easily learn involves daydreaming:

If I was the President of the United States
I’d eat molasses candy and swing on all the gates.
(Musick & Randolph, 1950, p. 426)

This rhyme could be used as a speech piece, creating *ostinati* such as those shown in Figure 3.

One phrase included in several variations of children’s rhymes is “wire, briar, limberlock,” especially for elimination games. A few rhymes have insults or perceived hints of violence, but some are child-appropriate. This chant from Verona, Missouri, is one example:

Wire, briar, limberlock,
Three geese in a flock,
One flew east, one flew west,
One flew over the cuckoo’s nest.
The clock fell down,
The mouse run around,
O-U-T spells your name is out,
And to be gone out, (child’s name)!

(Musick & Randolph, 1950, p. 428)

This chant could work well as an elimination game used to indicate the beat, or as improvisation for hand games.

Table 1. Sources of Ozark Song Recordings.

SOURCE	WEBSITE
Max F. Hunter Collection, Missouri State University	https://maxhunter.missouristate.edu/
Ozark Folk Song Collection at the University of Arkansas	https://digitalcollections.uark.edu/digital/collection/OzarkFolkSong
Vance Randolph Collection, Library of Congress	https://catalog.loc.gov/vwebv/search?searchArg=AFC%201941%2F001&searchCode=CALL%2B&searchType=1&recCount=25

Jump Rope Rhymes from Arkansas

Other repetitive rhymes heard on playgrounds are jump rope rhymes, passed down by oral tradition. Sometimes these rhymes helped keep time or count the jump. Often they included signals to prompt a new jumper to come in (Randolph, 1953).

Randolph did not collect inappropriate rhymes, although some allude to kissing and “getting whipped.” He also cited variations to rhymes that can commonly be found in other sources:

- Johnny Over the Ocean
- Mabel, Mabel, Set the Table
- Mary Mack
- Teddy Bear
- One, Two, Buckle Your Shoe
- A-Hunting We Will Go
- Lady with the Alligator Purse
- Engine, Engine, Number Nine

The following jump rope rhyme is repetitive until the jumper is out:

Rich man, poor man, beggar man, thief,
 Doctor, lawyer, merchant, chief,
 Teacher, tailor, cowboy, sailor, (then repeat)
 (Randolph, 1953, p. 84)

Rhymes like this, especially rhymes with several varieties of words, can be used for developing a rondo.

Rondo With Rhyme as “A”


- Divide the students into any number of groups.
- Pass out cards, each one with a “description” from the rhyme. Students can then create 4-, 8-, 12-, or 16-beat ostinato or speech pieces based on words describing what that person does (e.g., tailor sewing).
- The A section technically has 12 beats, allowing the class to repeat the first line to complete 16 beats.
- If there are several groups, each group can create a 4-beat ostinato, with four groups going one right after the other.

Conclusion

Folk songs of the Ozarks appeared to be a dying art because early residents were suspicious of strangers who brought tourism and commercialism to their area. Randolph’s awareness of this, and his work to curate and codify this regional repertory, preserved the artistic culture and traditions of a whole region. With his collections and writings, Orff Schulwerk educators have more resources to help our students improvise, move, create, and understand the vast cultural heritage of our regional music traditions. ■

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Adapting Orff Schulwerk in Diverse Settings with Flexibility, Humor, and Heart

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SALLY SANDOVAL is a recently retired lecturer in music education at the University of Texas Rio Grande Valley. She was a founding member of the Wild Horse Desert and Rio Grande Valley Chapters of AOSA, served on AOSA's National Board of Trustees as Region III representative from 2008 to 2011, and chair of the Diversity and Inclusion Subcommittee from 2016 to 2018. Sally is a teacher educator and workshop presenter.

ABSTRACT

As Orff Schulwerk practitioners, we know children respond to music from their own culture. In this article, the author discusses how the Orff Schulwerk approach has been the guiding principle and philosophy throughout her 40-year career as she explored American roots in majority-minority school settings.

By Sally Sandoval

The Orff Institute was established in 1963 in Salzburg, Austria. The American Orff-Schulwerk Association was founded five years later (1968) in Muncie, Indiana (Brandon, 2018). Since AOSA's founding, technology has advanced at exponential rates. Membership in the organization has grown, and the application of the Orff Schulwerk approach has had a major influence on music education in the United States.

How does the Schulwerk continually expand to reflect our American roots, and how does the approach help us welcome the ever-expanding diversity in America? First, the approach emphasizes structuring lessons to foster creativity, regardless of age level. Second, Orff Schulwerk practitioners share an interest in music of diverse cultures. We strive to create a feeling of community and to appreciate students in a way that differs from a traditional music ensemble. We value creative input and cultural differences. We give our students a choice and a voice.

My Story

Like 84% of elementary school teachers, I am a White female (National Center for Education Statistics, 2021). I did my student teaching through a multicultural program on the Navajo reservation in a Bureau of Indian Affairs school and was fortunate to have a Navajo mentor-teacher. We drove seven hours to Orff

Schulwerk workshops in Phoenix, Arizona. After the semester ended, I moved home, discouraged that I was not already a great teacher. For one year I taught in the St. Louis public schools. At the time, they were going through court-ordered desegregation and I was placed in a 100% African American middle school. Classroom management was still a mystery to me, but I had learned some Orff Schulwerk techniques in college. One day I wrote all the words on the chalkboard to *Green Sally Up*, a song we were taught in Level I. When the children sang it back to me, it was obvious its roots were African American. I erased one line at a time until they had memorized the song. They loved it, and the eraser motivational technique was a hit. The African American band director who mentored me smiled; that day I felt successful.

