

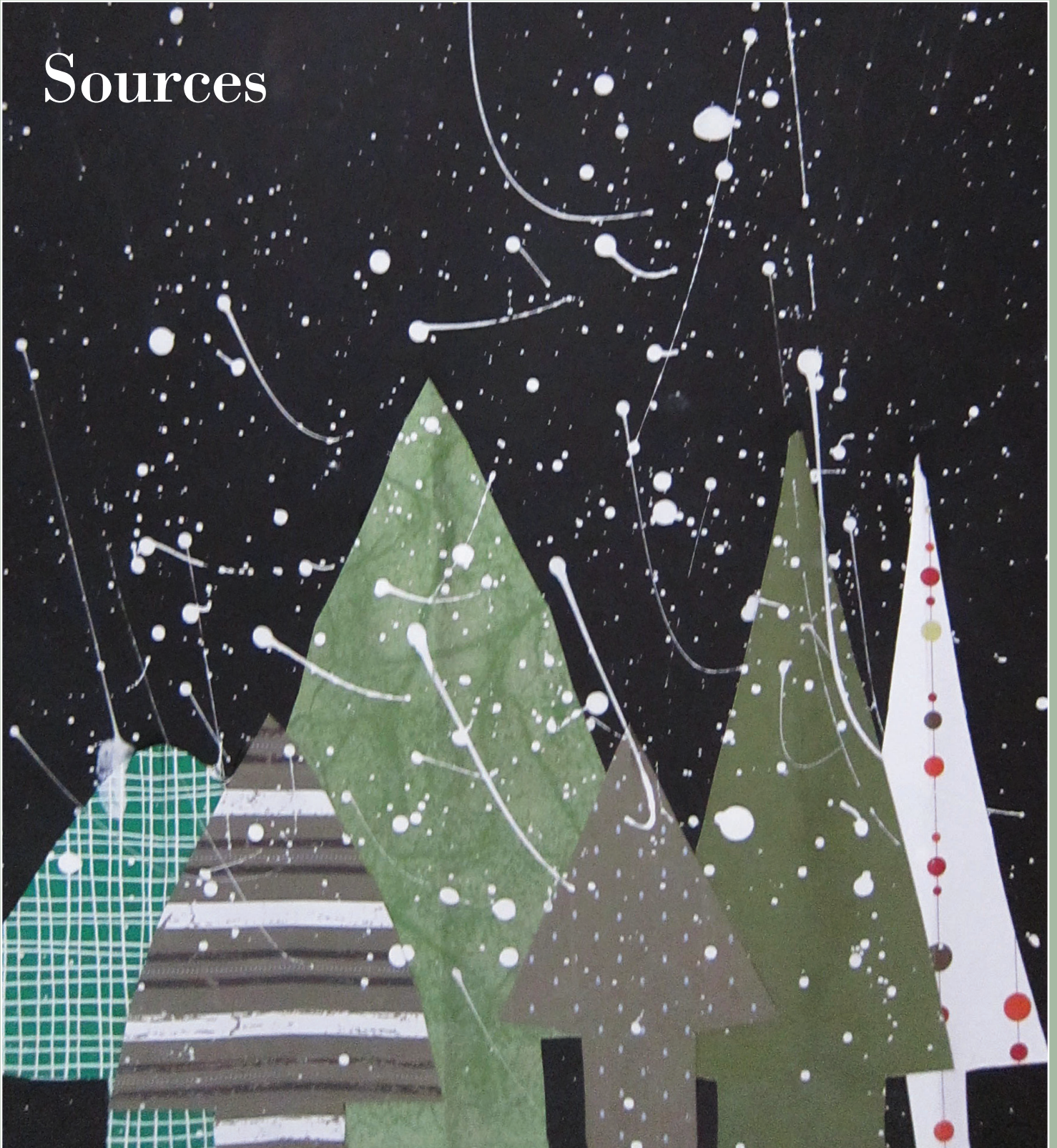
The Orff Echo

WINTER 2022

VOLUME 54 NUMBER 2

QUARTERLY JOURNAL OF THE AMERICAN ORFF-SCHULWERK ASSOCIATION

Sources



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The Orff Echo

WINTER 2022
VOLUME 54 NUMBER 2

QUARTERLY JOURNAL
OF THE AMERICAN
ORFF-SCHULWERK
ASSOCIATION

on the cover

"An Abstract Forest" by Lucas Orozco,
a student at Holy Angels School, Aurora, IL.
Art teacher: Sue Cella

issue coordinators

Roxanne Dixon, Diana Hawley, Nicola Mason,
Martha O'Hehir, Alan Spurgeon



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ethics statement

The American Orff-Schulwerk Association strongly encourages members to be positive and discreet when discussing our organization, specific courses and/or teachers, and the Orff approach. The very nature of the Orff Schulwerk philosophy embodies a broad spectrum of expressions, exploring different paths to arrive at artistic and educational goals. Members are encouraged to recognize and remain open to varied approaches and to celebrate both our differences and our similarities.

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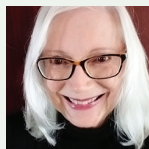
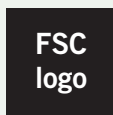
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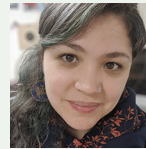
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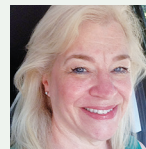
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mission statement

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

Our mission is:

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

AOSA diversity statement

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

our core values

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

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

PRESIDENT'S MESSAGE

By Michelle Fella Przybylowski

AOSA Conversations that Connect – Winter

“Music is life itself.”

In one of many letters describing his view on life and music, Louis Armstrong talks about the joy music can bring even in the darkest of times. COVID-19 has brought us some pretty dark times. As we near the 2-year mark of the start of the pandemic, we have all explored education in a way that, in a million years, we could never have imagined. The

knowledge we acquired in college did not prepare us for the virtual world of learning. Through the challenges and darkness, many of us found joy in a whole new education realm. I challenge you to continue to bring joy through the music-making process.



What is your vision?

In the winter, we find the days filled with more darkness, yet in the darkness there is light. For AOSA members, our organization is one of these lights. It is a beacon that offers music, resources, and group dynamics in a collegial environment; it provides a way to begin to recognize our vision.

We are looking and listening and continue to make a difference. In October, a series

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In October, a series of AOSA-sponsored town halls offered an opportunity for membership groups to share their thoughts and ideas about what a diverse and inclusive organization means to them.

of AOSA-sponsored town halls offered an opportunity for membership groups to share their thoughts and ideas about what a diverse and inclusive organization means to them. These voices included LGBTQIA+, Higher Education, New Teachers, Asian American and Pacific Islanders, Rural Setting, Students, Latinx, Indigenous Peoples, Black and African American, Retired, Private/Parochial, and Metropolitan. These groups spoke about their thoughts and beliefs on the feeling and sense of belonging, regardless of race, sexuality, culture, and location. They were asked as an AOSA member, “Do you feel safe?” All were invited to share ways that AOSA can better support and create a cohesive and nurturing community that honors all. The NBT and Executive Committee are listening, and through your voices, we can best serve you!

“The restraints of Winter have brought us rest and given us time for reflection and the incubation of ideas and dreams.”

—Glennie Kindred, Earth Wisdom

Winter is a perfect time to reflect. How do you see yourself? Take a good look! You may wish to use this time to look ahead to summer offerings and begin planning for your professional development. Consider taking an Orff Schulwerk Teacher Education Levels course or Master Class. Even if you have completed all three levels, go back and discover it all over again. Plan ahead, take action, give yourself the gift of the Schulwerk.

Over the next few months, seek out your local chapter and attend a workshop. Consider exploring Independent Study Units (ISUs). These include videos, articles, and lesson ideas from the AOSA Resource Library. The modules offer independent study to fit your schedule, each providing 4.5 contact hours. These are great professional development opportunities you can do with a group or, if you are one of the many AOSA educators that singlehandedly teach music at school, you can do them alone.

“Certain things in life are better done in person.” —Zander

Over 600 people gathered at the 2021 AOSA Professional Development Conference, We Belong Together! The three-day, in-person celebration began with a dance party on Wednesday evening led by Patrick Ware. Each day was filled with artful connections—moving, singing, dancing, playing, and creating. Through all of these media, the sessions brought meaning and purpose to everyone. The energy was infectious! Many thanks to National Conference Chairs Tiffany English and Laura Bercau Petersen; Local Conference Chairs Amanda Dodd and Vicki Raisley; and the Atlanta Area and Low Country Chapters.

During the Opening Ceremony, it was an honor to present the Distinguished Service Award to Judith Thompson-Barthwell. This award recognizes and honors those who have supported AOSA’s mission through exemplary service at the national level and who have contributed to the growth of Orff Schulwerk in the United States. Nominator Sally Sandoval shared, “I am constantly amazed by Judy’s dedication, humility, and passion for music education under the umbrella of Orff Schulwerk. She has a broad perspective and brings a thoughtfulness, kindness, and gentle spirit to AOSA. She searches for the commonalities of the Schulwerk in different settings, and celebrates and respects the differences.”

The Opening Ceremony culminated in Gullah-flavored folksongs and folktales by Aunt Pearl Sue and the Gullah Kinfolk. Aunt Pearl Sue is an unforgettable character created by Anita Singleton-Prather, a native of the Sea Islands of Beaufort, South Carolina, to share the unique cultural perspective of the Gullah tradition.

The amazing diversity displayed in the Opening Ceremony abounded throughout all the sessions. Bercau Petersen sums it up: “We laughed. We cried. We danced and sang and created and improvised and explored. We *hugged* ... oh, the hugs! Most of all, we were *together!*”

Grow Wildly

In the spirit of the wildflower, your Orff Schulwerk garden, your journey, bestselling author Luvvie Ajayi Jones tells us, “It is our duty to constantly look to be better than we are and you know what that is—Growth.” She goes further, telling us growth is

an obligation, that we have got to give ourselves permission to grow wildly, which means embarking constantly on a journey of self-discovery. AOSA is, in fact, embarking on this very journey, and we are here to support you as you continue along with us to grow wildly! ■

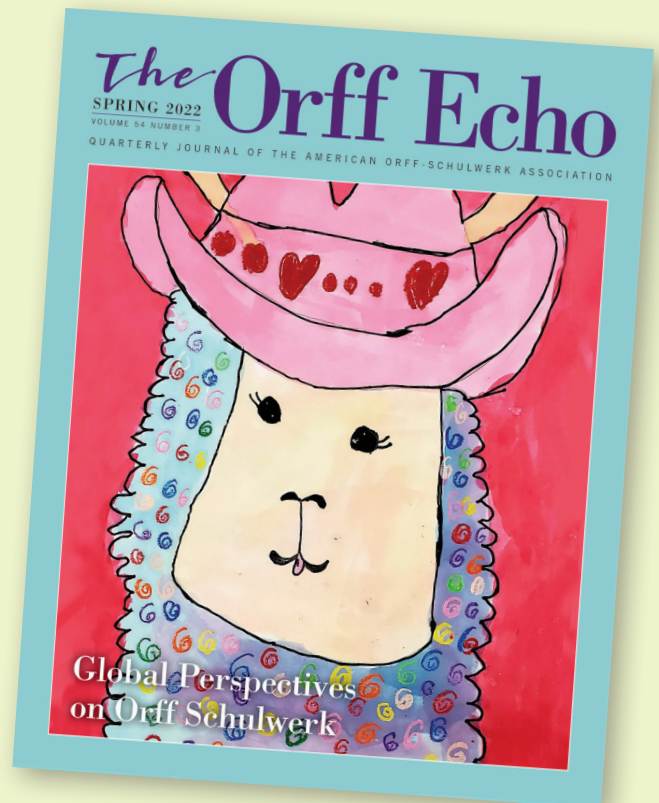
MICHELLE FELLA PRZYBYLOWSKI is senior professor at University of the Arts in Philadelphia, Pennsylvania. She holds a bachelor's degree in music education from Chestnut Hill College, Philadelphia, Pennsylvania, and a master's degree in music education from West Chester University. Michelle has completed three levels of Orff Schulwerk Teacher Education

You may wish to use this time to look ahead to summer offerings and begin planning for your professional development.

and Master Class. She is recently retired after 30 years of teaching kindergarten through Grade 4 music at Cheltenham School District, Cheltenham Montgomery County, Pennsylvania. She is an AOSA-certified teacher educator for Basic Levels I, II, III, and Movement Levels I and II. Michelle has served on the National Board of Trustees, *The Orff Echo* Editorial Board, the Executive Committee as vice president, and is currently serving as president.

Global Perspectives on Orff Schulwerk

As Orff educators, we are members of a rich global music community where we can collaborate, share, and learn from one another. What deeper insight can we gain into how various cultures integrate the Schulwerk into their local communities? What are notable differences or adaptations? How can we bring diverse cultures into the classroom through Schulwerk processes? Look for the Spring 2022 issue, "Global Perspectives," to answer these questions and more!



IN THIS ISSUE

By Linda Hines with Roxanne Dixon, Diana Hawley, Nicola Mason, Martha O’Hehir, and Alan Spurgeon

Sources

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In the anthology, *A Walk in the Wildflowers*, published by AOSA in 2011, twelve Orff experts shared the sources that led them to music and, ultimately, to Orff Schulwerk. Like wildflowers, first seeking then complementing the source, they perpetuated the cycle. Ten years hence, in this issue we visit and revisit sources, tangible and intangible, that stimulate reflection and imagination and motivate Orff Schulwerk practitioners today.

This collection supports and challenges Orff Schulwerk practitioners to think beyond their area of expertise, to stretch and grow as educators who strive to create learning environments centered in equity, teaching, and modern learning.

In our first article, **Jane Frazee**, a prolific and influential Orff Schulwerk voice, offers a thorough account of English-language resources from the 1930s to 2019. The initial books offer biographical information about the original sources of the Schulwerk—Carl Orff and Gunild Keetman. Then the collection presents musical material essential for understanding, performing, and teaching Orff Schulwerk to students of all ages.

Continuing in this vein, **Lennie Davis** provides a complementary response to Jane’s list with a curated guide of print resources that reinforce professional learning in curriculum

design and teaching for equity. Whereas Jane presents the foundational sources and resources of Orff Schulwerk, Lennie looks to resources outside the bounds of music education. This collection supports and challenges Orff Schulwerk practitioners to think beyond their area of expertise, to stretch and grow as educators who strive to create learning environments centered in the highest standards of equity and teaching. Together with Jane’s, these resources represent roots and wings as teachers move between traditional and innovative approaches in their work alongside their students.

In his inspiring article, **Michael Chandler** relates the story of resourcefulness and teamwork across multiple community stakeholders by means of a unique partnership. A regional orchestra, university, school system, musicians, teachers, and students collaborated to bring music, inclusivity, creativity, and purpose through Orff-inspired lessons based on consciously selected children’s literature.

Judith Thomas Solomon takes poet Mary Oliver’s “instructions for living life” as a perfect, succinct call for Orff educators to “pay attention,” “be astonished,” and “tell about it” through the wealth of the Schulwerk’s expressive palate. The stories she shares from her teaching experiences truly model the magic of the Schulwerk for readers, and Oliver’s “instructions” point the way for teachers to reach that magic.

In our next article, **Sarah Richardson** reflects on the source of the Mississippi River as a metaphor for how an evolving understanding of sources guides the selection of authentic materials that nurture a culturally responsive education. She also offers practical suggestions for reflective practice.

Eric Ventura suggests additional sources for expanding your Orff Schulwerk knowledge and expertise. He includes statements from several Orff-inspired teachers in which they disclose what published materials or who they consult to gather the wisdom that informs their capability.

Martha O’Hehir’s in-depth search for the wellsprings of the Schulwerk has evolved into an insightful, expanded consideration of the influence of early musicology on the development and sequencing of the pedagogy. She encourages teachers to embed graduated complexity of musical elements intentionally, to support the growth and success of all students.

Drue Bullington and **Crystal Pridmore** offer another perspective—Orff Schulwerk teachers as the primary source of the approach. They emphasize the need for teachers to replenish themselves through their own imitation, exploration, improvisation, and creation cycles. Their unique viewpoint weaves eloquently into the issue’s theme and is the final complement to the treasure trove we label “sources.”

Reviewers **Cassandra Watkins** and **Christine Ballenger** highlight how children’s books, whether rhythmic (*Crown – An Ode to the Fresh Cut*) or wordless (*Draw the Line*), can playfully yet powerfully speak to children’s emotions and

relationships and how books can translate into meaningful music and movement together.

Finally, **Lisa Lehmborg** and **Josh Southard** review Supporting Our Learning books, *Musica Activa: Melodic Expression* and *The Elemental Style: A Handbook for Composers and Arrangers, Part 1*, for consideration as additions to your personal reference library.

What is your greatest source of inspiration? As you peruse this issue, perhaps a book or volume, a quote from literature, or words of wisdom from an Orff expert will stir your soul. We encourage you to consider the creative explorations your colleagues have offered here. Enjoy discovering the sources that spark your spirit as you seek to expand your artistry and transform your own ideas into reality. ■

LINDA HINES is editor in chief of *The Orff Echo*. Coordinators **ROXANNE DIXON**, **DIANA HAWLEY**, **NICOLA MASON**, **MARTHA O’HEHIR**, and **ALAN SPURGEON** collaborated on this issue. They are active Orff practitioners and enthusiasts.

It’s just a click away...

