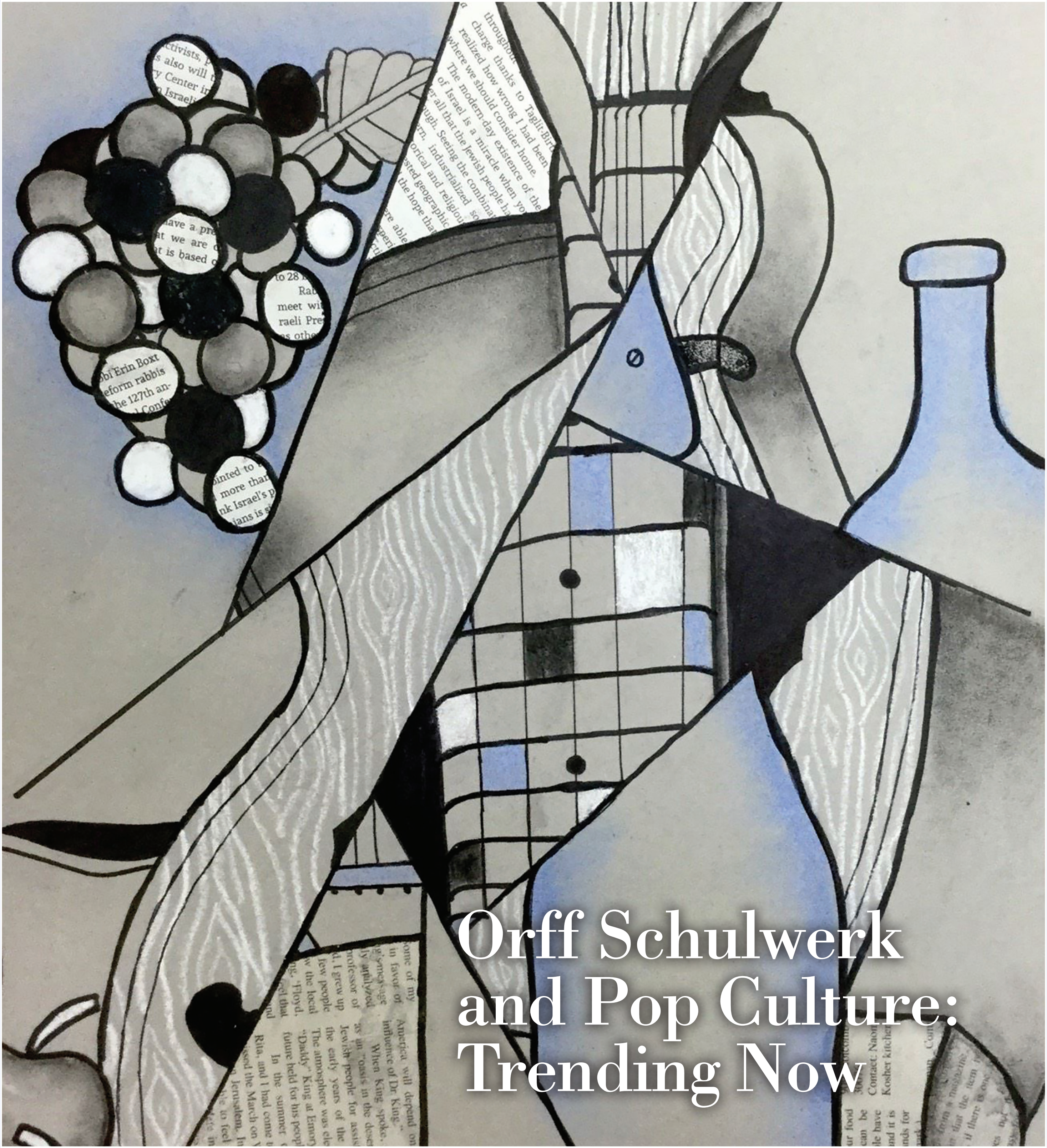
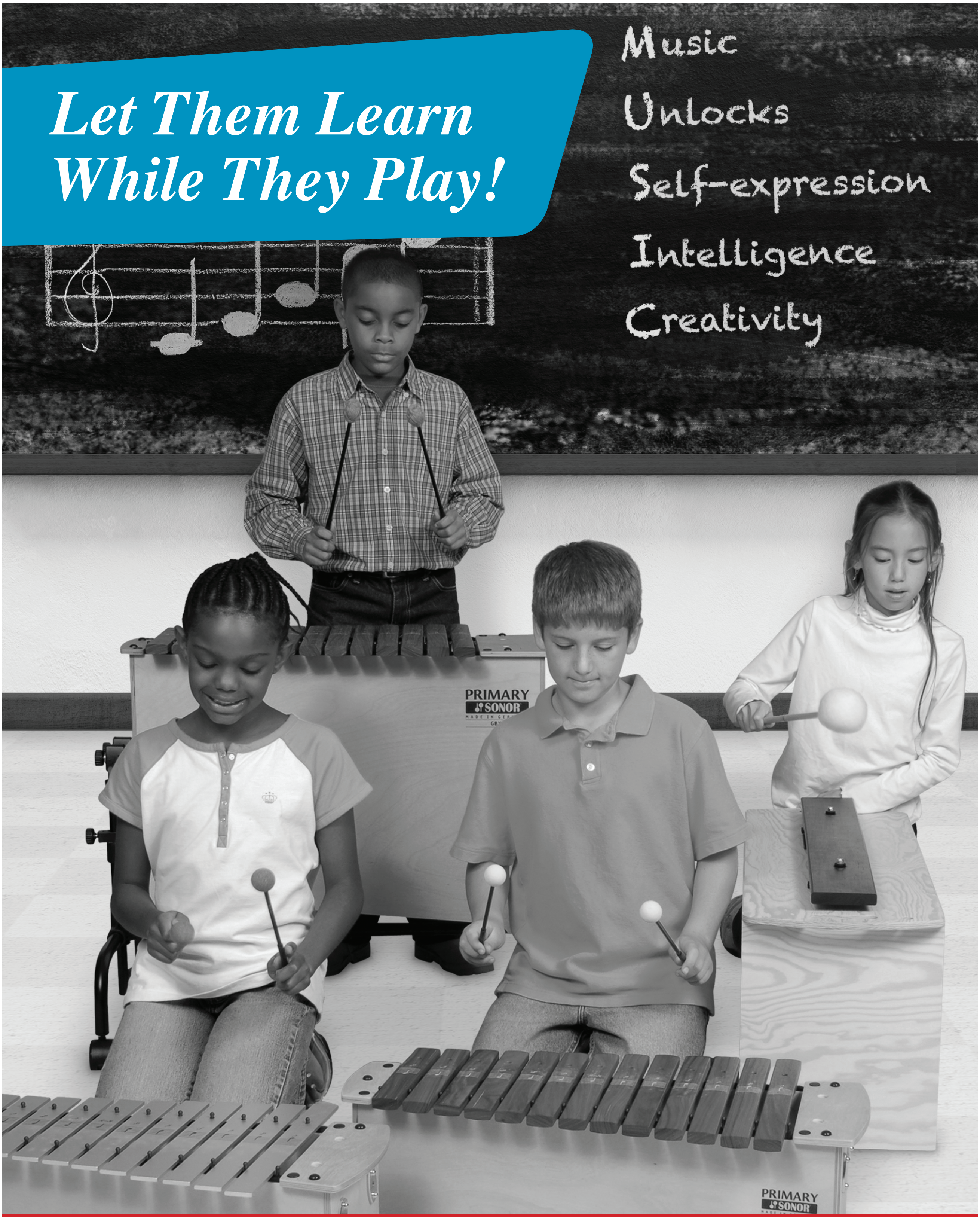
The Orff Echo

SUMMER 2020
VOLUME 52 NUMBER 4

QUARTERLY JOURNAL OF THE AMERICAN ORFF-SCHULWERK ASSOCIATION



Orff Schulwerk and Pop Culture: Trending Now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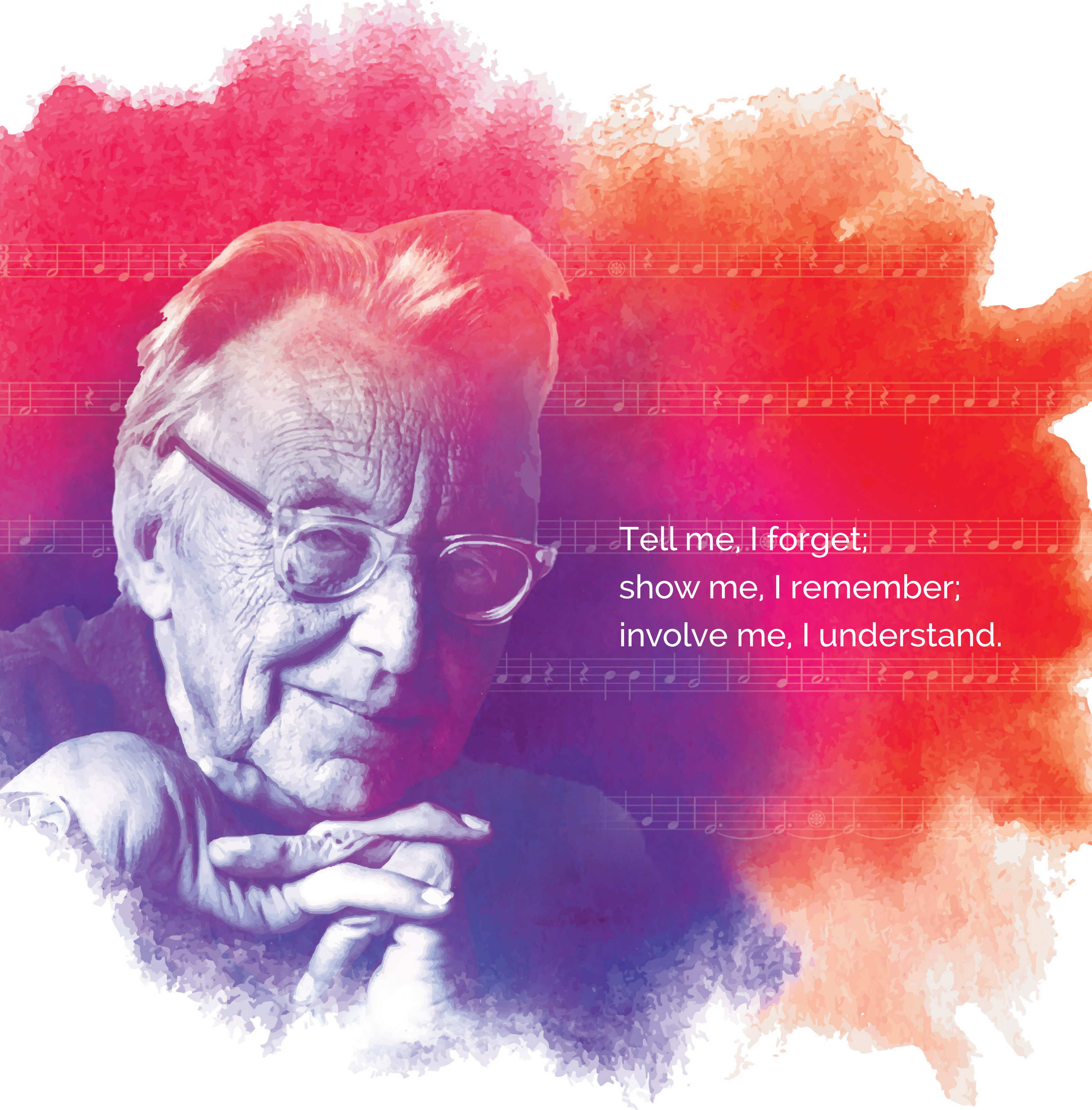
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SUMMER 2020
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QUARTERLY JOURNAL
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on the cover

"Cubist Still Life" by Jenna Prass, a student
at The Davis Academy, Atlanta, GA.
Art teacher: Rebecca Ganz

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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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mission statement

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

Our mission is:

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

AOSA diversity statement

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

our core values

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

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

By Lisa Hewitt

Trending Now

Life. Interrupted. Stopped. This summarizes how all of us felt as officials around the country called for schools to be closed this spring due to COVID-19, resulting in so many questions and uncertainties for our students and ourselves. As teachers we carry that double burden as that is who we are and how much we love our students. We also feel pressure from the perfectionist mindset, a part of many musicians, to deliver the best instruction we can. To change everything we have known so quickly left us reeling. From fear of an uncontrollable virus, to anger for taking our "normal" away, to concern for our most vulnerable students and family members, we reached out to be mentored and to mentor and then to settle down to do the work we knew we must do. This brought the emotions full circle and the focus back to what matters so much—our students.

Once I acknowledged we were all navigating unfamiliar waters, my attitude and thinking moved forward. This included accepting the fact

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that I would make mistakes, and telling myself as I do my students, *mistakes are just a place of learning—keep going and give it the best you can do right now.* That is all I could do, and my students deserved to see me demonstrating those qualities.

I know not every student will experience our music making the same way, but I have learned through the years that surprises always arise from the seeds planted in class.

The understanding that an Orff teacher does not do the best teaching in a digital setting had to be examined emotionally and intellectually. How could this moment be used for optimal student learning? How could I facilitate the learning with quality and integrity? And then came that "aha" moment—not only would the students be learning from home, but also their families could be affected by what I shared. This is when I started to feel a little excitement about reaching out to my students' homes and bringing them and their families together with musical explorations, improvisations, and creation. Now I had two goals beyond the musical standards: Help students feel safe in a turbulent time, and show the value of music making within their family structures. I know not every student will experience our music making the same way, but I have learned through the years that surprises always arise from the seeds planted in class. What if this time could be used to bring us back from being mostly consumers of music to participants in music making? What a grand and lofty but valuable goal to explore.

As much as I was processing personally, other teachers were seeking me to be their source of calm as their worlds changed rapidly. Sometimes just saying, "Peace, be still," can redirect thoughts to a place of quiet thinking. It was that calming, supporting place that prompted our organization into action. AOSA stepped forward to be that calm to so many around us as we pushed out resources and encouragement to our members through emails and social media. What an incredible staff to stop what they were doing in their own lives to gather information from our resources as well as outside our organization to share on social media and through emails. It was an amazing deployment to find and deliver what was needed in the moment and to keep providing support as news and information changed. I appreciate the teamwork and servant heart it took to deliver quality resources so quickly.

As with crises before, kindness and empathy rose to the top. I have never experienced such an incredible sharing of resources, time, and patience as our music educators gave in such a short time. It truly was all hands on deck trying to support teaching in a different way. It was extraordinary and overwhelming at the same time. We listened as some needed to vent, we cajoled when emotions ran high for our most needy students, and we rallied together to stay true to our calling. Members stepped up and wrote articles on how to record lessons from home and made themselves available for webinars, while many others freely shared the resources they created to help quell the fears and anxieties we all felt.

One example of beauty blooming in this uncertain time was Meg Tietz's Singing Space group on Facebook. Meg turned her anxiety into positive action by starting this group, which became a comfort as many music teachers joined and uploaded songs for students and parents to hear during this stressful time. I know to Meg it was a small gesture and one not even to mention, but the impact was beyond her imagination. Students and adults were soothed, and teachers were able to take part by giving the music they greatly treasure.

To Our Readers

We are pleased to announce *The Orff Echo*'s new mailing schedule beginning this fall. Watch for your issues to arrive:

- October 15, Fall
- January 15, Winter
- April 15, Spring
- July 15, Summer

As I write this, we are not through this social distancing adventure. I am still learning about delivering music instruction digitally. I do not know how my students and families will be affected by what I create; however, I have hope something wonderful will come from this. Maybe it will be families growing closer and making time for each other. I could even hope we will not take for granted our schools, teachers, and the opportunities we enjoy to make music in our classrooms. ■

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

Thank You for Your Service

Thank you to the dedicated outgoing National Board of Trustees regional representatives who have served us so well over the past three years:

Recording Secretary: Karen Petty
Region I: Desi Coulson
Region II: Jean Fox
Region III: Beth Melin Nelson
Region VI: Josh Southard

It has been an honor and pleasure to serve with you.

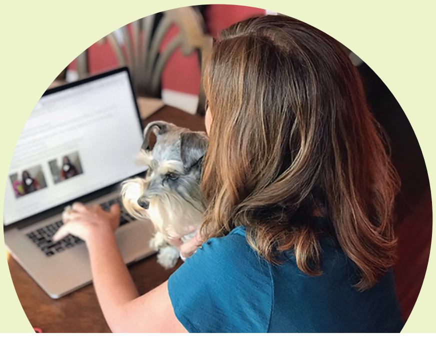
As we say goodbye to these servant leaders, we welcome:

Recording Secretary: Kathy Hummel
Region I: Kelly Wisinnand
Region II: Rachel Bergeron
Region III: Christopher Giles
Region VI: Deb Navin

Summer 2020 Professional Development for AOSA Members

Video Models from AOSA Teacher Educators

Shared though *Reverberations: Teachers Teaching Teachers* during June and July, each set of videos is intended to offer a sample of an AOSA Teacher Education Course. Check your email throughout the summer for the Tuesday *Reverberations* postings. The videos will also be archived in the AOSA Resource Library: https://member.aosa.org/resource_library



Visit the Professional Development section of the AOSA Member Portal to see these other PD opportunities AOSA has put together for summer study.

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Engage in self-paced study using materials from the AOSA Resource Library. Each package requires 4.5 hours of viewing, reading, and reflection. Continuing education and graduate credit available. Learn more: https://member.aosa.org/member/professional-development/aosa-continuing-education-packages

Mondays with Children's Literature

The popular Monday Professional Learning Network series continues with a focus on ways to use children's books to introduce musical concepts. Join the PLN each Monday during June and July at 1:30 p.m. EDT to see a new presenter and a new book. Register in advance for each session at: https://member.aosa.org/member/professional-development/professional-learning-network

Online Professional Development Course

AOSA has compiled a list of online professional development opportunities taking place in the summer of 2020. This list is updated as new courses are announced. View the list at: https://member.aosa.org/member/professional-development/summer-2020-on-line-professional-development

IN THIS ISSUE

By Linda Hines With Christine Ballenger, Lisa Lehmberg, and Martina Vasil

Orff Schulwerk and Pop Culture: Trending Now

So did the plant go back, stem by stem, root by root, and filament by filament, until it was complete and whole, compacted of the very earth that had produced it, and of which it was itself the last and living part. —Thomas Wolfe

In this issue, we find much promise in exploring the ways Orff Schulwerk practitioners blend what is trending now with the abiding legacy, *the last and living part,* to which we always, in a variety of ways, return.

We start our exploration of what is trending now with **Lindsey Duncan's** assertion that ukulele is an ideal instrument to use when teaching songwriting as part of an Orff Schulwerk classroom experience, especially when teaching older students. She presents several key ideas that support her approach and encourages others to consider them when beginning songwriting and ukulele instruction.

What role should popular music play in today's Orff Schulwerk classroom?

In her well-researched article, **Manju Durairaj** outlines several leading frameworks practiced in general education that she has used in her own classroom. She demonstrates their relevance to the Schulwerk, then relates the purpose and process in each to ideas familiar to Orff Schulwerk educators.

What role should popular music play in today's Orff Schulwerk classroom? **Martina Vasil** addresses this question as she discusses areas where the characteristics and philosophy of Orff Schulwerk and typical popular music education overlap. In addition, she offers ideas to help educators bring this genre into their classrooms in positive and engaging ways.

Aaron Lohmeyer makes the case for culturally relevant instruction through the adaptation, not imitation, of materials. His examples and process illustrate and further highlight why the wildflower concept works well across diverse classroom contexts.

Drawing from her Orff Schulwerk Teacher Education experiences and percussion background, **Jordan Smith** shares innovative strategies for incorporating the Orff Schulwerk approach in teaching steel drums to students in kindergarten through Grade 6. She includes a brief history of the steel pan as well as creative ideas for facilitating student learning by using colors and symbols in lieu of musical notation.

In the first of this issue's two research articles, **David G. Dockan** discusses a mixed methods survey he conducted that explored Orff teachers' perspectives on the intersections of Orff Schulwerk, Informal Music Learning, and creativity. According to Dockan, the study results indicate that Orff Schulwerk practices easily align with Informal Music Learning to promote creativity in students. His findings indicate further exposure to this approach will benefit Orff Schulwerk practitioners and, subsequently, their students.

Authors **Jonathan Bolduc, Chantal Grenier,** and **Julie Raymond** share insights on Orff Schulwerk as an ideal approach for developing phonological awareness and reading skills. They note that the Orff process could be especially effective for young students with reading impairment who may need more flexible learning experiences.

Thank You and Welcome New Editorial Board Members

The editorial board of *The Orff Echo* would like to thank and recognize **LISA LEHMBERG** for her many contributions and service on the editorial board. As our colleague's term ends, please join us in welcoming our newest members:

DIANA HAWLEY teaches elementary general music and supports teachers as an instructional strategist of innovation in the Iowa City Community School District. Diana co-edited and authored *Artful-Playful-Mindful in Action: Orff-Schulwerk Classroom Projects for a New Generation of Learners* and teaches levels and curriculum courses in Orff Schulwerk at the University of Kentucky, University of St. Thomas (Minnesota), and University of the Arts at Villanova (Pennsylvania).

JULIANA CANTARELLI VITA is a PhD candidate in music education with an emphasis in ethnomusicology at the University of Washington, and a general music teacher at Laurelhurst Elementary School in Seattle, Washington. Juliana has completed three levels of Orff Schulwerk Teacher Education and presented at the 2014 and 2018 AOSA National Professional Development Conference. She teaches the Smithsonian Folkways World Music Pedagogy course at West Virginia University and at the University of Washington.

This issue's children's books, reviewed by **Roxanne Dixon** and **Kelly A. Grace,** present, respectively, a heartwarming story of encouragement and an engaging anthology of children's bedtime poems. The Supporting Our Learning book, reviewed by **Megan DiSciscio,** features the results of an extensive ethnomusicological study on creativity.

During a typical day, we tend not to notice the presence of the foundations that support our practices. On occasion, though, history's wildflowers surprise us by summoning a vision of the past, unleashing joy in the present, and presenting hope for the future. As subsequent wildflowers flourish and move on, they, too, enrich the environment that generates new life when they become the *last and living part*, a piece of the legacy that sustains and inspires, just as those before them. ■

LINDA HINES is editor in chief of *The Orff Echo*. Editors **CHRISTINE BALLENGER**, **LISA LEHMBERG**, and **MARTINA VASIL** collaborated on this issue. They are active Orff practitioners and enthusiasts.

FOCUS ON ORFF SCHULWERK AND POP CULTURE: TRENDING NOW

Composing With Older Students: A Case for Songwriting With Ukulele Accompaniment

ABSTRACT *Providing authentic music-making opportunities for middle school students can be a challenge. In this article, the author provides resources for songwriting and ukulele instruction to engage and challenge older students within an Orff Schulwerk framework.*

LINDSEY DUNCAN teaches pre-K through Grade 8 at Saint Agnes School in Louisville, Kentucky. She received her bachelor's degree in music education from Asbury University and her master's degree in music education with an emphasis in Orff Schulwerk from the University of Kentucky. Lindsey has completed three levels of Orff Schulwerk Teacher Education and the Orff Curriculum Development course. She serves as a member-at-large for the Kentucky Orff-Schulwerk Association.

By Lindsey Duncan

Students enter the music classroom with myriad experiences and abilities. Orff teachers meet them with lessons full of singing, speaking, playing, and moving to enrich their understanding of music while cultivating their creativity and personal growth. Although an abundance of quality Orff materials exists for teaching pre-K through Grade 5, some of these resources cannot be adapted to the middle school population's interests and desire for real-world music-making experiences. Additionally, middle school students often respond more positively to small-group and independent projects than to whole-class activities. With this in mind, I sought to create and use activities incorporating songwriting with ukuleles for my middle schoolers.

Support for Songwriting in Schools

For more information about songwriting in the classroom, the following can provide guidance: Kratus (2016) addressed songwriting in the secondary classroom; Charleston (2012) addressed songwriting in a way that seems applicable to students and advanced musicians; and Farish (2009a, 2009b, 2010, 2011) wrote a series of articles that outline an approach to teaching young songwriters.

