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on the cover

"Cardinal in a Fir Tree" by Matthew Cicchlar, a student at Prospect Elementary School, Clarendon Hills, IL. Art teacher: Susan Tiemstra.

issue coordinators

Carol McDowell and Steven Taranto

R E L E A S E T H E

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OPEN ISSUE

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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.

ad inquiries

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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

By Chris Judah-Lauder

Seniors At Play

I am not a trained musical therapist, but I offered a gift of an Orff Schulwerk music experience to my mother, who lives in a beautiful retirement center in my hometown, Mishawaka, IN. Because my father passed away this past February, I hoped my little program would bring a smile or two to my grieving mother and her friends. My mother enthusiastically agreed to the plan.

Mother anxiously awaited my summer visit, calling me on a weekly basis for several months to remind me: "Remember to explain about Carl Orff!" When I arrived, the retirement center staff was very helpful in providing "kitchen instruments," including chopsticks, wooden spoons, several small, unpitched percussion instruments, and a piano. My sister-in-law loaned me the many instruments she had collected over the years that I had given to my nieces and nephews at family Christmas gatherings. (Honestly, I think this part was payback.)

On the day of the program, after I set up my instruments, I spoke with one of the center's employees. She thanked me several times for taking the time to prepare and deliver a music program for the residents. This total stranger continued to share her personal story: Her parents died young, so her grandparents had raised her. She understood senior citizens' pains, disabilities, and difficulties. My mother is blessed to have this inspiring and caring employee at her center.

With my little Cairn terrier Cassie by my side, I anxiously walked down the hall to the general-purpose meeting room. Cassie, with a wagging tail and curious eye, took her place to one side to greet the seniors entering the room for the program. They arrived one by one in various ways: walking, with strollers, in wheelchairs, and some with assistance from employees. They all sat at tables with enchanting musical toys. Initially, around 20 came to participate, but as the program continued, another 12 arrived with smiling eyes filled with curiosity.

continued on page 6

SOURCE: CHRIS JUDAH-LAUDER

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As I do with all new teaching experiences, I prepared more material than needed, because I had no idea what the residents' interests or abilities would be. We started with a simultaneous imitation activity I learned at the 2014 Orff Forum: While listening to a classical piece of music, participants pretended to wash their hair, put on deodorant, brush their teeth, and clean their nails. This initial activity immediately prompted smiles and laughter in the group. One smiling and questioning participant (I will call her Mary) asked at the end of the activity, "Are you sure this isn't an exercise class?" Everyone laughed.

I used *Funga Alafia* as a call–and-response song, where participants played simple ostinati during the B section. Without being prompted, the seniors joyfully played their instruments as they sang *Ashay Ashay*.

Next, I presented a short biography of Carl Orff, gave a brief history of the Schulwerk, and showed a few of my publications (my mom insisted!).

During another activity, participants played the kitchen instruments, with opportunities to solo while others played a steady beat. One soloist took me by surprise: She played and moved rhythmically with grace and enthusiasm. After the program, I praised her expressive solo, and questioned the source of her musical talent. Without any hesitancy, she explained, "Music is my medicine and outlet as I struggle with mental illness. I live and breathe music on a daily basis, and listen to music through my headphones every night. I loved this music program. Thank you so much."

Next, using a musical selection of contrasting tempos and moods, we used our fingers to dance on paper plates. Like all balanced movement activities, we changed lines of direction, levels, and body facings. We enthusiastically hopped, jumped, and even added a few leaps. With great excitement, we creatively picked up the paper plates and danced in the air. Again, Mary asked, "Are you *sure* this isn't an exercise class?" A few moments later, right in the middle of the song, my mother questioned out loud, "Is this song almost over? I'm getting tired!" Since we were only a few minutes into the program, the comment was ironic. My mother initially insisted that I present an hour-long program. I was glad I didn't listen to that request, at least.

After 40 minutes, the program concluded, followed by smiles and enthusiastic applause. But to my surprise, no one made any attempt to leave. This prompted me to ask, as I do at the conclusion of all of my programs, "Do you have any questions?" And, yes indeed, they had questions!

SOURCE: CHRIS JUDAH-LAUDER

Chris Judah-Lauder (with Cassie the Terrier) and Chris's Mother, Lois Ganser.

They inquired about the life and work of Carl Orff and asked to hear one of his selections. I played one of my student's arrangements of *Street Song*, explaining that one of the variations could be heard in a recent commercial for an eyewear retailer. Many smiled, nodding with acknowledgement, and I was surprised to see several of the participants writing this information down. Another senior asked if I had a video of children performing. Regretfully, I had to say no. While I had video material on hand, I had not thought to ask the retirement center for an LCD projector. I'll add that item to my preparation list for next time.

One by one, the residents left, thanking me with comments like, "This was the best program we have ever had," "Please come back again," "We love your mother," and "Thank you for bringing your passion to us." My favorite participant Mary smiled as she asked, "Are you sure this wasn't an exercise class?"

Watching and collaborating with seniors at play was a new and fulfilling experience. Not to my surprise, the Schulwerk again worked its magic by enabling people to make music accompanied with smiles, laughter, and enjoyment for all.

And yes, Cassie watched the entire program! ■

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.

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The Name You Know

IN THIS ISSUE

By Laurie Sain with Carol McDowell and Steven Taranto

The Variety of Orff Schulwerk

For the past several years, issues of *The Orff Echo* have featured themes or articles based on specific ideas central to the Schulwerk. But when we receive submissions for an open issue, such as this one, our contributors demonstrate clearly how broad and deep the Orff Schulwerk process can be.

Jennifer Shaw begins this issue with "The Strengths of the Orff Classroom," which discusses the advantages—and terrors—of the apparent "controlled chaos" in a Schulwerk classroom. But she clearly shows how children's playful nature combined with the Schulwerk's age-appropriate tools and methods drive a deep understanding of music and skills that helps learners throughout their lives.

Lewis discusses specific Schulwerk strategies that support how children learn English in particular, with its variable stresses and unique musical rhythms.

OS also serves those with specific needs, as Kristen Lewis reveals in "Serving English Language Learners in the Orff Schulwerk Classroom." Studies imply that musical learning helps children acquire any language. Lewis discusses specific Schulwerk strategies that support how children learn English in particular, with its variable stresses and unique musical rhythms.

Of course, music is only part of Orff Schulwerk. Movement is integral to the approach. In "Creative Movement: Exploring Laban's Theories in the Orff Classroom," author Deborah Ann Stuart presents a specific method of using Rudolf Laban's theories of movement to create inclusive and creative learning experiences in an Orff context. Stuart's explanation of her process is fully illustrated online, as we again connect the "hard copy" issue of the *Echo* with the flexibility of AOSA's online website.

As Orff teachers know, there are many approaches to teaching children music and movement. Contributor Ran Whitley explores how one such alternative, the Suzuki Method, compares to Orff Schulwerk. While at first glance these two approaches are very different in their orientations, Whitley shows how they share common pedagogies in his piece "Carl Orff Meets Sinichi Suzuki." When the goal is teaching children to love music, this comparison shows how varied the methods to reach that goal can be.

Similarly, Joan Bell Dakin expands our ideas of using OS to teach people of certain ages. In her piece, "The Orff Angels: Adults Learning Through the Schulwerk," she describes a church group of senior musical learners who have expanded their capabilities through the Schulwerk process. Carl Orff designed his approach for children, but as Dakin shows, the same techniques help older learners appreciate and embrace the joys of music making.

How did Carl Orff and Gunild Keetman create such a broad yet deep approach to learning music? The last two general articles provide some insights.

In Karen Stafford's piece, "Letters to Isabel: An Analysis of Isabel McNeill Carley's Recorder Works for Children," she compares Carley's pedagogical theories with her children's recorder compositions. As letters from the children show, her approach delighted them as well as taught them the basics of music.

Finally, Pamela Stover shows readers how they can learn more about the history and approach of Orff Schulwerk through accessing original documentation in archives. Her article,

Digging Into the Archives: Conducting Historical Orff Schulwerk Research, is a good introduction to readers who may not have delved into this kind of activity. It provides excellent resources for historians who may know the basics of archival work but are looking for specific Orff-related resources.

We close this issue with three reviews of children's books, each of which is a unique experience for children in an Orff classroom. Brittany Grant reviews "Red Sled" by Lita Judge, a winter's sled story full of adventure, animals, and fun in the snow. Sally Trenfield reviews the bilingual book "Colors! ¡Colores!" which uses English and Spanish poems to describe colorful illustrations all ages will enjoy. Darla Meek's review of "Snowflakes Fall" reminds us that books can be healing as well as learning tools. Inspired by the terrible events of Sandy Hook, the author and illustrator provide an experience that helps children put a tragic event into a curative context.

We hope the variety and depth of this issue's articles help you better understand Orff Schulwerk, and provide ideas and resources to enrich your teaching and your students' experience. Carl Orff and Gunild Keetman created a unique approach that holds up well to the challenges of learning and living in this century. ■

LAURIE SAIN is editor-in-chief of *The Orff Echo*. Issue coordinators **CAROL McDOWELL** and **STEVEN TARANTO** assisted with this piece. Both are active Orff teachers and enthusiasts, and members of the *Echo*'s editorial board.

The Strengths of the Orff Classroom

ABSTRACT

Teaching children music basics through movement and play is at the heart of the Orff Schulwerk classroom. In this essay, the author describes some of the strengths of the Orff approach. She details how to build and accept controlled chaos within the musical learning experience, engage age-appropriate tools and methods to bring ideas and experiences to life for children, and take advantage of children's playful nature to encourage deep and abiding musical learning, as well as skills that extend beyond the general-music classroom.

JENNIFER SHAW teaches K-5 music at Lake Ridge Academy, North Ridgeville, OH. After graduating from Temple University in Philadelphia, PA with bachelor's and master's degrees in music, she earned all three levels of Orff Schulwerk teacher education certification. She is past-president of the Greater Cleveland Chapter of the American Orff-Schulwerk Association (commonly known as "Chapter One"). Ms. Shaw has given presentations on the Schulwerk at The Ohio State University, Columbus, OH, Florida State University, Tallahassee, FL, and Marywood University, Scranton, PA. Her students have performed at Ohio Music Educator's Association professional development conferences in Columbus, OH.

By Jennifer Shaw

You walk past the music room and notice what appears to be controlled chaos, at best. You stop for a moment to observe. Pairs of second graders, after learning the singing game to *Lucy Locket* (Sams, 2012), are sitting on the floor trying to create a contrasting B section using plastic coins. Deciding on the coins' specific order entails serious and complicated negotiations. Says one student, "Quarter-dime-nickel-penny."

"No, no," chimes in her partner. "I want to do quarter-quarter-dime-penny."

"Remember, we could always leave a slot empty and make a rest," offers the first.

After numerous such conversations, pairs decide on their coins' order. Then they pat, clap, stomp, and snap their "coin sentences" into body percussion rhythms. Without words, their sentences create an array of interesting cross-rhythms that layer upon each other.

Each small group is pleased with its work and eager to explore and experiment, orchestrating rhythms using percussion instruments. You quickly realize that the eight year olds' percussion pieces, composed through play, are original

Figure 1: Second Graders Perform Their *B* Section to *Lucy Locket.*

SOURCE: JENNIFER SHAW.

and musically sophisticated. Students and teacher delight in their creations. Together, they begin to construct a rondo with the song *Lucy Locket*.

Scenes like the one above are familiar to any Orff teacher. Most teachers would describe it as a good day in the classroom. When children are creatively collaborating, the energy in the room feels and sounds like a beehive.

Embracing Controlled Chaos

Early in my teaching career, I did not always embrace this chaotic "buzz" in a classroom. Students' strategies and techniques for negotiating and compromising were alarming. They needed intervention, or so I thought. But my mentor and friend Roger Sams suggested that teachers need not facilitate every second of young students' learning. Children at this age negotiate and work out their compromises (personal communication, R. Sams, January, 2006).

