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Orff ECHO

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on the cover

"Winter Scene" by Brandon Jackson, a student
at Armstrong Elementary, Hazelwood, MO.
Art teacher: Meghan Jordan.

issue coordinators

Patty Reed and Chet-Yeng Loong

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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 movement.

The very nature of the Orff Schulwerk philosophy embodies a broad spectrum of expressions, exploring different paths to arrive at artistic and educational goals. Members are encouraged to recognize and remain open to varied approaches and to celebrate both our differences and our similarities.

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mission statement

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

OUR MISSION:

- Demonstrate the value of Orff Schulwerk and promote its widespread use
- Support the professional development of our members
- Inspire and advocate for the creative potential of all learners



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PRESIDENT'S MESSAGE

By Chris Judah-Lauder



The Think Tank

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This past summer, I had the wonderful opportunity to attend the 29th General Assembly of the Orff-Schulwerk Forum (OSF) in Salzburg, Austria. The cooperative spirit, passion, and professionalism there were contagious and exhilarating. Barbara Haselbach, Chair of the Orff-Schulwerk Forum, Salzburg, described this meeting as a “think tank” where various representatives from different countries joined together to brainstorm big ideas. The general theme of the gathering centered on Orff Schulwerk in schools, affiliated schools, and institutions, and inquiry about new media and Orff Schulwerk.

It was a distinct honor to participate in the roundtable opening meeting, with Michael Kugler, member of the Carl Orff Foundation (Germany), Terhi Oksanen, member of the board of directors for JaSeSoy, (Finland), Linda Locke, past president of ONZA (New Zealand), and Bernadette Rickli, president of Orff-Schulwerk Schweiz (Switzerland). Wolfgang Hartmann, Vice Chair of the Orff-Schulwerk Forum Salzburg (Spain), was our gracious discussion leader and coordinator.

After the opening roundtable, the meeting's initial agenda items included accepting and adopting the minutes, a report on the board of directors' activities, and an announcement regarding the organization's newest publications, *Orff-Schulwerk*

Informationen No. 87 and *Orff-Schulwerk Informationen No. 88*. Both issues were made possible through the voluntary work of many colleagues and graduates of the Orff Institute. (These publications contain a wealth of interesting articles. For more information, contact Barbara Haselbach at Barbara.haselbach@moz.ac.at.) Other business centered on raising the membership fees in 2014, as well as a treasurer's report and website updates.

As the result of the death this year of Carl Orff's last decedent, his only daughter Frau Godela Orff Büchtemann, the Carl Orff Foundation, established on May 17, 1984 will be changing slightly. Frau Ute Harmann, juridical and executive member of the OSF board of directors, will create a plan to alter the foundation's financial and operating structures to meet ongoing needs. Haselbach announced that special guidelines are forthcoming. It will take about a year to finalize the restructuring.

Later during the conference, we worked in small discussion groups. In one group study, we were asked to develop a process for teaching the classic *Ding Dong Digga Digga Dong* canon to our students. Within a few seconds, the piece's lyrics became our group's center of attention. We discovered conflicting interpretations of the main phrase: “The cat is dead” and/or “The cat she's gone.” That issue alone prompted an interesting dialogue as we discovered various perspectives from around the world. As we continued to brainstorm the teaching process for this piece, we all agreed that the individual student is at the center, the focus is on the social interaction, and the process is open. That is, both teachers and participants don't know the end product until they have created it.

Ideas from other groups included using a hip-hop style on GarageBand®, playing the piece on marimbas, or connecting the piece with the *Turkish March*. Another group created a story around the piece. It was affirming to hear the various ideas, which truly represented the Schulwerk spirit of making the teaching your own.



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Another presentation investigated the question, “How can our work be a model of other disciplines in school, or vice versa?” With the Orff approach, integrating children’s ideas is a way of teaching. In Orff Schulwerk classes, we ask open-ended questions, and provide opportunities for students to draw conclusions through creative tasks. Students fully understand the concepts of sharing ideas, assessing, selecting, changing, and working collaboratively as a group to create something new. This approach could easily be adapted to all subjects. It teaches and supports cognitive skills, helps students think, allows them to grow from their experiences to find solutions, and encourages them to venture out of their comfort zones. Ultimately, students must interpret what they understand. We all agreed: creative thinking promotes emotional and social development.

The break-out session “Integrating the OS with contemporary music” piqued my interest especially, since this is an area I continuously address in middle-school music classes. I was surprised and pleasantly affirmed to learn that the Orff teachers there integrated a wide range of music styles in the classroom. Genres of music discussed included jazz, blues, hip hop, 70’s-90’s, and video and computer games, including today’s top hits. We discussed that, given appropriate lyrics and overall messages, the works’ elemental chord structures and forms make these pieces teachable and adaptable. We also discussed other ways to use popular music and dance. The vocabulary of popular dance can be a starting place. Students can be responsible for analyzing and researching popular music.

As with many organizations, the conference addressed the question “Is it important to meet the needs of your members?” Haselbach feels

we must be current and engaging to those whom we hope to attract to the Schulwerk. With that said, the Orff Forum is exploring a new website design. Along those lines, technology continues to be an important topic. Many agreed that it affects every teacher’s curriculum and teaching, as schools are demanding the presence and integration of technology into the classrooms.

The forum’s highlight was a delightful presentation by Das Collectif, a music and dance ensemble from the prestigious Orff Institute, Salzburg, Austria. Founded in 2007, this group presented at our 2011 AOSA Professional Development Conference in Pittsburgh, PA.

This spectacular and energizing ensemble performed excerpts from Carl Orff’s *Carmina Burana*. The performance included original choreography and creative variations and extensions using brass instruments, metal pipes, comical scenes and exchanges, and vocal cues. Frau Harmann reminded us that Carl Orff always encouraged changing and individually redesigning his material. This group’s outstanding performance and interpretation delivered on that request.

Salzburg’s Orff-Schulwerk Forum was a rewarding and educational experience. It provided the opportunity to communicate and collaborate with colleagues from around the world about the joy of our teaching: The Schulwerk. ■

AOSA President **CHRIS JUDAH-LAUDER** teaches fifth- through eighth-grade music as the Fine Arts Director at Good Shepherd Episcopal School in Dallas, TX. She directs a Praise Band and Orff, Recorder, and Drum Ensembles, conducts AOSA teacher-education courses, and is an active clinician nationally. Chris has served as national and local co-chair for AOSA Professional Development Conferences, and was a regional representative on AOSA’s National Board of Trustees. She has authored and co-authored numerous articles and books on music education.

Meet Our New *Echo* Board Members

By Laurie Sain

The Editorial Board of *The Orff Echo* is happy to announce two new members: Dr. Kelly Jackson, Hampton, GA, and Steve Taranto, Oxford, MS, accepted their assignments in July 2013. Recently, they spoke with *Echo* editor Laurie Sain about their interests in Orff Schulwerk, AOSA, and the *Echo*.

Both Kelly and Steve have been certified in all levels of Orff teacher education, Kelly by 2011 and Steve by 2003. Both are AOSA members, and enjoy attending AOSA's annual conferences to learn more about the Orff process. In addition, Kelly received the AOSA Wildcard scholarship at the 2013 JaSeSoi ry World Village summer music course in Valkeala, Finland.

Kelly, who has taught in public schools for 22 years, says of her first Orff course, "Our teacher said that the next two weeks would be either an enjoyable experience, or would change our lives forever. For me, it was the latter." Trained to teach music traditionally, "notes and rhythms first," she found that the Orff approach "turned that notion on its head. My students enjoyed being actively engaged, their focus increased and discipline issues diminished."

Steve, who led the children's music program at First Presbyterian Church of Jackson, TN from 1996-2006, found the Orff approach extended to teaching adults as well. "A memorial gift enabled the church to purchase a complete Orff instrumentarium. The Orff approach greatly enhanced

my abilities to teach and lead music for adults as well as children. It allows teacher and student to immediately engage in the process of making music together." Steve now works at St. Peter's, Oxford, TN.

Both new board members have long-term goals for their work with *The Orff Echo*. Says Steve, "I want to maintain the *Echo*'s balance of articles that promote the historical, philosophical, and educational aspects and benefits of Orff Schulwerk." Adds Kelly, "I hope to help the journal grow in its ability to be relevant to Orff professionals. Whether readers are searching for advocacy, teaching strategies, related research, resources, or the like, *The Orff Echo* strives to be that source of information."

Since both Steve and Kelly enjoy writing and editing, they were excited to apply for editorial board positions, which requires working extensively with authors to hone manuscripts into articles suitable for publication. Says Kelly, "I actually enjoy editing and proofreading! I saw the board as an opportunity to flex my editorial muscles while serving the organization that has so positively influenced my teaching." Steve, who has always been an advocate for the Orff approach in music education, says, "I wanted to offer my services as an editorial board member to perpetuate the literary, scholarly, and educational excellence of *The Orff Echo*."

We welcome Kelly and Steve to the board of volunteers who make *The Orff Echo* a strong resource for AOSA members. You can reach them through their email addresses listed in each issue's table of contents. ■

Laurie Sain is the editor-in-chief of *The Orff Echo*. She works with editorial board members to plan, develop, edit, and produce the journal quarterly.



Jackson



Taranto

IN THIS ISSUE

By Laurie Sain with Patty Reed and Chet-Yeng Loong

Music and Culture

8

A culture and its music are intimately connected. Learning one can lead to a basic understanding of the other. Because of this, using Orff practices to teach a multicultural curriculum can help culturally diverse students understand and appreciate one another's contributions to the human condition.

Our first feature article looks at methods of teaching that provide students with authentic multicultural experiences within the music curriculum. Patricia Campbell's "Teaching A Multicultural Experience: Music, Culture, and Pedagogy" connects the Orff tradition of world music to a specific and parallel pedagogy for teaching it. The World Music Pedagogy process is interlinked with the Orff process, making it useful to Orff practitioners looking to expand into multicultural experiences for their students.

Similarly, Carlos Abril explores ways music teachers can teach more effectively while making the music curriculum more relevant even to a multicultural audience. His piece, "The Culturally Connected Classroom: A Multidirectional Approach," offers two major shifts in teachers' approaches to including music from other cultures in their classrooms. It also outlines ways teachers

can use online resources to develop students' awareness of cultures, music, and themselves.

Our last feature article, Terry Miller's "Lessons From Thailand: How Thai Music Teachers Succeed," explains how one specific culture teaches its music to its students. Based in a cultural reverence for music and its teachers, the system begins with hands-on practice experiences that lead to an awareness of structural forms. Miller questions how Western music teachers might make use of some of these techniques, given their completely different culture, music, instruments, and pedagogical approach.

Some of our general articles also touch on music from other cultures. In "Introducing Indian Music And Dance Through Orff Schulwerk," Manju Durairaj provides an Indian music-based series of rhythms and pitches to teach that culture's music through the Orff process. Similarly, in "Amango: Movement In The Context Of A Ghanaian Singing Game," Akosua Obuo Addo uses children's singing games from Ghana and the Orff process to teach movement typical of that African country's traditions.

Exploring both Orff and 21st Century learning in a multicultural context, Ruth Debrot's piece "Integrating Orff Schulwerk And 21st Century Learning" links the skills important for our students' futures to traditional Orff practices. She shows how the Orff approach stimulates and

The World Music Pedagogy process is interlinked with the Orff process, making it useful to Orff practitioners looking to expand into multicultural experiences for their students.

develops these important skills without jeopardizing the process or the music.

This issue's research article by Lori Conlon Khan and Mary McGuire looks specifically at how Orff music teaching affects one of the century's most important skills, reading literacy, in young students. "Reading With Rhythm" investigates how learning musical rhythm helps young children in kindergarten through third grade learn

and maintain their reading skills. It is interesting to see which grades in this area benefitted most from musical experiences. It was gratifying to discover neuroscientific research elsewhere that supported Khan and McGuire's work, as well (see sidebar in the article).

You'll also notice two new names in the Editorial Board of *The Orff Echo*: Steven Taranto and Kelly Jackson. Both introduce themselves in the article "Meet Our New Echo Board Members."

This issue closes with reviews of two children's books that especially lend themselves to teaching music. *Bake You A Pie*, reviewed by Holly Gilster, includes a CD that literally links the verses to music. Karen Williams' review

of *Birds* explores ways the book's simple story and striking illustrations can be the ground for music and movement in the classroom.

Culture, music, learning, and new skills: this issue of *The Orff Echo* illustrates for all of us how rich, varied, and challenging the earth's cultures are. It also helps music teachers link into all cultures as they help students learn about their world at its farthest reaches. ■

Laurie Sain is the Editor-In-Chief of the *Orff Echo*. Issue coordinators **Patty Reed** and **Chet-Yeng Loong** assisted with this piece. Both are active Orff teachers and enthusiasts, and members of the *Echo* Editorial Board.



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Teaching A Multicultural Experience: Music, Culture, and Pedagogy

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PATRICIA SHEHAN

CAMPBELL is Donald E.

Peterson Professor of Music at the University of Washington, Seattle, WA, where she teaches music education and ethnomusicology. The author of 16 books, including *Songs in Their Heads* (1998; 2010, 2nd edition) and *Teaching Music Globally* (2004), she is also co-editor of the *Oxford Handbook on Children's Musical Cultures* (2013) and Oxford University's Global Music Series. Her training includes Dalcroze Eurhythmics and music from Bulgaria, India, Ireland, and Thailand. Campbell received a 2012 Taichi International Music Award prize (Beijing) for her efforts in preserving traditional music.

ABSTRACT

At the crossroads of music, culture, and pedagogy, teachers make some of their most important contributions to students' educations. Modern-day multiculturalism places music teachers in situations of responsibility and some power. Teachers are social agents charged to promote positive changes in the lives of their multicultural students. They help students celebrate (or at least understand and honor) diversity. Their power as music teachers is in the integrity of their beliefs in providing all students the best possible education, and in the subject itself. This article explores methods and resources for creating an authentic multicultural experience for students in the music classroom.