That experience taught me something important—children respond well to music from their culture. It was a privilege to hear them sing the song with an authenticity that reflected its cultural roots. We had no Orff instruments, but the sixth-grade a cappella singing was better than any xylophone accompaniment.

Another time I taught *John the Rabbit* (Seeger, 1948), a book my mother, a kindergarten teacher, had given me. The children sang a syncopated response in unison that differed from the way it was notated in the book. With a brand-new college degree and little experience, I was inspired, recognizing again that this song was from the culture of the children in front of me.

When South Texas began recruiting teachers from the Midwest with a campaign, “Like the Beach, Come and Teach,” I moved to Brownsville, where the student population was 98% Hispanic. After three years in South Texas, I began graduate studies in North Texas, where I met Avon Gillespie, one of the first African American Orff Schulwerk teachers. Avon began class barefoot and in silence. His charisma permeated the room. In his words, “In Orff Schulwerk nothing is ever finished. We are not involved in mere problem solving, but in possibility seeking” (American Orff-Schulwerk Association, 2022, para. 4).

After completing graduate studies, I returned to Brownsville, inspired to share music with my students in the spirit of Avon. Since then, my mission has been to meet the challenges of adapting the Orff Schulwerk approach to various cultural settings and age levels.

Starting Points for Lessons With Creative Windows

When children speak a language or come from cultural backgrounds that differ from that of their teachers, it is important for teachers to evaluate what works in their specific situation. We cannot teach what we do not know; instead, we must work within the expectations of our communities, including budgets, state guidelines, and district curriculums.

A spirit of sharing and learning from mentors from the culture is crucial.

Lessons structured with creative windows offer us a world of right answers. In math class, $2 + 2 = 4$; in an Orff Schulwerk music class, we find endless ways to create a new body percussion that fills four beats. The lesson starting points that follow have guided me over many years. They can be used to create activities in an Orff Schulwerk classroom and can be applied regardless of student age or cultural background.

Adapt call and response songs to different age levels.

Call and response songs come from the African American tradition. The Orff tradition uses a similar practice—question and answer (Orff & Keetman, 1977). The wonderful thing about call and response songs is the response contains very few words and pitches. English Language Learners (ELL) gradually absorb English from the call. Initially, they are singing only the response. Endless possibilities exist for playing with the call/response format, changing pitches and words, using found objects or unpitched percussion instruments, and so on.

Thoughtfully and creatively use speech.

We do not all speak a number of different languages; as teachers, however, our efforts, interest, and a few words are crucial to validate our students. Showing respect and interest is far more memorable and meaningful to them than fluency in a second language.

Orff Schulwerk practitioners use speech to develop rhythmic understanding, but this can be confusing when the teacher’s and children’s native language are not the same. Non-verbal cues like rhythm syllables, or more echo clapping and body percussion without words, are more effective.

Navajo teachers on the reservation taught me that non-verbal language is extremely powerful.

Many years later, I watched Avon Gillespie begin class in silence. From Sofía López-Ibor I learned to teach rhythmic notation using cups to represent music notation. For example, students clap, no speech needed.

The teacher can also learn from the student. What hand-clapping games, rhymes, and songs do your children know in different languages? Chants using students' first names arranged alphabetically are a great way to begin class. Names often have more than one or two syllables, but all can keep a steady beat with a class name chain.

Assume nothing.

Though most AOSA conference attendees have heard *Mary Had a Little Lamb* and *Street Song*, this does not mean our students have the same cultural background. During my first music inservice, a new teacher told the African American music supervisor, "My sixth-grade students do not know what a quarter note is." The supervisor paused for a moment, then said emphatically, "A person can live and die a perfectly happy life without ever knowing the value of a quarter note." She grabbed a drum and began pounding a loud steady beat.... WALK-WALK-WALK ... "There ... now THAT's a quarter note."

Recognize that many cultures already have an intuitive understanding of Orff Schulwerk processes. In Orff's time, many of his ideas were new to Western music instruction, but not to human experience.

Learn from mentors.

A spirit of sharing and learning from mentors from the culture is crucial. My first Navajo mentor-teacher requested student teachers not go home but, instead, become experts on Navajo culture. While student teaching, I learned songs to help the high school Native American choir my mentor teacher had begun. I have shared some of those songs with children, but have not orchestrated them with Orff instruments because it did not feel authentic.

College students in Brownsville taught me the song, *PinPon*. I went to a daycare in Matamoros, Mexico, just across the border, to practice this song with 4-year-old children. Students at all levels made PinPon dolls. During the recent pandemic, Pin Pon wore a mask and we wrote new verses about pandemic safety (see Figure 1, and Figure 2, p. 43).

Figure 1. Puppet Created by College Student.



Let children be your second-language teachers.

During my first year of teaching fourth-grade music in South Texas, a child came up to me, exclaiming, "Ma'am, he called me *cara de tlachuache*." *Tlachuache* means "possum" in Nahuatl, the language of the Aztecs and still spoken in Mexico today (Britannica, 2016). The child was not happy to be called "possum face." I have told this story countless times to college students and friends, explaining that this was the first Spanish word I learned. The response is always laughter.

Take advantage of technology—it can be an amazing asset to share music from almost any culture and time.

Activities using non-verbal movement response to all kinds of music are powerful. A recording is second to a live performance when the latter is not possible. Enjoy what is available in your community, and explore with students the unique cultural diversity at hand.

Figure 2. Paper Bag Puppets Created by 4-Year-Old Children.



PHOTOGRAPHER FIGURES 1 AND 2: SALLY SANDOVAL.