Once, while observing me in my classroom, Sams playfully said to the students, "OK, you know what to do. Ms. Shaw modeled it beautifully for you. Now go, and let's tell her to sit down and listen!" Their gasps indicated delight that my teacher had told me to sit down and be quiet. They got busy working. Watching them, I learned to trust both the children and my teaching. Effective teachers don't have to control the classroom 100% of the time. I learned to accept that beehive of controlled chaos, and learning began.

Engaging Age-Appropriate Methods

Why is it that many Orff students list music as one of their favorite classes? Perhaps it is being able to take their shoes off (what other class allows that?), join hands with friends in a circle, and sing, dance, and play. They experiment with manipulatives, and play with puppets and instruments that enliven elemental composition and improvisation.

Puppets are a playful approach that I use often in the classroom. My kindergarten and first-grade students adore one such puppet in my classroom, Linda, a mouse puppet. Over the years, students have made her miniature Orff instruments and costumes for various holidays. Linda helps me offer sound advice to students about many things, including how to show good manners, apologize to a friend, or become a sensitive musician-artist. During her check-ins with students, she (and I) notice if students are matching pitch or understanding how to interpret musical opposites, such as high versus low or speaking versus singing voices. Linda also helps me assess students along the way, and lay the groundwork for improvisation.

Early in my teaching career, musically connecting with my youngest students was a struggle. Young students are developing their gross motor and expressive language skills, but they come equipped with a playful exuberance. I found that in the early grades piano stories could be used to great effect. Influenced by eurhythmics, piano stories help teach a wide vocabulary of creative movements, including float, dab, wring, and flick, all within an Orff Schulwerk framework.

Figure 2: First Graders in Creative Movement for Piano Stories.

SOURCE: JENNIFER SHAW.

Using a piano's sustaining pedal and playing black keys in a variety of moods, tempi, and articulations, even teachers with little keyboard experience can create competent improvisations for any story setting or mood. Students learn to listen critically while creatively moving. While they creep heavily across the room like T-Rex dinosaurs, they also note musical benchmarks such as high and low, fast and slow, levels, and specific shapes.

Using crayons and colored pencils, students create road maps of musical forms. Students often worry about forgetting how an improvisation went, and want to replicate it for an audience. They may insist on writing their elemental compositions using their own concepts of notation, to preserve the exuberance they felt while performing their music. Sometimes these unique notations are pictures or icons on a 3-lined staff. However they write it, when students request to notate their music, it demonstrates a sense of achievement and artistic ownership.

In second through fifth grades, which is a classic stage for an increase in independence, students play a game called *Audience* that encourages musical independence. In this game, the teacher takes the role of an audience member and watches a classroom performance. Afterwards, students demand to know how much the teacher would pay for a ticket. If the answer is anything below $95 per ticket, they typically want another chance to impress. Without assistance, and proud of their own talents and independence, they rework their performance to be worthy of a top-dollar ticket price.

Imaginations can soar in the music room. Students yearn to create stories or scenes to accompany the music we are working on. Using unpitched percussion, creative movement, and props, students enjoy creating soundscapes, or improvised music that evokes particular moods, feelings, or scenes. Favorite soundscapes have been storm scenes, eerie nights, and days at the beach.

Play is the natural place for children to express creativity and develop their imaginations. Children create, invent, and design as they draw, build, and dramatize. During creative play, students develop imaginations that lace a multitude of experiences into new ones, which represents a monument to their creativity (Burriss and Boyd, 2005).

Promoting Play as Learning

Simply said, children's play is their work, and their work is learning the world around them. This is not a new discovery for 21st century educators. Jean Piaget, the Swiss developmental psychologist, may have said it best when he stated children's play is their work (Piaget, 1962), but educators from Maria Montessori to Carl Orff have brought these words to life by developing programs that put play at the center of these approaches.

The power of play in music education is a fundamental key to success naturally promoted by the Schulwerk's hands-on, child centered musical experiences. A music room experience with fully engaged participation offers opportunities for self-expression through music and movement, and fosters children's life-long appreciation for the arts.

Many adults have forgotten this hidden power of playful learning. Scheduling conflicts mean that numerous teachers, especially those in the arts, are losing classroom time. Some teachers feel driven to deliver the final results of their students' learning, which may cost children the enjoyment of the learning journey. Play provides natural and experiential learning that supports children's construction of their knowledge of the world and their places in it. It significantly affects the development of the whole child (Burris and Boyd, 2005).

Conclusion

I began my musical career 20 years ago as a freelance flutist primarily performing with regional orchestras. I never imagined that I would think children's music was exciting to listen to. Today, the driving force behind my passion for the Schulwerk is that it allows children to create sophisticated, interesting, quality music that offers a sense of ownership and artistic empowerment.

Figure 3: Lake Ridge Academy Second Graders Sing, Play, and Dance to *Alabama Gal*.

SOURCE: JENNIFER SHAW.

Interpreting the classics of the masters has its place and purpose in music learning. However, in a general-music, primary-school classroom, music teachers must question how often students should be asked to replicate the music and art of others. Instead, perhaps teachers can wonder how to connect with children's play and natural creativity to help them create their own music.

My upper elementary grade students often ask if they can have an "experiment day" in music. After setting an activity's boundaries—allowing them to explore instruments, timbres, and put together a final piece—it takes bravery and trust in their skills to stand back and allow them to creatively experiment. Every classroom experience cannot be like this, but the controlled chaos that results has been a critical point in their learning. It reaches beyond musical skills and offers an opportunity for students to practice social skills useful outside of the music classroom.

Paraphrasing from John Gardner's book, *Self-Renewal* (1981), why give children cut flowers when you can teach them how to plant and grow them? Orff Schulwerk provides fertile soil for a garden of artistic creativity that transcends the boundaries of disciplines. It enriches students beyond music making, offering them bouquets that include a heightened ability to recognize beauty. ■

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Serving English Language Learners in the Orff Schulwerk Classroom

KRISTEN LEWIS teaches music to an international student population at Creekside Elementary School, Boulder, CO. Previously, she taught at Monaco Elementary School, Commerce City, CO. There, she received $25,000 from the Glee-Give-a-Note-Foundation for the music program's capital improvement and curriculum development. She is certified in all levels of Orff Schulwerk teacher education and level one Kodály. Lewis has completed coursework concerning English language development standards (ELD.) An El Paso, TX native and Spanish speaker, Ms. Lewis is passionate about combining language and music to enrich the lives of her students.

ABSTRACT

A musical education can develop more than an understanding of music. Orff Schulwerk teachers can support students learning English (as either the primary or secondary language) by using specific OS techniques. This article investigates four Orff Schulwerk teaching strategies helpful for language acquisition, specifically for English language learners: incorporating rhythmic texts; developing students' abilities to discriminate among sounds; using scaffolding or sheltering techniques; and enabling students to recognize and manipulate patterns.

By Kristen Lewis

Music and language are inextricably linked, in terms of rhythms, stresses, sounds, and patterns. This connection helps children who learn music acquire language more easily. This article will explore specific teaching techniques that support language learning, especially for English Language Learners (ELL). Whether English is a primary or secondary language for young students, learning music helps further their spoken language skills.

The four techniques fit easily into an Orff Schulwerk classroom, but this article will detail connections between the techniques and language learning. The specific techniques are incorporating nursery rhymes, poems, and other rhythmic texts; developing students' abilities to discriminate among sounds; using scaffolding or sheltering techniques to make instruction comprehensible to language learners; and enabling students to recognize and manipulate patterns in music, movement, and language.

Incorporating Rhythmic Texts

The Orff Schulwerk classroom honors what is "elemental," that is, the most organic and fundamental forms of language, music, and movement. Nursery rhymes, a basic part of any shared language, are also excellent tools in the language acquisition process.

Children enjoy rhythmic and repetitive language, regardless of their language needs. For ELLs, rhymes and chants provide essential opportunities to build vocabulary. They also enable students to hear and practice correct pronunciation. English rhymes expose students to intonation and stress patterns that often exaggerate typical grammatical patterns.

Stress patterns are especially important for ELLs, as English is a *variable stress* language. In speaking it, stress or emphasis is placed in varying and unpredictable places within a sentence or phrase. For example, consider the following sentences.

Not every white house is the White House.
I see a blue bird, but I don't think it is a bluebird.

Unlike other languages, written English does not include visual accents over stressed syllables within words. English language learners must memorize where stresses occur. Nursery rhymes provide great practice internalizing the varying stress patterns in the English language.

For older students, poetry elucidates variable stresses and provides inspiration for performance. Poems can be chosen or composed by students. Using poetry as the focal point of a presentation, Orff Schulwerk teachers can help students build musical compositions and beautifully choreographed movements that complement each other.

Musical learning may also directly support language skills. At my previous school, nearly 90% of the student population was designated as low-income. Eighty-three percent of students identified as Hispanic or Latino. Many of these spoke Spanish at home and English at school. As music teacher, I partnered with art and third-grade general classroom teachers to create a music performance centered on water-themed poetry. Our concert-preparation period, which was six weeks long, culminated just before our students took their Colorado Student Assessment Program (CSAP) test in the spring of 2011. Third-grade test scores in the "figurative language" category of the CSAP test increased from 50% proficiency in 2010 to 70% proficiency in 2011. While the music performance preparation cannot be described as the sole source of this increase, it likely had some influence. Studies show that this kind of music education can improve language acquisition in young students (Trei, 2005; Northwestern, 2010).

Developing Students' Sound Discrimination

In the Orff Schulwerk music laboratory, experimenting with sound and movement is fundamental. Teachers encourage students to play with and compare instrumental sounds and tone color as they represent words, characters, or feelings. They model how to change the mood of a simple folk tune by transposing it into a different pentatone or mode. Students learn to change the feel of a nursery rhyme or rhythmic text by altering meter. For example, students may rewrite favorite nursery rhymes in 5/4 meter once they feel its asymmetrical motion, perhaps after they improvise movement to a jazz song like Take Five (Desmond, 1959). This kind of sound laboratory provides numerous advantages to ELLs.

Whenever students compare sounds, instruments, meters, mood, or pitch sets, they further train their ears to discriminate. A well-trained musical ear gives a student acquiring a new language a major advantage. Languages embed unique rhythmic and intonation patterns in words, phrases, and sentences. Students with well-trained ears can detect those patterns more easily.

An article by Lisa Trei describing two studies conducted at Stanford University in 2005 summarizes, "Musical training appears to alter the ability of the brain's language areas to process pitch and timing changes that are common to perceiving both words and music. The brain becomes more efficient and can process more subtle auditory cues that occur simultaneously."

Knowing how helpful a well-trained ear is in terms of language acquisition, Orff Schulwerk teachers can offer as many word-play, sound-play, and music-play experiences as possible in music class. Below are several Orff-centric teaching practices that are powerful aural-training exercises for ELLs.

- Encourage students to discriminate among sounds in non-pitched percussion instruments. Ask them to sort and identify these instruments based on sound and timbre.
- With students, sing simple and beautiful songs every class. Consistently help students match pitch.

- Encourage students to choose between *do*-based and *la*-based pentatones, depending on the moods they want to evoke.
- Ask students to compare and contrast the sounds of barred instruments in the instrumentarium. Ask students how xylophones compare to metallophones. In what musical context is a bass xylophone more appropriate than a glockenspiel, and why?
- Transpose known soprano recorder songs to the alto recorder. Ask students to determine the ways this alters the sound or quality of the song.

These and other OS practices further students' musical and language learning.

Using Scaffolding or Sheltering Techniques

General music teachers can incorporate strategies that language teachers routinely use. Scaffolding or sheltering teaching techniques help beginning and intermediate students understand instruction more easily, especially those learning the English language. Many of these techniques fold easily into regular OS classroom approaches.

