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SUMMER 2021
VOLUME 53 NUMBER 4
QUARTERLY JOURNAL OF THE AMERICAN ORFF-SCHULWERK ASSOCIATION

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SUMMER 2021

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on the cover

"Cactus Leah" by Leah Brianna Garcia, a student at McNabb Elementary, Spring, TX. Art teacher: Fran Taylor

issue coordinators

Sandra Adorno, Martha O'Hehir, and Martina Vasil

AOSA

American Orff-Schulwerk Association

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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.

FOCUS ON STORYTELLING

RESEARCH

editorial board

mission statement

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

Our mission is:

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

AOSA diversity statement

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

our core values

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

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

By Lisa Hewitt

AOSA Conversations that Connect – Summer

Not all of us can do great things. But we can do small things with great love.
—Mother Teresa

As most of you are aware, AOSA is strategically working to create a culture of belonging. Due to the unique challenges of this past year's pandemic living, I would like to offer an update of our ongoing efforts. A variety of voices helped guide us with intention and integrity as we navigated all the parts of this task over the past few years. Your voice is valued as well. I hope you took the opportunity this spring to share your thoughts by completing the survey we sent. This information is important to our next steps. Please be on the lookout for other ways you may express your thoughts to our National Board of Trustees and ad-hoc committee in the next few months. Once the NBT receives these recommendations, they will review, discuss, revise, and share with our members, providing

you with ample opportunity to discuss, comment, and question as needed. As members, you make the final decision through a referendum vote regarding any changes to our National Board of Trustees, as our Articles of Incorporation legally require.

To create the best version of our organization, one that welcomes all who want to join and journey with us, we still have challenges to overcome—and we are making progress.

As you can see, a significant number of representatives is conducting this serious work with due diligence and the input of scores of AOSA members. Our intention is to welcome all as members and develop the leaders who will serve AOSA. It is important we get this right.

Recently someone said to me, "The road to the good things is through the hard things." It was affirmation to me of the work AOSA has done and continues to do. We have made strides in moving our organization forward, identifying bias and discriminatory practices and making change. To create the best version of our organization, one that welcomes all who want to join and journey with us, we still have challenges to overcome—and we are making progress:

- **Our largest membership growth this year is with our student members.**
  This demographic has increased significantly to nearly 30% of our membership! Our Member Relations Committee is reaching out to this special group with a new Facebook page to support, grow, and mentor our preservice members. If your chapter has student members or you know a student, please share the information they need to join.
- **We have a podcast.**
  This will give you some practical ways to utilize your AOSA membership well, learn more about Orff Schulwerk and how the approach is used in the classroom, and hear AOSA's senior members' tales from their life's work, which can transform your own mission. You may find it by searching your favorite podcast host using the entire name of our organization, American Orff Schulwerk Association, not the acronym.
- **The AOSA Professional Development conference is face to face in 2021 with registration now open.**
  What a wonderful reunion our National Conference Chairs are planning. North Charleston, South Carolina, is a beautiful location to come together again. Watch your emails to see registration details, learn more about safety protocols, and gather other important information. I hope to see you there!
- **AOSA has created Independent Study Units that include online videos, articles, and lesson ideas from our AOSA Resource Library.**
  Our Professional Development and Research Committee has packaged these amazing modules to create another option for our members to earn hours for recertification or continuing education units. A certificate is earned once all the work is completed and submitted, or you have an option to receive college credit through Ashland University. You will find units such as Artistry in the Schulwerk, The Volumes, Classroom Management, and more. Check them out on the Professional Development page of our website.

Reflecting on the past few years serving AOSA on the Executive Committee, I am truly humbled by the experiences and the remarkable people in our organization. I am grateful several teachers in my district encouraged me, a young inexperienced teacher, to attend a meeting to start a local chapter of AOSA. There were multiple opportunities for service and I said, "Yes!" I stacked chairs, moved instruments, cleaned up hospitality, and greeted people at the door. Simple tasks allowed me to build lasting relationships while learning from those more experienced voices. Who are you taking time to invest in? How are you serving your chapter and national organization? The small things mean great things to those who receive them.

As my term draws to a close, I am grateful for so many things: my family who supported and encouraged me to continue my professional growth to complete my levels courses; principals, PTOs, and other organizations supporting me financially in big and small ways, allowing me to attend Orff Schulwerk Teacher Education and National Professional Development Conferences; my local chapter, which developed my leadership and professional growth under the umbrella of AOSA; membership in an organization that established a curriculum and approved teacher educators, providing the skills and understanding to create and improvise confidently with my students and lead them to do the same; my time as a Region IV representative where I was able to serve the members who invested in me and make a difference to another young teacher somewhere; and the patience afforded me as vice president and president to grow in many ways.

Serving as your president has been a unique, challenging, and rewarding experience. No other AOSA president can say their term included a global pandemic! This brought tough decisions and real-life improvisation. I have learned to face fears, engage in courageous conversations, and lean into discomfort. I laughed and cried with members as they shared experiences, and developed long-lasting friendships with many. This experience also brought the understanding I am still a work in progress with many things left to learn. I happily embrace this knowledge and look forward to developing a better me.

Finally, I am grateful for an enthusiastic, understanding, and dedicated NBT, a group that has persevered through online meetings during the pandemic. Somehow, they continue to get the work done. They have encouraged me and offered support in so many ways. Thank you, NBT, for bringing the best of yourselves to our beloved organization. It has been my honor to be a part of this incredible team. I have missed our face-to-face meetings and cannot wait to hug each one of you at conference! ■

Thank You for Your Service

I would especially like to thank those NBT members who are rolling off the board this term:

Treasurer, Judith Thompson-Barthwell
Region I, Aaron Hansen
Region II, Malia Walter
Region IV, Mandy Gunter
Region V, Nick Wild

You have all served us well and we appreciate your dedication to AOSA.

I would also like to send my welcome and good wishes to those who will be joining the NBT this year:

President-Elect, Josh Southard
Treasurer, Betsy Kipperman Sebring
Region I, Dan Gullick
Region II, Armando Campos
Region IV, Heather Klossner
Region V, Karin Puffer

I know you will do great things with love for members.

I pass the torch to the 2021–2022 Executive Committee:

President, Michelle Fella Przybylowski
President-Elect, Josh Southard
Vice President of Diversity, Equity, and Inclusion, Patrick Ware
Vice President-Elect of Diversity, Equity, and Inclusion, Manju Durairaj
Secretary, Kathy Hummel
Treasurer, Betsy Kipperman Sebring

With confidence the hard things will lead to the good things.

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

IN THIS ISSUE

By Linda Hines With Sandra Adorno, Martha O'Hehir, and Martina Vasil

Storytelling

Once upon a time…. We grew up listening to stories. Storytelling may have begun with pictures drawn on cave walls, through song or oral tradition, or through a combination. Today we tell stories face to face, around campfires, through social and other media, and in the classroom where they engage and influence young minds. Stories are powerful when they are rich and relatable. In this issue, we invite you into our story of stories where the dynamics and benefits of storytelling unfold.

A historical perspective provides the lens for **Melissa Ryan's** examination of traditional narratives concerning music education and how Orff educators rewrite them to align better with the spirit of the Schulwerk.

Eric Trio discusses his use of storytelling to encourage his students to find their own voice and identity by seeing themselves in the mirror of a story or through the window of a biography. Using four children's books, **Jeaneau Julian** shares practical ideas to cultivate empathy, allowing her students not only to see themselves in the world around them, but also to help them relate to others.

Powerful storytelling is an art that can be developed. **Susan Ramsay,** answering questions posed by **Martha O'Hehir,** shares her techniques for choosing and using stories in and beyond the classroom and for becoming a masterful storyteller.

The narrative continues with **Dalrymple MacAlpin's** journey from folk artist/musician to playwright, composer, storyteller, and puppeteer. He creates an engaging tale as he shares the twists and turns, the muse and the magic that fired his passion and inspired his artistry.

Stories can be used to highlight the importance of representation in the classroom repertoire. **Liz Camozzi's** reflection on her research and teaching experiences provides a glimpse at the many perspectives in the larger American story and details how to incorporate into the classroom an array of songs that promotes community among students and throughout the greater society.

You may recall Nicola Mason's article in the Fall 2015 issue of this publication where she analyzed the content of *The Orff Echo* from 1968 to 2015. Adding another dimension to this research, **Erika Knapp** summarizes her study and evaluation of professional development sessions offered over five decades of AOSA's Professional Development Conference. Her use of Ganz's three-pronged framework of public stories illuminates the findings and encourages

New Ed Board Member

Please join the editorial board of *The Orff Echo* in welcoming our newest member:

ALAN SPURGEON is professor emeritus at the University of Mississippi where he taught graduate research courses in music education for 20 years. He holds a PhD from the University of Oklahoma, a master's in music from the University of Arkansas, and a bachelor's degree in music education from Truman State University, Missouri. Alan has completed Kodály training, three levels of Orff Schulwerk Teacher Education, and has taught Orff Levels I and II. He has published two books on Anglo American folk music and previously served on *The Orff Echo* editorial board.

reflection on the past, present, and future. We look forward to prospective submissions that further round out this topic for our organization's self-reflection.

Over thousands of years, the human brain has evolved neurologically to process imagined experiences as though they were real—presenting an ideal situation for using storytelling to engage your students in learning. Thus, we repeat our summer 2015 challenge to you to move out of your comfort zone, leave your books behind, and tell a story to your students. Improvise along the way and mesmerize them as **Josh Southard** did when he surprised his kindergarten students with a special visitor who may or may not have been real.

After telling your tale, it might be time to share a children's book. **Karen Williams** and **Victor Lozada** review stories that teach students about the cycle of life and standing up for one's beliefs. For your own summer reading, recommendations include two Supporting Our Learning books. The first, reviewed by **Kaethe Grabenhofer**, considers the vision for the future that resulted when practitioners from around the world shared their Orff Schulwerk expertise and ideas. In our final offering, **Martina Vasil** reviews a sourcebook replete with information and application worthy of any Orff Schulwerk practitioner's reference library.

By engaging our emotions, stories engross, teach, stimulate empathy, and increase our understanding as we share connections and traditions. They spring from our imaginations and stir our sentiments, fostering hope, ideas, and inspiration. Stories allow us to reflect and dream. Is it any wonder we cannot resist them? ■

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

Flipping the Script Through Orff Schulwerk

ABSTRACT

Stories are a powerful tool of change in many cultures and communities. Often narratives retell, reflect, and perpetuate the state of affairs in a certain time or place and can change the way we interact with the world in substantial and enduring ways. In this article, the author discusses how Orff practitioners can flip the script and change the story of music education today and beyond by framing the Schulwerk story as an alternative to the surrounding narratives.

MELISSA RYAN currently serves as assistant professor of music at DePauw University, teaching courses in general music education methods and diverse needs, among other music teacher education courses. She has taught in elementary and secondary music settings in Hawaii, Tennessee, Florida, and China. Additionally, Melissa has facilitated musical learning by teaching in community music programs for underserved students in various parts of the United States.

By Melissa Ryan

"Will you tell us a story?" We have all heard this request many times from students in our music classrooms. This simple sentiment comes from a pure place, one to which all humankind can relate. We all love a good story. Young and old alike delight in hearing one told or in watching a story play out on a stage or screen. Many of us savor the joy of telling a great tale; our brains are even wired to continue theatrics in our dreams while we sleep, as noted by Johnathan Gottschall (2012): "We are, as a species, addicted to story. Even when the body goes to sleep, the mind stays up all night, telling stories" (p. 10). This deep-seated propensity for stories and storytelling connects us as humans and seeps into our everyday lives, even into our profession as music educators.

When shared repeatedly across time and in collective spaces, certain types of stories can create a shared world and tell us the way things are or might be in the future. Many stories and histories connect music education and the world in which we move and act as teachers. Shared understandings, traditions, and common customs have emerged as a sort of reflected folklore. Music educators might identify this folklore as the "big story" of our profession—a

historically embedded anthology of narratives told in our community as a way to share and understand ourselves and our values.

Identifying our profession's collective narratives as folklore does not imply they are fictional stories pulled from thin air. Indeed, they are often authentic and accurate representations and reflections of the history and current state of music education in the United States. These driving forces in the folklore of music education were not inherited by chance but by choice, often in reaction to the societal and political climate in the United States at particular moments in time.

As we know, the folklore of music education has been continually shaped and reshaped by social and political realities outside the music classroom. Whereas history has handed us myriad narratives within our profession, this discussion narrows the scope to three:

1) High-quality musical products are the goal of music education;
2) Music classrooms are places for technical training toward standardized skill sets; and
3) As adults, teachers are the bearers of knowledge and figures of authority in a successful educational environment.

These narratives come as reactions to societal turning points, such as the launch of Sputnik, the implementation of No Child Left Behind, and even the current global pandemic. We may see ourselves as actors in the compelling and complex folklore of music education—past, present, and future. Music teachers might imagine that through these narratives bequeathed to us, the stage has been set and we are playing out the inevitable, our script already written by those who have come before us. What other choice do we have? Forces from the outside seem overwhelmingly impossible to overcome.

Yet an alternative to that hopeless and helpless determination exists. As Orff practitioners, we are not merely powerless actors but co-authors of a counter narrative to disrupt our inherited folklore—flipping the script and shining a spotlight on an alternative story of music education. Stories and the act of storytelling are socially constructed; thus, telling a different story can become the basis for constructing a different reality (Kearney, 2002). In the art of teaching, we are not bound by the established folklore, destined to imitate that which we have seen played out in music classrooms past and present. The craft of Orff Schulwerk is a pathway toward telling a different kind of story—countless stories, in fact. Together, we can create a new shared world, a radically different norm, through the stories we tell in our teaching and through the Schulwerk.

Narrative: Product over Process

A tale often told and supported in music education is that product rules all. In other words, music educators' effectiveness and value are based on the quality of their students' musical products. How has this pervasive story seeped into and stayed within the folklore of music education? What (hi)stories influenced and perpetuate our current folklore with such impact? One event that led to this narrative occurred in 1957, when the Soviet Union launched the first space satellite, Sputnik I. Indicating that our technological and educational advances were falling behind the rest of the world, the launch served as a wake-up for the United States. The country's intensified focus on educational reform shifted away from any curricular subject that did not serve the perceived needs of our "postindustrial technological society" (Mark, 1996, p. 16). Thus, curricular subjects, including music, were sidelined by the public's urgent focus on science and technology. With this cultural shift, how would music teachers justify the necessity of a musical education and, in turn, justify their own livelihoods?

Often in the history of music education, music educators have made a case for themselves through their students' public performances. Polished musical products have become a staple of advocacy, showing the value of music education and fighting for a place in public education (Wahlberg & Lantz, 2020). Even our own Lowell Mason used this performance-product tactic to demonstrate and defend the value of music education in schools (Birge, 1966). In 1938, Mason hosted several exhibitions of singing students to showcase the inherent value of music education.

Thus, we have been baptized into the narrative of product as king. When we think of musical products, our minds might jump immediately to the shiny costumes, clever choreography, and carefully curated song selection of a holiday performance. When the technical quality of a student performance is excellent (and, frequently, with the shiny patina of showmanship), this reflects positively on the music teacher and, by proxy, the school and even

outward into the community. Too often, as music teachers, we feed into this myth by "hurry[ing] the appearance of end product," focusing on "something that someone else might want to see or hear" (Pline, 1977, p. 93). As we have learned from our folklore, a polished product legitimizes our presence in public education.

As Orff practitioners, we are equipped to write an alternative story to counter this focus on product and performance creatively. The Orff Schulwerk approach "encourages discovery learning … in an environment in which the developmental process is more important than the product" (Beegle & Bond, 2016, p. 28). As with any developing organism, growth and progress happen from the inside out. Often, all the musical learning that takes place in a lesson is not apparent in the final product. I know from personal experience that students can be completely engaged and growing as musicians during class, but the last 5 minutes of class can sound like a complete cacophony when taken out of context. Additionally, students in an Orff-inspired music classroom know they are more than what they produce. As a result, Orff practitioners may inspire students to integrate musical experiences into their lives beyond the classroom. By shifting the product story to a narrative of process, the product may, in fact, "take care of itself" (Pline, 1977, p. 94).