The AOSA Resource Library now has over 1000 entries including:

- Past issues of *The Orff Echo* dating back to 1993
- Over 20 years of classroom resources from *Reverberations: Teachers Teaching Teachers*
- Nearly 200 videos of master teachers modeling Orff Schulwerk in action
- Recordings of all Professional Learning Network sessions
- Past conference session notes and reports
- An archive of AOSA historical materials
- A Teacher Tools section with rubrics, listening selection lists, and more

All of this material can be searched by resource type, presenter/author, subject headings, date, and key words. To optimize your search, see the Professional Learning Network entitled “So Many Resources...So Little Time: https://member.aosa.org/resource_library/viewdetail/1644



Sources and Resources

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JANE FRAZEE'S 50 years of leadership as an Orff teacher, author, program director, and scholar have brought her national and international recognition and a biographical reference in the *New Grove Dictionary of American Music*. She has written three major textbooks on American applications of Orff's *Music for Children* and six supplementary books of Orff literature. She is the recipient of three Minnesota teaching awards and the highest honor the Carl Orff Foundation bestows, the Pro Merito Award for dedicated service to the artistic and pedagogical ideas of the Schulwerk.

ABSTRACT

This annotated bibliography of Orff Schulwerk materials lists resources published in English from the 1930s through 2019. The author suggests books with biographical information on Carl Orff and Gunild Keetman, and then details a resource collection presenting musical material essential for understanding, performing, and teaching using the Orff Schulwerk approach.

By Jane Frazee

*Jane Frazee and Lennie Davis first met while Lennie was pursuing graduate studies at the University of St. Thomas. Lennie appreciated Jane's deep knowledge of the Schulwerk and her interest in engaging seriously with Schulwerk educators regardless of age or experience. Jane valued Lennie's voracious reading habits, and the two developed a professional rapport and friendship that ultimately resulted in a project applying Jane's theoretical text, *Artful-Playful-Mindful*, to the classroom. Co-edited by Lennie and Diana Hawley, the collection is *Artful-Playful-Mindful: Orff Schulwerk Classroom Projects for a New Generation of Learners*. Over the years, despite living far apart (Minnesota and Japan), Jane and Lennie continue to find opportunities to share ideas and opinions, reflect on educational matters, and discuss books. In these complementary annotated bibliographies, the two friends collaborate to marry roots and wings and share their resources and insights with one another and with Echo readers. —Diana Hawley*

As I considered making a contribution to the Sources issue of *The Orff Echo*, I wondered what is an Orff source, exactly? My thesaurus led me to the term "cause" which, in turn, offered 15 synonyms for the word and some confusion surrounding the terms *sources*

Figure 1. Jane and Lennie in Her Garden.



PHOTOGRAPHER: DIANA HAWLEY. USED WITH PERMISSION.

and *resources*. I finally decided to view the term literally—sources as the originators of the Orff Schulwerk movement, and resources as the products that have resulted from their monumental creation.

The intent of this bibliography is to invite you to examine the resources created by our two founders—Carl Orff and Gunild Keetman—and their European counterparts. Because these materials are mostly products of the last century and so might be considered irrelevant to today’s children, you may legitimately question why they are appearing here.

However, if you are teaching from an Orff perspective, out of respect for your students you will want to bring similar considerations of quality and artistry represented in the German models to your classroom. Updating the Eurocentric speech and song resources will be part of your task, but you will be inspired to move forward with the assurance the material you are offering is worthy.

Do you want to know *what to teach* or *how to teach*?

Your answer to this question is likely both; thus I invite you to consider Orff Schulwerk as a sun around which eight planets orbit—like a music education universe! Four are central to the learning process and consist of activities students actually experience in an Orff class: singing, saying, dancing, and playing. Four others involve essentials for teachers to understand how Orff Schulwerk contributes to student musical development: philosophy, pedagogy, improvisation, and composition.

To make this universe most accessible to Orff practitioners, I have arranged the items by subject matter. For example, if you want to learn more about Orff Schulwerk philosophy, you will find texts on that subject and more throughout the bibliography.

Organizing by subject revealed some interesting questions. Although the original material includes

a multitude of examples of *what* to teach, we find little help in *how* to apply these resources in the classroom. The wide variety of examples presented in the Orff/Keetman volumes are not supplemented by explanatory text that clarifies the elemental style on which these compositions are based.

In fact, the founders obviously concluded that offering musical examples was sufficient; musician/teachers would find their own ways to present this material or use it as a basis for student improvisation and composition. An unfortunate outcome of the dissemination of Orff Schulwerk ideas has been that since knowing what to teach has not easily transferred to knowing *how* to teach, pedagogical help would have greatly facilitated understanding for teachers new to Orff Schulwerk.

The silver lining of this issue is that beginning in the second half of the 20th century, American teachers began to publish their own conceptions and realizations of Orff Schulwerk philosophy and practice, producing a vast array of new American materials with help focused on how to teach the speech, song, and instrumental material that form the foundation of Orff Schulwerk classroom practice. At this point American Orff dance collections have not yet joined the body of work; however, you will note a number of translated European resources clarifying the role of movement are available.

Finally, American publishers have joined their European counterparts to make a variety of Orff Schulwerk-related materials accessible to teachers. The publication activity has raised the visibility of Orff Schulwerk in music education practice; eight planets consisting of how and what to teach, with the Orff sun in the center affirming why we do it.

And now, a final word about the Biographical Sources list: It became clear to me it would be most useful if it included both books and sections of books by a given author. An example of this overlap is Gunild Keetman's invaluable book, *Elementaria*, which offers pedagogical help on teaching rhythm and melody as well as an entire section devoted to elementary movement training.

As you read the Orff Schulwerk Resources lists, you may want to catalog your Orff book collection using a similar model, thus creating your own personal living document.

Biographical Sources

Carl Orff

Orff, C. (1978). *The Schulwerk: Carl Orff – His life and works: Documentation (Vol. 3)*. Hans Schneider.

This is Volume III of an eight volume autobiography of the Carl Orff *Life and Works*. It includes scores and photographs of the Schulwerk project from 1924 to 1975. A list of Schulwerk editions in German and 17 other languages is provided. Invaluable insights are offered into Orff's thoughts and feelings as he crafted a new approach to music education based on the unity of music and movement, improvisation, and the use of percussion instruments suitable for children.

Thomas, W. (English Translation 1988). *Carl Orff*. Schott & Co. Ltd.

A monograph modest in length (22 pages) but rich in content that highlights Orff's artistic development and collaboration with Dorothee Günther and Gunild Keetman, his lifelong friend and musical associate.

Gunild Keetman

Regner, H., & Ronnefeld, M. (Ed.). (2004). *Gunild Keetman*. Schott Musik International.

A collection of tribute pieces in appreciation of the life and work of Gunild Keetman, authored by family, friends, and colleagues. Orff's collaborator for over 50 years, Keetman was equally gifted in music, dance, and composition. She is also remembered as a consummate teacher.

Orff Schulwerk Philosophy and Practice

Haselbach, B. (Ed.). (2011). *Texts on theory and practice of Orff-Schulwerk: Basic texts from the years 1932–2010*. Schott.

An introduction to the unique Schulwerk concept that considers the relationship of dance to music, language, art, and story. A practical approach, it provides teachers without dance training material appropriate for children from ages 4 to 10, many lesson examples, dance step diagrams, and photographs.

Hennessy, S. (Ed.). (2013). *Reflections on Orff-Schulwerk: Essays in celebration of Margaret Murray*. Schott Music Ltd.

Eleven Orff specialists from around the world offer contributions on a variety of subjects in recognition of Margaret Murray's innumerable

contributions to Orff Schulwerk, including invaluable translations of German material.

Keller, W. (English Translation 1970). *Introduction to music for children*. Schott.

This introduction includes descriptions and playing instructions for instruments. Improvisation, speech, and singing exercises and suggestions for dramatic play are addressed as well as theoretical considerations of scale structure and accompaniment.

Orff, C., & Keetman, G. (English Ed. 1958–1966). *Music for children (Vols. 1–5)*. Schott & Co. Ltd. These volumes are the bedrock of Orff Schulwerk source material in English. Included are pieces in pentatonic, diatonic, minor modes, and accompaniments.

Orff, C., & Keetman, G. (1977). *Paralipomena*. Schott.

The title means things omitted from the original and added as a supplement. This is actually the sixth volume of *Music for Children* and includes songs and pieces in major modes.

Orff, C. (1977). Orff Schulwerk: Past and future. In I. M. Carley (Ed.), *Orff re-echoes 1* (pp. 3–10). American Orff-Schulwerk Association.

This article is weighted heavily on the historical development of the Schulwerk from 1924 through the founding of the Orff Institute in 1963. The story of creating a new music education system in 39 short years is riveting.

Orff Schulwerk Resources

I. Pedagogy

Keller, W. (1970). *Introduction to music for children*. B. Schott's Söhne.

Kotzian, E. Y. (2019). *Orff-Schulwerk handbook: Principles of elemental music and movement pedagogy*. Schott Music.

A reference work with historical information that overlaps Carl Orff's autobiography. The author offers brief overviews of pedagogical, didactic, and methodological principals, and responds to criticisms of the approach.

Kotzian, R. (2018). *Orff-Schulwerk rediscovered: Music and teaching models*. Schott Music.

A collection of 14 lesson plans for teaching Orff/Keetman pieces from *Music for Children*, as well as other sources. One might question the age designations for the lessons, but not the wealth of creative story, movement, song, and instrumental

ideas. Helpful technological suggestions support the text.

II. Movement and Dance

Haselbach, B. (1978). *Dance education: Basic principles and models for nursery and primary school*. Schott.

Keetman, G. (1970). *Elementaria: First acquaintance with Orff-Schulwerk*. Schott.

Essentially two books in one, this handbook, translated by Margaret Murray, was published in 1974 and represents the first attempt to address the performance of rhythmic and melodic exercises as well as movement training. Valuable photographs in the appendix illustrate appropriate instrumental technique as well as typical instruments in the Orff Schulwerk ensemble.

Kugler, M. (Ed.). (2013). *Elemental dance – Elemental music: The Munich Günther School 1924–1944*. Schott.

A collection of documents that trace the musical, dance, historical, and pedagogical practice developed by Carl Orff and Dorothee Günther at the Güntherschule during the 1920s and 1930s.

III. Instrument Playing

The following list includes important Orff Schulwerk pedagogical publications.

Keetman, G. (1953). *Spielstücke für kleines schlagwerk (Pieces for small percussion)*. Schott & Co. Ltd.

Keetman, G. (1965–1966). *Spielbuch für xylophone (Playbook for xylophone) (Vols. 1–3)*. B. Schott's Söhne.

Keetman, G. (1969). *Erstes spiel am xylophon (First pieces on xylophone)*. B. Schott's Söhne.

Keller, W. (1963). *Introduction to music for children*. B. Schott's Söhne.

Orff, C. (1934). *Klavier – Übung (Piano exercises)*. B. Schott's Söhne.

Orff, C., & Keetman, G. (1958). *Music for children (Vol. 1)*. Schott & Co. Ltd.

Orff, C., & Keetman, G. (1959). *Music for children (Vol. 2)*. Schott & Co. Ltd.

Orff, C., & Keetman, G. (1963). *Music for children (Vol. 3)*. Schott & Co. Ltd.

Orff, C., & Keetman, G. (1966). *Music for children (Vol. 4)*. Schott & Co. Ltd.

Orff, C., & Keetman, G. (1966). *Music for children (Vol. 5)*. Schott & Co. Ltd.

Orff, C., & Keetman, G. (1977). *Paralipomena*. B. Schott's Söhne.
Regner, H. (1965). *Blaser – Übung 1 (Windinstrument exercises)*. B. Schott's Söhne.

IV. Recorder

Keetman, G. (1951a). *Spielstücke für blockfloten a (Pieces for recorder)*. B. Schott's Söhne.
Keetman, G. (1951b). *Spielstücke für blockfloten b*. B. Schott's Söhne.
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Looking Outside Orff Schulwerk: Resources for Curriculum Design and Equity



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ABSTRACT

Practicing educators need frameworks that facilitate rethinking and redesigning curriculum and lessons. In this article, the author provides a curated guide to print resources that provide this support and challenge Orff teachers to think beyond their area of expertise and stretch and grow as educators who can create learning environments centered in equity and modern learning and teaching.

By Leonard Davis

The Orff Schulwerk community has become increasingly aware of the need to raise professional consciousness around the issues of education reform and equity. As practicing educators, we need frameworks that allow us to respond to change without constantly overhauling everything we do. The list of resources presented here was curated with the goal of helping Orff practitioners grow in understanding and application of both modern curriculum design and equity-centered frameworks.

Modern Curriculum Design

Resources published on curriculum and instruction as recently as 2021 contend that classroom teaching largely remains divorced from students' lived experiences (Stern et al., 2021). Instead, focus remains on content coverage, checking off lists of atomized standards, and adherence to pacing guides and/or a scope and sequence. Activities that keep a student's attention for a 30-minute lesson in order to build knowledge and skills in the subject remain commonplace. Changes in society demand schooling now and in the future ask students to transfer what they have learned in the classroom to the world around them in meaningful ways. The list of resources for curriculum design and learning approaches provided

Figure 1. The Sources and the Resources.



PHOTOGRAPHER: LENNIE DAVIS.

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here has helped me rethink and redesign curriculum and lessons to ensure learning for transfer is at the heart of what I do.

Teaching for transfer means we are intentional in helping students understand for themselves how their previous learning is connected to subsequent learning and how they can apply what they have learned to unlock their learning creatively in new situations. When we as professionals take the time to read and understand curriculum design in a broader context, we can then transfer that to our discipline to help our students grow as musicians, thinkers, and problem solvers. Creating the conditions where students acquire conceptual understanding, and then transfer to new situations, is the responsibility of all educators, regardless of their chosen area of expertise.

In music education, we can become hyper-focused on building important musicianship skills, but rarely do we take the time to help students consider the greater purpose of these skills. I have been challenged as an educator when reading these resources to pause and reflect on the purpose of developing children’s “singing, saying, dancing, playing”; this

helps me achieve clarity on *what* I want them to understand about the *why* behind these skills and their connection to a deeper understanding of the role music plays in their lives and in the world around them. The most important goal is that students gain personal agency by understanding and unlocking new learning for themselves.

Equity-Centered Frameworks

The field of education calls on every educator to reflect deliberately and consistently on their own life experiences and social identity (i.e., race, ethnicity, socioeconomic status, gender, sexual orientation, and so on) to build awareness of ways in which these factors influence belief and action. Educators who reflect on their cultural lens understand that they, like everyone, can unknowingly internalize biases that shape their instruction and relationship with students. Building a habit of reflection and working to reveal unconscious attitudes can help us develop cultural competency—a growing sensitivity and understanding for the values, experiences, and lifestyles of others.

These resources are important for all educators, including music teachers, because they provide research-based frameworks that help us develop a more critical lens on the world and on our teaching. An equity-based framework provides the teacher with steps towards teaching anti-bias. Additionally, this framework requires educators to think beyond the cultural values they have come to know and believe. I would argue that in all classes, students can be given space to identify, name, and critique the world around them and, in the words of Gholdy Muhammad (2020), “ultimately have the agency to build a better world for all” (p. 120).

Building equity through curriculum begins with understanding the identities of the students in our classrooms. To be equitable, any curriculum we present adapts to our students and honors who they are. When we value culture and identity, we give students the power to see themselves in their learning. By getting to know them and what they and their families value, and then leveraging that learning, we tap a child’s “Funds of Knowledge” (Gonzalez et. al, 2005, p. 66). Learning together with the student and family, we can gain insights into how their interests are developed and what current events are most important to them. In doing so, we can strive to offer a curriculum that will empower students with the knowledge that they can make positive changes because they are central to the learning.

Sources and Resources – Willing to Be Disturbed

In her book, *Turning to One Another: Simple Conversations to Restore Hope to the Future*, Margaret Wheatley (2009) asserts that teachers cannot create change unless they are willing to be disturbed, to have their beliefs and ideas challenged: “No single person or perspective can give us the answers we need to the problems of today” (p. 269). She goes on to say that creating space in our professional lives for uncertainty and to have our beliefs and ideas challenged can be difficult because we have not been trained to admit we do not know and are rewarded if we sound certain and confident. As our world has become increasingly complex, however, we cannot begin to understand “its complexity unless we spend more time in not knowing” (Wheatley, 2009, p. 269). I have found that reading resources on curriculum and instruction and equity-centered frameworks is a great way to

challenge my thinking, and then move to more student-centered makeshifts in my teaching practice.

Wheatley argues that what is needed is not more certainty and answers, but more curiosity. Curiosity does not mean we have to let go of everything we believe about music teaching; being curious about how we can combine the best of Orff Schulwerk and the best practices in education in general will serve the children with whom we learn together. Reading from the following resources list with curiosity and openness is a great place to start.

Resources

Curriculum Design and Inquiry Approaches

Heineke, A. J., & McTighe, J. (2018). *Using understanding by design in the culturally and linguistically diverse classroom*. ASCD.

This book shares with readers the research and practical examples of how to apply the Understanding by Design Framework to a culturally and linguistically diverse classroom.

Marschall, C., & French, R. (2018). *Concept-based inquiry in action: Strategies to promote transferable understanding*. Corwin.

An inquiry-based framework for learning and teaching that promotes deeper conceptual understanding in all disciplines.

McTighe, J., Doughty, K. J., & Carbaugh, E. M. (2020). *Designing authentic performance tasks and projects: Tools for meaningful learning and assessment*. ASCD.

Moving beyond content coverage, this book aims to help educators develop performance-based curriculum and design learning experiences that provide voice and choice for students.

Murdoch, K. (2015). *The power of inquiry: Teaching and learning with curiosity, creativity, and purpose in the contemporary classroom*. Seastar Education.

The Power of Inquiry is centered around 10 questions that provide theory and practice to creating an inquiry-based learning environment for students.

Stern, J., Ferraro, K., Duncan, K., & Aleo, T. (2021). *Learning that transfers: Designing curriculum for a changing world*. Corwin.

Using a simple framework known as ACT (Acquire, Connect, Transfer) this book helps educators design curriculum that focuses on students being able to transfer their learning to new situations.

Culture and Equity-Centered Frameworks and Models

Gay, G. (2018). *Culturally responsive teaching: Theory, research, and practice* (3rd Ed.). Teachers College Press.