Engaging Students with Nonverbal Activities

Beginning ELLs succeed best in classrooms that are reassuring and anxiety-free. The music classroom can do this naturally. Meaningful participation is not always dependent on verbalizing in English (or any new language). Provide ELLs different *I do, you do* activities that do not involve spoken language, such as teaching a body percussion piece by rote or introducing a recorder warm-up that makes use of echo patterns.

Beginning ELLs can interact with context-embedded language without verbally participating. For example, students can read movement words on a movement word wall to themselves, without having to speak those words initially. These students garner meaning from the environment around them without feeling pressured to speak or write in the new language.

Using Total Physical Response

Total Physical Response (TPR) pairs actions with words to convey meaning (Asher, 2009). Use TPR to such an extent that it becomes automatic. In an Orff Schulwerk context, TPR is inherent in teaching folk dance and all movement activities.

Pick folk dances with repetitive and simple patterns that use confined sets of vocabulary. For example, the folk dance Sasha from the book Sashay the Donut (Davis, Amidon, Amidon, & Brass, 2007) has a simple AB form and could be taught by modeling motions with a partner, using the following vocabulary set: *partner, clap, right hand, left hand, both hands, knees, right-elbow swing, left-elbow swing*, and *travel*. This is a fun, low-pressure way for ELLs to interact with everyone in class and learn key vocabulary with a kinesthetic component to anchor each new word.

Providing Opportunities for Informal Conversation

The first times beginning ELLs speak English are in social situations. Initially, speech is limited to simple phrases or expressions that have "functional communicative payoffs," like OK or no (Echevarria, 2007).

Music teachers can provide appropriate opportunities for direct student-to-student verbal interaction. Natural transitions in the music lesson easily afford these opportunities. For example, a teacher might say, "While your row waits to be called to an instrument, turn to your neighbor and ask which instruments have already been played, and which was his or her favorite?" Other questions might be, "The little boy in the nursery rhyme *Little Boy Blue* fell asleep under a haystack. Turn to your partner and ask if he or she has ever fallen asleep outside," or "Now that you have heard the music of our new composer this month, turn to your neighbor and describe why you like or do not like the music."

Using Routines

Routines offer familiarity and repetition, whether they entail a welcoming song or an organized way to put away instruments. Because routine instructional events remain constant even when content changes, students can more easily pick up new vocabulary (Echevarria, 2007).

A simple routine greeting, a chant of the rules, or a fun body percussion piece all work well in the music classroom. Teachers can also establish routines for learning, such as teaching all new songs in the same way.

Singing Songs and Playing Games

Singing is a non-threatening way for ELLs to begin using English. While singing, students learn correct dialect and grammatical structures

(without even realizing it, seemingly). Singing songs helps students memorize a new language (Fonseca, 2011). Singing is also a joyful activity that promotes unity in the classroom.

Games, because students find them fun, consistently provide high levels of engagement. Games in the elementary music classroom are generally repeated copiously, which gives ELLs many opportunities to learn new vocabulary words associated with the game.

Repeating, Restating, and Paraphrasing

Rather than pointing out mistakes, choose to correctly restate what an ELL incorrectly said. Paraphrase, summarize, and use synonyms on a regular basis. Gesturing and repeating key vocabulary are also good strategies to help ELLs learn language.

Enabling Pattern Recognition and Manipulation

There seems to be some correlation between pattern recognition in music and language. Many believe infants are pre-wired to detect patterns as they learn their first language. Infants can locate boundaries between words by statistical operations: By eight months of age, they can tell which sounds are likely to predict another, and can thus determine sounds that are part of the same word (Saffran, 1996).

Pattern recognition is just as essential when acquiring a second language. One recent study suggests that bilingual people have improved executive function in the brain (Dreifus, 2011). Those who speak two languages are better able to choose the right tool for the right task. They have also been shown to multi-task better than those who speak only one language. This may be because people who speak two languages more efficiently isolate and manage patterns in multiple languages.

Conclusion

Orff Schulwerk teachers may be able to give music students an edge in language acquisition by helping them become expert pattern identifiers. Patterns are present in all aspects of an Orff Schulwerk classroom: in body percussion, in multistep movements in folk dance, in freely composed movement choreography, in the elemental forms of the pieces in the volumes, and in the ostinati that accompany rhythmic text and folk songs. The teaching process integral to the Orff Schulwerk classroom is predicated on teaching patterns: first simple, then gradually more and more complex.

Orff Schulwerk teachers routinely teach multi-part instrumental pieces from the volumes by beginning with text or movement to anchor the first and simplest part. From there, a pattern carefully and subtly morphs into a different one. Eventually, all of the layers reveal a finished product that seems so complex that only a master teacher could have imparted it to students. A master teacher trained in the Orff Schulwerk has an invaluable influence on ELLs as they hone their abilities to recognize patterns. ■

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Creative Movement: Exploring Laban's Theories in the Orff Classroom

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ABSTRACT

As educators, it is our responsibility to match participants' movement capabilities with music experiences and activities that offer success, challenges, and opportunities for creative expression and interaction. Music, movement, and art experiences allow for expression, imagination, and creativity for both teacher and child. In this article, the author explores ways to incorporate Laban movement theories and methods into the Orff Schulwerk classroom to create inclusive, creative, and exploratory learning experiences with music and movement for all ages.

By Deborah Ann Stuart

Orff Schulwerk, as defined by the American Orff-Schulwerk Association (AOSA), is a way to teach children music and movement. It is based on activities that children like to do: sing, chant rhymes, clap, dance, and keep a beat. The Orff Schulwerk process asks students to "think creatively, work creatively with others, and implement innovations" (Vance, 2014). Utilizing creative movement activity is essential to exploring another dimension of Orff, where the human body is the child's instrument.

Similarly, Rudolf Laban (1879-1958), a modern dancer and pioneer in movement education and analysis, believed that knowledge of movement would lead to increased information about people's behavior. His work has informed music and movement educators and professionals who use movement for therapeutic purposes.

In this article, I explore one way of incorporating some of Laban's movement analysis and theories into a process for designing music and movement experiences for the Orff classroom.

Figure 1: Basic Movement Analysis Chart Based on Laban's Method of Analyzing Movement.

Basic Movement	
Where Can You Move?	**What Can You Move?**
■ **Self space:** The immediate area around the body. ■ **General space:** The area surrounding the body, with outside boundaries. ■ **Direction:** Forward, backward, two sides, up and down. ■ **Levels:** High, medium and low. ■ **Shapes:** Curved, twisted, straight and angular. Straight and wide, straight and narrow. ■ **Ranges:** Relationship of one's body to space. How much space is used? How close are body parts? Large, medium, small. Near to, far from. ■ **Planes:** Horizontal, vertical, diagonal. ■ **Pathways:** On floor, in the air, straight, curved, zigzag.	■ **Different body parts:** Head, neck, shoulders, chest, waist, stomach, hips, legs, arms, back, spine, upper arm, elbow, lower arm, wrist, fingers, thumb, hands, toes, feet, heels, ankles, shins, knees, thighs. ■ **Body surfaces:** Front, back, sides. ■ **Relationships of body parts:** Near to each other: curled, bent. Far from each other: stretched. Rotation of one part.
Relationship to another person: Near to, far from, meeting, parting, facing, side-by-side shadowing, mirroring, leading, following.	
How Do You Move?	**How Do You Find a New Way of Moving?**
■ **Force:** Strong, medium, weak. ■ **Qualities of force:** Sudden, explosive; sustained, smooth; swinging. ■ **Creating force:** Quick starts, held balances; sustained, powerful movements. ■ **Absorbing force:** Sudden stops on balance, gradual absorption ("give"). ■ **Weight transfer:** Step-like action, rocking, rolling. ■ **Balancing:** Active stillness, center of gravity. Weighing different body parts, different number of body parts.	■ **Elements of movement:** Space, force, time, flow. ■ **Force:** Produced by muscle tension, firm to light. ■ **Time:** Speed of movement, quick to slow. ■ **Rhythm:** Rhythmic movements in an ordered time structure. ■ **Pulse beat:** Even, equal time intervals of a rhythmic structure. ■ **Flow:** Actions joined smoothly; blended preparations, actions, and recoveries. ■ **Bound flow:** Controlled, careful, on balance; can stop at any time; restraining. ■ **Free flow:** Ongoing smoothness and fluidity.
Movement sequence: A series of movements, one following the other smoothly, with a beginning and an end; a logical whole.	

SOURCE: STUART, 2001.

Understanding the Basics of the Laban Method

Laban's contribution to movement education was to help people discover their natural movement capabilities and communicate the emotions that inspired the movement. Movements could be simple or complex, natural or symbolic, and free or controlled. Laban based his pedagogical strategies on the theory that all movement, regardless of function, shares common elements that can be analyzed. His basic notation system, Labanotation or kinetography Laban, describes direction, body part, weight transference, and duration of movement (Laban, 2011).

Of most application to Orff music and movement educators is Laban's work in the qualitative analysis of movement. In 2001, I developed a basic movement analysis chart (see Figure 1) based on Laban's work of movement education (Laban, 1963). The chart describes how movement is performed and how the effort of movement can be analyzed in terms of four

Figure 2: Laban's 16 Movement Themes.

1. Body awareness.	9. Shapes of movement.
2. Awareness of resistance to weight and time.	10. Combinations of eight basic effort actions.
3. Space awareness.	11. Orientation in space.
4. Awareness of the body's flow of weight through space and time.	12. Shapes and efforts using different parts of the body.
5. Adapting to partners.	13. Elevation from the ground.
6. Using limbs as instruments.	14. Awakening group feeling.
7. Awareness of isolated actions.	15. Awareness of group formations.
8. Occupational rhythms.	16. Expressive qualities or moods of movement.

SOURCE: LABAN, 1963.

components: space, weight, time, and flow. Laban described weight as light or strong, and flow (or control) as free or bound (Laban, 1963).

Laban noticed that people tend to limit their ranges of movement by using habitually preferred motions. He concluded that they could benefit from training designed to expand their ranges of movement (Laban, 2011). Possible applications of Laban's principles include developing structured or guided movement experiences to develop body control, designing movement experiences to communicate emotion and expressiveness, using Laban's effort actions and rhythm concepts to design experiences, and exploring elements of motion inherent in both music and movement (e.g., tension/relaxation, strong/weak, flow/motionless, and expansion/ contraction).

In addition to his movement analysis, Laban identified 16 basic movement themes that could be used to design music and movement sessions. These themes include a variety of ideas (see Figure 2).

Combining the Schulwerk With Laban

Creative music and movement activities can be structured for a wide variety of populations. People of all ages benefit from creative movement. Inclusive sessions can be designed for children with and without disabilities. A person's physical, mental, social, and emotional needs may be developed through therapeutic music and movement activities. Music and movement can provide opportunities for children to express themselves physically and emotionally when perhaps they cannot verbally.

Participants, according to their needs and how their bodies can move, may structure creative movement and music experiences according to their choices and decisions. These experiences allow participants to use music, musical instruments, and their own instrument, the human body.

The basic movement analysis chart (Stuart, 2006) can guide development and design of creative movement experiences, by exploring what, where, and how can we move, as well as finding new ways of moving. Laban's original 16 basic movement themes can be applied to further develop music and movement sessions (Stuart, 2006). This approach works well when striving to reach therapeutic objectives of dance/movement and music therapy sessions. If participants in dance/movement or music therapy are unable to respond to verbal directions, the teacher or facilitator can use visual and verbal prompts with physical guidance techniques to elicit responses and involvement. Aural prompts taken from musical excerpts may also help participants respond. A multidisciplinary approach can inspire desirable changes in behavior and adaptation that participants will use throughout their lives.

Together, music educators and participants can identify and practice creative movement using the basic movement analysis chart. One methodology includes questioning, sequencing, using Laban movement themes, and basic movement questions of what, where, and how body parts can move. This supports Laban's categorization of movement by body, rhythm or time, space, and energy or force.