One way to serve the purpose of legitimizing and advocating for music education without devaluing process is through *informances*. Informances counter the goal of performing a polished product to reveal much about the music teaching and learning process via demonstration and discussion. They give audience members an insider's view of what takes place regularly in the music classroom while discussing the value of the experience and the concepts and skills developed (Wahlberg & Lantz, 2020). The Orff Schulwerk process is unique, captivating, and transformative. It is deserving of its own stage, upon which we as teachers can rewrite the story of music education advocacy.

Narrative: Skills and Training Are the End Goal

The second narrative of interest is that music classrooms are places for technical training in music, aiming toward standardized performance-based skill sets. This idea plays out in the expectation that every student should be able to do all the same things. The focus on convergent, standardized outcomes stems from the attempt to legitimize music education as a valid academic subject in school. A successful music education is often measured by what some have deemed necessary musical skills, such as reading and writing traditional Western notation. This focus on re-creation, imitation, and uniformity has become a dominant narrative in music education. Although the impetus for this particular narrative may not be insidious in nature, the idea that re-creating others' work is the end goal for music educators might be viewed as antithetical to the heart of the Schulwerk.

Once again, this narrative did not appear out of thin air. Our profession responded to outside stories and ideologies with the skill and training narrative as the pinnacle of music education success. For example, the tradition of a conservatory-style music education at the tertiary level has greatly influenced the teaching philosophies and practices of many preschool through Grade 12 music teachers. In the 1990s, many universities responded to the growing financial burden of a four-year degree by shrinking program requirements. Thus, what was once a 145–150-credit degree in music education began to shrink toward a 120-credit limit (Kimpton, 2005). A decades-long National Association of Schools of Music (NASM) policy of 65% music content and 35% methods and other courses added to the stress of reducing music education courses. No corresponding decrease in theory, musicology, or applied performance requirements followed. Hence, many music educators in the United States graduate with a conservatory-style, performance-based, classical Western music education. Products of their education and their environments, these teachers often attempt to recreate their previous musical experiences in their own teaching. Improvisation, exploration, and creativity are not often the trademarks of typical conservatory-style musical training.

Additionally, the advent of the No Child Left Behind Act in 2002 brought with it an increased need for teachers to show concrete student progress and learning. Standards-based instruction became an overwhelming priority in public school education. Music teachers needed to follow suit to show their legitimacy within the system. On top of this new focus on standards, music and the arts were not considered core academic subjects. Once again, music teachers found themselves scrambling for ways to show parents, administrators, school boards, state officials, and the voting public that their

students were learning important, useful, concrete skills in the music classroom. Thus, highlighting and prioritizing musical training and skills became an inescapable narrative in music education folklore.

Alternatively, the counter narrative that Orff teachers offer can be summed up in one word: "explore!" Instead of being the end goal, musical skill and training can serve as a means to an end of exploration and creativity through movement and music making. Carl Orff (1963), when speaking of training the imagination, emphasized the exploratory nature of the goals of the Schulwerk:

> It is at the primary school age that the imagination must be stimulated; and opportunities for emotional development, which contains experience of the ability to feel and the power to control the expression of that feeling, must also be provided. Everything that a child of this age experiences, everything in him that has been awakened and nurtured, is a determining factor for the whole of his life. Much can be destroyed at this age that can never be reclaimed.

As Orff alluded, freedom of expression and practicing creativity in musical endeavors can lead students to imaginative solutions to musical and artistic problems, as well as to solutions to problems in other areas of life. Orff practitioners shift the story of music education from a focus on convergent outcomes of standardized skills-based teaching toward divergent outcomes of musically creative personal expressions of empowered students.

Narrative: Teachers as Knowledge and Authority

Teachers are the adults in a music classroom environment and, as such, are knowledge-bearers and figures of authority there. A common perspective in schools is to view the adult (i.e., the music teacher) in the room as fully developed, rational, and formally educated. In other words, the teacher is the responsible and knowledgeable person in the classroom with the authority to dictate their students' experiences. Adults often view children as lesser "human becomings" who need to be taught and trained to function in the world (Ansell, 2004). As a result, this view demeans children's thoughts, expressions, and opinions rather than celebrating them.

It may seem as if this narrative has slipped into our collective folklore unnoticed, but we can trace this ideology all the way back to the Enlightenment thinker and philosopher, John Locke. In 1693, Locke proposed *tabula rasa*, or "blank slate," a theory that contends children are empty vessels waiting to be filled with knowledge and experiences (Locke, 1970). Teachers come to their students as an authority to bestow knowledge upon them and to decide what knowledge and experiences are valid and essential. In Locke's view, there was no reason to encourage student autonomy—children do not possess the capacity to have a voice in their own learning. The industrial era in the United States also began to shape a cultural climate that influenced teachers to lean into this idea of teacher authority and student subordination. The happenings inside of schools began to resemble that which took place within industrial factories, that is, assembling students (the "raw material") to be managed and processed by teachers (the "factory workers") in a centrally situated school ("factory"). Characteristics of the factory seeped into the public school classroom, including the teacher's authoritarian role and a regimented style of education (Toffler, 1970). The narrative of teacher as authority has been cemented into our idea of public school for a great deal of our country's history.

To flip the script on this narrative, many Orff practitioners tell a fiercely antithetical tale with their teaching. The Orff Schulwerk approach is unapologetically child-centric, planting the students and their growth firmly at the heart of each and every musical experience in the classroom. The teacher becomes a guide or facilitator of learning, leading the students into creative musical worlds with a "sense of adventure" (Beegle & Bond, 2016, p. 29). Furthermore, through Orff-inspired teaching, a sense of community is established: Every child's voice is heard, every student's experience is valid. Teachers are learning and creating alongside students, using their knowledge, experience, and expertise to share in decision making and steer the experiences with precision, not hoard power with dogmatic dictates. Additionally, students will follow in an Orff teacher's footsteps—they will understand how to respect and work with others. Children learn the value of allowing space for all voices through Orff-inspired musical experiences, understanding that other life experiences different from theirs are valid.

Practitioners of the Schulwerk are by no means alone in their fight for student agency in the classroom. They stand alongside the likes of Freire (2000) and many others, who argue against the "banking" notion of education, where teachers are depositing their knowledge into the empty accounts of their students. As Ansell (2004) aptly stated, "they [children] are not 'human becomings' but are 'human beings' with a culture of their own … they are active agents in their own lives" (p. 22).

In the early 1900s, the progressive education movement, led by John Dewey and others, was born in the United States. These democratic ideals of education gave new life to many teachers' interactions with their students, encouraging a dialogue between teacher and student instead of a one-way road of knowledge and communication. Culturally responsive teaching in music (Lind & McKoy, 2016) is another distinctive voice in the counter narrative against the trope of teacher as authoritarian. Teachers who adopt a culturally responsive, culturally relevant, and culturally sustaining approach must place their students at the center of their teaching by responding to their individual cultural differences. Orff-inspired teachers can dip into the proverbial ink and add these approaches to their own counter narrative.

Conclusion

The pen is in our hands. As many of us have witnessed, some narratives of music education weave in and through our shared understandings of our profession, with overwhelming, overarching backdrops that set the stage for a singularly prosaic folklore of music education. Even current events are fighting to take power from us, to control our destiny as a profession. Teaching during a global pandemic and political and social unrest will undoubtedly take its toll on our folklore. If we take up the charge to explore continually, however, we know we can change reality through the Orff Schulwerk approach and add our voices to the story in a unique and powerful way. As poet T.S. Eliot (1944) thoughtfully penned, "We shall not cease from exploration / And the end of all our exploring / Will be to arrive where we started / And know the place for the first time" (p. 27). As Orff Schulwerk practitioners, we will come back to where we started, this time with the realization that the pen we thought was in someone else's hand is actually in our own. ■

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Windows and Mirrors: Finding One's Voice Through the Words

ABSTRACT

We are all storytellers at heart. We go to plays and movies, we sing, we dance, we daydream. In this article, the author explores the questions: What if all of these stories held a greater purpose? What if the text could become a way to see into windows of all different types of experiences? What if the text could also become a way to see ourselves, like looking into a mirror?

ERIC J. TRIO teaches kindergarten through Grade 4 general music at St. Clairsville Elementary in St. Clairsville, Ohio. His 16 years of experience in education include teaching instrumental music at the secondary and primary levels. Eric received his bachelor's degree in music education at West Virginia University and master's degree in music education from Shepherd University, Shepherdstown, West Virginia. He has completed Orff Schulwerk Teacher Education Level I and has presented at his local Orff chapter, Morgantown, West Virginia, where he serves as president. Eric was a bandsman in the 249th Army National Guard Band in Morgantown, West Virginia.

By Eric J. Trio

Students in the United States and across the globe have been living in a different world since the COVID-19 pandemic of 2020. Many faced isolation in various ways. School years were interrupted; many students received education through video meetings/packets of worksheets and newer online learning management systems and software with which they had little or no prior experience. In some cases, students received little education due to socio-economic barriers, the lack of resources, and, in many cases, lack of internet connections. Where do we go with them from here? How do we navigate these waters with our students to return to a sense of normalcy?

Reflecting on the lost opportunities for students to express themselves during this time brings to mind one thing—their voice. As music educators, we can easily equate student voice to singing, but it is much more than that; it is a child's identity. Searching for identity is a long-term process that evolves over time. For children the process involves being exposed to different types of experiences throughout their youth, reflecting on and then telling the story of those experiences. Of all the missed opportunities the pandemic has caused, this "loss of voice" may be the most difficult to nurture and renew. Text, speech, drama, and story in the Schulwerk provide the means to address this challenge.

Literature can help guide us through this process of identity and individuation. Dr. Rudine Sims Bishop (1990) stated, in a succinct and thoughtful way, her view of literature opening up a child's view to life experiences:

> Books are sometimes windows, offering views of worlds that may be real or imagined, familiar or strange. These windows are also sliding glass doors, and readers have only to walk through in imagination to become part of whatever world has been created and recreated by the author. When lighting conditions are just right, however, a window can also be a mirror. Literature transforms human experience and reflects it back to us, and in that reflection we can see our own lives and experiences as part of the larger human experience. (p. 83)

Why Do We Read?

We are naturally wired to love hearing and telling stories. Thalia Rowden (2017) noted, "We read to see two kinds of worlds: our own, and the ones we can't imagine. We read to see ourselves reflected, *and* to peek into other people's lives" (para. 10). In reading we see our world reflected—a mirror. We are also able to peek into other's lives—a window (Sims Bishop, 1990).

We are all storytellers at heart … we go to the theater, the movies, we sing, we dance, we daydream (Dearybury & Jones, 2020). In *Crawling Out of the Classroom,* Lifshitz (2014) described how stories can guide us to see into windows on the world around us when we:

- understand, with both our hearts and minds, what characters are feeling;
- understand why characters are doing certain things or making certain choices;
- understand why characters are starting to change;
- understand why characters feel a certain way about other characters;
- figure out how to deal with things in our own lives; and
- feel connected to others in the world and allow us to feel more brave knowing we are not alone. (para. 14)

In November 2019, the power of story came to me in a pivotal moment in my career. To celebrate Veteran's Day, my school hosted a "Read, White, and Blue" family night where veterans read to students and their families throughout the school (see Figure 1). Having served in the army and air national guard as a member of the 249th army band, I had played trumpet in several different ensembles. That day I proudly wore my army dress uniform and played my guitar as I sang through the story, *All Are Welcome* by Alexandra Penfold and Suzanne Kaufman (2019). During the presentation I sensed complete attention from my students and their families. Maybe people were seeing themselves in the diversity related in the text—ethnicity, religion, clothing, and talent. That evening, a simple presentation originally planned as a lesson for the music room became a mirror for an audience of people who saw themselves reflected in the elements of the story and song. How could I provide more opportunities like this for students to see themselves through a window during class time?

Figure 1. The Author in his Army Dress Uniform Leading the St. Clairsville Elementary Music Makers at the Opening to the School's "Read, White, and Blue" Night, November 2019.

PHOTOGRAPHER: MORGAN MUHLY. USED WITH PERMISSION.

Using the Word to Create Windows and Mirrors

The spoken word is one of the foundations of the Schulwerk. It is important and only natural to read quality, child-centered literature to students of all ages in the music classroom, or any classroom, to spark their interest. Cindy Giebler (2019) described

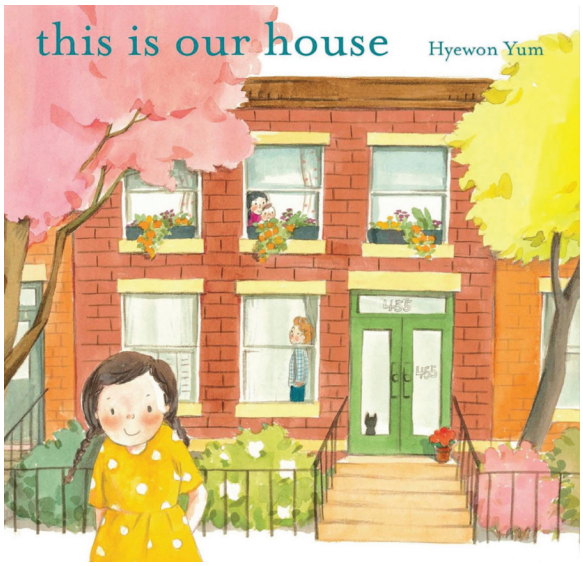
how we can see a reflection of ourselves and peer into that of others when considering children's books that can also be adapted for speech and literature pieces:

- **Is this relevant?** Will students understand the context? Is it meaningful in their day-to-day lives? Does it help students find their place in the world?
- **Is it relatable?** Can they envision themselves in the context?
- **Does the text stand behind the test of time?** Has the text come from an older source? Is it likely to have meaning 50 years from now?
- **Is the language on a high level and full of imagery?** Slang and popular idioms are fun. Words that need explanation, or even better, a consultation with a dictionary will help expand vocabulary. A text that sparks imagination or helps form a mental picture is one that will serve well in class.
- **Does the text invite further creative exploration?** That information may come in the form of a movement activity, a theatrical performance, the creation of a new song or poem, or the invention of a sound carpet (student-chosen sounds to help bring the story to life).
- **Is the text child-like … or childish?** Literature presented by the teacher in class should be child-like and rich with possibility. Contrast this with student compositions that are expected to be childish, for they are, after all, children. (para. 6–11)

Giebler also suggests how students might see themselves through the windows of others' experiences; biographies are our mirrors, reflecting who we are becoming as a person. For example, *this is our house* by Hyewon Yum (2013) is a biography available in both Chinese and English. It relates the story of Chinese immigrants and their descendants and how their new house in America became a home (see Figure 2).

This story has several highlights that serve as windows and mirrors to our students. For example, it raises the subject of immigration, which reaches students on multiple levels as they or their family members may have come from another country. This theme can also connect with some students who might be in a transient family that relocated multiple times for various reasons. The story describes many people living in the same house and siblings sharing

Figure 2. Hyewon Yum's Book, *this is our house*, Can Serve as a Window or a Mirror for Students.



bedrooms. In this case, the house has been "home" for the child's whole life and the family has lived in it for many generations. It brings up the memories captured in family photos like those in albums of students and their families taken in the same place for every holiday or life event. The smells of cooking from special family recipes fill this house. Inside are steps invoking memories of walking up, being carried up to bed, or running down when late to school. On the porch steps outside the family sat with friends.

The book's content stimulates ideas for creative activities. For example, encourage your students to create a simple speech piece to thread through the storyline (McCoy, 2010) and lead them to recreate the physical constructs of the house with creative movement. They can display their identity and inner voice through this movement by showing things from their own home. Not only are they sharing something that belongs to them personally, but also they are sharing something meaningful in their lives (Stensrud, 2017). Creative movement elements such as this provide endless exploration ideas for students to showcase the mirrors of their lives.

The use of speech along with the written word can offer children countless possibilities to express themselves and explore musical elements through rhymes, word-games, riddles, proverbs, books, and poems (Frazee & Kreuter, 1987). Adding improvised personal choices gives students the opportunity to incorporate their own voices. Teachers and students

can learn much about themselves and others by creating their spoken masterpieces.