This is a go-to resource for professional learning on culturally responsive teaching. Gay's research and insight demonstrate that students learn and perform better with teaching that is filtered through a student's own cultural experience.

Gonzalez, N., Moll, L. C., & Amanti, C. (Eds.). (2005). *Funds of knowledge: Theorizing practices in households, communities, and classrooms*. Routledge.

The idea of "funds of knowledge" is that every community is knowledgeable and competent and that effective pedagogy links learning within a local history and community context.

Hammond, Z. (2014). *Culturally responsive teaching and the brain*. Corwin.

With thoughtful and compelling content, Zaretta Hammond gives clear explanation of the brain science behind learning and then guides the reader in using this science to design culturally responsive instruction.

Hess, J. (2019). *Music education for social change: Constructing an activist music education*. Routledge.

Based on interviews of activist-musicians, Hess invites the reader to consider how music

education can help make positive change through social justice and anti-oppression work.

Lind, V. R., & McKoy, C. L. (2016) *Culturally responsive teaching in music education: From understanding to application*. Routledge.

The central focus of this book is to describe what culturally responsive teaching and learning can look like in the music classroom. Section One presents the theory and principles of culturally responsive teaching and Section Two provides application, informing both curriculum content and instructional style.

Minor, C. (2019). *We got this. Equity, access, and the quest to be who our students need us to be*. Heinemann.

This book shares powerful lessons about equity through teaching stories. Minor argues that the most important skill a teacher can develop is to listen authentically to students and then respond through action to ensure greater access to learning for all students.

Muhammad, G. (2020). *Cultivating genius: An equity framework for culturally and historically responsive literacy*. Scholastic Teaching Resources.

With a focus on language literacy, Ghoddy Muhammed shares an equity-based framework and provides teachers a way to understand inequities in education and steps towards cultivating anti-bias and anti-oppression. ■

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Join the Conversation ...

As a child-centered, experiential approach to music teaching and learning, Orff-inspired teachers invite their students into enactive musical experiences that integrate student input and lead to creative outcomes. Orff Schulwerk provides what Elliott and Silverman (2015) characterize as a “reflective musical practicum” (p. 392). Yet to plan for experiences that meet the developmental, situational, and personal needs of the classroom, teachers require structures to support their instructional planning. In the Winter 2023 issue, we invite contributors to investigate the intersection of Orff Schulwerk and curriculum.

- What is Orff Schulwerk curriculum, or is such a term paradoxical?
- What was the curriculum Orff and Keetman suggested?
- How might Orff-inspired teachers set the stage for musical experiences that develop music understanding over time?
- What structures provide support for teachers without inhibiting their creative autonomy?
- What does inquiry look like in an Orff-inspired setting?
- How does Orff Schulwerk relate to other approaches, learning theories, philosophies, or pedagogies?
- How might an Orff-inspired educator navigate incidental and deliberate learning experiences?
- What is the relationship between Orff Schulwerk and the 2014 National Core Arts Standards?
- How might Orff Schulwerk avoid becoming part of “a walled garden?” (Spitz, 2019, p. 29)

Elliott, D. J., & Silverman, M. (2015). *Music matters: A philosophy of music education* (2nd ed.). Oxford University Press.

Spitz, E. (2019). From idea to institution: The development and dissemination of the Orff-Schulwerk from Germany to the United States. *Current Musicology*, 104, 7–43.

Have an article idea? The official call for submissions for the Winter 2023 issue, *Curriculum in Orff Schulwerk*, will be posted February 15, 2022, but feel free to contact an *Echo* editor anytime. We need your voice!



American Orff-Schulwerk Association



Magical Music & Timeless Tales: A Pandemic-Borne Collaboration

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MICHAEL CHANDLER teaches graduate and undergraduate courses in music education at Austin Peay State University in Clarksville, Tennessee. Michael taught elementary music in Texas public schools for 16 years, where his student ensembles performed at TMEA in 2005, 2007, and 2013. He teaches all three levels of Orff Schulwerk Teacher Education basic and recorder, and his work has appeared in *Update: Applications of Research in Music Education* and *The Orff Echo*.

ABSTRACT

An educational outreach project prompted by the global pandemic was the result of a collaboration among a university music teacher educator, a conductor, the board of directors and musicians from a local chamber orchestra, and area elementary music teachers. The project provided opportunities for everyone to practice cultural competency while providing much-needed instructional materials to music teachers struggling to navigate the pandemic. It also allowed musicians to continue their craft despite a halt in live performances.

By Michael Chandler

In the popular television series “The Golden Girls,” the matriarchal character Sophia began her personal anecdotes with the words, “Picture it; Sicily, 1920.” Her stories were always intended to illustrate a life lesson for the current time, but some were certainly more applicable than others. The story I share in this article, however, begins 100 years later: “Picture it; middle Tennessee, 2020.” A regional chamber orchestra in the midst of its regular performance season must suddenly cancel all rehearsals and performances due to a global pandemic. The musicians, their conductor, and the orchestra’s board of directors are faced with an unprecedented dilemma and must determine how to continue forward.

The orchestra described in this story is the Gateway Chamber Orchestra (GCO), a vibrant professional ensemble of approximately 40 to 50 musicians, under the direction of Gregory Wolynech, with performance venues in the growing middle Tennessee cities of Clarksville and Franklin. In my role as assistant professor of music and coordinator of music education at Austin Peay State University (APSU), I serve simultaneously on the GCO Board of Directors

along with Greg, who is my departmental colleague and the coordinator of instrumental activities at APSU. This is the story of how we collaborated by working with GCO musicians and music educators in the Clarksville-Montgomery schools and other middle Tennessee schools to create an educational project borne not only from necessity, but also from a desire to innovate using our respective professional abilities. We combined my expertise as an Orff-certified teacher educator, with 16 years of experience coordinating numerous school performances for children, with Greg's expertise as an orchestral conductor interested in engaging an orchestra's musicians during a performance season with no live audiences.

Orchestras During the Pandemic

On March 11, 2020, the U.S. Centers for Disease Control and Prevention declared a pandemic due to the outbreak and extent of COVID-19, and almost immediately countless cancellations of cultural events ensued nationwide to help mitigate the spread of the coronavirus (Reynolds, 2020). Whereas music classes and lessons could be moved to virtual formats, the paucity of live concerts was an issue far more difficult to solve. Concert ticket sales were an immediate casualty, but because orchestras traditionally rely on a variety of sources for income apart from ticket sales, size is often the determining factor as to the financial challenges they face. Medium-sized orchestras tend to be vulnerable because of "high fixed costs" (Reynolds, 2020, p. 22) combined with fragile income streams like fewer philanthropists and ticket sales than large orchestras. To survive, orchestras, including the GCO, initiated emergency fundraisers and approached their longtime reliable donors while continuing to seek new donors. The GCO also applied for grants from various governmental arts entities and private philanthropists to support its mission of continuing to provide educational outreach opportunities to area schools.

Orchestras and musicians responded with resilience and creativity in the midst of an unprecedented global shutdown (Reynolds, 2020). Large orchestras immediately began live-streaming concerts from empty halls or rebroadcasting archived concert recordings. For example, the Detroit Symphony Orchestra waived streaming fees to make some of their archived concerts available for

school children (Reynolds, 2020). In Tennessee, the GCO rehearsed and performed a concert together titled *Beethoven @ 250, Humanity in 2020* that was recorded and later streamed in December 2020 with free online access to the public. One unique advantage that quickly became apparent was the ability of individual orchestral musicians to connect with audience members by creating and including personal videos recounting their own stories of becoming a musician or sharing their connections to repertoire and composers. One Pittsburgh Symphony Orchestra musician even used a personal video to describe playing his violin in the delivery room when his daughter was born (Reynolds, 2020). An important question became: How might orchestras continue connecting with their current audiences while also reaching out to new audiences during a seemingly unending global shutdown? The GCO Board of Directors considered another question: How could a smaller chamber orchestra contribute to its community by providing educational resources to music teachers and school children during a school year when typical music teaching could not take place? The departure point for developing these types of materials may be found in a community's resources: its musicians and artists, its orchestras and community ensembles, and its culture bearers (Lind & McKoy, 2016). For this project, we reached out to and collaborated with all three.

An Idea for a Project Emerges

In early June 2020, Greg visited my office on campus to pitch a bold idea to me that involved recreating an educational outreach project we had initiated the prior year with our local public schools. Before the pandemic, Greg and I, along with several of our APSU applied instrumental colleagues, organized a musical program around the book *The Empty Pot* by children's author Demi. As an Orff-educated elementary music teacher, I had used this book as a framework for more than one grade-level children's performance by selecting repertoire from Orff and Keetman's *Music for Children* volumes, folk material, student-composed materials, and materials from other sources—inserting these selections into logical spots throughout the story. The result was a student-centered performance comprised of curricular materials from classroom music making and learning activities in which the children had participated

during the entire school year. For this outreach project, however, my instrumental colleagues and I had adapted the format by performing four to five short pieces of chamber music we integrated into the story, along with displaying projected images from the book and inviting an engaging narrator to read the story. Organized into two teams, we visited numerous area public schools in Clarksville, performing our musical live for over 5,000 children as a fun and engaging introduction to the instruments of the orchestra presented through a great story.

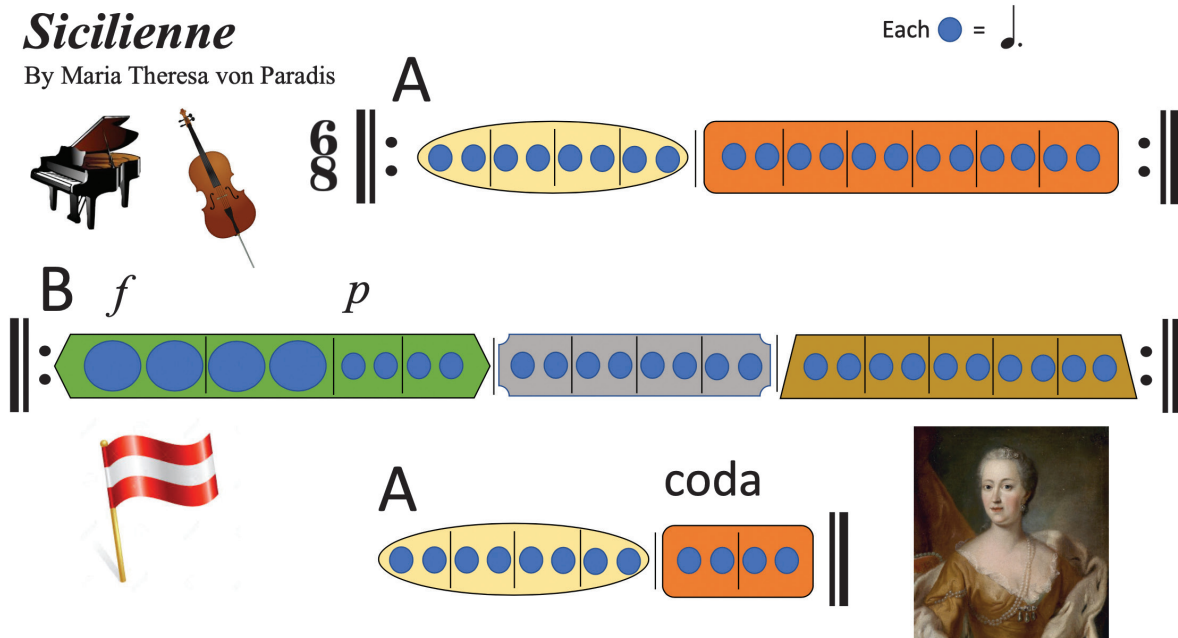
Now, one year later and at the onset of the pandemic, Greg asked whether we could adapt the project once more to include the GCO by creating individual videos of similar stories narrated by area music teachers with GCO musicians performing self-selected repertoire to enhance each story. I perused the extensive collection of children's books I had acquired during my years in the music classroom, selecting several titles I believed could work for the project. I loaned these books to Greg, and then created a Google sheet that included the title of each book, its author and publisher, and a succinct description of the story. While seeking all the appropriate publisher permissions (a Herculean task in itself), Greg made each book available to the GCO musicians to view and read. Musicians interested in participating then received access to a spreadsheet on which they indicated a story they found personally appealing. The participants used my written script of *The Empty Pot* as a model for how to divide their story into logical sections between which musical selections could be performed. Each musician was responsible for editing their selected story by dividing it into similar logical sections as appropriate. They also coordinated with a collaborative pianist and any additional musicians required to perform their selected repertoire. After applying for a variety of grants and donations, the GCO board learned that financial support for the project would be provided by the National Endowment for the Arts, the Tennessee Arts Commission, and the Nashville Predators Foundation (National Hockey League team). Soon, a title emerged for the project: *Magical Music & Timeless Tales*.

During this same time, however, America was experiencing continued social turmoil and upheaval—this time due to the May 25, 2020 murder of George Floyd, an unarmed Black man, by a police officer

in Minneapolis, Minnesota. Protestors gathered nationwide day after day in large and small communities to demand justice not only for the Floyd family, but also for all of America's minoritized and marginalized people. Organizations and institutions everywhere scrambled to develop their own Black Lives Matter statements to show solidarity in this effort. In mid-June 2020, the GCO published such a statement addressing specific ways the orchestra and its personnel could be more inclusive and culturally sensitive in carrying out its mission in the community. These initiatives included seeking to diversify the orchestra's musicians by hiring more minoritized musicians, including Black musicians and musicians of color, making increased efforts to appeal to audiences who may not have previously considered attending GCO performances, and increasing representation by centering composers and repertoire from underrepresented groups during concert performances. The December 2020 streamed concert, *Beethoven @ 250, Humanity in 2020*, featured works by Black composers George Walker and Jessie Montgomery in addition to Beethoven's *Symphony No. 7*. Similarly, the *Magical Music & Timeless Tales* project evolved into a purposeful manifestation of this mission as every participating musician was asked to program at least one composition from an underrepresented group or culture and to consult respectfully with culture bearers to the extent appropriate. As the project developed and I reviewed each video, I became acquainted with several underrepresented composers and lesser-known musical selections I had never learned about during my education and throughout my career.

Greg and I reached out to elementary music teachers in middle Tennessee school districts, informing them about the project and inquiring about who had interest in participating as a narrator. We invited the teachers who responded to visit the online spreadsheet of selected children's books and to select a story they found appealing. A primary responsibility of each teacher—in addition to narrating the story for the video—was to develop a series of three to four lessons comprising instructional materials teachers could use with students in their respective classes to accompany each story and its corresponding musical selections. I provided a template to help them design lesson materials that addressed each of the four

Figure 1. Michael Chandler’s Listening Map for the *Sicilienne* for Cello and Piano by Maria Theresa von Paradis Performed by GCO Musician Megan Berindean for *The Emperor and the Kite*.



SOURCE: CREATED BY MICHAEL CHANDLER.

artistic processes outlined in the National Core Arts Standards for music: perform, create, respond, and connect. I also developed lesson materials for the first story videoed to give teachers a model from which to work. Lesson activities could involve both active music making—including activities typically associated with Orff Schulwerk such as body percussion, singing, moving, and instrument playing—and activities better suited for remote learning without needing the physical presence of a teacher. Any suggested assessments were wholly informal and intended only to determine the level of student understanding and mastery of the material and *not* to calculate grades. As the participating teachers submitted their lesson materials, I reviewed all instructional content before it was distributed to ensure that cultural sensitivity was considered in all repertoire choices, activities, and lesson materials.

Implementation

After a summer full of intricate planning, coordinating, and scheduling with soloists, collaborative pianists, narrators, teachers, and videographers, the Magical Music & Timeless Tales project was soon in production at the George & Sharon Mabry Concert Hall on the APSU campus.

The first video in the series of 12 presented Jane Yolen’s *The Emperor and the Kite* (1967), a story set in ancient China with the message that people who may be small in physical stature can successfully accomplish difficult tasks. The video featured the lyrical *Sicilienne* for cello and piano by the 18th century female composer Maria Theresa von Paradis performed by GCO cellist Meghan Berindean (see Figure 1). Other books that followed included Gerald McDermott’s adaptations of the Japanese folk tale *The Stonecutter* (1975) and the Aztec legend *Musicians of the Sun* (1994) (see Figure 2, p. 24). The video for *The Stonecutter* presented two Japanese folk tunes for violin and piano, *Sakura* and *Toshima Jinku*, along with two movements from a violin sonata by the 18th- and 19th-century female Japanese composer Nobu K da—all performed by GCO violinist Ryan Cockman. The video for *Musicians of the Sun* introduced students to the music of the 19th-century Mexican violinist, pianist, and composer Felipe Villanueva and to a movement from *Danzas Latinoamericanas* by contemporary American Latino composer José Elizondo—all performed by GCO flautist Lisa Wolyneć. Of particular interest to many children who saw this video was Lisa’s arrangement of *La Llorna*, the

Figure 2. Woodlawn Elementary (Clarksville, Tennessee) music teacher Ben Torres narrates the children’s book *Musicians of the Sun* by Gerald McDermott.



PHOTOGRAPHER: RICK GOODWIN. USED WITH PERMISSION.

Mexican folk song popularized by Alanna Ubach in the 2017 Disney-Pixar film, *Coco*.

A particularly remarkable video presented the book *Freedom in Congo Square* by Carole Boston Weatherford and illustrated by R. Gregory Christie, which was selected by GCO trumpeter Rob Waugh, who also introduced the book to me. This non-fiction book described the experiences of enslaved Blacks

in 19th-century New Orleans who were permitted to gather for half a day each Sunday in a place called Congo Square for much-needed fellowship, singing, dancing, and holding an open-air market as a diversion from the cruelty and oppression they experienced every day, year after year. Selections in this video introduced students to Duke Ellington’s *Jump for Joy* and *Come Sunday*, Nat Adderley’s famous *Work Song*, the African American spiritual *Sometimes I Feel Like a Motherless Child*, as well as Freddie Hubbard’s *Up Jumped Spring*. This video was a celebration of African American music, musicians, composers, and the musical genre of jazz—all performed by a quartet comprising Rob Waugh on trumpet, Brian Allen on bass, Kevin Madill on piano, and vocals by Connye Florance, who also performed as the narrator for the *Freedom in Congo Square* video (see Figure 3; see Figure 4, p. 25).