For example, using poems about nature or children's poetry, ask each member of a small group (five to ten students) to design one movement action for each word. (The word "waves" might inspire a

Figure 3: Using the Questions of the Basic Movement Analysis Chart to Design a Wave Movement.

Where can you move?	Self space: The immediate area around the body. Directions: Forward and back. Pathways: Curved.
What can you move?	Body parts: Forearms and hands.
How do you move?	Force: Strong. Creating force: Sustained.
How do you find a new way of moving?	Are movement actions bound or free-flowing? How will we use or vary space, force, time, and flow?

SOURCE: STUART, 2001.

rolling action with forearms and hands.) With the group's movements in mind, questions from the basic movement analysis chart add variety to the movement sequence (see Figure 3). The group makes decisions together. For example, the group may decide the force is strong and sustained for a wave motion, made with forearms and hands in the air.

Further choreograph the movement sequence by incorporating some Laban themes. Using theme 15 — which governs awareness of group formations in a group — the teacher can ask, "Are we close together or far apart?" If students are working individually, review theme 4: awareness of the body's flow of weight in space and time. Both individuals and groups could consider theme 16 — Expressive qualities or moods of movement — by exploring the question of whether the waves being made with hands and forearms are calm or rough. Finally, force can be added or deleted to change the expressive quality or moods of movement, and reflect the energy of the water.

SEE MORE ONLINE!

We've posted a more complete explanation of this process on the AOSA website at Echo Extensions (http://aosa.org/publications/the-orff-echo/echo-extensions/).

Conclusion

As music educators and certified therapeutic recreation specialists, we help children incorporate their ideas and movement actions into capabilities, using music and movement. These children can be with or without disabilities. Their responses to basic movement questions and Laban themes, and their ideas for movement, can be inclusive for all. Combining Laban and Orff enables teachers to help children explore successfully during music/movement lessons. ■

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Carl Orff Meets Shinichi Suzuki

ABSTRACT

At first glance, the Suzuki Method of music instruction—focusing as it does on playing solo violin—has little in common with Orff Schulwerk's approach of teaching music through movement, play, singing, and experience. Yet the two famous approaches do share common pedagogies. This article explores those commonalities and congruent points of teaching. Specifically, the author investigates informality of instruction, use of language and elemental components, and the important life outcomes that result from musical learning.

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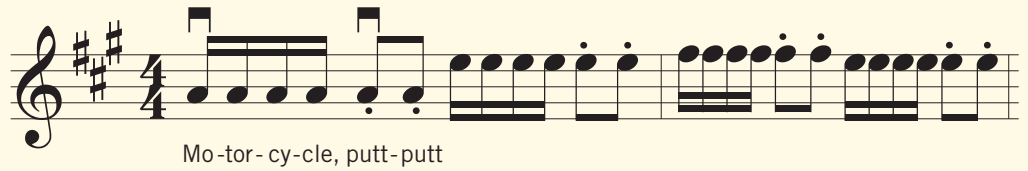
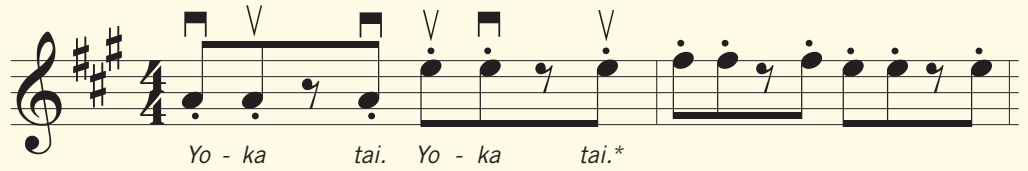
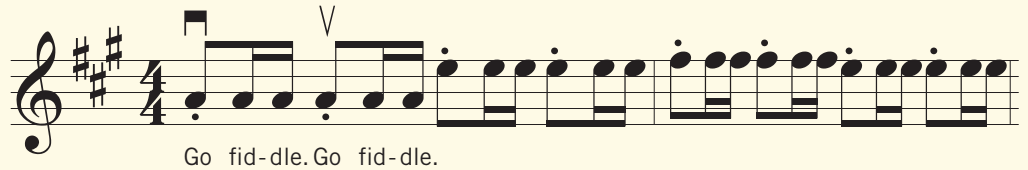
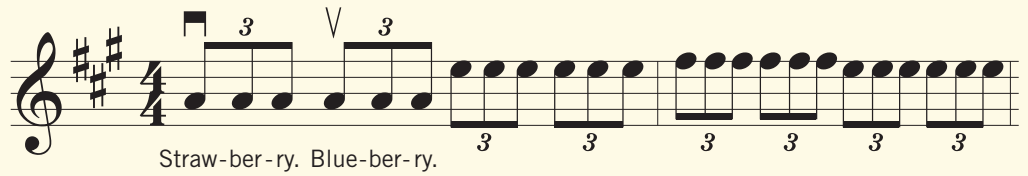
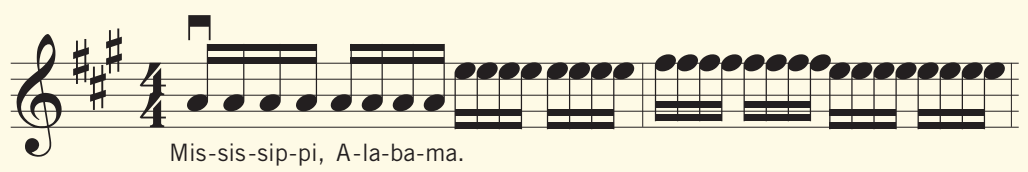
By Ran Whitley

In the early 1970s, as an undergraduate music education major, I was introduced to the pedagogies of both Carl Orff and Shinichi Suzuki. At the time, neither Orff Schulwerk nor the Suzuki Method had fully pervaded the philosophy of music education in the United States. But my professors described both Carl Orff and Shinichi Suzuki as two men who would influence music education for generations to follow.

During those years, however, Orff and Suzuki were presented as having little in common. Orff Schulwerk applied to the school classroom, whereas the Suzuki Method taught individual musicians in a private studio. Orff Schulwerk emphasized singing, Sprechstimme (literally, "speech rhythm," a cross between speaking and singing), movement, ensemble, non-pitched percussion instruments, and pitched barred instruments. The Suzuki Method focused on solo violin. Orff Schulwerk didn't consider the home life of a child or parental involvement; the Suzuki Method required highly engaged parents and intergenerational connectivity as an important component of instruction. Given these striking differences, my professors in college presumed that while the Suzuki method was interesting,

Table 1: Typical Suzuki Arrangements of Rhythmic Speech to Guide Rhythmic Bowing Patterns.

Melody or Theme	
Variation A	
Variation B	
Variation C	
Variation D	
Variation E	

SOURCE: RAN WHITLEY.

it would have little relevance for teachers in the general elementary music classroom.

Having graduated from college and completed the Orff Schulwerk teacher education training, the Schulwerk was the most formative influence on my careers as music classroom teacher and church musician. For most of that time, I gave little or no thought to the Suzuki Method. Then my youngest son began to study Suzuki violin.

Now, as Suzuki parents, my wife and I are expected to thoroughly engage with my son in every aspect of violin study. This includes attending lessons, taking lesson notes, partnering with the teacher to continue instruction at home, monitoring practice,

playing music with my child, and attending Suzuki Association summer institute camps. As an Orff teacher, this experience transformed my ideas about the two pedagogies. There is actually much common ground between Orff Schulwerk and the Suzuki Method. The purpose of this article is to provide insight into some of the commonalties between the two.

Informal to Formal

A frequent criticism of the Suzuki Method is that it teaches informally by rote, placing little emphasis on formal musical notation or reading (Suzuki Association of the Americas, 2008). Through recent experience with the Suzuki Method and personal observation that rote instruction can lead naturally into reading, I realize this criticism is misplaced. While beginning instruction of the Suzuki Method does not stress formal notation, Suzuki purports that the earliest experiences of music should include listening to and imitating good tonal models (Suzuki Association of the Americas, 2008). Accordingly, these experiences should be exceptionally informal, not encumbered by the formality of notation.

Suzuki equates informality in music instruction to informality of language acquisition. He termed this instructional informality as mother-tongue education (Suzuki, 1981a). Even very young children are quickly able to acquire their mother tongues or native spoken languages without formal instruction, through listening, imitation, and rote repetition. Suzuki's theory is that children can acquire musical skills through the same methods. This initial rote approach does not claim that reading is unimportant. Rather, reading in both language and music should follow in natural consequence after children gain competence and fluidity in informal comprehension and expression.

Informality in listening, imitation, and rote repetition is also an important component in Orff Schulwerk. The essence of the Schulwerk is to harness informal and spontaneous play behaviors innately present in children and to shape these actions into specific musical behaviors.

As with Suzuki, Orff Schulwerk does not begin with formal notation. Rather, both approaches primarily immerse children in the experience of informal musical expression. Once children have experience with musical expression, both the Schulwerk and Suzuki introduce formal notation when useful and necessary to enhance musical expression.

Use of Language

An inherent strength of Orff Schulwerk is its reliance on the connectivity between music, language, and rhythm. The Schulwerk's earliest vocabulary of rhythmic material was drawn from children's familiar world of existing poems, nursery rhymes, and speech rhythms.

The Suzuki Method similarly explores this same connection between language and rhythm. The earliest lessons in Suzuki Violin School, Volume 1 (Suzuki, 2007) use word patterns to guide rhythm, metric accent, and bowing patterns. A principal example is Suzuki's Twinkle, Twinkle, Little Star Variations. Once the simple quarter note melody or theme is learned by rote, five rhythmic bowing patterns vary it with the aid of rhythmic speech. The melody or theme and these five variations use language rather than notation to guide the performance. This enables children to pay attention to tone production and precise bow articulation. Choice of rhythmic speech may vary between Suzuki teachers, but a typical arrangement of rhythmic speech appears in Table 1.

Elemental Components

Orff Schulwerk begins instruction by deconstructing music into its most basic elemental components. Once children experience and understand elemental components at the micro level, the components are reconstructed in aggregate to perform music at the macro level.

Elemental components are also typical of Suzuki pedagogy. The five rhythmic bowing patterns in Table 1 function as elemental components for bowing techniques. These techniques are used with *Suzuki Violin School, Volume 1* as well as in Bach's *Concerto for Two Violins in D Minor* (Suzuki, 2008). Amazingly, all of the bowings patterns in this Bach concerto appeared in the *Twinkle, Twinkle, Little Star Variations* as elemental components. Suzuki emphasized not only connecting music with language, but reducing music to basic elemental components that generalize to wider contexts and applications.

Outcomes for Life

Early in the Schulwerk, Carl Orff embraced the philosophy that the importance of music education for children extends far beyond musical outcomes. Orff said, "It is not a question of music education… It is, rather, a question of developing the whole personality" (Orff, 1963). These words have

proven to be prophetic. Research in music education consistently demonstrates that music benefits the whole child in multiple ways, including academic, emotional, and aesthetic development, cooperative learning, social interaction, cultural awareness, and creative thinking. The Schulwerk intends to provide outcomes for life, not just the music classroom.

Orff's philosophy is congruent with that of Suzuki. The latter observed anecdotally that musical training enhances academic performance, including math skills (Suzuki, 1981b) and language skills (Suzuki, 1969a). But Suzuki asserts that the most important outcomes for music extend well beyond academics. He declares that a person's ultimate direction in life is to find "love, truth, virtue, and beauty" (Suzuki, 1969b). Suzuki maintains that music is a unique avenue to help people achieve these important life outcomes. He further asserts that music is critical for personality and character development (Suzuki, 1969c), that music provides joy and pleasure for the whole person (Suzuki, 1969d), and that "music exists for the purpose of "growing an admirable heart" (Suzuki, 1981c). Suzuki also wants his students to develop into good citizens embracing discipline, endurance, and sensitivity towards others (Suzuki, 1969e).