By Patricia Shehan Campbell

Music is neither a trivial facet of nor a borderline entity in a student's education. It is a powerful force for listening, contemplating, participating, and performing (Higgins, 2012). It holds the capacity for deep understanding and connection between people of diverse backgrounds. In a multicultural context, music is a likely means to attain important school-wide goals.

Because students can learn to listen thoughtfully to, perform, and understand the cultural significance of music ranging from African-American spirituals to a Mexican *corrido* (folk ballad) or a Maori *waiata* (welcome song), they are active players in the process of multicultural education in music. Teachers also present music as it is taught within its originating culture (for example, orally and kinesthetically), and share ideas with students about what

music means to the people who make and value it. To maximize the multicultural learning experience, teachers provide all students with opportunities to experience music of many cultures, not only by expressing their own musical selves (Campbell and Wiggins, 2013), but also by interacting with culture-bearers from relevant communities.

By designing lessons that enable students to listen analytically to music and critically view performances of musicians and dancers from other cultures, music teachers help students understand why specific music is important to the people who make it. The experience fosters students' desires to recreate these cultural sounds. In these ways, teachers wrap music into an effective pedagogy that makes a difference in students' lives. It is through other cultures' music that students begin to understand the cultures themselves. This is multiculturalism to the core.

The Natural Complexities of American Culture

In the United States, "American" culture has always been mixed and multiple, a cast of expressive people in a vast and varied land. Many of our finest Orff teachers are working in community schools far removed from their cultural identities. There, teachers must learn the valued heritages of children from one or more unfamiliar cultures. Regardless of their own origins and teaching locations, teachers are likely to be working outside their own ethnicities and races. They are charged with musically educating students in styles and traditions outside the teachers' own first cultures.

Deciding who Americans are musically has been a long-standing and vexing issue. In her book *Music in America: Experiencing Music, Expressing Culture* (2005), Adelaida Reyes asks a reasonable question: How can the diversity of national and ethnic origins in the United States, and their cultural context as expressed in a multiplicity of musical languages, share a common identity? Taking into account "Yankee Doodle," the "New Women's Shuffle Dance" (of the Iroquois), Tito Puente's "Oye Como Va," and "God Bless America," Reyes decides that sound alone cannot suffice as a distinctive marker of American music. She claims that diversity, identity, and oneness are themes that cut across American life. She concludes that the nation's music is a mosaic of styles that appears sonically distinguishable—gospel

is not Broadway musical theatre, Neuyorican salsa is not powwow music, for example—and reflects the nature of the internal energy of each style and its independence. Taken together, American music is reflective of the national descriptor phrase, "E pluribus unum": Out of many, one.

Today's Orff teachers have every advantage for teaching music from far and wide in a multicultural context. They are attuning themselves to a colorful mix of expressive practices that feature song, dance, and instrumental music. They naturally extend Carl Orff's fascination with world cultures into the lives of their students. Orff teachers live out this legacy every day in lessons that feature music from Africa, the Americas, Asia, and elsewhere in the world.

The Orff Tradition of World Music

Carl Orff was fascinated with the far-flung cultures of the world. In the 1920s, he regularly engaged in conversations with the widely influential ethnomusicologist Curt Sachs. Sachs guided Orff in the uses of elemental percussion instruments and dance of many of the world's cultures. This was reflected in Orff's choices of works like "Antigona," "Oedipus," and "Carmina Burana," as well as in the evolution of the Orff Schulwerk process. Orff worked with Karl Maendler, a highly regarded harpsichord and piano maker, to develop xylophones that followed the Javanese style of the secondary embellishing gambang instruments in the gamelan (Preussner, 1962). Both Orff and Gunild Keetman were keen to explore instruments and musical structures found throughout the world.

Based in this tradition, Orff teachers have also been receptive to music of the world's cultures. Many Orff practitioners feature songs, stories, dances, and instrumental accompaniments from Japan, Ghana, India, South Africa, and elsewhere as well as from Orff's home nation, Germany. One of the watershed national conferences of the American Orff-Schulwerk Association, envisioned and hosted by Mary Shamrock and the organizing committee in 1991, focused on the importance of applying the Orff process to musical expressions across the world. Many individuals, including Mary Goetze and Doug Goodkin, actively sought to diversify the music of the Orff approach. Orff teachers delighted in discovering the aural-oral teaching-learning process (plus the blend of music with movement) natural to many of the world's folk/traditional and art music cultures.

This new “world music” dimension was an excellent fit to the Orff process. Publications relative to teaching world music proliferated from the 1990s onward, especially through combined book/recordings produced by World Music Press. The basal textbook series was influenced by pioneering Orff teachers who were bringing the world into their Schulwerk practice.

Teaching World Music

Today, cultural diversity is celebrated in many places around the world. Teachers have every reason (and much of the wherewithal) to multiculturalize and globalize experiences in and through music for their students. Local culture-bearers—people familiar with the culture and music at hand—can be involved easily. Through the Internet, teachers are but a “click” away from the sounds, sights, and meanings of most of the world’s musical cultures. They can effectively design and deliver a curriculum that reflects students’ multicultural experiences.

To bind the best of music, education, and culture together, the author coined the phrase World Music Pedagogy (WMP) and developed a WMP approach to teaching musical understanding, skills, and values across cultures (Campbell, 2004). The WMP process recognizes the importance of listening in discovering music’s features, and builds on that understanding through following stages (see Figure 1):

- **Attentive listening:** Initial experiences in listening to recorded (or live) music with directed attention to specific questions, such as “Who do you think is singing?” and “What instruments do you hear?”
- **Engaged listening:** Involvement in listening through moderate participation with components of the music, such as singing the melody on a neutral syllable, patting the beat, or playing a recurring rhythmic phrase.
- **Enactive listening:** Deep and continued listening for the purpose of learning the song or musical selection to performance level (with the absence or only partial use of notation).
- **Creating world music:** Development through creative invention (improvisation, extension, or composition) of an aurally-learned musical selection while adhering to the stylistic nuances of the cultural tradition.
- **Integrating world music:** Understanding music’s uses, functions, and meanings

Figure 1: The five phases of World Music Pedagogy (WMP).



SOURCE: PATRICIA SHEHAN CAMPBELL

through interdisciplinary study of music and cultural matter, including language, literature, societal values, economic flows, and philosophical beliefs.

Through these five strategies, which may or may not run sequentially, WMP constitutes a way of learning music as sound, behavior, and values. Culture-bearers may be invited to classrooms to enhance and intensify the experience. Specific musical selections and styles will warrant greater use of some strategies over others (Schipper and Campbell, 2012). But the general intent of the pedagogy—to teach and learn music of the world’s cultures—is readily realized through these stages.

For Orff teachers, WMP resonates with the Orff process, particularly when building understanding through oral-aural learning methods. WMP’s graduated process, from attentive to engaged to enactive listening, supports children’s needs for musical involvement that builds from one experience to the next.

Creating world music is inherently Orff in nature, as is contextualizing music by integrating various subjects. It is no surprise that WMP runs parallel to foundational precepts of the Schulwerk, as both are aimed at creating meaningful music-education experiences for children.

Whenever one teaches music from around the world, the question arises of whether one or several (or all possible) cultures should be taught. In a multicultural curriculum, it is reasonable to offer a spectrum of styles and selections to clarify the point of multiple cultures and practices in the world.

Understandably, some music cultures may be given greater emphasis. Available materials, including instruments, connections to local culture-bearers, the students' and families' musical interests, and the music teacher's expertise, all influence which cultures can be taught. Based on these elements, for example, it might be suitable to combine mariachi music, a ukelele ensemble, and polyphonic South African songs into one set of lessons. Experiences in listening, viewing, and participating with a recorded selection can open up ears to many expressions and make the point of human diversity in music and culture.

Trustworthy Resources

Excellent resources are easily accessible for teaching world music. Four sources are specifically useful to Orff teachers. Each of them includes teacher guides and/or sample lessons available at a variety of grade levels (see side bar "Resources" on page 14 for more details).

Smithsonian Folkways is the non-profit record label of the Smithsonian Institution, the national museum of the United States and an archive of audio and video recordings of music and the spoken word. The archive documents and preserves music of African-Americans and Anglo-Americans from the 1940s onward. It offers extensive recordings of world music cultures and covers genres across a broad spectrum that includes blues, country, historical

song, holiday, children's music, and much more.

The Association for Cultural Equity manages the Alan Lomax collection of recordings and films. As an American musician and scholar, Lomax sought to document music of the American South, elsewhere in the U.S., the Caribbean, and various locations in Europe. The materials gathered on the site are intended to stimulate an interest in local music, and to connect people to expressive musical practices over a 50-year period from the early 1930s through the 1990s.

The Global Music Series published by Oxford University Press is a notable series of books, with recordings and online instructional materials. The series features 25 culture-case volumes written by specialist ethnomusicologists. Each one focuses on an area of the world. The volumes each include recordings, cultural information, teaching and learning guides, and historical and contemporary vignettes.

Terry E. Miller and Andrew Shahriari's book *World Music: A Global Journey*, combines music, culture, and pedagogy from front to back cover. The authors also maintain a companion website (see Resources sidebar). Orff teachers looking for a single resource on world music would be well served by this resource.

Conclusion

Meaningful multicultural music education programs counterbalance musical growth with multicultural and global ideals. Teachers equip themselves best by studying existing material, and by experiencing and creating the music, dance, theatre, stories, and related visual arts of other cultures.

The task ahead for Orff teachers interested in developing experiences of world music for their students requires some experimentation.



It may entail exploring different materials, trying things out with students, and asking questions of students, colleagues, and community members who may know a particular culture. There should be no reason to fear authenticity. Instead, teachers can explore how they, their students, and their classrooms constitute different but equally acceptable authentic realities.

In sharing the world's musical cultures with children—through listening, participation, performance, creative expression, and cultural contextualization—teachers can help children understand music with a capital “M” as very necessary in their lives. ■

MULTICULTURAL MUSICAL RESOURCES

Smithsonian Folkways (www.folkways.si.edu)

- Audio-video recordings of African-American and Anglo-American music from the 1940s onward, and Latin American music, especially 1990s onward
- Soundscapes, podcasts, and videos of musicians such as Woody Guthrie, Leadbelly, Ella Jenkins, Suni Paz, Sarah Lee Guthrie, Elizabeth Mitchell
- Music Culture Curricular Units within “Tools for Teaching” for use at the elementary and secondary school level. (www.folkways.si.edu/toolsfor>teaching/introduction.aspx)
- Information about obtaining Smithsonian Folkways certification in World Music Pedagogy in the use of archived resources and culture-bearers through summer workshops offered at the University of Washington and elsewhere. (www.folkways.si.edu/tools_for_teaching/workshops.aspx)

Association for Cultural Equity (www.culturalequity.org)

Alan Lomax collection of recordings and films

- “For Teachers” (www.culturalequity.org/rc/ce_re_teaching.php) features lessons designated by grade level, topic, and region ready-made for teaching music/culture from early childhood to school-age students and adults
- Significant offerings on music of Haiti, Grenada, Carriacou, and the Mississippi hill country

Global Music Series (Oxford University Press). Edited by Bonnie C. Wade and Patricia Shehan Campbell. New York: Oxford University Press, 2004-2013.

- 25 volumes focused on music from specific regions and written by specialist ethnomusicologists (including Bali, Brazil, Bulgaria, East /West Africa and North /South India). Each book contains:
- 15-30 tracks of recordings to illustrate the musical culture
- An instructor's manual detailing pedagogical strategies (www.oup.com/us/companion.websites/umbrella/globalmusic/)
- Vignettes from both the contemporary music scene and historical records.

World Music: A Global Journey (by Terry E. Miller and Andrew Shahriari. New York: Routledge, 2012)

- Companion website (cw.routledge.com/textbooks/miller%2D9780415808231)
- Intended for university students and their professors
- Includes musical selections, photos, videos, and interactive listening guides

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The Culturally Connected Music Classroom: A Multidirectional Approach

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ABSTRACT

Multicultural and world music education movements have shaped the ways educators think about culture in the classroom and affected music curriculum and instruction. This article offers ideas for two shifts in music teachers' thinking and actions: (1) from "what we teach" toward "who we teach" and (2) from unidirectional toward multidirectional instructional models. It also explores ways teachers might make their music classrooms more culturally responsive. Using these practices, teachers can make teaching and learning more effective and music curricula more meaningful and relevant.

No human culture is inaccessible to someone who makes the effort to understand, to learn, to inhabit another world.

Henry Louis Gates Jr. (1991)

By Carlos R. Abril

At one time, music curricula were built predominantly if not exclusively upon Western art music and folk songs. Today, few music teachers would be surprised to hear children singing “Kwaheri” (a traditional Kenyan farewell song) or learning to clap rhythms and dance to “Quimbara” (performed by Cecilia Cruz) in the music classroom. Lessons and units found in many contemporary books and on the web offer ideas for how teachers can engage children with in-depth learning experiences centered on a wide array of musical cultures.

Many teachers have moved beyond superficial treatments—such as contrived songs, invented ethnic dances, or sensationalized context—to teach in-depth

lessons with quality materials. This has helped to deepen students' understanding of and skills with a real music culture or cultures. Similar thinking about and acting upon culture in music education has most commonly focused on curricular content—the music and materials brought into the classroom. Great progress has been made in this area with myriad materials available on the Internet, in books, and workshops. This article offers alternative ways of thinking about and acting upon culture.

Thinking About Culture

Once upon a time, simple governmental categorizations by race and ethnicity were thought to represent a person's culture. Curricular treatments of culture followed suit. In the music curriculum, "culture" was (and often still is) equated with world musics and musics of "other" cultures, code for anything not of the Anglo-European American heritage in the United States.