Use the national or state standards (National Association for Music Education, 2022) to remind administrators why what you do is important.

Grace Nash was an AOSA pioneer who authored several books and taught Orff Schulwerk Teacher Education Levels courses in Arizona and Colorado. In her book, *That We Might Live* (Nash, 1984), she described her life in a Japanese concentration camp during World War II. While she was in captivity, enemy soldiers snuck food to her baby because they wanted to hear Grace play the violin. What powerful testimony that music is necessary to our very survival. And yet, indicative of our society's priorities, many of our schools devote only 30 to 45 minutes per week to music instruction. How many of these same schools offer math and reading only once a week?

Communities and schools each have their own challenges, and every teacher has a unique background and set of skills. We need curriculum to guide us. Point out to administrators in your district how effective Orff Schulwerk Teacher Education is in helping you carry out national or district standards. Many districts will pay for professional development for their teachers.

Some districts are organized around the Orff Schulwerk approach, which started with one or two highly motivated teachers in the districts (Brandon, 2018). Subsequently, parents and administrators observed the effect that outstanding Orff Schulwerk teachers had on their children.

If you do not live in an area where people are familiar with the Schulwerk, search online. The AOSA Facebook discussion page and website can help you locate friends and mentors willing

When we design lessons with opportunities for our students to create, we discover their unique talents, whether it is the ability to dance hip-hop or huapango or sing a song in another language.

to support you. In districts that have no money, and no support systems in place, it is essential to find an Orff community somewhere. A positive by-product of the recent pandemic has been more AOSA-sponsored Professional Learning Networks, greater exposure to our colleagues via Zoom, and expansion of the Resource Library, a tool available online to AOSA national members.

Conclusion

Children are not blank slates—the real curriculum is a cross between students' needs and teachers' backgrounds and abilities. When we design lessons with opportunities for our students to create, we discover their unique talents, whether it is the ability to dance hip-hop or huapango or sing a song in another language.

The Orff Schulwerk approach is dynamic; it moves with societal changes, surviving and thriving like wildflowers. Music shared by a passionate teacher can validate our students and give them moments of joy far more important than any one skill we teach them. Orff Schulwerk empowers us to adapt our lessons to an array of cultural settings and age levels. What a privilege to explore the rhythms, flavors, and colors of a variety cultures with our students, learn from them, and find our humanity through diversity. ■

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CHILDREN'S BOOK REVIEW

Reviewed by Michelle Swanson

The Year We Learned to Fly

Written by Jacqueline Woodson

Illustrated by Rafael López

Nancy Paulsen Books, an imprint of Penguin

Random House, LLC, 2022



Jacqueline Woodson's *The Day You Begin* (2018) brought joy to readers everywhere. Teaming again with award-winning illustrator Rafael López, Woodson has crafted another masterpiece for young readers, *The Year We Learned to Fly* (also available in Spanish as *El Año en que Aprendimos a Volar*). In this beautiful work, Woodson creatively describes the perseverance of enslaved Africans in America and empowers readers with survival elements for overcoming challenges—what she identified in an interview as veracity, beauty, and hope. Together, Woodson and López create a literary and pictorial avenue for the introduction of many complex and often-avoided topics.

In this modern-day story, a sister and brother are stuck in their high-rise apartment with nothing to do. It is raining, and they are bored. Their grandmother encourages them to use the power of their minds to help them “fly” out of their boredom as well as any difficult circumstance in life. The story proceeds throughout the seasons, with each one bringing a new dilemma to overcome. Neither anger in summer, nor loneliness in autumn, nor unfriendly kids in winter can keep the sibling duo down!

The children's imaginations lift them up and out of their boredom, away from their quarrels, away from whatever is troubling them, to a place of happiness and contentment. Their

grandmother explains this is a skill dating back to their ancestors, who showed the world the strength and resilience of their minds, too. The children are encouraged to leave their problems behind, to “use those beautiful and brilliant minds” and to “lift your arms, close your eyes, take a deep breath, and believe in a thing.” They dream of vividly depicted winged escapes over images of a slave ship as well as contemporary high-rise buildings.

The pentameter of Woodson's lyrical text reads easily and is beautifully and naturally rhythmic. López's illustrations include imagery of butterflies and a small bird that represent the freedom the characters are striving to achieve. Even grandmother's earrings are butterflies! López employs muted coloring in the interior of the apartment contrasted with the vibrant colors representing the freedom and excitement that awaits.

Although the narrator's point of view is that of having ancestors who were enslaved, all readers can reflect on and learn from these models of resilience. As the grandmother points out, “Nobody can ever cuff your beautiful and brilliant mind.” Throughout the story, she reminds the siblings—and readers—that “somebody somewhere at some point had to figure out how they could fly” out of the places and situations where they were stuck, to overcome and survive.

At the conclusion of the story, Woodson includes a note sharing her insights, inspirations, and intentions for writing this book, including the influence of Virginia Hamilton's 1985 collection

Figure 1. The Year We Learned to Fly Song Arrangement.

The musical score is arranged in two systems. The first system includes a tempo marking of ♩ = 96. The instruments are: Voices (with lyrics), Sticks (4/4 time), SM* (Soprano Metallophone), and BX (Bass Xylophone). The lyrics for the first system are: "Lift your arms, close your eyes, take a deep breath and believe in a thing believe in a thing. Soaring, ex-". The second system continues the lyrics: "ploring. Tighter, and deeper. We dreamed a dream and made it happen closed our eyes and flew away home!". The SM* part has an asterisk (*) above it in the second system, corresponding to the footnote below.