Conclusion

This brief article explored basic commonalities between the Suzuki Method and Orff Schulwerk. Those who want to discover more can read Suzuki's philosophical treatise in *Nurtured by Love: A New Approach to Education*. This is not a textbook for the Suzuki Method. It chronicles formative events in Suzuki's life that shaped and guided his unique approach to both music education and his passion for children's character development.

A visit to a Suzuki summer institute camp demonstrates firsthand the practice of the Suzuki method. There, experienced Suzuki teachers work with children individually and in ensemble. Orff teachers who study and observe the Suzuki Method may be delightfully surprised to discover the harmonious agreement between Carl Orff and Shinichi Suzuki. ■

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The Orff Angels: Adults Learning Through the Schulwerk

ABSTRACT

The original focus of Orff Schulwerk was teaching young children dancing and music through movement, singing, and play. The approach's techniques created a fun atmosphere for learning. Yet adults engage and learn when they have fun, too, so why couldn't the Schulwerk work for older students? This article explores how two retired Orff specialists created the Orff Angels, a church music group for older adults. The result was learning, music, and church performances with and by adults—and, as the students themselves acknowledge, a lot of fun.

JOAN BELL DAKIN is a retired music specialist and past-president of the Northern California Chapter of AOSA. Joan now participates in the music ministry of Valley Presbyterian Church, Green Valley, AZ. She plays guitar in that organization's Praise Band, teaches children through the Joyful Noise Academy (an Orff-based summer music program), and co-directs (with Kay Albrecht) the Orff Angels.

By Joan Bell Dakin

Carl Orff and Gunild Keetman developed Orff Schulwerk for young dancers (Calantropio & Frazee, 2008). The approach is known as a way to teach music to young children. It invites them to play with speech and song, movement, and instruments. When it is fun, children learn the skills and understanding needed for making music.

Adults also learn best when having fun. They can learn about music through lectures and listening to music, but to perform music, adults must play with instruments and the rhythms of speech and song. Using an Orff approach, they also learn by moving playfully.

Who are the Orff Angels? Valley Presbyterian Church in Green Valley, AZ, created an Orff classroom and performing ensemble for older adults called the Orff Angels. This church-based group, comprised of musicians and non-musicians ranging in ages from early 60s to early 80s, is co-directed by two retired Orff music specialists, Kay Albrecht and myself. Supporting the third statement of AOSA's mission, we "inspire and advocate for the

Figure 1: The Orff Angels in Action. Left to Right, back row: Cyndy Hargreaves, Caryl Thomas, Marie Valade, Sara Hennigar, Carrie Malovich, Lynne Szabo, Freda Krauss, Jean Moore. Front Row: Joan Bell Dakin, Kay Albrecht.

SOURCE: JOAN BELL DAKIN.

creative potential of all learners" (AOSA, n.d.). We encourage play during our weekly rehearsals, because unlike children assigned to a classroom, if adults aren't having fun, they will no longer attend.

The group size ebbs and flows throughout the year because many community residents live in Green Valley only during the winter months. The Orff Angels are most active from October through May. The group performs a free community concert each December, inviting those who live in local assisted-living residences. One woman, who has attended every year, said the concert has become a part of her Christmas season.

The Orff Angels began with a telephone call to me soon after I moved to the area. Kay Albrecht, church music director, called and said she had heard that I was a retired Orff teacher from the Northern California Chapter of AOSA. Kay wanted help ordering instruments for the church's children's music program. She soon invited me to help teach the children. Eventually we developed the adult Orff program. Using our experiences working with children, we began our adult group with the basics: body percussion, rhymes, and moving to a drum or recorder. These basics help build confidence and skills in adult learners. We have worked together now for six years, both of us arranging, composing, teaching, and directing.

The Orff Angels now has a full set of xylophones, metallophones, and bass bars, along with a large collection of non-pitched percussion instruments including hand drums, rain sticks, guiros, shakers, a cabasa, a thunder drum, a vibraslap, and an agogo bell. All barred instruments except the bass bars are on wheeled stands, with space underneath to store the bass bars and glockenspiels. Players can stand or sit on stools to play, instead of sitting cross-legged on the floor, which accommodates our adult learners' physical needs. The church music ministry and personal donations from people passionate about music and music education fund the Angels and their performances.

The Angels' adult players are as enchanted with the instruments, both non-pitched and pitched, as children in a traditional classroom. So many adults have forgotten how much fun it is to simply play

with sounds and create rhythms and melodies. Often adults fear doing it "wrong," so at every rehearsal we incorporate something that fosters improvisation. We might play in pentatonic modes over a drone, or interweave rhythms on the non-pitched percussion.

The Music

The Orff Angels' primary purpose is to play music for church services, which inspires the majority of our repertoire. Kay and I could not find published books or scores of church hymns arranged to match the nature of typical Orff instruments. So we created our own arrangements of hymns, spirituals, and other church songs. As we composed, we found that layered ostinati, melodies, and drones worked well and compliment many hymns. Two examples are Kay's arrangement (see Figure 2) of Bayta and Conty's *King of Kings* (1980) and my arrangement of *Lone Wild Bird* (MacFayden & Walker, 1835).

We have also played pieces from Walt Hampton's *Hot Marimba* (1995), a collection of Zimbabwean-style marimba music. These lively, enjoyable pieces are a great success with the group's players, who quickly became comfortable with the music's complex rhythms. Another music source is Boyer-Alexander's collection of African-American spirituals that she arranged for Orff instruments (2001). Since both Kay and I are Orff teachers, we introduced additional pieces from the Orff volumes, arranging many for church services (Keetman & Orff, 1951).

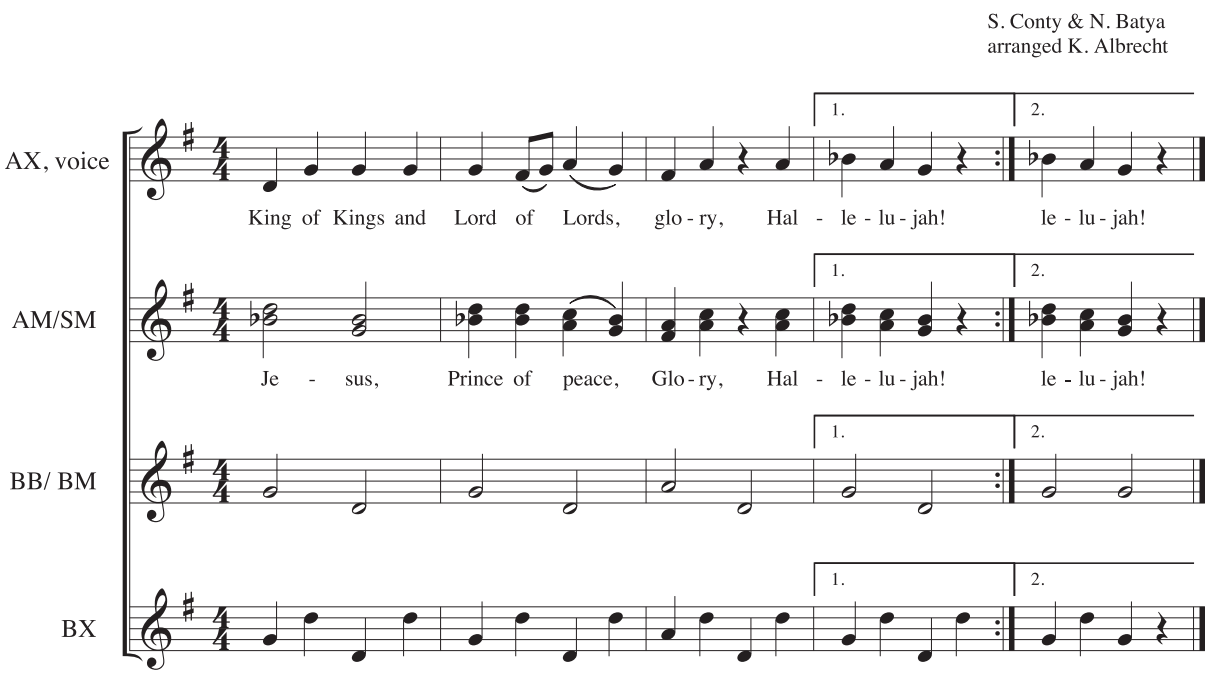
One of the group's favorite pieces from the volumes is *Street Song* (Keetman & Orff, 1951), even though it took a number of weeks to master. The song's chord progression is unusual, and its 3-meter is challenging with its feel of being in 2 meters. A number of the variations needed extra practice. Unlike children, a few of our players find memorization difficult, but it is necessary if this piece is to be played at an appropriate tempo. Fortunately, the underlying chord progression of *Street Song* can be memorized after many repetitions and played by any number of players to support the variations.

Playing *Street Song* led us into the 12-bar blues, a particularly American form of chord progression.

LONE WILD BIRD

The complete arrangement of *Lone Wild Bird* mentioned in this article is at Echo Extensions at www.aosa.org under "Publications: The Orff Echo."

Figure 2: A Portion of *King of Kings* as Arranged for the Orff Angels by Kay Albrecht.



SOURCE: KAY ALBRECHT. USED WITH PERMISSION.

We encouraged our players to write their own blues lyrics using poetry from Walter Dean Myers' *blues journey* as inspiration (see Figure 3).

Figure 3: Two Original Blues Poems For 12-Bar Blues.

Gettin' Old
Gettin' old ain't for sissies, don't you know that's so
Gettin' old ain't for sissies, don't you know that's so
Cause the achin' of loss only rests in the faith of my soul.

Joan Dakin

Low Down Blues
I've got the low down, mean and grumpy feelin' blues.
I've got the low down, mean and grumpy feelin' blues.
Drive them away, let them stay—
It's up to me to choose.

Kay Albrecht

Most of our players have not studied music theory. Through their work with the Orff Angels, they have learned chord progressions, chord inversions, and how chords relate to one another within a key. We improvise melodies with the 12-bar blues in various keys, including E minor. A player wrote, "Even after [my] years of piano music lessons and choir music, I am finally getting it in my head which chords work together" (personal communication, C. Malovich, 2014).

Although we are not a music-therapy group, there are many therapeutic benefits for older adults who play weekly. Some are similar to the benefits of Orff experiences for children in a classroom. The music's repetition, patterns, and creative improvisation enable high-level brain functioning. The social interaction, including the focus and concentration needed to learn and play instruments, promotes physical activity, liveliness, and happiness.

One woman summed it up, "Why do I keep coming? Some Mondays I think I will skip the Orff sessions, just too tired after work. But I have realized that after playing gentle music for an hour, I am more relaxed and energized. I also feel a loyalty for the group. With this small a group it is important that we all show up to make the circle complete. One instrument is nice, but six or eight or ten make beautiful music" (personal communication, C. Malovich, 2014). Another player wrote, "I love coming to Orff for two reasons: I never had lessons on a musical instrument [but] I thought that I could learn the Orff instruments. Therefore, I like the challenge. Second, it's great making music with a group" (personal communication, K. Bachus, April 25, 2014).

Conclusion

The teaching and learning within the Orff Angels group is Orff Schulwerk outside a typical general music classroom. Music is a very complex subject. Through the Schulwerk, with its focus on play and participation, adults learn about music theory, discover new techniques and skills, and even more, experience the deep satisfaction of playing well in an ensemble, And, as a player exclaimed, "It is fun!" ■

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Letters To Isabel: An Analysis of Isabel McNeill Carley's Recorder Works for Children

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ABSTRACT

Historical letters written by young students of Isabel McNeill Carley reveal that her compositions for young children were well-loved. In this article, the author investigates how Carley followed her pedagogical theory in writing and using the compositions. The analysis shows that, in fact, Carley's approach based on her pedagogy successfully attracted children to age-appropriate music, and helped them learn to play to their own satisfaction.