Charleston (2012) approached songwriting from the perspective of a lyric writer. The importance of this article for the classroom is that it contains specific descriptive steps to guide the aspiring songwriter in creating original lyrics, such as writing from experience and being aware of one's surroundings to find potential lyric material. Once a main idea is chosen, the writer should determine the details of the idea and then begin to compile words that relate to or describe the elements of the story. From here, rhyming words can be added or carefully manipulated. Finally, the words are set to music. Charleston stressed the importance of writing with one's own voice so songs are authentic, unforced, and appealing. This process aligns with Carl Orff's (1932/2011) statement, "One should not come to music—it should arise of itself. What is important is that the child be allowed to play, undisturbed, expressing the internal externally. Word and sound must arise simultaneously from improvisatory, rhythmic play" (p. 68).

Kratus (2016) and Farish (2009a, 2009b, 2010, 2011) both approached songwriting from the perspective of an educator. Kratus outlined reasons for including songwriting in the music curriculum and the role of the teacher as a guide in response to music, rather than the person responsible for the correct interpretation of music. Additionally, teachers must provide a safe emotional environment for students as they share their personal thoughts. The article presented several suggestions for cultivating a safe environment, as well as how to organize and begin a songwriting class.

Farish, in a series of articles, provided a helpful combination of how to start a songwriting class and specifically how to analyze and create songs. In the first article, Farish (2009a) wrote that pop music is an informally accepted part of the culture in and out of schools for students; thus, pop music can also be used to reach and enable students who already play an accompaniment instrument or who wish to do so, suggesting a model for a songwriting class to include collaborating within the class. In the second article, (Farish 2009b) addressed melody writing for pop music, providing several ideas for starting pop melodies and advice on parameters to create memorable, original, yet simple melodies for pop songs. He suggested students keep a journal to note favorite song lyrics and their thoughts about original lyrics to help them shape melody and lyrics together.

In his third article, Farish (2010) opened with a reminder of the unifying power of music and the empowerment students may feel when they can write their own music. He outlined typical pop song structures (intro, verse, pre-chorus, chorus, bridge) and suggested students discover the form of pop songs by creating a listening map of familiar songs, including music they already enjoy, from which to build their repertoire. In the final of four articles, Farish (2011) gave teachers practical suggestions to support students in the songwriting process, ending with a comment relevant to our work: "More than ever, our profession is needed to impart the musical awareness and independence that are needed by the next generation of songwriters. As such, I believe songwriting is worthy of our attention in the field of music education" (p. 42).

Kratus and Farish advised teachers to have students evaluate the lyrics of other artists. Kratus shared specific musical elements for use in song analysis and creation, whereas Farish suggested analysis predominantly by song part and by rhyme scheme. Both offered advice to teachers for guiding young songwriters in their own work. One effective tool is Kratus's method of soliciting descriptive and prescriptive feedback as students are working and after they perform, allowing for teacher and student feedback to performers and encouraging community music making, even when students work in small groups.

Song Writing and Orff Schulwerk

Can we justify using songwriting as a mode of instruction in an Orff Schulwerk classroom? According to Kratus (2016), "The song is humanity's most universal and enduring form of music" (p. 60). People connect with songs because they can bring vivid memories to mind, bond members of a community, and reflect and change moods and attitudes. If songs are this powerful, why would we neglect teaching the process of songwriting to our music students? We can postulate many reasons: lack of time, teachers' lack of experience, pressure to produce programs, and so forth. Although we may find the process challenging, Kratus (2016) offered four statements advocating songwriting in our schools:

> (1) Songwriting connects directly to the culture and language of students, bridging the gap between in-school and out-of-school music experiences.
>
> (2) Songwriting instruction provides musical opportunities to those students who are interested in playing instruments (such as keyboard and

fretted instruments) that are not often included in the large group ensemble.

(3) Songwriting helps students to navigate social and emotional changes, particularly in secondary education.

(4) Songwriting helps students develop a skill set that will last beyond high school.

The Orff Schulwerk approach lends itself to songwriting through the transformation of familiar elements. Orff (1964/2011) stated, "Every phase of the Schulwerk will always provide stimulation for new independent growth; therefore it is never conclusive and settled, but always developing, always growing, always flowing" (p. 134). Steen (1992) spoke of the process of imitation, exploration, and creation in the context of designing curriculum with an Orff lens. Orff (1964/2011) also wrote that the Schulwerk is an approach meant to fit the needs of the students in the time they are being taught. This perspective justifies songwriting in an Orff Schulwerk framework.

… ukulele accompaniments are often based on ostinati, which pair nicely with creative musical ideas to form a "safe" foundation for melodic writing.

Orff did not set forth a process or series of steps to teach songwriting. However, those who have helped develop a pedagogical approach to the Schulwerk's aims might suggest melodic building blocks as a starting point to melody writing (Keetman, 1970/1974; Steen, 1992). Keetman (1970/1974) also specifically wrote about word choices for lyrics. All lyrics intended for use with the approach should be of high quality, no matter the age range of the participant. "Attention must be paid to well-rounded, meaningful, clear speech" (Keetman, 1970/1974, p. 42) in teaching and performing to ensure students feel the rhythms clearly and make meaningful connections to the activity.

Why Ukulele?

Using ukuleles to accompany songwriting makes sense in an Orff classroom as the instrument itself is light, portable, and can be purchased at a reasonable price. It is also relatively simple to learn and can be used as a solo instrument or in a community group setting. Additionally, ukulele accompaniments are often comprised of predictable and repeating chord progressions, which pair nicely with creative musical ideas to form a "safe" foundation for melodic writing.

One of my goals for my students is to ensure they leave middle school with instrumental skills they can continue to use as they move forward, particularly if they can use these skills in collaboration with others in social settings. My classroom has a set of ukuleles that allows students to work with instruments one-on-one during instruction. Though many ukulele resources are available for classroom teachers, Giebelhausen (2016) provided a clear, accessible guide for beginning a ukulele program in schools, suggesting instruments to consider and choosing a tuning method, sources for ukulele music, choices of ukulele curriculums, and more. The guide addressed the concept of community music making, where students learn by doing and where participation is the mode of practice and instruction. Giebelhausen considered the ukulele an instrument that brings joy. It is easily accessible but also presents opportunity for growth. It helps teachers (and students) remember why they choose to "do" music. In a recent article in *The Orff Echo*, Fairfield (2019) shared convincing reasoning for ukuleles as an addition to the Orff instrumentarium and provided a guide for beginning ukulele instruction in classrooms.

Practical Application and Project Description

In light of the former literature, I created a songwriting composition project for my middle school students. They had experienced using elemental structures to create music, played recorders and other Orff instruments, and had some music-reading skills. The project was designed to enable them to transfer their prior musical knowledge to playing ukulele while deepening their understanding of musical elements through melodic composition and lyric writing.

Songwriting seemed like a natural fit with ukulele playing because they are both activities that lend themselves to individual or group participation. Songwriting is also a natural extension of the improvisational and creative skills fostered through the Orff Schulwerk approach. Steen (1992) stated that "An Orff teacher will draw [melodic or rhythmic] topics from musical examples, explore them, and then place the elements back into the context of

Table 1. Timeline for Unit.

Lesson 1	Students practice the four-chord progression and identify the progression in pop chord charts.
Lesson 2	Students discover which tones sound consonant over a given chord and compose a class example of a simple melody using building blocks and short formal patterns.
Lesson 3: Partner Activity 1, Melody	Partner groups compose a melody using a worksheet for guidance, then share with the class.
Lesson 4: Partner Activity 2, Lyrics	Students use a worksheet to brainstorm lyrics. The Charleston (2012) article is used to design the worksheet.
Lesson 5	The class discusses what it means to write good lyrics. Use Charleston article to guide discussion. Make a web map of ideas. Create a lyric set and add melody using the information from the previous lessons. Play chords underneath and sing class melody. (This is a cumulative activity of everything students have done previously.)
Lesson 6: Partner Activity 3, Final Project Preparation	Students work in pairs to write their short song, which they then share with the class. This takes several days of work and at least two opportunities to share and make changes.
Final Project	After several chances to share in class, students perform their songs.

SOURCE: CREATED BY LINDSEY DUNCAN.

the whole, the music" (pp. 15–16). The process of using the ukulele in this project followed the structure of imitation, exploration, and creation. First, students played a four-chord pattern and were given examples of how to write melodies to match a text. Exploration followed as they practiced writing their own melodies and texts. This culminated in creation, as students made musical choices to compose their own short songs.

Essentially, students used building blocks to create rhythmic fragments, and then arranged them to create a melody that fit within the context of a four-chord progression. Students also explored lyric writing. As a final project, they shared their compositions with the class and their homeroom teachers. The unit progressed following the outline in Table 1, with lessons taking longer than one class period, as needed.

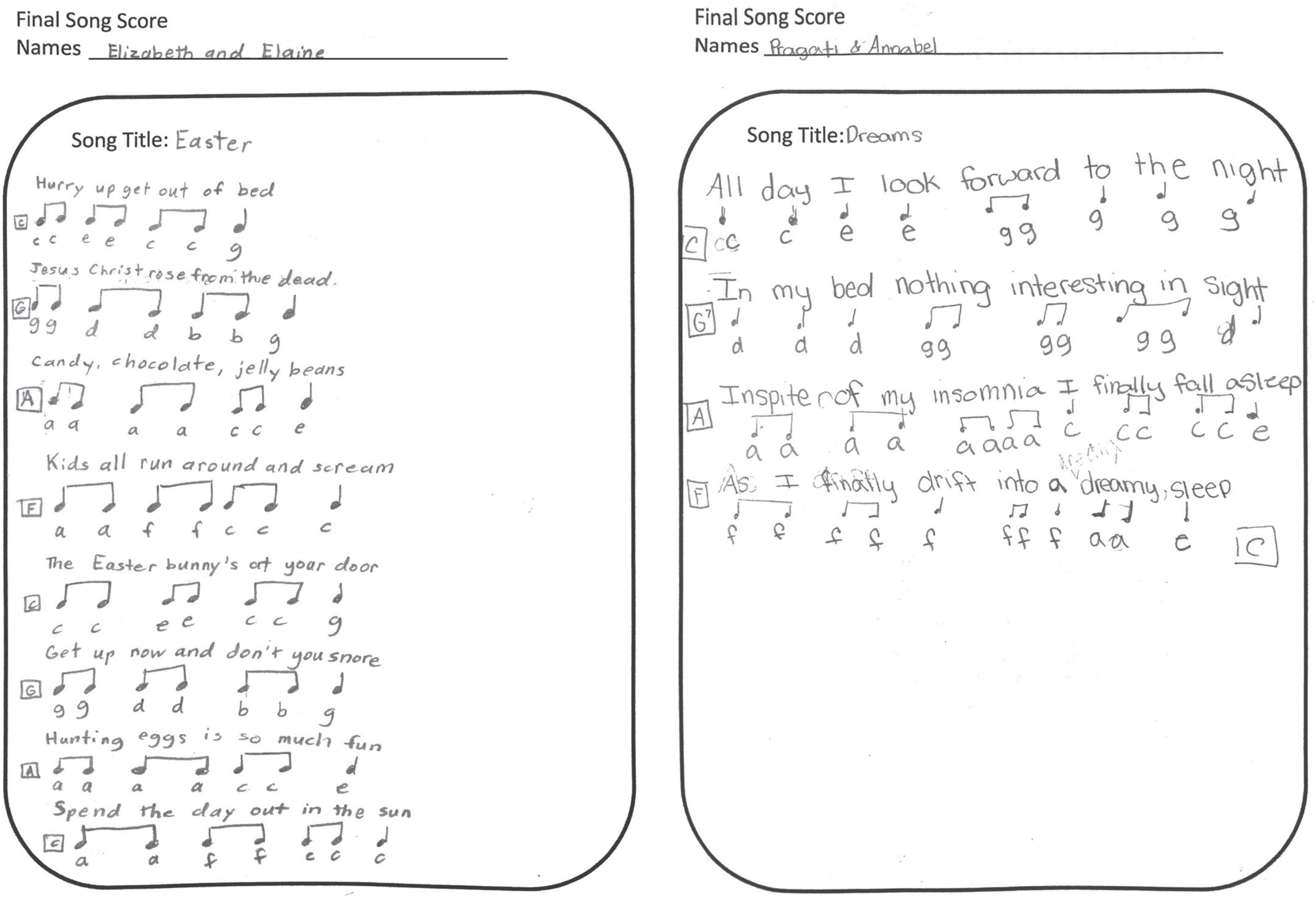
Student Learning Outcomes

Ultimately, students composed a short song to perform in small groups using ukuleles, xylophones, and voices. They wrote original lyrics covering a wide range of topics and used rhythmic and melodic building blocks in their compositions (see Figure 1, p. 14).

With students working in small groups, I was able to observe musicality and creativity not always obvious in a whole group setting. Some who were typically reluctant to participate enjoyed the process. Working through this unit helped me identify areas where some students struggled. For example, the class found it difficult to sing notes that fit into the chord, rather than speaking the words or singing what they wanted while playing something else. Overall, it was a good experience to work with them in smaller groups and see them working together to create projects they understood and in which they had invested.

As we strive to be music educators who enrich the lives of our students, let us aim to provide abundant outlets for their individual creative exploration and provide them with learning opportunities that connect their current interests with musical content and concepts.

Figure 1. Middle School Student Song Examples.


Final Song Score
Names Elizabeth and Elaine
Song Title: Easter
Hurry up get out of bed
C
c c e e c c g
Jesus Christ rose from the dead.
G
g g d d b b g
Candy, chocolate, jelly beans
A
a a a a c c e
Kids all run around and scream
F
a a f f c c c
The Easter bunny's at your door
C
c c e e c c g
Get up now and don't you snore
G
g g d d b b g
Hunting eggs is so much fun
A
a a a a c c e
Spend the day out in the sun
C
a a f f c c c
Final Song Score
Names Pragati & Annabel
Song Title: Dreams
All day I look forward to the night
C
cc c e e gg g g g
In my bed nothing interesting in sight
G7
d d d gg gg gg d
Inspite of my insomnia I finally fall asleep
A
a a a a a aa a c cc cc e
As I finally drift into a dreamy sleep
F
f f f f f ff f aa e
C

SOURCE: LINDSEY DUNCAN.

The process was not perfect, but that is the beauty of teaching the Orff Schulwerk way: Try something new, adapt it, and reuse it in ways that benefit students. In this instance, the project results inspired me to use this or a similar unit in the future, with the following considerations/modifications:

- Provide students with more melody writing experience, such as arranging a given rhythm with a specified note set, before they write melodies for lyrics.
- Facilitate separate lessons in which the class organizes and sings melodies, optionally with the introduction of passing and neighbor tones, to simplify their implementing step-wise motion.
- Have students sing a melody, and then transfer it to xylophone, then back, to demonstrate how the two connect.

Conclusion

As we strive to be music educators who enrich the lives of our students, let us aim to provide abundant outlets for their individual creative exploration and provide them with learning opportunities that connect their current interests with musical content and concepts. As experience has shown, pursuing these aims through songwriting with ukulele accompaniment, working to connect with our students and they with one another, and preparing them to be music supporters and participants in the days and years to come benefits everyone. ■

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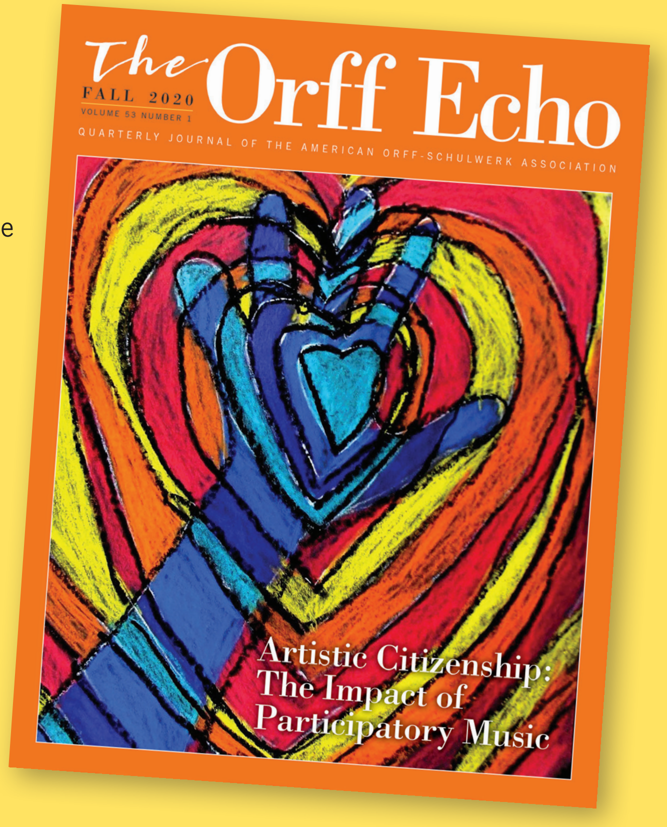
Artistic Citizenship: The Impact of Participatory Music

How do music educators and other arts educators cultivate "Artistic Citizenship" in our students? What is inherent in our teaching, and what considerations should we make that will bring about a difference in our students' lives beyond knowing the techniques and terminology? How do experiences in participatory music versus presentational music shape our students' outlooks on and beliefs in music making? Look for articles to expand on these ideas and more in the Fall 2020 issue, "Artistic Citizenship: The Impact of Participatory Music."

AOSA
American Orff-Schulwerk Association



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Artistic Citizenship: The Impact of Participatory Music

Twenty-First Century Orff Schulwerk: A Sustainable Approach to Music Education

ABSTRACT

As one of the most sustainable practices in music education, the Orff Schulwerk approach can adapt and evolve with the times, without compromising child-centered and child-generated learning outcomes. In this article the author examines the role of the Orff Schulwerk approach in making teaching and learning visible by integrating key principles from 21st century general education curriculum frameworks, based on how students learn.

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By Manju Durairaj

21st Century Orff Schulwerk
Past, Present, Future
History flows on through me
I am (names of students withheld)
—Grade 4 Musical Haiku Project

In a rapidly changing world, music educators are faced with the choice of retaining traditional practices or innovating purposeful modifications and changes to ensure teaching and learning remain relevant and effective. Orff Schulwerk practitioners work to ensure learning is accessible to every student while addressing their needs in academics and social and emotional skills. Frameworks often found in general education—Universal Design for Learning (UDL), Teaching for Understanding, Understanding by Design, 21st Century Education, and the Teaching Tolerance Anti-Bias Framework—can further these efforts. These frameworks are underpinned by common threads: addressing social emotional affect; building relationships; developing healthy interactions, ongoing assessment, creative thinking, differentiation, and inclusion; inspiring creativity, curiosity, and wonder; and focusing on collaborative learning as optimal learning. We find these and more in a 21st century Orff Schulwerk program. Familiarizing ourselves with these frameworks enables us to see how they interact with our Orff Schulwerk practices, often in unanticipated ways.

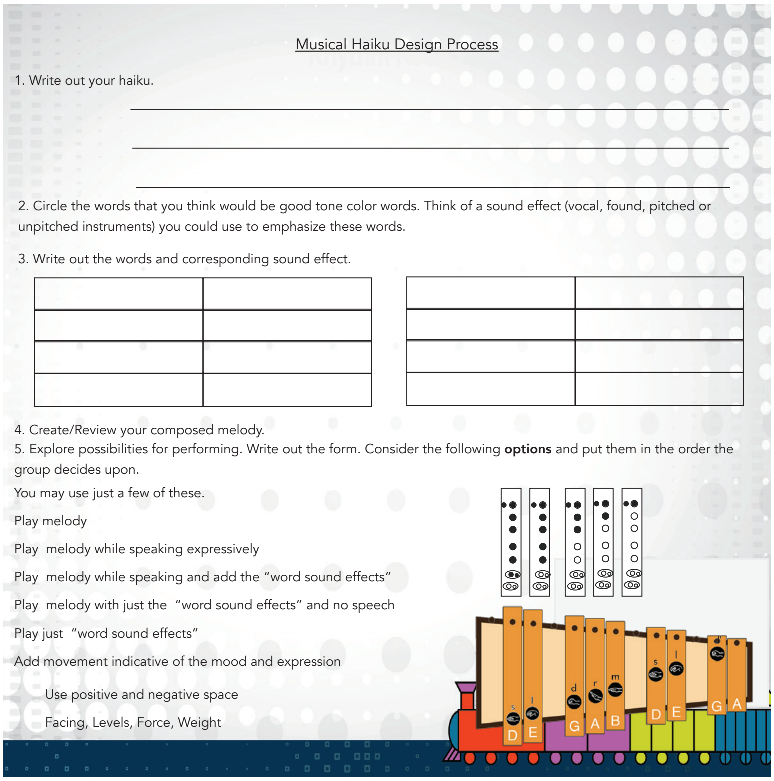
In a musical haiku project for fourth-grade students at the Latin School, the intended learning outcomes were for them to work collaboratively to create and perform a musical haiku within given parameters (see Figures 1 and 2).

The National Core Arts Standards, based on the artistic processes of Responding, Creating, Performing, and Connecting, would be met as the project unfolded. The unintended yet extraordinary additional outcome was that students expressed themselves using intent and language out of the Teaching Tolerance Anti-Bias Framework, which was an ongoing initiative addressing the strategic priority of diversity and inclusion in the school. The Anti-Bias Framework (ABF) is a set of anchor standards and age-appropriate learning outcomes divided into four domains—identity, diversity, justice, and action (IDJA). The IDJA domains are based on Louise Derman-Sparks' (Derman-Sparks & Olsen, 2019) four goals for anti-bias education in early childhood. For this particular fourth-grade activity, we addressed the social justice standards from the Teaching Tolerance ABF as shown in Table 1 (p. 18).

The awareness of identity, of one's place in history, of equity, of addressing social justice and prejudice reduction, while probably latent in educational philosophy over the centuries, are now core issues in general education. Twenty-first century educators are going beyond instruction based on developing factual knowledge and skills in specific subject areas and are beginning to address societal issues within the curriculum with the impact on students' well-being and emotional health in mind. Research by cognitive scientists now illustrates that emotion organizes, drives, amplifies, and attenuates students' thinking and reasoning. A curriculum centered on content and skills implies that affect is secondary—it can enhance or interfere with the "real" business of learning. It is now clear, though, that affect is core (Meyer et al., 2014).

The musical haiku project also addressed learning, literacy, and life skills, which are three types of skills defined by the Partnership for 21st Century Skills (P21) as a set of abilities to help students thrive in this information age. Learning skills include critical thinking, collaborating, communicating, and creative thinking; life skills include flexibility, initiative, social skills, productivity, and leadership; and literacy skills include media, information, and technology literacy.

Figure 1. Musical Haiku 1.



Musical Haiku Design Process

1. Write out your haiku.

2. Circle the words that you think would be good tone color words. Think of a sound effect (vocal, found, pitched or unpitched instruments) you could use to emphasize these words.

3. Write out the words and corresponding sound effect.

4. Create/Review your composed melody.
5. Explore possibilities for performing. Write out the form. Consider the following **options** and put them in the order the group decides upon.

You may use just a few of these.

Play melody

Play melody while speaking expressively

Play melody while speaking and add the "word sound effects"

Play melody with just the "word sound effects" and no speech

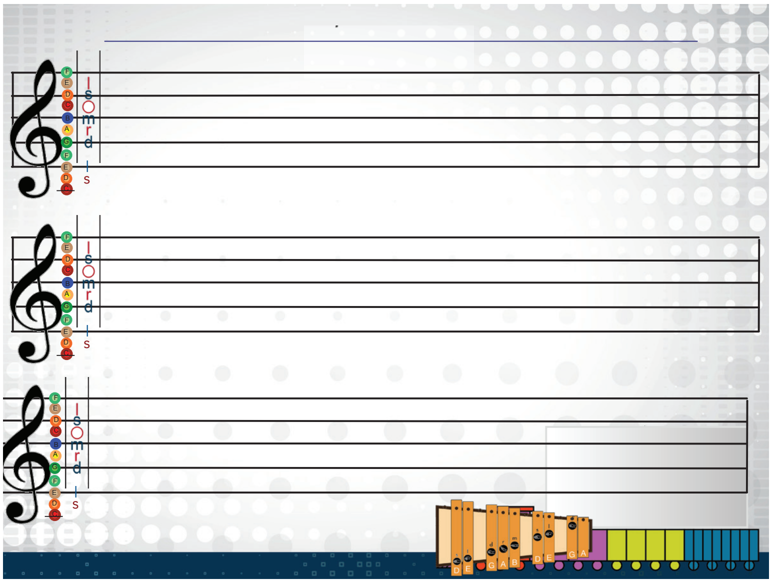
Play just "word sound effects"

Add movement indicative of the mood and expression

Use positive and negative space

Facing, Levels, Force, Weight

Figure 2. Musical Haiku 2.