* Soprano Metallophones set in pentatonic (for glissandos)

SOURCE: ARRANGED BY MICHELLE SWANSON.

The People Who Could Fly: American Black Folktales. The Year We Learned to Fly is truly an intergenerational family story of freedom and overcoming circumstances with a creative, positive mindset.

In the Classroom

The potential for bringing *The Year We Learned to Fly* into the music room is multifold, as many musical concepts could connect to this beautiful book.

- **Melody/Song:** Students can use repetitive phrases from the book in song, such as arranged in Figure 1. This 10-measure melody relates to the imaginative and unpredictable setting of the story. It could

be inserted into the reading of the story every time the repeated phrases occur.

- **Instruments/Orchestration:** Students can enhance singing with classroom instruments as shown in Figure 1, adding to the musical experience.
- **Form/Improvisation:** Consider expanding the song with additional sections such as a rhythmic “B section” with a related ostinato as shown in Figure 2 (p. 47) (rhythm from Keetman’s *Rhythmische Übung*, No. 34, p. 9).

Students can speak this B section, perform it with body percussion, melodically improvise it on instruments, or enjoy any combination to create contrasting sections for a final form.

Figure 2. Example of Rhythmic “B Section.”

Yes, we learned to fly! - Yes, we learned to fly! - Dream a thing and make it hap-pen. Lift your arms and close your eyes

SOURCE: ARRANGED BY MICHELLE SWANSON.

Conclusion

All children struggle. Adults struggle, too. People can find themselves bored, angry, frustrated, or lonely, or they can choose to fly and be carried away by their “beautiful and brilliant minds.” This book might suggest a possible outlet or provide a revised outlook to a student greatly in need of hope. The reference to ancestors can also spark a conversation about the diversity and resilience of who we are today and how we got here.

Woodson does not shy away from portraying the truth of history in works for young people, recognizing that stories of pain and struggle are also stories of healing and beauty. As Woodson wrote at the end of her note to readers,

“Sometimes the first step toward change is closing our eyes, taking a breath and imagining a different way.” May your students understand and feel exactly this while spreading their wings with *The Year We Learned to Fly*. ■

MICHELLE SWANSON teaches music education classes in elementary general music, choral methods, and choral piano skills at the University of Northern Iowa. Additionally, she advises the upperclassmen music education majors and also observes music student teachers. Michelle is a frequent honor choir conductor and music contest judge around Iowa and the Midwest. She completed three levels of Orff Schulwerk Teacher Education and curriculum courses, has taught Level I, and enjoyed serving in multiple leadership roles for the First Iowa Orff Chapter.

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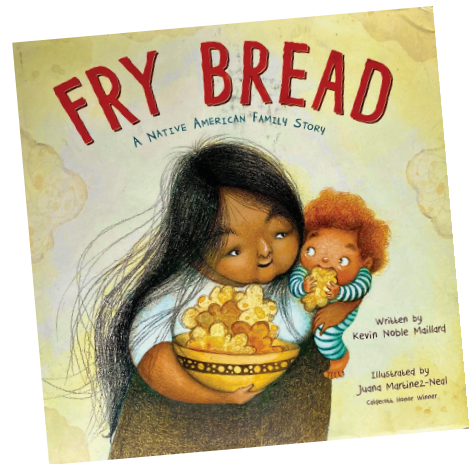
Reviewed by Jill DeVilbiss

Fry Bread, A Native American Family Story

Written by Kevin Noble Maillard

Illustrated by Juana Martinez-Neal

Roaring Brook Press, 2019



discover more. On a basic level, this book delves into what fry bread is as the author speaks of it through time, through history, and through us.

He tells us bread is food, shape, sound, and art:

“The Skillet clangs on the stove
The fire blazes from below
Drop the dough in the skillet
The bubbles sizzle and pop”

This presents an open invitation for Orff Schulwerk teachers to explore those shapes and sounds. Opportunities abound for students to create art while learning about Native American culture.

Fry bread is time. The text, along with Juana Martinez-Neal’s illustrations of beautiful children and adults, gives us a glimpse into the cultures of some of the 573 federally recognized Native American tribes, names of which are listed in the front and back inside covers and throughout the book. The illustrations share the warmth and uniqueness of these Indigenous people. They are old, young, light, dark, curly-haired, straight-haired, abled, disabled, large, and small. A common feeling of happiness, tradition, pride, sharing, and caring shines through Martinez-Neal’s depictions.

Fry bread is history and nation. The author’s detailed notes at the end of the book explain how fry bread grew out of a need to survive. When the U.S. government forced Indigenous people to leave the land they had lived on for centuries, they were given government-issued foods they had never seen before. They used

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I live on the ancestral lands of the Northwest Band of Shoshone. When my children were young, every summer I took them to The Festival of the American West where we purchased fry bread. We all loved the warm, golden bread—it was crisp on the outside and chewy on the inside. We ate it with honey butter, or if it was close to dinner time, with beans, cheese, and lettuce, referred to as a Navajo Taco. Local Indigenous people were always the ones who made and sold it.

The text, along with Juana Martinez-Neal’s illustrations of beautiful children and adults, gives us a glimpse into the cultures of some of the 573 federally recognized Native American tribes, names of which are listed in the front and back inside covers and throughout the book.

My warm memories piqued my interest in *Fry Bread, A Native American Family Story*. Although I neither identify as Indigenous nor participate in these communities, I understand the importance of finding primary sources and culture bearers. I was grateful to see that author Kevin Noble Maillard is a member of the Seminole Nation, Mekusukey band. Also a journalist, Maillard’s extensive endnotes and bibliography demonstrate authenticity and offer many opportunities to research and

these unfamiliar ingredients to create fry bread, an indication of their vast resiliency.

