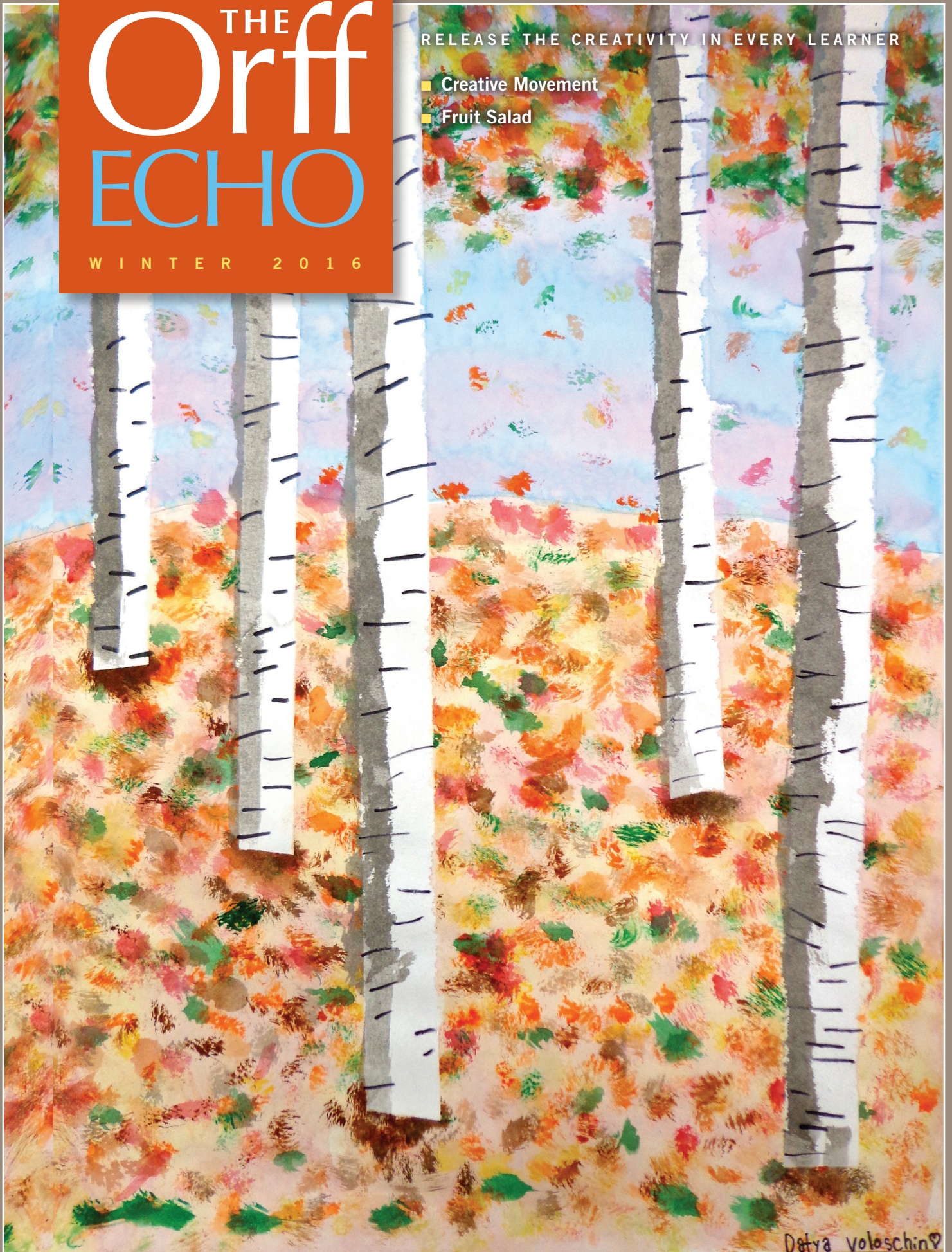


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# THE Orff ECHO

W I N T E R 2 0 1 6

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at The Davis Academy, Atlanta, GA.  
Art teacher: Rebecca Ganz.

## issue coordinators

Carol McDowell and Nick Wild

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Reviewed by Michelle Fella Przybylowski

**ethics statement**

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

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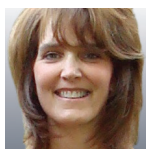
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- Demonstrate the value of Orff Schulwerk and promote its widespread use
- Support the professional development of our members
- Inspire and advocate for the creative potential of all learners



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# PRESIDENT'S MESSAGE

By Joan Stansbury



## Fruit Salad

4

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

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**W**hat is your cultural background? Where did your ancestors come from? When and why did they come to America? Answers to these questions are as abundant and diverse as the people they involve, and each story is unique and compelling.

My parents were both first-generation Americans, one family immigrating from Sicily and the other from Canada, in the early 20th century. In those days, America was a melting pot. Immigrants were expected to assimilate into mainstream culture as quickly as possible, typically within one generation. Individual cultural identity was discouraged and quickly lost, just as individual fruits go into a blender to become a fruit smoothie. In contrast, 21st century America has grown to resemble a fruit salad, where contrasting cultures live side by side while retaining their individuality. Cultural differences are more widely accepted and celebrated than ever. Think of your favorite restaurants, the faces appearing daily on TV and

in movies, and the number of languages spoken in our schools and communities.

As Orff Schulwerk teachers, how can we reflect that rich fruit salad of cultural diversity in our curricula while being both sensitive and authentic? These questions were the focus of the 2015 Orff Forum in Salzburg, Austria, where I was honored to represent AOSA. Members of 36 Orff-Schulwerk associations and affiliated schools/institutions came together for 3 days to discuss “Interculturality and Orff Schulwerk.” Discussion points included: why—the reasons and aims of intercultural music and dance education; what—materials and their cultural context; how—models of intercultural teaching and learning.

As teachers discussed the joys and challenges of more culturally diverse music and movement curricula, the consensus was that, at its heart, Orff Schulwerk is not culture-specific. We can successfully teach body percussion, singing, moving, and instrument playing without being tied to a specific culture or country. Second language children can easily succeed in our activities. The musical experience is enriched, however, when we introduce and explore another culture through its original language, traditions, songs, and dances. A world of music (pun intended) is waiting to be discovered, sung, spoken, danced, and played. But sometimes we don't know where to start, and leaving our comfort zones can be daunting. Here are some questions to consider that may help clarify your focus on diversity:

- Am I comfortable teaching music outside of my culture? If not, who can help me?
- How and where can I find materials that are authentic, yet accessible to me and my students?
- What do I want students to learn from this material?
- How can I teach the material with respect and sensitivity?
- Can I apply the Orff Schulwerk process? (If so, be clear that the material has been arranged or altered and is no longer in its original form. There may be times to leave well

enough alone and keep the song or dance in its original form. Always cite the source.)

- Do I know my students? (For example, a student from another country whose parent teaches at a local university will have a different experience hearing music from her home culture than a student who arrived from a refugee camp. What could be a source of pride for one could be a source of anxiety for another.)

The Diversity Committee is a key component in AOSA's initiative to be more inclusive in our attitudes and teaching. The committee is dedicated to addressing questions, raising awareness, and providing education and resource support for our members. They continue to expand and update our website resources on the "Diversity Matters" webpage, which you can find under the Resources tab in the open area, and under the Teacher Tools tab in the members-only area. This webpage provides diversity- and multiculturalism-related lesson plans, book reviews, and a glossary of terms, as well as world music references. The "Advocacy Tools" webpage features advocacy

brochures for parents and administrators in English and in Spanish (January 2016). In addition, articles pertaining to diversity will be appearing in *Reverberations* and upcoming issues of *The Orff Echo*. I would like to acknowledge and thank current committee members Judith Barthwell (chair), Armando Campos, Luis Delgado, Alice Pratt, Sally Trenfield, and Cecilia Wang, as well as two members of the original committee whose terms have ended, Thom Borden and Manju Durairaj, for their commitment and contributions to our diversity initiative.

Our world is a complex and beautiful mixture of musical and cultural variety. I can't think of a better way to explore it than through Orff Schulwerk! ■

**JOAN STANSBURY** enjoyed a 30-year music teaching career in Lexington, KY. Since retiring, she has taught music methods courses and supervised student teachers at the University of Kentucky while also teaching Musikgarten classes for preschoolers. Joan held many offices in the Kentucky Orff Schulwerk Chapter before serving at the national level as AOSA's 2002 national conference treasurer, Region VI representative, 2012 national conference co-chair, vice president, and current president.

## Welcome New Editorial Board Members

**RICHARD LAWTON** teaches K-5 general music at Wonderland Avenue School in Los Angeles. He earned his master's degree in music and a multiple subject teaching credential from California State University, Los Angeles. He has successfully completed three levels of Orff Schulwerk teacher education.

**NICOLA MASON** is an assistant professor of music education at Eastern Kentucky University. She is currently the president of the Kentucky Orff Chapter, and manages the Levels courses at the University of Kentucky. She has successfully completed three levels of Orff Schulwerk teacher education.



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## IN THIS ISSUE

By Linda Hines With Carol McDowell and Nick Wild

### Creative Movement

Those who study Orff Schulwerk are reminded frequently that it is an approach to music and movement education—in equal parts—and that elemental music and movement are two sides of the same coin, interdependent and inseparable. We are also reminded that movement in the Orff classroom comes in many forms: performance technique, body percussion, folk dance, play parties, dramatizations, as well as improvised and choreographed creative movement.