SOURCE: CREATED BY MANJU DURAIRAJ.

Table 1. Social Justice Standards.

Anchor Standard	Code	Grade Level Outcome
Identity 1	ID.3-5.1	I know and like who I am and can talk about my family and myself and describe our various group identities.
Identity 2	ID.3-5.2	I know about my family history and culture and about current and past contributions of people in my main identity groups.
Identity 3	ID.3-5.3	I know that all my group identities are part of who I am, but none of them fully describes me and this is true for other people too.
Identity 4	ID.3-5.4	I can feel good about my identity without making someone else feel badly about who they are.
Diversity 6	DI.3-5.6	I like knowing people who are like me and different from me, and I treat each person with respect.
Diversity 9	DI.3-5.9	I feel connected to other people and know how to talk, work, and play with others even when we are different or when we disagree.
Justice 15	JU.3-5.15	I know about the actions of people and groups who have worked throughout history to bring more justice and fairness to the world.
Action 16	AC.3-5.16	I pay attention to how people (including myself) are treated, and I try to treat others how I like to be treated.
Action 20	AC.3-5.20	I will work with my friends and family to make our school and community fair for everyone, and we will work hard and cooperate in order to achieve our goals.

SOURCE: CREATED BY MANJU DURAIRAJ FROM THE TEACHING TOLERANCE SOCIAL JUSTICE STANDARDS (N.D.).

The project was part of a bigger arts integration unit where Music and ELA were the content areas. The unit was designed using the Understanding by Design (UbD) framework, a planning process to guide curriculum, assessment, and instruction.

Understanding by Design

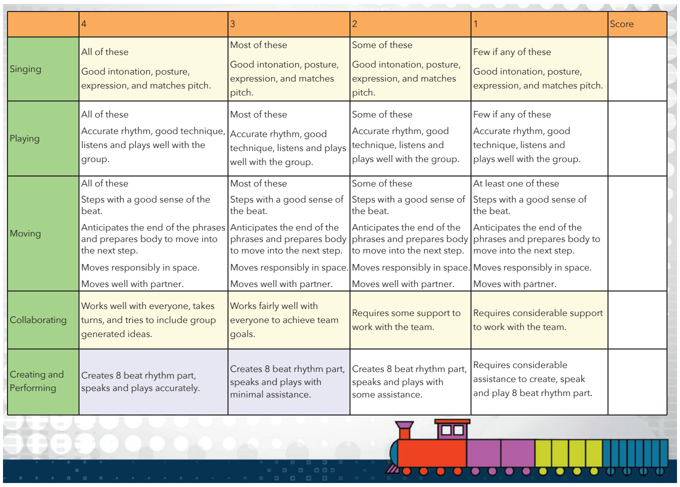
Understanding by Design is another process for developing and deepening student comprehension by focusing on teaching and assessing for understanding and transferring learning and designing curriculum "backwards" from those ends. The emphasis is on teaching for understanding of transferable knowledge while giving students multiple opportunities to apply their learning in meaningful contexts. Students reveal their understanding when they inherently make sense of and transfer their learning through authentic performance. The indicators of this understanding are explaining, interpreting, applying, shifting perspective, empathizing, and self-assessing.

Curriculum is planned backward from long-term desired results. The three stages of learning unfold by articulating the desired results, planning how to gather evidence of understanding, and then illustrating the learning plan. Assessments measure not just recently acquired knowledge, but also whether students know when, where, how, and why to use what they have learned.

Understanding by Design and Orff Schulwerk

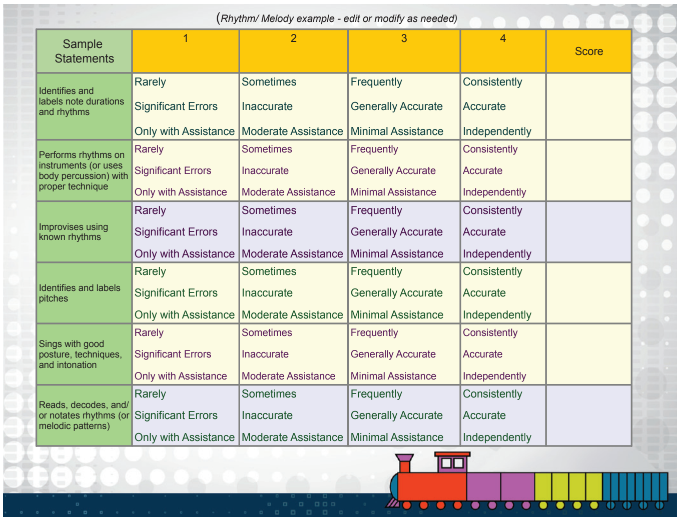
The pedagogical model identified by the term "Orff Schulwerk," or often simply, "the Schulwerk," is a framework for designing learning experiences in movement and music (Shamrock, 1995). The Orff Schulwerk is not a method; rather, it is an indicator, a signpost (Keller, 1974). The title *Schulwerk* is an indication of the educational process taking place and it gets to the heart of the matter: Schulwerk is schooling (in music) through working, that is, through being active and creative … or one might express the meaning through an equation: "Schooling through working = learning by doing" (Warner, 1991, p.8). The ultimate aim of Orff's approach to music is the enrichment of students' lives through the development of their inherent musicality … what makes Orff's approach special is the way that the child learns musical behavior through behaving in musical ways: by creating, listening, and performing (Frazee & Kreuter, 1997). The Schulwerk emphasizes improvisation as well. Consequently, if improvisation based on the musical ideas of students is to be an integral part of music

Figure 3. Criteria Sample Rubric.



	4	3	2	1	Score
Singing	All of these Good intonation, posture, expression, and matches pitch.	Most of these Good intonation, posture, expression, and matches pitch.	Some of these Good intonation, posture, expression, and matches pitch.	Few if any of these Good intonation, posture, expression, and matches pitch.	
Playing	All of these Accurate rhythm, good technique, listens and plays well with the group.	Most of these Accurate rhythm, good technique, listens and plays well with the group.	Some of these Accurate rhythm, good technique, listens and plays well with the group.	Few if any of these Accurate rhythm, good technique, listens and plays well with the group.	
Moving	All of these Steps with a good sense of the beat. Anticipates the end of the phrases and prepares body to move into the next step. Moves responsibly in space. Moves well with partner.	Most of these Steps with a good sense of the beat. Anticipates the end of the phrases and prepares body to move into the next step. Moves responsibly in space. Moves well with partner.	Some of these Steps with a good sense of the beat. Anticipates the end of the phrases and prepares body to move into the next step. Moves responsibly in space. Moves well with partner.	At least one of these Steps with a good sense of the beat. Anticipates the end of the phrases and prepares body to move into the next step. Moves responsibly in space. Moves with partner.	
Collaborating	Works well with everyone, takes turns, and tries to include group generated ideas.	Works fairly well with everyone to achieve team goals.	Requires some support to work with the team.	Requires considerable support to work with the team.	
Creating and Performing	Creates 8 beat rhythm part, speaks and plays accurately.	Creates 8 beat rhythm part, speaks and plays with minimal assistance.	Creates 8 beat rhythm part, speaks and plays with some assistance.	Requires considerable assistance to create, speak and play 8 beat rhythm part.	

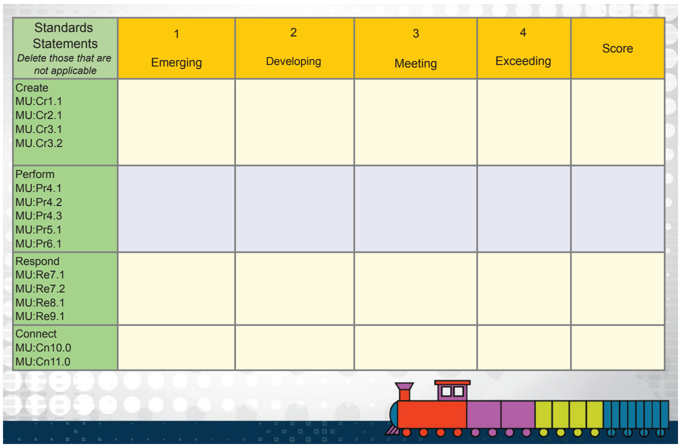
Figure 4. Statements Sample Rubric.



(*Rhythm/ Melody example - edit or modify as needed)*

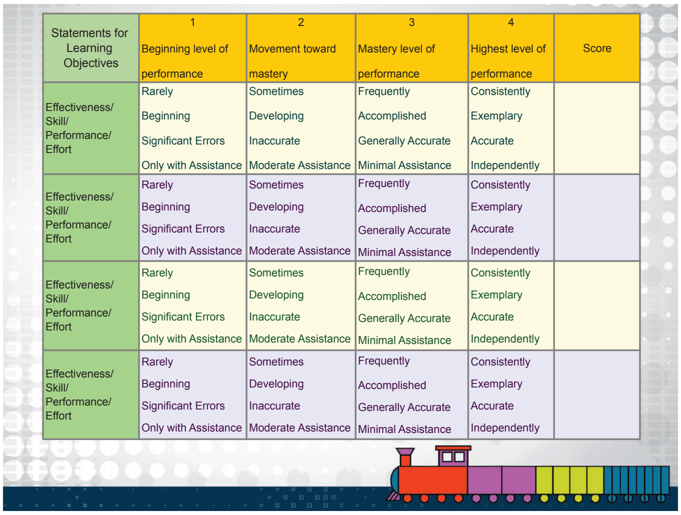
Sample Statements	1	2	3	4	Score
Identifies and labels note durations and rhythms	Rarely Significant Errors Only with Assistance	Sometimes Inaccurate Moderate Assistance	Frequently Generally Accurate Minimal Assistance	Consistently Accurate Independently	
Performs rhythms on instruments (or uses body percussion) with proper technique	Rarely Significant Errors Only with Assistance	Sometimes Inaccurate Moderate Assistance	Frequently Generally Accurate Minimal Assistance	Consistently Accurate Independently	
Improvises using known rhythms	Rarely Significant Errors Only with Assistance	Sometimes Inaccurate Moderate Assistance	Frequently Generally Accurate Minimal Assistance	Consistently Accurate Independently	
Identifies and labels pitches	Rarely Significant Errors Only with Assistance	Sometimes Inaccurate Moderate Assistance	Frequently Generally Accurate Minimal Assistance	Consistently Accurate Independently	
Sings with good posture, techniques, and intonation	Rarely Significant Errors Only with Assistance	Sometimes Inaccurate Moderate Assistance	Frequently Generally Accurate Minimal Assistance	Consistently Accurate Independently	
Reads, decodes, and/ or notates rhythms (or melodic patterns)	Rarely Significant Errors Only with Assistance	Sometimes Inaccurate Moderate Assistance	Frequently Generally Accurate Minimal Assistance	Consistently Accurate Independently	

Figure 5. Standard Statements Sample Rubric.



Standards Statements *Delete those that are not applicable*	1 Emerging	2 Developing	3 Meeting	4 Exceeding	Score
Create MU:Cr1.1 MU:Cr2.1 MU.Cr3.1 MU.Cr3.2					
Perform MU:Pr4.1 MU:Pr4.2 MU:Pr4.3 MU:Pr5.1 MU:Pr6.1					
Respond MU:Re7.1 MU:Re7.2 MU:Re8.1 MU:Re9.1					
Connect MU:Cn10.0 MU:Cn11.0					

Figure 6. Statements for Learning Objectives.



Statements for Learning Objectives	1 Beginning level of performance	2 Movement toward mastery	3 Mastery level of performance	4 Highest level of performance	Score
Effectiveness/ Skill/ Performance/ Effort	Rarely Beginning Significant Errors Only with Assistance	Sometimes Developing Inaccurate Moderate Assistance	Frequently Accomplished Generally Accurate Minimal Assistance	Consistently Exemplary Accurate Independently	
Effectiveness/ Skill/ Performance/ Effort	Rarely Beginning Significant Errors Only with Assistance	Sometimes Developing Inaccurate Moderate Assistance	Frequently Accomplished Generally Accurate Minimal Assistance	Consistently Exemplary Accurate Independently	
Effectiveness/ Skill/ Performance/ Effort	Rarely Beginning Significant Errors Only with Assistance	Sometimes Developing Inaccurate Moderate Assistance	Frequently Accomplished Generally Accurate Minimal Assistance	Consistently Exemplary Accurate Independently	
Effectiveness/ Skill/ Performance/ Effort	Rarely Beginning Significant Errors Only with Assistance	Sometimes Developing Inaccurate Moderate Assistance	Frequently Accomplished Generally Accurate Minimal Assistance	Consistently Exemplary Accurate Independently	

SOURCE: CREATED BY MANJU DURAIRAJ.

making, the structure of the lesson will need to be flexible, allowing for student responses, suggestions, and pace of learning (Steen, 1992).

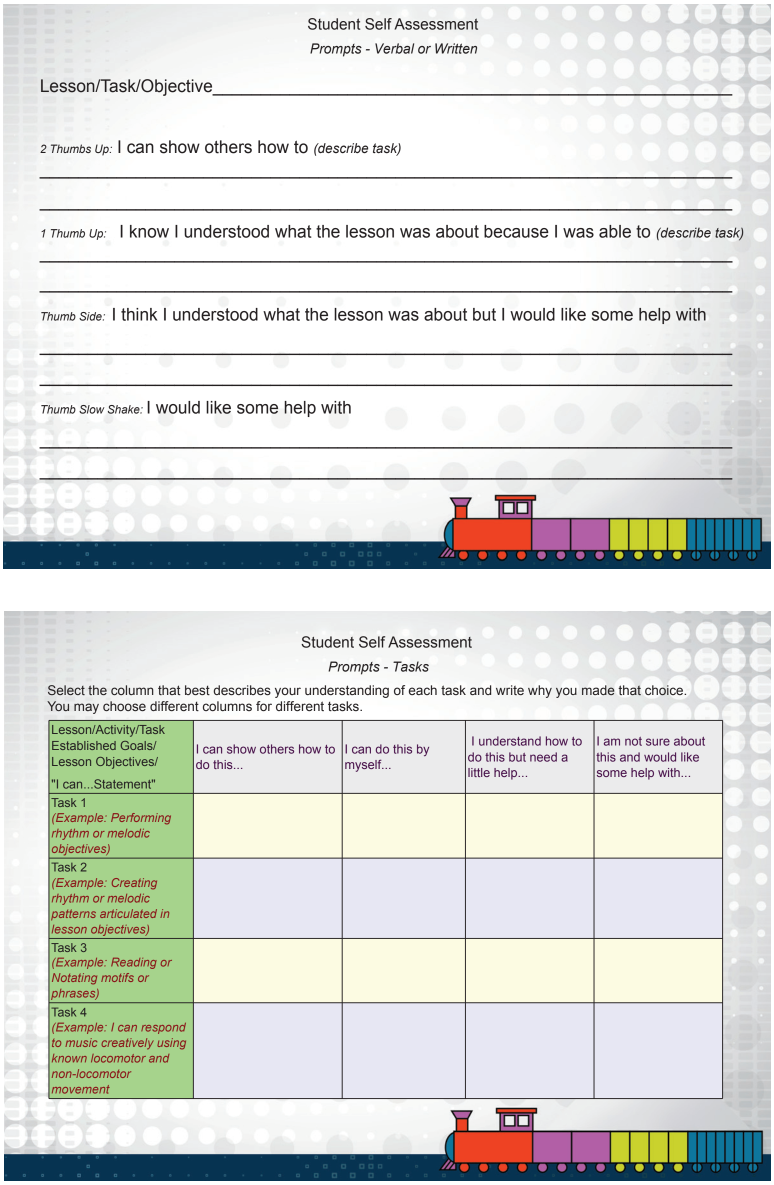
The Orff Schulwerk curriculum designer, when using the backwards design model with a philosophy of learning by doing, will find it worthwhile to ask the following questions: What do the students need to *know* at the end of the program? What will they be able to *do*? And, most importantly, what do they want their students to *be* during and after their experience in the program? This reflection shapes overall program goals that may then be narrowed down to grade-level-specific ones and, ultimately, sorted and combined into customized time-specific modules.

Additionally, Orff Schulwerk teachers may draw on UbD templates for constructing rubrics, sets of clearly articulated criteria, to define, guide, analyze, and document student work. These are invaluable to showcase the efficacy of the Schulwerk as a relevant 21st-century model because it makes visible not only the learning as it unfolds, but also the fact that best practices in general education are implemented effectively in the music program (see Figures 3–6).

The UbD rubrics use common general education language and describe degrees of understanding, accuracy, independence, and so on using general terms or a scoring (usually four-point) scale.

Students may also self-assess their work and that of their peers—an increasingly prevalent practice in

Figure 7. Sample Student Self-Assessment Forms.



Student Self Assessment

Prompts - Verbal or Written

Lesson/Task/Objective______________________________________

2 Thumbs Up: I can show others how to *(describe task)*

1 Thumb Up: I know I understood what the lesson was about because I was able to *(describe task)*

Thumb Side: I think I understood what the lesson was about but I would like some help with

Thumb Slow Shake: I would like some help with

Student Self Assessment

Prompts - Tasks

Select the column that best describes your understanding of each task and write why you made that choice.
You may choose different columns for different tasks.

Lesson/Activity/Task Established Goals/ Lesson Objectives/ "I can...Statement"	I can show others how to do this...	I can do this by myself...	I understand how to do this but need a little help...	I am not sure about this and would like some help with...
Task 1 *(Example: Performing rhythm or melodic objectives)*				
Task 2 *(Example: Creating rhythm or melodic patterns articulated in lesson objectives)*				
Task 3 *(Example: Reading or Notating motifs or phrases)*				
Task 4 *(Example: I can respond to music creatively using known locomotor and non-locomotor movement*				

SOURCE: CREATED BY MANJU DURAIRAJ.

music education classrooms. Student self-assessment refers to teaching them to evaluate their own work for the purpose of improving it (Rolheiser & Ross, 2000). See Figure 7 for two examples of student self-assessment forms.

Teaching for Understanding

Providing effective constructive feedback that leads to growth is becoming part of an Orff Schulwerk experience. The popular feedback framework used in many Orff workshops, *"I noticed … I wondered … I valued …"* resembles the language of the ladder of a feedback tool from the Teaching for Understanding (TfU) framework developed at Harvard as part of Project Zero (PZ). Project Zero began as an inquiry into understanding learning in and through the arts. Teaching for Understanding is an instructional framework that focuses on the "performance perspective" of knowledge. It aims to view "understanding" as a matter of "being able to do a variety of thought-provoking things with a topic, such as explaining, finding evidence in examples, generalizing, applying, making analogies, and representing the topic in new ways" (Blythe, 1998, p. 12). By its very description, immediate connection can be made to Brigitte Warner's description of the Schulwerk noted earlier as "Schooling through working = learning by doing" (Warner, 1991, p.8).

The ladder of feedback is a communicative tool to provide feedback about an idea or a plan. It has four steps and moves from one rung to the next. The steps are: clarify or ask clarifying questions; value or state positives; state concerns constructively; and suggest improvements or ideas.

Universal Design for Learning Framework

The Universal Design for Learning (UDL) framework is based on neuroscience and discusses main networks, specifically recognition, strategic, and affective networks that represent different parts and functions of the brain. The recognition network perceives what is happening in the immediate environs—how to ensure students understand. Strategic networks deal with how students become effective learners, how to relate new material to old, and how to apply newly acquired knowledge. The affective networks work with feelings, experiences, and motivations. Students generally do not learn unless they are engaged. Engaging all three networks is essential for effective learning to take place.

This also ensures that the UDL teacher plans for variability in learners and provides flexibility to reduce learning barriers. All effort is made to first provide accommodations for those students who need it, before modifying an activity or lesson. Toward this end, UDL articulates these three core principles to bring about equitable opportunities for all kinds of learners:

- Provide multiple means of engagement
- Provide multiple means of representation
- Provide multiple means of action and expression

Universal Design for Learning and Orff Schulwerk

At first glance, it may seem that Orff Schulwerk integrates the core principles of UDL. It engages the recognition and strategic networks. The process of preliminary play—imitation, guided exploration, exploration, improvisation, composition, literacy—unfolds through scaffolding, and understanding is achieved in an organic manner. Students use multiple means of engagement through singing, speaking, using body percussion, playing instruments, and moving. The creative outcome of the Orff Schulwerk process provides students with options for verbal and non-verbal means of expression through created or improvised singing, speech, body percussion, playing instruments, and movement.

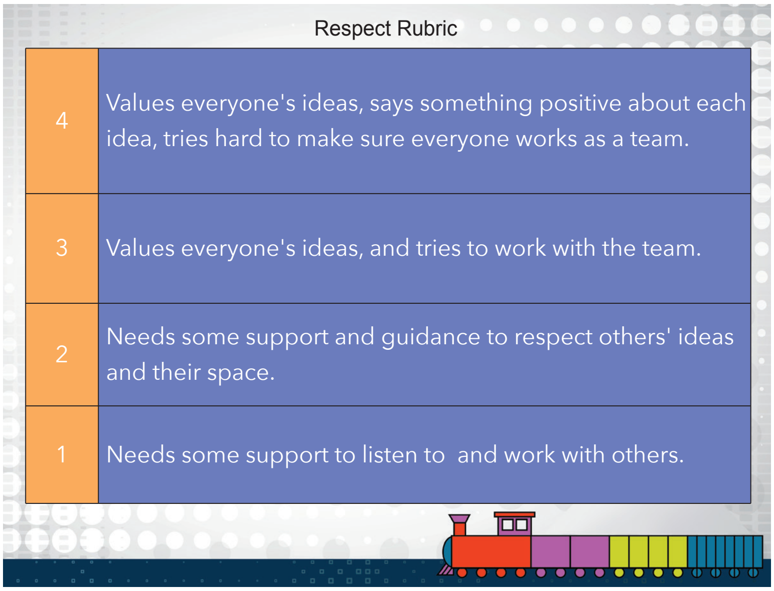
"The Orff Schulwerk is primarily intended for group work … The smallest possible group consists of two players who take an equal share in performing or improvising a piece" (Keller, 1974, p. 5). This brings the affective network into play. One aspect of this is facilitating collaboration and healthy group dynamics. Communication, cooperation, and collaboration are learned skills. Effective communication is a life skill.

> Communication is complex and nuanced and it may be impossible always to get it perfectly right, but we should never stop trying—we listen, we reflect, we learn. We show empathy, awareness, and emotional intelligence. All of us. All the time. In every exchange. (Berry, 2017)

We facilitate cooperation and listening skills by providing simple strategies. One example is inviting students to take turns by passing a yarn ball around; at any given time only the student holding the ball shares an idea. Providing aural and visual representations for teamwork can alleviate the anxiety of working in a group while developing listening and responding skills. Teamwork rubrics such as those in Figure 8 may be holistic, with one category, or analytic, with multiple categories.