Another story quite meaningful to students in the Clarksville, Tennessee community featured the children’s book *The Quickest Kid in Clarksville*—a story about the legendary African American female Olympian Wilma Rudolph, who was born and raised in Clarksville and who was also the first woman to win three gold medals in a single Olympic games. During the 1960s, she was known as the

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Figure 3. Jazz Quartet Connye Florance (Vocals), Kevin Madill (Piano), Rob Waugh (Trumpet), and Brian Allen (Bass) Perform a Selection to Accompany the Children’s Book, *Freedom in Congo Square*.



PHOTOGRAPHER: RICK GOODWIN. USED WITH PERMISSION.

Figure 4. A Multi-Layered Ostinato Composition for Voices and Untuned Percussion Instruments by Franklin Willis of the Metro Nashville Public Schools to Accompany *Freedom in Congo Square*.

(Instruments only, no speech)

| | |
|------------|--|
| Tambourine | |
| Tubano | |
| Shaker | |
| Conga | |

We are a com-mu-ni-ty! We are a com-mu-ni-ty!

© 2021: Franklin Willis

SOURCE: FRANKLIN WILLIS. USED WITH PERMISSION.

fastest woman in the world! This video introduced viewers to music for the clarinet by contemporary Argentinian composer Sebastián Tozzolo, the 20th-century African American composer William Grant Still, and the 20th-century French female composer Germaine Tailleferre. Also included was Jascha Heifetz’s *Hora Staccato*—all performed by GCO clarinetist Spencer Prewitt (see Figure 5). Other titles in the video series included Tomie DePaola’s adaptation of the Irish folk tale *Jamie O’Rourke and the Big Potato* (1992); *How Birds Got Bright Feathers*, a folk tale from South America; Alice McLerran’s *The Mountain that Loved a Bird* (1985); and *The Remarkable Farkle McBride* (2000) by John Lithgow.

Moving Forward

As the project was implemented, Greg and I—along with the GCO board—soon began to consider how Magical Music & Timeless Tales could continue beyond the pandemic. Some musicians even articulated a desire to collaborate with another music teacher in the future to present additional children’s books and musical repertoire (see Figure 6). After having completed the extensive work of securing rights from each book’s publisher, the board discussed how the video series could be shared—for a reasonable subscription fee—outside Clarksville and other middle Tennessee communities. This would allow the musicians and teachers involved to share some financial reward for participating in the project by earning royalties while also providing another potential stream of income for the orchestra. Work is underway to conduct a survey of the music teachers in both the Montgomery and Williamson County school

Figure 5. Gateway Chamber Orchestra Musician Spencer Prewitt Performs a Selection on the Bass Clarinet to Accompany the Children’s Book, *The Quickest Kid in Clarksville*, about Olympian Wilma Rudolph.



PHOTOGRAPHER: RICK GOODWIN. USED WITH PERMISSION.

Figure 6. Gateway Chamber Orchestra Musician Jessica Blackwell Performs a Selection for Violin and Piano to Accompany the Children’s Book, *Mole Music*, the Story of a Persevering Mole Inspired to Learn the Violin.



PHOTOGRAPHER: RICK GOODWIN. USED WITH PERMISSION.

districts to determine which videos and instructional materials had the greatest impact on their students.


Conclusion

The Magical Music & Timeless Tales project developed by the GCO during the 2020–21 school year emerged from an unexpected and unprecedented need to continue engaging musicians in their profession through making music safely and to continue connecting the orchestra with children of all ages and experiences through appealing programs. The project also provided access to instructional resources for area music teachers, many of whom were struggling to connect

their students to meaningful and accessible content during what was likely the most difficult school year in our collective memory (Nichols, 2020). Moreover, each video presented an opportunity for everyone involved to practice cultural competency by centering the voices and works of underrepresented composers and performers. This process involved learning about, preparing, presenting, and teaching musical materials—respectfully and responsibly—beyond those of Western, White, and male origins. The success of this project may allow it to continue beyond the pandemic, introducing even more students to magical music and timeless tales! ■

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A Living Compass for Orff Schulwerk Teachers

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JUDITH THOMAS SOLOMON

has spent her 37-year kindergarten through Grade 5 music teaching career in the marvelous “arms” of the Orff Schulwerk approach and is currently in a “reflection period,” mulling over its wonders. Her University of Illinois graduate degree in piano is still operative, as she continues to perform solo concerts as well as concerts with her team partner of “Four Hands and a Foot.” As music director for the Saratoga Springs, New York, Unitarian-Universalist church, Judith has spent the year tempering “recording nerves” in the recent virtual phase of her now 12-year appointment.

ABSTRACT

This article explores pairing poet Mary Oliver’s “Instructions for living a life” with the Orff Schulwerk approach. Illustrated by examples from her own career, the author explains how Oliver’s three brief but heady maxims: “Pay attention/Be astonished/Tell about it” partner perfectly with the Orff Schulwerk approach. Armed with singing, moving, playing, speech, rhythms, and a rainbow of offerings, Orff Schulwerk provides the tools for the full and expressive life Oliver suggests.

By Judith Thomas Solomon

In her poem “Sometimes,” poet Mary Oliver (2017) wrote:

Instructions for living a life:

Pay attention.

Be astonished.

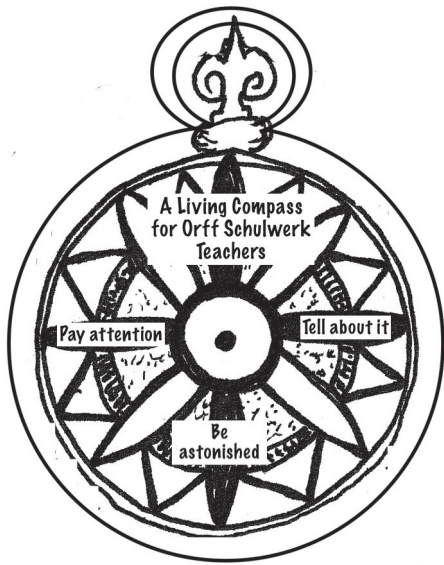
Tell about it. (p. 104)

Her three maxims are succinctly marvelous and useful in their brevity. They speak to noticing, embracing, and acting upon sources of inspiration and joy in life. They blend particularly well with the Orff Schulwerk approach, reflected in classrooms and life.

Paying attention means looking at all of life with precision and deliberation—with what E. E. Cummings (1950) called the “eye of your eye.” It is making your senses pitched for astutely vivid recall of remembered fragrances, sounds, sights, and textures. Involved is ridding the mind of clutter while considering all that is happening immediately in front of the eyes—an active process where one is wholly involved in the moment.

The second Oliver directive, “*Be astonished*,” lives in the realm of wonder, and is the fall-away result of paying attention. The sweeping, ecstatic feeling can be prompted by macro or micro magic—the profound beauty of a panoramic

Figure 1. Mary Oliver Instructions Compass.



SOURCE: MODIFIED FROM "MORAL COMPASS" BY PSD (LICENSED UNDER CC BY-SA 2.0).

sunset or the phenomenal inner workings of an ant colony can equally propel us to this state of thrill, accompanied by goosebumps and awe. Astonishment comes as a deep reward for paying attention and is its reverent evolution. It guarantees respect, gratitude, and humanity.

The third maxim, *"Tell about it,"* embraces every artful manner of communication in existence—prose, poetry, speech, rap, singing, movement, music ... sharing observations through all layers and shapes of possibility. Oliver's simple instructions have great implications for every human being, but particularly those who have chosen the Orff Schulwerk approach as their means of artistic group communication in teaching. Through presence and practice, the Schulwerk becomes a complementary part in Oliver's Triptych. Here I offer some examples from my 36 years of teaching, 1960 through 1996, mostly at Upper Nyack Elementary in Upper Nyack, New York.

Paying Attention à la Orff Schulwerk

It is in Mary Oliver's first suggestion, "pay attention," that teachers open the pores of their minds to the infinite possibilities in the course of an Orff Schulwerk class. In this context, paying attention embraces:

- awareness of variables, lesson pacing, and the relationship of "talk versus action";

- attention to those individuals interested but needing more explanation, and those not on track and needing more engaging techniques;
- recognition of individual student ideas, musical offerings, and creative improvisations;
- equal opportunity for participation of all students.

Furthermore, involved are all our senses, turned outward for the host of options accompanying our charges as they enter our room: sounds, sights, fragrances, textures and tastes, emotional moods, energy levels, tempi, random conversations, clothing, or props.

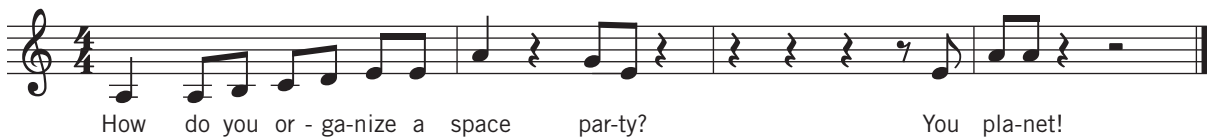
Reflecting on these three powerful maxims in my own kindergarten through Grade 5 career, most of the best "paying attention" came in the final third of my active teaching years. During that emboldened later patch in our teaching lives, we can be less concerned with a lesson plan and more with serendipity, adapting to meet the needs of the lesson and students or wholly shifting a plan to something more vital and relevant through student responses and input.

Paying Attention to Students

"Sniffing" the aura students radiate as they enter class is always useful. To "sniff" most effectively, one becomes like a blank page ready to receive information, breathing deeply and relaxed in anticipation of unknown gems that might appear. Here I lovingly acknowledge one of the most extraordinary intuitive teachers—a.k.a. "sniffers"—of our time, the incomparable Avon Gillespie, who embraced classrooms burgeoning with hundreds of people, and, through his unerring attention, located their communal "golden spot" and taught to it, raising all our consciousness and potential. Gillespie embodied "Paying attention," "Astonishment," and "Telling about it," modeling teaching intuition and guided serendipity in its most rarified form.

I remember once "sense-sniffing" to discover if the incoming fourth-grade students were in a good place to appreciate the nuanced tones of the Dorian mode I planned on introducing. Would the color, sound, mood, and examples meet "where they were?" One student was uncharacteristically morose as he entered, so I quietly asked him what the matter was. He told the class that his beloved dog had been killed by a car the night before. The mode of the day unexpectedly took us to a memorable

Figure 2. Fourth-grade Aeolian Group Melody Composed Around Student T-Shirt.



SOURCE: UPPER NYACK SCHOOL FOURTH GRADE. USED WITH PERMISSION.

place of loving and communal mourning, as we learned about his dog and collaboratively created a supportive musical eulogy in the new Dorian mode.

A more jubilant fourth-grade class, also destined to become apprised of Dorian, arrived in “high-energy mode” after an exciting game in their physical education class. Paying attention, I observed they were probably more ready for a rowdy Mixolydian sea shanty, so we “parked” Dorian for the day. Paying attention can lead you to enhance your original lesson ideas or take you down different paths entirely through the student ideas or needs you notice.

Observing interesting student clothing or props can also take the group to musical places. Observation gives clues to students’ interests, inner thoughts, personal lives, and personalities. One notable student t-shirt read, “*How do you organize a space party? You planet.*” This grew into a fourth-grade Aeolian rondo, putting a melody to the words, then creating rhythmic speech sections about the planets, which in time propelled us to Holst’s *The Planets*, and concomitantly wild, improvised movements (see Figure 2).

A student’s stuffed animal, or even a rainy-day umbrella collection lining a wall, can form a point of connection and joyful departure. Students recognize that teachers are paying attention to *them* in personal and sometimes whimsical and light-hearted ways. This simple act of paying attention aids us in manipulating serendipity toward creative ends, lets students know how important they are in providing uniquely viable departure points, and affirms that we enjoy relating to them.

Figure 3. Dog Face Notation.



SOURCE: UPPER NYACK SCHOOL THIRD GRADE. USED WITH PERMISSION.

Arriving mid-year at the music room door, a new first-grade student lit up upon seeing the barred xylophones arranged in a large circle. The rest of the class paid attention—in sort of abject horror—as he grabbed a mallet and circled, “bopping” every instrument unceremoniously in a frantic, 90-m.p.h. run around the room. While unexpected, this introduction looked like such fun that we turned his melee into a game students lovingly named Circle Music, in which *all* the first graders had the fun of moving—and staying longer in one place—from instrument to instrument as a *legalized* activity, improvising in Do pentatonic over a teacher-played bordun. The “new kid in town” became a hero, and Circle Music became a much asked-for warmup.

Paying attention to what students are talking about as they enter the music room can also lead to interesting musical happenings. One day a third grader entered, leading the class line in a groovy dance as she chanted a cheerleading call she had learned at a high school basketball game celebrating a player nicknamed Dog Face: “DOG face, HERE he comes HERE ... he comes HERE ... he comes it’s ...” (repeat), which they later turned into a marvelous stamp-clap body percussion. Though too hard for them to understand in notation, the speech-rhythm provided a rhythmic guide, and *Dog Face* became the class’s favorite body percussion piece, working its way into many original works throughout the year (see Figure 3).

Paying Attention to Adults

Paying attention to the *parents* of children can also be a rewarding endeavor. Your parent community

may have professional or amateur musicians, dancers, or puppeteers willing to share their arts. Pay attention as well to your coworkers' offerings and artistic needs. This can lead to rich gifts (as with a naturalist/custodian illuminating the magic of wood ducks through a mini field-trip to a schoolyard nesting site) as well as opportunities for staff artistic bonding through group activities such as canon singing, original play writing, and so forth.

Be Astonished

Truly paying attention opens opportunities for astonishment. As a teacher I made a habit of getting to school early because that time of day always felt like a new tablet on which to write. One early, sweetly fragranced spring morning, I headed out toward my garage. Between the mélange of orange and red in the morning sky, three passing swans with whirring wing sounds overhead, and a dew-bejeweled spider web, I was pulled into an exceptionally thrilling—yea, *astonishing*—place of gratitude for the beauty and unexpected delights in my backyard world. It touched me so profoundly I decided to try to share that moment with my students, and to invite *them* to share moments *they* valued deeply, but did not necessarily talk about. Where might it lead us as a group artistic departure point? The fourth grade seemed to understand that “Mrs. T. had had a special moment,” gradually sharing all kinds of beautiful, inner, astonishing, paying-attention moments themselves, from baby sister’s giggles to gummy candy worms. Behind all our students’ eyes, there lies the “holy and humdrum.” Orff Schulwerk generously affords us golden opportunities to celebrate things that touch their souls, through speech, song, and movement.

Be Astonished by Nature

Bird songs are about us all the time—a symphony of rich melodies available to everyone. As a teacher, I offered bird song walks before school started, and a gaggle of students would follow me out behind the school to a clearing near a stand of trees. There we agreed to remain absolutely motionless and silent, with one arm raised, which indicated we were listening, until the signal came, when we excitedly reported on everything we heard—cars or crying children, but mostly bird songs. Soon we came to identify the special calls of chickadees and cardinals, learning others over lunchtime from Cornell

Figure 4. White-Throated Sparrow.



SOURCE: CEPHAS (LICENSED UNDER CC BY-SA 3.0).

Figure 5. White-Throated Sparrow Call Transcribed.



Poor old Sam, Pea-bo-dy, Pea-bo-dy

SOURCE: JUDITH THOMAS SOLOMON, UPPER NYACK SCHOOL. USED WITH PERMISSION.

Ornithological Lab recordings. Some bird melodies are clearly transcribable and turned up as melody fragments in composed group songs (see Figures 4 and 5). I still get letters from former students, now parents, who pay attention with their children, astonished by nature’s free concerts.

Be Astonished by Artistic Moments

Etched in my memory of other astonishing moments is a sixth-grade student’s reaction to hearing the Chicago Symphony play Bartok’s *Magnificent Mandarin*. No prior information about the music could be obtained beforehand for preparation, so mid-concert, when the percussion let loose with the Bartok, it shook our sensibilities and vibrated through our chair armrests and very bowels. I could not imagine what on earth my sixth graders were thinking! Pursuing this the next music class, and intentionally registering blank emotion in my questioning, I asked them what they thought of the Bartok. There was a long silence until Alice raised her hand and said, “It gave me goosebumps and made me feel bigger than I am.”

Having ecstatically stumbled onto Orff Schulwerk early in my teaching career, and being associated “up front and personal” with it for more than 60 years of my life, it is my most ardent hope that people continue to recognize the far-reaching impact it has and can have on children’s lives, particularly in light of Oliver’s suggestions of paying attention, being astonished, and telling about it.

This remains the simplest, best definition of a peak aesthetic experience I know. Alice had learned about the soul’s astonishment—a feeling some liken to “getting a peek at eternity.” Astonishment opens up lifelong memorable places within.

One year, a fourth-grade class and I were rehearsing *Blessed Are Those Who Work for Peace* by Hermann Regner and Barbara Haselbach. Starting with the lowest instrumental sounds, eight contrasting ostinati interlock and crescendo, providing a rich, tonal/ rhythmic carpet over which

high voices ultimately soar in long, legato lines. “Blessed are those who work for peace. They shall be called the children of G-d” (Regner & Hasselbach, 2001). It was an experience to play *and* to sing it, and we were all fully engaged—no recording equipment or guests—just us.