Choosing quality texts is positive, empowering, and uniting. Mary Helen Solomon once presented powerful words from the "Prayer of St. Patrick" (Patrick, 433):

I arise today through the strength of heaven
Light of sun, radiance of moon
Splendor of fire, speed of lightning
Swiftness of wind, depth of the sea
Stability of earth, firmness of rock
I arise today!

This prayer excerpt stirs up striking imagery and can serve as a catalyst for expressive speech and creative movement.

In a world where children are exposed to chaotic news, this poetic excerpt provides another window for them by creating a pathway to mindfulness practices, to personal resilience, and to creating their own imaginative, improvised stories. The excerpt has strong ties to nature, and our outdoor environment is rich with possibilities for finding our place in the world.

As a music teacher and master storyteller, the text and literature you choose can be one of the most important windows children look through over the course of the several years you will spend together.

A short riddle such as "Higher than a house—higher than a tree—O, whatever could it be?" is abundant with possibilities as students name things they might see in the sky. Occasions for student self-expression are present through the beauty in our world. The images they conjure up can lead to many different vibrant performance opportunities through the improvisation of movement and vocal sounds (Abril & Gault, 2016).

Through the words, teachers can foster mindfulness and nature recall, a calming environment where our students take their consciousness into another more liminal world to imagine and create their stories with many more windows through which they can peer.

These windows promote relaxation, self-worth, confidence, empathy, and finding joy in the present moment (Healing Forest, n.d.). Mindfulness can open windows of positive mental well-being. It presents new avenues of emotions and expressions through which individuals may reshape their inner-voice by means of communicating their feelings more easily than they could before (Arendt et al., 2019).

Conclusion

Greg Wilfrid (2015) stated, "The art of storytelling pervades our culture throughout history" (para. 1). What better way to continue this tradition than through the original ideas of our students? Quality music—chosen using guidelines similar to those mentioned for literature—allows students to explore a variety of approaches to storytelling: drawing pictures, abstract art, dramatizations, descriptive word flow charts, and so on. They can do this individually or collaboratively with their peers. As students improvise based on what they hear and what is coming from within them, a two-way mirror forms—a window and a mirror. Collectively, they "see" into the thoughts they are sharing.

As a music teacher and storyteller, the text and literature you choose can be one of the most important windows children look through over the course of the several years you will spend together. In turn, these experiences shape the mirror they will begin seeing. Although the image might not be completely visible early on, images assembled over time provide a clearer view of their identity when they are ready to express it through their own voice—a voice discovered, in part, with careful cultivation in the music classroom through books, speech, mindfulness, movement exploration, and the other media we have in the Orff Schulwerk repertoire. Through this journey of exploring different forms of the word, we have limitless ways to provide our students windows and mirrors to finding their voices. ■

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Cultivating Empathy Through Children's Literature

JEANEAU JULIAN is an elementary music educator at Terry Elementary School in Little Rock, Arkansas. She received her bachelor's degree in instrumental music education from the University of Oklahoma and earned a master's degree in teaching English to speakers of other languages from Arkansas Tech University. She has completed Orff Schulwerk Teacher Education Level I and served as Central Arkansas Orff chapter treasurer for six years.

ABSTRACT

Empathy is defined as the ability to understand and share the feelings of another. This is important for children because they need to know how to relate to others and see themselves in the world around them. Storytelling provides children the opportunity to listen and glean new insight from others' points of view. In this article, the author describes how to cultivate empathy through the use of four children's books.

By Jeaneau Julian

Many people in society have lost the ability to see things from a different point of view and lack empathy for others (Worthen, 2020). Empathy is experiencing life through another person's eyes or commiserating with others as a way of expressing sympathy for another's plight; it is the foundation for building mutual trust in a relationship. Unless people have gone through a tragedy, experience, or diagnosis that gives them pause, they may have difficulty empathizing. Teachers must spend time teaching their students how to build each other up rather than tear each other down, and students must learn how to be accepting of others even if their life experiences differ.

As noted by Worthen (2020), "literature is an empathy tool and reading literature widely can actually make you an empathetic person" (para. 14). This would suggest that storytelling is one way then to cultivate empathy in children. Teachers can use stories to highlight students' unique abilities or qualities and provide an avenue of understanding and mutual edification. The socio-emotional effects and benefits of storytelling can enable children to become more self-confident, represent and understand themselves, understand others, and work collaboratively with others (Hibbin, 2016).

Following is a brief synopsis of four children's books and how they were used in my classroom to cultivate student empathy through storytelling. Each provides the opportunity for students to share their voices and feel individually seen and understood. These stories also provide the chance for students to listen and glean new insight from others' points of view.

Music's Meaning to Children: *Music Is*

Cultivating empathy in children does not have to be a daunting task. To start, find out what they like and build upon it. The story *Music Is* by Brandon Stousey (2016) is an excellent tool for opening a conversation about what music means to children. In this board book, music is described in multiple ways: loud, soft, happy, and sad. The sounds of a rhythm section and types of guitars are featured as well. The book culminates with "music is for everyone; music is for you."

After reading the book, I asked my kindergarten through Grade 2 students, "What is music? Is it noise? Sounds? Fun?" They responded, "It makes me happy/excited/joyful," "Calm," "I like dancing to it," "Fun," "I love it forever," and "Everything to me." Not only did I learn what my students initially thought about music, but also it enabled me to help them expand their understanding and definition of it.

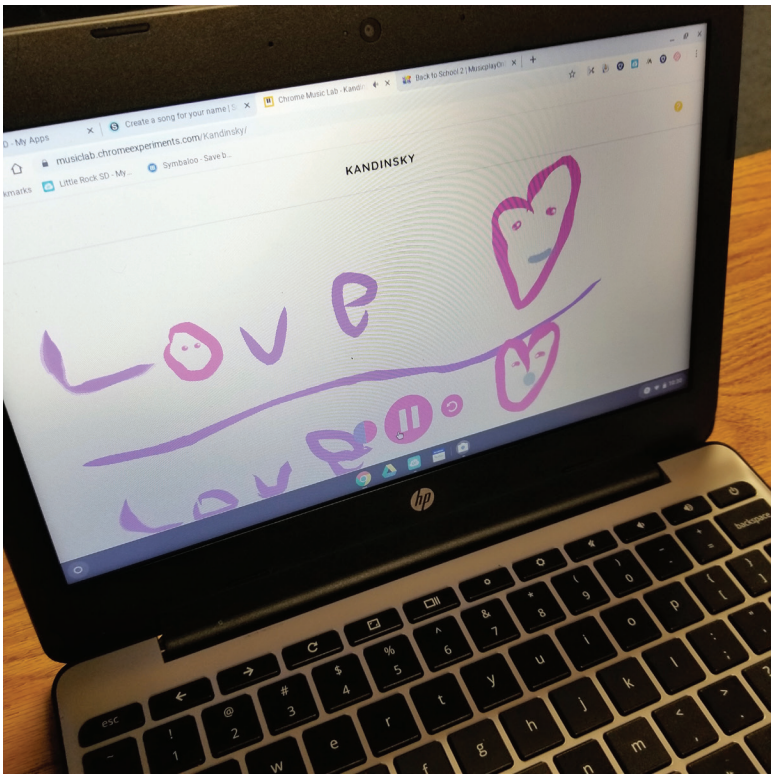
Cultivating empathy begins with knowing ourselves and being able to express our thoughts, then listening to and acknowledging what others think. When children can articulate what music is to them, then we as teachers can initiate conversations with them to expand their musical horizons and begin cultivating empathy by encouraging them to listen to and work with others.

Children's Names: *Your Name is a Song*

Focusing on names is another way to cultivate empathy through storytelling. In the story *Your Name is a Song* by Jamilah Thompkins-Bigelow (2020), a young girl struggles with her identity because her teacher and classmates have trouble saying her name. Encouraged by her mother, she takes matters into her own hands and creates a song for her name. This helps her break the tension and provides an opportunity for her to share her song with her class and create songs for her teacher and fellow students.

Creating a song for a name can be a music classroom activity too. This story works well with Chrome Music Lab's Kandinsky or Songmaker

Figure 1. Grade 4 Student Draws Hearts Using the Kandinsky App in Chrome Music Lab.

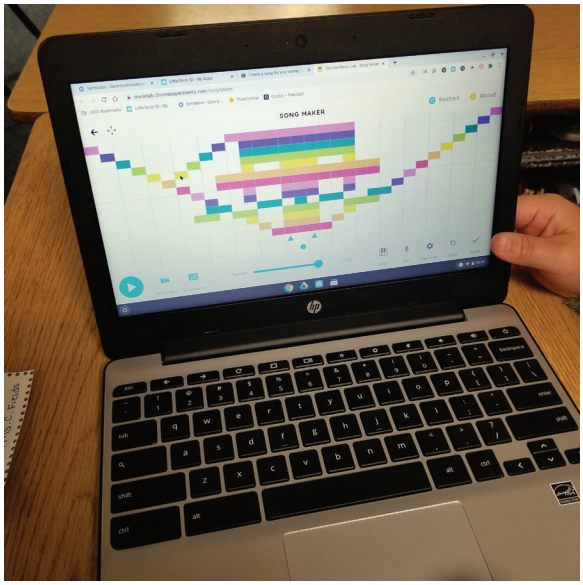


(Vehar, 2020). Using Kandinsky, students can draw their names in different colors representing different soundscapes, such as melodic percussion and strings (see Figure 1). Songmaker provides more instrumental options and allows students to use almost two octaves to graph their musical composition as well as adjust the tempo. These free programs provide the opportunity to create something that represents who they are or who they want to be. This helps cultivate empathy by building their excitement for creating as well as sharing their work with friends. It may also lead to a collaborative effort to combine their compositions into something new because they liked an aspect of someone else's musical choice (see Figure 2, p. 24).

Children's History and Connection: *Separate is Never Equal – Sylvia Mendez and Her Family's Fight for Desegregation*

Once you know your students and community, consider connecting to local history. In Little Rock, Arkansas, 80% of my students are of African-American or Hispanic descent. Desegregation is not new here; in September 1957 the community

Figure 2. Grade 4 Students Create a Soundscape Using Songmaker.



experienced a crisis when nine African-Americans integrated Central High. Knowing this history and the background, I selected a story for my second graders in which a precedent was set to help end segregation in schools across America.

Separate is Never Equal – Sylvia Mendez and Her Family's Fight for Desegregation, written and illustrated by Duncan Tonatiuh (2014), details the life of a young girl and her family when they attempted to enroll in their neighborhood school in the summer of 1944. Initially the children attended the local Mexican school until a California Court of Appeals ruled in favor of their being allowed to attend their neighborhood school in the fall of 1947.

I spent several weeks sharing this story with my classes, reading a portion of the book each week. We discussed what was going on in the story and why it was so important to fight for desegregation. The courtroom scenes touched a nerve with my students. Sylvia and her family dressed in their best clothes and were always present for these proceedings. They watched as parents and superintendents of local schools were questioned over a 5-day period. The dialogue from these scenes was taken directly from court transcripts, but was edited for clarity and pacing. My students expressed disbelief that people would talk so badly about someone they did not even know, which created a teachable moment for me. I explained this was no different from when they make fun of someone in class when they do not really know what goes on in others' homes. My students' awareness that they could be like the antagonists in the story was a wake-up call for them to do better. When they realized a school in our district that some of their family members attend or had attended was affected by the results of this case, they were astounded by the significance. That type of connection can become a defining moment in a child's life. It can truly influence their ability to cultivate empathy in their own communities.

Children's Unique Abilities: *Just Ask – Be Different, Be Brave, Be You*

Once you know your community and students very well, choose stories that highlight children's unique differences and abilities. This kind of storytelling is at the most personal level, therefore, it requires a degree of safety and trust for the necessary important conversations to occur in the classroom. Thus, I chose *Just Ask – Be Different, Be Brave, Be You* by Sonia Sotomayor (2019) because a character, Ahn, had a stutter, as did a student in one of my music classes.

In this story, students learn about all kinds of unique qualities that distinguish them in extraordinary ways. Sotomayor opens as a child with diabetes. She and several of her friends tell their stories linked with open-ended questions for students to notice and wonder about. The book's premise is to encourage students not only to ask,

but also not to be afraid to share their stories with others to develop empathy with those around them.

When I was reading this story to my fourth-grade music class, the student with the stutter asked me to pause as soon as we got to Anh's story. He had connected with Anh, just as I thought he would, and asked to address the class. He shared how much it bothered him that they made fun of him. He told them he knew of famous people that stuttered and knew he would overcome it too. As the class listened intently to him, he communicated his feelings with confidence and without stuttering.

My student was able to share his feelings without fear of ridicule because I had created a safe space using a story that conveyed mutual trust and respect. After hearing him speak, other students, too, began to relate to characters in the story, such as Manuel, who has attention deficit hyperactivity disorder, or Nolan, who has nut allergies. My students either had one of these qualities or knew someone in their family who did.

Through this story my students learned that all people have unique attributes and that some are more normalized than others. When students understand that others are just like them or like someone they know, it cultivates empathy. When students understand everyone wants to be secure, loved, and heard, then they realize that people are the same no matter their race, creed, orientation, or any other factor. When students see themselves in a story, it nurtures relationships and creates a safe space for them.

Conclusion

We as teachers must cultivate empathy in our students to help them see beyond their own lives. Sharing stories and experiences provides a glimpse into a person or character's innermost self. Students need these stories and vibrant discussions to help them understand how they can develop their sense of empathy. When they are given the opportunity to look into the lives of others, it changes their perspective and they can begin to influence others for the good of all.

It is important we as teachers create a safe environment in which these conversations can occur. A good place to start is by taking time to get to know our students and their communities before we delve into more sensitive materials and topics. Encourage students to examine their own names and to share their personal views on music. Once you have established trust and a safe environment, relate stories that portray people of all races, creeds, nationalities, and abilities in order to expand your students' horizons. These connections will help them begin to share their unique stories and inspire others to do the same. ■

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An Interview With Master Storyteller Susan Ramsay

ABSTRACT

Well-known Orff Schulwerk teacher and master storyteller Susan Ramsay teaches music education at Belmont University and Middle Tennessee State University, after a career of over 30 years as an elementary and middle school teacher. In this interview, she shares her tips and techniques for using storytelling in the music classroom.

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

By Martha M. O'Hehir

Martha O'Hehir: How did you become a storyteller?

Susan Ramsay: I became interested in storytelling while I was teaching music in a middle school. I attended a professional development session led by a first-grade teacher. She showed us how she used stories to help her students develop language skills and told several stories as part of the session. I was captivated and noticed that others in the session were thoroughly engaged. I wanted that level of engagement in my teaching and decided to learn to become a storyteller to enhance my presentation skills.

I thought my students might reject the idea of storytelling as being too childish. I was afraid that I would begin a story and suddenly forget something and feel foolish. To my surprise, my sixth-grade students reacted favorably when I said "I'm going to tell you a story."

During my first attempt, I actually forgot what happened next and paused for a moment. A student blurted out, "What happened next?" That helped me remember what happened next, and I was able to continue. Even if my telling skills were minimal, my students didn't seem to mind. They just wanted to hear the stories.

MO: What have you learned about the impact of storytelling?

SR: Storytelling is a wonderful creative medium for those who are shy. When it works well, the audience does not really "see" the storyteller; they see the story itself, and the teller becomes almost invisible.

Visual images captivate children. However, they are bombarded with visual images on television and in movies and in much of the information presented to them in school. Asking children to create their own images mentally is a different skill that needs development.

Also, I've noticed that when listeners are visualizing a story, they get a specific "look" about them. Their eyes are unfocused, their jaws slightly slack, and they barely seem to move or breathe. They are IN the story; they are seeing it play before their eyes. It is a wonderful thing to see as a teacher, this intensity of focus.

MO: How do you find your material?

SR: I suggest locating stories in print form. Read LOTS of stories. Find stories that appeal to you, even if you don't know why. I will read literally hundreds of stories and find very few I want to tell. Find stories you can visualize clearly and that you enjoy. Find stories that "speak" to you.

MO: How do you go about preparing a story?

SR: Storytellers often don't memorize every word they plan to say. There is a subtle difference between an actor and a storyteller. An actor becomes the character they wish to portray. A storyteller imagines the story and describes the story, as a conduit for the story, and is not "in character" or in the story itself.