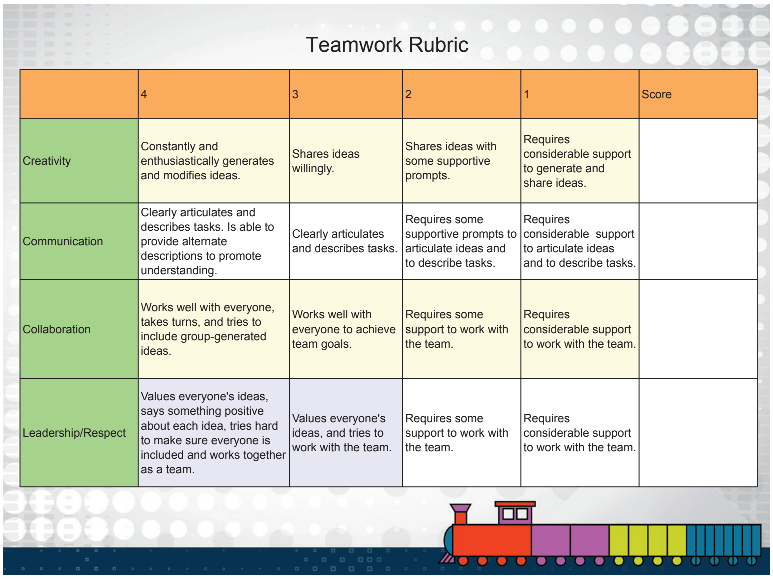
Rubrics and checklists are effective tools to help students track and evaluate their progress toward learning outcomes. They also help teachers keep assessment in mind while designing curriculum or lesson plans. The Understanding by Design or Backwards Design and Teaching for Understanding frameworks discuss assessment as a regular means to check for understanding.

Figure 8. Examples of Rubrics.



Respect Rubric

4	Values everyone's ideas, says something positive about each idea, tries hard to make sure everyone works as a team.
3	Values everyone's ideas, and tries to work with the team.
2	Needs some support and guidance to respect others' ideas and their space.
1	Needs some support to listen to and work with others.



Teamwork Rubric

	4	3	2	1	Score
Creativity	Constantly and enthusiastically generates and modifies ideas.	Shares ideas willingly.	Shares ideas with some supportive prompts.	Requires considerable support to generate and share ideas.	
Communication	Clearly articulates and describes tasks. Is able to provide alternate descriptions to promote understanding.	Clearly articulates and describes tasks.	Requires some supportive prompts to articulate ideas and to describe tasks.	Requires considerable support to articulate ideas and to describe tasks.	
Collaboration	Works well with everyone, takes turns, and tries to include group-generated ideas.	Works well with everyone to achieve team goals.	Requires some support to work with the team.	Requires considerable support to work with the team.	
Leadership/Respect	Values everyone's ideas, says something positive about each idea, tries hard to make sure everyone is included and works together as a team.	Values everyone's ideas, and tries to work with the team.	Requires some support to work with the team.	Requires considerable support to work with the team.	

SOURCE: CREATED BY MANJU DURAIRAJ.

Conclusion

David Perkins (2014), a Harvard Graduate School of Education professor and founding member of Project Zero, coined two phrases, *lifeworthy learning* and *lifeready learning*. Lifeworthy learning teaches students ideas and skills expected to matter in the lives they are anticipated to lead. Lifeready learning is the knowledge students need to consider options, solve problems, make decisions, and better understand their world. Both of these are relevant in Orff Schulwerk today. Students connect to lifeworthy material, whereas teachers make the decisions of whether they are lifeready for that knowledge.

Doreen Hall (1960), in her *Music for children: Teacher's manual,* stated, "Creative art will always be a battleground for clashing viewpoints but it is this conflict which strengthens and refines and from which the best emerges" (p.6). Michael Kugler (2014), in his introduction to *Texts on Theory and Practice of Orff-Schulwerk,* discussed the Orff Schulwerk practitioner as a teacher of a transmitted body of material who is faced with the question of whether to retain the prevailing conditions or to take on the challenge of changing them. He prefaced this by saying, "Change and reform come about through the innovative dynamic of a culture" (p. 16). Arnold Walter (1977) summarized it at the very first AOSA national conference: "Great educators from Froebel to Piaget have always said that teaching was possible only if it addressed a child's powers at the right time and in the right order" (p. 20).

A student's powers are invoked when the student finds the material relevant and can make connections. The right time deals with the presentation of the material in a carefully thought-out sequence. This is where Orff Schulwerk proves its efficacy by presenting the world with a valuable and musically rewarding process, which requires the child to play the most essential role through creating.

It is the Orff Schulwerk teacher's responsibility to make the choice of adapting to the circumstances at hand. Incorporating core ideas and strategies from prevalent general education frameworks does not in any way diminish or dilute the Schulwerk, but showcases a model of music education that evolves, adapts, and innovates, and therefore presents a sustainable model through the 21st century. ■

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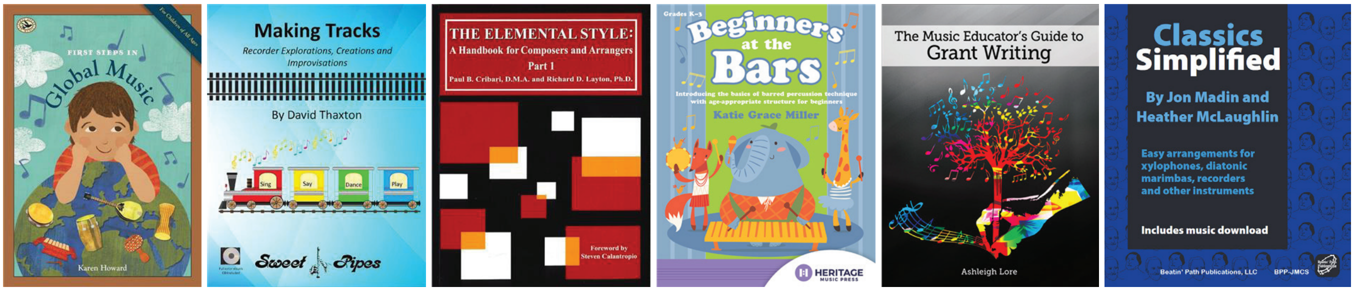
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The Role of Popular Music in the Schulwerk

ABSTRACT

Music from children's culture and elemental compositions form the central canon of the Orff Schulwerk approach. In this article, the author explains why popular music is also "music for children" today, describes the elemental characteristics of popular music that invite creativity, and offers strategies for bringing popular music into the Orff Schulwerk classroom.

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By Martina Vasil

Music from children's culture and original compositions are the canon of the Orff Schulwerk approach (Orff, 1963). When Carl Orff and Gunild Keetman began developing the Schulwerk, they recognized the potential of children's natural play, spontaneity, and music making for developing musicality and musical understanding. Hence, playground chants and songs, lullabies, folk, and elemental music are at the core of the *Music for Children* volumes (Orff, 1963). Although many materials from the Volumes remain relevant to today's children, other pieces are not as familiar or pertinent as they once were. Orff teachers across the United States continue to evolve and adapt their Schulwerk practices and repertoire to reflect the cultural make-up of their classrooms. Popular music is arguably more familiar and culturally relevant to children today than much folk material because it is more closely aligned with their everyday experiences and musical preferences (Doyle, 2012). It is often elemental in nature and is a positive addition to the Schulwerk.

Defining Popular Music

Popular music may be described as a specific genre within the realm of contemporary music (i.e., Justin Bieber sings "pop" music) (Merriam-Webster, n.d.), or it can be used to include a vast diversity of music genres that are appealing to the masses and have broad commercial appeal (Merriam-Webster, n.d.). For the purpose of this article, popular music is defined as music that is mass-consumed and develops with each generation of youths as newer popular styles replace older ones (Green, 2006; Mark 1994/2010; Rodriguez, 2004). Mass-consumption can be measured by Billboard chart rankings, how much revenue the music generates, whether it is sold as sheet music or used in soundtracks, or how prevalent it is across social media platforms (Green, 2006; Mark 1994/2010; Rodriguez, 2004). Popular music can embrace a variety of styles and genres and look different depending on the creating and listening contexts.

Popular Music and Orff Schulwerk

What role should popular music play in today's Orff Schulwerk classroom? Some Orff teachers embrace popular music, whereas others argue there is no room in their already-packed curriculum or that popular music is not high-quality enough to be part of a child's music education. Nevertheless, the characteristics and philosophy of Orff Schulwerk and typical popular music education overlap in many areas: learning processes, teaching characteristics, music from children's cultures, musical characteristics, and creativity.

Learning processes

Researchers have studied how popular musicians learn (Campbell, 1995; Davis, 2005; Green, 2002). Learning processes that researchers of popular music education have identified overlap with learning processes in Orff Schulwerk classrooms (Lawton, 2019; Vasil, 2019). First, an air of inclusivity, the idea that everyone is musical and should be included in music education, is apparent in both Orff Schulwerk and popular music education. These are not auditioned music classes. Everyone is welcomed and celebrated. Second, Orff Schulwerk and popular music teachers encourage musical exploration and co-constructing content, acting as facilitators of the music-making process. Third, in both popular music and Orff classrooms, students primarily learn music aurally through listening and imitation. Popular musicians may work to imitate their favorite artists, whereas children are often imitating the teacher, who acts as the model. Last, Orff Schulwerk and popular music teachers often use self-directed and peer-learning strategies for processing materials and solving musical problems (Vasil, 2019). This kind of inclusive, accessible music learning environment invites collaborative musical exploration and creation while simultaneously developing aural and performance skills, a scene familiar to Orff Schulwerk teachers.

Teaching characteristics

Green (2008) studied how the role of the teacher changes once popular music and the processes for learning and creating popular music are brought into classrooms. As with the learning processes, the characteristics of popular music teachers and Orff Schulwerk teachers overlap (Vasil, 2019). The Orff Schulwerk teacher is an artist and improviser who tailors the learning pathway for each child or class of students (Keetman, 1974). Rather than conducting students or directing learning each step of the way, the Orff Schulwerk teacher often acts more as a facilitator of the music-making process, inviting students to contribute ideas and make musical decisions (Beegle & Bond, 2016). Similarly, people who teach popular music using processes such as these exhibit the qualities of flexibility and responsiveness as well (Vasil, 2015). Both Orff Schulwerk and popular music teachers step in when students need help and know when to hold back and let students solve their own musical problems (Boespflug, 2004; Bowman, 2004).

Music from children's cultures

Though a great deal of variety is available, Orff Schulwerk teachers often choose repertoire from their students' musical heritage and culture. Mindful Orff Schulwerk teachers understand that first using familiar music with children is the best way to connect them to unfamiliar music (Warner, 1991). Similarly, popular music teachers believe that starting with songs students know is the most natural way to lead them to explore pieces they do not know. Often this involves both teacher and student researching the musical artists who inspired the musician a student enjoys. Some educators viewing musical heritage more broadly believe popular music has become the new common musical heritage for children and adolescents in the United States (Vasil, 2015; Woody, 2011).

Orff and Keetman (1950–54) developed the *Music for Children* volumes within the context of mid-20th-century German culture, and over the years, these materials have been adapted for many different countries using different folk repertoire. Carl Orff (1963) noted the importance of drawing on children's native cultural repertoire: "It wasn't simply a question of translation, but rather of using a country's folklore, its nursery rhymes and children's songs in the same way as the German ones have been used in the original" (p. 74). Margaret Murray, for example, adapted British rhymes for the English editions.

When properly vetted, popular music and dance can inspire a broad range of fun and educational movement experiences within the classroom that connect with children's broader culture.

Though it makes sense to continue to include the art and folk music of children's cultures in the classroom, culture includes not only that of children's heritage, but also what children know from racial, religious, and social groups (Merriam-Webster, n.d.). Children's sonic landscape is entrenched in popular music—it is a critical part of their culture. When Orff and Keetman were developing the Schulwerk, media was not what it is today, nor was music as readily available at the touch of a finger. The rapid advancements in technology have made access to music faster and easier than ever before. Top 40 tunes can be heard throughout malls, grocery stores, restaurants, and at home. Streaming platforms provide instant access to millions of music tracks. Children today have the opportunity to hear a wider spectrum of music in a short period of time than someone could have heard in an entire lifetime a decade ago. Outside of school, they can have broad listening experiences via streaming services, a shared listening history of Top 40 tunes, and specific cultural and social listening experiences from their friends and family. Why not include music they know as a starting point in the classroom?

Musical characteristics

With the understanding that popular music is part of children's musical lives, it is interesting to note that the playground chants, folk music, and selections from the *Music for Children* volumes share many characteristics with popular music. The elemental characteristics of the Schulwerk parallel much of those in popular music: simple form, ostinati patterns, and simple shifting harmony. The folk and world repertoire found within a typical Orff Schulwerk curriculum is mostly pentatonic and diatonic, with repetitive melodic and rhythmic patterns (Orff, 1978). Orff Schulwerk teachers analyze this to determine how to break pieces into parts they can easily teach by rote. Popular music often has repeating ostinato patterns and simple form as well. Though the tonality is largely diatonic, many modal and pentatonic popular songs exist. As with other repertoire, the elemental qualities of popular music make it easy to break down pieces and teach by rote, as well as invite improvisation and composition in the classroom.

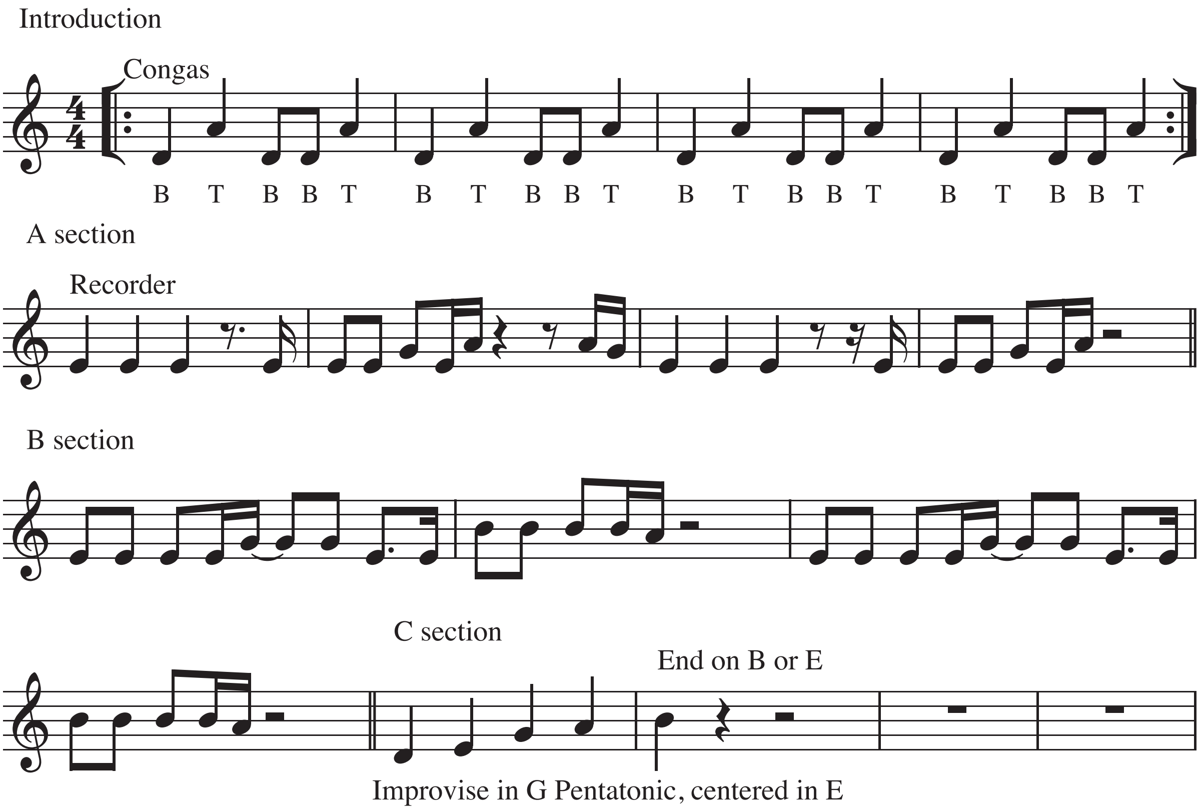
Creativity

What is popular music but an ever-evolving, creative collection of boundary-pushing genres? Creativity is at the heart of both Orff Schulwerk and popular music education, whether in the form of arranging, improvising, or composing. Like Orff Schulwerk teachers, teachers of popular music help students move from imitation to exploration to creation. For example, a teacher leads children to imitate on ukulele a two-chord progression used in a popular song. Then the teacher guides the class in writing a song using those same two chords, but in a different order and played for a different length of time, exploring the material. Finally, students write their own song using the two chords with their choice of order and duration, but now moving into the realm of creation. Of note, Rodriguez (2004) recognized that student compositions are popular music, as the new piece of music is generated from the social history and culture of students and is constantly evolving.

Bringing Popular Music into Orff Schulwerk Classrooms

Recognizing the overlaps between the Schulwerk and popular music teaching and learning lays the foundation for identifying practical strategies for integrating the two in kindergarten through Grade 5 Orff Schulwerk music classrooms. Two simple strategies for doing this are moving to popular music and covering popular songs using classroom instruments.

Figure 1. An Orff Arrangement of Queen's *Another One Bites the Dust*.


Introduction
Congas
B T B B T B T B B T B T B B T B T B B T
A section
Recorder
B section
C section
End on B or E
Improvise in G Pentatonic, centered in E

SOURCE: ARRANGED BY MARTINA VASIL.

Moving to popular music

One of the easiest ways to begin incorporating popular music is through movement. It can be used during body warmups, to build vocabulary of body movement, to inspire or accompany a movement sequence, to play with recorder warmups, or to accompany cup- or rock-passing games.

Teachers may also consider including pop culture dance movements children already know, such as those the video game Fortnite made popular. It is essential, however, for teachers to complete some research before deciding what pieces to use. For example, the Fortnite video includes a movement called "Take the L" that is not appropriate for the classroom, emphasizing the importance of carefully reviewing all the dances to determine which moves to include. When properly vetted, popular music and dance can inspire a broad range of fun and educational movement experiences within the classroom that connect with children's broader culture.

Covering popular songs

Perhaps the most visible examples of how successfully classroom instruments can convey popular songs are the many videos Jimmy Fallon and the Roots make for *The Tonight Show (The Tonight Show Starring Jimmy Fallon,* 2019). Why do these arrangements work so well? It all goes back to the elemental nature of popular music, which makes it easy to break down and imitate.

One highly successful model for covering popular songs in the Orff Schulwerk classroom includes three parts for students to learn: a vocal/melody line, a melodic ostinato, and a rhythmic ostinato on percussion instruments. For example, students in a seventh-grade private school covered Imagine Dragons' *On Top of the World* (Vasil, 2015). My university music education students covered John Cena's theme song in this way.

As with any repertoire in the Schulwerk, a popular song does not have to be re-created exactly as written. It works well simply to include a verse and the chorus or to integrate techniques used with other elemental repertoire—consider covering just the chorus and adding an improvisation section in the piece, such as Queen's *Another One Bites the Dust* (see Figure 1, p. 27). Here, scored for recorders and tubanos, the arrangement includes the melody of the chorus (A section) and verse (B section), and the piece is expanded through an improvisation section (C) in G pentatonic. The limited tone set lays particularly well for young recorder players, and the song is even more popular today since the release of the movie *Bohemian Rhapsody* in 2018. To introduce the C section, the teacher models slow quarter-quarter-half note phrases in G pentatonic that the students echo. The teacher provides time for students to work on creating their own patterns and invites soloists for the final run-through of the piece.

Songs with melodic and rhythmic ostinati work well for covers. As Jimmy Fallon and the Roots illustrate, traditional classroom instruments can be effective, though teachers can also consider replicating the timbres used in the original song by going beyond the Orff instrumentarium. For example, when Glen Chilcote, a music teacher at Kipps Elementary in Virginia, had his after-school Orff ensemble cover Herbie Hancock's *Chameleon*, a child played the "bass guitar" on an electric piano to imitate the original timbre.

A teaching sequence so commonly used in the Orff approach—imitate-explore-create—works just as well with popular music as with other genres.

A teaching sequence so commonly used in the Orff approach—imitate-explore-create—works just as well with popular music as with other genres. Elemental pieces of popular music invite aural learning, improvisation, and composition. Additionally, if a teacher includes music that students choose or listen to, there is instant "buy-in" and familiarity. As Lawton (2019) stated, "popular music is a great way to keep students' attention and bring that element of 'cool' into the classroom" (p. 30).

Choosing the music

To bring popular music into an Orff Schulwerk classroom, it is important to consider repertoire selection. As teachers, we need to note our students' musical preferences by asking them to name some of their favorite songs or by perusing sites such as the KidzBop YouTube channel for ideas of what is popular in the moment. Though this is a good starting place for reference, a better option is for teachers to listen to the original performances of songs listed on the KidzBop channel, because the channel itself includes covers and "cleaned-up" versions of songs that may lack authenticity and musicality, making them less appealing than the original, even to children. We as teachers need to take the time to choose songs appropriate for school and use the original version, if possible. If the words or meaning are not appropriate for school, we can then choose another song by the same artist.

Another option is using a parody of a song. For example, I recently created a play-along for ukulele in the style of Billie Eilish's *Bad Guy* because my students unanimously indicated this was a favorite song. It has merit for the classroom—it recently won Song of the Year at the Grammy Awards and follows a simple repeating chord sequence—though the original lyrics and music video are not appropriate for school. Instead, I found a parody of the song from the children's show *All That*, where the words were rewritten to be about villains from comic books and movies (e.g., the Wicked Witch of the West and Voldemort from *Harry Potter*). Additionally, if a song is in another language, consider consulting a friend who is fluent in that language or carefully research the translation of the song online.

For movement lessons, make sure the music is at an appropriate tempo for comfortable movement (keep in mind that children like to move faster than most adults). And when selecting music to cover on instruments, analyze the music—what is the mode? Are there simple ostinati? Is the harmony shifting or repetitive? Do the musical elements complement your specific music-learning objectives?

Last, include popular music you enjoy as well. Children know immediately if their teachers do not like a piece of music and will respond accordingly. When thoughtfully selected, a wealth of appealing and relevant repertoire is available. It takes time, a bit of creativity, and a willingness to meet students where they are to include music they prefer in the classroom.

Conclusion

Including music meaningful to children is at the core of the Schulwerk philosophy. Although it is time consuming, it is worthwhile to ask children about their interests and to investigate and analyze popular music. When teachers recognize and elevate knowledge students already hold and value, they and their students become partners in learning.

Popular music, trending with time and culture, is here to stay; it should be included in the curriculum. Overlapping learning and teaching processes, such as imitate-explore-create, and the elemental characteristics of both, provide a seamless transition of popular music into the Orff Schulwerk classroom. Be encouraged and inspired. Popular music has merit all its own. Just as we embrace cultural diversity in our classrooms, we need to get comfortable learning alongside our students to bring popular music into the classroom as well. ■

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Banana Trees in Minnesota

ABSTRACT

Culturally responsive instruction is central to the "wildflower" concept in the Orff Schulwerk. In this article, the author addresses how neglecting to adapt a lesson's products and processes to one's unique classroom fails to fulfill Carl Orff's original vision of a music curriculum situated by a dynamic learning community. He also explores ways music teachers can make small adjustments to provide culturally responsive instruction to transform an inspiring workshop lesson into a successful classroom application.

AARON LOHMEYER earned a bachelor's degree in religion at Davidson College, a master's in music in saxophone and in music education at Florida State University, and a PhD in music education at Florida State. He has completed three levels of Orff Schulwerk Teacher Education and presented at the local, state, and national levels on Orff pedagogy and creativity in the instrumental classroom. Aaron is currently assistant professor of music education at Winona State University in Minnesota and teaches Level I Recorder for Florida State University.

By Aaron Lohmeyer

To understand why one student finds meaning in a classroom experience while another finds only boredom, or worse, alienation, is one of many enduring challenges of teaching. Creating meaningful music-making experiences for all learners is no small task. As school populations reflect rising cultural, economic, and cognitive diversity, the charge for music educators to create musical experiences that reach past society's many differences and pull out a deeply shared experience is critically important (Howard, 2007; Maxwell, 2014). The call to create art in times of division may at times seem trite; yet, when art generates shared experiences that lead to shared meanings, which finally lead to shared understandings, this occasionally saccharine sentiment seems no mere paean. Classrooms that generate such authentic shared experiences can affect society far beyond the domain of our state standards. The challenge for the teacher, then, is to create these experiences for students whose cultural heritage may differ from theirs.

Much has been said about the need for music education programs to reflect modern aesthetic preferences (Allsup, 2016; Jorgensen, 2003; Rodriguez, 2004). The many vibrant uses of music today may not always be found

PHOTOGRAPHER: PATRICK FELLER. USED WITH PERMISSION.