Maillard concludes by sharing that fry bread is us:

“We strengthen each other
To learn, change, and survive
Fry bread is you”

We Are Grateful

Written by Traci Sorell
Illustrated by Frané Lessac
Charlesbridge, 2018

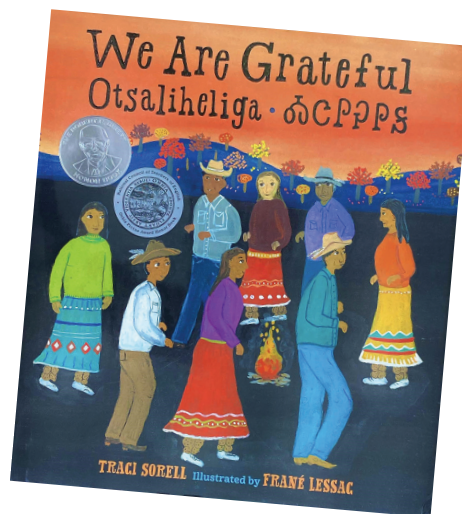
The Cherokee word *ostaliheliga*, pronounced oh-jah-LEE-hay-lee-gah, is used to express gratitude. The word returns throughout this colorful book written by Traci Sorell and illustrated by Frané Lessac. Sorell was born and raised in the Cherokee Nation. She is a culture bearer and still participates in her tribe’s celebrations.

The author’s notes explain how important gratitude is in Cherokee culture. *We Are Grateful* teaches us that gratitude is not just an annual event, but is practiced throughout the year in special ways honoring simple things. Each season brings new celebrations and experiences to be grateful for and new chances to learn about the Cherokee people in this award-winning book.

In the fall we learn about the Great New Moon Ceremony and the Trail of Tears. We learn the Cherokee word for autumn and for grandmother.

In winter we learn to be grateful for snow and family while discovering traditional foods and customs. We also learn the Cherokee words for winter and lullaby.

Fry Bread, A Native American Family Story is a beautiful, bridge-building book that teaches about Indigenous people, their resiliency, pride, and culture. And yes, a recipe for fry bread that I intend to make and share with my family is featured at the back of the book. ■



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In the spring we see that gratitude is expressed for ritual planting customs and traditional crafts. We add the Cherokee words for spring and strawberries to our vocabulary.

In summer, catching crawdads, playing traditional games, and celebrating the Green Corn Ceremony and Cherokee National Holiday are the focus of gratitude. The author shares two more Cherokee words—this time, the words for summer and history.

The return each season of “ostaliheliga” provides a pattern that can be used to encourage students to improvise on instruments or with their voices.

We are Grateful includes definitions for things unique to the Cherokee Nation, as well as an explanation of the Cherokee syllabary and alphabet for readers unfamiliar with them. Pronunciation guides accompany each Cherokee word, helping teachers and students learn and pronounce them correctly.

Orff Schulwerk teachers can use these words to create ostinati or other rhythmic patterns. The

return each season of “ostaliheliga” provides a pattern that can be used to encourage students to improvise on instruments or with their voices.

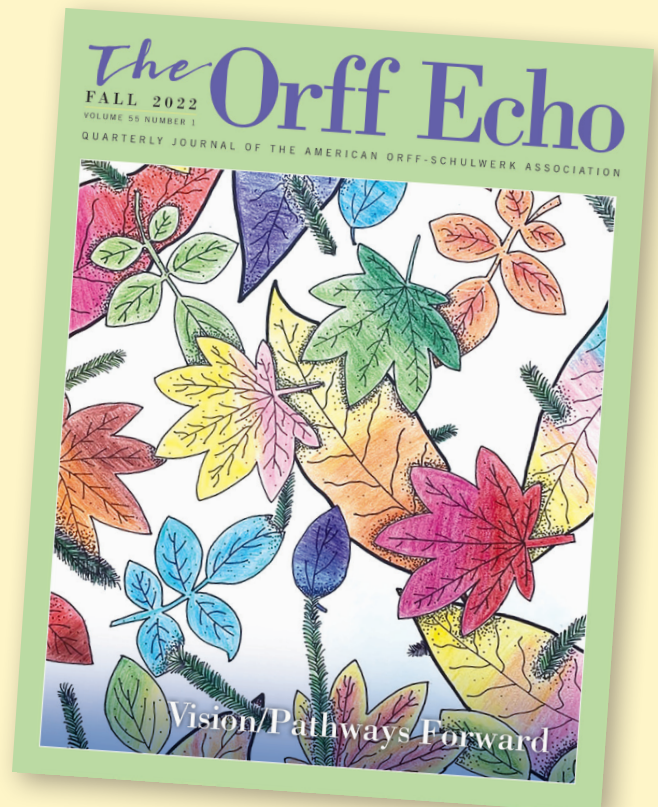
Throughout the book, Lessac’s simple, bright illustrations reflect the colors of each season while creatively depicting contemporary Cherokee children and families involved in typical and traditional activities. I say “ostaliheliga” to Sorell and Lessac for teaching us, with a child-friendly, engaging story, about our Cherokee friends and neighbors and their culture. ■

JILL DeVILBISS teaches music at Edith Bowen Laboratory School, a kindergarten through Grade 6 charter school at Utah State University (USU). She also teaches music for elementary school teachers for USU. Jill holds bachelor’s degrees in vocal performance and choral education from USU. She has completed three levels of the Kodály method and Orff Schulwerk Teacher Education, and two summer courses at the Orff Institute in Salzburg, Austria. Jill served on the AOSA National Board of Trustees as a Region I Representative, was a Salt Lake City local conference chair in 2019, and is currently secretary for the Utah Chapter of AOSA.