One student in that group was a high-spirited boy known for his imaginative chaos—roof walking and other notable feats. That day he had chosen his instrument and ostinato, and he seemed happy, contained, and concentrating. We all started very softly, gradually growing to where the voices entered and we gave it our all. It became a moment where our artistic meld was thrilling as a group, and everyone was lost in that place musicians go when in their element. When it ended, we were all amazingly stunned—astonished—at what we had just jointly created. After a 10-second piece of incredulity where no one could find words or breath, the aforementioned “*enfant terrible*” bellowed out with amazement, “Mrs. Thomas! I GOT GOOSEBUMPS!!”

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Of all our teaching accomplishments, surely these are the most salient and significant: A child with an unspeakably hard upbringing accepted and celebrated the capacity and sensitivity to be fully astonished—to have a peak experience and his very soul thrilled! We processed the wondrous thing that had just happened, and he listened in awe, still transformed. I know that moment remained in him and shaped a deep part of him because years later I was walking on a hometown street when a taxi came to a stop and out jumped this boy, now grown, with beard and mustache. With the taxi door still open, he swooped over to me like a tornado, gave me a huge bear hug, and in one gush of information told me what he was doing in life, and that he still remembered *Blessed Are Those Who Work for Peace*, before he leapt back into the cab to ride off. We must never take any child for granted or give up hope—this may be our next goosebump candidate. So often it seems Orff Schulwerk becomes a ministry.

Tell About It

As my own examples illustrate, form, timbre, texture, meter, and mode become a priceless expressive music toolbox, affording so many rich and varied ways to “tell about it,” as Oliver suggests. Through group elemental teaching, the Orff Schulwerk approach uniquely provides in-depth opportunities for engagement, support, and possibility. Teachers are offered a good swath of years from kindergarten through Grade 5 in which to create a musical magic carpet of expression for our students—a beautiful syntheses of all they have experienced and created

along the way. All that has been labeled and isolated, revealed, heard, experienced, paralleled, and realized through Orff and Keetman’s (1957–1966) wonderful *Music for Children* examples comes together in the Schulwerk’s expansive rainbow of speech, rhythm, singing, movement, and playing of instruments.

Conclusion

Orff Schulwerk offers a plethora of elemental music experiences and proposes deep and varied possibilities and revelations along the way. Orff and Keetman’s visions were lofty and conceived in beauty and cleverness. Orff Schulwerk remains aesthetically astonishing in sound, sequence, and purpose—“state-of-the-art” after more than 70 years. Having ecstatically stumbled onto Orff Schulwerk early in my teaching career, and being associated “up front and personal” with it for more than 60 years of my life, it is my most ardent hope that people continue to recognize the far-reaching impact it has and can have on children’s lives, particularly in light of Oliver’s suggestions of paying attention, being astonished, and telling about it.

The marvelous Mary Oliver (1992) piquantly asks, at the conclusion of her poem *The Summer Day*, “Tell me, what is it you plan to do/with your one wild and precious life?” I hope teachers reading this are holding their life’s banner high, ready to lead children and adults toward more sensitive, humanizing, and defined artistic lives by propelling this extraordinary music approach, Orff Schulwerk, into the 22nd century and beyond through our mass attentions, astonishments, and artistic sharings! ■

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Mapping Sources: Practicing Reflective Selection and Contextualization in Orff Schulwerk Classrooms

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SARAH RICHARDSON trained at the Minneapolis Children's Theatre and graduated from St. Olaf College. She acted professionally before receiving Montessori certification and completing three levels of Orff Schulwerk Teacher Education. Sarah taught movement in the Orff program at the University of Kentucky and was an active clinician at local Orff chapters and national conferences. She taught music/drama at Lake Country School (Montessori) in Minneapolis for 23 years and has recently taken on a new challenge as the school's librarian.

ABSTRACT

In this article, the Mississippi River serves as a metaphor for the challenges Orff Schulwerk educators face in authentically sourcing materials. Through consideration of the Music for Children volumes, songs, books, and classroom materials, the author highlights the importance of contextualization and openly providing it to students as part of culturally responsive, empowering education.

By Sarah Richardson

The source of the Mississippi River—that essential waterway and enduring symbol of America—is in northern Minnesota. Growing up in Minnesota, I felt no small sense of pride about living near the source. I visited it on many occasions, stepping carefully across the stones in the creek that led from Lake Itasca. As time went by, my children repeated this ritual, pausing halfway to be photographed standing in the Mississippi as it began its journey through the center of the continent to the ocean (see Figure 1, p. 35).

I love these memories and still love to visit Itasca State Park, but my understanding of “the true source” has expanded and matured over the years. I have become more aware of my blind spots, more skeptical of the stories. The Mississippi does indeed begin in Lake Itasca, but the source is a convenient fiction, a photo-op carefully constructed by the Civilian Conservation Corps in the 1930s. Even the name “Itasca” was created by an amalgamation of two Latin words—*verITAS CAput* (“true head”). It is not an Ojibwe word as I once assumed. I have also grown in my understanding of the land through which the source runs—land that is cared for by the indigenous Ojibwe, land that was occupied and then taken through unfair treaties, land that continues to

be a source of controversy today. The stories we tell ourselves about a “true source” may have been created to benefit certain groups at the expense of the history of others. Creating a picture-perfect source may seem like harmless fiction, but it centers the myth of discovery over the history of those who stewarded the water for generations.

I tell this as a cautionary and hopefully inspirational tale for music educators. What we see as “sources,” *resources*, to use in our classrooms—beloved songs, old favorite books—must continually be re-evaluated as our classrooms and critical historical understandings evolve. We need to be honest and transparent about the provenance of what we are teaching. We need to look with fresh eyes at the sources we take for granted as neutral and universally good. As we choose the materials with which we hope to inspire our students, we need to critically examine authenticity, navigate our memories, and guard against nostalgia and misleading or harmful narratives. We must be willing to change and stay open to new information.

Sources In Our Orff Schulwerk Classrooms

What are the source materials in an Orff Schulwerk classroom? Our first source (and this is why I love Orff pedagogy) should always be the children in the classroom. Orff pedagogy is unique in its focus on the child as a creative entity. Every class should start with the question, “What can we make today?” This work meets children where they are and builds from there, instead of imposing adult standards and expectations about music. “It is important the children actively create their first musical pieces and not learn them by rote” (Keller, 1974, p. 23). In contemporary terms, Keller said that our work as music educators should always be responsive, and let us go further to add *culturally* responsive. As teachers, we need to see and learn about who is in the classroom and be aware of who is in our community but not in our classroom. Our goal should be to create a classroom culture, first and foremost, that allows children to be their authentic selves and to express and honor all parts of their identities as they make music.

Even with students as the center, for many of them, we are a principal source of music in their lives—competing, to be sure, with YouTube and music they hear in their homes. Because of that, every teacher must seek to understand their own

Figure 1. The Author’s Daughters Standing in the “Source” of the Mississippi River.



PHOTOGRAPHER: SARAH RICHARDSON. USED WITH PERMISSION.

identity, musical and otherwise, and how that affects what we choose to use in the classroom. What messages did we receive about music growing up, and how do we pass those on, intentionally or not, to our own students? What music is “good” or “quality?” What music is “school appropriate?” What type of singing is “acceptable” or “healthy?” I shudder to think how many opinions I passed on to students in my early years of teaching without context or qualification.

For years, I have quoted Carl Orff as a justification for my sources:

I am often asked why I nearly always select old material, fairy tales and legends for my stage works. I do not look upon them as old, but rather as valid material. The time element disappears, and only the spiritual power remains. (Helm, 1955, p. 286).

Just because something is old or traditional, however, does not mean it is a worthy source. As with the Mississippi River, we must investigate supposedly traditional or folk sources to uncover their true origins. We need to do the extra research, understand the context of the sources we use, and question the received wisdom of what is in published materials. Furthermore, students deserve this context as well. When students know why we chose a piece, who wrote it, and what their background was, they can see themselves reflected

in classroom materials and understand themselves as part of a continuum of creation.

What does this mean on a practical level? Although children are the first source, as teachers we still share songs and dances and present materials as springboards for creative work.

- Where do those sources come from?
- How do we take stock of the materials we are using to ensure diversity of representation, especially of traditionally marginalized groups?
- How can we contextualize sources for our students?
- How can we include students in the selection of sources?
- How do we go beyond simply diversifying our sources, to making what happens in music class joyful, empowering, and liberating?

It is messy work to go beyond the carefully positioned stepping stones placed to define the source of the river, charging instead into the marshy wilderness where the true source lies. This implies not knowing all of the answers and being willing to take chances and demonstrate humility with our students.

Music for Children Volumes

Orff and Keetman's *Music for Children* volumes and supplemental publications are a primary source for Orff Schulwerk educators. I use them as one might use a guide to embroidery stitches or elements of architecture. I copy ideas I can use in my own setting as models for short compositions that students use as springboards for their creativity. As modeled in the volumes, I facilitate the creation of elemental music by rooting exploration in the body and through the process of transferring from one medium to another. We can contextualize this process for students by showing the myriad forms of body percussion around the world and speculating how the first humans made music. We can teach about the many cultures where dance and music are synonymous, as well as how this is reflected in contemporary artistic practice. Our use of improvisation can be rooted in jazz as well as baroque music and the many world traditions within which improvisation is central.

Songs and Books

Our school culture values the power of group singing to create community, and for the past 23 years I

have led weekly singalongs. Certain types of songs have dominated our repertoire, loosely defined as 60s-style folk music. My recent audit of our songbook revealed how predominantly white and male the song creators were. My students and I have talked about that audit, and I asked for their help in striving to include a broader range of music. We also discussed the systems that have existed to favor certain people above others in the production and publication of music, and how these affect what we sing. Critical and open reflection is especially important when looking at so-called folk music. Many of the songs we were taught as American folk songs were composed as minstrel songs in a context that stole from and ridiculed Black musicians. Other songs we think of as traditional were, in fact, composed by disenfranchised songwriters who never received their due (for example, *The Lion Sleeps Tonight*).

Beyond critically examining and culling our favorite song repertoire, choosing songs that are part of a long tradition of encouragement, solidarity, and protest against injustice—and talking to students about that history—illuminates the potential power of music as a means of effecting social change. Picture books are suitable for all ages and can be an important piece of advancing this work. Examples include:

- sharing songs and song-history books such as *We Shall Overcome: The Story of a Song* (Debbie Levy) and *Sing a Song: How Lift Every Voice and Sing Inspired Generations* (Kelly Starling Lyons);
- pairing the song *De Colores* with picture book biographies of labor leaders Cesar Chavez, Dolores Huerta, and Larry Itilong; and
- singing *Give Light* (Terry Leonino and Greg Artzner) or *Sweet Honey in the Rock's Ella's Song* and reading the beautiful *Lift as You Climb: The Story of Ella Baker* (Patricia Hruby Powell).

Indeed, books are a vital source of inspiration in Orff Schulwerk classrooms. Picture books and poems regularly inspire movement and composition. As with songs, selecting for representation and contextualizing with students is critical. A few years ago, I began to make a point of providing context for the literature we use. If there are no images of the author and illustrator in the book, I print them out and tape them into the back cover. Showing

images of the creators and reading a short biography of each allows students to see themselves reflected in the source material. This exercise also helps us to be conscious of any implicit bias we may have in choosing works to share with children. It is easy to use what we know, saw in our training, or loved when we were children. Using what we have a connection to can be an important part of showing up as authentic humans in the classroom. Part of our work, however, is consciously resisting the temptation to let nostalgia cloud our judgment. As with auditing the songs we sing, it is imperative to audit the books we use to teach:

- By whom are the books written and illustrated?
- Who are the main characters?
- How are they portrayed?
- What identities are featured, highlighted, and celebrated?
- Are there stereotypical, exoticized, negative, or harmful images or language?

Many helpful resources are available for conducting an audit of classroom materials, most of which are for classroom teachers, but are easily adapted. New York University's Steinhardt School has a "Culturally Responsive Curriculum Scorecard" (Education Justice Research and Organizing Collaborative, 2021) or you can make your own. Even after an initial audit, assessing materials should be an evergreen process as the children in our classrooms change and we understand more about systems of oppression.

Environment/Instrumentarium

Before I became a music educator, I trained and worked as a Montessori teacher. A key element of Montessori pedagogy is that the *environment* teaches the child as much as the teacher does. As with literature and musical materials, auditing classroom walls and instruments is key as well. Like songs and books, students should understand why we are using the instruments we use, where instruments come from, and who created them. This area merits further discussion, as there are legitimate questions of appropriation in our customarily multi-ethnic rhythm ensembles within which instruments are used out of context solely for their tonal quality.

As educators, we can provide a primer on the history of the recorder and the barred instruments and why they were included in the Orff

It is messy work to go beyond the carefully positioned stepping stones placed to define the source of the river, charging instead into the marshy wilderness where the true source lies.

instrumentarium. We typically take the use of the barred instruments for granted without placing and explaining them in context. Orff (1978) was inspired by the classical music of Southeast Asian and African cultures. He collaborated to create an instrument within the framework of Western tonality to mimic that sound and provide the expressive range he was searching for in a percussion instrument. It became a key part of Orff and Keetman's work with children likely because it is flexible, intuitive, and does not require extensive technique. Providing students with this quick information can have a big impact. Context gives students ownership and agency. It helps them realize that any curriculum is a series of choices, and that they can ask questions about those choices and investigate what is missing.

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Conclusion

Water from the source is often portrayed as refreshing, restorative, and transformative. How can we select and present our sources to function in this way? When students interact with source material, we hope they will transform it by making it their own. How can our sources themselves inspire transformation in our students and in ourselves? Although this work may seem overwhelming at first, share information, collaborate, and look to others to guide you on your way. An excellent source is Brandi Waller-Pace's *Decolonizing the Music Room* (2021), which offers research, resources, and proactive advocacy for music educators. My hope is for us to go beyond audits and checking boxes to assure diversity of classroom experiences that transform children and inspire them to not only continue making music, but also to see the ways in which music can contribute to and foster a more equitable and just society for all.

Cartographer Harold Fisk created a beautiful series of maps of the lower Mississippi River in the 1940s for the Army Corps of Engineers. Entitled *Ancient Courses: Mississippi River Meander Belt*, the maps simultaneously show the many paths the river has taken over the years (see Figure 2).

The twists and turns of the same river are separate strands shown braided together over time—messy and unpredictable. Ultimately, what we see as *our* source material should not be the artificial channel with carefully placed rocks at the headwaters. Instead, we should see our sources like

Figure 2. Ancient Courses: Mississippi River Meander Belt.



SOURCE: [HTTPS://PUBLICDOMAINREVIEW.ORG/COLLECTION/MAPS-OF-THE-LOWER-MISSISSIPPI-HAROLD-FISK](https://publicdomainreview.org/collection/maps-of-the-lower-mississippi-harold-fisk).

the many paths of the river over time—changing, intertwining, responding to fluctuations in the environment, always moving, always music. ■

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Core Values

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
- to inspire and advocate for the creative potential of all learners

Our **Core Values** are:

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.

Books and People: Sources for the Schulwerk

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ERIC VENTURA is an elementary music teacher in Massachusetts. He holds a bachelor's and a master's degree in music education, a CAGS in educational leadership, and an EdD in education. He has presented at the state and national levels, including AOSA chapters and national conferences, has written for *The Orff Echo*, and has served on the board of the New England AOSA chapter. Eric is a certified Orff Schulwerk teacher educator.

ABSTRACT

A discussion on source material often includes the original Musik für Kinder volumes. In this article, the author expands the discussion to include two forms of sources, books and people, for use in Orff Schulwerk. Consideration ranges from Musik für Kinder and Elementaria to contemporary publications, and narrative responses about sources from a sample of Orff Schulwerk educators.

By Eric Ventura

Teachers seek professional development (PD) opportunities for reasons of personal growth or professional mandate. Professional development choices may include formal training, such as a graduate course or a school-sponsored effort, and informal training, such as a personal decision to read a book on a specific teaching practice. In many of these scenarios, the teachers embarking upon PD will have exposure to a seminal text and/or a facilitator/instructor. The text might be an original source material, as in *Musik für Kinder*, or a contemporary perspective on the Schulwerk. Thus, this article considers a published text, as well as the presented experience of a facilitating person, as sources. For Orff Schulwerk educators, the exposure to various types of sources can provide a greater understanding of our history and the inner workings of our pedagogy. As the views and applications of the pedagogy can vary, so, too, can the sources from which they guide and inspire.

Two reasons an educator might reach for a given source on Orff Schulwerk is to learn about Orff theory or about a specific practice. In terms of theory, the Schulwerk itself and the music theory underpinning the pedagogy serve as reference. Such topics include ostinato accompaniments, for example. Regarding practice, my reference consists of the practical considerations of what the Schulwerk can be in a teacher's application of the pedagogy. As stated earlier, these two reasons for accessing a source can be met by either

a book or a person. Further, the motivation behind the need for a source can be knowledge seeking, inspiration, or both.

Types of Sources: Published Texts and People

Published Texts

Musik für Kinder and *Music for Children*: An acute sense of necessity prevails for understanding and using the original volumes by Orff and Keetman—referenced here as *Musik für Kinder*, the original texts in German, and *Music for Children*, both the Hall and Walter and Murray editions (the two translated and adapted texts set in English). The sense of importance for these historical texts come from a point of pedagogical proximity. In the case of Orff and Keetman, they are the original authors of the Schulwerk’s pedagogy. Regarding the two English versions, the authors knew and corresponded and/or worked with the original authors. These experiences informed their own understanding of the Schulwerk, as well as their project of translating and adapting the original material. Rudolf Nykrin (2011) wrote about the phenomenon of *Music for Children* and discussed the need for placing the original volumes in one’s education and practice:

If one wishes today to speak about Orff-Schulwerk with credibility, one must “read” the original notation, study the meagre *Instructions and Notes* in the volumes and connect the many impressions gained. The interpretations that followed the Schulwerk are a help to its understanding but cannot replace its own pronouncements. This is particularly the case for secondary interpretations that only illuminate parts of the overall aim. (p. 278)

Thus, whereas an American music educator might use one of the English translations as a core resource, it is important to understand the philosophy initially attempted with children beginning in 1948 with the first of the Bavarian Radio broadcasts (Carl-Orff-Stiftung, 2021).