However, culture is much more complex than simplistic categorizations and conceptions imply. Culture is an omnipresent social process that represents an entire way of life. It is dynamic, multiple, and both invisible and visible. It includes the things and ways people create, transmit, learn, and consume.

One helpful way of thinking of culture is as an iceberg. The visible part is what appears above the water's surface. In a cultural community visible aspects of culture include music, food, clothing, celebrations, and so on. This is *surface culture*.

Hidden below the surface, however, is deep-level culture. This consists of values, beliefs, behaviors, and ethics. Elements of *deep culture* often go unnoticed. It is usually not until we are in a foreign place or in an awkward sociocultural situation that we notice these elements of our own cultures. Only after extended immersion in or close contact with people who are part of an unfamiliar cultural community do we recognize deep cultural traits of other cultures. Recognizing these characteristics and elements of culture in students can help teachers design and implement music curricula that are more connected and relevant to students' lives (Erickson, 2004).

Why does culture matter in the music classroom? First, culture is a part of everything teachers and students do and are, both inside and outside of the classroom. It is the lens through which people view themselves and others, understand concepts, and listen to music, among many other things.

In *The Courage to Teach*, Parker Palmer (1998) points out the importance of people knowing themselves in terms of their identities and cultures. He writes:

The entanglements I experience in the classroom are often no more or less than the convolutions of my inner life. Viewed from this angle, teaching holds a mirror to the soul. If I am willing to look in that mirror and not run from what I see, I have a chance to gain self-knowledge—and knowing myself is as crucial to good teaching as knowing my students and my subject. (p. 3)

Knowing one's self is not enough, however. Evidence suggests that the distance between the cultures of teachers and students is wide and predicted to get wider (Kelly-McHale, 2013). If teachers make no conscious effort to bridge this gap, they risk being disconnected from the lives and experiences of their students. They also may make instruction and curricula less relevant and meaningful to students' lives.

Second, every part of a curriculum is culturally positioned. There is no such thing as a culturally neutral (or color blind) music classroom experience. Even the instrumental music pieces in *Music for Children*, which function pedagogically and do not seem part of any traditional culture (Shamrock, in press), are designed and composed within the framework of Western art music.

The music that teachers bring into the classroom—from the African American Heritage song, "Nana Thread a Needle" to Aaron Copland's *Billy the Kid* orchestral work to Keetman's arrangement of a 1536 song by Hans Neusidler titled "Street Song" in *Music for Children*—is culturally positioned. So, too, are the specific areas taught, from western music notation to the aesthetic function of music. One can understand the context of the music and practices by asking key questions:

- From what cultural community does this emerge?
- What does it mean?
- To whom is it important and why?
- How has its meaning and importance changed over time?

Empowered with this knowledge teachers can make lucid instructional and curricular choices in the classroom.

The suppositions that culture is omnipresent and curriculum is culturally positioned make

clear the importance of culture in music education. Teachers are responsible for understanding this complex interaction among themselves, the subject, and their students.

In the opening quote, Henry Louis Gates, Jr. declares that teachers are able to understand their students (and, in effect, their cultures) if they open themselves and make an effort to learn. I propose that teachers do that and take it one step further: Make classrooms places where teachers use what they learn to inform the curriculum and learning interactions with students.

Acting with Culture in Mind

Culturally responsive teaching views learning as dependent upon social interactions, including the diverse cultural frames and experiences people bring to those interactions. It also validates and affirms the cultural backgrounds of all students so that teaching builds upon their strengths and lived experiences (Gay, 2002).

Culturally responsive teaching begins with planning and continues during improvisation and flexibility lessons. This approach challenges top-down, unidirectional lessons where the teacher has fully prepared and/or rehearsed lesson procedures that are then uniformly presented in class.

This way of thinking about and responding to culture differs from a world music approach (or multicultural music education) where the emphasis is on the world music culture being presented in the classroom. Culturally responsive music teaching includes some of those important ideas but starts with students' cultures (Abril, 2013).

Get to Know the Diversity in the Classroom

Readers might recall being reminded as a student teacher to learn students' names as quickly as possible. This advice is wise not only for obvious practical reasons but also because it is a way for teachers to see students and for students to know they are seen. The words *see* and *seen* here are not meant as a form of surveillance but an acknowledgement of humanity, much like when the main characters in the movie *Avatar* (2009) famously tell one another, "I see you."

Of course this must go much further. Teachers must not only see students but also come to know them in order to best serve them. The more teachers know and learn about their students, the better prepared they can be to respond to stu-

dents' questions, needs, and curiosities. Teaching can be individualized so that learning is effective, relevant, and meaningful.

Projects that ask students to reflect upon and articulate their musical selves are mutually beneficial. They help teachers know their students while students take inventory of the diverse musical spheres of their lives.

For example, upper elementary and middle school grade students could create personal music blogs or web pages using web software such as WordPress.org (see sidebar on page 20). In this project, which might be completed at home and school during the year, students are prompted to write about a variety of things related to music, including their favorite music artists, groups, styles, genres, or family songs (see Figure 1). They could include links, images, and sound files to share with other class members (after they have been filtered by the teacher). Other foci for student blogs might be music in their families, connections between personal music and school music experiences, reviews of music learned in class or popular songs/albums, or music issues being addressed in the popular media (e.g., a controversy over performance of the "Star Spangled Banner" at a high-profile public event).

Creative musical experiences offer students ample opportunities to reveal more about themselves. When students compose pieces on computers, tablet computers, or acoustic instruments of their choice, the music reveals something about their identities. Inspire children by sharing songs that touch upon identity, written by popular composers (such as "In My Life" by John Lennon or "Same Love" by Macklemore and Ryan Lewis). Then ask them to write their own songs about an important life event or memory. In *Music Outside the Lines*, Maud Hickey (2012) includes many ideas for composition projects that tap into students' personal emotions, important life events, and inspirations.

The information revealed in these exercises has multiple purposes. It shows teachers how effectively students are expressing themselves with music terms and vocabulary. It also helps teachers understand (a) the ways music is functioning in students' lives, (b) the musics, styles, and genres that are of interest, (c) musical experiences students have outside of school, and (d) how school music experiences relate to other facets of their lives.

Note patterns among students that cut across ethnic or racial lines, or diverse musical behaviors

Figure 1: Possible prompts for student blogs or web sites related to music.

BLOG/WEBSITE PROMPTS	
Focus	Prompt
<i>Student Out of School</i>	<ul style="list-style-type: none"> ■ What is your favorite music artists/groups? ■ What do you like most about him/her/them? Include an image, music video, or web link. ■ Notice all the music you experience throughout one day. Describe the music you heard, played, or created in those 24 hours.
<i>Student In School</i>	<ul style="list-style-type: none"> ■ What did you learn from [a song learned in class]? ■ How is it different from music you hear outside of school?
<i>Home and Family</i>	<ul style="list-style-type: none"> ■ Besides your music, what other music do you hear at home? ■ Who plays/performs it? How do you feel about that music? ■ Does you family sing or play any music together? Who? When? What music? What roles do people play?
<i>Social Media</i>	<ul style="list-style-type: none"> ■ Write a review of [a song heard in class] for people outside our class to determine whether or not they would want to sing, listen, or perform it and why. ■ What is your position on [a controversy over a cultural song or music-related issue]?

SOURCE: CARLOS ABRIL

and preferences among student groups. Providing a space to explore students’ music coupled with sincere connections to their musical lives outside of school validates part of students’ identities. This is essential if students are to open themselves to new musical experiences or ideas the teacher brings to the classroom.

Additionally, use the knowledge gleaned about students’ cultures, identities, and backgrounds to help select music. Julia Shaw (2012, p. 76) provides a helpful series of questions, grounded in culturally responsive teaching and focused on students, which one might use when selecting music materials. These include the following:

- What music would build upon my students’ prior experiences?
- What pieces would capitalize on their cultural knowledge?
- What selections could my students experience through their preferred learning style?
- Which would showcase their culturally informed performance styles?

Clearly this does not eliminate other essential music questions unrelated to student cultures that influence music selections for the classroom.

The more teachers know about their students, the better prepared they are to plan for instruction and act in the moment. Build upon students’

strengths, use examples that they can relate to, and help them connect learning in the classroom to experiences in their lives.

Creating a Multi-Directional Social Learning Space

In a unidirectional learning environment, students think the teacher possesses all knowledge and content. In this model, the teacher provides the information or knowledge to students in an efficient and effective sequence for the majority of students. For instance, a teacher might prepare students to perform “Old Mr. Rabbit” by asking them to echo word patterns in rhythm, learn body percussion, sing the song part by part, mirror mallet patterns, or move to instruments. Generally, there is little opportunity for students to learn from peers or for a teacher to learn from students.

This top-down approach can effectively teach children to accurately play a given Orff arrangement or sing a folksong. However, it ignores the diverse worldviews and experiences that students bring to the classroom, which can enrich understanding of the music experience (Abril, 2009).

A multidirectional approach gives students a chance to voice opinions, ideas, and concerns. For instance, one teacher in a Chicago suburb chose what she thought to be a representative Mexican

song arranged for mariachi ensemble. While the song was of Mexican origins, one politically savvy and socially astute student recognized how the song (known as the “Mexican Hat Dance”) was portrayed in the popular media in the United States as a caricature of Mexican people. This student recognized the problems it would pose if performed at her school in front of peers and teachers.

The teacher afforded students in the class a space to discuss the issue. They voiced diverse positions about whether or not to learn or perform the music at a concert. The class decided to poll parents and other students in the school, then discuss the results before making the decision. The dialogues and thinking that ensued both during and outside of class reflected deep understanding of the music by students, even if it was never performed during the concert. (Abril, 2010)

In situations like these, a blog or website can become a social learning space. It enables students to access and/or comment on their peers’ opinions, reviews, reports, or reflections. Students might create a mind map to explore ideas (see sidebar). They might note patterns in the class or school’s musical preferences or playlists. They could map the languages spoken or countries represented in the music classroom.

ACKNOWLEDGEMENTS

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Other methods of creating multidirectional spaces abound. Larry Long’s online curricular project, *Elder Wisdom, Children’s Song* (see sidebar), helps children and teachers jointly collect oral histories from elders in the community. They then create songs inspired by these individuals. Another idea is for students to collect songs or melodies from a family member’s repertoire and learn to record them on a computer, play them on a recorder, and/or notate them.

A culturally responsive music classroom creates a social learning environment where everyone contributes to understanding and constructs knowledge together.

ONLINE RESOURCES FOR CREATING A MULTICULTURAL CLASSROOM

Online Resource	Purpose and Site
Smithsonian Folkways Online	Ideas for teaching music culturally http://www.folkways.si.edu/tools-for-teaching/lessons
Elders’ Wisdom, Children’s Song	Oral history music project that taps into culture and community http://www.communitycelebration.org/elders-wisdom-childrens-song
Association for Cultural Equity	Music lessons from the Alan Lomax archives http://www.culturalequity.org/rc/ce_rc_teaching.php
Arts Edge	Ideas for teaching music as a complex mosaic of cultures http://artsedge.kennedy-center.org/educators/lessons/grade-3-4/America_A_Home_for_Every_Culture.aspx
Institute for Humane Learning	Ideas for social justice in the classroom http://humaneeducation.org/blog/category/resources/?c=arts
Teaching Tolerance Lessons in the Arts	Ideas to promote social justice and tolerance http://www.tolerance.org/lesson/sounds-change
Prezi	Social learning mindmapping tool http://prezi.com/
Wordpress	Blogging and website creation tool http://wordpress.com/

SOURCE: CARLOS ABRIL

Conclusion

Culturally connected and relevant music teaching is akin to child-centered teaching. The focus is on responding to the children as they truly are, not as teachers may imagine them. In this sense, child-centered teaching requires more than selecting songs and musical arrange-

ments that adults think are childlike or accessible. To be child-centered requires teachers to see and know children as individuals and members of diverse cultural communities. It requires teachers to be responsive in developing the curriculum, designing lessons, and during the experience of the lesson itself. ■

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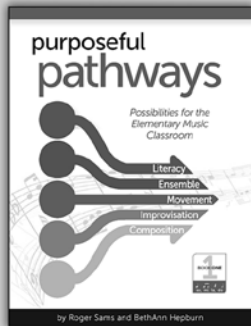
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Lessons From Thailand: Why Thai Music Teachers Are So Successful

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TERRY MILLER has studied Thai music since 1970 when he first encountered it in Thailand as a soldier during the Vietnam War. After the war, Miller resumed his graduate studies at Indiana University, Bloomington, IN, becoming a PhD candidate in 1972. He then spent 14 months doing his dissertation fieldwork in northeast Thailand. Miller joined Kent State University as a professor in September 1975. In 1978, he founded the Kent State University Thai Ensemble, which performed continuously until 2005 when he retired. Since retiring, Miller has continued his research in Thailand and other Southeast Asian countries.

ABSTRACT

Thai classical music is a vigorous practice in many Thai schools, and students quickly attain mastery sufficient for performance. This article examines the culture, music, methods, results, and teaching process long-established in Thailand. The author posits that Western music teachers may find something of value in this approach, which they can incorporate into their processes for teaching the “traditional” music of the West.

By Terry E. Miller

In contrast to the traditional music of many other countries, Thailand’s “classical” instrumental music remains vigorous. This success stems largely from the music’s prominent place in schools at all levels. Although “music education” as understood in the West is little known in Thailand, Thai music teachers demonstrate clear success teaching performance to students of diverse backgrounds. While the circumstances that lead to this success would not be easily replicated in the West, Western educators might nevertheless study the process for clues about how Thai music teachers achieve these undeniably positive outcomes.

A recent example of this success occurred in February 2013. The author was invited by Professor Silapachai Jaroen of Udon Rajabhat University in Udon, Thailand, to hear the professor’s student instrumental ensemble perform during a lunch of Thai dishes. The students, joined occasionally by the professor’s wife or young children, performed a variety of Thai compositions. Some were quite challenging, such as “Sathukan,” the first piece always played in the “Teacher Greeting Ceremony” (*wai khru*) and other suites.