The usual technique for learning a new story is to memorize only the plot outline. Recall the characters and major events and review them in your mind, as if you are playing back a movie or television show. Then, when you go to tell the story, you replay the "movie" in your imagination and describe what you see. Access language on the spot to describe what is happening. Movement and gesture often come naturally and are not planned; use gestures or voice changes only as they seem natural to you.

MO: How do you make your stories your own?

SR: If you learn a story from a recorded version, you may find yourself telling the story with the same words and inflections as the teller you heard. If you learned from a video, you may also use expressions and gestures of the teller. Among storytellers, this is considered telling another person's version of the story. If the story is original to the teller or a personal story, this act is considered the same as "stealing"

Master Storyteller Susan Ramsay Creating a Magical Connection.

their story. For telling stories in your own classroom, this appropriation would not become a problem. If you were to share the story in a more public venue, it would be advisable to make your stories your own.

MO: How do you integrate stories into your music classroom?

SR: OK, I have figured out how to tell stories, but how to integrate this new skill with my music curriculum? The following avenues unfolded for me.

Sometimes, especially initially, I would just tell stories without regard to connections in my curriculum. The afternoons after children have been taking standardized tests each spring are good times for stories. The last day before a major holiday is also a good time to tell stories, as those days are not quality time for the introduction of new curriculum material.

Over time and with research, I began to find types of stories that were especially useful. For instance, a story in which a song is embedded and plays a pivotal role is a *cante-fable*, and these are found in many world cultures. Often a song creates a magical connection between the spirit world and our world. In some printed stories the songs have been lost and only words are given, but it is sometimes possible to locate the music traditionally sung during the story. As the story is told, the audience can be invited to sing along or play or move to the music. Some examples of *cante-fables* are "Abiyoyo," "Nyangara the Python," and "The Freedom Bird."

My students took turns being sleeping trolls, tiptoeing or running like Peer, banging on the cave walls, and surviving an earthquake at the end.

Another approach I discovered was to start with a familiar song or listen to an example and add a story to it. Take your favorite songs and weave stories around them. Find a folk tale that is a good match or create a new story that enhances the story of the song.

I love using a story to enhance a listening experience, for example, "In the Hall of the Mountain King" from the *Peer Gynt Suite*. I read several versions of the various tales of Peer Gynt and used elements of several versions to tell my students about Peer's adventure into and his escape from the mountain. I helped them imagine his actions in relation to specific events in the music. My students took turns being sleeping trolls, tiptoeing or running like Peer, banging on the cave walls, and surviving an earthquake at the end.

The next year, one of my students asked me "to play that video of Peer Gynt again." I told him that I didn't have a video, but I had told him that story instead. He insisted "No, you showed us a video, because I remember what Peer looked like, what the trolls and the king looked like, I remember it all!" I truly did not have a video of that story. I loved the fact that his self-created images were very strong. Most storytellers, me included, don't describe characters in detail, as is the tradition in literature. I just describe Peer as a young man and let each listener fill in the details.

MO: Did you always start with stories that included songs or with program music that tells a story?

SR: Oh, no! You can start with a story and add a song, or movement and instrument playing. When a character in the story is moving, or transitioning, there can be walking music. Tempo variations can express running or strolling. Many story elements can be enhanced by sound effects. Children's literature and folk tales all provide wonderful stories for enhancement. I like to create and tell a haunted house story while each second grader is holding a hand drum. During the story we create sounds for wind, rain, footsteps, and slamming doors.

MO: What is an effective way to present stories from other cultures?

SR: As your students learn a Chinese singing game, song, instrumental piece, and dance, why not add a Chinese story to the unit? When you research material for a unit on a world culture, add a folk tale from that region. Folk tales often tell us what people value and enjoy. For example, tales of tricksters, cleverness, and humor are found in many cultures. Tales in which a wicked person eventually fails and an honest person prevails are also common in world folk tales. Over time, your students will be able to see ideals that are common to many, or all, cultures. Make every effort to share the story in a way that is authentic to the people and culture from which it originates. Folk tales belong to an entire people or culture. Learn what you can about the culture so you can imagine the characters as they would appear.

Most importantly, do as much research as you can. For example, some stories from Native Americans should only be shared at certain times of the year or under specific circumstances, or only with permission.

MO: Did you use children's literature?

SR: As a child, I was frustrated by the technique many teachers used for presenting illustrated stories to the class. They would read part of the story, and then turn the book towards the audience and let everyone see the illustrations. I wanted to see the pictures while hearing the story.

You *can* let students enjoy the illustrations while you tell the story. After you have read a book several times, you know the story line, even if you haven't memorized the exact text. As you turn to a new page, glance at the pictures or text to help your memory, turn the book towards your students, and just *tell* the story that occurs on those pages. Let your students take in the illustrations or pictures as you tell the story. This technique does not encourage students to create their own visual images, but it is excellent storytelling practice and a satisfying experience for listeners.

MO: Have you ever had a story "flop?"

SR: Sure. There are times when things just don't go well, for various reasons. One time I was sharing stories during an outdoor festival and I noted that the members of my audience looked

very uncomfortable. I soon realized that the sun was glaring in their eyes; I stopped, we turned the chairs around, and started again.

Sometimes distractions prevent listeners from truly engaging in a story. Sometimes storytelling works like magic, and sometimes less so. There is a wonderful scene towards the end of the movie *Little Big Man* in which an aging chieftain attempts to use magic to end his life honorably. After a few moments, when he is obviously still alive, he gets up, shrugs, and says, "Sometimes the magic works, sometimes it doesn't." I try to take it in stride and enjoy the magic when it happens. The magic is in the story, not in me.

MO: Do you have a lasting take-away from your experience as a storyteller?

SR: I taught in the same community for more than thirty years, and I sometimes see former students when I am out and about. It is both strange and fun to see them as grown people, often with children of their own. If we have time to chat, I might ask them what they remember from our music classes when they were in elementary school. They remember singing and playing instruments and having fun, but they remember the stories vividly. Once a student told an entire story back to me while we were standing in a long line at a grocery store. There is something about stories, the narrative of our lives, that endures. ■

The Magic of Music Making: A Story of Destiny, Puppetry, and the Folk Spirit

ABSTRACT

How does one create a landscape where the inanimate becomes animate and belief in the truth of magic shines? In this article, the author describes the life-changing influence of Carl Orff's stage works and elemental music upon his own development from folk artist to playwright, composer, storyteller, and puppeteer.

DALRYMPLE MacALPIN is a diviner of folkloric traditions and a singer of stories and visions. He makes a home for himself on the theater stage, the concert hall, and in the library of mythology. MacAlpin's artistic aim is to keep alive the hearth flame of folk memory, fairy tale, tradition, and myth, with branches culled from the collective tree of knowledge.

By Dalrymple MacAlpin

If the power of the human soul continues to affect change in this world after the body has shed its mortal coil, then surely Carl Orff would be a compelling example of this spiritual virtue, at least for this humble modern-day composer. Like most people who steer their inner compass by the guiding star of music, I, too, came across the sonic splendor of Orff's creative output upon hearing his well-known and most often performed work, the scenic cantata, *Carmina Burana* (1937). I was then in my early 20s and while I watched that infectious record spinning hypnotically on the turntable, I had no idea just how much this Bavarian composer would forever alter the course of my destiny, both as a composer and a human being.

The Early Years

My love for music began to develop at an early age in the Great Lakes State of Michigan, first with studying classical guitar during my elementary years, then progressing into songwriting and recording my first album at age 17. I moved to the Sierra Foothills of northern California shortly thereafter and established my first music ensemble, Lasher Keen (see Figure 1, p. 31). Under the Lasher Keen moniker I recorded six more albums, ranging broadly in stylistic approach, flirting with medieval and early music modes as well as psychedelia, folk ballads, experimental forms, and even the spirit of Detroit's Motown sound. It was toward the end of Lasher Keen's reign that I became deeply immersed in classical and

Figure 1. Lasher Keen in Shadow Silhouette.

PHOTOGRAPHER: SIMON WELLER. USED WITH PERMISSION.

choral music, particularly the elemental offerings composed by Carl Orff (see Figure 2).

This interest in Orff began to manifest itself in the creation of my first stage work in 2015, *The Middle Kingdom* (see Figure 3, p. 32). I had gradually been exploring theater elements in the onstage performances of Lasher Keen, but now that vision compelled me to take it further than ever before. Using the 12th-century Irish myth, *Tochmarc Etaine,* or the *Wooing of Etain* (n.a., n.d.), as my initial theatrical template, my intent was to unite the theater with music in a similar fashion to how Orff envisaged his own stage works. The musicians were not sidelined in the musty orchestra pit; they performed on stage alongside the actors. Often musicians traded in their instrument for a stage prop, shapeshifting into actors in a seamless theatrical tango. It was a concert and a play, a dance and a story, a poem and a song.

The success of *The Middle Kingdom* led me to a monumental decision. As Orff's music kept creeping closer and closer to the center stage of my consciousness, I felt the time was nigh to disband Lasher Keen and begin composing, writing, and performing under my own name (see Figure 4, p. 32).

Figure 2. The Author in Medieval Garb.

PHOTOGRAPHER: WAKING CROW. USED WITH PERMISSION.

Figure 3. On Stage for *The Middle Kingdom*.

PHOTOGRAPHER JOHN TABER. USED WITH PERMISSION.

Figure 4. Composer at Work.

PHOTOGRAPHER: ANGELA HOLM. USED WITH PERMISSION.

The desire to explore new forms, new possibilities, and new dimensions of music that hitherto had only tempted fancy in my musical daydreams beckoned. It was time to begin again.

The Influence of Orff

I had been slowly collecting Orff's entire recorded catalog and relishing his fairy tale operas, Greek tragedies, Bavarian world theater musical plays, his triumph trilogy, and his pedagogic Schulwerk material, *Music For Children* (1950–1954;1957–1966), which greatly appealed to my musical senses. Yet it was not until seeing the 2008 Orff documentary, *O Fortuna,* by celebrated filmmaker, Tony Palmer (2009), that I was catapulted into a brave new world of writing and performing music on a completely different scale. At that time, I had no formal music education, writing and singing my compositions purely by raw instinct, unaffected by knowledge of even the most rudimentary fundamentals. My childhood classical guitar training was still somewhere buried in my consciousness; yet I purposely ignored this training because in my youthful naiveté, I wanted to write songs that were uninfluenced by anyone else's concept of what music was and should be. Therefore, I chose to forget all I knew and create from a page devoid of others' dominion. From the beginning, while engaged in the process of writing music, my efforts have focused on arriving at the root of the message, both musically and poetically. This was also true of Orff (as cited in Liess, 1966), whose personal credo has inspired me: "The nearer one comes to the essence of the statement, the near to absolute simplicity, the more immediate and powerful is the effect" (p. 40).

It was not until Orff came along, tapping upon the drum of my inner ear and steeping in my musical tea cup, that I realized it was time to return to the classroom. His music affected me so strongly, so

absolutely, so genuinely, that I enrolled in college with a single unified purpose: to learn everything possible about music composition. For the next 5 years I was immersed in ear training, music theory, choir, music history, improv jazz, composition, piano, and vocal training. An extreme sense of fervent dedication underpinned my studies, for the Orff-ian torch that guided this monumental effort had never wavered; it shone ever brighter the more I continued to learn and grow.

I then contacted Tony Palmer, the director of *O Fortuna,* to share with him just how much his film meant to me and how it changed the direction of my life's compass. After sending Tony several of my albums, he was kind enough to share the backstory that went into the making of his Orff documentary. I was eager to learn where he had filmed the marionettes that acted out a scene from Orff's fairy tale opera, *Der Mond (The Moon).* This scene in particular awakened within me the fascinating potential that lies betwixt classical music and the art of puppetry. Tony said the location for this set was the *Dusseldorfer Marionetten-Theater* in Dusseldorf, Germany. Led by puppeteer/puppet maker Anton Bachleitner, this theater, I was thrilled to find out, still had *Der Mond* (1938) in their live performance repertoire. There was nothing left to do at this point but climb aboard the first plane I could find bound for Germany.

The Muse and the Marionettes

The puppetry arts have always enchanted me, from the childhood dream worlds of Jim Henson's (1982) *Dark Crystal,* to teenage years spent fantasizing about the puppet masters of old, then into my 20s touring Europe with Lasher Keen and being exposed to puppetry traditions in the Czech Republic. The art of the puppet has always been there, at times as quiet and subtle as a stringed shadowy specter dancing in the corner of my eye. At other times I look straight into that nebulous corner and find my senses were not playing tricks on me after all. Now, puppetry had taken over the foreground of my passions due to a 3-minute scene in a Carl Orff documentary. I had been witness to a miracle. How could this be?

Firstly, the marionettes depicted in the film were truly one-of-a-kind, awe-inspiring works of art unto themselves. Secondly, the music of Orff's *Der Mond* sent a sparkling shiver of a spine-tingling, ghost-like quality straight through the marrow of my spirit, and I wept for sheer joy that such music exists in the world at all.

Written in 1938 with both music and libretto by Orff himself, *Der Mond* has all the charm of a Bavarian fairy tale wrapped up in a spellbound quilt of stars newly born. Here, a perennial freshness of sound that refuses to diminish, though time rears its ugly head, *Der Mond* reflects back only the awesome beauty and majestic power at the heart of all Orff's music. *Der Mond* so moved me that I studied the score in order to sing the opening aria of the *Erzahler,* or storyteller, *"Vorzeiten, vorzeiten gab es ein land …"* ("Once upon a time …")

It is my life's work to tell the lost tales and to let them ring out, to find the real reason why we are here in the first place, to remind the soul of laughter and magic, and to celebrate the existence of humanity in all its myriad facets.

The moon was a familiar source of comfort and guidance while I looked out the window on that plane headed for Deutschland, which landed in Dusseldorf on a sunny day in June 2016. With nothing but a satchel full of songs and pack full of poems, I strode through the streets of Dusseldorf and took in the city with all the eager anticipation of someone on the brink of discovering the secrets of the universe. Quite by accident I stumbled across a street festival and, lo and behold, I found myself being ushered inside a sprawling tent with a sign that read, *Dusseldorfen Marionetten-Theater.* The puppeteers warmly welcomed me into their wooden world as if it had been a clandestine reunion, and in no time I was manipulating the actual puppets from Orff's *Der Mond* and holding them close to my body as if they were sacred relics of some animistic prediluvian civilization. Later that evening the performance of *Der Zauberflote (The Magic Flute)* mesmerized and enchanted those assembled, and after the show the puppeteers graciously extended their generosity by allowing me to tour their theater and discover all the tricks of the trade that go into the highly sophisticated art form of puppetry.

From Dusseldorf to the Bavarian puppet village of Augsburg, I drank and ate nothing but wooden joints and moving mouths, briefly replacing the strings on the piano and harp for the strings on the puppet

Figure 5. With a Few Cast Members of the Rumpelstilzchen Marionette Opera.

PHOTOGRAPHER. WAKING CROW. USED WITH PERMISSION.

controller. I attended a Puppets in Prague workshop in the Czech Republic for the greater duration of my stay and learned how to carve my first marionette in the traditional Czech style (see Figure 5). The marionette carving techniques, taught by Czech puppet master Mirek Trejtnar, gave me all the tools and knowledge needed to return home and begin work on my most ambitious and impassioned project to date, *The Rumpelstilzchen Marionette Opera*.

As I contemplate writing this opera, my wish is to carry forward Orff's *Ein Kleines Welttheater,* his little world theater, with a new set of characters whose story reflects the inherent magical quality of the natural world, expressed in elemental musical forms, performed by a cast comprised entirely of wooden marionettes. It will be a landscape where the inanimate becomes animate and belief in the truth of magic shines through the heart's open window, leaving its fairy footprint on every fiber of our forms. As Orff himself said, "In all my work my final concern is not with musical, but with spiritual exposition" (as cited in Liess, 1966, p. 31).

Make Believe

Before this marionette opera could become manifest, though, another musical card up my sleeve needed to be played. Traveling back to the states, I returned to my studies in the lecture dome and finished writing my second stage work, the archetypal cantata, *Make Believe* (see Make Believe Trailer). As an ode to the Schulwerk, *Make Believe* is a forgotten fairy tale for the unfettered imagination of childhood (see Figures 6 and 7, and Figure 8, p. 35). My wish with this work is to remind the listener that magic not only exists, it also contains an inescapable soul that has never left us. As the storyteller declares to the audience in the final scene of Act 2:

Figure 6. On the Set for *Make Believe*.