Snow Falling on Banana Palms.

in a traditional school music classroom (Kratus, 2007; Tobias, 2015), nor may the many vibrant cultures of our students always be found in the musical texts we teach (Kruse, 2016; McCrary, 1993). These gaps between education and student identity pose a problem for the development of a personal and meaningful music literacy for all our students (LeBlanc, 1987; Tobias, 2014). Becoming musically active in today's religious, cultural, and entertainment institutions may no longer require the musical literacy taught through an education focused on creating performers of Western European art music (Allsup, 2003; Kratus, 2016; Resnick, 1987). While metered rhythms, simple melodies, and basic forms may continue to unite practices of the past with present practices, inevitable changes to society refashion these common musical elements into current expressions of culture and identity. Instruments, dress, behavioral norms in performance, and performance space concepts all change as society changes. Ignoring these evolving elements of musical culture risks alienating students' musical literacy from students' lived experiences (Campbell et al., 2007; Hale, 2001; Kratus, 2016; O'Toole, 2000).

An analysis of nearly any chart-topping hit reveals narrowly-defined pitch sets, elemental forms, ostinati, question-and-answer phrasing, and frequent harmonic repetition; these are as enduring today as they were hundreds of years ago. Teaching basic organizing structures of music—pitch, rhythm, form, timbre—remains central to music education curricula. What has changed is the ability for music teachers to apply these concepts in meaningful ways to our students' lived experiences. Increasingly culturally diverse classrooms require educators to consider how their practice responds to this diversity. *Culturally responsive teaching* is an approach to teaching that "provide[s] a way for students to maintain their cultural integrity while succeeding academically" (Ladson-Billings, 1995, p. 476). Engaging students in music activities they find authentic to their community is a challenge, as students likely enjoy different timbres, texts, instruments, movements, imagery, or even learning processes than their teachers (Lind & McCoy, 2016). In this way, Burkhart's (1977) suggestion that "process is content, in fact the highest form of content" is just as relevant today as ever (p. 38).

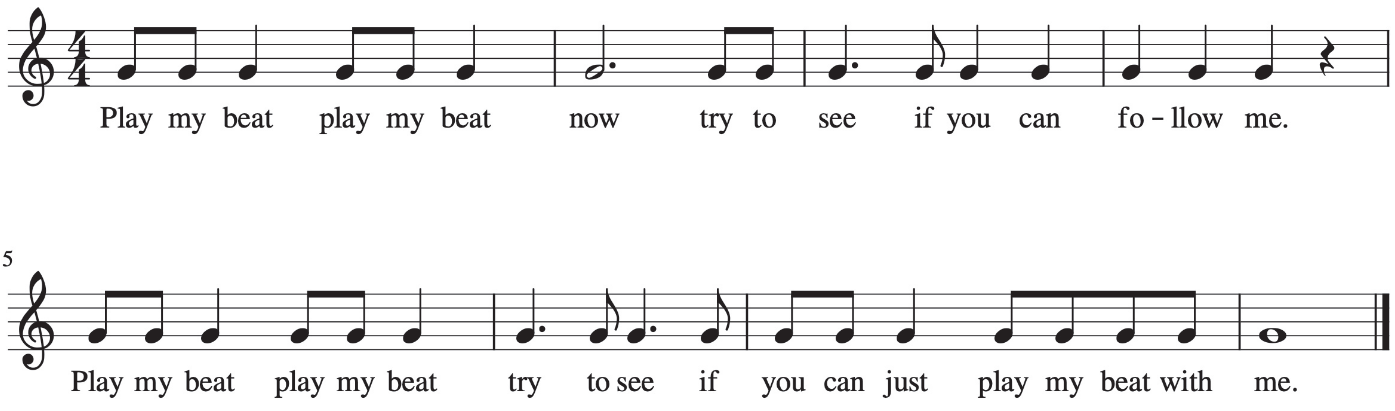
Institutions stagnate when past glories are repeatedly relived through imitation. However, the "institution" of Orff Schulwerk has always had an institution-busting mantra: Orff Schulwerk is a wildflower (Orff, 1963). A wildflower grows where the cultivated plant withers. Carl Orff's (1963) vision of a musical education "completely geared for the child" (p. 72) meant the teacher would seek out the folk music relevant to the local community, use the movement vocabulary generated by the students, and use texts that engaged the children. Orff's founding principles require the teacher to step away from learned biases, allowing space for students to contribute their unique ideas and identities to the classroom ensemble. This principle has opened the door of musical understanding to children and adults around the globe because, as a matter of pedagogical principle, the musical content of Orff Schulwerk is idiosyncratic to the community that breathes it into life. Orff Schulwerk is, by design, culturally responsive. Such a democratic, responsive approach to education resists the ossification of authoritarianism not just as a matter of survival but, more fundamentally, as a matter of basic teaching effectiveness. With a call to be wildflowers, we must supplant rote imitation of yesterday's successes with exploration of new adaptations that keep pace with our ever-changing environment.

Banana Trees in Minnesota: "Come and Play with Me"

My Orff Level I instructor shared a particularly meaningful speech piece. When put into canon on the hand drums, a hip-hop sounding "mm-ss, mm-ss" emerged because of how the accents overlapped. To my ears, the piece sounded current and the process made me feel like it was an organic product of our classroom (actually, it was Rhythmic Canon #6, p. 74, from *Music for Children,* Volume 1). I thought it to be Orff Schulwerk brilliance and musical gold for the fifth-grade students in my urban Title 1 School.

The text for the piece went something like "Come and play, come and play now, come and play your drum in time with me," and so on. I thought nothing special of the text beyond its verbal outlining of what we were actually doing. Harmless. Well, not to my students at this particular school. Pretty quickly, eyes started to dart uncomfortably around the room, and the class erupted into laughter. Without spelling it out on these pages, some of my students

Figure 1. *Play My Beat* Rhythmic Canon.


Play my beat play my beat now try to see if you can fo – llow me.
5
Play my beat play my beat try to see if you can just play my beat with me.

SOURCE: CREATED BY AARON LOHMEYER.

found sexual innuendo in the text. I discarded my plans for the day.

Although it may be troubling that my students went to another place with this innocuous text, many teachers can relate to this very scenario, which is a reality about the soil we tend. We may wish we could plant banana trees in Minnesota, but handwringing over modern realities of school teaching is for another article. Instead, as music teachers, we can constructively use these culture clashes to reflect upon how students' lived experience may interact with curricular materials in very different environments.

Banana Trees in Florida: "Play My Beat"

The pervasive musical culture at my school was hip-hop. Unwilling to give up on a great lesson, a quick revision of the text and supporting imagery translated the meaning of the piece into something both relatable and suggestive of the musical identities my students wished to adopt. The new text became "Play my beat, play my beat now. Try to see if you can follow me. Play my beat, play my beat, try to see, if you can just play my beat with me" (see Figure 1, p. 32).

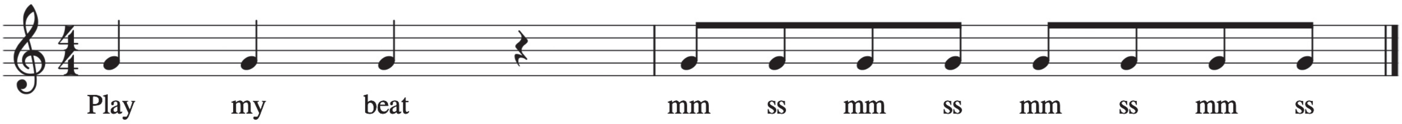
Students practiced this new text with a variety of backing tracks found online, and they voted on which backing track they preferred. The adapted text may not be brilliant, but it did tap into a few key aspects of their community.

In hip-hop culture, the word "beat" often does not refer to "pulse," but to the entire underlying groove (Greenwald, 2002). Music educators may contend this definition of "beat"; it is important to note, however, that language is formed by both history and usage communities (McGregor, 2015) and that rules for the "correct use" are generally drawn by the majority culture (Lind & McCoy, 2016). Considering how the term "beat" is used in hip-hop, insisting on this word to mean only "pulse" suggests a measure of cultural bias (not to mention, my fifth-grade students are old enough to discriminate between two different uses of a single word). Teaching music literacy to diverse communities requires music educators to think differently about labels that may not be as universal as once thought. This can seem especially strange for the white teacher serving a majority-minority school, where the "majority culture" is not the instructor's culture. Although it seems practical to work with the definition of beat from the situated majority culture (the students of the majority-minority school), often music teachers continue to insist on their own situated minority culture definitions (often, the white music teacher in the majority-minority school). Western European art music notions of music literacy tend to persist as the model to which our minority students must assimilate because most music teachers are trained in this tradition.

The text, "Play my beat, play my beat now. Try to see if you can follow me. Play my beat, play my beat, try to see, if you can just play my beat with me" also suggests a playful one-upmanship. Using music to express competition playfully is a noted feature of both African and African American music cultures (Titon, 2018). The simple issuance of a challenge within the lyrics for students to "try to see" if they can keep up with me added a touch of competition between my students and me, then peer versus peer as the lesson moved into a classroom improvisation activity. Framing the activity and improvisation as a playful "battle" among friends further evokes activities authentic to hip hop culture.

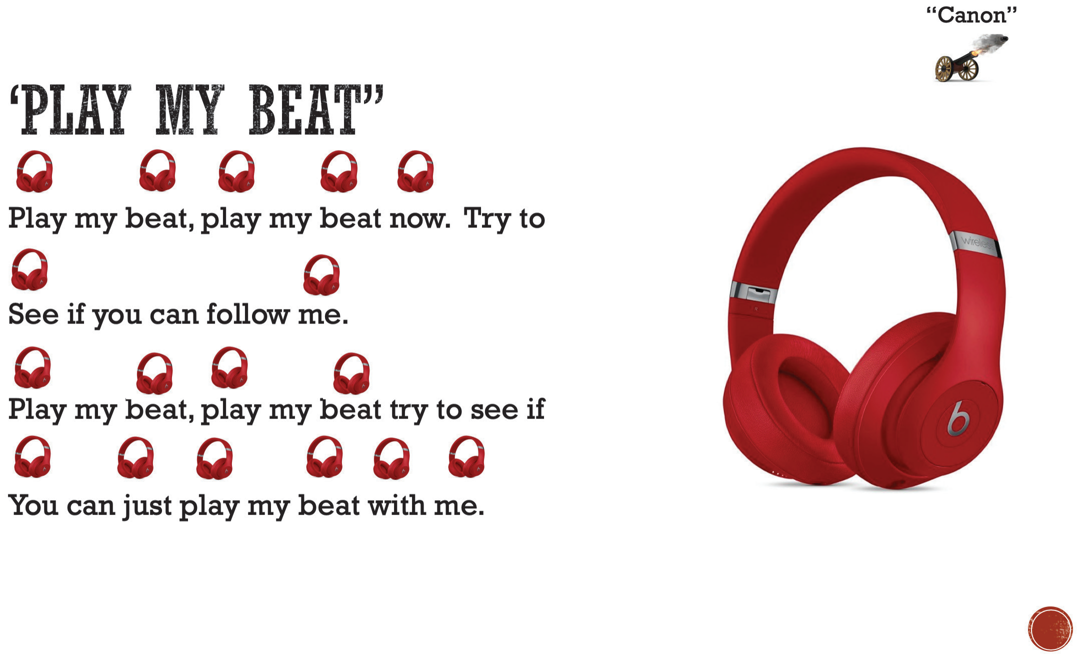
From this playful one-upmanship came a simple, four-beat question-and-answer improvisation section: "Play my beat (rest), mm-ss-mm-ss-mm-ss-mm-ss" (see Figure 2). The question was "Play my beat (rest)," and students took turns answering during the "mm-ss" section with improvised hand drumming. The "mm-ss" gave an affirming nod to beat-boxing. This activity invited my students to participate in an improvisation activity by adding enough hip-hop flavor to invite their authentic identities to sound off.

Figure 2. Question and Answer Improvisation Chant.



SOURCE: CREATED BY AARON LOHMEYER.

Figure 3. Visual for Rhythmic Canon #6, p. 74, from *Music for Children*, Volume 1.



'PLAY MY BEAT"

Play my beat, play my beat now. Try to

See if you can follow me.

Play my beat, play my beat try to see if

You can just play my beat with me.

SOURCE: CREATED BY AARON LOHMEYER. USED WITH PERMISSION.

Finally, culturally-relevant visuals framed the experience. The Beats™ brand is one of several that have stylized and marketed their product to a hip-hop image, as its founder is the legendary rapper Dr. Dre. In this lesson, a large picture of Beats™ headphones next to the text suggested yet another way students might play their "beats." Tiny versions of this picture were manipulated on the Smartboard to label words the students decided to accent with a low tone on the drum. These accented notes within the text brought out the beat-box "mm-ss" sound my students enjoyed about this simple Volume I canon (see Figure 3). This was a small visual change to my lesson, but one that intentionally responded to elements of the material culture through which many of my students found their identity.

It may be that none of these ideas are particularly innovative, and that is the point. These ideas represent small efforts to know a learning community and small steps to connect traditional curriculum to students' aesthetic impulses. These ideas are also not particularly revolutionary; what one may call culturally responsive today (Ladson-Billings, 1995) has much in common with the child-centered of yesterday (Dewey, 1938). To keep curriculum child-centered today, understanding cultural difference is unavoidable. In making culturally responsive adaptations to today's students, teachers maintain core principles of effective instruction while changing the packaging in response to inevitable social change. To do this, four principles can help guide the teacher: knowing the environment, adapting (not imitating), allowing student leadership, and using student-preferred music.

Knowing the Environment

Wildflower teachers look at the soil, sunlight, water, and temperature of their school communities, and then adapt the sounds, movements, timbres, stories, and images to ensure their pedagogy can grow in their classroom environment. While core principles of sequencing remain central to lesson planning, the product of a lesson plan sequence conceived in one school may be different in a school with a different climate (Lind & McCoy, 2016). Soil, sunlight, water, and temperature are powerful forces, as are home,

Wildflower teachers look at the soil, sunlight, water, and temperature of their school communities, and then adapt the sounds, movements, timbres, stories, and images to ensure their pedagogy can grow in their classroom environment.

neighborhood, media, and culture. Central to the Orff approach is a relinquishing of the teacher-imagined musical product to student imagination. This means teachers must learn to embrace students' culturally-situated preferences and ways of knowing, even as such a change in perspective may also change the prepared lesson.

Adapting (Not Imitating)

Imitating methodology and lesson plan ideas without adaptation can be like planting a banana tree in Minnesota. As ridiculous as this sounds, often teachers may be guilty of analogously doing this very thing after attending an Orff Levels training course or seeing a brilliant workshop lesson. If the lesson subsequently flopped in the classroom, perhaps it was not the lesson's fault (i.e., the banana tree's fault), but rather the willful inattention to the many differentiating factors between classroom, school, or culture. Conversely, the author has been guilty of seeing an otherwise brilliant workshop lesson and summarily dismissing it with a "yeah, well, not with my kids."

Brilliant processes can be adapted to any environment. We simply have to be willing to dive into the artistic yearnings of our learning community, and then make the necessary adaptations. A culturally responsive music teacher is aware that culture is not just about the product (concrete domain); it also has a symbolic and behavioral domain (Hildago, 1993). The symbolic domain refers to how people link value and beliefs to the many signifiers of meaning around us (i.e., words, images, sounds). An example may be that the word "family" can conjure different value systems and feelings based upon culturally-derived practices. The behavioral domain refers to social roles and rituals practiced constantly through the gestures, expressions, and actions of nonverbal communication. An example of the behavioral domain may be how a given dance movement or even handholding can communicate different feelings about roles related to gender, age, or status.

Changing the concrete domain (product) of our instruction to adapt to our students may be one approach to meeting student learning needs; it may also be the low-hanging fruit of being truly culturally responsive. Culture is far more complex than its artifacts alone; to change only the product without sensitivity to the symbolic or behavioral domains of cultures can feel reductive as a product is appropriated and situated without its contextual ways of knowing and being (Hildago, 1993; Shaw, 2012). As such, the ways in which teachers initiate musical activity through a hook (i.e., symbolic domain) or engage in musical play (i.e., behavioral domain) are critical to responsive teaching. Rather than focusing on finding a treasure trove in another teacher's lesson plans, perhaps Orff teachers can let students guide them to adapt the "elemental standards" within the Schulwerk to students' lived experiences. This is perhaps the more culturally responsive way to be a wildflower teacher.

Allowing Student Leadership

Lending the musical product over to student decision making is the natural result of a curriculum where process is content. If we consider music literacy development as the process by which personal meaning is communicated through visual and aural symbols, then maintaining the cultural integrity of students by letting them make their own decisions is a key consideration in the journey toward individual literacy. Constructing lasting literacy, thus, is inseparable from the creation of culturally-situated meaning (Freire, 1970). Asking students to think about music in contexts they find meaningless is inefficient at best. When teachers know students' musical communities, they are able to discover what may be meaningful learning processes for them. This is information that cannot be disseminated through workshop notes.

Students step into class with everything they need to guide the teacher into becoming more culturally responsive. The challenge for the teacher is to listen and know that though the teacher may still be a curricular authority, students are the cultural authorities. Music is an expression of culture, and ignoring the role of student decision making in music is to deny a basic principle of musical meaning as a formation of both the individual and society.

Using Student-Preferred Music

Teachers do not need to re-invent music curricula to teach a diverse student body. Rather, they can deeply consider how lessons are packaged and presented in a way today's students find meaningful. Content does not have to change radically—only educators' willingness to adapt it to the musical cultures of their students.

Although teachers may find listening and collaborating with students daunting, providing them the opportunity to hear themselves through music making facilitates their discovery of the most basic meaning of music—to share identity through performance in community.

The call to be responsive teachers begs the question, "What is good content?" If it has long been accepted in reading literacy that achievement, motivation, and self-concept may be enhanced when teachers start with content driven by student interest (Dahl & Freppon, 1995; Hall et al., 2003; Davis, 2010), there is an enticing logic in believing that constructing a meaningful music literacy must also start with what our students already know and enjoy. Students may understand concepts better when literacy instruction is aligned with "everyday life" (Kantor et al., 1992, p. 185). In music, this phenomenon may be simply summarized: "We tend to be motivated to learn about music that we're interested in or that we like" (Lind & McCoy, 2016, p. 51).

Using music that comes pre-loaded with social significance for students enhances traditional curricular content of form, rhythm, simple melodies, and musical contrast. Student-preferred music works because of the social uses, contexts, and applications of it—its delineated meanings (Green, 2006)—not because of any greater inherent quality within a given genre. Including music that students prefer can go beyond pop music covers to include many kinds of music: patriotic, film, video game, and religious. Student-preferred music is not just pop music; it is personally meaningful music.

Wildflowers Are Culturally Responsive

The beauty of the wildflower analogy is that it requires teachers to listen, which allows their students to reveal their community and cultural understandings through dialogue and collaboration. It asks teachers to go beyond simply adapting lessons to student culture, but to adapting pedagogy to student culture. Many Orff teachers can probably recall a lesson when the quickening anticipation of aesthetic led to some individual decision, which then led to a new direction for the entire ensemble or class. A student making musical decisions in such a collaborative classroom has the power to create deeply meaningful shared experiences. The result is that music literacy formation becomes integrally tied to individuals asserting their identity within the group and, subsequently, receiving the explicit validation of acceptance through performance. In a typical Orff classroom where the students are the primary creative collaborators, diversity is valued and celebrated. Although teachers may find listening and collaborating with students daunting, providing them the opportunity to hear themselves through music making facilitates their discovery of the most basic meaning of music—to share identity through performance in community.

Conclusion

Working toward greater cultural responsiveness does not require teachers to abandon standards in the curriculum that have communicated cultural and academic meanings for years. Instead, it invites educators to start a dialogue with students about their music to consider how they construct identity through music. This dialogical approach allows the teacher to present learning objectives in a package students wish to open and use. "The teacher is no longer merely the-one-who-teaches, but one who is himself/herself taught in dialogue with the students, who in turn while being taught also teaches. They become jointly responsible for a process in which all grow," (Freire, 1970, p. 80).

Freire reminds music educators that responsive practices cannot be simplistically reduced through contrasting a top-down to a bottom-up pedagogy. Instead, responsive teaching is a two-way street in which both student and teacher come to understand each other through a dialogue centered on content and process. When attention to climate and culture drives instruction, a teacher can sow and reap a field of wildflowers. ■

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FOCUS ON ORFF SCHULWERK AND
POP CULTURE: TRENDING NOW

Integrating Steel Drums With the Orff Schulwerk Approach

ABSTRACT

Orff Schulwerk Teacher Education often is a transformative experience for teachers. In this article, the author describes how her Level I experiences led her to find more ways to explore instruments, specifically the steel drum, with the Orff Schulwerk pedagogy in mind, and integrate steel drums within the Orff Schulwerk approach.

JORDAN SMITH teaches pre-K through Grade 8 general music as well as percussion ensemble, Orff ensemble, and choir at Saint James School in Elizabethtown, Kentucky. She received her bachelor's degree in music education from Campbellsville University. Jordan founded and directs Etown Beats, a K–5 lesson-based community percussion ensemble in Elizabethtown. She also works as a percussion arranger, percussion instructor, and private lessons teacher for various middle schools and high schools in the surrounding area. Jordan has completed Orff Schulwerk Teacher Education Level I.

By Jordan Smith

With three days' notice and in distress, I walked into my classroom for the first time. There were no posters on the walls, no instruments, books, lesson plans, or curriculum to use, extremely limited resources for a first-year pre-K through Grade 8 teacher. My students needed instruments. Buckets, boomwhackers, and Jumbie Jam pans (steel drums) were cost-effective and versatile for any grade level, and I found some barred instruments in rough shape hiding in an old closet. It was challenging, but I soon learned the lack of instruments was the least of my worries.

The first few months I used what I was taught in college, but it was not connecting with the students, particularly those in the upper elementary grades. Not to say it was not valuable, but it felt out of touch with the modern classroom, as I was able only to scratch the surface of different pedagogies. The issue was that I had learned *about* them, rather than *experiencing* them for myself. I wanted to use the Orff Schulwerk approach, but had to make adjustments in my classroom to meet my students in the middle.

Orff Schulwerk is my classroom road map. I know where I want to go pedagogically and how to get there, but sometimes it is necessary to find new paths to keep up with today's fast pace. As an educator, my goal is not to reinvent the wheel, but to find different ways to use it. My solution became implementing the process of Orff Schulwerk by using modern genres and instruments, as well as non-traditional instrumentation to fit classroom needs. Jumbie Jam pans (steel drums) were the first stop on the way to the intersection of modern genres/instruments and the Orff Schulwerk approach.

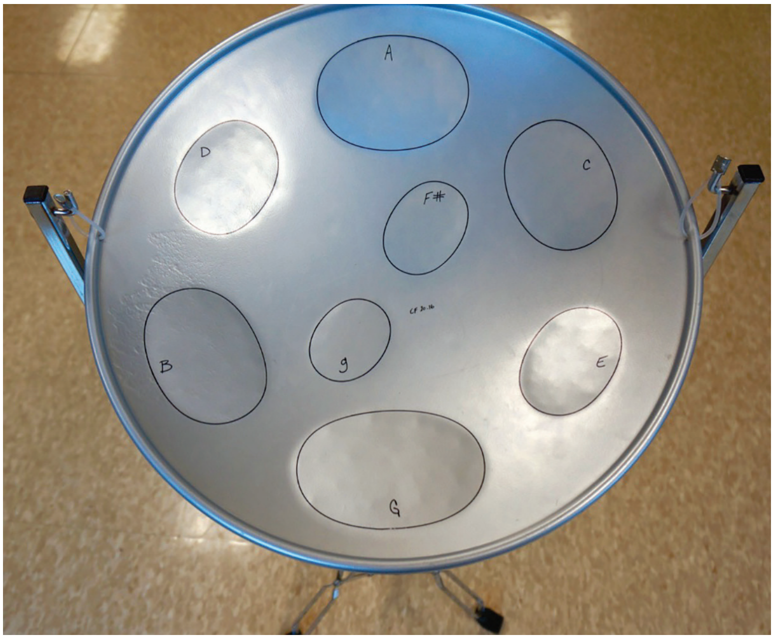
A Brief History of the Steel Drum

The steel drum is a tuned idiophone originally made from 55-gallon oil barrels; today it is made of high-quality steel. Steel drums, also known as "pans," are the only family of chromatic, acoustic instruments invented in the 20th century. Although many people associate steel drums with Jamaica, they originated in Trinidad and Tobago (Smith, 2012).