Supplementary Texts: Supplementary texts are defined here as publications beyond the original volumes (translations are not considered to be different from the original German volumes, though the American editions do vary from the originals). This category can include texts by Orff and/or

Keetman, such as *Rhythmische Übung*, that focus on rhythmic development, as well as *Spielstücke für Blockflöten*, which is for recorder development. Further, this category includes many other authors with either a comprehensive, general-usage book or a more task-specific/thematic one. A popular and comprehensive book for many Schulwerk teachers over the years is *Discovering Orff* by Jane Frazee. This book was key in imparting Orff’s objectives into an organized curricular framework useable by current music educators in the United States. Frazee’s (1987) words, found in the book’s introduction, make it clear to the reader it is a source for the practicing educator:

Content with developing the main objectives, he [Orff] did not provide the step-by-step processes needed to implement his intentions. We now know that such concerns need to be addressed. Hence this book is for those of you who want detailed, practical assistance in how and why to use Orff techniques and materials in your classrooms. (p. 8)

Other texts that fall into this category include *Exploring Orff* by Steen and *Intery Mintery* by Goodkin, among many others. Whether a book is thematic (i.e., a recorder text or a song collection) or set in a comprehensive manner, transmitting pedagogy and instructional strategies to the teacher/reader is the goal. Obtaining a supplementary text is beneficial, particularly one that is thematic. As in Warner’s (1991) words, the original volumes “do not spell out the [instructional] steps in any great detail and it is easy enough to be unsure and, at times, puzzled” (p. ix). Additional materials may both clarify and support the teacher’s exposure to and understanding of the Schulwerk.

People

The search for knowledge and the search for inspiration can lead the Orff Schulwerk teacher towards a person, rather than a published text. Various professional development scenarios pair an adult teacher with an adult learner, including teacher workshops and mentoring. These two scenarios connect to the concept of andragogy, the paradigm of adult teaching and learning. Knowles et al. (2012) wrote that “andragogy works best in practice when it is adapted to the uniqueness of the learners and the learning situation” (p. 3). Further, it is typical

that the adult leader aims to act as a facilitator rather than teacher (Knowles et al., 2012). This accounts for the life experience, professional goals, and independence that most adult learners hold as important. One pathway choice in this world of adult learning is mentoring. First and foremost, the mentor-mentee relationship is collegial with the ultimate goal of bringing the mentee closer to a self-reliant and reflective teaching practice (Portner, 2008). In a detailed view, “mentoring relationships are found throughout history and are fundamental to human development, where one person invests time, energy, and personal knowledge in assisting the growth and talents of another person” (Young et al., 2019, p. 43). The relationship is not bound by age, as in an adult to a child. Mentors in the educational realm can range from supervising practitioners in a pre-service teacher preparation program, to formal assignments through an employer, to informal attachments via one’s job or larger professional network.

Formal mentoring (roles that include the pre-service and assigned relationships described here) typically involves a purposeful reflective process on curricular and instructional strategies (Carr et al., 2005). Informal mentoring (self-directed roles) may also involve discussing curriculum and instructional strategies, though the former scenario tends to align with a given school’s educational and operational goals (Carr et al., 2005), whereas the latter targets specific needs of a teacher’s daily work. Informal mentoring exists throughout the Orff Schulwerk community in several ways. For example, if a person attends a chapter workshop, a national conference, or a teacher educator levels sequence, that individual will create professional relationships. These instances of bonding and knowledge-sharing might last from a few hours to a few decades.

Teacher Responses

To broaden my view of source materials and their use, I contacted some of my Orff Schulwerk colleagues. Seven individuals responded. The small sample was somewhat diverse: Teaching experience ranged from 12 to 44 years; Orff Schulwerk Teacher Education ranged from Level II through Masterclass; and two individuals were retired. I asked them two questions: (1) When looking for a source to use for teaching students, do you have something you reach for immediately? and (2) When looking for a source

to use for teaching students, do you ever recall a particular person who impacted your teaching? If yes, what do you take into your reflection (idea, comment, etc.)?

The following section includes comments from the various individuals, who are referenced by a single letter from their actual name. To acknowledge the breadth of what can be a source in both print and personal experience, the comments appear in their full form rather than in a summative style. Disclosure: Teacher L is a former student teacher of the author.

When looking for a source to use for teaching students, do you have something you reach for immediately?

S: “I don’t have a go-to source for teaching. What will eventually become my lessons/units, etc. usually starts with an idea and then I look for resources to help make those ideas come to fruition, rather than any one source shaping what materials/topics I cover.”

P: “*Music for Children and Elementaria.*”

G: “*Music for Children* (American edition) and workshop notes.”

O: “*Erstes Spiel am Xylophon.*”

M: “Any of the New England Dancing Masters books.”

L: “Honestly, YouTube has become an excellent source for lesson/activity ideas. Otherwise I go through my collection of folk songs, sea chanteys, and jazz standards.”

B: “I am a big fan of Orff Schulwerk and will check through their American editions and use online resources such as Facebook and listservs, such as NafME or AOSA.”

When looking for a source to use for teaching students, do you ever recall a particular person who impacted your teaching? If yes, what do you take into your reflection (idea, comment, etc.)?

S: “I often recall my supervising practitioner and a couple of my private studio teachers who I had growing up. Rather than remembering particular comments or ideas of theirs, I remember how they made me feel when I was their student. I try to give the same supportive and encouraging environment they gave to me to my students in my classroom.”

P: “Edna Geary was my mentor from the time I was a child. She was one of the founders of the

New England Chapter and she taught in Sudbury for many years. Edna was my pedagogy instructor for all three levels at UMass Lowell. Edna stressed the importance of quality musical selections and quality instruments. She taught me to let go and let the students lead the lesson after I have given them a musical foundation. I can still hear her telling me to have good discipline but to remember to love my students. As a young teacher, I benefited from Edna's generosity of her time and her sharing of materials. I have tried to emulate that myself with my student teachers and colleagues. I am so thankful that Edna was my mentor. She shaped my career path and set me up for success."

G: "I usually think about my Orff levels teachers, words of wisdom they said, suggestions they made when teaching how to write arrangements or how to play recorder."

O: "Keetman gives her cues as kinesthetic, movement cues, not letter names of notes or musical terms, or mnemonic devices like eggs and bacon, and she has a spiral sequence for introducing songs

and pieces that introduces literacy and ear training. 'Let the bars teach the ears.'"

M: "The Amidons are a big one for me, their style of teaching is both humorous and relaxed. Dr. Janet Robbins, too. She got me into the importance of bringing cultures into the classroom. I learned of the Shenanigans because of her and the magic of folk dances from around the world."

L: "I keep the emphasis on process in mind instilled in me by my supervising practitioner (you might know him). You can teach any song or piece as long as you have a rock-solid process to help scaffold what I want my students to be able to do. I also think of various clinics and sessions that stressed the importance of having fun with what we do, because odds are, if we're having fun teaching, it will be easier for our students to have fun learning."

B: "Keith Dearborn was my undergrad elementary methods prof and an incredible teacher—I changed my direction from high school chorus to K-8 teaching because of his class. Grace Nash was my instructor for Orff levels I and II and the best

Did you know that other international Orff Schulwerk-related journals are available online?

Check out these resources for learning and inspiration from around the world!

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

Biannual English/German publication of the International Orff Schulwerk Forum Salzburg (free)
<https://www.orff-schulwerk-forum-salzburg.org/magazine-osh>

Orff®- Arts and Education

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

Ostinato

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

Musikworks

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



teacher that I have ever met. Maryann Taylor was a dance instructor in the Boston area [and] was able to break down the most complex steps into a seamless sequence.”

Conclusion

The driving question I sought to answer here is this: What role does a source serve? Through personal reflection and research, it seems a source plays two roles in the Schulwerk world: theory and practice. Additionally, these roles also inform the question of why someone would access it—because they seek knowledge or inspiration. In the former, knowledge seeking, respondents offered a variety of sources from *Music for Children* and *Elementaria* to online resources. In the latter, inspiration, respondents recalled mentors and Orff Schulwerk Teacher Education instructors, as well as words by Keetman herself found in print.

The first role a source plays, theory, brings the user into a contextual paradigm. It provides a perspective on both Orff Schulwerk and AOSA

history. The reader might also learn of early adopters, as well as any changes the Schulwerk has encountered since its inception with children. The second role, practice, brings the user into a practical paradigm. Here, a source can direct a teacher toward a material or instructional strategy that has a place in a given classroom scenario. Further, pedagogical elements might be explained for a teacher who is new to the Schulwerk or to a veteran teacher wanting some clarity. Both of these roles can offer inspiration, too. Inspiration can come from a simple setting of a folk song, a clever use of body percussion, or even a different way to teach a favorite barred instrument piece. These moments of inspiration can take on a look of novelty, as well. For example, while one teacher sees a painting of dancing figures and connects a folk dance possibility, another teacher sees the concepts of form, repetition, and level in a free-form movement lesson. As the comments by the respondents show, both books and people are important sources to our work, our Schulwerk. ■

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Writing for AOSA

ONLINE SESSION, TUESDAY, FEBRUARY 8, 2022, 8:15PM–9:45PM

AOSA is hosting a session for all who are interested in learning about how to write for *The Orff Echo* and *Reverberations: Teachers Teaching Teachers*. Members of both editorial boards will be present to share upcoming focus topics, listen to your ideas for future articles, and help you begin the writing process.

If you have ever wanted to write for AOSA and would like to know more about the process, then this interactive session is for you—novice and expert alike!

To sign up to attend this Zoom meeting, go to the Writing for AOSA announcement on the AOSA news page: <https://member.aosa.org/member/member-services/aosa-news>

Musicology as a Source of Schulwerk Pedagogy

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

ABSTRACT

Carl Orff and his colleagues used insights, terminology, and methodologies from the field of comparative musicology to create a framework for the approach, the pedagogy, and the curriculum known as Orff Schulwerk. In this article, the author addresses the sequencing of some musical elements as they were understood by musicologists of the day and details examples of how these sequences appear in Music for Children.

By Martha M. O'Hehir

In 2002, I discovered an old textbook tucked in the metal stacks of Shenandoah Conservatory. *Introduction to Musicology: A Survey of the Fields, Systematic & Historical, of Musical Knowledge & Research*. Written by Glen Haydon (1946), professor of music at the University of North Carolina, it documented what were then deemed best practices of the field of musicology. To my surprise, in Chapter Seven, “Comparative Musicology,” I recognized principles, terminology, and sequencing of the elements of music I had encountered in my Orff Schulwerk Teacher Education program, in *Music for Children*, and in multiple supplements.

The sub-field of “comparative musicology” (re-termed ethnomusicology in the 1950s) studied and compared “exotic and folk musics” and “primitive” (an outdated term used here for historical context) musics to one another and to Western European art music. Today, “the field of ethnomusicology is engaged in an intense moment of recognition and self-reflection in regards to its legacies of colonialism and racism” (UC Berkeley website, August 9, 2021). While welcoming the necessary reconsideration within this discipline, we know Carl Orff conferred with many musicologist colleagues and clearly took inspiration from their methodologies. Although the contributions of musicology to the Schulwerk are many, the present focus is on using the sequences of the elements of music as

a non-biased means to analyze, describe, and (re) create different musical expressions or genres.

Early comparative musicologists studied the elements of “scale, melody, harmony, form, and performance or interpretation” (Haydon, 1946, p. 222) and noted some musics included complex polyrhythms; others had tone sets of 5, 7, or even 21 notes per octave. By comparing the differences, a general sequence of apparent complexity for each element could be established and applied to analyze different musical genres. Orff and his colleagues used these sequences as a real-time pedagogical tool, as described in *Elementaria* (Keetman, 1970) or in descriptions of Orff’s lively lectures, and as a way to organize the documentation of musical models that resulted from their own experiments, as in *Elementare Musikübung* (Bergese et al., 1932–1935) and *Music for Children* (Orff & Keetman, 1963).

Scale and Melody

One connection between early musicology’s sequences and Orff Schulwerk can be noted in Haydon’s (1946) writing about contemporary theories of how melody developed from speech:

The more or less indefinite pitches of the sounds of speech become more and more highly inflected until definite pitch distinctions can be made. Robert Lach, in discussing this subject, begins with the primitive cry or *Urschrei*—presumably a long-sustained emotional yell—and outlines the possible development through the portamento and glissando, the various stages of adding a tone above and a tone below with gradually increasing definiteness of pitch, to the establishment of the historical scales. (p. 222)

... Thus, there are pentatonic or five tone scales; heptatonic or seven tone scales, of which our ordinary diatonic scale is an example; twelve tone scales, the so-called chromatic scales; the seventeen-tone scale of Arabia; and the twenty-one-tone scale of India. (p. 224)

Between 1932 and 1935, “Carl Orff, Gunild Keetman, Hans Bergese, and Wilhelm Twittenhoff brought out the first Orff-Schulwerk books, *Orff-Schulwerk – Elementare Musikübung* with Schott in Mainz” (Grüner & Haselbach, 2011, p. 22). Werner Thomas added:

In 1935, a book by Orff’s other assistant, Wilhelm Twittenhoff, was published under the title *Orff-Schulwerk. Einführung in Grundlagen und Aufbau* (*Orff-Schulwerk: Introductory Basics and Structures*). It completed the series and offered a comprehensive introduction to the Schulwerk. Günther dubbed this volume the theoretical handbook of Orff-Schulwerk. (Thomas, 1977, p. 46, as cited in Kotzian, 2019, p. 59)

In this handbook, we find confirmation of this same melodic sequence in current practice and in *Elementare Musikübung*:

If one declaims a text with only some dramatic content, so arises (coarsely viewed) of itself two different tone levels—the higher representing that of tension, the lower, that of relaxation. ... Spoken in music language: the falling minor third is the interval from which through rhythmic-melodic formation yields the simplest melodies. ... This [minor third] expands both above and below through taking in the neighbor tones (a and d) and with this tonal material, again a mass of further, smaller structures are formed ... The addition of a 5th tone c results in the five step (pentatonic) scale, which serves entire music cultures of the past and present as foundation. From the pentatonic the road leads without impediment to the church modes and the major and minor scales of the present. (p. 9)

Consider exploring this idea and its pedagogical implications through Josh Southard’s (2010) article, “The Importance of Studying the Volumes,” which traced the Schulwerk’s gradual acquisition of pitches to the pentatonic, hexatonic, and the modes. Southard also considered the development of harmony across the Volumes and other supplemental books.

Harmony

Another connection is seen as Haydon (1946) described the sequence of developing harmony from simple to complex activities:

It is difficult to make a sharp distinction between *monophonic* music and the beginnings of *homophonic* music; but the transition begins,

at least in embryo, whenever men and women or men and boys, sing together in parallel octaves. ... In this sense, singing in octaves is accidental, and, to some extent, so is singing in fourths and fifths. But, in the latter case, the procedure may be intentional; if so, it may be regarded as a definite art means comparable to the parallel organum. Examples of this type of rudimentary *homophony* or *polyphony*, and even that which involves singing in parallel seconds (p. 228)

Singing and playing in parallel intervals, referred to as “paraphony” in the Schulwerk, is introduced and developed in Volume III of *Music for Children*. Haydon went on to introduce “heterophony” as similar but not exactly parallel melodic lines; these also occur within the Schulwerk models. Steven Calantropio (2010), in “Merging and Emerging: The Path of the Schulwerk,” demonstrates how music in our pedagogical repertoire mirrors and sheds light on the historical development of western harmony.

Interestingly, Haydon (1946) also depicted a “second type of polyphonic or ‘part’ music, the *bourdon* (sometimes *burden*), which involves a drone bass effect” (p. 229). He described the simple bourdon as the sustained pitch of a bagpipe, guitar, or guitar-like instruments with bourdon strings, and also vocal bourdons. This single pitch is also named a “drone” or “pedal point” and the prevalent American English spelling of “bourdon” is “bordun.” The bordun is a foundational harmonic device in Orff Schulwerk, though the term is rarely used outside of Orff pedagogy. The American Orff-Schulwerk Association (2013) defines it as:

A repeated pattern using only the tonic and dominant pitches of the scale (first and fifth steps) of the scale, sounding within one octave with the tonic (1) sounding below the lowest pitch of the melody it accompanies and most commonly sounding on strong beats. (p. 3)

Elaborating on the notion of the bordun, Haydon (1946) said, “The most rudimentary type of bourdon is the percussion accompaniment to both vocal and instrumental music. Perhaps we should classify the bare percussion accompaniment to the dance, such as hand clapping or foot stomping, with this type” (p. 229). “Bare percussion,” known also as “body percussion” is another key musical element

in the Schulwerk; it is used both as accompaniment and as a kinesthetic preparation for playing other instrumental parts.

Haydon (1946) continued, “modifications of the bourdon may lead directly to the *ostinato* ...” (p. 229). Cribari and Layton (2019) demonstrated how the bordun leads to ostinato in *The Elemental Style: A Handbook for Composers and Arrangers, Part 1*. They trace the increasing complexity of tone sets, forms, melodies, bordun and ostinato accompaniments in “elemental style,” naming it as a distinct genre, which is recorded in the Schulwerk materials.

Form

In a third connection, Haydon’s (1946) description of the sequences in form parallels how the Schulwerk develops improvisation and composition through exercises such as “completing phrases” and the extension of instrumental pieces and accompaniments from simple motifs to phrases, larger forms, and eventually to suites. Similarly, Haydon wrote:

The elemental motive may develop into a phrase; the phrase, as an antecedent factor, may expand, through the addition of a consequent phrase, into a period; and the period may grow into a larger structural unit which in turn may afford the basis for further elaboration into still more extensive forms. ... From the simple repetition of tones and irregular, relatively amorphous structures ... to more definitely patterned forms (such as the strophe, canon, rondo, and suite), the various levels of application of structural-rhythmic principles may be traced. (p. 231)

Many more examples can be derived by readers who seek to complete their understanding of the elemental sequences and their appearances in the Schulwerk and other repertoire.