PHOTOGRAPHER DOUGLAS HOOPER. USED WITH PERMISSION.

Figure 7. On the Set for *Make Believe*.

PHOTOGRAPHER: ANGELA HOLM. USED WITH PERMISSION.

> Those who do not believe are afraid that by believing, they will become open to intrusive experiences and seductive sensations not of the visible reality and, therefore, considered disruptive to ordinary comfortable existence. Yet without consciously knowing, they in fact do believe, for we do not fear what we do not believe in. Therefore, let us commingle and conjoin with the shadowy contortionist of our nightmares and the imaginary friend who is our guide. They are there for a reason.

I also took a cue from Orff when writing the story for *Make Believe*. As *Der Mond* had been adapted from a Brother's Grimm fairy tale, I, too, decided to look to the Grimm brothers for the inspiration of my libretto. When researching these fairy tale brothers, however, it was their next-door neighbors, the six sisters Wild, that came

Figure 8. *Make Believe* Album Cover.

PHOTOGRAPHER BENJAMIN A. VIERLING. USED WITH PERMISSION.

Figure 9. The Blessings of Pan on the Set for *Make Believe*.

PHOTOGRAPHER DOUGLAS HOOPER. USED WITH PERMISSION.

A Carl Orff Discography

Lamenti (Orff's reworking of Monteverdi's operas)
- *Orpheus* (1924, reworked 1939)
- *Klage der Ariadne* (1925, reworked 1940)
- *Tanz der Spröden* (1925, reworked 1940)

Orff Schulwerk
- *Musik für Kinder* (with Gunild Keetman) (1930–35, reworked 1950–54)
- *Tanzstück* (1933)

Trionfi (Triumph Trilogy)
- *Carmina Burana* (1937)
- *Catulli Carmina* (1943)
- *Trionfo di Afrodite* (1953)

Märchenstücke (Fairy tales)
- *Der Mond* (1939)
- *Die Kluge* (1943)
- *Ein Sommernachtstraum* (1952, reworked 1962)

Bairisches Welttheater (Bavarian world theatre)
- *Die Bernauerin* (1947)
- *Astutuli* (1953)
- *Comoedia de Christi Resurrectione* (1956) – Easter Play
- *Ludus de Nato Infante Mirificus* (1961) – Nativity play

Theatrum Mundi (World Theater)
- *Antigonae* (1949)
- *Oedipus der Tyrann* (1959)
- *Prometheus* (1968)
- *De temporum fine comoedia* (1973, reworked 1977)

Dalrymple MacAlpin Discography

March To The Sun (2001)
Y KILL K (2005)
Lasher Keen (2006)
Lasher Keen, *Wither* (2009)
Lasher Keen, *Possessed by the Forest Queen* (2010)
Lasher Keen, *Berserker* (2012)
Lasher Keen, *Mantic Poetry, Oracular Prophecy* (2014)
Lasher Keen, *The Middle Kingdom* (2015)
Make Believe (2020)

Forthcoming Releases
**Illumination Tales*
**The Rumpelstilzchen Marionette Opera*

COMPILED BY DALRYMPLE MACALPIN.

to my attention and who ended up becoming the peripeteia of my plot. These six sisters were the ones responsible for many of the well-known fairy tales in the Grimm collection (Paradiz, 2005). They were full of old-world knowledge, riddles, folk songs and yes, stories. If you have heard of *Hansel and Gretel, Rumpelstilzchen, The Singing Bone,* and *The Six Swans,* then you have the sisters Wild to thank for it. *Make Believe* is dedicated to their lasting memory.

Again, for this musical theater work, the musicians were situated on stage to be a centralized focal point to the tale just as much as the actors. It was my version of *Gesamtkunstwerk,* or total universal artwork. One thing leads to another on the stage; the storyteller's last line is taken up by the graceful steps of dancing children (see Figure 9, p. 35), who in turn yield their attention to the live orchestra, where the bassoon heralds the entrance of a giant, and a poignant aria heads over into the poetry of word play. It is the artifice of art in full swing without the barriers of limitation to hinder its evolution.

Conclusion

In all of my works, the stories and spirits of the past draw me to them (see Figure 10, p. 37 and video clips *Illumination Tales, Supernal Maytime*, and *Illumination Tales, The Son of Swift*). They are, to me, *more* alive with potential and the endless possibilities of interpretation, for they have had the subtle benefit of adding age to their wisdom. This was also true of Carl Orff who said, "Sometimes I am asked why in the main I chose old material for my stage works. I do not feel it to be old, but only valid. The dated elements are lost and the spiritual strength remains" (as cited in Ward, 1992, p. 33).

When I had gone to school to study music formally, certain friends told me my edge would be lost, that the creation of music without *knowledge* of music was something special and to be treated with respect and care—for in this spirit it is said that we can craft something wholly original and truly our own. In reality, the opposite proved true. My previous compositional efforts sound to me as if they were painted with only primary colors. By embracing the study and discipline of music, I am able to mix the colors and create new hues of sound; all things became possible and the wall my

songwriting had hit finally crumbled into alchemical dust, leaving infinite trails leading into a virgin wilderness resplendent with wildflowers. I never looked back and have the music of Carl Orff to thank for it.

Like Orff, I walk the path between myth and music and read from the fabled storybook of folk memory and visionary saga. It is my life's work to tell the lost tales and to let them ring out, to find the real reason why we are here in the first place, to remind the soul of laughter and magic, and to celebrate the existence of humanity in all its myriad facets. Nothing but the lost chord will do!

Once upon a time there lived a man by the name of Carl Orff and, though he no longer walks upon this earthly plane, I can feel the whisper of his hand guiding my own. I am listening. ■

Links to Video Clips Referenced in this Article

Illumination Tales, Supernal Maytime
https://www.youtube.com/watch?v=doW8ZR1_gac

Illumination Tales, The Son of Swift
https://www.youtube.com/watch?v=MOoytv-v2Gc

Figure 10. On the Set for *Illumination Tales*.

PHOTOGRAPHER: ANGELA HOLM. USED WITH PERMISSION.

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The Living Folk Song Project: Creating Community Through Song

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ABSTRACT

The traditional history of American folksong collections is being challenged to include the stories and lived experiences of all communities within the United States. In this article, the author offers insights from her research and teaching experiences for collecting and sharing music that represents students' backgrounds and highlights the process of learning, sharing, and building relationships with culture bearers.

By Liz Camozzi

Hmong Open Partnerships in Education (H.O.P.E. Academy), one of the first charter schools in the nation designed to teach Hmong students within the state's standards while preserving their roots in Hmong culture and language courses, offered me an elementary music position when I graduated from college. The Hmong people historically have been without country and were forced to move into refugee camps in Thailand after fighting alongside U.S. troops during what is now called the Secret War. The first refugees settled in Minnesota in 1975. A majority of H.O.P.E. Academy students spoke English as their second or third language, and students who recently immigrated to the United States were welcomed throughout the school year.

By my second year, the Hmong language teacher had taught me enough conversational Hmong to convince incoming kindergarteners I was a Hmong-speaking *neeg qhua* ("foreigner," pronounced *knee-ka*)—until they heard my blatant tone and pronunciation mistakes. During that time, I began my studies in Kodály and Orff Schulwerk levels. The courses focused on children creating stories and their own music through the Schulwerk and the importance of centering these stories within a child's culture. Armed with nursery rhymes

Figure 1. Showing Students a Limberjack, a Traditional Appalachian Folk Toy.

and folk music from my summer studies, I was eager to head back to my students and provide space for them to sing, say, dance, and play.

A challenge arose upon my return: My Hmong-speaking students had no base knowledge of Western-rooted, American folk music or nursery rhymes, given they were immersed in their culture and its values. They were learning English while grappling with an entirely different culture. Realizing they were completely unfamiliar with this American folk collection, I began a decade-long journey of learning about and sharing the music representing my students, music that told a story and offered a glimpse into the values, legacies, and traditions that shaped them.

Our Story Through Song

Folksongs often represent the treasured past of a particular group of people. They serve as musical stories that reflect a community's values, traditions, and daily life. In the United States, folksongs historically represented the voices of the working class and strived to tell the story of a nation focused on progress and change. The voices of many oppressed and minority communities, including American Indian music, native music of Scandinavians, Poles, Italians, and Eastern European Yiddish-speaking Jews, were purposefully left out of published collections in an effort to erase them from the White sound of the United States (Smith, 2012). We have the agency to fill in the missing gaps of the American story, one that is not told from a single point of view, but from multiple perspectives. Stories told by marginalized voices erased to create an idealistic picture should be at the forefront (see Figures 1 and 2).

Figure 2. Sharing an Eritrean Folksong and Geographical Information With Rural Students.

PHOTOGRAPHER, FIGURES 1 AND 2: SARAH COOLEY. USED WITH PERMISSION.

Figure 3. GaoSong Heu Performs on the *Qeej* in the Classroom During a Presentation of Hmong Culture Through Minnesota Public Radio.

Figure 4. Siama, Dallas, and Drummer Tim Performing *Siama's Congo Roots* as Part of Minnesota Public Radio's Outreach Program.

PHOTOGRAPHER, FIGURES 3 AND 4: LIZ CAMOZZI. USED WITH PERMISSION.

Rewriting Our Story

The American story as told to our students should represent the diverse voices and experiences in our country. We can accomplish this by looking toward the communities in which we teach, listening to their stories, and, when permission is granted, weaving these perspectives into the American narrative. This is how I approached creating a curriculum that represents the languages and cultures in my school and the surrounding communities. Initially, knowing where to start, deciding what my students needed, and what sources to use overwhelmed me. The relationships already formed with my colleagues provided the necessary help and support.

As the late Dr. Rita Klinger (1996) suggested, music educators should actively look for culture bearers, or primary-source song sharers, to bring their musical and cultural heritage to students. My friend, the Hmong language teacher, collaborated with me to write out folk melodies and stories from her childhood in Laos, with messages centered on counting, colors, and important celebrations such as Hmong New Year. The students sang, played, created, told stories, and learned the musical building blocks from their native language. Their classroom involvement increased as they interacted with music from a place they understood.

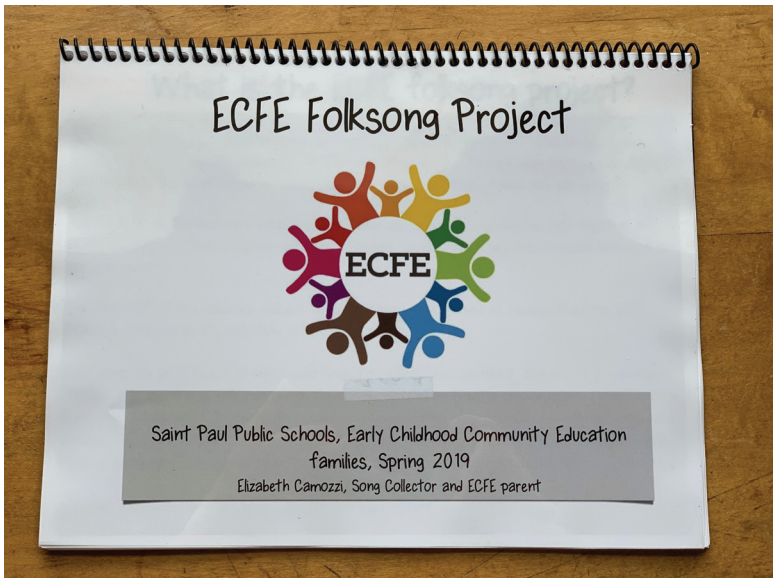
When culture bearers cannot be found, Klinger urged educators to provide as much context as possible to break the barrier of stereotypes given to culture groups. Influenced by Klinger's research, I sought out contributors representing the nearby communities, such as Lyz Jaakola of the Anishinaabe tribe of Lakota and Dakota, who visited our school and presented on indigenous music through our local radio station, Minnesota Public Radio (MPR). Following her visit, MPR released a video of her presentation throughout Minnesota, which can be found on Class Notes Artists (https://www.classicalmpr.org/topic/music-for-learning--resources). Minnesota Public Radio continued to provide authentic resources into school environments, such as GaoSong Heu as an ambassador of her Hmong community, Djenane Saint Juste and her group Afoutayi from Haiti, and Siama Matazungidi, who composed music similar to the sounds he heard growing up in the Democratic Republic of Congo. Each artist worked closely with our students to create and perform music representing their voices as well as to provide a rich history and cultural background and context for their music (see Figures 3 and 4, p. 40).

My switch to another school brought a change in mother tongues, including Somali, Spanish, and Persian. Minnesota has the highest Somali population and the second-highest Hmong population in the country because of its many outreach programs. In my rural school, our liaison for the Somali community, Ramla Abdi, was the first person excited to share a folksong with me from her background. She related her fond memories of watching birds migrate overhead with her family while they sang a song about a duck saving water for its sweetheart. As Ramla sang *Boolo Boolo* to me, her face reflected the joy of reminiscing about her childhood. With her permission, I wrote out the song in staff notation, checking and double-checking my notation with her by my side, often working before or after school. Ramla was gracious as I stumbled through the Somali language and transliterations. She told me she was purposefully sharing the song in the dialect *opposite* of what our students spoke in efforts to send a message that in Minnesota, there is a chance to restart and build friendships between the polarized Darood and Hawiye clans. She then offered to come into my classes and present the song.

The importance of tapping into the resources within the community was affirmed as students who spent much of their days learning a new language became the teachers in their classrooms.

When Ramla first shared *Boolo Boolo* in music class, one of our students who spoke Somali brightened up and exclaimed, "This is MY language! Let me teach you all!" and she proceeded to teach her classmates about the text and her culture. That was the first time she had volunteered information in a large-group setting all year. The importance of tapping into the resources within the community was affirmed as students who spent much of their days learning a new language became the teachers in their classrooms. The song quickly entered the curriculum and traveled with me to a new school, with students transferring the melody on xylophones, improvising in the Dorian mode, and creating a bordun to accompany their final piece. In the midst of playing *Boolo Boolo,* students located Somalia on google Earth, listened to recordings

Figure 5. Folksong Collection Book Given To Song-Sharers.



PHOTOGRAPHER: LIZ CAMOZZI. USED WITH PERMISSION.

from the Smithsonian Folkways Collection (https://folkways.si.edu/), and made a connection when watching migrating birds with the changing seasons. A coworker, who was also Somali, grew tearful and remarked she had not heard that song since childhood and requested the recording to share with her family and friends.

Continuing Our Story

To this day I continue to encourage my students to engage with and create music representing themselves and their communities. One of my folksong projects featured families sharing the music they commonly sing at home, such as lullabies, play songs, and traditional songs. The bound collection of these songs now resides in the school library for students to check out and use at home (see Figure 5).

Folksong sharing does not need to stop at the school walls; it can also take place in the community at large. Since this journey began, learning about music throughout the Twin Cities through local Early Childhood Family Education (ECFE) courses and guiding "Hootenannies" (dance parties centered on folk music) in rural areas has been a priority for me. In each place, community members were willing to share songs in languages such as Hmong, Somali, Karen, Trigrinya, Amharic, Japanese, Norwegian, and Swedish. They have become good friends, keeping in touch through emails, social media, and playdates with our children. At the park recently, a mother from ECFE was touched that my students love listening to her sing in Tigrinya, the language spoken in her childhood country of Eritrea. Recently, a mother in my school offered to share songs and stories in Urdu to celebrate her children's ethnicity, delighting in the students' choice to use one Urdu song and, with permission, create an accompanying dance for a performance.

As music educators striving to encourage empathy and global citizenship, we have the power to elevate our students' stories to better represent their identity within the American experience (Campbell et al., 1994). By collaborating with culture bearers within our communities, we have the opportunity to open spaces for others to share their stories. In turn, we can create vibrant classroom environments that celebrate the many perspectives within the larger American story.