The earliest development of steel drums has been traced to the enslaved Africans who were brought to Trinidad in the late 1700s to work on the sugar plantations. They were not allowed to attend Carnival and began to hold small-scale versions of the celebration in their homes and backyards. These festivals involved neighborhood bands "dueling" by drumming rhythms to represent their culture and traditions. Festivals became territorial during the 1860s and 1870s and often ended in violence. During British Colonial rule in the late 1800s, the government attempted to end the violence by banning these groups from using drums with traditional membranes. With no drums available, the musicians of the local neighborhoods tapped and drummed on whatever they could find, including milk cans, biscuit (cookie) tins, paint buckets, old car parts, and eventually, empty oil barrels (Williams, 2008).

Neighborhoods began to designate places to experiment and practice with their instruments; these became known as "panyards." A young boy named Winston "Spree" Simon, who later became a vital member of the steel drum community, is credited with the invention of the first steel pan, and Ellie Mannette, known as the "father of the modern steel pan instrument," is credited with inventing the modern lead pan. Thanks to these innovators, the attitude towards drumming in Trinidad and Tobago shifted from contention to celebration. Panorama, which started in Trinidad in 1963, has become the largest annual steel drum competition in the world (Tiffe, 2007).

Figure 1. A Close-up of the Layout of a Jumbie Jam Pan.



PHOTOGRAPHER: JORDAN SMITH.

A Closer Look at the Jumbie Jam Pan

Jumbie Jam pans are smaller-scale steel drums tuned to a diatonic scale. They are designed for beginners and range in price from $160 to $250. In 2008 this instrument was named "Best in Show" as a trendsetting product, and in 2010 was cited as one of the "Best Tools for School" by the National Association of Music Merchants (NAMM). Jumbie Jam pans are built with high-quality materials and are easily accessible for any age. They provided the means to bring a new element into my classroom that excited the students without breaking the bank.

Playing music with easy-to-use instruments is one of the tenets of the Orff approach, and Jumbie Jam pans meet this requirement. Similar to Orff xylophones, they provide a simple, easy-to-view layout for students (see Figure 1). The pans are set to a G-major scale; those tuned in F and C are also available. The layout of a single scale makes maneuvering the instrument less overwhelming for students when they begin playing. The simplicity allows them to play successfully without first developing the skills required for more complicated instruments.

The adjustable stands for the Jumbie Jam pans can be placed on a table or on the floor. Taller stands allow students to stand and play, making movement

Figure 2a. Example of Multi-Level Setup Using Xylophones, Tubanos, and Jumbie Jam Pans.

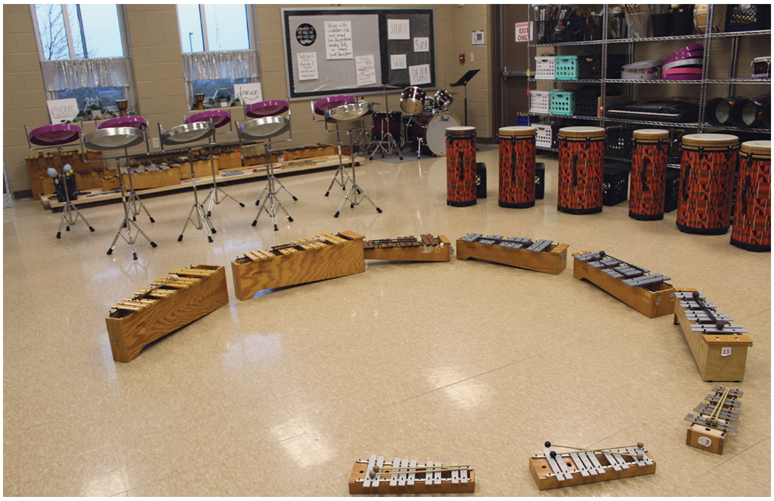
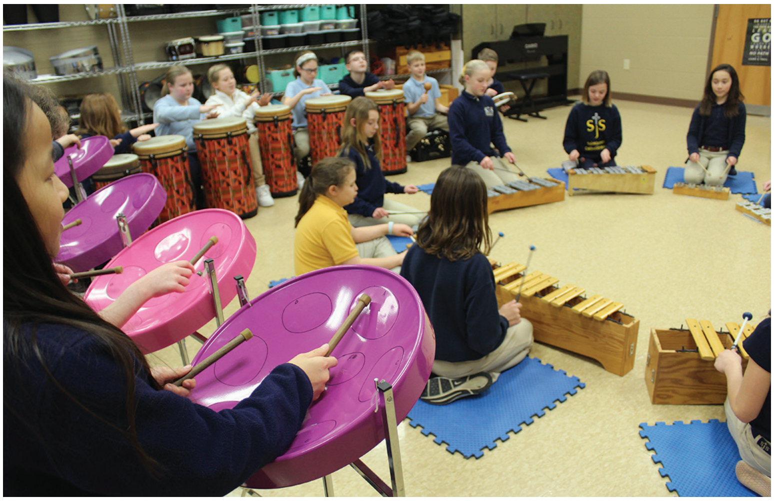


Figure 2b. Students Enjoy Instruments With Multi-Level Setup.



PHOTOGRAPHER: JORDAN SMITH. USED WITH PERMISSION.

easier. When mixing different instruments within the classroom, Jumbie Jam pans can be used in various ways with different setups.

Jumbie Jam pan pitches are placed within the circular perimeter, making the notes all within a close range to play. When combining them with Orff pitched percussion within an ensemble, students who struggle with the linear movement of a xylophone often thrive and achieve more accuracy. This could be attributed to the different, nonlinear "paths" for playing melodies and rhythmic/harmonic patterns and the proximity of pitch placement. Neighboring notes are closer together, making "leaps" easier to attain.

Students enjoy the contrast provided by setups that allow them to sit or stand to play; for example, a group of students sitting or kneeling at barred instruments on the floor, a group of students sitting at tubanos, and a group of students standing at Jumbie Jam pans. This setup provides for three distinct levels in the room, giving all students a clear line of sight, which helps them switch tasks frequently and easily. In addition, when teachers are introducing or expanding on concepts, the multi levels enable closer proximity to students, resulting in greater student engagement. Setups with different levels allow a variety of lessons and are beneficial if the number of instruments is limited (see Figures 2a and 2b).

Jumbie Jam pans are simple enough for any grade level. Young students can begin without developing the more complicated combination of skills, such as string tuning, breath support, fingering, and intonation, required to play other instruments. Jumbie Jam pans are versatile—they produce a professional sound regardless of the player's age and the timbre adds contrast to the traditional Orff instrumentarium. Additionally, Jumbie Jam pans are a great way to introduce students to world music genres, particularly Caribbean styles of music, such as calypso, reggae, soca, to name a few.

Strategies for Teaching Steel Drums (Pans) – First Steps

Note Names

Similar to barred instruments, both student and professional pan models have note names etched into the instrument. Students can find the correct pitches by simply looking for the letter names.

Shapes and Lines

On Jumbie Jam pans (and any steel drum), the physical shape of the notes naturally gets smaller when ascending from a low G to a high g (see Figure 1, p. 39). To help younger students gain a better understanding of the instrument's layout, scaffolding with shapes and lines shows the location of the notes on the drum. This is most beneficial when it comes to improvisation (more information on this is provided later). The layout of the instrument makes it very easy to visualize chords. By using terms such as "g shape" or "d shape," students understand what that looks like without needing to know how to form a chord. For example, a "g shape" makes

Figure 3a. Example of a "D Shape" and a "G Shape" on the Jumbie Jam Pan.

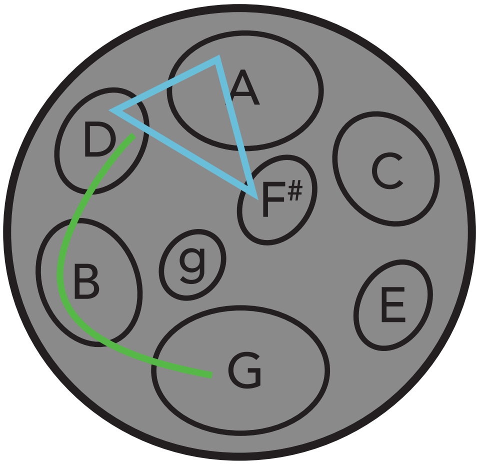
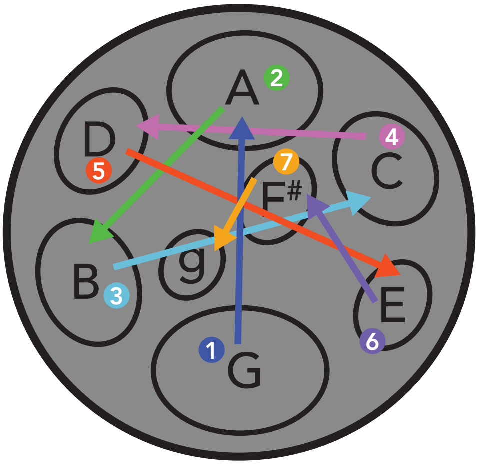


Figure 3b. Example Using Lines to Show the Direction from Note to Note on a G Major Scale.



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a curve on the left, whereas a "d shape" makes a triangle at the top (see Figure 3a). Using the concept of drawing a line from note to note is best used with kindergarten through Grade 2 students (see Figure 3b). The "note shapes" work well with Grades 3 through 5. A common practice technique for navigating note shapes and lines in the correct order is "air playing," or using fingers to go over the melody or pattern without mallets. When students air play, they are able to build muscle memory by repeating the paths to notes.

Imitation

Echo-play (Keetman, 1984) is a great strategy to use when first introducing steel pans to younger students. Although steel drums are percussive instruments, they should be played with a significantly lighter touch than when playing a xylophone or drum, a technique teachers will want to demonstrate before younger students play on the pans for the first time. This allows them to hear how a good tone sounds while observing how it is produced. Call-and-response is the best way not only to assess students' technique, but also to help develop an understanding of what a good tone sounds like. It is best to have students explore the instrument for the first time by playing rhythms on a single note. After they achieve a good tone, the steel pans can be used to transfer chants to make melodies in the same way that recorders and xylophones are used in a traditional Orff ensemble.

Iconic and Standard Musical Notation

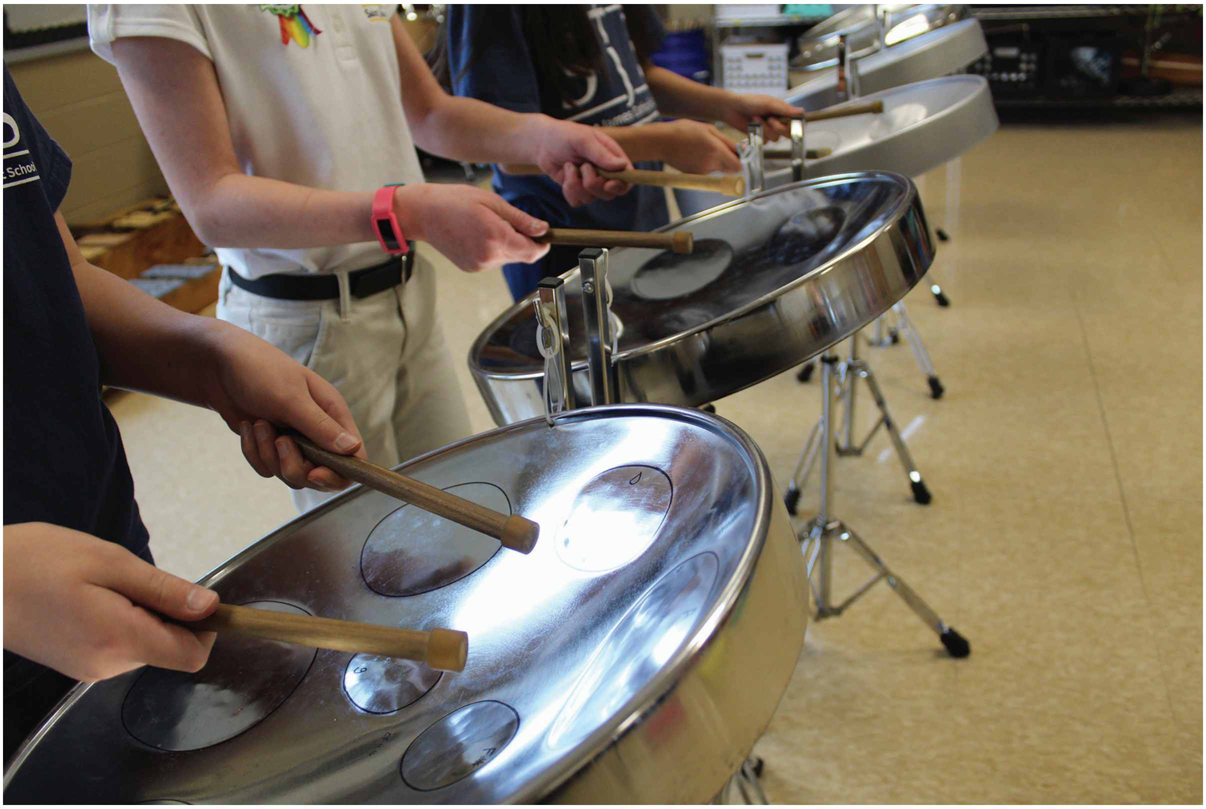
The Orff Schulwerk approach stresses the importance of providing instruments that require little effort to produce a high-quality sound. Students can learn to play steel pans without the effort it takes to read standard musical notation. Iconic notation via the use of manipulatives is easy to teach at any grade level, and students have several options on how to use it to play.

> The metal composition of steel pans makes magnets ideal tools when students are learning melodies, composing, and improvising.

Students in kindergarten through Grade 2 enjoy learning with colors and symbols, which can be used in lieu of references to note names when introducing pans to younger elementary students. The metal composition of steel pans makes magnets ideal tools when students are learning melodies, composing, and improvising. Keep instruction simple by beginning with a small number of notes. For example, place easy-to-remove, small colored magnets over the notes students will use to play a particular melody. When they are composing music, consider using a blue or a star-shaped magnet to represent the note "G."

Magnets are also useful for helping students see which notes *not* to play, such as blocking out C and F# to facilitate improvisation on a G pentatonic scale. This is also an easy way to accommodate diverse

Figure 4. Students Demonstrating French Grip.



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learners as it gives students the option to play based on color, note name, or a symbol of their choice.

Depending on the intended outcome, teachers can choose to use the pans to teach musical notation or to teach by rote. Over the years I have taught students in kindergarten through Grade 5 primarily by rote, and then gradually transitioned to music notation with older grade levels. Using a mix of teaching by rote and music notation is inclusive of different learning styles and most beneficial for Grades 6 through 8. Some students prefer to see what comes next (via notated music) and work on their own, whereas others prefer only the letter names to be written and to see the teacher play. Many successful steel bands have musicians who have learned primarily by rote.

Technique Development

Coordination

Based on my observations, students who encountered issues with hand coordination on barred instruments, commonly referred to as "sticking" in the percussion world (meaning right- or left-hand movement), did well with steel pans. This could be attributed to visualizing the shape and pattern, the closer proximity to the instrument, or the difference in technique to produce a sound. My students have shared that finding the "path" to the notes helps them learn. When they "draw" the shape in the air, it is easy to assess if they are on the correct notes. Not only does this help them establish the placement of the notes, but also it requires them to stay engaged by moving. When introducing the G major scale, I have students follow along the pan using their fingers (air-playing). Without prompt, most will instantly recognize a pattern with the notes: "This is just like the ABCs, except we start on big G."

Grip and Stroke

The technique used to play steel pans is similar to the match grip technique used for playing barred percussion instruments. Rather than keeping the thumbs pointed towards each other (match grip), students should place their thumbs in an upward position. This grip is referred to as "French grip" in percussion study and is used for playing timpani and steel pans (see Figure 4, p. 42). When using a French grip, the palms of the hands face directly toward each other and the mallet is moved primarily with the fingers rather than the wrist. This allows a greater degree of finesse to create a light stroke. Using the imagery of "lightly jumping on a trampoline," "casting a fishing line," or "bouncing a basketball" helps students begin to understand the technique. They should hold the mallet approximately one-quarter of the way up the mallet with the remaining three-quarters protruding from the front of the hand (Roberts, 2006). If they stand while playing, the steel pan should be at waist level to ensure notes are within their reach. The mallet's rubber tips create a warm full tone. Have students strike the pan with a light motion, as if they are tapping their neighbor's shoulder to "tell them a secret." This ensures they do not "detune" the instrument. A common term used to describe hitting the pans too hard is called "barking," meaning the pitch sounds distorted. Asking students to demonstrate these activities is essential when introducing the technique.

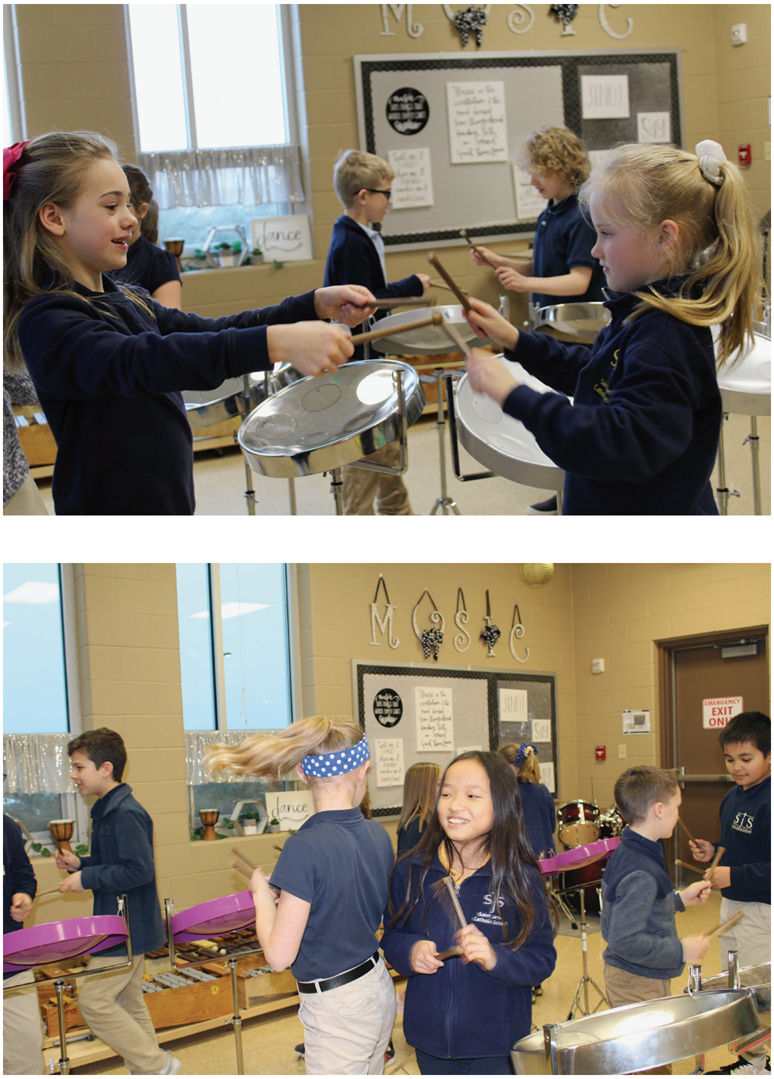
Movement

Movement is a key element in the Orff approach that can be used while playing steel drums, incorporating both non-locomotor and locomotor movements. Encourage students to be creative with the space around them by swaying, bouncing, twisting, and so forth. Have partners explore dances together and use their mallets to add rhythms with movement. By standing and playing, students have more freedom to use space around them. This adds a joyful element and provides a positive release for students who have trouble standing still (see Figure 5).

Improvisation and Exploration

Perhaps the closest connection between the Orff approach and elements of steel bands is the room for student exploration. Similar to jazz band music, steel band music produced over the years has sections specifically designated for improvised solos (Smith, 2012). Just as removing keys from a barred instrument to allow students to improvise on pentatonic scales, notes on steel pans can be blocked or covered. Using magnets or outlining the notes with a color on the instrument to indicate where they are in a pentatonic scale works well for this, allowing students to explore with immediate results, as with a xylophone.

Figure 5. Students Work Together to Create Movement While Playing on Jumbie Jam Pans.



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Incorporate improvisation in multiple ways while mixing pans, barred instruments, recorders, and steel pans together in an ensemble. Encourage students to create harmony by playing the melody, double stops (playing two notes concurrently) in intervals of thirds, or improvising over the top of a simple chord progression.

Conclusion

Teachers from all over are finding innovative ways to approach their classrooms both culturally and financially. That means adapting their classroom and curricula to fit their students' needs, perhaps teaching music from modern genres, or substituting

Imitation is key when introducing steel drums, and exploration and even improvisation are emphasized as early as kindergarten.

instruments. Acquiring budget-friendly instruments and honing pedagogical approaches that keep students happy, engaged, and learning are excellent ways to adapt to the modern realities of teaching. Steel drums, particularly the less expensive Jumbie Jam pans, attract a wide range of students and can be used to teach those of any age.

Steel drum pedagogy can be applied broadly throughout a student's entire school career. It naturally lends itself to the Orff Schulwerk approach—the process and pacing serve steel drum ensembles well and it is applicable regardless of what instruments are available in the classroom. Imitation is key when introducing steel drums, and exploration and even improvisation are emphasized as early as kindergarten. In the words of Carl Orff:

> Since the beginning of time, children have not liked to study. They would much rather play, and if you have their interests at heart, you will let them learn while they play; they will find that what they have mastered is child's play. (Nields & Nields, 2011, p. 161)

We live in a changing world. As teachers, we must find ways to engage and connect with our students. Education is not the same as it was 20 years ago, and students are not the same either. It is up to us to ensure they leave the classroom feeling included, heard, interested, and most importantly, feeling like musicians. Let's do everything possible to ensure they are enjoying themselves while learning and building self-esteem. ■

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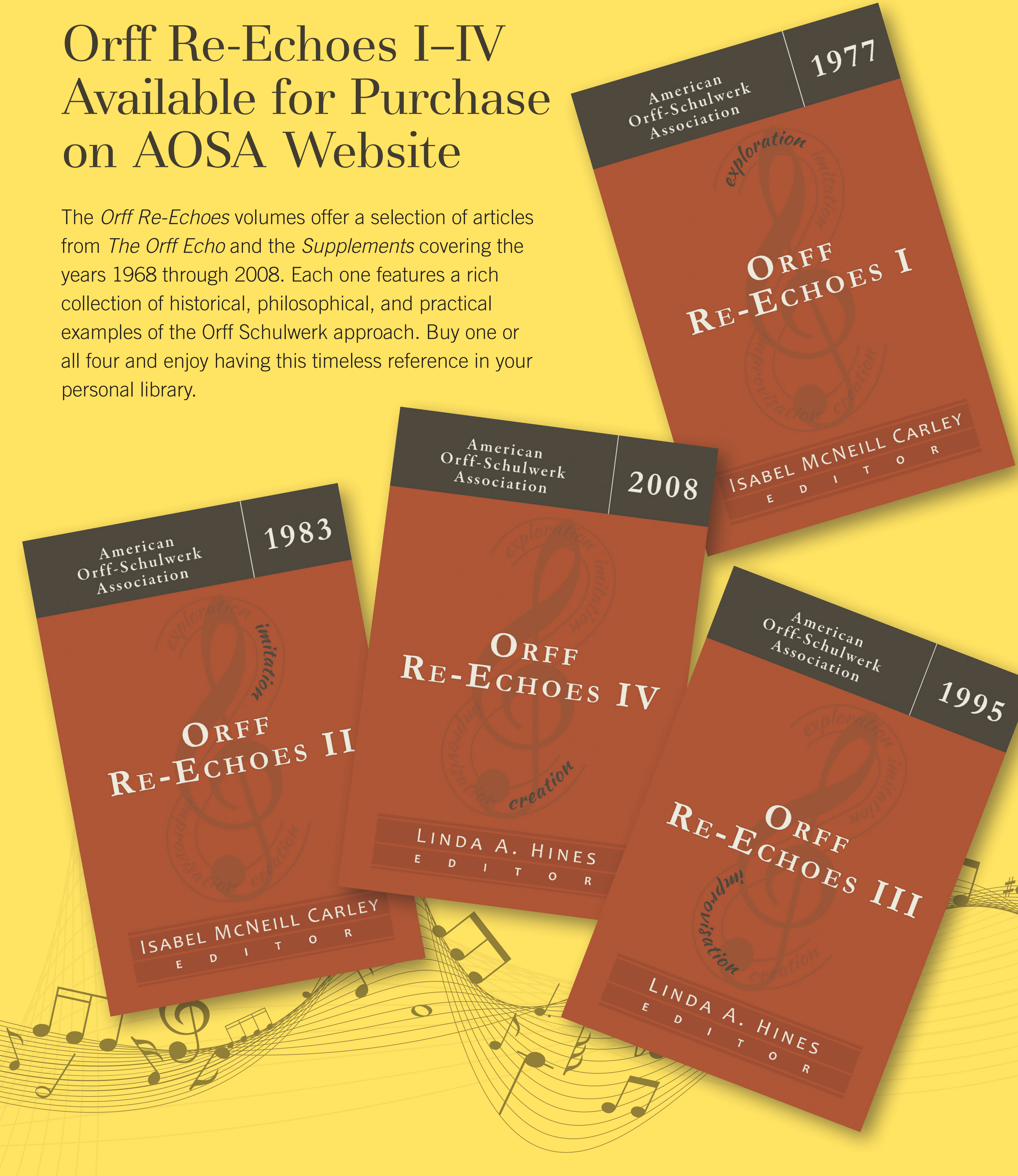
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Orff Schulwerk, Informal Music Learning, and Creativity: A Mixed Methods Study

ABSTRACT

The results of a survey of 44 Orff Schulwerk teachers on how they define Orff Schulwerk and Informal Music Learning and how they use each approach to encourage student creativity generate a discussion of the intersection of Orff Schulwerk, Informal Music Learning, and creativity. In this article, the author also examines the implications for classroom practices as determined by this mixed methods study.