Figure 1: Second-year music education students at Udon Rajabhat University perform Thai classical music for visitors. (2013)



SOURCE: TERRY E. MILLER

This difficult piece severely challenged the Kent State University Thai Ensemble, which was finally able to play it in 1999 thanks to experienced players, mostly graduate students in ethnomusicology. The Kent State ensemble found this to be the most difficult Thai composition ever attempted.

The students in Udon, however, played the work effortlessly and at a demanding tempo. They also performed several extended works in *thao* form, a compositional procedure in which a basic composition is played continuously in three forms: extended to twice its length (extended form), in its original form, and shrunk to half its length (concentrated form). The longest of these works, “Saen kham nueng” by Thailand’s most revered composer, Luang Phradit Phairaw, was followed by solos played by each musician. The players ended with a final coda played by all. Everything was played from memory. Indeed, performers in Thailand do not use notation, even though the works are all “composed.”

Based on the performers’ skills, a listener might assume that these students were advanced music majors specializing in Thai music (as opposed to the university’s other track, Western music). However, Ajan [teacher] Silapachai confirmed that they were all second-year “music education” students who had never played Thai music until they came to the university, though all knew a variety of Westernized popular music.

In little over a year, Ajan Silapachai had taught these students to play Thai classical music at a level acceptable for public performance. Some of the musi-

Figure 2: Professor Silapachai Jaroen’s daughter performs with the Udon Rajabhat University ensemble. (2013)



SOURCE: TERRY E. MILLER

Figure 3: Student musicians aged 16 to 20 practice Thai classical music at Natasin Roi-et (“College of Dramatic Arts”) campus in Roi-et in northeast Thailand. (1988)



SOURCE: TERRY E. MILLER

cians had even learned multiple instruments. All this at Udon Rajabhat University, a former teacher college far from Bangkok in the once backward northeast region, where initially music was not considered a legitimate academic subject. As was common throughout Thailand until the 1980s, student performance was restricted to informal campus clubs. Later, rapidly expanding educational institutions began to incorporate Thai classical music into the curriculum. The study of music then quickly grew. In short, while these students’ playing levels seem extraordinary to us, neither they nor their institution are considered exceptional within Thai academia.

Figure 4: Members of a privately supported ensemble for musicians aged 12 to 18 perform at a special ceremony to honor a famous deceased music teacher. (2003)



SOURCE: TERRY E. MILLER

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Clearly, Thai music educators are doing something that might benefit the rest of the world's music teachers. They are getting results that, compared to those of most Western institutions, seem remarkable.

This success is not limited to Thailand universities. In 2003, the author was invited to a local festival at an obscure Buddhist temple in Nonthaburi, northwest of Bangkok. Numerous ensembles came to celebrate the life of a revered but deceased teacher. Several of the groups played at professional levels; they were comprised of adults and sponsored by various public institutions (including the police), or privately supported and centered in a sponsor's home. The most surprising ensemble included young men and women between the ages of 12 and 18. These performers, who meet privately simply because they love to play Thai music, played at a professional level and with astounding virtuosity. As is customary, none of these musicians used any form of notation. While their teachers often sat with them, the teachers did not perform.

The Thai music teaching process works with American students, too. At Kent State University's Stark Campus in North Canton, Ohio, each semester Dr. Priwan Nanongkham directs a Thai ensemble comprised of students pursuing music and nonmusic majors. None of the students have heard or played Thai music before their single-semester encounter. With only a couple of hours of teaching/rehearsal each week, students perform an end-of-semester concert.

Figure 5: Students at Thammasat University in Bangkok, Thailand, perform their annual *wai khru* (teacher greeting ceremony). (2003)



SOURCE: TERRY E. MILLER

Figure 6: At Roi-et's Natasin school, a group of young students learns to play fiddles from a senior teacher (in white shirt on the right). (2013)



SOURCE: TERRY E. MILLER

The author recognizes that Thai instruments are not comparable to Western band or orchestra instruments. Playing a xylophone with 21 keys, a gong circle with 18 gongs, or even a two-stringed fiddle at a beginning level is indeed simpler than mastering a clarinet, horn, or violin. In part, that is why Carl Orff adopted Southeast Asian instruments. It would be unrealistic to expect a Western ensemble of novice players to offer a concert so quickly.

But it is more than just the instruments that make the Thai music students' success possible. We must also look at Thai teaching methods to see if anything can be learned that would improve the efficiency of teaching Western ensembles.

Beyond methods, we must also consider how the Thai teaching philosophy affects the outcome.

Initiation Into the Thai Music Tradition

From the outset, students see the Thai music teacher as transmitting sacred knowledge that originates from “the gods.” The *khru* (from Indic *guru*) who transmits this cosmic knowledge deserves special respect. This is demonstrated in the *wai khru* (“greet the teacher”) ceremony that precedes a person’s becoming a music student.

In the full *wai khru* ceremony, a senior teacher acting as the chief ritualist sits before an elaborate altar that consists of both musical instruments and offerings for the gods. Although Thailand is considered a Buddhist nation, there are prominent remnants of the Hinduism that preceded it, and both religions are invoked in the *wai khru* ceremony, affirming a spiritual basis for learning. For Thai students, this is absolutely essential. Students who are to be initiated attend as audience. The ritualist chants auspicious scriptures and “prayers” in Pali, the sacred language of Theravada Buddhism, which

are interspersed with the pieces making up the “teacher greeting suite” performed by a professional *piphat* (hard-mallet) percussion ensemble.

At the ceremony’s end, the ritualist gives each individual initiate a symbolic “first lesson” on either xylophone or flute, marks each forehead with ash, and places flowers wrapped in a paper cone behind each student’s ear. During this “first lesson,” the teacher/ritualist places the mallets or flute in a student’s hands and guides him or her to play a simple passage, the first five pitches of “Sathukan.” Thus initiated, the students are ready to receive musical knowledge that came ultimately from the gods themselves. Based on this initiation, students know from the outset that learning music is a privilege and not a requirement fulfilled routinely or grudgingly.

Thai Teaching Methods

All Thai compositions are taught aurally, with the occasional exception of pieces for stringed instruments such as fiddles, zithers, or lutes for which there are several kinds of pitch or tablature notation. When teaching pieces for gong circles and xylophones,



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the teacher sits opposite the student and demonstrates the phrase being learned. The teacher plays from the front side of the instrument, and thus “backwards,” followed by the student imitating from the usual position.

Once the student masters a given phrase, the teacher moves to the next phrase. Neither teacher nor student discusses the music, and the student does not take notes. With the availability of modern devices such as smart phones, students now sometimes record the lessons. The teaching may take place individually or as part of a group rehearsal.

Thai musical texture is best understood as “heterophony” or “polyphonic stratification.” The fundamental melodic structure (but not a melody per se) is played on the lower gong circle (*khawng wong yai*), which consists of low-density octaves, fourths, fifths, and some single notes; this is the *luk khawng* or “fundamental structure.” Each of the other instrumentalists playing variously a higher gong circle (*khawng wong lek*), higher xylophone (*ranat ek*), lower xylophone (*ranat thum*), quadruple reed (*pi*), fipple flute (*khlui*), or any of the fiddles (*saw duang*, *saw u*, or *saw sam sai*) has to “realize” that structure into the idiom appropriate to his/her instrument.

Metrically, the underlying duple structure is articulated by a pair of small bronze cymbals (*ching*) and one or more drums, the latter playing a cyclic structure of named strokes (called *nathap*). When all play together, the heterophonic texture derives from the simultaneous variants bound together by the audible beats of the ching and drums. Coherence occurs on the main beats, especially the last note of each cycle, since Thai music is end-accented (as in counting “one-two-three-**four**”). Thus, each player must play his or her version independently of the others, without listening for conformity.

In teaching by rote, the teacher forces the music into the student’s muscle memory. Some students may form visual images and patterns on the xylophone keyboard as they learn. Repetition also registers the music into memory. After learning a phrase, the student plays it back from the beginning until it is done with confidence. Learning is thus sequential and incremental. At no stage does the student only tentatively know the entire piece.

Additional learning takes place with the entire ensemble present, since practice is usually simultaneous with teaching and rehearsal. Serious Thai music students may spend many hours a week

working in this way, sometimes practicing their own parts while everyone around them is doing something else. There are virtually no soundproof practice rooms for Thai classical musicians; they learn to concentrate in the midst of cacophony.

As teacher and student repeat this process with additional compositions, players begin to notice that many compositions have passages in common. They learn these stereotyped patterns intuitively. Beginning musicians may understand that a given pattern—say, C, D, E—has only one known form, but experience builds familiarity with multiple possible realizations. Inexperienced players may know only simple idioms, but those easily mix with the more complicated ones of experienced players. Unlike in the West, an ensemble can therefore easily consist of both beginning and advanced players. By mixing the former with the latter, the less skilled gain experience and confidence, knowing that their contributions, however simple, are as essential as those of advanced players.

Playing Thai music requires complete concentration and mental awareness but is closely linked to an autopilot-like muscle memory. Thai musicians do not talk about their music. They do not theorize. Students do not question their teachers. Teachers use no visual aids aside from patterns on a keyboard, though even this is unavailable when teaching strings or winds. Each musician is expected to know the fundamental structure of the composition (played by the large gong circle) and use it as a foundation throughout the performance. This may be analogous to how jazz musicians improvise over a chord pattern or basic tune. Indeed, experienced Thai musicians can simply hear the base structure and immediately realize idiomatic parts for their own instruments.

Consequences For Western Music Teaching

Replicating the Thai method of teaching music in a Western context sounds challenging. Western orchestral music is fully notated. Beginning players cannot handle anything in the score of an advanced piece. Because all players in a given ensemble tend to play at the same level, ensembles of beginners sound like beginners. Few could progress from “Mary Had a Little Lamb” to a Beethoven symphony in a semester or even a year. But in a way, Ajan Silapachai’s students in Udon do just that.

Perhaps one of the differences is in the mental approach to Thai music. Without notation, players must concentrate on sound alone. With notation,

it is possible to play music that one does not really know; without notation, one must know the music profoundly, with all senses employed.

Many readers might wonder, “Is this not Pestalozzi all over again, the Suzuki method for Thai instruments, or a realization of the pedagogical theories of Carl Orff and Zoltan Kodály? Is this what Orff was striving for with his classroom instruments derived from those of Southeast Asia? Is this not how most of the world’s musical cultures transmit music?”

Where Western societies value visual literacy, most other societies favor aural competence. For much of the world, making music is not reproducing a score but realizing complex musical patterns through nearly automatic responses.

If Dr. Priwan’s experience with American students in North Canton is any indication, the Thai method works with non-Thai musicians. In Thailand, the method works so well that no one really thinks it is exceptional. New Thai music students, such as those taught by Ajan Silapachai at Udon, expect such teaching. They respect the teacher as near sacrosanct, and learn without question.

Figure 7: This school festival in Bangkok featured children performing music and dance as well as dance, drama, and art. (2011)



SOURCE: TERRY E. MILLER

Whether this method can be applied in the West remains uncertain to this author. One cannot experiment with it unless one fully understands the process and appreciates the fact of its success. ■

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Introducing Indian Music And Dance Through Orff Schulwerk

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Born and raised in India, **MANJU DURAIRAJ** studied music in London, England, where she researched comparative pedagogical practices of Indian (Carnatic) and Western Music. She earned her second master's degree and K-12 certification from VanderCook College of Music, Chicago, IL. Manju has completed all Orff Schulwerk teacher training, and currently teaches Pre-K-5 general music at the Latin School of Chicago. She is president of the Greater Chicago Orff Chapter, and has presented at many music education conferences. Her work appears in the Bulletin of the Council for Research in Music Education.

ABSTRACT

It may be difficult to envision a traditional music and dance more different from Western music than that of the Indian subcontinent. Yet basic concepts of this music, including movement, pitch, and rhythm, may be introduced using lessons familiar to Orff Schulwerk practitioners. This article explores one way of combining these two approaches into one classroom experience.

By Manju Durairaj

On the festival day of *Ganesh Chaturti*, celebrators chant, “Ganapati Bapa moriya, pudchya varshi laukar ya!” (Translation: Hail Ganesha, come back and visit next year!). This traditional chant in the Marathi language resounds through every city and village in the Indian state of Maharashtra. Huge crowds, bearing statues of the four-handed, elephant-headed god Ganesh, drum, dance, and sing their way to the local main water body for the final ritual festivities.

One would expect to hear this chant on the streets of Mumbai. But recently, it also rang out in the gym of an independent school in downtown Chicago, during a reenactment of the traditional Ganesh Chaturti. Accompanied by swirling drummers and dancers, the chant rose from all sides as a huge papier-mâché Ganesh wove its way through the audience, carried on a palanquin-type platform by four beaming fourth graders (see Figure 1). They, along with their classmates, had spent three weeks in the art room sculpting and painting the structure for the holiday program. The chant was followed by a vigorous Diwali dance based on the *dandiya* (stick) folk dance from the Indian state of Gujarat. These performances are part of the Latin School of Chicago’s annual holiday program—a multicultural celebration of the diversity within the school community.

Figure 1: A statue of the elephant-headed god Ganesha, who is celebrated on his birthday in a festival called Ganesh Chaturti.



SOURCE: MANJU DURAIRAJ

The music and dance of the Indian subcontinent are highly complex traditions that have been passed down orally from *guru* (teacher) to *shishya* (disciple) over 35 centuries. How does one make these ancient traditions accessible to our 21st century students who are already overburdened and overloaded with information? Fortunately, the basic ideas of movement in Indian dance and the basic concepts of pitch and rhythm in Indian music may be introduced using activities and ideas similar to those found in Orff classrooms.