Conclusion

Orff once said,

I think that something of an artist lives in everyone. This “something” can be buried or trained. My educational goal has always been to search for and to awaken this secret artist in people. And that is why I see in our educational work not only a humane but also an artistic

mission. (Grüner & Haselbach, 2011, p. 146, as cited by Opelt, 2015, p. 32)

If the goal of one's educational work is to awaken the secret artist in other people, it must be both humane and artistic. The elemental sequences in the musicologist's toolkit provide an unbiased means for this work. As an artistic endeavor, the music practitioner becomes an ambassador of intentional sound itself, via the elements of music, in their beauty (or harshness), simplicity (or complexity), embracing how they function in various genres, persons, and settings. Yet, the elements are not the primary focus of the musical experience nor should they become a means for judgment. They support the human need to be heard. They are more like little keys that open doors to sound experiences that align with our human, heartfelt expressions. They are like vehicles that transport human experience and feeling into sound that can be shared collectively. They are offered, like a huge buffet of possibilities, in this spirit.

Practically speaking, with a “sequential element-al mindset,” practitioners can become more conscious

and appreciative of various musics and persons. They can analyze a whole body of materials, such as the elemental style in *Music for Children*, for its development of the elements. They can help people understand their own musical preferences, supporting their improvisation and composition using their preferred genres as models, imitating the use of the elements as their favorite artists do. Music leaders who possess an interior framework of elements and their sequences can come to a gathering prepared with a quote, a rhyme, a story, an idea, a prop, or a question about life, and “plant it” like a seed from which something musical will grow. They can invite, understand, and incorporate diverse contributions from participants representing various cultures and preferences, providing a warm and welcoming environment for the exploration of communal music making, dance, and spoken arts. The sequential elemental framework is a latent gift from early musicologists to the Schulwerk and to us. It allows the Schulwerk to operate as a liberating approach rather than a planned methodology. It supports our educational work as a truly human and artistic mission. ■

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Finding the Balance: A Reflection of the Process Teaching Framework

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ABSTRACT

The teacher is the unifying element activating learning in any classroom and, in the Orff Schulwerk classroom, the primary source of the approach. In this article, the authors present a unique view of teacher elements through the lens of the Periodic Table, and emphasize the importance of personal and professional growth and internal peace rooted in imitation, exploration, improvisation, and creation.

By Drue Bullington and Crystal Pridmore

Every teacher on the continuum of discovering and honing their pedagogical skills through the elemental Orff Schulwerk approach will be engaged in a cyclical, spiraling learning process that guides them to these core understandings:

1. The teacher is the essential, integral elemental source inherent in creating and maintaining the container for all experiences that occur within the Orff Schulwerk-inspired learning environment.
2. The teacher must take responsibility for becoming a highly effective, reliable source of meaningful, enriching, creative learning experiences made possible through the elemental approach.
3. The teacher must be willing to regularly embrace the “tension-release” nature of the personal and professional growth process; intentionally maintain a healthy balance in life; and become a regenerative source of curious creativity.

Through the ages, curiosity and wonder have magnetized individuals’ minds, bodies, and spirits to expand the realm of possibility beyond the imaginings of their peers, as the faint whisper of “What if ... ?” echoed in every beating human heart. The call of curiosity—that beautiful, painful, whimsical, persistent ponderance—may just be the purest definable elemental source of progress in our human existence.

Table 1. Periodic Table of Teacher Elements.

| | | | | | | | | | |
|-----------|------------|------------|-----------------|--------------------|------------|--------------|---------------|------------|---------------|
| Cu | | | | | | | | | Lo |
| Curiosity | | | | | | | | | Love |
| Wo | Ri | | | | | | | Im | Ep |
| Wonder | Risk | | | | | | | Imitation | Exploration |
| Pa | Co | Pe | Li | In | Ca | Ps | Cm | Sk | Ip |
| Passion | Confidence | Peace | Listening | Integrity | Caring | Passion | Commitment | Skill | Improvisation |
| Ad | Re | Jo | Rt | Pc | Cp | Au | Ge | Ps | Cr |
| Adventure | Resilience | Joy | Respect | Patience | Compassion | Authenticity | Gentleness | Purpose | Creativity |
| Op | Hu | In | Le | Is | Rt | Ly | Wa | Iv | Sh |
| Openness | Humanity | Insight | Leadership | Insistence | Respect | Loyalty | Warmth | Initiative | Sharing |
| Hi | Po | Ex | | | | | | Gr | Cr |
| Humility | Power | Excellence | | | | | | Growth | Community |
| | | | TI | CA | Ic | Sy | Vu | Dy | |
| | | | Trauma Informed | Cultural Awareness | Inclusive | Synergy | Vulnerability | Dynamic | |

SOURCE: CREATED BY DRUE BULLINGTON AND CRYSTAL PRIDMORE.

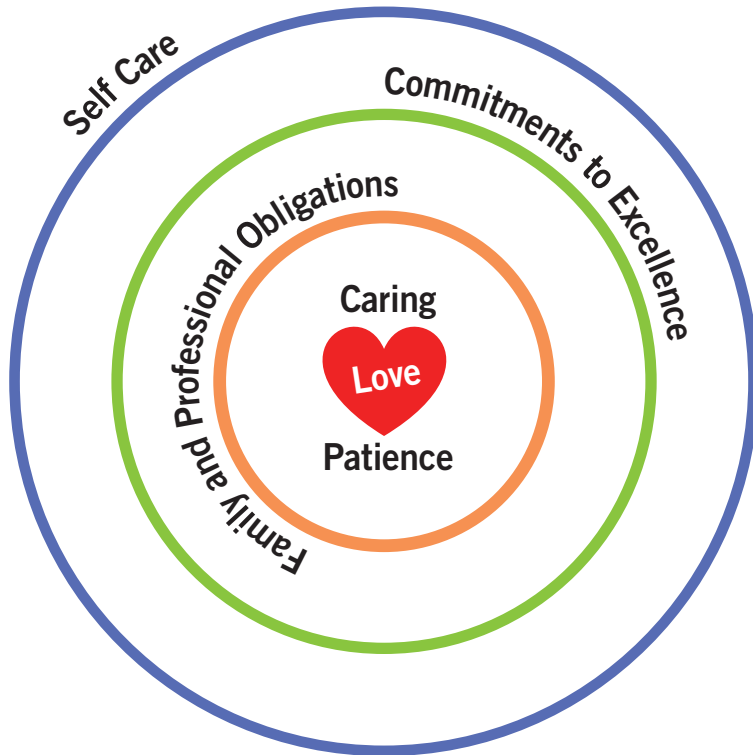
Words that follow “What if ... ?” in the questioner’s heart and mind fuel imitation, exploration, improvisation, and creation. When we answer the call of curiosity, we wade deeply into the waters of self-discovery. The capacity for sharing our individual experiences with one another is what sets humans apart from every other living being on the planet. What we find awe-inspiring, we are hardwired to share with others. Thus, individual self-discovery drives innovation and progress for humanity. We

are all on a personal quest to be mesmerized by wonder. Curiosity, in its purest elemental form, is the primary guiding force of our existence.

Orff Schulwerk Through the Curious Elemental Lens

A connection exists between ancient human curiosity in the broadest sense and our contemporary, considerably far more specific curiosity as elemental music and movement facilitators of the

Table 2. Atomic Makeup of the Teacher Element.



SOURCE: CREATED BY DRUE BULLINGTON AND CRYSTAL PRIDMORE.

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Orff Schulwerk approach. The link is in the word *educator*. In modern society, educators are charged with setting learners' minds afire with curiosity and wonder, and the unifying element activating learning in any classroom is the teacher. The mind, body, and spirit of that one human must be the source for inspiring curiosity for every learner in their care. For music educators, like many Orff Schulwerk practitioners, this means over a hundred students a day and often many hundreds of students each week (Matthews & Koner, 2017).

An Orff Schulwerk practitioner is the generative source of every aspect of community music and movement activity. Indeed, the teacher is often nearly the entire source of the individual activity within the progression of inspiring curiosity, finding wonder, and sharing with others. The teacher is the basic or essential constituent and forms an integral part of the class ecosystem. The teacher is inherent in every exchange. By definition, the teacher is the primary element and, *ipso facto*, the primary source of the Orff Schulwerk approach in the broadest and the most infinitesimal sense.

At the source of our human potential are teachers who pull back the veil of mystery around how to seek individually, and then how to collaborate to find beautiful answers to the questions of "What if ... ?" Taking a more introspective look into the inner workings of the teacher as a source evinces the raw elements of the teacher ethos. Every teacher's component elemental makeup is rare and unique. The Periodic Table of Teacher Elements, a work-in-progress, illustrates these elements (see Table 1, p. 51). The Atomic Makeup of the Teacher Element shows a suggested way of organizing them (see Table 2).

The Atomic Makeup of the Teacher Element

At the core of every teacher is love, caring, passion, and devotion to family, friends, students, colleagues, and the community. Orbiting around that center are commitments to excellence in the way teachers show up in the world and to their obligations on multiple levels. On the furthest outside reaches of their core, most teachers place the value of their well-being. To keep a sense of balance in their lives and tamp down the imposter syndrome that readily crops up when teachers start to feel a sense of self-confidence in their power to effect change, they often shrink from the obligation of taking care of themselves. Taking time for themselves feels decadently selfish and extravagant when their to-do list keeps getting longer and longer.

Teachers are individuals programmed to put themselves last in every equation, from personal, familial, and social relationships to communal and professional dynamics and beyond. The modern education system landscape characteristically depletes those individuals who work within it in complex and compounding ways. This depletion can result in demoralization if not addressed.

Process Teaching as a Framework for Growing into a Regenerative Source

From many points of view, the essential sources of elementary music and movement—and Orff Schulwerk in particular—are forgone conclusions: Orff and Keetman's (1976) *Music for Children* volumes and supplements and Keetman's (1970) *Elementaria*. Although these sources are of utmost importance in understanding the Schulwerk's history and applications, they are not primary sources. These publications are products of the Orff Schulwerk approach. These are what resulted from a life given to music and movement (Murray et al., 2004).

The teacher is the source of the essential elements that stimulate a thriving music and movement classroom environment. When holding this belief with resolve, every teacher must be vigilant about managing this source to prevent its regular depletion. In nearly any school setting, modern teachers cannot rely on their current educational environment to provide a nurturing landscape in which to thrive. Therefore, it is imperative that each educator learns to look inward, expanding into a vessel that replenishes a constantly flowing stream of growth, creativity, and abundant influence. The Schulwerk provides a beautiful framework, not only for leading students through a process for musical growth, but also for anyone seeking to embrace their own creativity. Following the cycle of imitation, exploration, improvisation, and creation allows educators to process-teach themselves into flourishing professionally.

The imitation, exploration, improvisation, and creation cycle unfolds uniquely for every individual and can serve as a vital journey each educator may undertake in every facet of life. A truly effective teacher is a skillful pedagogue, an emotionally intelligent leader who operates from a deeply rooted sense of mission, and an enthusiastic student of life eager to learn and grow from a variety of experiences.

Developing a Relationship-Oriented Mindset Student Relationships

The source of discovery in this cycle is within the heart and mind of the teacher. The secret to failing forward (leveraging mistakes) without having lessons fall flat is in building relationships with students that allow honest and authentic interactions to occur between them and the teacher. When students feel respected and safe, and teachers honor risk-taking in themselves as well as their students, a strong relationship of trust and collaboration permeates the learning environment. The power of commitment to building relationships with individual students, classes, colleagues, administrators, and the music education community in general cannot be overstated and will be realized over time.

As teachers develop a relationship-oriented mindset in the classroom, they must let go of the idea that they need to have an award-winning program. An attitude of “if you want to make

music with us, there is a place for you” leads more effectively to long lasting cognitive, behavioral, social, and musical growth in the largest number of students (Islam & Leshkova, 2017). When students understand that spectacular performances are much less important than the process of learning and creating music together, they are able to embrace the spirit of ensemble, where participants work together, each performing a vital individual part for the amelioration of the whole.

Every student enters the classroom wondering, *Am I valued here?* The answer, from the very first interaction with the teacher, must be a resounding “yes” for them to feel safe enough to risk sharing their creative ideas. To facilitate this, teachers must constantly work towards developing their leadership and social skills while establishing an emotional separation from student reactions they cannot control. Understanding the many complex worldviews and emotional landscapes students carry with them into the classroom allows teachers to meet students on their own terms, leading them gently and compassionately towards growth in an environment where they feel safe.

A teacher’s warmth, kindness, and high standards of excellence cannot be contingent on student behavior. Students begin to trust their teacher enough to access their ability to take risks when they are treated with *unconditional positive regard* (Rogers, 1957). Consistency on the part of the teacher in displaying these leadership traits nurtures trust and security. Building relationships in this manner takes time, energy, and consistent attention. This process cannot be rushed, the same way the process of an acorn taking root and becoming a mighty oak tree occurs in its own perfect time.

Mentor Relationships

Building relationships with mentor teachers can be just as vital to an educator’s growth as building relationships with students. When teachers seek mentors and models from whom they are hoping to glean insight as sources, it is important to take away not only their brilliance, but also their stories of failing in the classroom, in their professional lives, and in their personal lives. How did this highly regarded mentor deal with problems in their life, and then harness those problems to teach them resilience, to find their way forward, to grow and thrive in spite of immense opposition? How did

they turn the unenviable experiences in their career into their greatest sources of strength? Earning the privilege of hearing sincere responses to these challenging questions requires an investment of time and trust between a mentor teacher and a learner—and a willingness of the mentor teacher to be vulnerable.

In considering others' ideas and insights, a teacher growing into authenticity must recognize that an admired mentor can have a beautiful way of living or teaching that works for them but may be wrong for another equally talented educator. During the exploration phase, teachers must be aware that mentors are offering *their* way of being, and learn to detach from the idea of one particular way to be. Comparison is not competition. It is impossible for growth to occur unless someone risks wandering down an unfamiliar path. If it becomes clear that a path is unsuccessful, the teacher must then find a way home after failing. Exploring, improvising, and failing is an invitation to try something different. This process of failing forward into authenticity teaches that the choice is to improvise a way back to center. Understanding that improvising a way out of obstacles and failures is the way forward takes an enormous amount of confidence. Only when this process of trying, failing, improvising, and succeeding is repeated many times can a teacher begin to feel secure in the knowledge that difficulties lead to growth.

Cultivating the Sense of Mission

Seeking personal and professional growth is a three-pronged approach: copy, process, change. Undertaking this approach is uncomfortable; however, a teacher's deeply rooted sense of mission—the mission of sharing their creative voice with the world—provides the motivation to persevere, while the process teaching framework provides the

means. Copying ideas from everywhere, processing them in mind, body, and spirit, and changing by incorporating them through a unique creative process is the path to becoming a regenerative source. Teachers who wish to be vibrant sources of creative inspiration must give themselves permission to believe in the essential nature of what they have to put back into the world. Learning to listen to that voice of “What if ... ?” drives the engine of creativity in the classroom of every teacher who dedicates their life to the *Schulwerk*.

Conclusion

Just as Orff *Schulwerk* practitioners go into elemental music and movement classrooms hoping to develop the whole child as they lead their students through the magical sequence of sing, say, dance, and play, they must have a passionate commitment to personal and professional growth by leading themselves through the process of imitation, exploration, improvisation, and creation. By honoring their voices and understanding that sharing is part of the mission they are called to answer, Orff *Schulwerk* teachers become vibrant sources of creative learning experiences through the elemental approach for their students and their colleagues.

The source of all human life is the breath, while the source of a teacher's life is a constant cycle of copying, processing, and changing in order to give back to the world. Internal peace and restoration are just as important as productivity. Orff *Schulwerk* practitioners who wish to become regenerative sources embrace the paradox that energy is finite and must be replenished continually, whereas the influence on learners of highly skilled, self-aware, emotionally intelligent music pedagogues is infinite. Awakening students' curiosity—the primary guiding force of our existence—could be the most powerful accomplishment of any teacher's career. ■

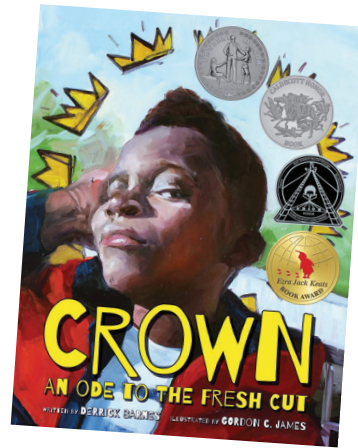
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Reviewed by Cassandra Watkins

Crown: An Ode to the Fresh Cut

Written by Derrick Barnes
 Illustrated by Gordon C. James
 Bolden, An Agate Imprint, 2017



The royal entry: A simple, yet profound procession that sets you apart from all others. It is who you are—your swag, your signature piece. It is your crown! And as you approach that barber’s chair, you realize you are part of an awesome kingdom, a community where everyone shines in their own right.

Crown: An Ode To The Fresh Cut by Derrick Barnes, illustrated by Gordon C. James, is an intimate look at a young boy’s praise for his crowning experience at the neighborhood barbershop. The affirming role the barbershop plays in his community and life is portrayed through his eyes as he observes his own masterful African American haircut and those of the shop’s clients. There are fades, locs, cornrows, faux-hawks, shape-ups, tapered sides, and a “trim” for the ladies. Each design is representative of a remarkable community member whose hair tells the tale of, for example, a dude who is CEO of tech companies that manufacture cool, a majestic dude escorted by Black angels, and a dude whose cut is so fresh, he looks like he owns acres of land on Saturn, with a river named after him on Mars. Ultimately, this young boy’s barbershop experience is his attestation and declaration of a healthy self-esteem and love also found in his relationships within his community and at home.