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By David Dockan

Creativity is at the core of Orff Schulwerk (OS), whether it is beginning explorations of the voice through song games like *Cuckoo* (Keller, 1974) or exploring different ways to perform speech exercises (Keetman, 1974). Orff Schulwerk allows students to discover musical concepts and develop their musicianship through speech exercises, improvisation, and movement (Amchin, 1995; Goodkin, 2013; Keller, 1974; Keetman, 1974). Additionally, the OS approach encourages student voices to be heard through creative activities that permit them to express their musical ideas.

Students discover their innate creativity through exploration in the Schulwerk, and the same learning occurs with Informal Music Learning (IML). The IML process of learning music uses a model or recorded music in a non-scaffolded form of instruction through listening, imitating, performing, improvising, and composing, with an emphasis on personal creativity, peer learning, and choice (Green, 2016; Wiggins, 2015). This is a process similar to how popular musicians learn or how jazz musicians figure out an improvised solo (Green, 2016). In IML, students explore a piece of music and find their own ways to replicate the musical content, often in self-selected peer groups. This gives them the opportunity to develop their aural skills by learning and using music they prefer, such as popular music. The IML process is realized through exploration very similar to that of OS.

Although one author has talked about the overlap between IML and OS (Vasil, 2019), no one has formally studied Orff teachers' perceptions of using creativity and IML in their classrooms. Thus, the purpose of this study was to examine Orff-educated teachers' perspectives of the intersection of Orff Schulwerk, Informal Music Learning, and creativity. The research questions were:

1. Do Orff-trained teachers utilize an Informal Music Learning process with their teaching?
2. How do Orff-trained teachers allow students to be creative through both an Orff approach and the Informal Music Learning process?
3. To what extent do Orff-trained teachers think that Orff Schulwerk, Informal Music Learning, and creativity can be blended together?

Methodology

This mixed methods study used a survey with both quantitative and qualitative data. Kent State University granted IRB approval.

Survey Instrument

A 10-question survey was created (see Figure 1, p. 48). The survey included demographic questions about years of experience and levels of OS training as well as questions about to what degree teachers agreed with certain definitions of Orff Schulwerk, Informal Music Learning, and creativity, using a Likert scale. Participants were also asked how each of these topics is represented in their classrooms. The survey concluded with a long-response question that delved into how teachers believe OS, IML, and creativity can be merged in music classrooms. These answers were then analyzed with a constant-comparative method (Glaser, 1967). The survey was sent out via email to a convenient sample (Orff chapters with which the author had contact) as well as posts to Orff Schulwerk teacher social media groups.

Limitations

The sample of teachers from this study was not large enough to reflect the general population of Orff Schulwerk teachers. A wide range of experience—between 1 and 41 years—existed among the 44 respondents. A more expansive study with more teachers is needed to create more solidified conclusions.

Results

Respondents ($n = 44$) were practicing teachers with varying experience. The average number of years teaching was sixteen, with the maximum at forty-one years and the minimum at one year. All teachers surveyed had at least one level of OS training: Level I (18%), Level II (20%), Level III (43 %), and Masterclass (18%).

All respondents either agreed or strongly agreed with Goodkin's (2013) definition of OS, which he defined as stated in survey question 3: Students are stakeholders and the creators of the music. Most respondents agreed or strongly agreed with Kokotsaki's (Kokotsaki & Newton, 2015) definition of creativity as stated in survey question 4. Most teachers neither agreed nor disagreed with the definition of Informal Music Learning provided by Green (2016), noted in survey question 7.

In the open-response questions, teachers noted they allowed their students to be creative in the classroom primarily by having them improvise after they had many opportunities to observe. Respondent 19 shared, "Good models and lots of time to explore. Improvisation at first with some parameters. This will lead to full inspiration and creativity. They [students] first need the tools." Teachers also noted that they allowed students to be creative through movement activities, such as responding to a musical excerpt, visual stimuli, or a text passage. They also had students compose using the elemental building blocks (or bricks) or the pentatonic scale. Another respondent wrote:

> Creative with responses to given poems, songs, and dances; e.g., when we should be soft, loud, fast, or slow. They create patterns for beat-keeping as well as locomotor/non-locomotor movement. My older students improvise on barred instruments and drums within the construct of a composed piece. They also make decisions regarding form. (Respondent 8)

The open-response questions also revealed that most OS-educated teachers did not use IML in their teaching. Those who did invited students to improvise, create ostinatos, and create rondos—themes that also surfaced in the ways students were creative in an OS approach. Teachers used pieces of music the students already knew and allowed them to lead the instruction and inform the process of learning the music.

A theme brought to light in the open-response questions was control: The fear of releasing control of performances and of losing control of the classroom due to student behavior during unstructured times. Some teachers feared releasing control to students in learning an instrument. One teacher wrote, "I would never lay out a basket of instruments for students and tell them to explore and report back on what they've learned" (Respondent 37). Other teachers had set performance expectations and wanted to remain in complete control of what was presented each week in class. Respondent 33 shared, "I think the informal learning process is difficult to accomplish within a short time each week. Juggling

Figure 1. The Survey.

Q1: How many years have you taught?

Q2: What levels of Orff Schulwerk Teacher Education have you had? ☐ None ☐ 1 ☐ 2 ☐ 3

Q3: Goodkin says Orff Schulwerk, while not a method, is an approach to music education that involves the students actively making music through speaking, singing, dancing, and playing. An integral part of this process is to have the students feel as though they are stakeholders and the creators of the music.

To what extent do you agree with this definition?

☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5

Q4: Kokotsaki (2015) says [Creativity is] the ability to produce a product through improvisation, compositions and even through movement or response to listening. Student creativity is something that is not predetermined by a teacher.

To what extent do you agree with this definition of creativity?

☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5

Q5: How do you allow students to be creative in the Orff Schulwerk process?

Q6: Give three specific examples of ways you allow students to be creative in the Orff Schulwerk process.

1. ____
2. ____
3. ____

Q7: Lucy Green (2016) says informal music learning involves having music for study selected by students, learned through imitation from model or recorded music in a non-scaffolded form of instruction through listening, performing, improvising, and composing with an emphasis on personal creativity.

To what extent do you agree with this definition of Informal Music Learning?

☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5

Q8: How do you allow students to be creative in an informal learning process?

Q9: Give three specific examples of ways you allow students to be creative in the Informal Learning Process.

1. ____
2. ____
3. ____

Q10: How do you believe informal learning experiences, Orff Schulwerk process, and creativity intersect in your classroom?

music literacy, school performance expectations, and creativity often leave more informal, completely student-led lessons behind." Teachers believed they needed to lead instruction and be in charge of the final performance.

Finally, participants were asked how they think OS, IML, and creativity intersect in their classrooms. More than half the respondents agreed OS and IML might intersect through giving students the opportunity to be creative. Another large portion of respondents were still unsure about IML and stated it was not included in their OS training, but they were interested in more training on the topic and how to integrate this style of teaching into their classrooms. Some respondents thought that IML did not "mix" with OS and thought having students learn familiar pieces through immersion took away from the elemental style typical of OS.

Discussion

The data revealed that most teachers were in the middle of their careers, assuming the average teacher retires at around 30 years of experience. This may have affected the perceptions and answers in the survey. Teachers in the middle of their career may not have experienced IML and how it can contribute to creativity and intersect with the OS approach. This could be a reason why many teachers neither agreed nor disagreed with the definition for IML. These OS-educated teachers also had a higher likelihood of agreeing with Goodkin (2013) and Kokotsaki and Newton (2015) because of their prior familiarization with creativity and Orff Schulwerk.

Most teachers were comfortable labeling their creative opportunities for students as an OS approach. Those who did use IML also provided creative opportunities for students that included having them create in combinational and exploratory ways (Zhou, 2018). Students are given combinational creative opportunities when they are creating forms and structured movement and when they are composing. Students experience exploratory creativity through improvisational movement and exploration on barred instruments. The teachers surveyed indicated they believe intersections between OS, IML, and creativity can be combined and used in the music classroom.

Although performances may look and sound good when the teacher has more control, does this provide students the opportunity to explore and create as Orff had originally hoped? A few respondents thought the learning experience was not as meaningful when students recreated pieces from the Volumes as "mere repetition of something learned." One teacher went as far as saying, "I think many Orff teachers have lost their way and are tied to recreating the Volumes and being control freaks with their lesson planning" (Respondent 1). It seemed that most respondents were still trying to create a teacher-centered, rather than student-centered, environment.

Intersections between IML and OS become visible once a demonstration occurs of what can happen and what opportunities this opens up for students' aural skills and creativity in their future musical endeavors.

This lack of willingness to relinquish control, and a lack of training and knowledge in the IML process, resulted in most respondents not allowing their students to create performance experiences through an IML lens. Although the definition of IML was provided, there was some confusion on what it looked like in the classroom. Some teachers believed simply having students lead the instruction was synonymous with IML, whereas others listed ways in which students created through teacher-directed activities as an IML approach. Neither is completely accurate: IML is a student-directed process, where students explore, improvise, and teach themselves musical content (Green, 2016).

Teachers also discussed how IML would be more applicable to middle school general music classes, because they were "concerned about not providing any scaffolding with that age group" (Respondent 18), which is a misconception. Green (2014) described the scaffolding in a model project she completed with students. This scaffolding is seen through stages including giving students time to exercise free choice on how to approach learning a piece, imitating parts of a popular song organized into short riffs, and then allowing them free time again to decide how to work on the music (2014). Green provided flowcharts with different arrangements of these stages to show how classrooms may work in different ways. Though Green completed this scaffolding with students ages 13 and 14, the process is very similar to that of the OS approach, where students

Figure 2. Students Discovering a Bass Line from a Popular Song, then Composing a Rap Section to Go Along With It.

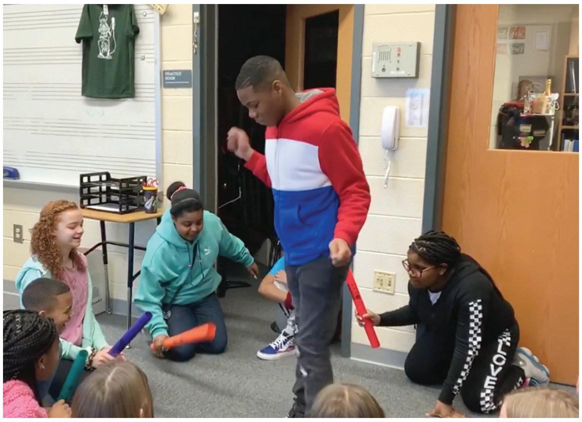


Figure 3. Student Singing a Melody and Trying to Imitate It on an Instrument.

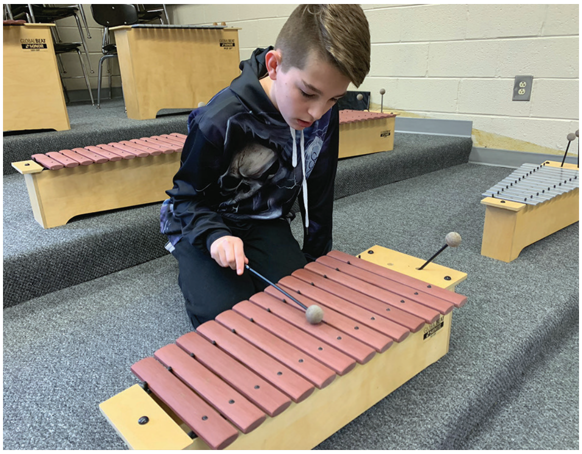


Figure 4. Students Performing a Piece They Learned Through an IML Process and then Created Accompaniment Parts.

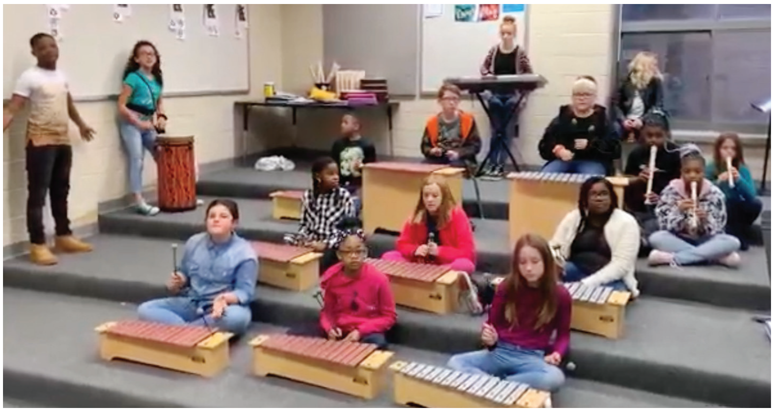
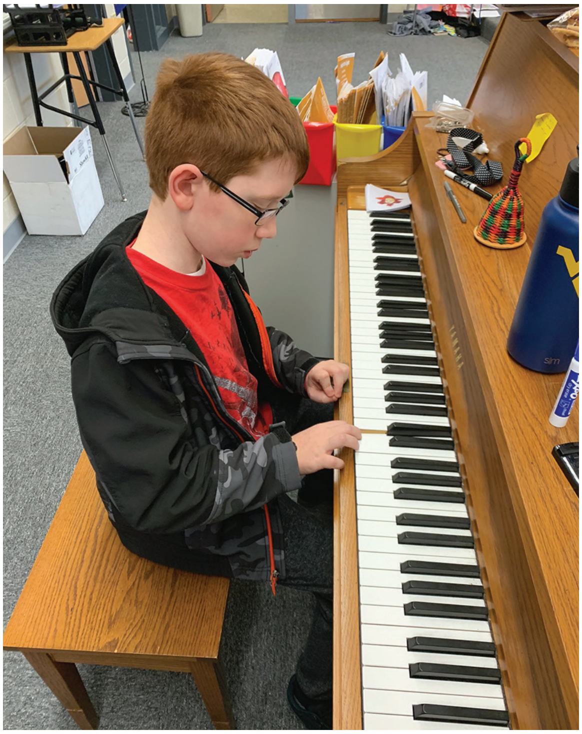


Figure 5. Student Aurally Assessing His Part in a Piece of Choral Repertoire on Piano.



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explore a concept or instrument, and then receive teacher direction followed by student creation. Respondents' misunderstandings demonstrate the need for more teachers to learn about IML and what the process entails.

Implications for Practice

Intersections between IML and OS become visible once a demonstration occurs of what can happen and what opportunities arise for students' aural skills and creativity in their future musical endeavors. The next step in this type of learning is for music teachers, primarily in their mid-career, to have the opportunity to further their education and knowledge of IML. Some teachers may have used an IML process without even realizing it. Once IML is defined for teachers, they need to experience and live in the process with increased consciousness. Likewise, music teacher education programs need to give preservice music teachers the opportunity to experience how the IML process allows educators and learners the opportunity to grow and develop. Once they experience IML, teachers will be able to see how easily it can blend in with an OS approach to teaching through creativity.

In my classroom, OS and IML mesh well in helping engage my students in creation. For example, fourth- and fifth-grade students chose a piece of familiar, popular music, learned the melody by ear on pitched percussion instruments, and created an ostinato accompaniment for it. This gave them the opportunity to improvise and use aural skills to discover the melody. The accompaniment was also created through exploration, improvisation, and composition (see Figures 2–5, p. 50). Another example was when my high school students were having difficulty playing in a certain key. I devised an exercise for them in which they were to learn a simple tune, *Are You Sleeping (Frère Jacques)*, by ear and in the key that was giving them trouble. Students in the percussion section made up an accompaniment, students in the low brass section created a bass drone pattern, and the other sections of the band created unique ways to phrase, articulate, and perform the piece. In the end, students created a form with an introduction and stinger on the end. This exercise not only allowed them to practice staying within a key signature through improvisation, but also helped them work on their aural skills, phrasing, arranging, compositing, and more.

Although this could be a modeled lesson, resources are available for teachers to begin their education and introduction to Informal Music Learning. One website is www.musicalfutures.org, which is mentioned frequently in Green's (2016) book *Hear, Listen, Play!* This book features many resources for music teachers who wish to take a deep dive into IML.

Conclusion

Mid-career Orff Schulwerk teachers engage students in combinational and exploratory creativity in their classrooms when students improvise and create movement, a composition, and/or a musical form. A number of OS teachers in this study limited students' creativity, however, by trying to recreate pieces from the Volumes and being unwilling to relinquish control because of a fear that classroom management would become an issue. They were also concerned there would not be enough time with students to prepare for performances.

The teachers in this study indicated their belief that an intersection between OS, IML, and creativity exists. Although few OS teachers knew what IML was and thus did not use it in their classrooms, most were interested in learning more about IML and practical applications for the classroom. Those who did use IML described processes that aligned with creative processes used in Orff Schulwerk classrooms.

This study revealed that OS teacher practices easily align with IML to promote creativity in students and that OS teachers have the desire to learn more about IML, which indicates more IML professional development opportunities should be made available to OS teachers. This study will, ideally, lead to further research to provide teachers with additional tools they can use to cultivate student creativity through both OS and IML approaches to music education. ■

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RESEARCH

Music Training Fosters Development in Children With Specific Learning Disorder

ABSTRACT

Solid scientific evidence shows that music training fosters development in children with specific learning disorder. In this article the authors describe the particular features of impairment in reading. They review literature detailing how music and Orff practices help young children develop phonological awareness and reading skills and conclude with a proposal for using complementary music interventions to prevent and remediate learning disorders in early childhood.

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By Jonathan Bolduc, Chantal Grenier, and Julie Raymond

Meet Aiden and Michael. One of these little boys has dyslexia-dysorthographia and the other has verbal dyspraxia (both are specific learning disorders). Despite their eagerness to learn, they struggle with their schoolwork. For them, as for many others, school and extracurricular interventions have not provided the answers to their problems. How can we help these children thrive academically? By teaching them music through Orff Schulwerk!

Specific Learning Disorder and Impairment in Reading

According to the *Diagnostic and Statistical Manual of Mental Disorders* (DSM-5) (American Psychiatric Association, 2015), specific learning disorder is defined as "a neurodevelopmental disorder with a biological origin that is the basis for abnormalities at a cognitive level that are associated with the behavioral signs of the disorder" (p. 78). Simply put, this disorder affects the brain's ability to perceive and process verbal and nonverbal information accurately and effectively.

Specific learning disorder affects about 4 to 6 percent of the population. It manifests as below-average knowledge and academic skills for the child's age. These difficulties cannot be accounted for by other causes such as intellectual disabilities, uncorrected visual or auditory acuity, developmental problems, psychosocial adversity, lack of proficiency in the language of academic instruction, or inadequate educational instruction. Furthermore, the difficulties persist over time (six months or more) despite the use of adaptive measures.

The DSM-5 specifies three academic domains that may be impaired in specific learning disorder: reading, mathematics, and written expression. Here we will focus specifically on the domain of reading, highlighting the contribution of music training to prevent and remediate impairment.

First, what do we mean by impairment in reading? Specific learning disorder with impairment in reading includes deficits in one or more of the following domains: word reading accuracy, reading rate or fluency, or reading comprehension. Other disorders often co-occur, including problems of communication, developmental coordination, and attention-deficit/hyperactivity. In the next section, we examine a complementary intervention approach: the use of music training to help prevent and remediate specific learning disorder with impairment in reading.

The Contribution of Music Training

Neuroscience research has obtained solid evidence that music training is beneficial for overall child development (Peretz, 2018). Through targeted music activities, children can focus their attention on a range of elements helpful for developing language skills. For example, studies have shown that music activities stimulate phonological awareness in preschoolers (Bolduc & Lefebvre, 2012). For children with specific learning disorder with impairment in reading, music training specifically adapted to their needs could be highly beneficial.

Phonological Awareness

Phonological awareness is defined as the ability to recognize and work with the smallest units of language sounds; for example, breaking down words into syllables, recognizing words that rhyme, and blending sounds to make words (Gillon, 2005). Early intervention in this area could help prevent certain learning problems in children who are at risk for specific learning disorder with impairment in reading.

Studies of music training reveal that music practice encourages young children to approach oral and written language in a new way. Auditory perception is critical for both music and language skills because it involves cognitive processes required to receive and analyze auditory stimuli (Kraus & Chandrasekaran, 2010). The working verbal memory (phonological) is also critical because it stimulates the recall of auditory information needed to recognize and distinguish between similar musical and language patterns (Gomez-Dominguez et al., 2018). Research confirms that this type of memory is deficient in students with learning disabilities (Demont & Botzung, 2003). Fortunately, music training acts to stimulate the working memory. The working verbal memory enables analyzing and comparing diverse auditory information (e.g., linguistic and musical). In addition, it stores the information temporarily, enabling it to be explored and manipulated. Thus, because music training calls on auditory perception and the working memory, it improves listening comprehension in preschool-age children. These assertions have been supported by many recent studies presented in the following literature review.

First we will look at three quasi-experimental studies using intact groups. Moritz et al. (2013) found an effect of daily 45-minute music training sessions ($n = 15$) compared to 35 minutes per week ($n = 15$) on the development of phonological skills in American kindergarteners (average age 5.6 years). Standardized test scores showed that the daily training group improved significantly, particularly on rhyme discrimination and production.

Kempert et al. (2016) compared the impact of (a) a combined music and phonological awareness program ($n = 128$), to (b) a phonological awareness program only ($n = 109$), and to (c) no special training other than the regular school program ($n = 187$) on the development of phonological skills in young German children (ages 4–5 years). The protocol consisted of three 20-minute sessions weekly for 16 weeks. Although musical abilities were positively related to phonological awareness, the added music program did not have a significantly greater impact on phonological awareness than the phonological awareness program alone.

Linnavalli et al. (2018) demonstrated that even informal music activities, if pursued for several years, can have a positive impact on the language skills of preschoolers. Over two school years, they examined the effect of community music and/or dance programs on phonological awareness and inhibition control in 66 Finnish children (average age 5 years and 1 month). The participants attended either combined music and dance classes or music or dance classes alone. Their results are not presented in terms of group comparisons, but in terms of the researchers' predictions based on the number of hours each child spent in music and/or dance training. The results showed that children who spent more time in music activities improved significantly on phonological awareness and vocabulary.