Introducing Indian Music Through Movement

The Indian subcontinent includes the countries of India, Pakistan, Nepal, Sri Lanka, Bhutan, Burma, and the Maldives. The music throughout this region is known as Indian music. The northern style, known as *Hindustani*, was heavily influenced by Muslim rulers from Asia Minor who invaded this area in the 12th and 13th centuries. The southern style, developed without external influences, is called *Karnatic* (in Tamil meaning “old” or “traditional”) music. The latter is much more complex, so this article will use examples from Hindustani to illustrate methods that are compatible with those of Orff practitioners.

In the United States, the increasing popularity of Indian restaurants and yoga schools, the influx of Bollywood music and films, and award-winning movies such as *Slumdog Millionaire* (Colson & Boyle, 2008) and *Life of Pi* (Lee, 2012) provide a glimpse of the traditions, culture, dance, and music of the Indian subcontinent.

Indian musical instruments, like the tabla and sitar, and some Bollywood dance steps have found their way into western popular music and music videos. Music teachers can use these fusion-music connections to introduce Indian music through creative movement activities in music classrooms.

Further, mirroring and shadowing are common creative movement experiences in the Orff classroom. These activities can be performed to music like “Latika’s Theme” from *Slumdog Millionaire*, “Pi’s Lullaby” from the *Life of Pi*, or “Mohini” from the album *Yo-Yo Ma and the Silk Road Ensemble* (Ma, 2005).

During mirroring, a leader faces a group that simultaneously imitates his or her movements as if the group was the leader’s reflection in a mirror. If the leader is familiar with yoga poses, they could be used to create shapes. (Yoga is a system of physical exercise that originated in India and is popularly practiced in the Western hemisphere.) In the context of learning Indian music, however, the intention is to draw movement ideas from simple yoga poses. By mirroring a series of simple poses calmly and deliberately, students can acquire a contextual movement vocabulary.

A basic series of movements may include a starting *tadasana* or mountain pose (which may be used as a reference point to which one returns between other standing poses). The leader can then move slowly to *talasana* or palm tree pose, through the *uktasana* or chair pose, or *anjanyeasana* or low lunge. (The website www.yogajournal.com provides simple directions and visuals of these and yoga poses under the “Poses” tab.)

Shadowing occurs when the leader has his or her back to the followers, and goes through a series of movements that followers imitate. Since the leader’s back is to the followers, the movements must be restricted to planes that followers can view. Movement ideas may be derived from yoga movements or popular animals and birds of India. For example, poses may indicate a dancing peacock, crouching tiger, trumpeting elephant, hissing cobra, peaceful lotus, the tranquil waters of the holy river Ganges, or the mighty Himalayan Mountains. The piece “Mohini” from the album *Yo-Yo Ma and the Silk Road Ensemble* (Ma, 2005) lends itself well to this activity.

Shadowing works especially well with small groups of four. Students in a group stand behind a pre-assigned leader in a diamond formation

(or students may consider themselves as the four main cardinal points in a compass). The leader slowly improvises movements with the others shadowing. When the leader is ready, he or she slowly turns ninety degrees in one direction, thereby indicating that leadership has passed to the person who now has his or her back to the group. This is repeated until all four have taken turns leading.

Teachers can use both mirroring and shadowing with the whole class, in small groups, or in pairs. The musical pieces “Latika’s Theme” and “Mohini” have distinctive styles. Guide students to listen for instruments like the sitar and tabla along with the style of singing. The objective of these activities is to experience the music through movement.

Another movement activity uses positive (the space that is filled by the body) and negative (the space that is not filled by the body) spaces. This is based on a classical dance form known as *Bharatnatyam*. In this ancient dance form, every gesture and movement of fingers, hands, arms, legs and feet, and every facial expression is nuanced with meaning. Each movement has a specific meaning or evokes a mood. Traditionally, a Bharatnatyam dance describes or illustrates a story. However, for purposes here, this article will describe a few basic movements.

Use visuals of Bharatnatyam dancers in various poses and demonstrate simple *mudras* or gestures to emphasize how deliberate every movement must be. Teachers may also include prescribed hand gestures called *hastas*. There are 28 single-hand gestures and 23 gestures using both hands. Demonstrate or provide visuals of at least five single- and five double-handed *hastas* to help students understand the concept.

At this stage, students do not know the meaning of these gestures. They are simply creating the shapes.

After students have experienced these through imitation or exploration, they may create complementary shapes in pairs or in small groups.

In pairs, one student may create a shape with her body but must use a *hasta*. Once the student has created her shape, she freezes like a statue. The second student then fills in the negative space around the first, and freezes. This is the signal to the first student to create another shape with a *hasta*, either moving away from the second student or filling in the negative space around the second student. After this is repeated for a while, students may switch roles. This activity may be extended with pairs of students gradually interacting and connecting with other pairs.

A variation of this activity starts off with two groups. One uses *hastas*, while members of the second group have to fill in the negative space created by the first group.

These movement activities introduce students to Indian culture by taking them through the mirroring and shadowing activities that they may have already experienced in their regular music classes. The additional elements are music with a definite Indian flavor and movements suggestive of yoga poses, Bharatnatyam poses, or animals, birds, and flowers associated with the Indian subcontinent.

The Raga: Exploring The Melodic System With Pitch Syllables

The Indian octave consists of seven pitches or *swaras*: *sa*, *ri*, *ga*, *ma*, *pa*, *dha*, and *ni*. These syllables are collectively known as *sargam*, which is an acronym of the first four pitches’ consonants. *Sargam* functions similar to the solfège system in western music.

A *raga* is a particular melodic progression of some or all the *swaras* or pitches. *Ragas* have clearly defined ascending and descending patterns. A *raga* may use a certain pitch set for its ascending pattern and the same or a modified pitch set for its descending pattern. Various permutations and combinations of the *swaras* result in hundreds of *ragas*.

Indian melodies use a convention similar to the moveable *do*, though the tonic pitch is always named *sa*. Every melody is based on a *raga*. Certain rules define the structure of *ragas*. Rules pertinent to Western music teachers include the following:

- The *raga* uses a unique combination of *swaras* in the ascending and descending patterns.
- The rendition of the *raga* by a trained classical singer includes each pitch being approached



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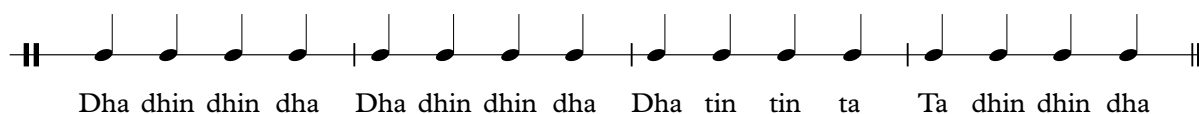


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Figure 5: Theka or pattern of speech syllables in Teental.



SOURCE: MANJU DURAIRAJ

Tala: Exploring The Meter System With Rhythmic Speech Syllables

Hindustani music uses the basic principles of raga and *tala* (a metered cycle). A given *tala* has a prescribed number of beats (*matra*) organized in a prescribed number of measures (*vibhag*). Each measure may or may not contain the same number of beats.

There are many *talas* in use. One of the most common *talas* is the Teental. Teental has 16 beats organized in 4 measures, each of which has 4 beats. Another *tala*, Jhaptal, has 10 beats organized in 4 measures, with the beats distributed across the measures into 2, 3, 2, and 3.

Musicians and dancers also use mnemonic syllables for rhythm. These syllables are called *bol*. Percussionists also use a specific *bol* syllable for each stroke or combination of strokes on their instruments. For example, every stroke on the table has a syllable that indicates which hand, palm part, or fingers strike specific parts of the drum. Each beat in the *tala* or meter cycle is named. Musicians and audience can keep track of the beats by using a system of claps and finger taps.

A *bol* pattern in the *tala* is called Theka. The Theka for Teental is shown in Figure 5.



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Figure 6: An example of a short, 16-beat speech piece in Teental using the theka pattern.

Dha dhin dhin dha ta ki ta dhin dhin Dha ta ka tin ta ta ka dhin

SOURCE: MANJU DURAIRAJ

Musicians also use bol for subdivisions of or sounds on the beat. Generally, they use the following nomenclature:

- Dha (also Dhin, Ta, or Tin depending on beat placement in the cycle): One sound on the beat = quarter note
- Ta-ka: Two sounds on the beat = eighth notes
- Ta-ki-ta: Three sounds on the beat = triplet
- Ta-ka-dhi-mi: Four sounds on the beat = sixteenth notes

Once the basic conventions of theka and bol are understood, they may be used to create rhythmic speech pieces. For example, one might create a short 16-beat speech piece in Teental using the theka (see Figure 6).

Use this pattern in any number of ways:

- Use it to form the A section of a rondo, while students create a B section.

- Create a speech canon with two to four parts, with each part entering after four or two beats.
- Extend it to include body or un-pitched percussion.

The objective is for students to speak and create a section in Teental using the standard theka and the bol for the rhythm syllables. As the teacher becomes comfortable using the bol, she can use these ideas as building blocks for further exploration.

Conclusion

Twenty-first century educators strive to enable students to be responsible global citizens. Introducing them to centuries-old traditions, like the Indian musical system, lays a foundation for respect and understanding of global cultures. At first glance, this approach may seem complex and alien. Further exploration reveals common and familiar elements. ■

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Amango: Movement In The Context Of A Ghanaian Singing Game

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AKOSUA OBUO ADDO

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ABSTRACT

The Ghanaian children's singing game Amango involves movement, dance, and speech. It lends itself well to Orff teaching practices. In this article, the author outlines cultural, musical, and pedagogical elements of teaching the singing game. She explores how movement in singing games serves the dual function of interdisciplinary learning as well as foundations for speech and rhythmic and melodic improvisation, by encouraging all children to create their own versions of the Amango's story and meaning.

By Akosua Obuo Addo

At the 1963 opening of the Orff Institute in Salzburg, Carl Orff stated, "Music is never alone but forms a unity with movement, dance, and speech," affirming movement's centrality in the Orff philosophy (Orff). Movement, although elemental, requires a complex coordination of neural and muscular constituents. Even on the playground, one is struck by the intricate movements children exhibit as they engage in typical games that combine singing or chanting with movement, such as jumping rope or hand-clapping patterns.

Drawing on the roots of one's culture is an important and celebrated premise in the Orff Schulwerk. *Amango*, a singing game from Ghana, fits well into the Orff Schulwerk classroom. It honors one cultural tradition in our multi-cultural society and provides opportunities for exploration and improvisation—two of the foundational premises of the Schulwerk. Throughout the game, children are engaged in rhythmic speech, dramatization of the story, hand-clapping patterns, and creative movement. The pedagogy of Orff

Schulwerk—exploration, imitation, improvisation, and creation—transcends all cultures and allows children to explore and compose in new ways as they learn this Ghanaian singing game.

Ghana And Its Children's Musical Culture

In Ghana, West Africa, a number of cultural influences co-exist: indigenous ethnic cultures, non-Ghanaian cultures introduced during the colonial era, and current global influences. Most Ghanaians greet each other in English, but code switching between the local language and English is a common practice. Code switching is evident in singing games such as Amango where children use *Twɔ*, one of the Akan languages, alongside English.

Religious beliefs in Ghana are also an important component of the arts. Religion, whether traditional, Islam, Christianity, or a mixture of beliefs, permeates the artistic expressions of the Ghanaian people. This is also evident in the children's games.

Children throughout Ghana love to play games, sing, and dance. They play with friends and classmates as well as with siblings and members of extended families. In school, children play singing games during break times and creative arts classes. In yards and alleys, on playgrounds, or anywhere they find most suitable, children learn and share Ghana's culture while playing.

These forms of play are important because through them, children learn to watch, listen, and memorize. Some of these games are learned at school, taught orally by their teachers (Addo, 1995, 1997; Dzansi, 2004). Children also transmit their knowledge to others as they share games they have learned with one another.

Description And Dimensions Of Ghanaian Singing Games

Unifying Ghanaian cultural events integrate the arts and audience. Festivals, leisure activities, and ceremonies celebrate the cycle of life. These cycles also find expression in the performance of children's singing games. The games comment on birth, coming of age, marriage, death, and the afterlife.

Singing games and chants introduced to children in Ghanaian schools are usually in English, of non-Ghanaian origin, and serve some cross-disciplinary learning purpose. For example, "Blue bird on my shoulder," a circle game, is used to teach colors and language in kindergarten. Singing games

are functional because of what they teach about socializing with one another, constructive because they draw on everyday life, and imaginative because of the stories they paint about life.

Singing games encourage children to learn actively in challenging, decision-making contexts. For example, children need to think in the moment and come up with new ideas while playing Amango, because it demands some improvised movements. Pretending and role-playing during singing games requires affective responses and expressions that are common in Ghana. They mimic the *ɔkyeame* or linguist in the Akan royal courts. Linguists usually punctuate a chief's speeches with expressions like, "Well said!" "We are listening," or an antiphonal "Hm!" (Addo, 1995). Depending upon the singing game, Ghanaian children respond likewise, nurturing accepted sociocultural intra- and interpersonal skills.

Movements in singing games offer structured, free contexts for participants to enact common experiences in artistic expression. This requires freedom of movement, especially when playing African singing games. At the core of creative movement expression are the relationships children build with each other, with their audience, and within the play environment as they engage the music.

During the game Amango, children develop proprioception—physical contact with each other that demonstrates kinesthetic capabilities and an understanding of bodies in movement in relation to others. In Ghana, children hold hands with one another as they form a circle to begin the game. This voluntary gesture is culturally significant. Making physical contact is necessary in African philosophical thought; it signifies the connections between individuals in the culture (Masolo, 2010). For Ghanaians, because the physical body (*honam*) connects to the soul (*ɔkra*), physical behavior is an expression of the condition of the soul (Gyekye, 1995).