Sharing Our Story

Floice Lund (1981), author of *Research and Retrieval: Music Teacher's Guide to Material Selection and Collection,* provides good advice on collaborating with culture bearers and sharing songs. In short:

- First, develop relationships built on the enjoyment of making music with others.
- Once a culture bearer is willing to share a song, ask if they have a favorite or a song that brings back memories from their childhood.
- When looking for specific musical elements or for songs that perform as specific functions, be sure to ask clearly about them.
- Consider discussing how culture bearers would like their music to be shared and whether they prefer the students to listen to or engage with the song. Would the culture bearer like to visit and perform the song for the students?
- Lastly, remember always to approach culture bearers with sensitivity and respect, as their songs are an extraordinary part of who they are.

When collaborating with culture bearers, gather as much information as possible, such as their name, age, where you have made a connection, where they grew up, and the date and place where they are sharing. Consider the ethnic background and language being spoken, characters or text when needed, where they learned the song, and any helpful information about it. How was the song used in their community? What changes has it

Figure 6. The Author Presenting a Folksong With Her Daughter at a Workshop in Minnesota.

PHOTOGRAPHER: BRENDA BUSH. USED WITH PERMISSION.

gone through? Are there game directions, dances, or motions that accompany it? Ask culture bearers how they would like to be recorded, and how they would prefer the song to be used (for example, in the classroom setting, played on instruments, or just listened to).

Once a song has been shared, describe any accompaniments and language, providing a translation and transliteration (writing the characters of a different alphabet in the writer's comfortable language) when needed. Listening should be valued over notation. Many subtleties and nuances cannot be accurately transcribed; listen frequently to a contributor's recording with students to hear accurate pronunciations and cultural nuances (Campbell et al., 1994). After listening, and with permission, songs that can be accurately represented within Western notation can be transcribed when appropriate. It is important to note that melody and rhythm are often perceived

Weaving folksong projects into our musical repertoire and collaborating with culture bearers helped my students and me locate, learn about, and celebrate the voices of the cultures in our classrooms and surrounding communities.

quite differently by listeners not accustomed to the genre or style, which is why it is important to collaborate continuously with the song sharer.

Conclusion

As a white cis-gendered woman within a diverse community, I continue to examine my intent and impact while striving to break down stereotypes within my own and my students' worldviews. Weaving folksong projects into our musical repertoire and collaborating with culture bearers helped my students and me locate, learn about, and celebrate the voices of the cultures in our classrooms and surrounding communities. Learning about the language, the stories, and the music of various cultures, some of which were not previously familiar to me, not only transformed my pedagogy, but also strengthened the bond between my students and me and our communities.

As musicians and music educators, it is our calling to draw our communities together through the celebration of music and the stories we share with it. Music educators have the power to elevate marginalized voices in their classrooms and embrace the richness of the American musical tapestry. By providing context and authenticity to the music we teach, we can break down barriers, challenge stereotypes, encourage students to celebrate the communities in which they live, and rewrite our stories.

We as music educators have a myriad of resources available to us, yet it is important to build our school communities from the grassroots, beginning with our students and their families. Consider reaching out to your communities to encourage families to sing at home and share stories about the songs they sing (see Figure 6, p. 43). And when possible, invite other community members to share their songs to build your music program for *all* of the children, in *all* of their mother tongues. ■

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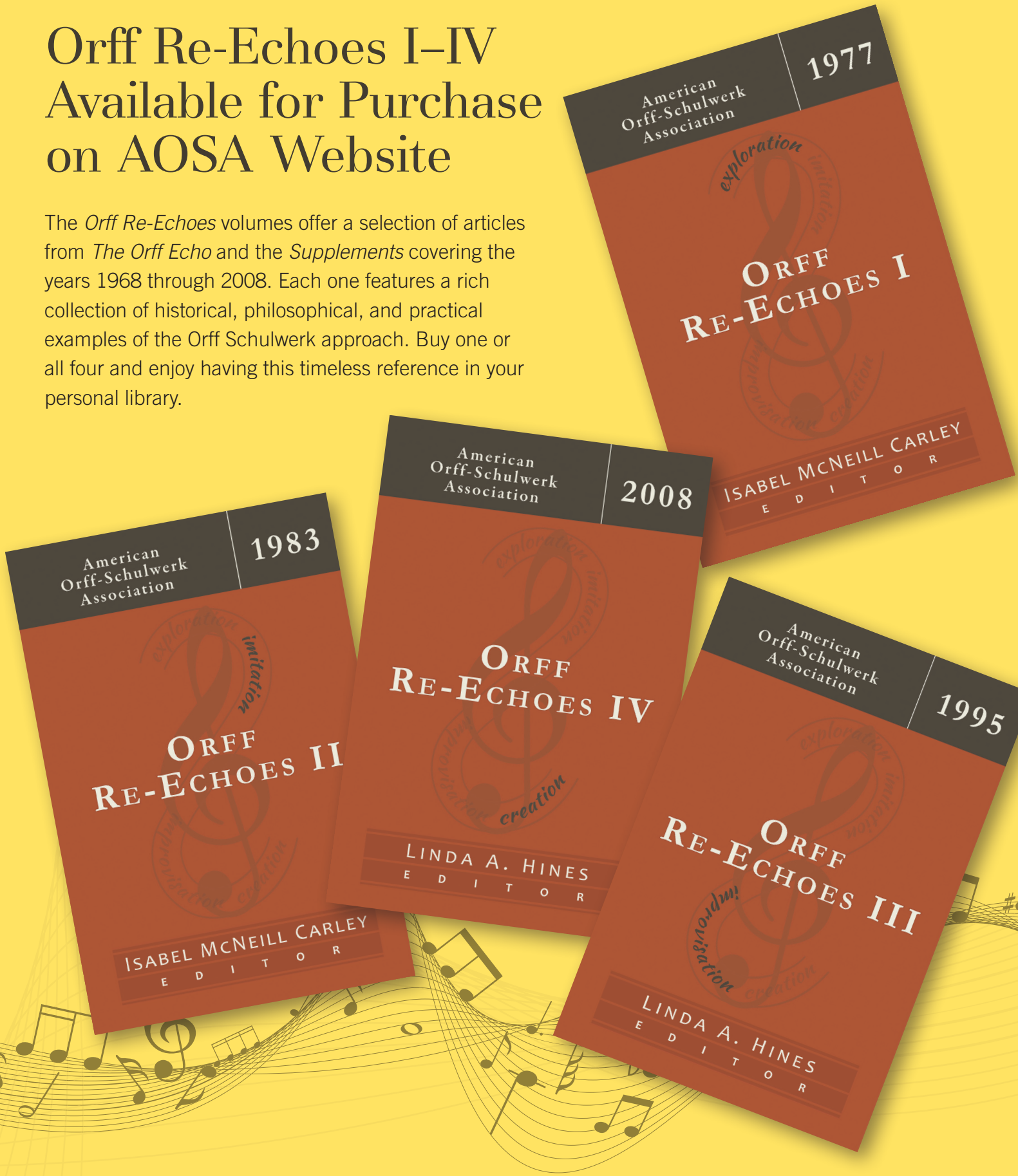

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Fifty Years of AOSA: Telling Our Story

ABSTRACT

Results of a comprehensive content analysis of AOSA's National Professional Development Conference revealed how the organization has grown and changed over its 50-year history. Using Ganz's three-pronged framework of public stories, the author shares the evolution of the conference and how it reflects the shared values of AOSA members and the organization.

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By Erika J. Knapp

Professional development for music educators can take many forms. Since 1968, AOSA has remained committed to growing and supporting its membership in several ways: chartering over 100 local chapters; offering benefits such as *The Orff Echo, Reverberations,* PLN presentations, Sunday Morning gatherings during the COVID-19 pandemic, and the Resource Library; and organizing the annual National Professional Development Conference (NPDC). As AOSA continues to expand and grow, the NPDC remains a central component of the organization. This conference offers pedagogical content for music teaching and learning and provides opportunities for collegial interactions between participants—many of whom are music educators isolated from their colleagues in day-to-day teaching situations (Bell-Robertson, 2015).

In 2018–2019, AOSA celebrated its 50th anniversary and, in turn, its 50th annual conference. This milestone presents an opportunity for us to pause and consider these reflective questions:

1. Who are we, the members of AOSA?
2. What is the essence of this annual conference that many of us value so deeply?
3. What does our conference say to the musical and educational world outside of Orff Schulwerk? Essentially, what is our story?

The results of this reflection will guide our consideration of potential growth areas for AOSA that can help us continue to move forward, both as educators and as part of an organization.

Study – AOSA National Professional Development Conference Offerings

Purpose

This study comprises a comprehensive content analysis (Krippendorff, 1980) of the educational sessions offered at the AOSA NPDC from 1969 to 2019. Although conference organizers and their decision-making process for selecting sessions also warrant exploration, this analysis is limited to the choices available at each conference. The purpose is threefold:

1. to share the story of AOSA in one way;
2. highlight how AOSA has grown and developed over the last 50 years; and
3. provide implications for consideration as we contemplate the future of the organization.

Method

I obtained copies of every NPDC program through various sources, including the archives at The Eastman School of Music at The University of Rochester, the Carolyn Tower Estate, and AOSA members Dr. Rob Amchin and Debra Navin. To organize and analyze 50 years' worth of session offerings, I created a codebook based on previous studies of national music conferences (Price & Orman, 2001, 2007; Palkki et al., 2016). An emergent coding method guided the analysis and as new codes appeared, previous years were examined and recoded when necessary. As a result, a total of 29 codes were identified (see Table 1, p. 48). The codebook was reviewed and audited by two colleagues to determine reliability and validity.

Results

The study revealed that the number of sessions offered at the annual NPDC ranged from a low of 9 in 1969 to a high of 244 in 2008. Conference session offerings consistently increased in the 80s and 90s to a peak in the 2000s, and then slightly declined after 2008. The format of four session slots per day has remained steady over the last 20 years, with fewer options available for each time slot. For the purposes of this content analysis, session offerings were grouped into five different decades (1969–1978, 1979–1988, 1989–1998, 1999–2008, 2009–2019). Table 1 (p. 46) shows the total number of sessions and the percentages of content offerings for each decade.

Session topics organized by highest to lowest percentage of total content offerings across the 50-year lifespan of the conference revealed:

- *Process-based pedagogy:* Focused on the intersection of all the elements in the Orff Schulwerk process (sing, say, dance, and play), these sessions maintained a strong presence in each year's content offerings, ranging from 6.6 to 19.9%.
- *Multicultural:* Represents sessions that emphasized music from countries other than the United States or outside the western European music tradition as a primary focus, regardless of delivery method. Multicultural music had two instances where offering percentage increased significantly—in 2004, with 22% and in 2008 with 27.4%.
- *Creative movement:* Session offerings increased in 2005 and 2006.
- *Choral/vocal:* Sessions increased in 1998 and 1999.
- *Other*: Except for a few minor outliers, no other content area rose above 9% in any one year, and most stayed between 0 and 5% of total offerings.

In summary, many components of AOSA and the NPDC are markedly different from what they were at their inception in 1968 and 1969.

Similar to the content analyses of Price and Orman (2001) and Palkki et al. (2016), additional elements of the conferences, such as the presence of industry-sponsored sessions, multi-part sessions, and teacher training sessions were analyzed:

- *Industry-sponsored sessions:* A steady growth in industry-sponsored sessions appeared after 1996, usually eight per conference, 45 minutes long, even though they were still scheduled concurrently with full-length educational sessions. They were separated visually in program books for ease of identification. In 2008, these sessions increased to 75 minutes, were less clearly marked in program books, and embedded in the same offering choices as other sessions. In 2010, the industry-

Table 1. Content Area Category Percentages by Decade.

	1969–1978	1979–1988	1989–1998	1999–2008	2009–2019
Number of Sessions	n= 439	n= 833	n= 1,458	n= 1,879	n= 1,638
Avg. # of Sessions/yr.	44	71	162	188	164
Alternative Audiences (church/ community/adults)	1.4	<1.0	2.0	2.1	1.7
Arts Integration (with gen. ed. subjects)	1.8	5.1	1.6	3.8	1.7
Assessment	0	0	<1.0	1.6	<1.0
Choral/Vocal	2.7	6.7	7.1	8.2	4.3
Composition/Improv.	3.6	3.7	3.6	2.8	3.8
Concert Themes/Prep	1.1	1.5	5.2	1.5	1.6
Creative Movement	8.4	3.5	3.2	5.8	4.8
Curriculum Design	1.6	2.8	<1.0	1.5	1.8
Diversity	<1.0	<1.0	<1.0	<1.0	<1.0
Drumming	1.1	1.0	2.0	2.9	6.1
Early Childhood	2.3	3.0	3.5	3.3	2.2
Folk Dance	5.2	5.8	4.6	4.7	4.3
Induction/New Member	<1.0	2.6	3.1	2.1	2.6
Jazz	<1.0	<1.0	2.0	2.2	1.5
Listening	<1.0	<1.0	1.9	1.3	1.1
Literature Integration	1.8	1.5	5.5	4.1	4.0
Multicultural	3.2	13.0	9.7	12.5	7.3
Orff Teacher Trainer	<1.0	1.4	0	1.3	4.2
Other Methodologies (Dalcroze/Kodály/etc.)	2.1	3.4	1.8	2.5	3.9
Other/Unknown[1]	15.5	8.6	10.0	5.7	14.9
Process/Pedagogy	18.5	13.5	13.4	16.5	11.7
Recorder	8.7	0	5.1	5.4	5.3
Research	1.6	3.2	5.5	3.3	2.6
Secondary Students	3.2	1.0	<1.0	<1.0	<1.0
Special Learners	5.9	3.7	1.0	1.8	<1.0
Specific Instruments (outside reg. instrumentarium)	3.2	2.9	4.3	2.6	2.0
General Teaching Strategies	<1.0	<1.0	<1.0	1.1	1.7
Technology	0	0	2.5	<1.0	2.2
Urban Settings	<1.0	0	<1.0	<1.0	1.2

[1] The lack of printed notes after 2012, limits to archival resources, and "catchy" titles made it difficult to code some sessions, thus the label "other/unknown" was used.

sponsored denotation disappeared entirely from conference programs.

- *Multi-part sessions:* Each conference since 1998 included a multi-part series of sessions called "Introduction to the Schulwerk," coded as *induction*. This series, created for first-time attendees and members who have not taken a levels course, gives a concise picture of the content of the Orff Schulwerk approach.
- *Teacher education sessions:* Decade five (2009–2019) demonstrated an increase in *Orff Teacher Trainer* sessions for certified levels instructors, up to 4.2% from 1.3% in the previous decade.

Table 2. Content Offering Percentages 2009–2019.