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Vision/Pathways Forward

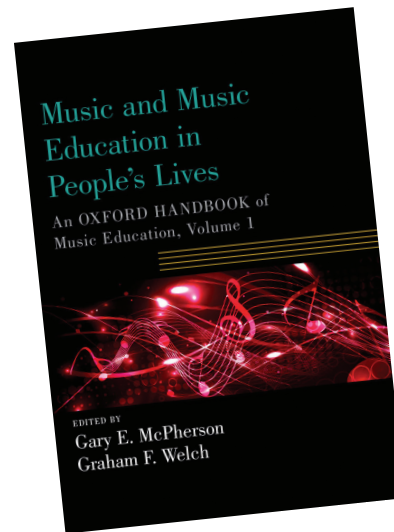
Educators have been asked to redesign and transform their pedagogies in response to educational trends and world events. How has your vision of the Schulwerk evolved, especially in light of the pandemic and recent racial discourses in education? What pathways forward do you see for the Schulwerk and music education overall? Look for the Fall 2022 issue, “Visions and Pathways Forward,” to reflect on these topics and more!



Reviewed by Joshua Smith

Music and Music Education in People's Lives: An Oxford Handbook of Music Education, Volume 1

Edited by Gary E. McPherson and Graham F. Welch
Oxford University Press, 2018



Music and Music Education in People's Lives is the first of a five-volume set of the newly updated Oxford Handbook of Music Education. The handbook presents a broad overview of music education, spanning many research topics pertinent to music practitioners, scholars, students, policymakers, and administrators. The chapters are written by 42 leading researchers, in many specialized areas, who hail from an array of different countries, including the United States, Canada, England, Ireland, Australia, Sweden, Brazil, Germany, and Israel. Gary E. McPherson and Graham F. Welch edited this first volume, organized into two parts. The first part forms a broad overview of music education and its role in people's lives. The second part contains the personalized critiques and insights of leading scholars on the current state of music education and on future actions that will be necessary for its continued vitality and strength. Together, they outline some of the most significant advances in music education research. They also offer professional insight to practitioners of all grade levels and music content areas.

The first 11 chapters introduce major research areas in music education and other ways in which the profession has developed. One chapter identifies growth in developmental psychology

and relates it to how people's musical identities affect their musical development. Another approaches psychological research through fostering motivation, demonstrating how teachers can adopt autonomy-supportive strategies so students can become more intrinsically motivated learners. Other chapters introduce the field of music education philosophy, and challenge readers' understanding of music education in the broader context of schools and society. One set of authors offers an historical and conceptual outline of music education's international development—past, present, and future. Developing new music programs in new contexts with an eye toward democratic notions of education are considered along with international topics. Another pair of authors considers the development, important ideas, and practices connected to cultural diversity in the classroom. The field of ethnomusicology and its expansive insights for teaching are discussed as well by a separate author. Neuroscientific research and its applicability to learning and teaching are discussed in a concluding chapter for the first section.

The second and shorter part of the book contains 25 chapters, each presenting the respective author's personal reflection and suggested framework for future action within music education. Although the editors did not prescribe the specific issues addressed in each chapter, they suggested that all chapters concern

ways in which the music education discipline might achieve greater political, theoretical, and professional strength. In terms of increasing the profession's political strength, several authors discussed the place of music as a mandated part of school curricula. They conclude that the discipline has largely grown in its universal acceptance in schools, with some exceptions. It remains important to elevate music in schools by speaking to members of the public in easily understandable ways. Because the status of music has depended on policy shifts, societal realities, and advances in scholarly work, these authors suggest the profession would benefit from considering potentially unintended or underappreciated consequences from that reality and work.

Contributing authors who address increasing the profession's theoretical strength speak of several strategies and issues in applying research to classroom practice. For example, one author explains how new and emerging understandings in educational psychology warrant educators' continued attention to the research literature. The existence of differing cultural norms across the globe presents an important reason for international dialogue within the profession. This will help educators overcome obstacles that can prevent evidence-based practices from reaching the classroom. It will also help facilitate imaginative thinking, strengthen teachers' practice, and develop shared beliefs globally.

Authors who discuss improving the music education's professional strength point to the need for accommodating the influence of informal music learning outside the classroom. They propose music educators can and should consider how school music aids students in both formal and informal settings. New and expanded technologies create the potential for students to take on self-directed learning while the teacher

acts as a resource for accomplishing their aspirations and interests in music. A model for music teacher education is argued as happening best between "education-in-music" and "music-education-research."

This handbook's original edition was offered as two hardcover volumes in 2012, each of which numbered over 700 pages. In the updated 2018 version, the chapters have been rearranged and refined to address five specialized areas in five volumes. The first volume is about half the length of its previous edition. Combined with the paperback format, each book of the series is also significantly more affordable.