Several experimental studies using randomized assignment have also advanced knowledge in this area. Herrera et al. (2011) examined the development of phonological skills in 97 Spanish children (average age 4.5 years) who were given combined music and phonological awareness training (*n* = 32), phonological awareness training (*n* = 34), or no special training (*n* = 31). The training programs comprised two 1-hour sessions weekly for two years. Phonological skills were assessed with the Rhyme Oddity Test (when presented with three words represented by drawings, the child has to identify which of the words has a different ending), the Task Syllabic Tapping Test (words are depicted by drawings and the child has to clap as many times as there are syllables in the word while saying the word aloud), and the Initial Phoneme Oddity Test (the child has to say which of three words has a different beginning). The children who received training significantly outperformed the control group in phonological awareness and speed in naming objects. Moreover, the combined training group scored significantly higher on rhyme awareness.

Other studies have shown that music training programs improve phonological awareness. Degé & Schwarzer (2011) examined 41 German preschoolers (average age 5.9 years) randomly assigned to a phonological awareness program (*n* = 14), music program (*n* = 13), or sports program (*n* = 14). All programs were run daily for 10 minutes over a 20-week period. All three groups improved equivalently on small phonological units (phonemes), but the music and phonological groups improved considerably on larger phonological units (syllables).

Similarly, Patscheke et al. (2016) compared the development of phonological skills in 39 immigrant children (average age 5.11 years) randomly assigned to three training programs: phonological skills (*n* = 11), music (*n* = 13), or sports (*n* = 15). All programs were similar to those used in the previous study, except for duration: thrice weekly 20-minute sessions for 14 weeks. The results corroborate those of the previous study (Degé & Schwarzer, 2011): improvements in phoneme and syllable processing skills. The authors interpreted the results of both studies as evidence of a shared mechanism between music and language ("a common neural circuit") for learning sound categories, suggesting that music training can benefit speech processing.

In 2018, the same team (Patscheke et al., 2018) investigated the influence of training in rhythm perception and production (*n* = 13), pitch listening and perception (*n* = 13), or sports in young German children (average age 5.5 years) randomly assigned to the conditions. All groups participated in three 20-minute sessions weekly for 16 weeks. Only the pitch group showed significant improvements on phonological skills (syllable and rhyme processing).

In sum, the experimental and quasi-experimental studies noted here suggest that music training wields a significant impact on various aspects of phonological awareness. The results attest to the importance of adding music training to early childhood language interventions to help prevent learning problems in preschoolers.

Impairment in Reading

As noted, specific learning disorder with impairment in reading refers to deficits in word reading accuracy, reading rate or fluency, and/or reading comprehension. Here again, research has accumulated evidence of the significant contribution of music training to reading skills (Ozernov-Palchik et al., 2018; Reifinger, 2018). At the same time, the neuroscientific literature provides increasing evidence that music training is a promising therapeutic method, supporting the argument that it should be included in the arsenal of tools therapists, teachers, and educators use.

We begin with Flaugnacco et al. (2015), who assessed the effect of music training on the phonological and reading skills of young Italian children with dyslexia. The sample (*n* = 46) was randomly assigned to two groups: music training

(n = 24) or painting instruction (n = 22). The music program was based on the Kodály and Orff pedagogies and adapted to focus on rhythm and temporal processing through the use of percussive instruments, rhythm syllables, rhythmic body movements accompanying music, and sensorimotor synchronization games. The painting program emphasized visual-spatial and hand skills as well as creativity. The children trained for two hours weekly for seven months. All children also attended a conventional rehabilitation program at home for 20 minutes daily, and all were assessed with neuropsychological measures. The music group scored higher on rhythm, phonological awareness, and reading tasks, indicating that music exerts a positive causal effect on certain language skills in dyslexic children.

Two separate studies by Habib et al. (2016) offer additional arguments for the inclusion of music training in therapeutic and learning programs for dyslexic children. In the first study, 12 dyslexic children (average age 10.7 years) practiced intensive musical exercises for 18 hours over three consecutive days. In the second study, 12 children (ages 7–12 years) performed the exercises for 18 hours spread over six weeks. The first study showed significant improvement in categorical and auditory perception of temporal speech components. The second showed additional improvements in auditory attention, phonological awareness (syllable fusion), reading skills, and repetition of pseudo-words. It is worth noting that these improvements generally persisted for six weeks after the training. The authors concluded that regular therapeutic and educational programs for dyslexic children would benefit from the addition of music training.

More recently, Hallam (2018) suggested that music training can help offset some of the effects of social disadvantages on reading development. Students ages 11 and 12 years (n = 354) in six secondary schools in the United Kingdom were randomly assigned to control (n = 174) or intervention (n = 180) groups. Groups of 10 children with below-average reading scores received the intervention (Rhythm for Reading program [RFR]) for 10 minutes weekly for 10 weeks. The results showed that the structured RFR intervention helped develop sensitivity to and ability to integrate beat and rhythm, leading to significantly higher scores on reading accuracy and comprehension. Furthermore, the participants with a disadvantaged background, as determined by their eligibility for free school meals, made greater progress than the others, indicating that this approach can diminish the impact of low socioeconomic status.

Taken together, these experimental studies provide compelling evidence that music training can help children build their reading skills and overcome reading deficits. Therefore, music training should be included in systematic therapeutic and educational programs as an effective way to remediate specific learning disorder with impairment in reading.

A New Way to Intervene

Coming back to Aiden and Michael, the disorder they have is not rare. However, the many established interventions have not had much success to date. It therefore seems imperative to adapt them and to institute new practices. This is where the Orff pedagogical process comes in. Its use of exploration of sound and movement, development of musical skills through imitation, and focus on improvisation ultimately leading to creation (Shamrock, 1997) make it an ideal approach when working with children who need a flexible learning experience. According to the research, Orff music training stimulates a variety of cognitive functions complementary to the development of phonological awareness and reading skills, particularly for children with specific learning disorder (Frey et al., 2019).

Our review of the literature indicates that Orff music interventions could make a significant contribution here. It is important to note that music activities provide cognitive gains in diverse populations as well. In other words, both neurotypical children and children with specific learning problems have much to gain from quality music training.

With good reason, parents might wonder whether "doing" music can actually improve their child's academic performance, particularly when that child is failing at school. In answer to this question, the literature shows that music training enables children to "learn how to learn" (Peretz, 2018, p. 36). Notably, the practice of music requires "bottom-up and top-down perceptual processing, attention, and integration of executive functions" (Loui & Guetta, 2018, p. 158). In effect, participating in Orff music activities from a very young age improves attention, planning, organization, and mental flexibility. Yet these executive functions, which are essential for coordinating other cognitive functions such as logical reasoning and abstract thinking, are generally deficient in children with specific learning disorder. Music training in this population would, therefore, foster their development, particularly their reading skills.

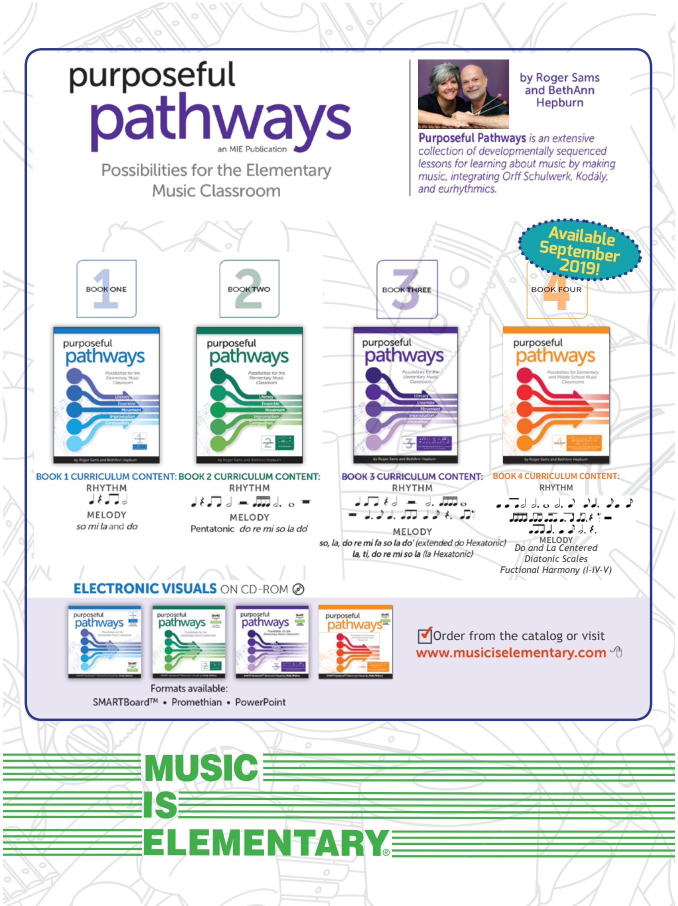
Any tasks that involve written words pose colossal challenges for children with specific learning disorder with reading impairment. Music practice shares similar cognitive processes with those used for reading. It develops complementary skills without accentuating the disorder, and because it is a pleasurable activity children have fun doing, it stimulates the production of dopamine, a hormone associated with pleasure and intrinsic motivation (Salimpoor & Zatorre, 2013). This type of motivation is a form of curiosity that drives children to want to learn. They enjoy the activity for its own sake and not for an external goal or reward. In other words, taking part in music activities can have a positive impact on intrinsic motivation, which is highly favorable for the quality of learning in children with specific learning disorder.

Finally, given that other disorders are frequently associated with specific learning disorder, it is noteworthy that music practice also helps improve other skills. For example, moving in time to music and playing musical instruments following rhythmic education principles of the Orff approach are ideal ways to develop fine and gross motor skills (Zachopoulou et al., 2004). Rhythmic play, musical accompaniments, and melodic improvisations through music education pedagogy such as Orff Schulwerk have also been shown to develop coordination and locomotor skills and help overcome inhibition (Bugos & DeMarie, 2017). Similarly, songs and nursery rhymes foster attentiveness in children and encourage them to adopt social and prosocial behaviors (Peretz, 2018). More specifically, learning to synchronize with others improves the ability to cooperate. Thus, music can improve the capacity for empathy. For all these reasons, music training and music activities should be included in the daily routine of young children, whether or not they have specific learning disorder.

Conclusion

We have described how music practice can help prevent and remediate specific learning disorder, particularly when impairment in reading is present. The evidence-based research increasingly supports this argument. In fact, all children could gain from participating in music activities because music activities contribute significantly to the development of phonological awareness and reading skills. Music training should, therefore, be considered as a complementary intervention approach to respond to the specific needs of children with learning disorders.

The Orff Schulwerk pedagogical approach is particularly suited for this purpose because it allows the flexibility to select and develop materials according to the needs of particular classes and situations. Also, with rhythm considered as the starting point for pedagogical materials, and speech patterns the basis for rhythmic development, Orff Schulwerk arises as a valuable tool when working with this population. More broadly speaking, music training can optimize the overall development of all children. Music training should, therefore, be mandatory at school for all children. Furthermore, It should be offered continuously, from preschool to the end of the academic pathway, allowing everyone to benefit. ■



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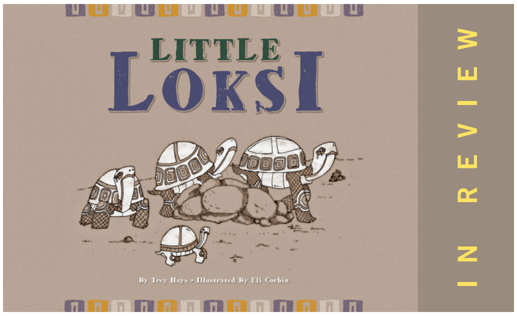
CHILDREN'S BOOK REVIEW

Reviewed by **Roxanne Dixon**

Little Loksi

Written by Trey Hays/Illustrated by Eli Corbin
White Dog Press, 2018



“May you use your talents to help others along your journey.” The author’s inscription in my copy of *Little Loksi* summarizes the message of this lovely, simple book. Inspired by Chickasaw culture, Oklahoma music teacher and author Trey Hays and illustrator Eli Corbin collaborate to tell of Little Loksi, a young turtle, and his diverse community.

On a walk one day, Little Loksi is splashed by a big wave and turned upside down. One by one, various animals help him, at first trying unsuccessfully to flip him over, then recognizing other ways they are equipped to help him in his predicament. Chukfi the rabbit (a common trickster in Chickasaw stories) shares a wise tale and enthralls the animals through the night with stories of the moon and stars while Little Loksi lies stuck on his back. Other animals from a wolf to a skunk are inspired to help in their own unique ways. Finally, a spider and an eagle cooperate to right Little Loksi. Wise Nashoba the wolf then reminds all the animals how important each one and his or her special talent is in the “great cycle of life.”

Hays gives his characters Chickasaw animal names and provides a key and pronunciation guide at the back of the book. The Chickasaw Nation actually created a descriptive name for porcupine just for *Little Loksi,* because no word for it previously existed. Corbin’s illustrations also reflect Chickasaw culture, echoing design from Chickasaw pottery with sepia and umber/black line drawings with whitewashing on heathered tan (the first day), purple (through the night), and gold (the second day) paper. The illustrations are simple, engaging, and expressive. Though published as a paperback, the paper stock is sturdy and clear.

Perhaps partially because of the “journeying” nature of guiding students through creative experiences, Orff Schulwerk teachers often find journeying stories to bring to life within our classrooms. *Little Loksi* is a welcome addition to this literary category. As when setting other such tales, “traveling music” for this story could range from simple to complex, depending on the needs and goals for the students involved. For example, establish a broken bordun ostinato and invite students to improvise the turtles’ walking music over the top. How might the music change when they walk along a “rough and rocky place,” “dry creek beds and creek beds with trickles of water bubbling through the rocks,” and “past a pond with waves splashing against the shore?”

As readers will note, Hays’s text suggests different musical qualities and potential instrumentation. Guide children to work together to conceive and execute music for when Little Loksi is upended by the surprise wave and his family worriedly gathers around, unsuccessfully attempting to push him over. Consider giving students turns to serve as the conductor, listening and cueing an ocean drum, cymbals, or a barred instrument tremolo and glissando.

Stories with a succession of characters such as the animals who step forward to help

Little Loksi also offer a perfect opportunity for developing student solo work, both with drama (pantomime, puppetry, or creative movement) and instrumental motives. These and other openings make *Little Loksi* particularly well-suited for extended classroom work or expanding into an Orff-based performance. Embedded within the story are Chukri's retelling of the race between their grandfathers, the tortoise and the hare (itself a fun potential sidebar), and a beautiful depiction of nightfall and moonrise in the woods. Lying on his back, "Little Loksi had never seen the sky in such majestic beauty before," provides a perfect invitation for modal music and small-group movement compositions. The book concludes with "an animal song and dance," including descriptive movement language perfect for exploration and inspiration—even an enticing invitation to incorporate a weaving circle as the animals dance around the spider's web.

Not a folk tale, *Little Loksi* is actually loosely inspired by the author's process as he recovered from an automobile accident and the diverse ways people assisted him along the way. Nevertheless, in message, language, and structure, the story reflects a folk tale spirit, honoring the collaborators' Oklahoma Chickasaw roots in a beautifully accessible and inspiring way. *Little Loksi* is a wonderful book to treasure, share, and bring to life together—one that illustrates the impact we each can have on one another! ■

ROXANNE DIXON is an elementary music teacher in Camp Hill, Pennsylvania, where she seeks to inspire her students to be "their best selves" through shared creative experiences. Roxanne holds a master's degree in music education with an Orff concentration from the University of St. Thomas, Minnesota. She serves on the editorial board of *The Orff Echo*.

CHILDREN'S BOOK REVIEW

Reviewed by **Kelly A. Grace**

One Minute till Bedtime

Edited by Kenn Nesbitt
Illustrated by Christoph Niemann
Little, Brown, 2016

One Minute till Bedtime
60-SECOND POEMS TO SEND YOU OFF TO SLEEP
Selected by KENN NESBITT · Art by CHRISTOPH NIEMANN
IN REVIEW

Who would think a book intended for bedtime would have a place in the Orff Schulwerk classroom? *One Minute till Bedtime: 60-Second Poems to Send You off to Sleep* is an anthology of 143 children's poems compiled by former Children's Poet Laureate (awarded by the Poetry Foundation) Kenn Nesbitt and featuring contributions by notables such as Judith Viorst, Lemony Snicket, and Naomi Shihab Nye. This collection is page after page of witty, thought-provoking, and just plain silly poems that, though intended for bedtime, are certain to inspire your students to sing, say, dance, and play!

A favorite in the collection is a four-line gem by Linda Knaus. "For Pete's Snake" is a humorous poem about a twelve-foot snake that needs six new pairs of shoes. From a music teacher's perspective, it is the perfect vehicle for introducing and/or reinforcing eighth-note pairs, perhaps even with whimsical rhythm cards depicting a snake wearing shoes. Also on the topic of shoes is "Me and My Feet" by Donna Marie Merritt. The title piques students' curiosity, and the playful text about favorite footwear will hook them. The poem is sixteen beats long (four measures of eighth and quarter notes, ti-ti, ti-ti, ti-ti ta)—*I like slippers/For a snooze*—and early elementary students can easily memorize it and bring it to a drum circle.

Eileen Spinelli's "Stuffed Animal Collection" finds instant success with younger students while also allowing space to expand in an Orff Schulwerk lesson. Students will delight in bringing this rhyming, rhythmic poem to life through a dramatic interpretation of animal voices as they pretend to be at the zoo sighting lions, hippos, and zebras (to name a few). The eight lines in 6/8 meter lead easily to four musical phrases of body percussion that can then transfer to barred instruments to improvise ascending and descending C-pentatonic melodies. My students enjoyed adding two measures of alternating mallets on G and a leap to end on C (do). The creative process does not have to end with barred instruments, however. Encourage your students to explore the characteristics and personalities of the animals through movement improvisation or, optionally, through small percussion to give each animal a special sound. Let them explore the timbre of wrist bells, guiros, wood blocks, hand drums, and finger cymbals to discover and interpret *A giraffe and a monkey/a gray kangaroo*.

In addition to curating this collection, Kenn Nesbitt penned a special poem to begin each of its seven sections, and Christoph Niemann's amusing, contemporary illustrations add to the enjoyment and potential of this book. A night sky depicted by a salt shaker sprinkling flecks of stars into the sky, a father and son hammer going for a walk, and an armadillo wearing a pillow set the stage for collaboration with your art teacher that might even evolve into a performance piece.

One Minute till Bedtime: 60-Second Poems to Send You off to Sleep is a collection to reach for over and over again. This book could become a treasured staple in many Orff Schulwerk classrooms. ■

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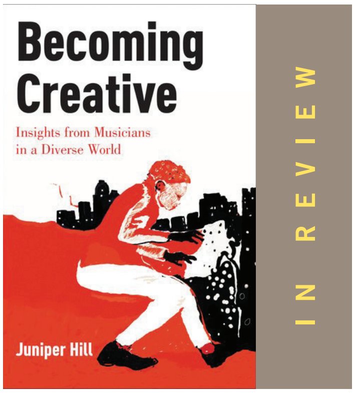
Reviewed by **Megan Bergeron DiSciscio**

Becoming Creative: Insights from Musicians in a Diverse World

Written by Juniper Hill
Oxford University Press, 2018



"Why do societies restrict creativity? Why are some musical communities more conducive to creativity than others? How is an individual's potential to be creative fostered or inhibited by her cultural, social, and learning environments?" These and other questions guide this ethnomusicological study spanning three major cities and a diversity of musical styles. In *Becoming Creative*, author Juniper Hill seeks to identify the specific elements that enable, foster, and inhibit musical creativity by mining the collective knowledge of musicians in Helsinki, Cape Town, and Los Angeles through interviews and ethnomusicological activities within classical, jazz, popular, traditional, and folk music communities.

The book's five chapters are organized around what Hill determines to be five essential pillars of understanding creativity: (1) Interpreting Creative Experience across Diverse Musical Communities, (2) Developing Creativity-enabling Skills, (3) Developing Psychological Enablers and Inhibitors of Creativity, (4) Accessing the Opportunity, Permission, and Authority to Become Creative, and (5) Overcoming Inhibitors of Creativity.

In the introductory chapter, Hill presents six components that "... together comprise a cross-cultural experiential model of musical creativity." These six components are the result of a thematic analysis of responses to the questions (a) What does creativity mean to you? and (b) When do you feel most creative? The components, also referred to as processes, are generativity, agency, interaction, nonconformity, recycling, and flow. Hill continues to describe how each of these processes, while ubiquitous in different geographic and musical contexts, is viewed with differing importance or meaning relative to the context. When discussing the idea of "recycling," Hill points out that although DJs and jazz musicians are most well known for remixing other works, the idea of recycling is crucial for all creative musicians. A classical pianist in Helsinki describes how she discovered that all of her favorite composers have collections of exercises that contain fragments or phrases from larger works. She described how she used these exercises in her early improvisations when she was still worried that she would not know what to play.

Chapter 2 tackles a controversy familiar to music educators: Is there a threshold of technical ability musicians must reach before they can be creative? One classical musician from Los Angeles repeatedly emphasizes the importance of skill-acquisition *first* and struggles to identify anything else needed beyond inherent talent and prayer. A faculty member at the Sibelius Academy in Helsinki explains he would prefer to admit a student who can play expressively but lacks certain technical and musicianship skills because those are "easy to teach." Hill demonstrates how technical skill can often be used as a tool for conformitivity, or how an overemphasis on skill and technique can inhibit creativity. This is one way the research in this book supports the Orff Schulwerk model of fostering creative thinking continuously throughout skill development.

The second half of the book focuses on the social, cultural, and personal ways creativity is enabled or inhibited and how to overcome those inhibitions. In Chapter 3, Hill identifies four "sociocultural factors that can influence an individual's self-image, motivation, and anxiety level." These factors are themes that emerged from the interviews: "(1) beliefs about potential; (2) comparisons of oneself with role models and peers; (3) feedback from others and from oneself; and (4) values and attitudes related to perfectionism, making mistakes, and originality." Though not unfamiliar to music educators, reading these professional musicians' descriptions of their experiences can inform our teaching.

Of particular interest for music educators teaching students from diverse backgrounds is the discussion surrounding Western and non-Western beliefs about talent and inherent ability. Many Western performers reported experiences from early childhood when they were indoctrinated with the belief that talent is inherent, God-given, or genetically acquired. This is contrasted with the belief in some South African cultures, namely the Xhosa and Venda, that every human has musical and creative potential, which raises questions for music educators teaching their students that every child is musical and creative within a culture that does not necessarily reinforce those beliefs.

Many of the musicians interviewed spent a significant amount of time talking about the idea of perfectionism as a creative inhibitor. Classical musicians reported the most anxiety surrounding this, whereas many folk and jazz musicians reported feeling freer to make mistakes. Several musicians connect their perfectionism anxiety with an early overemphasis on technique, as noted previously in the book.

Chapter 4 confronts the myriad ways in which racism, elitism, and power structures can inhibit creativity in marginalized populations. One music educator in Cape Town describes the ways apartheid has damaged the confidence of Black musicians in South Africa: "[Because of] apartheid and the whole years and years of neglect and being disadvantaged through the colonial times … for years people of colour in this country and in colonized countries have lost confidence, their self-image, their belief of self.… You're never good enough to be there." Despite the physical distance, American educators will recognize these depictions of colonialism, racism, and inequities in music and education institutions.

Finally, Hill outlines the material, physical, moral, and psychological ways musicians can overcome inhibitions and foster creativity. In Chapter 5, music educators will find strategies for supporting creativity they can transfer to their classrooms. Interviewees describe moments when they felt most creative, and Hill includes a brief autoethnography on the matter. Each vignette provides a description of how creative spaces can be unique for each person, but how influential and long-lasting the influence of a creative space can be for musicians.

Becoming Creative is an impeccably researched and exhaustive examination of creativity in music. Hill proves an evocative interviewer, admitting that some conversations lasted as long as eight hours. The cities of Helsinki, Los Angeles, and Cape Town are well poised for comparison and contrast, and musicians of almost any genre will find themselves well represented in this research. Most importantly for music educators, Hill frequently connects the lives of professional musicians to their early education and includes interviews of university, secondary, and elementary teachers. This book, though not specifically written for music educators, contains a wealth of knowledge for those wishing to foster creativity in every child. ■

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