	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019
# of Sessions	**162**	**169**	**157**	**140**	**195**	**162**	**133**	**138**	**143**	**109**	**130**
Alternative Audience	2.5	0	1.3	5.0	<1.0	0	1.5	2.9	2.8	0	2.3
Arts Integration	2.5	1.2	<1.0	0	3.1	0	1.5	<1.0	3.5	6.4	0
Assessment	1.2	<1.0	0	0	<1.0	1.9	0	1.4	1.4	0	3.1
Choral/Vocal	4.3	7.7	5.1	5.7	9.2	3.7	1.5	2.9	5.6	6.4	4.6
Composition/Improv.	1.9	2.4	3.2	6.4	3.1	1.2	5.3	6.5	1.4	3.7	6.9
Ensemb/Performance Prep	2.5	1.2	<1.0	2.9	1.5	1.2	0	5.1	0	0	3.1
Creative Movement	4.3	5.9	6.4	9.3	2.1	3.1	3.0	11.6	6.3	3.7	3.1
Curriculum	0	1.2	1.3	0	2.3	5.6	3.0	2.2	0	4.6	0
Diversity	0	1.2	<1.0	0	1.0	1.9	0	0	0	0	1.5
Drumming	5.6	5.9	2.5	2.9	2.1	3.7	3.8	5.8	1.4	6.4	4.6
Early Childhood	2.5	2.4	3.2	0	1.5	1.2.	1.5	1.4	1.4	1.8	7.7
Folk Dance	4.9	2.4	3.8	1.4	4.1	3.7	3.0	10.9	4.2	4.6	3.8
Induction	2.5	2.4	2.5	2.9	2.1	2.5	3.0	2.2	2.8	2.8	3.1
Jazz	1.9	3.0	0	2.9	1.5	1.2	4.5	1.4	0	<1.0	0
Listening	5.0	1.2	0	0	1.5	0	0	1.4	0	1.8	1.5
Literature Integration	5.6	3.6	4.5	5.7	1.5	4.3	6.0	2.9	4.9	1.8	3.1
Multicultural	5.6	4.7	5.1	4.3	13.8	8.1	10.5	2.2	4.2	3.7	7.7
Orff Teacher Trainer	3.7	0	2.5	5.7	9.5	5.6	6.0	2.9	3.5	3.7	3.1
Other Methodologies	5.6	6.5	2.5	2.1	3.6	7.5	3.8	3.6	1.4	3.7	3.1
Other/Unknown	7.2	16.0	24.8	12.1	17.7	13.7	8.3	10.9	24.9	8.3	14.6
Process/Pedagogy	14.8	17.8	15.9	12.8	7.7	11.2	8.0	13.4	9.1	12.8	11.5
Recorder	4.3	6.5	7.0	2.9	2.6	3.7	7.5	7.2	4.9	4.6	6.9
Research	2.5	3.0	3.8	1.4	5.1	1.9	4.5	1.4	3.5	1.8	<1.0
Secondary Students	1.0	1.2	0	0	<1.0	<1.0	1.5	<1.0	0	1.8	0
Special Learners	4.3	3.0	3.2	2.9	0	3.7	1.5	3.6	2.1	0	4.6
Specific Instruments	4.3	0	1.3	<1.0	1.0	1.0	6.0	<1.0	2.8	3.7	<1.0
General Teaching Strategies	0	1.8	1.9	1.4	0	2.5	2.3	1.4	1.4	4.6	1.5
Technology	0	1.8	1.9	1.4	5.6	3.1	1.5	0	5.6	1.8	1.5
Urban Students	1.9	0	0	0	0	1.9	1.5	2.9	2.8	1.8	0

Numbers rounded to tenth of a percent, may add to more than 100%.

In summary, many components of AOSA and the NPDC are markedly different from what they were at their inception in 1968 and 1969. Changes in educational trends and policies over the past 50 years, including things such as the popularization of Piaget's discovery-based learning in the 60s and 70s and the cultural pluralism that encouraged an emphasis on multicultural music in the 80s, resulted in changes to presenter and attendee preferences.

Results from the last decade reflect AOSA's current state (see Table 2). Examining those results reveals how the myriad education and educational policy changes over the last 50 years have influenced conference evolution.

Interpreting the Results Through Story

Ganz's (2007) three-pronged framework of public stories provides a lens for interpreting the study

results through a *story of self*, a *story of us*, and a *story of now*. A *story of self* concerns personal reflection where people look inward to realize who they are and why they engage in and value a particular experience. A *story of us* explores the shared visions, values, and goals of a specific community or organization. Finally, a *story of now* considers current challenges and informs actions and choices for future consideration. Exploring our relationship with AOSA through this framework provides an interconnected picture of the organization and a story with the potential to permeate "our experiences with 'meaning'" (Mayer, 2014, p.71).

Story of Self

Ganz (2007) stated that through self-reflection, individuals can acknowledge the challenges they face, the choices they make, and the outcomes they experience to help realize their personal values and the meanings behind their experiences and behaviors. Within this *story of self* framework, consider why you engage in the work you do and what personal value it has to you. As I reflect on my 14 years of attending the NPCD, I wonder what others' experiences have been like—not just the first year, but each year. We all have a *story of self* that speaks to how we discovered Orff Schulwerk and what value we draw from AOSA and the NPDC. What are the ways you have noticed changes in the NPDC? What is your *story of self* in regard to AOSA?

Story of Us

The content analysis provided a snapshot of AOSA and the choices available to its membership by capturing what offerings are present and what are not. Through exploration of specific people, choices, and the associated actions, a *story of us* emerged, indicating our community's shared values:

- Conference offerings appear to match AOSA's stated focus to "support the professional development of our members" and to "inspire the creative potential in all learners" (AOSA, n.d.).
- Participants can access various session offerings that allow them to actively create, improvise, sing, play, move, speak, and listen.
- A lack of consistency in topics is present from year to year, as noted by many one- and two-year content increases. Although this variation supports choices and enables participants to tailor the conference to their current needs, it also exposes the potential for gaps to exist from year to year in offerings.
- Each year included a selection of representations of other cultures. Since 1983, no less than six sessions have addressed *multicultural music* in any year, with some years offering as many as 55 sessions that fit into this category.
- Despite the emphasis on "world musics," a common euphemism for non-western music (Hess, 2017), sessions on diversity, urban students, and students with exceptionalities combined did not exceed 3% in any given year, with the exception of marginal increases in NPDC offerings related to special education.
- According to the U.S. Department of Education (2019), 14% of students ages 3 to 21 have an Individual Education Plan or 504 Plan (federal mandates intended to support students with disabilities in all areas of K–12 education). NPDC sessions addressing the needs of this group have not increased at the same rate as those for other populations, despite nominal increases of 4.1% in 2008 and 4.3% in 2009. As all previous years were below 3%, and most were closer to 1% of total content offerings, this increase may have been influenced by the passing of the Individuals with Disabilities Education Act (1990), the No Child Left Behind initiative (2001 and 2004), and the increasing rates of diagnosis and mainstreaming for children with special education needs.
- Curriculum design and assessment strategies both peaked at 3.6% and 3.4% in 2004, and then fell back to their previous levels of approximately 1%. Considering the updated version of the national standards (2014) and the current educational environment of high-stakes testing and assessment-based strategies, it is important for AOSA to consider how the organization is guiding educators to create classrooms and curriculum aligned with these national goals.

The *story of us* divulges much to be proud of: The NPDC has successfully grown and adapted over time and remains committed to meeting members' varied needs; AOSA has dedicated master teachers who prioritize the development of the Schulwerk;

and conference organizers and the National Board of Trustees spend countless hours to make every NPDC a positive and fruitful experience. The *story of us* as it relates to AOSA becomes the *story of AOSA* and can serve to guide the organization and its members as we continue to contemplate future directions and possibilities.

Story of Now

The *story of now* gives us the opportunity to consider both the NPDC and the organization as a whole and to ponder what kind of future we want to create. A direct relationship exists between the merit of professional development and overall teacher quality and contentment (Conway et al., 2005). It is critical, therefore, that AOSA remains committed to providing the highest quality experiences possible for its members. Music educators not only need continuing education centered around their subject area, but also they need to engage in professional development that allows them to be actively involved in curriculum design and assessments, creating culturally responsive classrooms, and facilitating content for their students (Schmidt & Robbins, 2011). Conference organizers have a responsibility to their membership to consider these elements when making decisions regarding themes and offerings.

To support this effort, an option would be to form an oversight committee that discusses AOSA's long-term goals when making conference session choices, rather than allowing different individuals/conference committees to make these decisions independently each year. An oversight committee can cultivate consistent content offerings that continue to align with AOSA's goals. Its members would also be able to ensure clarity of session titles that enable participants to make thoughtful choices. The organization might also consider *requiring* all presenters to provide session notes and to choose keywords from a pre-set list—e.g., process, advocacy, students with exceptionalities, social justice. This would give attendees a clear idea of each session's focus and help them structure their participation to personal needs and interests.

A more substantial presence of sessions focused on diversity, at-risk students, and students with exceptionalities—encouraging more exposure to the diversity of American society—would support AOSA's mission emphasis on "all learners." According to several experts (Elpus & Abril, 2011; Gustafson, 2009; Hess, 2017; Koza, 2008), despite the growing racial diversity in the United States, music education teachers and programs remain disproportionately white. In keeping with the organization's diversity statement and the initiative it reflects, conference organizers must strive to incorporate the voices and music of marginalized populations in ways that privilege other forms of knowing and musicking. It is also important to note the difference between learning about another culture's music through multicultural sessions, and engaging in social justice, which is not inherently present on its own—it must be made explicit. Perhaps AOSA might consider encouraging presenters and promoting sessions with descriptors that support this shift towards a social justice perspective.

With the knowledge from this content analysis of our first 50 years, we are now presented with a challenge to take what we know and do what we, as Orff Schulwerk educators, do best: Create the next beautiful experience with each other.

Conclusion

As a community, we continue to write our story. With the knowledge from this content analysis of our first 50 years, we are now presented with a challenge to take what we know and do what we, as Orff Schulwerk educators, do best: create the next beautiful experience with each other. The American Orff-Schulwerk Association has the potential to provide transformational, unparalleled professional development by continuing to seek ways to accomplish this. In our next 50 years, we have the opportunity to craft conferences that show our reflectiveness and responsiveness—both as individuals and as an organization.

Committing to grow and learn from our past work and engage in new ideas that center on effective professional development will enable us to represent our mission statement and core values while embracing changes in legislation and educational practices. I believe every AOSA member, including me, is up to this task. It will be exciting to see how our *story of now* becomes the story of tomorrow. ■

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By Josh Southard

I Lie to My Students

Storytelling is one of the oldest forms of teaching, a way to turn even the most mundane activities into lively musical interactions that children of all ages enjoy. From adventures to faraway islands, to hiking in the woods in search of a frozen pond, to the construction of the school, storytelling can help bring excitement, wonder, and play into our classrooms.

The day began as usual with the kindergarteners following me into the room as I sang and strummed on the guitar. We revisited a dance they had learned, then sat down to do vocal exploration. I started with a yawn—one lasting so long that everyone looked up, wondering at the silence. The child next to me patted my shoulder. "Mr. Southard, you must be really tired!" And so began one of the biggest lies that forever lives in my classroom.

"You're right. I *AM* tired!" Then without missing a beat, "Did you all know I went to Florida this past weekend? … No? … Well, I did … to visit a friend. Guess what? My friend asked if I'd like to canoe in the Atlantic Ocean. It was so much fun! I saw dolphins and touched a manatee that swam right up to me. Then … a storm hit! Rain, thunder, and big waves tossed our canoes around. My friend and I got separated. When the storm ended, I was so far out I couldn't see land."

For the next 5 minutes, I was invisible to the children as Lulu walked around, stopping to speak with them in Lulunese.

The entire class sat silent, mouths agape. "My canoe blew onto what I thought was a deserted island, but I kept hearing a high-pitched 'Lu-lu.' Turns out it was 'Lulunasia Island,' inhabited by beautiful birds that spoke *Lulunese*—which they taught me over the next few weeks (remember, I originally told them it was last weekend!). I asked one bird, Lulu, if she would come to my music class. She led me to shore, and we took a flight home to Indiana late last night … and that's why I'm tired. But Lulu is here with me today!"

Twenty-four pairs of eyes widened simultaneously. I brought out Lulu and conversed with her on the syllable "lu" in my singing voice. For the next 5 minutes, I was invisible to the children as Lulu walked around, stopping to speak with them in Lulunese.

The next morning, I ran into their classroom teacher. "I hear you went on some canoe trip last weekend? The kids were talking about it but I couldn't make sense of it." Rehashing my story, I lied to her too.

As youngsters, we are taught not to lie. The term has a negative connotation; thus I prefer to use it in the context of "I tell stories." Some I create ahead of time; others, like Lulu's tale, are spontaneous. From the stories, I hope, comes the magic. Do I think my students believe Lulu is a real bird from Lulunasia Island? No. But at the same time, they do and she is. I gave her a story, and that story brought her to life, despite the plastic holder and strings attached. ■

JOSH SOUTHARD is the music specialist at Smoky Row Elementary School in Carmel, Indiana, where he teaches kindergarten through Grade 5 music. He is a past president of the Indiana Orff Schulwerk Association and is currently serving as AOSA's newly elected president-elect. He teaches Orff Schulwerk Teacher Education Level I Basic at Anderson and DePaul Universities and Level II in Atlanta, Georgia.

PHOTOGRAPHER, ALL PHOTOS: JOSH SOUTHARD. USED WITH PERMISSION.

Join the Conversation …

From American music to the American volumes, there are distinctive features to Orff Schulwerk in the United States. Who and what has led us to these "American Roots" and what role do these roots play in the Schulwerk? The Summer 2022 issue of *The Orff Echo* will consider what is distinctly American about our approach to Orff Schulwerk in this country.

We wonder:

- How does American music inspire the Schulwerk and what role do the different genres developed in the United States play?
- How do we approach the music of America's past and address the racial and discriminatory aspects of some of this work?
- How has the Schulwerk evolved within American music education philosophy and teacher educator courses within the United States?
- What are the roots of music in American schools and how has this shaped the Schulwerk in the classroom?
- What is the story of the founding of the Schulwerk in the United States and where we are today?
- How does the diversity of American music and musicians influence the Schulwerk? What steps can Orff practitioners take to ensure marginalized voices are elevated within the classroom and school community?

Have an article idea? The official call for submissions will be posted August 15, but feel free to contact an editor anytime. We need your voice!

AOSA
American Orff-Schulwerk Association

Reviewed by **Karen Williams**

Once upon a Jungle

Written by Laura Knowles /Illustrated by James Boast
QEB Publishing, Inc., Part of the Quarto Group, 2017

Our journey into the rainforest ecosystem begins, "Once upon a time there lived a jungle ...." On the first page, the eyes of a black panther peer from the darkness of the understory. The interdependent living world of the rainforest is depicted as each creature emerges. Ants, a praying mantis, a lizard, and a monkey each supersede the previous animal in the circle of life. The panther, the top predator, grows old and, without words, the illustrations subtly indicate the panther's death. The colorful swarm of beetles in a silhouette of a panther becomes the claw and foreleg bones buried beneath the enriched soil. The decomposition nourishes the new life of seedlings, the plants that nurture all the creatures of the rainforest.

James Boast's vivid illustrations enhance the minimal narration. Vibrant flowers, vines, and rainforest creatures pop from the black background. The bright blue sky and colorful flying parrots of the canopy contrast with the illustrations of the understory and forest floor.

Once upon a Jungle offers many rich possibilities for the music classroom. Exploring the various ways the animals move can be extended into sound and dance. Creeping monkeys may become scratching, dancing, jumping, or swinging monkeys, with whoops, chitters, laughs, or other monkey noises accompanying the motions. Sounds for marching ants, snacking lizards, sprouting seedlings, roaming beetles, and pouncing panthers may be layered into complementary ostinati. These might be transferred to unpitched percussion, or body percussion, or extended to melodic instruments. Organizing and refining the animal-inspired movement may culminate in creating imaginative dances suitable for performance.

Another interesting option is to use a melodic piece to accompany the dance for each character. Student or teacher compositions using a limited pitch set such as sol-mi-la or do-re-mi, pieces from the *Music for Children* volumes, or songs inspired by folk material would work well. Consider changing the mode of a simple pentatonic piece to create a contrasting affective tone color for each of the different creatures. Add a musical introduction before the narration and a coda at the completion of the story to round out the performance.

Following the story, pages that explain the rainforest ecosystem reinforce cross-curricular objectives. Students' classification of each creature within the food-web categories of sunshine, producers, consumers, and decomposers connects with the science curriculum. The fold-out illustrations of the animals in the canopy, understory, and on the forest floor may be used to highlight additional living beings not featured in the story.

The rainforest theme of *Once upon a Jungle* can be extended using other books. In addition

to original poetry, students may choose to explore poems from *Rejoice! Poetry Celebrating Life in the Amazon Rainforest* by the third-grade students of Mendon Center Elementary in Pittsford, New York. The theme continues with *Over in the Jungle: A Rainforest Rhyme* by Marianne Berkes and Jeanette Canyon, an adaptation of the song *Over in the Meadow.* The instrumental arrangement of *Over in the Meadow* from Doreen Hall's edition of *Music for Children,* Volume I can accompany the song. Expand exploration of music and movement ideas inspired by other ecosystems with similar books, such as *Somewhere in the Ocean* (Ward), *Over in the Grasslands: On an African Savannah* (Berkes), *Over in the Forest* (Berkes), *Deep in the Swamp* (Bateman), *Over in a River* (Berkes), or *Way Out in the Desert* (Marsh).