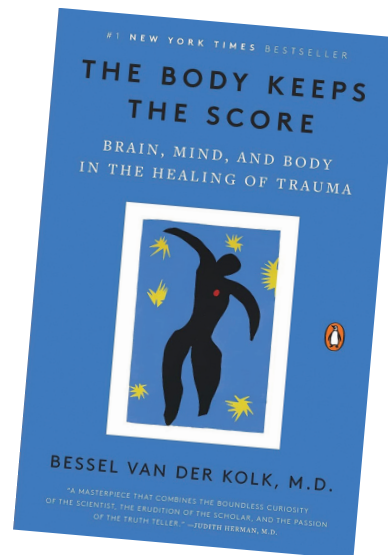
The topics of music and music education in people's lived experience has broad applications for all music educators and researchers. This volume is beneficial for in-service music teachers, administrators, scholars, and pre-service music education students. It would provide a handy text for graduate foundations courses and introductions to research. Oxford handbooks as a whole convey broad overviews of many research disciplines. For practitioners, they provide useful pathfinding tools for pursuing new research interests. Although this book is not specifically oriented to the Orff Schulwerk approach, it nonetheless offers educators a powerful resource for strengthening our professional understanding and practice. ■

JOSHUA SMITH teaches Grades 1 through 5 music at Berkeley Preparatory School in Tampa, Florida. He holds a bachelor's degree in music education and a master's degree in music education with an emphasis in Eurhythmics from the University of Kentucky, Lexington. He has taught general music in the Roman Catholic Diocese of Lexington and, internationally, in Cairo, Egypt, and Beijing, China. Josh has completed three levels of Orff Schulwerk Teacher Education and three levels of Eurhythmics Teacher Education.

Reviewed by Martina Vasil

The Body Keeps the Score: Brain, Mind, and Body in the Healing of Trauma

Written by Bessel van der Kolk, M.D.
Penguin, 2014



In 2017, my older sister passed away very suddenly and unexpectedly. At the time, my mind and body submerged into a thick fog of numbness and pain that was difficult to process and comprehend. Since then, I have read many texts that aided my journey to healing, including *The Body Keeps the Score: Brain, Mind, and Body in the Healing of Trauma*. Upon completing this book, I thought of all the children and families who shared the trauma of the COVID-19 pandemic in addition to other traumas they are experiencing or might have endured. This book will be helpful to any educator who wishes to understand more comprehensively what trauma does to the brain, mind, and body and to gain tools for how to help themselves and others.

The author, Dr. Bessel van der Kolk, is the founder and medical director of the Trauma Center in Brookline, Massachusetts, professor of psychology at Boston University School of Medicine, and director of the National Complex Trauma Treatment Network. In short, he has dedicated most of his career to investigating trauma. In this book, van der Kolk synthesizes over 30 years of research, providing the reader with examples of many of the patients with whom he has worked. The book is divided into five parts: (1) “The Rediscovery of Trauma,” (2) “This Is Your Brain on Trauma,” (3) “The Minds of Children,” (4) “The Imprint of Trauma,” and (5) “Paths to Recovery.”

In Part 1, “The Rediscovery of Trauma,” van der Kolk introduces his early work with Vietnam veterans suffering from PTSD when he served as a staff psychiatrist at the Boston Veterans Administration Clinic. From there, he discusses research on the mind and brain. Trauma activates the limbic area of the brain (the “emotional brain”), and the amygdala, which warns us of danger and activates the body’s stress response system. Thus, many trauma victims are stuck in a cycle of fight or flight—memories activate the body’s alarm system, causing victims to relive their trauma, which affects memory, attention, sleep, and irritability and can lead to long-term health issues. For others, their body registers the threat, but their mind disassociates and goes on as if nothing has happened. Trauma also affects the left frontal lobe of the cortex (Broca’s area), which is one of the speech centers of the brain. This is why it is hard for people to talk about their trauma—they literally cannot find the words to describe it because that area of the brain “went offline” during the event, although later they might be able to tell their story.

In Part 2, “This Is Your Brain on Trauma,” van der Kolk provides more detailed information on the structure of the brain and how the body is wired for survival and connects this information with more stories from his professional career. He critiques the use of desensitization, which is having trauma victims relive or describe their

trauma again and again in an effort to reduce the emotional response over time and make them less reactive. Instead, he describes a more effective treatment through reconnecting the mind with the body to deactivate the body's alarm system—for example, using yoga to help people reconnect with their disassociated bodies.

Part 3, “The Minds of Children,” was the most difficult section for me to read. In story after story, van der Kolk describes how adverse childhood experiences, or ACE, deeply scar the psyche and affect children's abilities to function as healthy adults. Abuse destroys children's natural need for attachment and security, which affects their emotional and physical states. They have difficulty distinguishing between safety and danger and what love or healthy relationships are like because they have no internal sense of security. Many find ways of coping with the abuse. Some disassociate when the abuse occurs, allowing the mind to go to a different place as the body is experiencing the abuse. Others engage in self-harm as a way to try to escape the pain of their abuse or traumatic memories. The author shares information on how trauma is diagnosed in children and notes various organizations that have been created to help. He concludes this part by labeling child abuse “our nation's largest public health problem” and provides data that shows the long-term costs and health effects of ACE.

In Part 4, “The Imprint of Trauma,” van der Kolk explains the difference between normal memory and traumatic memory. He provides some history behind talk therapy and how memory has been critiqued in court trials, while stressing the realness of traumatic memory and the importance of listening to survivors.

The last section, Part 5, “Paths to Recovery,” features a variety of therapeutic approaches for trauma victims. Limbic system therapy centers on calming the nervous system, establishing a support network, and reacquainting the patient with physical sensations. It can include breathing exercises, yoga, and any practice that uses mindfulness, movement, rhythms, and action, such as art, music, and dance. Using language, such as patients writing letters to themselves, participating in theatre groups, or restructuring inner maps (projecting their inner world into

three-dimensions), can also be effective. Eye movement desensitization and reprocessing (EMDR) involves patients keeping their eyes focused on the therapist's finger as they recall memories and sensations from their trauma. The process takes patients into a dream-like state of loosely associated memories and images—like the rapid eye movement (REM) stage during dreaming—that allows them to place their traumatic experience within the larger context of their lived experiences. Last, van der Kolk describes his use of neurofeedback to show patients electrical patterns in their brains that might be responsible for their lack of emotional control or difficulty with focusing. Neurofeedback helps people retrain their brains to generate different frequencies and patterns.