When Ghanaian children gather to play, they connect with each other in gesture, demonstrating the African concept of the social nature of human beings (Masolo, 2010). During the game, their enculturation influences their voluntary movements, or exteroception, and their sense of the inner pulse of movement, or interoception. Their voluntary movements express their understanding of social norms, and the inner pulse of movement keeps the game together. Children's motivation to play and share is an intrinsic and collective endeavor.

Figure 1: Large circle of children starting the game *Amango*.



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SOURCE: AKOSUA OBUO ADDO

Figure 2: Initial clapping sequence and singing for *Amango*.

Voice

A man go A man go! A

Clap

Stamp

SOURCE: AKOSUA OBUO ADDO

Figure 3: Onomatopoeia of the context of the mango story, in song.

man-go a-se me ba Ko fi Men-sa kyεε — kye Me-kɔɔ C-A-C

SOURCE: AKOSUA OBUO ADDO

It influences, as we say in Ghana, the “sweetness” of the play. Children demonstrate their ability to connect with and care about each other while playing singing games together.

Cultural Significance Of Movements In *Amango*

Amango is an excellent example of how children in Ghana play with words, repeating them for emphasis with accompanying gestures. It is symbolic, referential, and communicative in movement, music, and text. Because the Akan language is tonal, meaning is constructed in the way words are spoken. A slight inflection can change the meaning of one sound. Chanted throughout, the provided musical representations reflect vocal inflections rather than pitches.

This game tells a story. The plot begins under the mango tree, introducing the setting and the first subject, a child called Kofi Mensa. *Kofi* means a boy born on Friday in Ghana, and *Mensa* is the third born in the sequence of births. Children either play this game in pairs or a large circle (see Figure 1).

The game opens with a straightforward, three-movement, hand-clapping pattern (see Figure 2). With the right palm facing down and left palm facing up children clap palms of their neighbors once (in the figure, indicated by “≈”), then, with palms in pat-a-cake manner (finger-tips to sky), they pat

their neighbor's fingers-up palms once (“()”) and self-clap (“X”) three times on the first repeated and chanted phrase: Amango (chanted twice).

The song's protagonist tells a story about his or her child, Kofi Mensa. This establishes the context of the story. The phonaesthetic onomatopoeia—(kyεεkyε, IPA: [tɔεεtɔε])—punctuates and affirms the statement about the child under the tree. This onomatopoeia acts almost like an ostinato. It reflects an extension communication marker that linguists use in Ghana. It is a response to the statement about Kofi (see Figure 3).

Note how the macrostructure of the handclapping pattern remains the same, yet the movement on the first beat differs. This motion drives the flow of the singing game forward.

Playing with abbreviations, the protagonist takes a trip to “CAC.” (In Ghana, retail centers tend to have or be referred to with abbreviated names, such as UTC. “CAC” may indicate either a well-known moving company or the Christ Apostolic Church, the seat of Pentecostalism in Ghana.) There, the protagonist meets *Maame Alata*, a Ni-

Figure 4: The switch to an English greeting within the song.

SOURCE: AKOSUA OBUO ADDO

gerian woman, and ventures a greeting in English. The children switch codes amid the sentence, borrowing from English for the greeting, which serves as the lingua franca for people who may not speak the same indigenous language (see Figure 4).

At the greeting, a salute from the boys and a curtsy from the girls interrupt the movement pattern. Polite body comportment demonstrates awareness of social norms as well as communication

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Figure 5: Back and forth movements closing the game.



SOURCE: AKOSUA OBUO ADDO

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competence (Gyekye 1995). The curtsy and salute coincide with the first beat of each measure.

After the greeting, the protagonist and Maame Alata gossip about “someone” we do not know. Here, the children role-play within the singing game. On the surface, the seemingly sudden redirection to “look at someone else’s face” simply shifts the conversation. For the cultural insider, the accompanying gesture is either an insult or “I told you so!” Pointing at eyes with both fore fingers (∞), falls on the first beat of the measure. The accompanying facial expression of disdain adds power to the hand gesture.

In the final phrase, the conversation switches to a favorite food staple for Ghanaians: *Kenkey* [IPA: 'kenkei]. Made from steamed, fermented ground corn, Ghanaians eat kenkey with ground pepper, fried fresh fish, stews, and soups. When mashed in a bowl and served with sugar, it is called *ice kenkey*.

Ghanaian singing games are, by nature, collaborative. They survive on socially symbolic consensual fantasies, such as the excitement about kenkey portrayed in the singing game. Left to the imagination with the story line, there could be two kenkey sellers; the children choose between Alaba’s or Yaayaa’s kenkey. A back and forth jumping whole body movement (see Figure 5) complements the text, and evokes excitement.

Connecting with singing games: Interdisciplinary improvisations

In the Orff Schulwerk teaching process, imitation leads to exploration, and improvisation leads to creative performance. Improvisation includes imagining, planning, making, evaluating, refining, and presenting. Orff music teachers may present Amango in small chunks similar to the ones presented here. Once children know the game, help them analyze the text to identify cultural stories and connections to their own singing games.

Then children may elaborate on the plot’s setting. Beginning with imagining, children may suggest a variety of fruits. In small groups, they can create a line about their fruits, planning and exploring ideas. Afterwards, they may chant the opening phrase of Amango with movement repeated as a speech ostinato. Leave some space (seven beats) for individuals to make up new lines about their favorite fruits, such as an orange, a pineapple, or a pear. Next, ask the children to include a gesture with the improvised text. This will require evaluating the previous endeavor; children will be a little more fluid the second time.

With this text-and-movement scaffold established from the opening phrase, students may create storylines introducing new characters and begin short conversations about their self-selected topics. The movement pattern (neighbor slap \approx , neighbor pat (), and self-clap \times) provides a framework for

Figure 6: The complete Ghanaian singing game, Amango.

Section 1

Amango Children in Ghana

Voice

A man go A man go! A

Clap

Stamp

6

man-go a-se me ba Ko fi Men-sa kyeē — kye Me-koo C-A-C

Section 3

Amango 3

20

good morn-ing! Na me-se hweo-bia-nim hweo-bia-nim hweo-bianim

20

bow/curtsey

25

A-la-ba's ken-key, Yaa-yaa's ken-key! A-la-ba's

25

Section 2

Amango

2

11

C-A-C C-A-C Me-ko-hunuu Maa-meA-la ta Maa-meA-la-ta

11

16

Maa-meA-la-ta! O maa me good morn-ing, good morn-ing,

16

bow/curtsey bow/curtsey

Section 4

Amango

4

30

ken - key, Yaa - yaa's ken - key!

30

Figure 7: Amango's word sounds, rhythm, figures of speech, setting, plot, theme, characters, and dialogue.

English translation	Akan speech and [transliteration]
Amango, Amango	Amango, Amango [amaŋɔ amaŋɔ]
Under the mango tree is my son Kofi Mensa.	Amango ase me ba Kofi Mensa [amaŋɔ asi mi bakofi mensa]
kyɛɛ kyɛɛ	kyɛɛ kye [tɛɛtɛɛ]
I went to CAC, CAC, CAC.	Me-kɔɔ CAC CAC CAC [mɪkɔɔ si:esi si:esi si:esi]
I went to see Maame Alata, Maame Alata, Maame Alata.	Me-kɔ-hunuu Maame Alata Maame Alata Maame Alata [mɪkɔhuu maami alata maami alata maami alata]
She greeted, good morning, good morning, good morning.	ɔ-maa me good morning, good morning, good morning [ɔmaa mi good morning good morning good morning]
And then I said look at somebody, look at somebody, look at somebody.	Na me-se hwɛ obi anim hwɛ obi anim hwɛ obi anim [na misi ɛɥɛ obi anim ɛɥɛ obi anim ɛɥɛ obi anim]
Alaba's kenkey, Yaayaa's kenkey, Alaba's kenkey, Yaayaa's kenkey	Alaba's kenkey, Yaayaa's kenkey, Alaba's kenkey, Yaayaa's kenkey ['ælabə 'kɛnkɛi yahyah kɛnkɛi 'ælabə 'kɛnkɛi yahyah kɛnkɛi]

SOURCE: AKOSUA OBUO ADDO

children to tell their own stories. Students may choose to sing or chant, as they feel comfortable.

Depending upon the grade level and students' capabilities, teachers may provide the melodic or rhythmic vocabulary. Stories may be dramatized with movements that anchor text and establish students' cultural habituation. Record the newly created movements and text in print and digital media for later review and revision. In creative performance, children will begin to develop fluency, flexibility, and originality. They will transfer these skills to their readings of texts, become more comfortable with their bodies, and stretch themselves melodically.

Conclusion

Singing games give students opportunities to explore the relationships of movement without and within music as well as complementary to the music. Infusing the curriculum with singing games from other cultures, such as Amango from Ghana, helps children understand the interrelationship of artistic expressions in a cultural context.

Try Amango with your students. Remember the Ghanaian proverb, "Adeɛ nyinaa dan osuahunu." The literal translation into English of this proverb, "Experience is the best teacher," means, "If you learn patiently, you succeed!" ■

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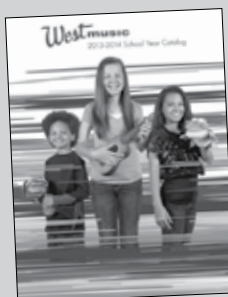
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Integrating Orff Schulwerk And 21st Century Learning

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RUTH DEBROT has spent her career demonstrating a joyful approach to teaching middle-school music. Her primary goal is to instill a lifelong love of music in all students, regardless of ability. She has published articles in *The Orff Echo*, MENC's "Spotlight" series, the MENC web site jazz series, and MMEA's Mass Music News. Ruth is a well-known clinician and has presented numerous times for AOSA. Presently, she is pursuing doctoral studies at Boston University.

ABSTRACT

What happens when educators transplant Orff Schulwerk's 20th Century pedagogical approach into a sociocultural setting that is increasingly linguistically and culturally diverse, such as the United States' present educational system? How do the Schulwerk's instructional principles translate and adapt to an increasingly diverse society from the perspective of today's music educators? This article will examine the principles of 21st Century learning to determine how we might purposefully modify the Schulwerk to address the learning needs—intellectual, social and emotional—of students in the new millennium.

By Ruth Debrot

Today's teachers are asked to modify many assumed patterns of professional activity. In particular, approaches to instruction and assessments have come under scrutiny. How can music teachers effect change, yet still meet the primary aims of music education? How can they affirm the central importance of musical participation in human life and thus, the value of music for *all* people?

Traits that now define the future of learning in the 21st Century are aligned with precepts presented by Carl Orff nearly a century ago. According to AOSA (2013), the Orff Schulwerk model offers a potential for active and creative music making by all learners. The mission of AOSA specifies that teachers will inspire and advocate for the creative potential of all learners.

To link the two, this article will first explore the structure of 21st Century learning. It will then reconsider some pedagogical practices so that teachers can

act as agents for change. This will enable Orff practitioners to employ an approach that complements goals set forth by The Partnership for 21st Century Skills.

Why 21st Century Skills Matter

Innovative educators who define 21st Century skills have begun to seek and promote “creativity and innovation, flexibility and adaptability, and leadership and cross-cultural skills for *all* students” [italics original] (Kay, 2010, p. xi). This statement presumes that 21st Century skills will prepare students to think, learn, work, solve problems, communicate, and collaborate so they can contribute effectively to an increasingly complex and diverse society. While these skills are certainly not new, they have rarely been deliberately incorporated into core curricula, nor have they been routinely assessed.

The Partnership for 21st Century Skills (2010) recognizes the arts—dance, music, theatre and visual arts, including media arts—as core academic subjects. The ability to be creative—a key 21st Century skill—is indigenous to the arts and can be developed through music education. Studying the arts fosters work habits that cultivate curiosity, imagination, creativity, and evaluation skills. Students who acquire artistic skills learn to tolerate ambiguity, explore divergent viewpoints, express personal thoughts and feelings, and understand the perspectives of others. Furthermore, studying the arts may help cultivate globally aware, collaborative, and responsible citizens (21st Century Skills Arts Map, 2010, p.1).

The Foundations of 21st Century Learning

As much as students need to understand content, they also need to know how to learn, keep learning, and make effective use of what they know (e.g., critical thinking). According to Chris Dede (2010) at the Harvard Graduate School of Education, “Learning and thinking skills are comprised of critical-thinking and problem-solving skills, communication skills, creativity and innovation skills, collaboration skills, contextual learning skills, and information and media literacy skills” (p. 57).

Additionally, Dede contends that good teachers have always incorporated life skills into their pedagogies. The challenge for teachers today is to incorporate these skills “deliberately, strategically, and broadly” so students learn to be socially skillful and responsible.

Human beings have always engaged in creative thinking, critical thinking, and problem solving.

Figure 1: The basics of 21st Century skills as defined by The Partnership For 21st Century Skills.



SOURCE: ADAPTED BY RUTH DEBROT FROM THE PARTNERSHIP FOR 21ST CENTURY SKILLS WEBSITE.

History is replete with examples. In the late 18th Century, Mozart broke away from the Italian *opera seria* tradition by assimilating light-hearted satire and frivolity into a new popular form called comic opera. Similarly in the 20th Century, British and American youth synthesized African-American blues music into a new art form called rock ‘n’ roll.

Problem-Solving Teaching Techniques

Teaching through problem solving is more of a mindset than a methodology. In *Teaching For Musical Understanding*, Jackie Wiggins (2001) explains, “If teachers truly understand that students need to figure things out for themselves in order to learn, their way of being in a classroom and ways of interacting with students will reflect that understanding” (p. 49). In a problem-solving situation, the teacher puts the onus on the students to determine what the problem is and solve it rather than telling students what they should be doing.

For example, in music class the teacher may inquire, “Where did you play the wrong rhythm?” Through this inquiry technique, students identify the error and determine how to correct it instead of relying on the teacher’s expertise. Wiggins contends that putting learning activities into problem-solving

contexts helps create a healthier and more productive environment for student learning. Moreover, putting responsibility for learning on the students supports a primary goal of music education by fostering independent musicianship.