When Gunild Keetman and Carl Orff first explored the concepts that led eventually to Orff Schulwerk, they were inspired by creative movement, and it became as fundamental to the core principles and goals of the Schulwerk as any other medium. For the classically-trained musicians among us, however, movement—and creative movement in particular—might feel uncomfortable or intimidating and is easy to neglect in our limited time with students.

It is essential to remind ourselves, our students, colleagues, parents, and administrators that Orff teachers are “music *and* movement teachers” in equal measure, and that we must teach creative movement with the same attention, integrity, and care as all other skills and concepts. This issue highlights how we as educators can weave true creative movement into the music classroom in practical and manageable

ways—and assess it objectively—and how doing so can ignite students’ creative potential.

Griff Gall begins this issue with “From A to Zig-zag: Teaching the Vocabulary of Creative Movement,” which suggests ways music educators, including those with limited or no movement experience, can successfully incorporate movement instruction in their music classrooms. Following a rationale for teaching movement, he provides a framework for establishing a creative movement “toolbox” with your students through simple and engaging activities—based on specific movement concepts and vocabulary—that are easily incorporated into existing lessons. He addresses the challenges of the creative process, offers a checklist to guide students through it with a sense of purpose and self-awareness, and concludes by making broader connections to Common Core.

In a similar vein, in her article “Musicians in Motion: Sequencing Movement Experiences in Elementary Music,” Anne Mileski describes a three-part model for movement in the early, middle, and upper elementary grades. She further examines the parts of the model and how they combine to provide a purposeful method for encouraging students’ musical expression.

Children’s literature is a central component in James Bowyer’s classroom. In “Using Children’s Literature to Inspire Creative Movement,” he offers examples of literary works and musical accompaniments for primary grades (K-2) to use with Laban’s movement elements of body, effort, shape, and space. Music educators may discover that his method for linking literature to creative movement provides a comfortable way to introduce movement activities in these primary grades.

We follow with Mika Inouye’s article, “The Essence of Creative Dance in Orff Schulwerk: An Interview With Christa Coogan,” in which dancer and pedagogue Christa Coogan discusses, within the context of Orff Schulwerk, her personal experience as a creative movement teacher and the role of dance from the less common perspective of a professionally trained dancer. She emphasizes the importance of improvisational dance and the accessibility of elemental movement when approached through familiar and natural motions. She also suggests ways to create a safe space for movement exploration and physical contact.

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In Victoria Redfearn Cave's piece, "The Catapult Dance: A Case Study in Student Self-Assessment," she reframes the recent emphasis on data-driven assessment in a positive light by highlighting the ways in which Orff Schulwerk classrooms provide an ideal and natural environment for authentic assessment that satisfies the requirements of current mandates. Using a case study from her own classroom, she describes a formative process that supports learning, helps students self-assess and develop greater metacognitive awareness, and encourages artistic growth. She includes a movement-specific checklist that complements the broader creative process checklist proposed in Griff Gall's article.

Our two general articles offer further insight for Orff educators. The first addresses the future, whereas the second provides historical perspective. In "Objective Measures of Student Performance: Depth of Knowledge Through the Orff Schulwerk Approach," Shannon Pahl describes how she created performance

assessments to achieve the student learning objectives (SLOs) required by her school district. Through the Orff approach, she demonstrates how assessing these SLOs can lead to greater student Depth of Knowledge (DOK) and shares her process for developing these grading rubrics and activities.

We are delighted to include the first half of an autobiography that Margaret Murray graciously agreed to write for *The Orff Echo* before her passing in 2015. In it she shares how her early life and musical experiences equipped her to become an Orff Schulwerk teacher and translator. We are grateful to Francine Watson Coleman and David Coleman, trustees of the Margaret Murray estate, who granted permission to share her article and a number of family photos with our readers.

We close with a professional book review by Michelle Fella Przybylowski. Author Daniel Pink, in his non-fiction bestseller, "A Whole New Mind: Why Right-Brainers Will Rule the Future," provides a practical guide to help the reader approach thinking and learning with a perspective that quite possibly might be at odds with common practice—by using "a whole new mind."

We hope this issue enriches your understanding of the role creative movement plays in the Schulwerk, and inspires you to challenge yourself and your students to explore the unique elements, vocabulary, and artistry of creative movement in its own right. Let the ideas within each article serve as guidelines to help you seek new and structured ways of incorporating improvised and choreographed creative movement into your lessons—not just as a response to music, but as the impetus for music that opens a whole new expressive world for you and your students. ■

**LINDA HINES** is interim editor of *The Orff Echo* while **LAURIE SAIN**, editor-in-chief, is on medical leave. Issue coordinators **CAROL McDOWELL** and **NICK WILD** collaborated on this piece. Both are active Orff teachers and enthusiasts, and members of *The Orff Echo* editorial board.



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# From A to Zig-zag: Teaching the Vocabulary of Creative Movement

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**GRIFF GALL** is an elementary music and movement specialist in Danvers, MA. He received his bachelor's degree in music education from Westminster Choir College of Rider University and his master's degree in music education from Boston University. He has completed all three Orff Schulwerk teacher education levels. Griff is the co-author of the book *Ring, Dance, Play*. He has presented at state and national music education conferences on creative movement, and studies dance with Urbanity Dance and the Boston Ballet School.

## ABSTRACT

*Creative movement/dance is an essential element of Orff Schulwerk-based instruction. Creative movement lies outside the skill set of many music educators and can seem intimidating to teach and explore in their classrooms. This article illustrates how creative movement can enliven and enhance the general music curriculum, and explores a vocabulary or skill-building approach to creative movement instruction.*

## By Griff Gall

### Introduction

“**S**ing, dance, play!” These three words are often used to describe the joyful experiences that occur in Orff Schulwerk-based classrooms. Today the Schulwerk is most closely associated with music education. Educators explore it through workshops and teacher education courses, and then use the process in their general music classes. However, Orff Schulwerk calls for us to explore elemental music. What is elemental music? A full dissection of the term is beyond the scope of this article, but Orff specifically chose the word “dance” when he wrote his brief explanation of elemental music: “Elementary music is never music alone but forms a unity with movement, dance and speech” (1977, p.6).

Although movement is an essential part of the Schulwerk, music educators often limit its use in their lessons. Many possess ample music training, but very little dance and movement experience. How do we then create an environment in our Orff-based classroom where creative movement is truly equal to music? Before discussing “how,” we will explore the question of why movement needs to be a valued and equal part of our students’ music education.

## Creative Movement in the General Music Setting

In the general music classroom, movement is typically defined as (1) explorative; (2) choreographed or folkdance; and (3) creative or expressive. Many music educators are comfortable with the first two examples: Body percussion is often used to explore rhythmic concepts or to learn instrumental accompaniments; folkdance resources provide clear instructions for teaching specific traditional dances. Creative movement, however, can be intimidating to teachers and students alike. Dance educator Anne Green Gilbert writes, “Creative dance combines the mastery of movement with the artistry of expression” (1992, p.3). She further explains that one must teach dance or creative movement concepts for children to have the vocabulary to experience fully the power and joy of dance. Doug Goodkin explains, “Its purpose is to shape the body as an instrument of expression,” and, “It is movement brought into more conscious awareness and intention” (2004, p.61). Music educators who value creative music making must also awaken their students to the full potential of expressive movement experiences, and provide the tools their students need to be independent creative movers.

Creative movement not only gives students the gift of kinesthetic expression, but also impacts their musical performance. Responding to music through movement requires critical listening skills that are developed through dance and creative movement. Expressive playing also requires appropriate movement to manipulate sounds and create desired effects. For example, a handbell musician cannot get a bell to sound without movement; a violinist cannot create a sustained sound without the bow moving across the strings. Although musicians can learn the proper technique for creating the sound on their instruments, they create subtleties of sound when they understand how to move musically or when they learn to embody the music. Our students learn to play more expressively on barred instruments when they have an understanding of weight and time.

### Teaching Creative Movement Vocabulary

Creative movement can be explored in much the same way we explore other musical concepts. Recorder improvisation, for example, cannot occur until we have taught a minimum of basic recorder techniques. The same is true for creative movement.

With a recorder, students must understand basic finger positions and rhythmic patterns as well as how to create a gentle tone to perform improvisations with musical intent.

Creative movement also requires basic skills that need to be explored and understood before students can move and respond with intent. Through game-like activities, or movement etudes, teachers and students can build their movement vocabulary, starting from familiar movements—such as walking, jumping, hopping, and, eventually, skipping—then exploring variations on these basic skills, and finally, exploring less familiar movement skills including levels, weight, shape, and focus, as their comfort level permits. Eventually students will be able to move in response to music, utilizing the skills they have sequentially practiced.

Exploring creative movement with students becomes less intimidating when we are able to break down the basic elements of creative movement and find playful experiences to introduce individual concepts. The goal is to develop students’ movement vocabulary and ensure they have the tools to move and respond with intent. The book, *Creative Dance for All Ages: A Conceptual Approach* (Gilbert, 1992), provides an excellent breakdown of concepts and individual skills for teaching dance and movement. Overarching concepts include space, time, force, body, movement, and form, and each concept includes specific skills to explore.

At first glance, this list might seem overwhelming; however, one of the hallmarks of Orff Schulwerk instruction is process—the ability to break down large concepts into their elemental components, teach elements separately, and then reassemble them to create a new work. The approach creates opportunities for students to experience new material through imitation, exploration, improvisation and creation, and reflection. Reflection is key, allowing students to comprehend the material and understand what they have experienced. With this in mind, we can also consider how language arts educators teach vocabulary. Starting with a minimal amount of direct teaching that might include the definition of new terms, they then provide basic examples of how those terms are used. Students are encouraged to create their own sentences using the new vocabulary, with the intent that as they explore and practice, these new words will become part of their lexicon.