By Karen S. Stafford

In the mid-20th century, a number of young students wrote letters of appreciation to Isabel McNeill Carley (1918-2011), one of the pioneers in implementing the Orff Schulwerk approach in the United States. In their letters, the children mentioned their favorite works from her compositions and described the enjoyment they found in performing them.

This article explores whether Carley's works were age-appropriate and appealing to the children because she adhered to her own pedagogical philosophies and suggestions on recorder, improvisation, and the Orff philosophy. Did Carley follow her own advice?

Biographical Background

Isabel McNeill Carley was curious about how humans learn, and had a basic understanding of the process (A. M. Carley, personal communication, February 10, 2014; Carley, A., 2011). Immediately after World War II, Carley taught piano and preschool music to private students. Many of her ideas for her preschool music were Orff-like, even though she had not yet been introduced to Orff's approach: Carley incorporated movement, improvisation technique, and the use of small percussion into her preschool students' lessons (A. M. Carley, personal communication, February 10, 2014).

In the late 1950's, two German friends from Chicago introduced Carley to Orff Schulwerk with gifts of an alto xylophone and Volume I of Orff and Keetman's *Music for Children* (German edition). Carley was enamored with the sounds of the instruments and the possibilities for creativity. She eagerly attended the 1962 Toronto Orff Conference, which introduced the Orff Schulwerk approach to North America. There, Carley met with and learned from Carl Orff and Gunild Keetman, and embraced their philosophy of child-centered creativity, improvisation, and movement (Carley, I. M., 2011a).

Due to her intense interest in Orff Schulwerk, Carley eventually attended the Carl Orff Institut Salzburg in 1963-64. She became the first American honors graduate of the school, and was certified there as an Orff Schulwerk teacher educator. Carley later became a founding member of the American Orff-Schulwerk Association, establishing the organization's journal *The Orff Echo* and editing it for 15 years. She was also instrumental in organizing and instructing various Orff certification programs in the United States (Carley, I. M., 2011b).

Letters to Isabel and Analyses of the Works

I requested copies of several letters sent to Carley from children which are presently held at the Sibley Music Library at the Eastman School of Music, Rochester, NY. When the copies arrived, a note on one of them by an anonymous person indicated that the works mentioned by students in the letters were from Carley's collection of pieces for recorder and Orff instrumentarium called *Recorders Plus* (Carley, I. M., 1974). The letters were not dated, but Carley's recorder books were first published in the mid-1970s. The letters were most likely written any time from the mid-1970s until 2011 (the year Carley passed away). However, only one composition mentioned in the letters, Tambores, can be directly connected to *Recorders Plus.*

Tambores and the Pentatonic Scale

Dear Mrs. Carley,
… I love Tambores [and] Fan Fare. I hope I meet you some day… P.S. I love MUSIC!

—from a young student's letter to Isabel McNeill Carley

Carley believed that using the pentatonic scale in improvisation developed sensitivity to melodic structure and American folk tunes. It also focused the performer on the melodic line and improvisation without unneeded dissonance or reliance upon harmonic structure. Carley's daughter, Anne, emphasized this point when she stated that her mother wanted a structured environment where students could not "be wrong." The pentatonic was the safest way to enable exploration without fear of errors (A. Carley, personal communication, February 10, 2014; Carley, I. M., 2011c).

Isabel Carley wrote *Tambores* in C pentatonic, focusing on *do*, *la*, and *so*. The Orff portion is very basic, with the alto xylophone part consisting of a do-so-do cross-over bordun, a simple drone accompaniment typically using tonic and/or fifth only (Carley, I. M., 2011c). The remaining accompaniment was written for unpitched percussion *ostinati* in three parts with elemental rhythmic patterns.

With this compositional style, Carley supported her theory about using pentatonic and appropriate accompaniments. Carley used ostinati and rhythms to develop improvisation, and then layered rhythm instrument patterns. These rhythms were transferred to pitches, starting with one or two pitches of the pentatonic scale (Carley, I. M., 2011e).

Tambores is written in ABA form, with the B section consisting solely of unpitched percussion and body percussion. Carley includes teaching suggestions on developing a rondo by adding a C section of unpitched percussion for improvisational opportunities.

The piece focuses on pitches, which Carley might have included in beginning fingering patterns: G, C'(for purposes of this paper, one octave above middle C), and A. Based on two of the letters, at least some of the children were ages eight and nine. For students of this age, Carley would have most likely begun by teaching fingerings for G and E. She believed that starting with the right hand immediately established proper fingering positioning and good habits. For older students and adults, she began with C' and A, because these imitated the "natural chant" of childhood (A. Carley, personal communication, February 10, 2014; Carley, I. M., 1975). Carley did not specify what age was considered "older," but it is possible that some of the students who had written letters had progressed past G and E and were ready for the next fingering set.

Hew Down the Trees and Teaching Styles

Dear Mrs. Carley,

Do you play piano? I do. I also play recorder. Hew down the tree [sic] & Cairo and also When the train comes along [sic] are some more of my favorites.

—from a young student's letter to Isabel McNeill Carley

Carley wrote about the necessity of varied teaching styles to reach all students. She considered those schooled in the Orff Schulwerk approach lucky because of the kinesthetic, visual, and aural learning outcomes incorporated in the philosophy. Her advice for teachers was to recognize their own teaching styles. Orff Schulwerk approaches to teaching rhythm might include a variety of methods such as notation, echoing, movement, and speech (Carley, I. M., 2011f).

Hew Down the Trees is found in Lesson 1 of *Recorder Improvisation and Technique Book One* (Carley, I. M., 2011i). The melody is a simple A-C pattern, with eighth notes, quarter notes, and half notes. This song is definitely age-appropriate for these children based on Carley's criteria for beginners and fingerings. Carley included lyrics so the performing group could be arranged in groups of recorder players and singers performing body percussion on Orff instruments, or in smaller groups including both. In the B section, Carley wrote call-and-response parts for soloists. Because of the simple pitches, the soloists could either be recorder performers or vocalists.

On the barred instrument part of this song, Carley wrote a pattern using A- D'-A, but she also provided an option to perform on A, C, D, E, or G. With the pitch pattern, the melody is most likely based in C la pentatonic (beginning and ending on A). Carley selected another folk tune based on la to promote rich American folk history while expanding beyond the common do resolution (Carley, I. M., 2011h).

The Lessons of When the Train Comes Along

Dear Mrs. Carley,

…My two favorite songs are Fanfare and Tombores. And I love … When the train comes along.

—from a young student's letter to Isabel McNeill Carley

Carley included *When the Train Comes Along* in *My Recorder Reader 1*, or RIT (Carley, I. M., 2013a). This arrangement is based on la, another example of Carley's focus on pieces that do not revolve around do. However, because Carley wrote the song in G, a teacher would have to introduce or reinforce new fingerings besides the A' and C" which was more common in the previous selections discussed.

The pitches of *Train* include E, G, B, and A. As with Mary Mack (Carley, I. M., 2013), the teacher most likely used the primers of Carley's *Five Little Books* (which includes three recorder readers and two primers) to introduce the fingerings. The rhythm is simple, with quarter notes, half notes, and the occasional eighth note and dotted eighth note pattern, suitable for young ages.

Carley wrote a harmonic E minor chord on the words "choo-choo" from *When the Train Comes Along* with various students performing G, E, or B. She included a bordun on open fifth E and B as an accompaniment, which is better suited for the pentatonic pattern. The E-minor chord appears to have been meant not for functional harmony but as a sound effect, to create an impression of the train's horn.

With her barred instrument and unpitched instrument accompaniment, Carley again appealed to younger children. She included a simple eighth note, sand block pattern that would simulate the sounds and rhythms of the train's wheels and gears. In addition to the E-B chord bordun in the bass xylophone, Carley included a simple eighth note pattern of B-A-G-A for soprano xylophone.

By writing the recorder piece in this way, Carley created options that would appeal to children this age while staying true to the standard procedures she felt were crucial to the Orff-Schulwerk approach.

Conclusion

Isabel Carley (2011f) writes in *Making It Up As You Go*, "I rode up to Toronto from Indianapolis… At my next encounter with (Gunild) Keetman at the conference, I somehow had the temerity to give her a copy of my just-issued first book of piano pieces for children…The next day, she stopped me in the hall to say that she and Dr. Orff thought my pieces ideal for children!"

This quote from Carley emphasizes not only her enthusiasm for Orff Schulwerk's founders, but their encouragement for the appropriateness of her compositions for children. Keetman verified Carley's

compositional strengths in the comments section of *Recorder Improvisation and Technique, Book One*. There, she writes, "Your recorder books are excellent…completely in the spirit of the Schulwerk" (Keetman, 2011).

Carley's variety of instrumentation was at the heart of her teaching even before she learned about Orff Schulwerk. During her post-World War II private music classes, she adapted her teaching and instrument assignment strategies to her students, as is evident in her compositions. She met her goal to bring the heart of the Schulwerk to children through her publications and compositions. Not only did Carley meet her own criteria for a strong pedagogy, she also provided ample opportunities and guidance for future music educators interested in improvisational and child-centered activities for the elementary classrooms.

As Carley described her response to the 1962 Toronto Orff conference in *Making It Up As You Go*, "I knew that this was what I wanted to do with the rest of my life. To make music that involved the play of language, the beauty and accessibility of the ensemble of instruments, and that elusive element I'd already been pursuing in my own teaching: improvisation" (Carley, I. M., 2011i). ■

From the author: A special thank you to Anne M. Carley on her help and support with this and my other research projects on Isabel McNeill Carley.

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Digging into the Archives: Conducting Historical Orff Schulwerk Research

ABSTRACT

Researching the history, personalities, and growth of Orff Schulwerk may lead both serious scholars and amateur historians to seek original and accurate information. The Internet can be a good beginning, but online resources may not always be accurate. In this article, the author discusses how to locate original documents in historical archives, and describes some of the best archives and collections available to those interested in the Orff Schulwerk process and its development.

DR. PAMELA STOVER, assistant professor of music education at the University of Toledo, OH, teaches music methods courses to undergraduate and graduate students. She has given clinics or presented research throughout North America, Europe, and Australia. Stover earned a PhD from the Jacobs School of Music at Indiana University, Bloomington, IN, completed a master's-level course in Orff Schulwerk from the University of St. Thomas, St. Paul, MN, and has studied at the Orff Institute in Salzburg, Austria.

By Pamela Stover

Are you curious about the history of the Orff Schulwerk, Carl Orff, Gunild Keetman, or *Music for Children*, but don't know where to find accurate information? Today, most people start with an Internet search. Although that source may produce some excellent material about the Schulwerk, there is also much erroneous or misleading information. Accurate data about the Schulwerk is not always digitized and on the Internet, but in various archives and libraries in hardcopy form.

This article will explore online and archival sources useful in doing historical research about the Orff Schulwerk.

Accessing Good Online Sources

Although much writing about Carl Orff and the Orff Schulwerk is in German, this section lists only online sites in English. These websites are not attached to a library or archive, but are excellent online resources.

American Orff-Schulwerk Association (www.aosa.org)

The first place to look for general information is the website maintained by the American Orff-Schulwerk Association. Holdings include *The Orff Echo*

Index, back issues of *Reverberations*, and portions of the video lending library. These resources are found in the members-only area.

You can also order AOSA publications including back issues of *The Orff Echo*. Notable for historians are the Keetman Centenary *Orff Echo* issue (Spring, 2005), Mary Shamrock's 1995 book *Orff Schulwerk: Brief History, Description, and Issues in Global Dispersal* (American Orff Schulwerk Association), and the 2011 AOSA publication *A Walk in the Wildflowers: Essays from Orff Schulwerk Gardens.*

The *Orff Re-Echos I* and *II* volumes reprint some of the best articles from early issues of *The Orff Echo*. Unfortunately they are temporarily out of stock.*

Orff Research Webliography (iweb.uky.edu/orff_research)

This website offers research papers about the Orff Schulwerk, and is a collaboration between the University of Kentucky, Lexington and the International Society for Music Education. The original team leaders were Dan Johnson, Cecilia Wang, Carlos Abril, and David Sogin. The site lists citations to research papers, theses, and dissertations that concern the Orff Schulwerk. Most studies are in English and were conducted in the United States. Authors can also submit research papers to the Webliography by following the directions found at http://iweb.uky.edu/orff_research/submission.aspx to send their paper to Dr. Cecilia Wang.