By engaging students in problem-solving learning experiences with their peers, the classroom becomes a mini-society, a “community of learners” engaged in activity, discourse, and reflection. Each member of the community participates at his or her level of expertise. All individuals (teacher and students collectively) take responsibility for what happens within the context of the community.

The more experience students have working independently with others, the more thorough the understanding among the student-community’s members. Designing Orff lessons that incorporate small-group activities in which students create, compose, or arrange music within specified guidelines can develop this sense of community.

Educational leaders—both researchers and skilled practitioners—affirm the importance of student-centered classrooms. In these classrooms, students engage in collaborative, hands-on activities. Problem solving is a valued tool in curriculum design. Two primary techniques are students’ mindful engagement within the experience, and their contributions to the musical experience. For students to have transformative musical experiences that enable them to become skilled practitioners, they must engage in music in personal ways. Otherwise, they are merely executing prepackaged arrangements or predetermined musical outcomes dictated by the teacher.

One example of student-directed learning is illustrated by the “cinquain” lesson plan in Figure 2. Through composing, orchestrating, and performing independently and collaboratively, students learn to control their own musical processes and determine the outcomes of learning. When this type of lesson is followed by a self-assessment, students become actively involved in evaluating their own musical progress.

Adopting a problem-based approach allows the teacher the flexibility to meet all of the needs of a diverse population of learners within one lesson. Teaching strategies that incorporate real-life problem-solving experiences helps mainstream special learners and motivate highly gifted students. In a well-designed learning experience, students of all abilities can participate collaboratively from a wide variety of entry points along a continuum of competence.

Figure 2: A sample lesson plan for teaching how to compose and orchestrate a cinquain poem.

Cinquain Problem-based Lesson Design

Description:

A cinquain is a five-line poem that uses the following form:

- Line one: 1 word, theme
- Line two: 2 words that describe theme
- Line three: 3 words that evoke movement
- Line four: 4 words that describe a feeling or emotion
- Line five: 1 word, theme restated

Example:

Wind,
Breezy, moving
Swirling, spiraling, gusting
Quietly, caressing, cooling, contented
Wind

R. Debrot

Lesson Design:

- Students will learn how to compose and orchestrate a cinquain poem.
- Students will create music and movement that enhance the textual meaning of the poem.
- Students will reflect upon musical elements such as vocal expression, timbre, balance, and dynamics by working cooperatively in an ensemble.
- Structure: The teacher introduces the musical concepts in a model lesson using the Orff approach. After participating in a model lesson, students will engage in musical problem solving by working cooperatively to compose and orchestrate an original cinquain. During this part of the lesson, the students work independently and the teacher circulates among groups, integrating formative assessments with instruction through inquiry, scaffolding, and by providing feedback.
- Students will document their learning (formative assessment) by creating an artifact or musical score, performing, discussing, critiquing, and completing a self-assessment.

SOURCE: ADAPTED BY RUTH DEBROT FROM MUSIC FOR CHILDREN: ORFF-SCHULWERK, (AMERICAN ED.), VOL. 3. UPPER ELEMENTARY. MAINZ: SCHOTT, P. 157.

Figure 3: Elements of problem-based learning.

Elements of Problem-Based Learning

- Involve real problems that occur in the discipline.
- Within the discipline, require students to:
 - engage in authentic processes of the discipline;
 - engage in ideas and understandings intrinsic to the discipline;
 - use critical thinking and decision making;
 - formulate an understanding of concepts within the context of the discipline; and
 - collaborate with the teacher and other students.
- Allow for divergent outcomes and multiple ways to express ideas.
- Obtain feedback from students and teacher during preparation, practice, and performance.
- Provide occasions to revise, modify, and elaborate.
- Engage students in planning, self-reflection, progress, and results.
- Provide opportunities for formative and summative assessment information.

SOURCE: ADAPTED BY RUTH DEBROT FROM WIGGINS, J. H. (2001), *TEACHING FOR MUSICAL UNDERSTANDING*, NEW YORK: MCGRAW-HILL, P. 51.

In the cinquain lesson plan, students work collaboratively to solve a musical problem. By doing so, they participate at varying self-determined levels based on individual strengths and abilities. In this lesson, students who are non-verbal may participate by doing movement or playing instruments. Students with motor disabilities may participate as narrators while other children do movement. Students who are more musically advanced may develop systems for notation, incorporate traditional notation, or assist peers by conducting the ensemble.

Problem-based learning requires critical elements that are not often found in teacher-led learning (see Figure 3). By incorporating these elements into lesson plans, Orff teachers can address important 21st Century skills and the musical goals of the class.

Building On Students' Existing Knowledge

Children grow up in a world full of music. They bring a wide variety of prior experience (formal and informal) into the classroom. This experience influences their learning of new material.

Skillful teachers capitalize on students' previous learning and develop lessons that build upon extant skills and knowledge. This makes curricular planning critical. The Orff process (AOSA, 2013) integrates effectively at this stage because it consciously builds upon aspects of child's play in order to introduce learners to new elements of music and movement.

The more experiences students have in common, the more easily they will be able to work together in new situations. This underlines the importance of (a) establishing a mindset predicated on the concept of being a "community of learners," and (b) having an established learning sequence with well-defined learning goals.

Defining a lesson plan as a problem to be solved by the students creates a framework for an effective problem-based lesson design. The cinquain lesson demonstrates how, in a problem-based context, lessons become student-centered (based on what students will do) rather than teacher-centered (what the teacher will do).

When designing problem-based lessons, one must take into account:

- what the students will be learning;
- what the students will do in order to learn;
- what musical material will facilitate student learning;
- the learning structure (how the lesson will be organized); and
- assessment (how the teacher will know that learning has taken place).

Rethinking the Role of Assessment

Assessments should support learning. Used as learning tools, assessments can empower students to take ownership of their own learning.

Traditional summative assessments, or assessments *of* learning, provide information about students at a terminal point of instruction. Essentially, they are a basis for grades.

Formative assessments are done with and by students. They are used *for* learning and as learning. Formative assessments provide students with ongoing support and feedback to enhance their levels of proficiency. Self-assessments

necessitate student engagement in their own learning. Through self-reflection, students gain deeper understandings of music and their own music making ability (see Figure 4).

Assessment is an integral part of educational planning and the teaching and learning process. In a problem-based setting, formative assessment is embedded and ongoing in a teaching/learning context. According to educational researcher Linda Darling-Hammond (2010), effective formative assessment means assigning a problem—such as an arrangement, variation, or composition—and allowing students to work on the problem. Then support students by scaffolding instruction and providing feedback that expands students' deep understanding.

Summative assessments should be based on the ultimate accomplishment desired. A summative assessment in music may entail composing, performing, analyzing, and critiquing a musical piece.

Formative and summative assessments, regardless of type (peer assessment; student self-assessment, or teacher-created assessments), serve a similar purpose. Through them, students learn:

- how to assess their own work;
- strategies for problem solving;
- how to revise their own work; and
- how to approximate expert practice.

The problem-based process should enable students to reach substantially more thoughtful and rigorous outcomes.

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Figure 4: An example of student self-assessment.

Cinquain Student Self-Assessment

Answer the following questions to the best of your ability.

1. List three musical terms you used while creating your orchestration.
2. Identify two ways you would improve your performance. Why?
3. Identify one thing you learned from watching other groups perform.

SOURCE: RUTH DEBROT

Conclusion

To remain vigorous in the 21st Century, educators who espouse Orff Schulwerk should become knowledgeable in problem-based learning and multiple means of assessment. Moreover, they must be able to clearly articulate learning outcomes. AOSA can engage its members in respectful discourse and inform pedagogical practice by offering professional development in the areas of assessment, critical thinking, and problem-based learning.

The principles of 21st Century learning offer a viable means for maintaining the philosophy and mission of AOSA: to inspire and advocate for the creative potential of all learners. These principles can transform Orff pedagogy purposefully to address student needs of the coming century. ■

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Reading with Rhythm

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LORI CONLON KHAN earned her masters in Integrating the Arts from Lesley University, Cambridge, MA and her doctorate in Curriculum and Instruction with a correlate area of Music Education from Boise State University, Boise, Idaho. An adjunct faculty member at local universities, she has completed all Orff teacher training. A member of Idaho Orff for 29 years, Khan currently serves AOSA as Region I Representative. She has presented Orff Schulwerk workshops throughout Idaho.

MARY MCGUIRE, EdD has taught as an adjunct professor at several of the colleges and universities in Treasure Valley, Idaho, including Boise State University. She has presented at state and regional workshops, and spent a summer teaching English in China. McGuire has been singing and performing music since her youth. Currently, she is a reading specialist in Boise School District, Boise, Idaho.

ABSTRACT

Music teachers have found that musical activities such as singing, dancing, and playing instruments can be used in teaching literacy when working with young children (Fisher & McDonald, 2001). These activities are the core of the Orff Schulwerk approach. For this study, researchers explored the possibility of using musical activities that were based on the Schulwerk as literacy intervention for struggling readers.

By Lori Conlon Khan and Mary McGuire

Music has been shown to have a positive effect on both behavior and academic performance (Black, 1997). Fisher (2001) found that there is an association between rhythmic ability and reading among seven- and eight-year-old students. Both phonemic and musical sound discrimination are related to reading ability; Evidence supports the use of rhyme, rhythm, and melody in teaching language with third-grade students. During group musical activities, children learn as they read, write, comprehend, and express oral language in highly active and engaging learning contexts that music making provides (Fisher & McDonald, 2001).

The Orff Schulwerk approach emphasizes speech rhythms and connecting speech to pulse, movement of the body to a steady pulse, and the use of instruments (Orff instrumentarium). These instruments include both simple percussion instruments and barred melody instruments such as xylophones.

While trying to determine whether rhythmic and melodic patterns were the same or different, Anvari, Trainor, Woodside, and Levy (2002) found that music skills correlated significantly with both reading development and

phonological awareness. Reproducing speech with body percussion (patsch—or patting the lap, clap, snap, stamp) and on instruments was informed by the work of Overy (2003). Overy discovered timing skills can be improved with training, and will lead to improving language and literacy skills. David et al. (2007) found that using Weikart’s process of moving to the steady beat is highly correlated to reading ability among students in grades 1-5. The novel intervention activity of reading aloud while walking was inspired by the work of Peebles (2007) on motivating struggling readers with music.

Reading fluency is an integral component to reading comprehension. A student’s inability to decode may, in fact, hinder his or her ability to become an independent reader (Worthy & Broadus, 2001/2002). According to the National Research Council (NRC), a student’s academic success, specifically the ability to read “modestly” well, can be determined by the end of third grade. How well a child reads at the end of third grade is a predictor of the child’s successful graduation from high school (Snow, Burns & Griffin, 2001). The recommendations of the National Reading Panel (NRP) include direct and systematic phonics instruction, phonemic awareness instruction, fluency instruction, and comprehension by means of vocabulary instruction and encouragement to read more (2000).

Reading fluency involves rate, accuracy, and prosody or expressiveness. Good readers read rhythmically and expressively. Dowhower (1991) suggests that prosody, the “third bedfellow” of fluency, is often unattended either by researchers or teachers. The rhythms and melodies of language appear to play major roles in how very young children process both spoken and written language. Since children are so sensitive to the melodic aspects of speech, they may still use prosody as one of their primary cues to the syntactical segmentation of both written and spoken language. These prosodic processing skills may either be a predictor of or precursor to reading fluency (Schrieber, 1991). Since prosody is referred to as the “music” of reading, can an emphasis on music actually help struggling readers?

Methodology

The subjects (N=42) in this study came from grades K-1 (n=12), 1-2 (n=12) and 2-3 (n=18). Subjects were equally divided between boys and girls. All the subjects scored a “2” (near grade level) on the Idaho Reading Indicator (IRI) during the spring semester.

(IRI is a required state standardized reading assessment for students in grades K–3.)

The teachers consisted of eight instructors who were highly qualified certified teachers and paraprofessional educators. The student-to-teacher ratio was five to one. Two of the instructors were the researchers.

The subjects were divided into control and intervention groups. Students who did not attend the Summer Literacy Camp and scored near grade level on the IRI comprised the control group. All the students in the intervention group attended the Literacy Camp from Monday through Thursday mornings for six weeks.

Camp participants included six students in grades K-1, two in grades 1-2, and five in grades 2-3. The materials used for the reading instruction curriculum included phonics, phoneme awareness, sight word instruction and review, vocabulary building, and comprehension. Reading fluency was built into these sessions through songs, poetry, and playing instruments. Reading intervention sessions were 90 minutes daily.

In addition to the reading instruction, each group received one 45-minute music intervention daily. This was focused on two musical skills, singing and beat competency. Six instructional strategies or activities were used based on the Orff Schulwerk approach.

The first activity was modeled after Weikart’s (1982) approach. Seated students were instructed to match the pulse of an instrumental selection with bilateral patsching on the legs followed by alternating hands. They then matched the steady beat by jumping on both feet, progressing to marching in place, and walking through space. If students tired or struggled with matching the pulse exactly, the instructor would stop and return to bilateral patsching.

Second, the Orff instrumentarium was widely used. The instructor included familiar poems and songs such as “Peas Porridge Hot,” “Loose Tooth,” and “Jelly in the Bowl.” The instructor asked students to echo the poems phrase by phrase. Students verbalized and then sang the poems, patsched the steady beat bilaterally, and finally tapped the rhythm of the words. From here, the steady pulse was played on a drum and then transferred to bordun. Students were asked to improvise the rhythm of the words in pentatonic scale on the instruments.

Third, the Weikart (1982) four-step process was used to train subjects’ internal rhythmicity. The steps are 1) say the movement, 2) say and do the movement, 3) whisper and do the movement, and 4) think and do the movement.

Table 1: Average IRI scores for intervention and control groups.