In sum, this book provides the reader with a strong base of research on how trauma affects the brain, mind, and body. The chapter on child abuse alone offers insight for any teacher seeking ways to meet the needs of their students more effectively. It is important that readers take their time with this book. The content can be triggering, and I found myself having to reflect and process quite a bit after each chapter.

Perhaps most relevant to us as Orff Schulwerk teachers is the section on how to help trauma victims. Research strongly points to the positive effects of music and movement in processing these events. This is likely not surprising for most Schulwerk teachers, who have seen for decades the benefits of movement and active music making in our classrooms. Overall, I found this book a thoroughly informative and stimulating read that left me yearning to do better for my students. It is my hope that through understanding what trauma does to the brain, mind, and body, we can more intuitively perceive and address the needs of those we have the honor of educating. ■

MARTINA VASIL is associate professor of music education at the University of Kentucky, where she directs Orff Schulwerk 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 three levels of Orff Schulwerk Teacher Education and serves on *The Orff Echo* Editorial Board. She presents frequently for Orff chapter workshops and the AOSA Professional Development Conference.



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Issue	Feature Topic	Coordinator(s)	Contributor's Deadline
Spring 2023	We the Teacher	Christine Ballenger Ian Cicco 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
Winter 2024	Joy	TBD	May 15, 2023

*“Music gives a soul to
the universe, wings to
the mind, flight to the
imagination, and life
to everything.”*

Plato

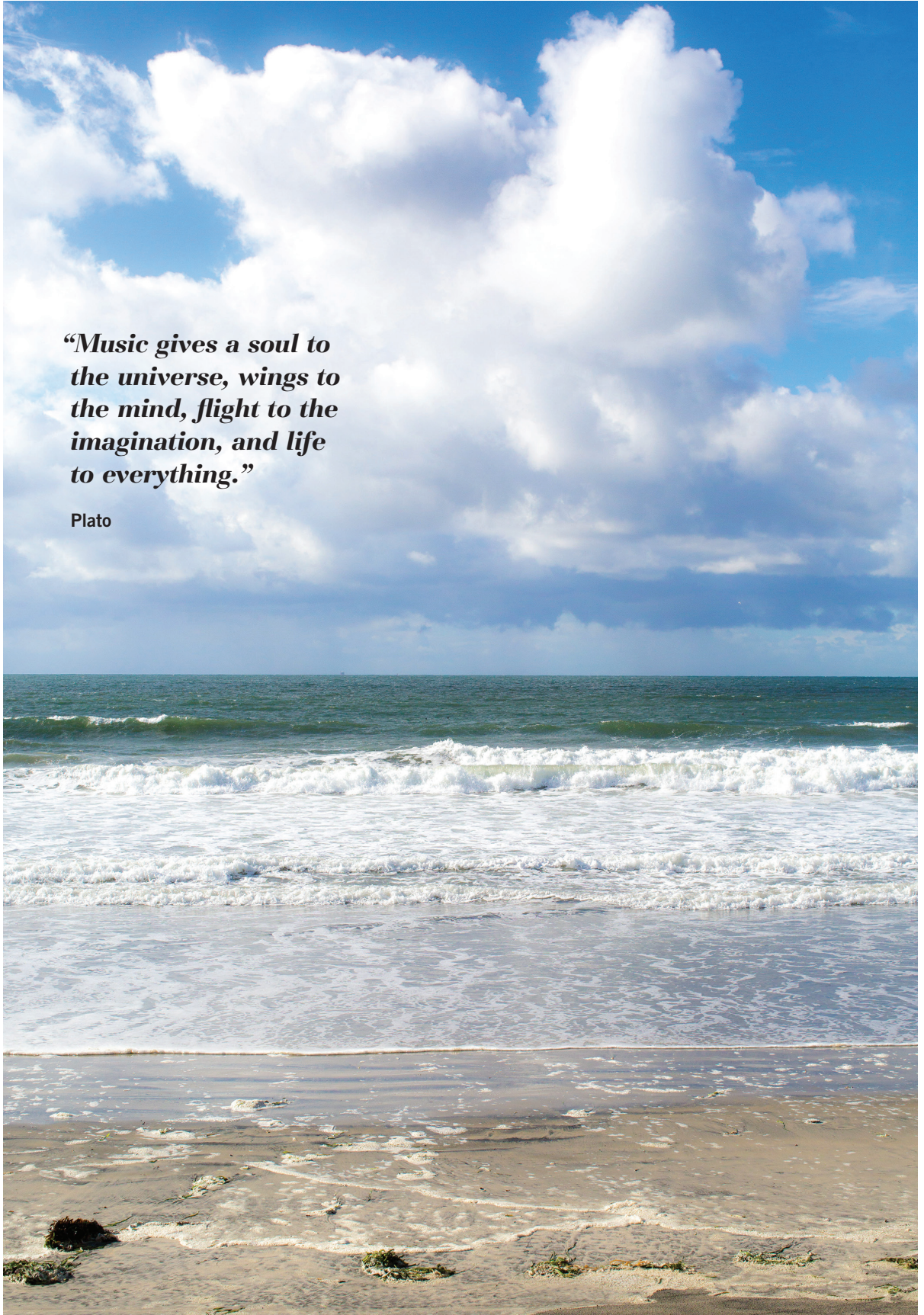


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