The Orff Schulwerk Discography (www.osdiscography.com)

Mark Francis has catalogued many Orff Schulwerk recordings, which are posted in this online discography. Funded by a research grant from AOSA, the site is fueled by Mark's passion for historical recordings. The discography contains complete track listings, cover art, and the details of each recording. This is an invaluable source for researchers.

The Carl Orff Foundation (www.orff.de)

This site contains detailed historical information about the Orff Schulwerk in Germany and abroad. It is one of the best online sources about Carl Orff and the Orff Schulwerk. The Orff Schulwerk section was written by Dr. Michael Kugler, noted Orff Schulwerk historian, and includes historical information as well as pictures and some audio examples. The bibliography is mostly of German sources with key English-language works included.

** AOSA will be reprinting some of these resources, in addition to a third volume, in the near future. – Editor*

Locating Primary Source Documents in Archives

Often, important primary-source documents are not posted on the Internet. Many are held in archives or special collections. Two popular ways to find primary sources include asking a seasoned researcher about various archival collections, or combing bibliographic citations for sources.

One of the best sites for locating archives is Archive Finder (archives.chadwyck.com/home.do). Access to this site is by subscription only through large universities. Another outstanding website for locating archives by country or state is Repositories of Primary Sources (webpages.uidaho.edu/special-collections/Other.Repositories.html). Two sites available publicly are WorldCat, the Online Computer Library Center's (OCLC) online catalog (www.worldcat.org) and Archivegrid (beta.worldcat.org/archivegrid). While WorldCat lets you search for books, recordings, and archival holdings, Archivegrid lets you search for specific archives by location worldwide.

Several libraries and archives in the United States and Canada have holdings concerning the Orff Schulwerk. But before you pack for an archival trip, you should look in local, personal collections. Do you know someone who was active in the early years of AOSA? Chances are good that they have photos, programs, and other memorabilia of their Orff Schulwerk activities. You may also want to visit a university or local archive where Orff Schulwerk courses or conferences were held. Good locations include the University of St. Thomas, St. Paul, MN, Ball State University, Muncie, IN, and the New York Public Library, New York, NY. (See Dixie Piver's clippings in that library.)

The Basics of Archival Research

Working in an archive is not like working in a library. Not all material is digitized or even catalogued using traditional methods. Archival material cannot be checked out like library books. They must be used in a reading room and are not available through interlibrary loan. Often a collection is kept in boxes and files. Archives do not use a typical card-catalog system, but finding aids (sometimes called "box lists") to locate needed documents. Using the box

list, a researcher requests a specific box and the archivist brings it to a work area or table.

Contacting an archive before you start your journey will help you have a successful research trip. Check to ensure that the archive is open and has space for you to work. Request the boxes that you need. Tell the archivist your topic as he or she may know of unprocessed materials that are related to your research. Then, when you arrive, the materials you want should be ready and not in remote storage.

When you arrive, most archives will ask you to deposit your belongings in a locker, and sign the register or obtain a reader's card. You may also have to read and sign "house rules" describing that archive's regulations for citation, publication, and reproduction of materials. Do not be surprised if you cannot personally photocopy items. Most archives will make photocopies for you, charging up to 50 or 80 cents per page. While some archives can make photocopies immediately, others will mail your copies to you.

Heed the archive's regulations for using hand-held or flatbed scanners or cameras. When handling fragile paper or photographs, you may be required to wear white gloves. Use whatever book reading stands, book weights or snakes, and paper bookmarks available when working with fragile materials. Peruse one file at a time, marking its place in the box before you remove it. Keep the materials in the same order as you found them. If you find materials out of order or missing, contact the archivist immediately. This avoids any accusations of theft directed at you.

Libraries and Archives in North America

In North America, scholars have great archives for researching Orff Schulwerk. The first stop should be the Isabel McNeill Carley Library housed in the Sibley Music Library, at the Eastman School of Music, Rochester, NY.

This library contains records of AOSA, including conference programs, course materials, correspondence, photographs, publications, executive board papers, and other ephemera. The reading room is a lovely place to work and the archivist, David Peter Coppen, is very helpful. Contact him directly to access this extensive collection. Before you visit, download the 148-page finding aid from AOSA's website (aosa.org/wp-content/uploads/2013/05/IMC-LibraryFindingAid.pdf). Additional information about the collection and contact information can be found through the library's site (www.esm.rochester.edu/sibley/specialcollections/).

The NAfME Historical Center (formerly MENC Historical Center) is housed in the Michelle Smith Performing Arts Library at the University of Maryland, College Park, MD. The center houses archives of many music education organizations (other than AOSA), including the National Association for Music Education (NAfME) and the Organization of American Kodály Educators (OAKE). The music education collection is extensive, as is the center's collection of songbooks. The reading room is rather small, but a beautiful place to work. Archivist Vincent Novara and his staff are very helpful; contact them before you visit (lib.guides.umd.edu/scpa_musiced).

The Performing Arts Reading room (LM 113) at the Library of Congress, in the Madison Building, Washington, DC, holds some great musical resources. To visit, obtain a reader's card in the Madison Building. The Library of Congress does not have every published book in the United States. It is actually the Library FOR Congress, founded with Thomas Jefferson's personal library. While this is not the best place to begin a project, it is a good place to complete research with hard-to-find items.

Scholars working at Library of Congress reading rooms may request only three items at a time. It can take 45 minutes to three days for reading room staff to retrieve an item. All researchers must ask for materials in person, but the materials can be reserved for two weeks. The reading rooms employ extensive security. Researchers must put laptops, hand-held scanners, and pencils in a clear bag. Everything else goes into a cloakroom locker.

Those interested in Carl Orff's first trip to North America and the history of the Orff Schulwerk in Toronto will find great information at the Canadian National Library and Archives in Ottawa, Ontario, Canada. The library contains many music education journals and materials, while the archives hold the extensive Doreen Hall collection. It is difficult and expensive to make copies at the archives. Expect copies in the mail after you return to the States.

Using Orff Archives in Germany and Austria

If you can read German or want to see Orff's manuscripts, you may wish to travel to Europe for archival research. Because it is difficult to do research abroad, only serious inquiries should be made. Most of the Orff Schulwerk resources held in German libraries

and archives are written in German. However, you will find some materials in English.

For international teaching materials and recordings about the Orff Schulwerk, visit the library of the Carl Orff Institut Salzburg (Carl Orff Institute in Salzburg), in Austria. It is small, with limited hours, a friendly staff, and an extensive collection. You will find teaching books from around the world, Orff publications, and the *Orff-Schulwerk Informationen* (*Orff-Schulwerk Information*), the official publication of the Orff Institute. This journal can be downloaded from the Orff Forum's website (www.orff-schulwerk-forum-salzburg.org/english/orff_schulwerk_informationen/issues.html). The forum is the network for international Orff Schulwerk associations housed at the Orff Institute. This website is also a great resource for those interested in the international aspects of the Orff Schulwerk.

Archival materials of Carl Orff and Gunild Keetman are held at the Orff Zentrum München Staatsinstitut für Forschung und Dokumentation (Orff Center Munich, State Institute for Research and Documentation). The center's building, at 16 Kaulbachstrasse in Munich, was once the location of the Güntherschule where Carl Orff and Dorothee Günther taught music and movement. Today, it is a state research institute, housing a musicology library and the papers and correspondence of Carl Orff and Gunild Keetman. The bulk of the collection concerns Orff's stage works.

The library is small and overlooks a rose garden. Upstairs, there is a recital hall for concerts and conferences. Dr. Thomas Rösch is the director of the Orff Zentrum. Contact the center regarding your arrival and research project well in advance, as many permissions must be secured to use certain materials. Carefully note and follow the house rules. The institution is strict about not copying unpublished works. The center's website contains an extensive bibliography about Orff (in German) and contact information for the Zentrum (www.orff-zentrum.de/).

Carl Orff's music manuscripts are housed at the nearby Bayerische Staatsbibiothek (Bavarian State Library) in the reading room for music, maps and images. Use of these manuscripts is restricted to the reading room and with special permission. Other music materials can be found in the periodical room and the general reading room. The state library is a closed-stacks library, which means researchers must have a reader's card and request the materials either in person or via the Internet. The librarian will put requested books on the user's numbered shelf later that day and the materials can be accessed from the shelf for several weeks. It is often difficult to find a place to sit at this library because many university students study there.

Those researching Carl Orff's radio broadcasts and recordings may want to go across town to Munich's Historisches Archiv des Bayerischer Rundfunk (Bavarian Radio Historical Archive). Orff spent much time at the Bayerische Rundfunk producing broadcasts of the Schulwerk and his stage works. Notify the archive in advance and request a guest pass, as materials are usually available only for their broadcasting staff.

The work of Orff's colleagues Dorothee Günther, Maja Lex, and Hans Bergese are in Cologne, Germany. After World War II, these colleagues taught at the Deutsche Sporthochschule Köln (German Sport University, Cologne) and their materials remain in Cologne. Most of their resources are held in either the university's Carl and Liselott Diem Archive (www.dshs-koeln.de/visitenkarte/einrichtung/carl-und-liselott-diem) or the Deutsches Tanzarchiv Köln—the German Dance Archive, Cologne (www.sk-kultur.de/tanz/dtk-english.html).

Conclusion

There are many other locations all over the world that house materials concerning Carl Orff and the Orff Schulwerk, in various languages. The archives and resources in this article are among the best for studying and researching the Orff Schulwerk. They can be helpful in conducting all types of research—whether you have a quick question, are writing a term paper, or are working on a dissertation. ■

Reviewed by **Brittany Grant**

Red Sled

Written and Illustrated by Lita Judge
New York, NY: Athenum Books for Young Readers, 2011

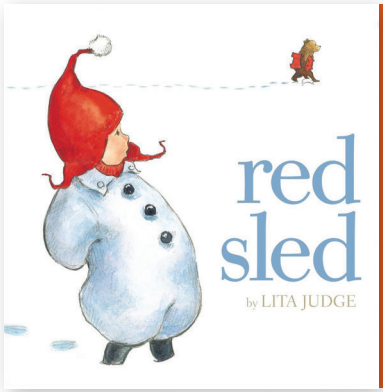
Winter is an exciting time for children. It's the season to make snowmen, throw snowballs, and ride sleds down hills. *Red Sled*, with its illustrations and use of onomatopoeia, perfectly captures the magic of winter through the eyes of a child.

Red Sled tells the story of a bleak winter's night. A girl heads into her warm cabin after propping her red sled against the building's side. Quietly, a bear tiptoes up to the sled and decides to borrow it for a ride.

A myriad of woodland friends–a moose, a mouse, a rabbit, raccoons, an opossum, and a porcupine–quickly join the bear on his nighttime adventure. The sled fills up with animals and lands at the bottom of the hill with a "fluoomp….ft." The bear softly tiptoes back to the cabin to return the sled. When the little girl wakes in the morning, she discovers the tracks and waits for nightfall to join the animals on their moonlit forest sled ride.

This book's watercolor and pencil illustrations are breathtaking. The young girl's red hat along with the red sled vividly contrast with the bleak colors of a winter's night. The characters' facial expressions convey a range of emotions from pure joy to terror.

This storybook is tailor-made for a winter lesson with younger children. The minimal words in *Red Sled* are onomatopoetic and allow the illustrations to tell the story. Letter sizes grow and shrink on the pages, encouraging exploration of dynamics. The letters also move up and down across each page, inviting children to explore vocal ranges or the ranges of barred instruments. For example, at one point in the story, the bear and the rabbit make different sounds simultaneously. One starts high while the other starts low, and their written voices curve up and down before landing on the same "eo-eoee." This provides an opportunity to divide a classroom of students into groups and allow the children to explore the sounds of the two parts against each other, vocally or instrumentally.