Grade	Assessment	Spring Average	Fall Average	Gain/loss	Sample Size
Intervention Group					
K-1	Letter Sound Fluency	20.40	42.20	+21.50	6
1-2	R-CBM	40.50	27.50	-13.00	2
2-3	R-CBM	81.20	68.90	-12.40	5
Control Group					
K-1	Letter Sound Fluency	21.70	22.70	+1	6
1-2	R-CBM	39.40	24.70	-14.70	10
2-3	R-CBM	81.90	58.40	-23.50	13

Fourth, students sat in rows of four or five, one behind the other (“in a canoe”), each gently tapping the pulse on the shoulders of the students in front of them to keep steady beat in imaginary canoes. When the instructor said, “switch,” students would turn around and repeat the exercise. Students at the front tapped the beat on the floor in front of them.

Fifth, intervention activities included playing with the nuances of language, which were pitch, inflection, tone, and volume (Fisher, 2001). Instructors used a chicken puppet and glockenspiel to help students play with vocal movement and inflection, and match pitch.

Sixth, students began reading a grade-level passage aloud with the teacher while seated (Peebles, 2007; Conlon Khan, 2010). Students reread the passage while walking. The teacher encouraged students to keep walking if they tended to stop or struggled to decode. Teachers then provided an appropriate tempo by playing instrumental selections as students walked and read.

For this study, the researchers used IRI as the main measurement device to compare reading growth between the control and the experimental groups. For grades K-1, the researchers recorded subjects’ Letter Sound Fluency (LSF) scores. Reading Curriculum Based Measure (R-CBM) was used to assess grades 1-2 and 2-3 subjects.

The researchers used the Interactive Metronome (IM) computer program to assess subjects’ internal rhythmicity accuracy. This device measures the ability of a subject to synchronize hand tapping with steady pulses. A high IM score indicates a larger average number of milliseconds between the metronome beeps and the student’s movements;

Hence, less accurate timing. A lower IM score indicates more accurate timing. Task average scores range from greater than 280, classified as extremely deficient, to 40 and below, which are considered superior. An average IM score ranges from 90-119.

Results

All subjects in the intervention and control groups were tested before and after the Summer Literacy Camp. The pre-test average scores were collected in the spring of 2012; and the post-test average scores were collected in the fall of 2012 (see Table 1.)

The K-1 intervention group’s LSF gain score was 21.50, which was 20.50 points higher than that of the control group. As for R-CBM, grades 1-2 subjects’ loss score was -13.00, whereas the control group’s score was -14.7. This difference was relatively small. For grades 2-3 intervention group, the subjects’ loss score was -12.4., which was 11.10 points better than the control group.

In reviewing IM scores, grades K-1 subjects improved the most. Their post-test score loss was -64.20 points, indicating improved accuracy. Grade 2-3 subjects also improved. Their post-test score was -41.75. Grades 1-2 subjects’ post-test score increased +16.50, which showed the least improvement. (See Table 2.)

Discussion

First finding

From the results, we found that the K-1 group (n=12) responded to and benefitted the most from the interventions. They were able to retain reading fluency into the next school year. This study supported Fisher & McDonald’s (2001) finding. Music-making

Table 2: Music Intervention Data

Grade	IM Pre	IM Post	IM average gain/loss
K-1	229	164.8	-64.2
1-2	112	128.5	+16.5
2-3	109.5	67.75	-41.75

activities helped students improve in reading, writing, and speaking. The researchers' findings also supported the Anvari et al. (2002) study, where music skills correlated with reading and phonological awareness among 4- and 5-year-old children.

Second finding

The study showed that gains in rhythmicity paralleled reading gains. Students in grades K-1 showed the most gains in overall literacy and music skills. Students in grades 2-3 ranked second and grades 1-2 students ranked third.

Subjects who were able to keep a steady beat were more fluent in reading. Rhythm activities such as patting the steady beat, “steady beat in a canoe,” the Weikart activity, and playing the steady beat seemed to help students keep a steady beat.

Third finding

Comparing intervention results to the control group data, all students in grades 1-2 and 2-3 showed a summer slide. However, the summer slide for the intervention groups was less dramatic than that of the control groups. In fact, the summer loss for the grade 2-3 group was only half of the loss of the control group. These results proved that the intervention groups that received music instruction did better than the control groups.

Limitations

Subjects in the intervention and control groups were not divided evenly. In the intervention group there were only two students in grades 1-2, but the control group contained 10 students. Grades 2-3 included five students in the intervention and 13

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students in the control group. In groups with fewer students, each student's performance would alter the group's results significantly. The small sample size made generalization difficult.

Attendance and attrition were two limiting factors that affect the results of this study. Mobility is a problematic factor for Title I student populations, and a number of students met the Title I criterion. Students who attended fifty percent of the time or less were excluded from the study.

The study included six musical intervention activities: patsching, playing instruments, movement, keeping a steady beat, exploring different voices, and singing. Since all students participated in both reading and music interventions, it is difficult to tease out which factors were the most significant ones that improved students' reading fluency.

During this study, researchers noticed a love of reading and music exhibited by students attending the Summer Literacy Camp. At the end of every day, students expressed their enjoyment by unanimously declaring that music was their favorite part of the day. One parent took us aside and said, "You have to do this again. My daughter would not let me let her miss one single day of summer camp."

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OF INTEREST

The editors were interested to discover independent research reported in the *Journal of Neuroscience* that supports this article. Researchers at the Auditory Neuroscience Laboratory at Northwestern University in Illinois found that subjects who could accurately tap along with a metronome also had enhanced neural responses to speech sounds, as measured by electroencephalography. These subjects turned out to be better readers, as well. For the complete article, see "Moving to the rhythm 'can help language skills'" by Melissa Hogenboom online at the BBC News website, at <http://www.bbc.co.uk/news/science-environment-24124158>.

Conclusion

Music plays a strong role in children's literacy attainment especially in the early grades. Children perceive the music-making process as fun. Developing steady beat or internal rhythmicity seemed to improve fluent reading fluency. The more teachers connect words and music in early literacy instruction, the stronger the students' gains seem to be. This research showed that using the Orff-Schulwerk approach as a framework for literacy intervention has a positive impact on young students. ■

CHILDREN'S BOOK REVIEW

Reviewed by **Holly Gilster**

Bake You A Pie

By Ellen Olson-Brown and Brian Clafin

Illustrated by Jeffrey Ebbeler

Berkeley, CA: Tricycle Press, 2006

The other day I was making my weekly visit to the local thrift store. I wasn't looking to outfit my kitchen: I was on a treasure hunt for children's books. Any thrift store's book section is a veritable gold mine for music teachers. Parents, retiring educators, and kids who've "outgrown" their books keep the thrift store and me well stocked.

Usually I sit on the floor browsing through books that have been so well-handled they are falling apart. Children must have loved these books! Call this clue number one on my treasure hunt. Good books have obviously been read and re-read.

Jim Trelease first published his *Read Aloud Handbook* in 1979. As a parental guide it is fantastic, but for the music teacher it is incomplete. My need for music classroom books is different. Sometimes I need a specific meter, or rhythm, or I'm in search of books about various musicians' lives. I might need a book to springboard into one of my extensive units. Enter clue number two in my search for literature: A musical focus.

Finally, as an artist myself, I'm a snob about illustrations. Since I read to elementary school kids, I will, of course, be showing them the pictures. These can either complement or distract from the story. Good-book clue number three requires entertaining or informative illustrations.

Imagine my delight then, when I find *Bake You a Pie* by Ellen Olson-Brown and Brian Clafin, and illustrated by Jeffrey Ebbeler. This is a hilarious and engaging set of verses about baking pies.

The book seemed a perfect introduction to my unit "Songs About Food." Each verse introduces a new "pie" (alligator, nuts-and-bolts, or tambourine tangerine), and the illustrator takes readers to a specific location to enjoy it. We ride a horse in cowboy country to eat blueberry pie. We travel

to New Orleans for mud pie. We walk the streets of New York City for a garbage-truck pie.

The illustrations are packed with details about the geographical locales of the pies. Neat! Now I have a social studies connection for my food unit as well. These informative illustrations clearly meet the needs of clue number three.

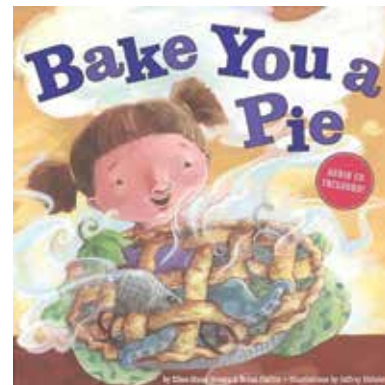
The text is written in metered verse, as if elaborating on a folk song. Could this be the answer to clue two? Eureka! Each verse IS a song! And look! Each is about a different style of music disguised as a pie. Ten distinct pies are introduced: opera, country, techno, western, gospel, jazz, bluegrass, a capella, Cajun, and rock-n-roll.

But then I discover that the back cover holds a CD. On it, each song is both sung and accompanied in the musical style of the accompanying picture. Now I have a book that I can use to introduce a unit in different musical styles. Clue number two requirement met.

Not only is each song recorded with full stylistic accompaniments, but the CD contains a karaoke track for sing-a-longs and a third track with a simple acoustic guitar. Any average student can sing the song, too.

This book is a treasure for the music classroom. If you can't find it at your local second-hand store, it can be purchased new or used from Amazon online. For any music teacher, *Bake You A Pie* is a treasure trove of experiences that unite music, language, and learning for your students. ■

HOLLY DEUEL GILSTER has been teaching music using an Orff Schulwerk approach for more than 30 years. She has studied children's literature with the acclaimed author Jeanne Whitehouse Peterson. An author herself, her young-adult short story "Lost" won first place in the 2008 SouthWest Writers International Writing Competition. She has published a book of listening "maps" for the elementary classroom teacher, called *Learning to Listen, Listening to Learn Vol. 1*, and is a frequent presenter at music teacher conferences.



Reviewed by **Karen Williams**

Birds

By Kevin Henkes

Illustrated by Laura Dronzek

New York: Greenwillow Books, 2009

Starting with birds singing in the morning, Kevin Henkes' and Laura Dronzek's imaginative picture book *Birds* delves into the colors, shapes, and sizes of our feathered friends. A tiny hummingbird, a pink flamingo, owls, seagulls, bluebirds, and others fill the opening pictures.

The primary-colored birds, simply illustrated in eye-catching acrylics, reinforce color identification for young children. Seven little brown birds on a wire seem to disappear when we turn the page, just as they do in real life when we look away for a moment. Yellow clouds represent birds flying as the sun sets. Birds sleep, heads tucked under their wings, under a starry sky. A barren tree in the snow harbors a single cardinal on a branch, looking "... like one red leaf left over." A mob of blackbirds crowds a large tree, filling the branches with dark silhouettes. They scatter all at once into the sky, startled into flight.

Dronzek paints fanciful swirls and loops representing the birds' colorful tail feathers in the sky as they fly. Children can vocalize, sliding their voices up and down, while tracing the curved lines with their fingers.

In other illustrations, flocks soar through the sky, perch in trees, and peck and hop on the ground. In a scene of a rainy day devoid of life, the author wonders, "...where all the other birds go when it's stormy and they can't get home to their nests."

The book concludes with a child flapping her arms, but unable to fly like a bird. Undaunted, she delightfully discovers that she can sing like a bird.

Birds extends easily into singing, playing instruments, movement, and drama. Insert any from a myriad of familiar bird songs throughout the book, or use songs as introductions, interludes, or codas. Try folk songs such as

"Bluebird," "Ah, Poor Bird," and "Three Blue Pigeons." Songs about weather are also applicable, such as "Rain, Rain, Go Away" or "Rain Is Falling Down." Allow students to use their voices to create bird sounds and whistles.



Barred instruments work well as Orff accompaniments to this book. An instrumental piece from the Volumes might serve as an introduction, coda, or interlude. Have students create a sound cloud to accompany the bird-shaped clouds. Try small percussion instruments to enhance other scenes, such as a gong for the birds exploding out of a tree, or a slide whistle for the swirl of tail feathers.

Possibilities for solo, pair, or group movement, dance, and drama for *Birds* vary. A child standing on white fabric holding a red scarf could represent the lone cardinal. Groups of children could morph from one bird-cloud shape into another. Enhance movement visually with colored shirts, scarves, ribbons, or large pieces of fabric. Colored ribbons can reflect tail feathers coloring the sky.

Birds is ideal for younger children. It reinforces classroom objectives such as identifying colors, counting, silhouettes, weather, and seasons, while providing opportunities for music and movement exploration in the music classroom. With more difficult music and movement, this book will interest and engage older children. *Birds* is an imaginative book that will spark your students' creativity. ■

KAREN WILLIAMS teaches PreK–Grade 5 music at Oveta Culp Hobby Elementary School, Fort Hood, TX. Karen is certified in Dalcroze Eurhythmics and the top level of Orff teacher education. She is the treasurer for the Heart of Texas Chapter of AOSA. In her 27 years in education, Karen has taught middle-school band, fourth grade, remedial writing to grades 2-5, and elementary school music.



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Issue	Feature Topic	Coordinator(s)	Contributor's Deadline
Summer 2014	Teacher Evaluation	Patty Reed Donna Gallo	December 15, 2013
Fall 2014	Orff Schulwerk and 21st Century Skills	Chet-Yeng Loong TBD	March 15, 2014
Winter 2015	Open (Tentative)	Carol McDowell TBD	June 15, 2014
Spring 2015	TBD	Michelle Przybylowski Nick Wild	September 15, 2014
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what culture
we’re from,
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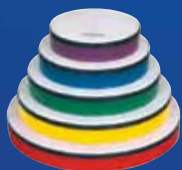
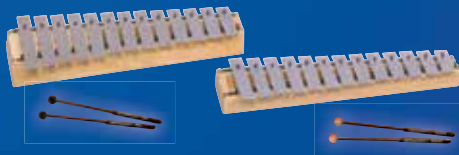


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