Elementary classroom teachers often use word walls to reinforce important vocabulary concepts. Creating a movement vocabulary word wall provides a visual reminder of the many concepts and skills for movement, and can be referenced when introducing new ideas or reviewing familiar concepts. Each lesson, or every other lesson, highlights a new movement concept on the word wall as that week's focus. One idea is to use movement etudes, or targeted playful movement activities, to explore specific skills. Begin by exploring new movement concepts without sound, moving to simple sound cues, and finally adding music to the movement. This process is effective because it allows students to concentrate on the playful exploration of the specific movement skill until the concept is secure, without becoming distracted by other stimuli such as musical accompaniment. As you explore new concepts, bring familiar concepts back into the frameworks of the movement etudes. For example, when exploring

levels with younger students, you might create a simple game where a sound cue reminds them to change levels as they walk through open space. Partway through the game, or perhaps in the next lesson, remind them about a previous experience exploring direction. Now they can walk through open space focused on levels, but will incorporate their understanding of changing direction as they walk.

### Implementing Creative Movement

Although general music teachers are often pressed for time, meaningful creative movement vocabulary can be easily incorporated into lessons without sacrificing music instruction time. For example, as students enter the classroom, invite them to explore a specific skill as they make their way to their place in the room. Use movement etudes to transition from one activity to another in the middle of a general music class. These explorations generally take five to seven minutes and provide a

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much-needed opportunity for students to move and refocus. When exploring movement etudes, guide students to move musically, or artistically, even when the skills and concepts are new. Establish and post classroom management expectations, such as a reminder to maintain personal space and respectfully and actively participate, in order to help ensure safe and productive exploration.

After students have developed a basic movement vocabulary, incorporating movement into artful lessons will reinforce the movement goals and encourage the connection between music, movement, and speech. For example, with kindergarteners I use the book *Hop Jump* (Walsh, 1996) to stimulate improvised music and movement to act out the story. After reading the book, we think about the action words in the story then explore classroom instruments that can accompany those movements. For our final “performance,” children assign parts, choose who will play instruments and who will be movers, and then act out the story as I read the book. This is a simple but quite magical lesson, because my students see the playful connection between text, music, and movement.

With older students, a short poem filled with word painting works well. After reading and discussing the poem, we explore one of the simple melodies found in the *Music for Children* volumes. This past January we used *The House in the Night* (Swanson, 2008) and the popular *Canon #44* from *Music for Children Volume I*, and wrote simple words that altered the rhythm from sixteenth notes to eighth notes. We then explored ways to perform the melody that fit the poem we had read and the new text. Next we came up with a list of movement words that fit the music and the text. The students improvised movements as I played the melody using recorder and piano. Finally, we created a performance that included students moving, performing, and reading. The readers were responsible for selecting sound-color instruments to highlight the text, and the movers created a formation and loosely organized the dance while still allowing for improvised movement.

In both lessons, we discussed the expressive qualities of the text to inform both our music making and our dance, and students chose how they participated in the final performance. During the process of the overarching lesson, every child experienced movement and instrument playing.

## Teaching Creative Thinking

I have the privilege of working with a talented and thoughtful team of music teachers in Danvers. Recently we have been discussing the importance of teaching the creative process explicitly. When challenged to create on their own, students often spend time talking (sometimes arguing) with each other instead of exploring their ideas, and there seems to be a fear of failure when they are asked to create their ideas. To help them overcome these obstacles, use their time effectively, and be more successful, we developed a creative process checklist (see Figure 1).

Our students live in a world where answers are either right or wrong. This checklist gives them permission to try out new ideas, bend rules, and solve complex problems in their own unique ways while developing metacognitive awareness of the

**Figure 1:** Creative Process Checklist.

### Prepare

- I know what the goal is for this activity.
- I know what tools I need and how to use them.

### Experiment

- Based on the goal, I tested different ideas without worrying about mistakes.
- I kept track of my favorite ideas that fit the goal.
- I explored ways to make those ideas even better and more interesting.

### Organize

- I organized my ideas to fit the goal.
- I used the tools I needed for this activity.

### Surprise

- I included at least one idea that makes my creation unique.
- I used familiar tools in a new or unexpected way.
- I included a surprise for the audience.

### Reflect

- Did I achieve the goal?
- Did I challenge myself to take risks and try something new?
- Did I like my creation? If not, do I need to experiment more?

process itself. Relating this checklist to creative movement allows for the task to be as simple as creating a movement that represents a favorite animal, or as complex as creating a dance to accompany a familiar piece of music. The checklist provides a guide for students as they explore their own ideas, giving them permission to explore, “fail,” and continue experimenting.

### Common Core

Administrators frequently ask music teachers to connect their teaching to the Common Core state standards. Several articles were published in the Spring 2014 issue of *The Orff Echo* pertaining to critical thinking skills and Common Core connections in the Orff Schulwerk-based classroom. Jenn Dennett summarizes her article as follows:

By now, it is very apparent that there are many ways in which the ELA Common Core ties naturally into the music classroom. This intersection of music and literacy demonstrates how we, as music teachers, can support the Common Core—not as something we do in addition to teaching music, but as something we do in the process of teaching music. (Dennett, 2014)

The same can be said for exploring creative movement in the general music classroom. In the “College and Career Ready” section of the ELA Common Core document, students are expected to demonstrate independence; build strong content knowledge; respond to the varying demands of audience, task,

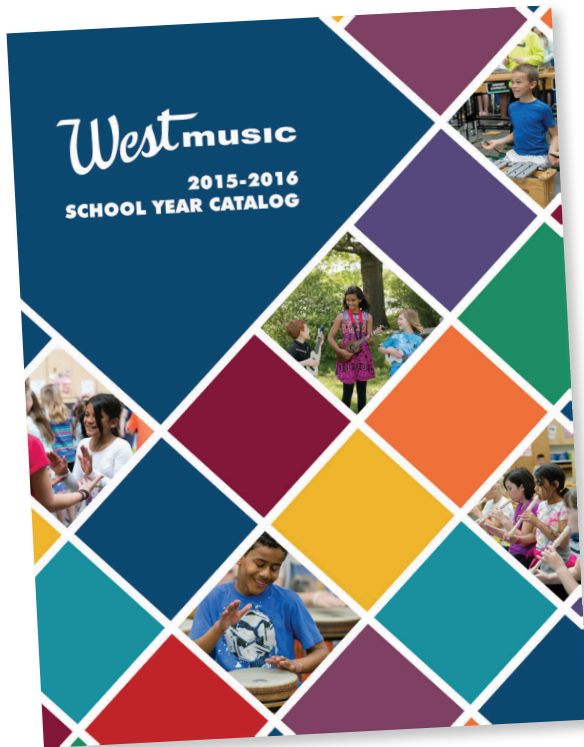
purpose, and discipline; comprehend as well as critique; value evidence; use technology and digital media strategically and capably; and understand other perspectives and cultures. Targeted creative movement instruction and exploration contributes to each of the college and career-ready goals. Specific standards may also be met; for example, ELA, Vocabulary Acquisition and Use, Kindergarten 5.d. “Distinguish shades of meaning among verbs describing the same general action (e.g., walk, march, strut, prance) by acting out the meanings” (Common Core State Standards Initiative, 2012).

### Conclusion

Process teaching requires us to think about where our students are, break down concepts into manageable chunks, and then help our students reassemble them in new and creative ways. This sequential process can also help us grow as teachers and learn unfamiliar concepts and skills. We need to give ourselves permission, just like our students, to explore skills and concepts outside our comfort zone, even when we are not experts in the field. We need to challenge ourselves to read and research and to explore and play with new experiences, to provide our students with a broader perspective of music education. We need to give ourselves permission for lessons to fail, to learn from those lessons, and then move forward with a positive outlook. When we find our voice for sharing the joy of creative and expressive movement, it becomes a rewarding and valuable benefit of music education. ■

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# Musicians in Motion: Sequencing Movement Experiences in Elementary Music

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## ABSTRACT

*Movement is inextricably tied to music teaching and learning. By incorporating movement in a spiral curriculum, teachers enable students to build vocabulary through positive musical experiences, promoting student agency and creativity. This article examines the theoretical underpinnings and constructivist principles used to frame the purposeful, sequential inclusion of movement in the elementary music classroom. Practical applications and considerations are highlighted through the stages of planning and framing, sequencing and scaffolding, and reflecting and assessing movement experiences.*

**By Anne S. Mileski**

**E**lementary music educators often have the opportunity to engage in musical experiences with every student on their campus, an opportunity not often afforded to secondary music teachers. This privilege should be treated with the utmost care, respect, and responsibility to ensure that each of our students achieves his or her most musical self. For some students, musicianship is best portrayed through singing, for others it may be through playing instruments or performing body percussion, and for others it may be through movement.

Music is inextricably connected to movement. As an emotional-cognitive endeavor, music philosophers and practitioners identify music as an embodied experience, regardless of which medium they engage. Although movement in music education could be considered a more contemporary phenomenon largely brought to the forefront by 20th century music pedagogues such as Émile Jaques-Dalcroze, it has undoubtedly become more prevalent in elementary general music approaches of active music making. Movement rarely

takes place in isolation of other musical elements (Shehan, 1987). Rather, with careful planning and consideration, musical learning can take place by incorporating purposeful, creative movement.