Gordon C. James’ illustrations add intricate artistic details, weaving his vibrant, figurative drawings and color mastery into this story. Each character’s chair visit is revealed in the crisp lines and defined hair dress throughout the book.

The story depicts the *ode* to the crown as a celebration of the seemingly ordinary, which becomes the extraordinary through a child’s barbershop experience. An ode is defined by the Oxford Dictionary as [1] “a lyric poem in the form of an address to a particular subject, often elevated in style or manner and written in varied or irregular meter; [2] a poem meant to be sung.”

Ultimately, this young boy’s barbershop experience is his attestation and declaration of a healthy self-esteem and love also found in his relationships within his community and at home.

Poetry is an integral part of the Orff Schulwerk experience. We can start with chants and rhymes that could eventually become a larger work. For example, begin with selecting meaningful vocabulary or phrases from the text. Words such as fades, locs, majestic dudes, and faux-hawks become the material for spoken-word projects accompanied by John Coltrane’s *My Favorite Things*. On the other hand, the entire book could be explored as a spoken-word performance to the tunes of Thelonious Monk or Miles Davis. Layered speech ostinati and improvisation could be developed as a performance or “informance” for a school or community audience. Students can compose and perform their own odes based on personal experiences or favorite things. Encourage them

to write a piece about that special something that brings them joy and builds their confidence.

Like the review teams of the Caldecott, Newbery, Coretta Scott King, and Ezra Jack Keats awards that have honored this book, you and your students will want to stand up and cheer for this celebration of the seemingly simple. As the book ends, “Tip that man! Tip that man! It was worth it. It always is. ... Hello world.” ■

CASSAUNDR A WATKINS is an elementary music educator for the Jackson Public School District in Jackson, Mississippi. She has taught middle school choral music and currently teaches kindergarten through Grade 5 and elementary choir. She holds a bachelor’s degree in music education and a master’s degree in reading education from Jackson State University. Cassandra has completed three levels of Orff Schulwerk Teacher Education, and currently serves as the district chairperson for the Jackson Public School District Elementary All-City Music Festival.

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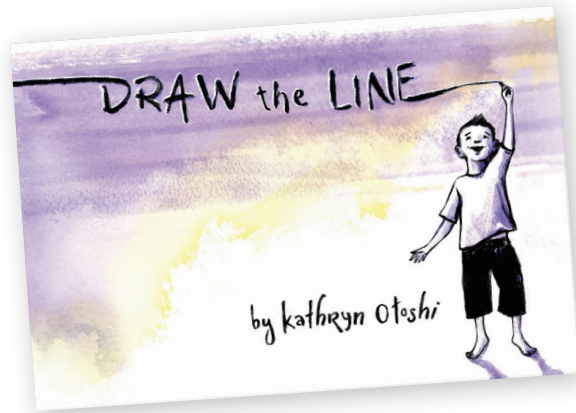
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Reviewed by Christine Ballenger

Draw the Line

Written and Illustrated by Kathryn Otoshi
Roaring Book Press, 2017



When two boys draw their own lines and realize they can connect them—magic happens! But then a misstep causes their lines to get crossed. Push! Pull! Tug! Yank! Soon their line unravels into a tug-of-war. With a growing rift between them, will the boys ever find a way to come together again?

These words on the dust jacket cover immediately drew me in, and I eagerly opened the book only to find there were no words! After taking in the pages, I realized no words were needed to tell the story—this is a book about actions and choices, creating and destroying, teamwork and discord. These are all parts of life often experienced in an Orff Schulwerk lesson when students are able to create.

Kathryn Otoshi's *Draw the Line* opens with two children, each drawing, focused on their own lines. One boy's line swirls while the other's is straight. Suddenly, a bump and an acknowledgement of the other, and a new endeavor begins. The boys have fun together until their ideas no longer align. How often do we see this in our classrooms? Small group work is going well until, well, it is not. The students disagree on how to continue and are at odds on how to move forward. They may often end up asking for help. My preference is to teach

my students how to compromise and give them opportunities to at least try the idea about which they are unsure. *Draw the Line* may be a useful tool for demonstrating this type of bump in the creative process—when you are working together but come to a point where you would rather be working alone. How can you ever finish the project you have started when you and your partner cannot agree?

Draw the Line may be a useful tool for demonstrating this type of bump in the creative process—when you are working together but come to a point where you would rather be working alone.

In addition to this book serving as a jumping off point for a discussion on how to work together and how projects may shift over time, you can explore the idea of lines converging. Perhaps a movement experience in pathways can begin with one partner as a shadow, and alternating turns being the leader. Then they can use paper and marker or watercolor to explore a similar idea—one partner begins a line, and the other is responsible for continuing it. Next, what sounds may be inspired from the lines on the page? What designs? If adding art is not practical, have students form groups of four, with two acting as line-movers and two providing the musical accompaniment—one person per mover, creating sound to match the movement observed. Finally, this book, with no given words, could be a perfect opportunity for your students to try out their narrative writing as either a full class

project, in small groups, or as individuals. From there, how could you present it musically and dramatically for an audience?

Draw the Line is a beautifully simple book featuring only the colors black, gray, white, purple, and yellow. The conflict feels surprising, but natural, and the resolution brings relief and a reminder that when we just stop and look at what others are doing, more often than not, we find their intentions are good. Even when

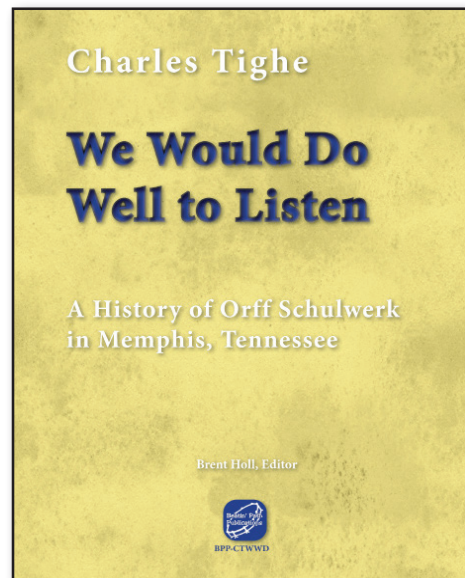
working separately, we can create something bigger and better when we put our work together! ■

CHRISTINE BALLENGER teaches pre-kindergarten through Grade 4 music and movement outside of Houston, Texas. She is an approved teacher educator in basic pedagogy, recorder, and movement for the American Orff-Schulwerk Association. She currently serves on *The Orff Echo* Editorial Board and enjoys discovering children’s literature to explore with her students.

Charles Tighe

- Memphis, Sun Records, Elvis, Booker T.
- Music Education in iconic Memphis
- The impact of Orff Schulwerk on Memphis students and teachers since 1968
- The story of one branch of the tree of North American Orff Schulwerk

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Reviewed by Lisa J. Lehmborg

Musica Activa: Melodic Expression

Written by Jos Wuytack/English Adaptation and
Commentary by Judy Sills
Beatin' Path Publications, 2018



Melody is the most characteristic element of music. It is usually the predominant part of a composition. It catches our ear, and it is melody that we retain the most easily. True melody, as a means of expression, shares emotion, sentiment, and soul. It is with melody, specifically melodic intervals, that we express our true inner beauty. —Jos Wuytack

This quote appears on the back cover of *Musica Activa: Melodic Expression*, a translation of an unpublished 1972 manuscript of internationally-revered music educator and Orff Schulwerk teacher educator Jos Wuytack. As his words imply, Wuytack provides a close-up examination of the many aspects of melody in this book. Its musical examples—many with playful lyrics—can be used as standalone lesson activities or as “jumping-off points” for creative pedagogy. Additionally, the English adaptation of the manuscript was created by Judy Sills, highly esteemed for her work as an Orff Schulwerk teacher educator in Canada, the United States, and abroad. This publication is a companion to *Musica Activa: Rhythmic Expression*.

The five chapters of *Musica Activa: Melodic Expression* each focus on a different component of melody, explaining in detail “how this component empowers the teaching of melody to children.” World music and original compositions in elemental style are plentiful in the large array

of melodic examples. Teachers are encouraged to use the provided musical examples as *models* for creating and customizing their lessons, utilizing their own resources, and seeking their students’ input.

Chapter One, “The Phenomenology of Melody,” begins by defining *phenomenology* and *melody*, with a brief explanation of each word’s etymology. The remainder of the chapter comprises sequential sections organized by musical interval (2nds through octaves). Each section includes descriptors of the respective interval’s qualities. Music on which the orchestrations for Orff instruments are based represents a variety of cultures. The chapter concludes with a chart of melodic examples for each interval presented, with harmonic function numerals for use in creating accompaniments.

“Ontogenesis of Melody” is the focus of Chapter Two, beginning with a brief etymology of *ontogenesis*, and a description of the process of language acquisition and the point (association of sound and symbol) at which children begin to acquire the necessary skills for creating and writing melodies. Wuytack advocates a teaching process that begins with elemental motifs then adds other notes, and follows the natural flow of speech. Six types of musical motifs are presented sequentially from bitonic (two pitches) through heptatonic (seven pitches), with orchestral examples and elemental orchestrations for Orff instruments for each. This chapter’s

orchestrations include both world music and simple compositions by Wuytack. Several are accompanied by instructions and/or diagrams for movement activities.

In congruence with the Orff Schulwerk approach's exploration of the "magic world of the pentatonic," the third chapter is devoted wholly to the pentatonic system. Hemi- and anhemi-pentatonic scales are discussed, as well as the ethos of the six authentic pentatonic scales: C, F, G (major) and a, d, and e (minor). The chapter is organized into sections according to the six authentic scales, with multiple orchestrations for Orff instruments and movement activities for each. Again, a variety of world cultures is represented in the musical examples.

The fourth chapter, "The Modes," focuses on the Dorian, Phrygian, Lydian, Mixolydian, and Aeolian modes, which are not only integral to the Orff Schulwerk approach but also "have made their way into pop music and folksongs, [providing] a rich medium for students and teachers to improvise and compose in the elemental style." Differences between modes, scales, modality, and tonality are discussed at the beginning of the chapter, followed by a "Modal Ethos" section that includes notated examples of each mode with descriptors of their qualities. My only criticism is that the included descriptors of qualities of intervals, modes, and so on (e.g., happy, pensive, melancholic) are somewhat Western-centric and may not be perceived similarly across world cultures. As in other chapters, orchestral excerpts and a variety of high-quality orchestrations for Orff instruments are included in assorted styles, from various world cultures.

General music educators will especially appreciate Chapter Five, "Activation Techniques for Melody," which overflows with ideas for active learning experiences to prepare and guide students' acquisition of the different aspects of melody. Sure-to-be engaging activities range

on a continuum of simple to complex, and include games, movement, visualization, singing, melodic dictation, audiation, improvisation, and composition.

Similar to the original *Musica Activa* (1994) publication, *Musica Activa: Melodic Expression* closes with several resource pages. Included are a set of "ABC's of Orff Pedagogy"; a chart showing pitch ranges of recorders, Orff pitched percussion instruments, and treble voices; and lists of concepts presented in the book with corresponding musical examples.

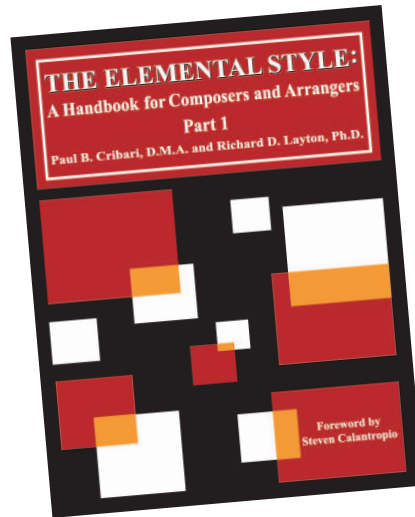
Musica Activa: Melodic Expression provides an organized, comprehensive, sequential, yet energetic and playful approach to explore a wide range of components of the concept of melody. One strength of the publication is the multiplicity of world cultures represented in the musical examples. Another is its flexibility of use. The included orchestrations are thick, rich in texture, and sometimes complex, yet lend themselves easily to simplification and could work well even if teachers chose not to use all of the parts. Additionally, the publication provides a sequential framework for approaching melody that can easily be adapted with alternate musical examples that fit particular groups of students. I highly recommend this book to elementary and middle school general music educators or anyone who is interested in delving further into melodic expression. ■

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

Reviewed by Josh Southard

The Elemental Style: A Handbook for Composers and Arrangers, Part 1

Written by Paul B. Cribari, DMA and
Richard D. Layton, PhD
Sweet Pipes, 2019



Whether you have recently completed Orff Schulwerk Teacher Education Level I or consider yourself an experienced Schulwerk teacher, Paul Cribari and Rick Layton's *The Elemental Style: A Handbook for Composers and Arrangers*, Part I is a resource all students of elemental composition will find useful. From those just beginning to those who are in the process of completing their levels education, this text is a valuable resource to use alongside the required materials for all three levels.

The Elemental Style contains seven chapters. The first introduces rhythmic cells (rhythmic building bricks) and elemental form, discussing how these cells can be reinterpreted into different meters through augmentation and diminution. The authors then address the use of elemental forms by presenting several examples and possibilities. They are also mindful to illustrate how a piece can be labeled with one particular form while a different form may apply to the same piece with both assertions being correct. The information comprising the first chapter lays a foundation for the remainder of the book, just as form and rhythm lay a foundation for elemental composition.

Chapter 2, "Do Pentatonic," follows the approach that Orff and Keetman presented in *Music for Children*, Volume I. First, the rhyme

"Rain, Rain, Go Away" is arranged as both a two-note and a three-note melody before the do-pentatonic scale is introduced. Once again, the authors are conscientious to remind readers that, though there are several forms of the pentatonic scale, the anhemitonic form (no half steps) is used as the foundation for melodic development in *Music for Children*, Volume I.

The Elemental Style compiles the many skills and idiosyncrasies of composing in each mode developed over the span of three levels of Orff Schulwerk Teacher Education into one useful book.

While Chapter 1 establishes the importance of rhythm and form, Chapter 2 explains the importance of composing the best accompaniments for do-pentatonic melodies. Cribari and Layton present definitions of the simple drone, the single-moving drone, and the double-moving drone, along with full explanations and a discussion regarding how each is used in the *Music for Children* volumes. There are also musical examples illustrating each variation of the simple drone (broken, level, arpeggiated, and inverted), as well as suggestions for how and when to consider each when composing. Every example discusses not only each drone variation and the many factors that go into choosing it, but also melodic considerations such as the use of passing tones, accented or unaccented Re, and melodic contour, to name just a few. Additionally,

they discuss the use of rhythmic and melodic ostinati and color parts. The book presents original compositions throughout to model each concept.

Chapter 3 not only offers original compositions representing the other four anhemitonic pentatonic modes (Re, Mi, Sol, La), but also guides readers to more examples of each in the original Orff Schulwerk materials. Cribari and Layton lay out detailed guidelines to follow when composing with the pentatonic modes, such as establishing a tonic, ensuring that all five pitches are used, and emphasizing the third scale degree whenever available. With each pentatonic mode, the authors follow the same general sequence:

- an introduction to the scale and its drone pitches,
- characteristics of each scale along with tips to consider when composing with that mode,
- two original compositions (typically one with text and one solely instrumental), and
- a comprehensive analysis of the compositions that highlights some of their finer details.

The remaining chapters of *The Elemental Style* introduce a series of paired scales: major hexatonic and Ionian mode, minor hexatonic and Aeolian mode, Dorian and Phrygian modes, and Lydian and Mixolydian modes. Similar to the chapter on pentatonic modes, a common outline addresses each diatonic mode. The scale is presented and divided into tetrachords indicating its pattern of half steps, characteristics of the scale and which degrees to emphasize, drone accompaniment possibilities (simple, single-moving with upper voice moving, single-moving with lower voice moving, and double-moving), considerations when choosing a drone, one to two original compositions and detailed analysis, and a concluding summary of the chapter.

Throughout the book, the authors refer to the *Music for Children* volumes and their

supplemental materials. Orff and Keetman intended Schulwerk publications to be used as models, and this is exactly what Cribari and Layton accomplish in each chapter. Every composition in the book is original, yet written with the ideas and guidelines set out in *Music for Children*. The book concludes with three appendices: (1) Glossary of Terms, (2) Score Order, Instrumental Ranges, and Transpositions, and (3) Diatonic Modes in Untransposed Form. *The Elemental Style* compiles the many skills and idiosyncrasies of composing in each mode developed over the span of three levels of Orff Schulwerk Teacher Education into one useful book. This resource can be used and referred to again and again, showing the reader it is indeed possible to compose beautiful elemental music for students.

As an Orff Schulwerk teacher educator, a common reflection from our teacher-students is they do not feel comfortable writing music for their children to play or sing. From teaching examples and activities to nightly assignments, our goal is to show all of our students that, yes, they are completely capable of doing this! Combining this book with levels course notes can give you all the tools you need and most, if not all, answers to the questions you may have so you can feel confident composing. Personally, I believe my compositions have improved in quality and may now serve as better examples of elemental composition than they have previously, and it is due to referring constantly to this book while writing for my students. ■

JOSH SOUTHARD is the music specialist at Smoky Row Elementary School in Carmel, Indiana, where he teaches kindergarten through Grade 5 music. He was named Smoky Row Teacher of the Year, as well as the 2019 Indiana Elementary Music Teacher of the Year. He is a past president of the Indiana Orff Chapter and has served as a region representative for the American Orff-Schulwerk Association and is presently serving as president-elect. He also teaches Orff Schulwerk Levels I and II Orff Basic Pedagogy.



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*“A river reaches places its
source never knows.”*

Oswald Chambers



PHOTO: "FLOWING FROM THE SOURCE" BY MICHAEL COHEN.

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