The simple narration and rich illustrations of *Once Upon a Jungle* invite creative interpretation through music and movement. Appealing and adaptable for younger as well as older students, *Once Upon a Jungle* is a worthwhile addition to the music class library. ■

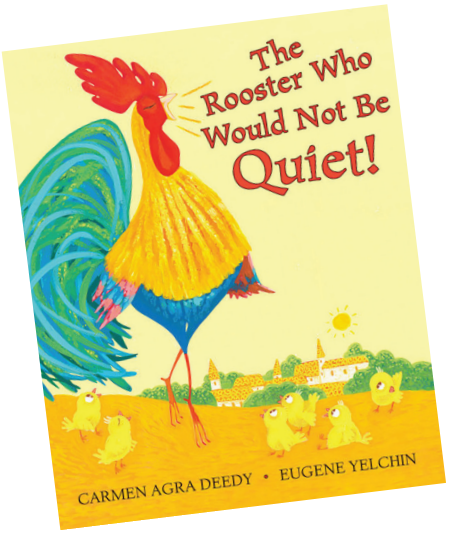
KAREN WILLIAMS is a graduate of Duquesne University and earned her master's degree in music from Baylor University. She has completed three levels of Orff Schulwerk Teacher Education and Master Class and is also a certified Dalcroze Eurhythmics instructor. Karen is a member of the Heart of Texas Chapter of AOSA. During her 36 years in education, she taught middle school band, Grade 4 general education, Grades 2–5 remedial reading, and elementary school music.

CHILDREN'S BOOK

Reviewed by **Victor Lozada**

The Rooster Who Would Not Be Quiet!

Written by Carmen Agra Deedy
Illustrated by Eugene Yelchin
Scholastic Press, 2017



"Kee-kee-ree-KEE!" went the rooster! Are you awake yet? I am. Carmen Agra Deedy's *The Rooster Who Would Not Be Quiet!* (also available in Spanish with translation by Madelca Dominguez) tells the story of a strong-willed rooster that reawakens the city of La Paz after all singing has been banned. Eugene Yelchin's illustrations juxtapose the bright, cheerful times of La Paz with music against the dull, somber times of La Paz without music. The story presents an inextinguishable voice through an appealing character. The author includes a powerful one-page note to the reader at the end of the book, celebrating those who "resist being silenced, who will crow out their truth without regard to consequence."

The story begins with bright, cheerful illustrations during the time of music everywhere; however, the people of La Paz grew tired of all of the nonstop noise. Consequently, they fired the mayor and looked for one who would help with their noise problem. Don Pepe was elected on the promise of bringing peace and quiet to La Paz. He outlawed singing, gradually making the ban more and more extreme. Eugene Yelchin's illustrations accentuate this by depicting the colors fading from warm to dark and drab.

Seven years later, a cheerful and brightly illustrated rooster settled with his hen and chicks in the mango tree outside the mayor's house, where he and Don Pepe battled over the rooster's singing. The mayor gradually tried to take away all the sources of joy from the rooster, who replied with responses such as, "I may sing a lonelier song, but I will sing." Even after Don Pepe took away the rooster's family, corn, house, and, finally, draped his cage to block the sun, the rooster still sang.

"Why, oh, why are you still singing?" asked Don Pepe, to which the rooster replied, "I sing for those who dare not sing—or who have forgotten how."

When the townspeople heard Don Pepe had threatened to take away the rooster's life, one by one they drifted to his house and held their breath, waiting to hear his response. The rooster observed that a song will never die as long as there is someone to sing it. This reminder of their lost songs empowered the people to sing Don Pepe out of town, and everyone now sings again from morning until night.

This book sings with ways to incorporate it in the classroom including vocal exploration, a performance based on the book, and poetry compositions. The opening description of the city includes dogs barking, mothers singing, engines running, and fountains splashing. Bring the joyful illustrations to life by giving children the opportunity to play vocally with these sounds. The rooster's song of "kee-kee-ree-kee," which is the Spanish sound of a rooster crowing, is also a fun way for children to interact with the story as it is read.

Consider a program centered on this book. The opening pages look like what *Street Song* from *Music for Children,* Volume III sounds like. Starting with this piece as the focal point followed by a "backwards delayering" of the song could show the way music left La Paz. Have students play the piece as written, then remove the recorder, castanets, tambourine, and side drum while the other instruments return to their original parts. Gradually remove each instrument in the reverse order they appeared (first soprano xylophone, then second soprano xylophone, and so forth). Some song choices might include the Spanish language folk song *Los Pollitos Dicen*, *Let's Put the Rooster in the Stew*, *Free at Last,* or *How Can I Keep from Singing?* Students can develop compositions from the rooster's song of "kee-kee-ree-kee" that show the variety of ways the rooster sings.

A more advanced extension of the book might take the theme of liberating oppressed people and develop into songs from composed poetry. The Poetry Foundation's (n.d.) *Poems of Protest, Resistance, and Empowerment* features contributions such as Langston Hughes's "I look at the world" or Maya Angelou's "I Know Why the Caged Bird Sings," that children can use to write music or movement compositions.

Whether as a means of vocal exploration, a performance, or poetry extensions, I hope this inspiring book will sing its way into your classroom soon. ■

VICTOR LOZADA teaches general music and choir at Pecan Creek Elementary in Denton, Texas. He has completed three levels of Orff Schulwerk Teacher Education and is certified in Kodály. Victor is currently pursuing a PhD at Texas Woman's University, Denton,Texas.

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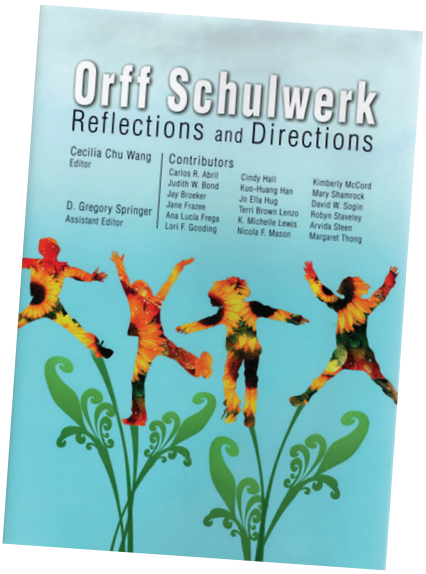
Reviewed by **Kaethe Grabenhofer**

Orff Schulwerk: Reflections and Directions

Edited by Cecilia Chu Wang and D. Gregory Springer
GIA Publications, 2013



Imagine gathering together with others to examine the Orff Schulwerk approach from the past and present, and to design a vision for the future of Orff Schulwerk for children and adults. This is exactly what transpired in the summer of 2011 at a special symposium, Global Connections in Orff Schulwerk: Reflections in Kentucky. Attendees from different parts of the world brought their Orff Schulwerk ideas and expertise. The book *Orff Schulwerk: Reflections and Directions*, edited by Cecilia Chu Wang and Gregory Springer, represents the topics of discussion at this symposium. The 20 contributing authors include many who have served in Orff Schulwerk leadership roles. This remarkable resource is intended for music teachers of all levels, including those interested in learning more about Orff Schulwerk and those seeking knowledge of best practices in music education.

Cecilia Chu Wang and Carlos Abril open with chapters that provide a rationale for the Orff Schulwerk approach and illuminate related critical issues. From there the book is organized into four distinct sections.

Section One's six chapters trace the development of Orff Schulwerk in different parts of the world. Jane Frazee begins the story in the 1920s in Munich with the convergence of culture, music, the Hitler Youth movement, and the Güntherschule. She then traces the climate of music education through the mid-20th century, including the development of the American Orff-Schulwerk Association. The next chapters describe Orff Schulwerk in Latin America (Ana Lucia Frega), Australia (Robyn Staveley), and South Africa (Nicola Mason). In chapter 7, "At Home with Global Connections," Arvida Steen suggests that teachers must understand the diversity within their schools to carefully choose songs and texts that meet the musical needs of culturally diverse students. Mary Shamrock concludes this section with the premise that Carl Orff wanted text and songs to originate from the traditions of students' cultures, with the goal of acquainting students with their own culture and introducing them to what is beyond.

Section Two's five chapters provide an overview of research involving the Orff Schulwerk approach and reflect on new possibilities for teacher education. Cecilia Chu Wang and David Sogin begin with a review and synthesis of related scholarly literature. Nicola Mason and Michelle Lewis then present their research on the implementation of Orff Schulwerk in a middle school band setting. Their method provided participants with many opportunities for creative thinking, culminating in a student-composed piece performed at a school music

concert. Next, Teri Brown Lenzo examines the music education practices of two early childhood teachers, comparing results to an earlier study by Nardo. She suggests that the Orff Schulwerk approach could be valuable in the integration of music across curricula for very young students. Judy Bond's chapter focuses on creating meaningful musical experiences for pre-service music teachers utilizing a combination of pedagogical approaches. In the final chapter of this section, Cindy Hall and Jay Broeker reflect on Orff Schulwerk Teacher Education and turn toward the future by asking questions that grapple with the essence of Orff Schulwerk as a catalyst for changing pedagogical process. This chapter ends with the same three questions that began the opening session of the 2011 symposium in Kentucky:

1. Based upon your experience as a learner and teacher, what is the essence of the Orff Schulwerk? Are there elements of this work that are essential for it to be considered Schulwerk?
2. How can we, as Levels instructors, music teachers, administrators, and students, strengthen the transfer of Orff training and classroom practice?
3. How do globalization, technology, and social media impact our Orff Schulwerk training? What are the benefits and risks associated with these changes?

Section Three's five chapters explore new directions for the Orff Schulwerk approach in the 21st century. D. Gregory Springer begins with a compelling application of Webster's (2002) model of creative thinking for Orff Schulwerk. Lori Gooding then shares practical applications for teaching children with special needs, including pedagogical strategies and a table of helpful websites. In the next chapter, Kimberly McCord suggests that the inclusion of jazz within the Orff Schulwerk approach helps preserve our American musical history. With only a ride cymbal and improvisations, teachers already have the tools to teach jazz. Next, Kuo-Huang Han shares how Balinese *gamelan angklung* music can be adapted for Orff instruments. Photographs and descriptions of Balinese instruments are included. In the final chapter of this section, Robyn Staveley examines potential connections between neuroscience and technology to provide embodied musical experiences.

The fourth and final section of the book begins with a collection of Orff Schulwerk resources, including books, literature, song orchestrations, folk song resources, poetry, and websites. This section also includes 10 diverse, field-tested lesson plans spanning multiple age levels, interests, global connections, and technologies. Musical scores and detailed descriptions of pedagogical process are provided. Lesson plan contributors include Janice Evans, Lori Gooding, Cindy Hall, Kuo-Huang Han, Jo Ella Hug, Michelle Lewis, Nicola Mason, Kimberly McCord, and Margaret Thong. Teachers are encouraged to use these lesson plans as seeds for creating others.

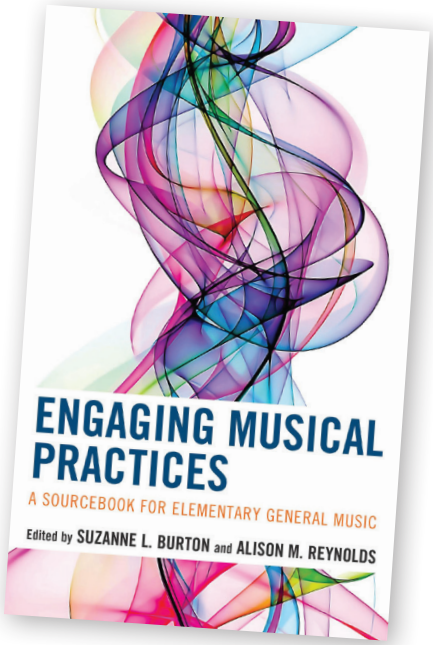
Examining Orff Schulwerk in the 20th and 21st centuries, this must-have book presents a vision for Orff Schulwerk. The creative lesson plans and thoughtful reflections allow readers to explore new ideas while staying true to the Orff Schulwerk approach. ■

KAETHE GRABENHOFER, a member of the Milwaukee Chapter of AOSA, teaches music at First Immanuel Lutheran School in Cedarburg, Wisconsin. She completed three levels of Orff Schulwerk Teacher Education and is the musical director of the Milwaukee Handbell Ensemble.

Reviewed by **Martina Vasil**

Engaging Musical Practices – A Sourcebook for Elementary General Music

Edited by Suzanne L. Burton and Alison M. Reynolds
National Association for Music Education, 2018



A sourcebook is a small collection of writings, usually on a specific subject, that, by definition, provides a resource for others for future writing, study, or research. *Engaging Musical Practices – A Sourcebook for Elementary General Music* serves that exact purpose. Within its pages, editors Suzanne L. Burton and Alison M. Reynolds bring together 15 authors to share their expertise on a variety of topics relevant for the elementary general music classroom. Research for each topic is succinctly summarized in every chapter, and then a variety of practical suggestions, lesson ideas, and activities are described in detail.

Elizabeth Cassidy Parker begins with her chapter on the importance of general music for children's education. She posits central values of a general music education: (1) active musical experiences centered on process, not product, (2) strong relationships with students, (3) an ethic of care, and (4) the self. In the next five chapters (2 through 6), authors describe the related research and offer practical applications for using active music making skills in the elementary general music classroom. Kimberly Inks writes about active listening, Joanne Rutkowski about singing, Wendy H. Valerio about movement, Karen Howard about folk dancing, and Julie Scott about instrument playing.

Chapters 7 and 8 offer more theoretical understandings on teaching improvisation and composition and teaching music literacy. Heather Nelson Shouldice provides many suggestions for scaffolding improvisation and composition in the classroom and provides useful lesson ideas. Suzanne L. Burton emphasizes the importance of sound over symbol and suggests a progression for teachers to follow when guiding children toward the use of traditional music notation.

The remaining chapters (9 through 15) serve as resources on a variety of topics important to cultivating a successful elementary general music classroom. Kerry B. Rezoni explains when and how to use technology in the classroom, Lisa Lehmberg gives recommendations for using non-Western music in the classroom ("world" music), and Cynthia M. Colwell notes the relevant research and provides practical suggestions for teaching students with special needs (touching upon music therapy). Sandra Nicolucci details the National Core Arts Standards and how they can be applied, Cynthia Crump Taggart describes many ideas for using assessment in the classroom, and Katie Wolf Martinenza offers strategies for a student-centered approach to classroom management. To conclude, Ann Marie

Stanley reviews the many different ways teachers can engage in professional development and presents recommendations specifically to help the kindergarten through Grade 5 general music teacher.

This sourcebook can be read back-to-back, as I did, but it may be more beneficial to use it to address specific challenges or questions a teacher might have in the classroom or topical areas that preservice music teachers want to learn more about. I earmarked several chapters that will be useful as supplemental readings for my elementary methods class and also marked activities to try in my own general music classroom. A suggestion for the editors would be to consider adding online supplemental material for the book. At times I thought watching a video of a recommended activity, rather than reading through it, would be more effective, especially for those new to teaching who might find it difficult to conceptualize activities they have never seen or experienced. Nevertheless, I found this book very informative and recommend it for a wide array of readers—the kindergarten through Grade 5 general music teacher, preservice music teachers, and music teacher educators. ■

MARTINA VASIL, PhD, is assistant professor of music education and division coordinator—department of music education and music therapy at the University of Kentucky (UK). She teaches collegiate courses in general music, popular music education, and qualitative research and directs the summer Orff Schulwerk Teacher Education program at UK. Martina continues to teach music to children pre-K through Grade 6 parttime at Lexington Montessori School. She has completed three levels of Orff Schulwerk Teacher Education and currently serves on *The Orff Echo* editorial board.

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Issue	Feature Topic	Coordinator(s)	Contributor's Deadline
Spring 2022	Global Perspectives on Orff Schulwerk	Sandra Adorno Martina Vasil Juliana Cantarelli Vita	August 15, 2021
Summer 2022	American Roots	Christine Ballenger Alan Spurgeon Matthew Stensrud	November 15, 2021
Fall 2022	Vision/Pathways Forward	Sandra Adorno Martina Vasil Juliana Cantarelli Vita	February 15, 2022
Winter 2023	Considering Curriculum	Christine Ballenger Diana Hawley	May 15, 2022

PHOTO: “OPENING WINDOWS AND DOORS TO SUNNY SKIES AHEAD” BY MATTHEW STENSRUD, 2021

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