Although movement in the elementary music classroom is recognized as an important construct and meaningful way in which children can engage with music, many educators encounter an overbearing roadblock when it comes to practically applying movement strategies. Many of the pedagogical resources and techniques implemented in elementary music classrooms are effective tools, however, for applying sequential and purposeful movement to music learning. Elementary music teachers can use movement activities effectively and fluidly to support and expand upon musical concepts, while simultaneously fostering student expression, musicianship, and creativity.

### Thoughtfully Including Movement

As elementary music educators, we focus instructional time on building the foundation of musical experience by exploring elemental music concepts. In laying solid groundwork, we are able to scaffold more complex concepts to promote growth and conceptual understanding through student experience. This is done through exploring and introducing melodic, rhythmic, and harmonic concepts, among others. Why not approach concepts in creative movement similarly?

The term *scaffolding* relates directly to a spiral curriculum and sequential approach used in music teaching and process. In this process, the teacher supports students through proximal stages of development until they are able to stand alone and demonstrate learning without assistance. As Wiggins explains:

A broad vision of scaffolding learners in formal educational settings includes everything a teacher might do to support learning, including framing and planning the learning experience, providing appropriate groundwork to foster and enable learner success in the experience, and assessing learner understanding throughout the experience. (2015, p. 17)

These elements are important constructs to consider when framing any type of music teaching and learning, including movement.

We've established that music and movement education should be a thoughtful, purposeful, and sequential endeavor. Our time engaging in music and movement experiences is limited in the classroom. Therefore, we need to ensure we use each and every moment to maximize student engagement and understanding. The following are ways to consider incorporating and sequencing movement in the early, middle, and upper elementary grades through: (1) planning and framing movement experiences; (2) sequencing and scaffolding; and (3) reflecting and assessing the process of purposeful and creative movement.

### Planning and Framing Movement Experiences

Jerome Bruner (1966) describes three types of representation by which students construct their knowledge. These modes of representation—enactive, iconic, and symbolic—can be directly applied to constructing music vocabulary in the elementary general music classroom. The first, *enactive representation*, is the innate ability students have to respond without verbalizing to stimuli to create understanding. For example, if you simply turn on music of any tempo, dynamic, or genre, young musicians will find ways to express the music through their bodies, without specific imagery or words by which to describe their reactions. The second, *iconic representation*, refers to an ability to expand upon the initial enactive responses and elaborate on existing understanding or perceptions through images. For example, young students are often asked to respond to marching and swaying music to delineate between duple and triple meter. This particular prompt is defined by their experiences of the specific movements, and how they might directly relate to the music that is playing. The final stage, *symbolic representation*, refers to the ability to clearly articulate understanding in formal vocabulary. In this final stage, students may be able to describe not only the actions or images associated with their learning, but also the actual process and concept in which they engaged.

Using these three modes of representation, general music teachers can sequence movement experiences in an approachable and accessible manner. If we consider the three stages as a continuum, we might assume that enactive modes are more appropriate for early elementary students, the addition of iconic modes are in line with middle elementary students'

development, and upper elementary students may be ready to conceive of creative movement concepts through all three modes. A study conducted by Metz (1989) showed that preschool children who were given descriptions of enactive representation were more dynamic in their body movements, suggesting that the use of both enactive and iconic modes is an important implication for younger movers. In the same study, the use of images (i.e., a rocking horse for “gallop”) proved an effective medium for students to transfer icons into physical movement.

Bruner’s modes of representation imply a framework for movement sequencing in the elementary music classroom. As students are able to build upon movement experiences from free response to response based on imagery, they build contextual knowledge through active music making. This initial foundation can provide a basis that will enable them to facilitate symbolic representation and understanding between acquired movement vocabulary and musical concepts. They can then construct their knowledge of movement through physical exploration and vocabulary, which provides a method to express musicality and interpretation.

### Sequencing and Scaffolding

Many general music educators feel debilitated when asked to incorporate purposeful creative movement in the classroom. Starting students from scratch, particularly those in the upper elementary grades, can appear daunting and overwhelming. As educators, it is important for us to focus on how to facilitate positive musical experiences, including movement, so students are successful. A large portion of student success is dependent not only on what they are able to do independently as individual music makers and movers, but also on how they interact and experience movement cooperatively with peers in a learning community.

Vygotsky’s theory of development draws on a child’s individual cognitive development and also on his or her social interactions and experiences (Ormrod, 2014). Two main tenants of his theory are the *zone of proximal development* and *scaffolding*. The zone of proximal development is defined as the “range of tasks that a learner can perform with the help and guidance of others, but cannot yet perform independently” (Ormrod, 2014, p. 39). This is the critical period when students construct their understanding of music concepts

and is especially important in the case of movement. Often, one of the larger hang-ups for music educators in approaching movement experiences is how to structure or sequence appropriately. By laying a strong foundation and creating many varied experiences with differing parameters, music educators foster the acquisition of movement vocabulary for students to draw from later. Vygotsky understood the importance of facilitating student success through a series of experiences that serve as stepping-stones toward independence. Scaffolding is a collection of techniques that can help students accomplish a challenging task (Ormrod, 2014). Scaffolding, in terms of movement, is determining the proper sequencing of movement experiences to build vocabulary and create autonomy.

In the Orff Schulwerk approach, all media, including movement activities, follow the same sequence: imitation, exploration, literacy, and improvisation (Frazee, 1987). These tenets can be widely adopted for building movement vocabulary and facilitating student experience. Moreover, this sequence of instruction follows the continuum outlined by Ormrod (2014), where students are paced through activities they have not yet experienced (and therefore cannot accomplish without help), tasks accomplished with assistance and support, and tasks completed independently. Frazee (1987) outlines the processes of imitation, exploration, and literacy as vocabulary-building processes, whereas improvisation is distinctively characterized as a display of student comprehension and application.

Drawing on these implications from Vygotsky’s social-cognitive theory, we can begin to form a framework for creative movement in general music education. Through deliberate planning and implementation of a sequential curriculum, students are afforded the opportunity to build vocabulary to create and demonstrate essential music and movement skills and knowledge. This demonstration not only facilitates the sharing and performance of music, but also provides a new framework for young musicians and music educators to reflect upon music and movement processes and practices.

### Reflecting and Assessing the Process of Purposeful and Creative Movement

Purposeful reflection and assessment should be an ongoing process throughout teaching and learning, on the part of the teacher and the student (Wiggins,

2015). By including teaching and learning in this definition, Wiggins asserts that teachers and learner(s) should be cognizant of what is within the scope of understanding and what is beyond students' grasp. To ensure students' ability to reflect and self-assess productively, teachers must ensure learning targets are clear. Side-by-side learning of this nature places an exorbitant amount of responsibility on the teacher and the learner. Assessment and reflection of any educational process should not begin at the end of an accomplished task, but rather throughout the process.

Students come to us with varying levels of musical experiences and vocabularies. The same is true for movement. In the beginning, it is essential to gauge student comfort and ensure that the music and movement classroom is a safe space for imitation, exploration, and creation while also taking an earmark assessment of students' starting points. As Wiggins (2015) suggests, it is important to facilitate initial experiences where students can demonstrate what they have already experienced or feel comfortable with. Through this process, teachers can

assess the strengths and weaknesses, comforts and discomforts, of each student as well as the class as a whole. Communication throughout initial experiences is essential for facilitating a safe space and assessing baseline understanding.

Assessing comfort is an important part of continuing observations throughout creative movement lessons. When students demonstrate discomfort, it is likely they have not fully assimilated to the environment and aren't fully aware of the task at hand. Through an ongoing observance of successes and mistrials, music educators can more accurately infer what needs to be reinforced and when it is appropriate to move on to the next learning target. Wiggins reinforces the idea of ongoing assessment by stating, "Waiting until the end of a learning experience to find out whether learners understand is too late. Opportunities will already have been missed" (2015, p. 69). If we take the opportunity to be detail-oriented while music and movement experiences are taking place, we are more able to scaffold instruction instantaneously to support student success.



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Still it is important for us to note student progress at the completion of music and movement experiences. This is true for individual student progress, as well as for the class as a whole, while ensuring that all assessments in the music and movement classroom are noninvasive and authentic to student experiences. “Assessment activities should be real-life, problem-solving experiences designed to enable learners to demonstrate their understanding of musical ideas in a musical context” (Wiggins, 2015, p. 69). By incorporating meaningful movement experiences with student and teacher reflection, the artistry and experience of music making is not lost on collecting data.

### **Musicians in Motion! – Steady Beat (Early Elementary)**

#### ***Planning and Framing***

We can begin creating conceptual framework and elements to incorporate movement by considering elements we associate with each stage in musical development. From there, we can think about what movement experiences and vocabulary would be purposeful and appropriate, based on specific concept targets. For example, the foundation of early elementary music is steady beat. The simplest ways for students to initially experience this foundational concept is through enactive movement.

Steady beat is the foundation of most music and movement concepts. In the early elementary grades, we build student experience with steady beat mostly through structured non-locomotor movement. A common activity includes keeping the beat on various body parts to pre-recorded music, often in an echo fashion with a leader. Although the teacher is often the leader in this scenario, students can start to take ownership by taking the opportunity to lead, or even choosing their own steady beat placement. This idea of free choice and student agency within specific parameters is a glimpse of how creative movement framework can begin to form.