IN REVIEW

Words in this book, such as *scrinch scrunch* and *gadung*, are perfect for experimenting with different timbres using unpitched percussion to enhance the sound of the words. Children will also want to add movement to this tale, mimicking the bear as he quietly tiptoes up to the house, or pretending to ride the sled down the hill until it crashes at the bottom.

Red Sled is the perfect addition to any winter lesson plan. One can only imagine how many times the teacher will hear, "Let's do it again!" from students after they've experienced this book in the classroom. Those four little words are truly the hallmark of a good children's book. ■

BRITTANY GRANT is a music specialist at Burnette Elementary in Suwanee, GA. She holds bachelor's degrees in music education and music therapy from the University of Georgia, Athens, GA. She earned her master's degree from Georgia College and State University, Milledgeville, GA in music therapy with an emphasis on special education.

Reviewed by **Sally Trenfield**

Colors! ¡Colores!

Written by Jorge Luján
Illustrated by Piet Grobler
Translated by John Oliver Simon and Rebecca Parfitt
Toronto, ONT: Groundwood Books, 2008

Colors! ¡Colores! is a charming book. Beautifully illustrated with simple text, it is a wonderful resource for a bilingual, bicultural community.

Eight colors, as well as beige, black, and white, are included in Colors! ¡Colores! One page is dedicated to each color, accompanied by a beautiful rhyme. Each poem, written in both English and Spanish, elicits a feeling about the color. The poetry cries out to be interpreted through music, drama, and movement to augment the words and pictures. The simple watercolor drawings complement the text like percussive color complements an ostinato.

This book appeals to a variety of age levels. It's fascinating to observe how differently each group of children responds to the poetry as it is read aloud. With very young children, try reading each page and choosing different instrument timbres to represent the various colors. For students in upper grades, try creating compositions to represent the moods of the various colors in small groups or with partners. Children of all ages enjoy responding with movement to the different moods represented by the colors.

I used this book as a final sharing project for an upper-level Orff teacher education course. The book was a starting point to review modes, functional harmony, folk dance, creative movement, unpitched percussion pieces, and canons. It was amazing how participant-created compositions, combined with folk dances, creative movement, and drama (enhanced with scarves and props), brought the book to life.

Although previous knowledge of Spanish is helpful, the text on each page is short enough that non-Spanish speakers can easily learn to pronounce the Spanish text, while using the English version of each poem to understand meaning. The reverse is also true. If the reader's first language is Spanish, the book is an excellent vehicle for acquiring additional English vocabulary while experiencing Spanish poetry. For teachers who have multi-lingual classrooms, this book is also accessible to those whose first language is neither Spanish nor English. The colors and illustrations combined with text that is short and beautiful make the meanings clear for all.

Colors! ¡Colores! is a wonderful children's book with international and multi-generational appeal. The poet is one of Mexico's foremost authors for children's books and has been recognized internationally. What a wonderful treat for readers that he has teamed up with one of South Africa's most celebrated illustrators for children. This book is an excellent addition to every Orff teacher's library. ■

SALLY TRENFIELD has taught music at all levels, from pre-K to college, for 33 years. She teaches Orff Schulwerk teacher education courses, has presented at state and national music education conferences, and loves Orff Schulwerk. Currently, Trenfield is working as a church musician, and taking time to explore what her next job opportunity will be.

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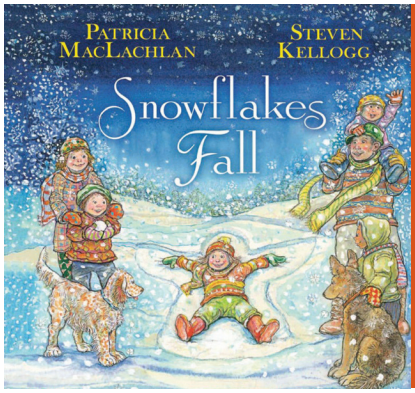
Reviewed by **Darla Meek**

Snowflakes Fall

By Patricia Maclachlan
Illustrated by Steven Kellogg
New York, NY: Random House Books for Young Readers, 2013



IN REVIEW

After the flowers are gone
Snowflakes fall.
Flake
After flake
After flake

Each has a pattern
All its own—
No two the same—
All beautiful.

—From *Snowflakes Fall*

One of the beauties of the arts is their role in self-expression. Since the beginning of human life, we have wailed, drawn, and danced our longings, our joys, and our sorrows. The verses above are one example of this phenomenon—loss and hope simultaneously expressed in the 2013 children's book, *Snowflakes Fall*, written by Patricia Maclachlan and illustrated by Steven Kellogg.

Recently, I had the privilege of hearing Steven Kellogg speak to a group of 400 teachers at Texas A & M University in Commerce, TX,. During his talk, I learned of the events that inspired his latest book about the tragic massacre at Sandy Hook Elementary School in the village of Sandy Hook, CT on December 14, 2012.

When Mr. Kellogg expressed his distress after the Sandy Hook events, his agent suggested that he collaborate with his longtime friend, Newberry Award winner Patricia Maclachlan, who was in a similar state. The result was *Snowflakes Fall*.

The theme throughout this book is a message of hope: life goes on. The theme is supported several ways. First, it presents the wonder of changing seasons. On the front end paper, illustrations show children playing in the woods through spring, summer, autumn, and winter.

Then the snowflakes fall. The random, darting actions of the snowflakes are likened to the antics and voices of children. The lively, impish expressions on the children's (and animals') faces are a trademark of Steven Kellogg's work. The children romp joyfully from scene to scene in actual places found in the picturesque village.

The author alludes to the horrific events only once: "Wailing winds may blow…shadows darken dreams." The illustrations depict icy, howling winds and the frightened expressions of children peering through the windows. But the darkness is dispelled with a brilliant golden sunrise. The book continues, "When we wake in the morning light—Surprise! The world shines."

The next several pages remind us again of the circle of life. Snowflakes melt, filling the streams, where drops of water rise and then fall as rain. The rain waters the flowers where snowflakes once landed. Children who have experienced loss can find comfort in this message of continuous renewal.

Probably the most poignant theme throughout the book is the use of snow angels. In Mr. Kellogg's own words, "The shadows are dispelled on the endpaper, which depicts 20 snow angels rising from the silent, moonlit playground, and soaring with the healing peace as gently falling snowflakes." If you look closely, you will see that the snowflake on the author page and the back of

continued on page 42

the book is actually comprised of four snow angels connected together in an eternal circle of love.

Kellogg's pictures are full of light and movement, and exquisite detail—trademarks of his work. Mr. Kellogg explained that his mentor, renowned illustrator Maurice Sendak, advised him to use mixed media: colored pencils, pens, watercolor, and sometimes acrylic paint. The effect is almost three dimensional, a feeling that the page will jump out of the book and come to life.

The music of the text almost seems to sing. Though unrhymed and unmetered, the text is written in a poetic fashion that lends itself to dramatic readings.

The text could be explored through creative movement. Pathways abound: snowy hillsides, winding rivers, chattering streams, and waterfalls. Streamers, scarves, and large strips of cloth will enhance the beauty of the movements.

The music of the text almost seems to sing. Though unrhymed and unmetered, the text is written in a poetic fashion that lends itself to dramatic readings. Adding music pieces, perhaps from Orff's volumes, or original pieces created by the children to signify the falling of snow, rain, darkness, sunrise, and the awakening of new life, would make for an unforgettable winter program.

What a beautiful tribute to children. ■

DARLA MEEK serves as music education coordinator at Texas A & M University, Commerce, TX, teaching undergraduate and graduate music classes and supervising student teachers. Meek joined TAMUC after 15 years teaching music and movement in elementary schools. She serves as an Orff Schulwerk teacher education trainer in both pedagogy and movement. Meek has published children's choir curricula for Lifeway Christian Resources and Celebrating Grace, Inc. She often presents sessions at district, state, and national levels.

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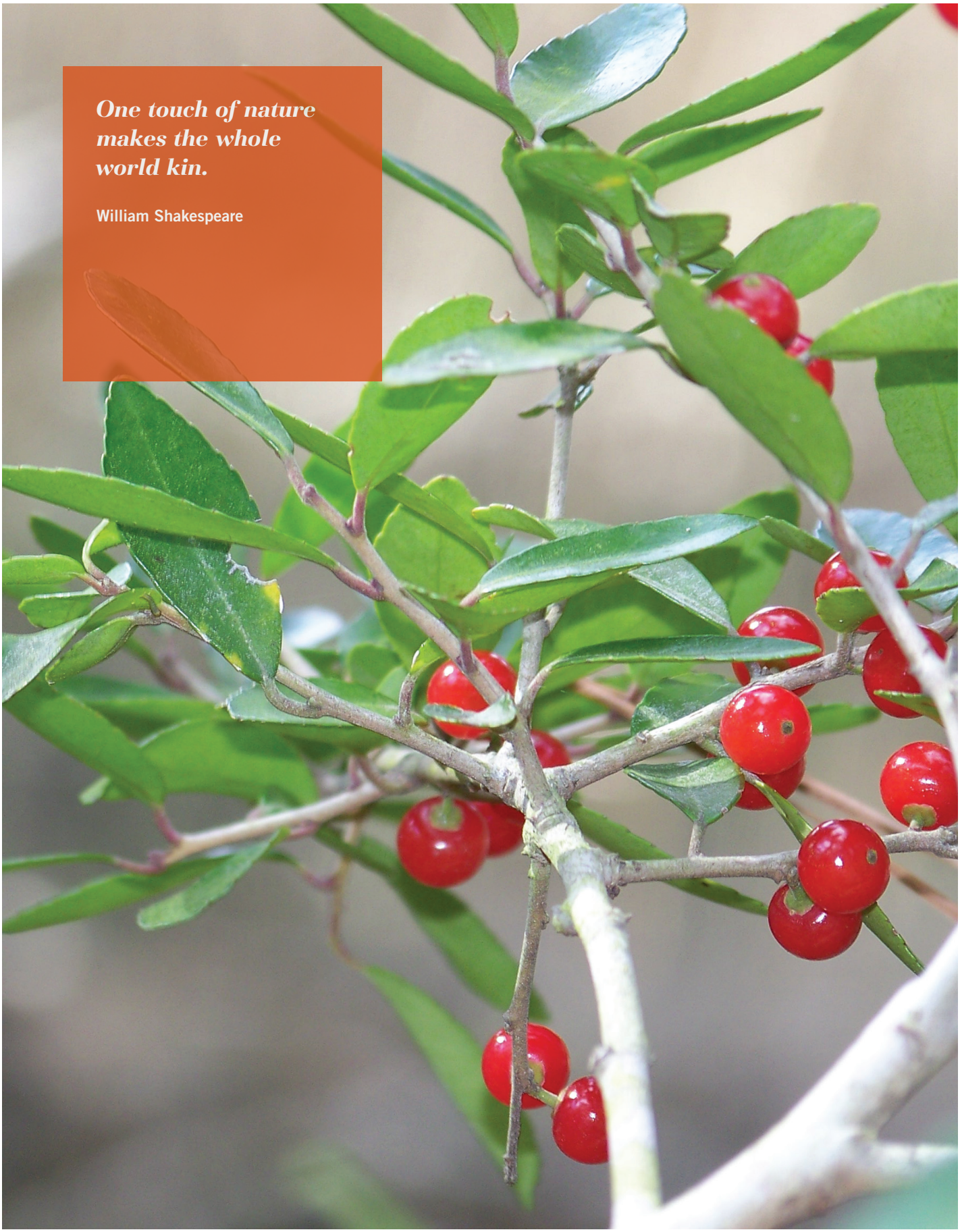

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