#### ***Sequencing and Scaffolding***

As students exhibit mastery of non-locomotor steady beat motions, we can move toward locomotor steady beat exploration. After students have had several locomotor movement experiences, with enactive and iconic prompts (i.e., pictures to represent marching, rocking, etc.), they will have gathered

enough experiential vocabulary to interpret and respond to musical prompts. This can occur with pre-recorded music or with the teacher or a student(s) improvising at the piano or hand drum, where students’ movements reflect the steady beat with the appropriate tempo and expressive character. Once the beat is in the feet, students can start to be more expressive with their upper bodies. The most comfortable extension for young children is to create motions with their arms.

The advantages of doing exploratory activities in a group setting are numerous. As long as the classroom has been established as a safe space and a nurturing environment for student expression and trial and error, students will find comfort in numbers. Additionally, for those students who are uneasy with exploring through embodied demonstrations of steady beat, an environment with other students who are uninhibited provides a source for ideas and vocabulary building.

#### ***Reflecting and Assessing***

In addition to imitative and exploratory steady beat experiences dictated by the teacher, activities can be designed to make students aware of personal pulse and assess whether their kinesthetic beat motions match auditory stimuli. For example, an activity to draw attention or awareness is to have students simply move freely in open space. As facilitator, the teacher follows one student’s pulse by playing an accompaniment on a hand drum or piano. When the accompaniment begins, students consider whether the tempo or character reflects their individual movements. If it does, they continue moving. If it does not, they freeze and observe those movements around them, noticing how they match the accompaniment. After a short observation and reflective period, all students join together in movement. This type of activity not only affords self-assessment and reflection, but also continued growth of movement vocabulary and experience.

### **Musicians in Motion! – Canon (Middle Elementary)**

#### ***Planning and Framing***

As students progress into the middle elementary years, they begin to understand more complex modes of representation. At this stage of development, they shape understanding through both enactive and

iconic representation, as well as scratching the surface of formal language to delineate concepts symbolically. A musical concept often explored in second or third grade is canon. The same modes of representation as in the early grades are important to constructing an embodied experience and mental image of the learning target.

Since canon is a form of delayed imitation, activities involving beat motions as just described are an appropriate way to begin teaching canon through movement. To begin by giving an enactive experience, music teachers might teach a song with specific non-locomotor motions assigned to each motive. As it is sung in canon, the motions also move in canon, giving students an iconic representation. Once students have seen an example of motivic delineated movements, they are ready to create their own and expand toward locomotor movement as well. From this framework, they are able to move quickly into more divergent forms of movement canon.

### **Sequencing and Scaffolding**

Mirroring is an ideal way for students to begin to explore simultaneous imitation. In pairs, students can begin to explore non-locomotor movements in free time and space, with or without instrumental or vocal accompaniment. After experiencing time, space, and energy simultaneously, they then begin to explore delayed imitation in the same manner, with specific parameters such as four-beat increments for a delay or again in free space and time, depending on their comfort.

From this initial exercise, possibilities are endless. Students who have proven successful and comfortable with movement canon in partners may go on to experiment with larger groups, different formations, or varying body facings. They might mirror in canon from different sides of the classroom, within a set formation of other movers, or move to shadowing experimentation by changing their body facings in pairs or groups. Exploration in free time and space leads toward developing movement composition to match either pre-recorded or student-created canon.



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### Reflecting and Assessing

Through the beginning activities used as planning and framework, students have a clear embodied and iconic representation of what canon looks and sounds like. After an extensive amount of exploration and experimentation, they are likely able to describe canon in formal language and extend beyond the basic tenants of time and steady pulse to incorporate musical character and nuance. Through more specific artistic reflection, students can discuss movement implications beyond the concept of canon, to include conversations about musicianship and expressive movement as it relates to musical material.

### Musicians in Motion! – Exploring Form (Upper Elementary)

#### Planning and Framing

Students in the upper elementary grades have likely had an extensive amount of movement instruction in the music classroom. A great majority of these activities in the older years are traditional folk dances and contra dances. Folk dance is a spec-

tacular tool for the music classroom, as it affords opportunities to build dance vocabulary while also teaching aspects of form. By learning particular sequences of group choreography, students are consistently reinforcing concepts such as steady beat, rhythm, and form, while experiencing music through enactive representation. The transition to formal music language and symbolic representation takes place with ease.

#### Sequencing and Scaffolding

Since students of this age have a larger movement vocabulary and a concrete understanding of musical forms and sequences, the task of composing and choreographing movement in the style of traditional folk dance is a seamless transition to student agency and choice. Having students create a choreographed dance in the style of or inspired by a known dance is a way to promote divergent thinking in the music classroom. By creating within specific parameters (style, number of beats), students have the opportunity to draw on past experiences and to engage in

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creative thinking and problem solving to create their own choreography within cooperative learning groups.

### **Reflecting and Assessing**

After taking small steps toward autonomy within a confined musical form, students are well equipped to extend their learning through more abstract means. Perhaps a slight scaffold would include changing formation from a circle to a different shape or no shape at all. Or they might find ways to layer movements with different members of the group, or even combine choreography from another's. Could the concepts of canon and mirroring be brought back? What types of music would encourage creative movement without parameters? These are questions for educators and students to consider and discuss when thinking about creative movement and facilitating musicianship through embodied experiences.

### **Conclusion**

As elementary general music teachers, we are masterful in planning and implementing time-effective and engaging lessons for our students. We strive to find ways for the music and movement classroom to reach each and every learner, enabling all of our students to express themselves and showcase their musicianship in unique ways. By incorporating movement in an intentional and sequential framework, we can add more tools to our students' musical expression and creativity toolboxes.

"All teachers know that children are typically in motion" (Frazee, 1987, p. 20). By facilitating student growth through music *and* movement education, we are able to unlock facets of musicianship we might not otherwise have discovered. Each and every child deserves the opportunity to be musical in a way that resonates for him or her. A child in music is a child in motion. ■

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# Using Children's Literature to Inspire Creative Movement

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## ABSTRACT

*This article examines creative movement in the context of the general music classroom. Concise definitions for movement elements and concepts as inspired by Laban's Movement Analysis are delineated. Suggested literary resources (picture books), directions for how the books might inspire creative movement, and recommended musical accompaniments are also presented.*

## By James Bowyer

**I**n my classroom, poems, picture books, folktales, and dramatic works inspire creative movement. Each poem or story creates a tiny world for children to engage in what comes easily to them: imagining, creating, moving. Literary works spark their imaginations and free them to move about space with less inhibition. They effortlessly become a willow tree, a winding road, or a princess in a castle with the provocation of the written word.

Literature is central to my teaching. It is not uncommon, for example, for a single music lesson to include multiple literary resources (e.g., a song tale, a haiku, and a musical game connected with a picture book). Although a discussion of all the ways literature might be infused into the music lesson could fill an entire book, the scope of this article is limited to how literature can inspire creative movement in children in kindergarten through second grade. It presents a general picture of creative movement activities appropriate for the primary grades, with suggested literary works you might use to inspire these activities and musical examples that could work well with them.

What exactly is creative movement or dance? Essentially, creative dance does not require years of training; is often taught in elementary schools; and uses "movement elements to express thoughts and feelings" (Bergmann, 1995).

**Table 1.** Elements of Movement: “Move BEST.”

ELEMENTS OF MOVEMENT: “Move BEST”					
	Movement	Body	Energy	Space	Time
Concept	Non-Locomotor Locomotor	Whole Body Parts of the Body	Dynamics	Place Levels Pathways Shapes	Beat Tempo

The teacher’s role is to suggest these to the children or “provide a stimulus [such as] a piece of music, a poem, a painting” that students will “interpret and express through the medium of movement” (Bergmann, 1995, p.157). Bergmann’s definition of creative dance is useful, and I would add that movement for movement’s sake is also a worthy goal.

In addition to expressing thoughts and feelings, creative movement is process oriented. This is the educational (as opposed to professional) model of dance making, and it states that the emphasis is on a problem-solving approach to teaching—teacher as guide, pupil as agent in own learning (Smith-Autard, 2002). Smith-Autard recalls that this child-centered approach developed from Rudolf Laban’s work in the 1940s, which stressed the “process of dancing and its affective/experiential contribution to the participant’s overall development as a moving/feeling being” (Smith-Autard, 2002, p.6).

Laban studied movement elements extensively. His work, Laban Movement Analysis (LMA), is a method for describing movement and is generally divided into four categories: body, effort, shape, and space. For the needs of children in music classrooms, I have re-categorized these often complex elements into a simple mnemonic, “Move BEST”: movement, body, energy, space, and time (Newlove & Dalby, 2004). These elements, which may be divided into eleven individual dance concepts appropriate for the primary grades, are delineated in Table 1.

**ELEMENT: MOVEMENT**

Movement is either *non-locomotor* (made in place) or *locomotor* (moving from one place to another). This simple binary is a helpful beginning point when introducing movement vocabulary to children.

**Concept 1: Non-Locomotor Movement**

Sometimes called “axial” or “stationary,” *non-locomotor* movements refer to those in which the dancer stays in place as movements are made. Examples of non-locomotor movements include bouncing, twisting, bending, rocking, swaying, stretching, turning, pushing, pulling, collapsing, and swinging. Non-locomotor movements may be made while kneeling, sitting, or standing.

**Literary Resource for Non-Locomotor Movement**

*Waterdance* (Locker, 1997): The water cycle is illustrated through poetic language and detailed illustrations.

**Directions for Use**

Define *non-locomotor* and *locomotor*. Ask children to listen carefully to the poetic vignettes in the book. List the parts of the water cycle on the board in the order they appear in the book. Invite children to invent ways that each vignette (rain, mountain stream, waterfall, rainbow, etc.) may be demonstrated using non-locomotor movements. Now “re-tell” the story by putting the movements to music without re-reading the book.

**Suggested Musical Accompaniment**

*Song for Viola* (Adams, 2008) or *Bouree-Hornpipe* (Handel, 1972)

**Concept 2: Locomotor Movement**

*Locomotor* movements require movement through space and a change of weight from one location to another. Examples include running, jumping, leaping, sliding, galloping, hopping, walking, and skipping.

**Literary Resource for Locomotor Movement**

*Fetch* (Hurley, 2015): A dog plays catch-and-find with his red ball at the beach.

**Directions for Use**

This picture book is made up only of action verbs such as splash, shake, dive, meet, and run. Children will enjoy pretending to be a dog at the beach. After they have created locomotor movements with the book, ask what other movements could happen at the beach. Where else might this dog play? Select a new location, such as a park. The children improvise movements the dog might do at the park. Then add music. Every time the music stops, the children freeze. When the music starts again, they choose a new movement.

**Suggested Musical Accompaniment**

*Empire of Angels* (Bergersen, 2014) or *Variations on Simple Gifts* (Copland, 1994)

**ELEMENT: BODY**

The body is the instrument with which the dancer creates. The whole body or isolated parts of the body may be used to initiate movement, producing a multiplicity of shapes.

**Concept 3: Moving With the Whole Body**

When the *whole body* is creating dance, the body's core, head, neck, and limbs are engaged in forming the movement image.

**Literary Resource for Moving Isolated Parts of the Body**

*Fly!* (Edwards, 2015): Fly can't jump like a grasshopper or swing like a spider, but he discovers his own special gift.

**Directions for Use**

Brainstorm how tiny creatures in the garden might move. Invite children to create movements with their whole body. As you read the book aloud, act out each creature. Then each child will create a movement from other places (e.g., farm, zoo, ocean) while the rest of the class imitates this movement in a "group mirror."

**Suggested Musical Accompaniment**

*Sol Invictus* (Denletir, 2012) or *Aquarium* (Saint-Saëns, 2005)

**Concept 4: Moving With Parts of the Body**

*Parts of the body* may be chosen to display movement. When this happens, we might describe

these as isolated movements. Examples could include snapping fingers, pointing a toe, or shrugging the shoulders.

**Literary Resource for Moving Isolated Parts of the Body**

*Nose to Toes, You Are Yummy!* (Harrington, 2015): This colorful book celebrates various body parts.

**Directions for Use**

Prior to reading this picture book, invite children to locate several parts of the body. On cue, children wave hands, tap feet, tug ears, shrug shoulders, touch nose, blink eyes, purse lips, and rub tummy. These directions are drawn directly from the book. The children will then demonstrate the motions as you read.

**Suggested Musical Accompaniment**

*Thank You* (Bur, 2013) or *Symphony No. 1 in D Major, Op. 25* (Prokofiev, 1991)

**ELEMENT: ENERGY**

Energy refers to the amount and quality of dynamics that are used for movement.

**Concept 5: Dynamics**

*Dynamics*, the expressive side of dance, is the degree of intensity or power used while dancing. When dancers vary the dynamics, they create movements that are heavy or light, free or bound, sharp or smooth, and quick or sustained.

**Literary Resource for Dynamics**

*Is It Big or Is It Little?* (Rueda, 2011): A mouse holds tightly to an orange ball of yarn as he is chased by a cat.

**Directions for Use**

Read this book of opposites (e.g. big/little, deep/shallow, light/heavy, and long/short). Let the children discover which of these words could be translated to movement (light/heavy). Brainstorm new dynamics terms, and place these terms on cards. Each child draws a card and demonstrates a dynamic quality while the other children guess the quality.

**Suggested Musical Accompaniment**

*Forgiven* (Amon, 2012) or *Mars, the Bringer of War* (Holst, 1975)

## ELEMENT: SPACE

Space is the area in which movement is created. Movements may be performed in *personal space* or in *general space*. Movements may also be created at low, medium, or high *levels*; in straight, curved, or *zigzag pathways*; and in multiple visual *shapes*.

### Concept 6: Place – Personal Space and General Space

Also referred to as the kinesphere, *personal space* is the area the dancer occupies. *General space* or “shared space” refers to the entire dance area.

#### Literary Resource for Personal Space

*Earthdance* (Ryder, 1996): The reader imagines being Earth spinning in space.

#### Directions for Use

Be it dancing, spinning, twirling, tumbling, wriggling, leaping, or hopping, this poetic book lends itself well to creating a variety of movements in personal and general space. To introduce these concepts, place a piece of newspaper on the floor for each child, allowing plenty of room in-between. Invite them to stay on their newspaper (in their personal space) as they improvise movements. Next, allow the children to move on or around their newspapers (in general space), being careful not to invade others’ space. Then take away the newspapers, but expect the same level of respect for others’ personal space.

#### Suggested Musical Accompaniment

*Sol Invictus* (Denletir, 2012) or *Country Gardens* (Grainger, 1992)

### Concept 7: Levels

Dancers move at various heights, such as high, medium, and low. These are called *levels*.

#### Literary Resource for Levels

*You Nest Here with Me* (Yolen & Stemple, 2015): This is a story of how and where various birds put their young to sleep.

#### Directions for Use

Invite children to listen for where the various birds put their young to sleep. Are their nests high like the pigeons? In the middle like the catbirds? Or down low like the plovers? Invite the children to create movements at these three levels.

#### Suggested Musical Accompaniment

*Infernal Dance of King Kaschei* (Stravinsky, 1998) or *The Great Gate of Kiev* (Mussorgsky, 2002)

### Concept 8: Pathways

*Pathways* are patterns or paths made in the air or on the floor. They may be straight, curved, diagonal, sideways, backward, and even zigzag.

#### Literary Resource for Pathways

*Africa Calling* (Adlerman, 1996): A little girl imagines what various animals are doing at nighttime.

#### Directions for Use

Ask children to listen for the things the animals are doing at nighttime. After reading the story, make a list: romping, stomping, sliding, gliding, eyeing, spying, singing, swinging, spraying, playing, gazing, grazing, stunning, running, walking, and stalking. Form four lines. As you call out each motion, invite children to travel across the floor relay style, making these movements.

#### Suggested Musical Accompaniment

*Baba Yetu* (Tin, 2009) or *Brandenburg Concerto No. 3 in G* (Bach, 2006)

### Concept 9: Shapes

*Shapes* are visual patterns such as squares, lines, and circles. Shapes may be symmetrical, asymmetrical, angular, curved, geometric, and even alphabetic!

#### Literary Resource for Shapes

*Swimmy* (Lionni, 1963): A clever school of fish uses ingenuity to escape from danger.

#### Directions for Use

Divide the class into six groups. Assign each group one of the six undersea creatures Swimmy encounters: tuna, medusa, lobster, seaweeds, eel, or anemones. Give them time to decide how their creature would move through space. As you read the story, watch these sea creatures come to life when they are mentioned!

#### Suggested Musical Accompaniment

*March* (Bizet, 2005) or *Gabriel’s Oboe* (Morricone, 1986)

## ELEMENT: TIME

Dance takes place over time. Musical time is divided into beats that occur regularly. Tempo is the speed at which the beat occurs.

### Concept 10: Beat

*Beat* is the ongoing underlying pulse. Students should demonstrate accuracy at moving to a musical beat.

#### **Literary Resource for Beat**

*How Do You Wokka-Wokka?* (Bluemle, 2009): A boy asks people in the neighborhood how they “wokka-wokka,” which can mean walk, move, or dance.

#### **Directions for Use**

After reading the story aloud, invite the children to recall how people in the story “wokka-wokka” (e.g., like “flamingos in a flocka,” “a mariachi with maracas,” or “a clock go ticka-tocka,” etc.). Have them travel, one at a time, across the dance space, acting these out. Then invite them to come up with their own ways to “wokka-wokka,” making sure it rhymes with “wokka.”

#### **Suggested Musical Accompaniment**

*The Wasps: March of the Kitchen Utensils* (Vaughan Williams, 2006) or *Music for 18 Musicians* (Reich, 2005)

### Concept 11: Tempo

Dancers demonstrate their understanding of *tempo* by contrasting fast and slow. Tempo changes may occur gradually or suddenly.

#### **Literary Resource for Tempo**

*We’re Going on a Bear Hunt* (Rosen, 1989): Four

children and their father go on an adventure to find a bear.

#### **Directions for Use**

This humorous book will delight young children as they travel through long grass, a deep river, oozy mud, a dark forest, a whirling snowstorm, and into a gloomy cave in search of a bear. Tempo changes occur throughout the story, but particularly at the end when the family actually sees the bear. They head home, retracing their steps, but this time much faster! The children will grasp the concept of tempo when they experience each movement first slowly (while looking for the bear), and then fast (when running from the bear). For a movement activity, create two paths. One path is the fast lane and the other is the slow lane. When a child enters each path, he or she must improvise movements at that speed.

#### **Suggested Musical Accompaniment**

*Peer Gynt Suite, No. 1, Op. 46: In the Hall of the Mountain King* (Grieg, 2003)

### Conclusion

The resources discussed here are not offered as prescription but as inspiration to those teachers who endeavor to link literature to creative movement. The movement elements introduce children to somatic ways of knowing—proprioceptive, kinesthetic, and self-knowledge. Somatic knowledge is a robust way of knowing for its own sake, and when added to the musical and literary domains central to the Orff approach, children experience music not just with their ears, but with their entire bodies. ■

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# The Essence of Creative Dance in Orff Schulwerk: An Interview With Christa Coogan

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## ABSTRACT

*The Orff Schulwerk approach is one in which music and dance each need one another. In this interview, dancer and pedagogue Christa Coogan describes how creative dance fits within an Orff Schulwerk context and shares her thoughts on how we can honor, teach, and inspire the essential and elemental connection between music and dance.*

## By Mika K. Inouye

**I**t's all about the dance. As a pianist, this is my mantra when I practice, perform, and teach. As a child I intuitively felt the interplay of music and dance; my formal studies separated them into distinct spaces, however, and I didn't recognize the profound relationship between them. When I encountered Orff Schulwerk, the philosophy of seeking to unify music and movement from the beginning intrigued me. The idea that music and dance were "born of the same impulse" (Orff, 1978) made so much sense, but for a teacher, it begged the question: How do we understand, preserve, and capitalize on this relationship in our teaching?

While immersing myself in creative processes, I found answers, but never as clearly as while learning from internationally recognized artist and educator Christa Coogan. With a bachelor of fine arts degree in dance from the Juilliard School and a master's degree in dance studies from the University of Salzburg, Coogan is on the faculty of the department of elemental music pedagogy at the Conservatory for Music and Theater in Munich, Germany. She also teaches movement in the San Francisco International Orff Course. I met Coogan 10 years ago as a student in her Orff Level II movement class, and she has inspired my practice and teaching ever since, most recently as an invited artist to the Four Corners Orff Chapter.



SOURCE: MIKA INOUE. USED WITH PERMISSION.

Christa Coogan

I was captivated by Coogan's ability to guide music teachers, college football players, theater majors, professional dancers, and children of all ages to use their bodies as instruments for authentic expression, allowing them to feel the music—internal or external—more deeply. Instead of using movement as a secondary subject or as merely a tool to teach music, Coogan teaches creative movement for its own sake within a musical context, resulting in a complementary and fully realized combination of dance and music.

In the following interview, Coogan expounds on the music-dance interplay emphasized by Orff Schulwerk, drawing from her rich experience to share how we can honor, teach, and inspire the essential and elemental connection between music and dance for ourselves and our students. Enjoy the dance!

**Mika Inouye:** Tell me about your beginnings with Orff Schulwerk.

**Christa Coogan:** On my first day teaching at the Orff Institute, Ernst Wieblitz asked me how I had learned to use my voice in this Orff Schulwerk way. Actually, this was a gift from my studies at the Juilliard School. My amazing dance teachers there used their voices to keep time, to support the movement quality, to underscore phrasing, to give instructions and feedback seamlessly from one moment to the next.

**MI:** How long were you at the Orff Institute and what did you teach?

**CC:** I began teaching at the Institute in 1993, and my work there included instruction in methods and didactics of improvisation and composition, in mentoring choreographic projects, and teaching technique classes. Additionally, there were a number of dance and music projects on which I worked in marvelous collaborations with my esteemed colleague, friend, and musician extraordinaire, Mari Honda, and with the Orff students. In 2002 I completed my regular teaching at the Institute, but continue to teach every second year for international participants in the one-year advanced studies in music and dance education.

**MI:** You have a unique background in the Orff Schulwerk world because you came to the Institute not as a musician, but as a professional dancer. How did this background inform your approach? Conversely, how did the Schulwerk shape and influence your philosophy and teaching?

**CC:** I have been fortunate to have explored dance as a performer, teacher, choreographer, and, most recently, as an academic student. I studied dance at

Juilliard and performed with professional companies in New York, Boston, and Munich, where I have lived since 1989. I have taught dance to professional dancers, students in dance training conservatories, college students studying elemental music education, adult music teachers in many different countries, beginning adults, school children from ages 5 to 18, and children in refugee centers. My work at the Institute has greatly influenced my pedagogical philosophy, my teaching practice, and my academic research. It has guided me and supported me in understanding that dancing and music making—as verbs—belong to everyone.

The Orff Schulwerk approach values the musical, poetic body in relation to music. It is based upon the assumption that everyone can dance musically, with intention and purpose. Bodily perceptions and communication, learning and understanding through the body, and the body's knowledge are all a part of this way of working. The Orff Schulwerk approach is one in which music and dance need one another. Moving to music gives us insights into rhythm, melodic line, and phrasing. Perhaps most importantly, it connects us to the expressive power of music.

**MI:** You said, “an approach in which music and dance need one another”—this sounds so elemental. Could you talk about elemental dance?

**CC:** What is this creative, elemental dance? To be honest, twenty years ago I didn't have any idea, really. It was then that Barbara Haselbach gently suggested to me that dance could be taught in ways other than just through imitation. So at the Institute I doubled my efforts to teach improvisation. Soon thereafter I had my first job working with children.

**Figure 1:** Children Learning to Interpret Music.



SOURCE: MIKA INOUYE.

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It was a big job, to choreograph for a new musical with a well-known director and a nationally known boys choir. The composer was Wilfried Hiller, who had studied composition with Orff. I dove into this project and came up swimming only because I knew a lot about dance and I had so much fun with the boys. But I needed to know more, and I needed some kind of system that wasn't teaching a specific technique or style of dance.

Creative, or elemental, dance begins with the experience of physical consciousness and the exploration of dance elements through clearly structured improvisational play. The child is not taught a style or technique (as is the case of ballet, jazz, hip-hop, butoh, or African styles) or specific dances (from folk traditions), but rather is asked to discover individual ways of expressing ideas, thoughts, and feelings through movement, and thus develop a personal kinesthetic signature. The natural movements of children such as running, skipping, leaping, falling, bending, twisting, and dance parameters such as tempo, size, and strength, are explored in all their expressive, communicative variety.

**MI:** So a dance that is discovered within and accessible to anyone? How exactly does this kind of dance work in combination with the music?

**CC:** An overarching goal in my work with children is to have them feel music in their bodies. Elemental dance offers broad access to realizing

the relationship between movement and music—it helps to get this *feeling*. Children discover parallels in ideas of form and structure, be it that smallest building block, the phrase, the AB form, or the extended rondo form. They draw bridges between musical and dance parameters such as tone color and movement quality or pitch and movement levels. Music begins to be understood on an analytical level. Concepts such as legato and staccato or accents, as well as qualitative structures, are understood in their muscles. But, of course, children react to rhythm and to the powerful atmospheric pull of music as well. Their senses are awakened, their imaginations are stimulated, and thus music becomes internalized on emotional and associative levels. Children learn to interpret music—not visualize it—in their very own personal, aesthetic, and physical way (see Figure 1).

**MI:** This is taking me back to the genesis of the Schulwerk. It reminds me of the dancers at the Güntherschule and particularly how this relationship between movement and music was explored at the time. How do you see this historical context influencing the ideas of Orff, Keetman, and their collaborators?

**CC:** Orff's idea of the *Elementare* and of elemental music arose out of the aesthetic and creative impulses occurring at the turn of the century. Winding its way through the first half of the 20th century in Europe (more specifically from about 1880 to 1930) was an artistic yearning for wholeness and equivalency. The *life reforms* and cultural reforms had as their goals the idea of new beginnings, expressionism, the idea of the "primitive" and "elemental," and through the Reform Pedagogy, the idea of the creative potential within each individual and the rejoining of the body, mind, and spirit. And, the once seemingly fundamental relational forms of dance and music became unsettled. The original concept for the pedagogical philosophy known as Orff Schulwerk, as most Orff practitioners know, was developed at a school for rhythmic gymnastics in Munich, Germany, the *Günther Schule*. Movement and dance schools were opened throughout central Europe for the purpose of giving girls and women (and to a lesser extent, men) an intensive physical sense of self in connection with personal expression. These schools, founded in part by the pioneering artists in the rhythm and dance reform movement—Isadora Duncan, Émile Jaques-Dalcroze, Rudolf von Laban, the Ballets Russes, and Mary Wigman—

included Laban's *School for Art* at Monte Verità by Ascona, in Italy; the *Bildungsanstalt Jaques-Dalcroze* in Hellerau, near Dresden, Germany; the *Mary Wigman School* in Dresden and in Munich; the *Bode School*; the *Elizabeth Duncan School*; the *Grete-Nestler School*; and the *Günther School* in Munich. The holistic relationship between music and movement, their equivalency to one another, and an improvisational approach to music and dance influenced Orff's thoughts. The school was his workshop for exploring these ideas with a newly developing instrumentarium.

And here is perhaps an important point in the discussion and sometimes the confusion that we have today between the concepts of movement and dance. In his book on the Güntherschule, Michael Kugler (2002) writes that the initial use of the word *movement* in this music-movement dialogue context was predominant at that time to distinguish the new and free, creative, improvisatory dancing from the perceived inflexibility and dogmatism of ballet.

**MI:** So what happened to these schools and which/whose ideas eventually took hold?

**CC:** The theoretical model that has established basic principles for movement as well as one that offers possibilities for continued learning in both inductive, inferential contexts and deductive, rule-based instruction, is based upon the theories of Rudolf von Laban and those researchers who developed these ideas with him and continued on after his death (Laban, 1948, 1966, 1980; Bartenieff, 1980; Lamb, 1965; North, 1972; Presont-Dunlop, 1963, 1998; North, 1972). Laban's categories of movement offer a comprehensive, ample, and nonjudgmental framework in which to better understand the unique personality of a body dancing. Laban referred to the "art of movement" in *Modern Educational Dance* (Laban, 1948). We begin with the instrument: the body itself—the body parts, the body actions, and the shapes the body can make. This instrument then plays with the various parameters or categories of movement, which include:

- The space: *Where* is the body in space?
- The quality (or dynamics): *How* does the movement take place? This includes the muscular tension of the movement; the way the person moves through the space—does she move directly through space or meander? The time it takes in which to complete a movement;

and flow of a movement—deliberate and careful or free and unencumbered?

- The relationship: *With whom* or *with what* does the body create relationships?

Time structures were evidenced for Laban through the combination of the weight, space, time, and flow factors. He defined rhythm as being impulsive, impactive, swinging, percussive, vibratory, or unaccented. Adapting Laban's idea to Orff Schulwerk means also integrating established music parameters into the terminology of creative dance. Thus we have the category of time—the when of the movement. Here the familiar parameters are the beat or pulse, metered and unmetered (including time signature, ostinato pattern, accent, anacrusis; and breath, sensed, clock time); tempo (connected to Laban's sudden and sustained time factor); and lastly, timing relationships such as unison, canon, before or after, faster than or slower than.

**MI:** Let's move from the theoretical to practical application. I find it remarkable how you are able to draw people into movement so naturally and quickly. Teachers who are uncomfortable with dance are suddenly dancing and laughing in your workshops. I would like to know this: When you walk into a classroom of new teachers/students, what is your goal? What are the obstacles, and how do you surmount them?

**CC:** I see teaching movement and dance in an Orff Schulwerk context as a three-pronged process:

- I think about the *movement/dance content* and try to be as clear in my sequencing as I can; solid in my knowledge, yet able and eager to expand that knowledge. I strive to be a facilitator of a musical movement experience.
- I think about basic *psychological* needs of the adult participants and try to address them during my classes. These include a need for autonomy and for basic relatedness, for competence and a sense of achievement. Here my challenges are to recognize the individual and their needs and yet be able to relate to the group. Can I discern what someone is doing well? Can I give authentic praise?
- I think about the *artistic* process. An artistic process is one in which not everything is known at the beginning. It is an evolution of discovery, surprise, uncertainty, and delight.

Figure 2: Adult Music Teachers Dancing.



SOURCE: MIKA INOUYE.

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Can I relinquish control at the right places? Can I help participants recognize that beauty (or we might call it authenticity or honesty) has many faces and thus help stretch aesthetic perceptions? Do I offer enough opportunities to explore imaginative worlds through the body?

**MI:** That artistic process you describe reminds me of what Carl Orff said about improvisation—that it is the starting point for elemental music making (1978). Improvisation is often intimidating for teachers, and yet every teacher would acknowledge that need for relinquishing control and being flexible. Can you describe what you believe to be the necessary elements for this open process? How do you guide them but still leave room for spontaneity and letting go? What is it that holds their attention, and what are the steps you take to get them there?

**CC:** Yes, those first crucial steps! I think they are the same whether you are teaching music and dance or math or languages, whether you are teaching adults or young people: Excitement! Mystery! Romance!

- **Excitement:** Dancing is exciting when it becomes a challenge. For instance, it is a challenge to be completely still—without any wobbling! Another challenge is to jump quite high, stay up, and then land so softly that one hears only the breath of exertion, or to find a most unusual movement solution for the word *soar* or *scurry*.

- **Mystery:** Mystery is the fun of not knowing. It is the treasure hunt, the closed eyes, the whispering voices, the uncertainty of what will happen now!
- **Romance:** By *romance* I mean that heightened sensuality, that falling in love feeling that captivates children as well as adults. This very important first step in teaching is the step of enticement. It might be the sound and the feeling the “sch” words make in your mouth; the rumbling, shaking, shivering, quaking movements you can make in your body; the tests of strength and speed; the taste of salt on the lips; the rhythm of a sentence; the secrets to be discovered in a piece of music; the balance found on a single leg; the depth of meaning perceived in an ever-so-small movement; or the word pictures that create a world. So I would say that sensing your own body, being in your body is that step to also feel the music in your body, let the music come out of the body.

**MI:** You use the expression “being in your body.” The idea of whether or not we perceive ourselves to be dancers is relevant to an Orff community, where teachers are drawn to the work from diverse backgrounds. As you know, music teachers aren’t necessarily trained in dance, although many seem to be natural movers. There are many teachers who are in the beginning stages of incorporating movement into their classrooms. What advice would you give to a teacher who isn’t yet comfortable modeling for his or her students?

**CC:** I believe modeling to be an essential ingredient in teaching. Recently, while my knee was injured, I was modeling from a chair—being completely physically present, using my voice, using an arm here, a leg there, singing, laughing, and so on. I am aware that there are some who believe that modeling has an inhibiting effect. Yet we sing for and to and with our students, read poetry to them, and maybe play basketball with them. Why not dance with them? Modeling by the teacher is an impetus for students to generate their own ideas; if it is about the movement and the music and not about the teacher, it won’t be an inhibition, but rather a source of inspiration (see Figure 2). Kids (and adult music teachers in an Orff course) learn so much as they experience

their teacher exploring, improvising, finding not-so-fantastic ideas, and then, with practice, finding better ones! Of course, the teacher needs to step back at the right moment and know when to jump in again. But most importantly, if you are not dancing, why should they?

**MI:** During your workshops, I was intrigued at how you pushed the students to their physical limits and how eagerly they responded—you said: “When you run, go with more power. When you jump this time, jump higher. If you turn, I want a double turn!” Also it was interesting to me how physical contact and weight-sharing seemed to be natural extensions of that physical exertion. Will you talk about these relationships?

**CC:** A powerful aspect of dance that contributes to a profound self-knowledge is when one body has physical connection to another body or other bodies. For children of elementary school age, working with the weight of their body in connection with another is playing. It is a game of balancing, of pushing and pulling, it is about feeling their muscles and bones, and it is learning about trust (see Figure 3).

When I work with teenagers and young adults, something else is present—often a beautiful intimacy hangs in the air. In this safe, accepted, and observed dance situation, young people experiment with different qualities of relationships through nearness, touch, and the giving and taking of weight. Thereby they learn to feel their bodies, to become much more connected to these bodies. They begin to understand how these bodies are in tune with their emotional experiences. And they learn, too, about trust—trusting themselves and others (see Figure 4).

Often a concern of teachers I meet has to do with touch. They have had experiences in touch that maybe backfired. Or they imagine the children or teenagers will feel uncomfortable or will hurt each other. Yet touch is a pedagogical tool. If a teacher is using it as such in the music and movement classroom, it won't come as a surprise to students. A gentle hand on the lower back to remind the child to sit up while playing the xylophone, or that hand on the shoulder to release it while playing the djembe, allows the child a chance to understand through a kinesthetic experience. Additionally, the relational aspect between teacher and student is being fostered. If a teacher is uncomfortable with

**Figure 3:** Adult Students and Christa Playing a Game of Trust.



SOURCE: MIKA INOUE.

**Figure 4:** Adult Students Working on a Group Movement Composition.

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SOURCE: MIKA INOUE.

touch, the students will sense it. Some teachers feel they need to preface each touch experience with an admonition (Be careful, don't hurt each other!) or an appeal (May I lean against you?), both of which make it seem that instead of it being a beautiful part of the human condition, touching is dangerous, scary, or not quite normal.

**MI:** I was impressed with how you encouraged the students' instinctive desire to share by facilitating experiences for them to perform for each other, observe, and give positive feedback; you then invited the observing group to offer a "star" and a "wish" for the performing group. As I watched these groups exchange their stars and wishes, I was delighted at what actually emerged from this task: Reinforcement of good technique, an ability to talk about what they saw, improvement on the less interesting parts of the dance, budding confidence, focused risk-taking and experimentation—all of which clearly built toward a performance in which they could take pride and ownership. And so, I want to ask you about the role of performance in a Schulwerk environment, where "process" seems to be paramount and often emphasized over the final product.

**CC:** Yes, the experience of performing is significant. It might be said that the journey is the reward and that the process is the goal, but to actually show your work demands of the performers something that the process doesn't have. I know this myself as a dancer. I recognize it in my college students when they share parts of themselves on stage. And I know this from the many pieces I have

organized and choreographed for children and youth. A performance can be informal in a gym or on a school stage, or it can be a bigger presentation in a theater. You know that many children are proud of their work, and it gives them great satisfaction to share this with an audience. In the Orff Schulwerk approach, each child has his or her own part. That is, they are not always playing the same thing or dancing the same thing at the same time. Something they created or helped to create is integrated into the performance, helping them understand that they are important and not replaceable. At the same time, each is a part of the group and has the possibility to develop and grow within the group while being challenged to transcend his or her own personal boundaries.

**MI:** You have such vast experience working with teachers here in the United States. If you could have a star and a wish for all of us, what would they be?

**CC:** Ah, lovely! My star—the openness and vulnerability, courage, wisdom, and imagination that I have witnessed and that has moved me in each movement training class in which I have participated or taught.

A participant in the San Francisco levels course wrote, "Dance is playing music with your body." My wish is for every Orff practitioner to embrace this idea fully, with complete commitment.

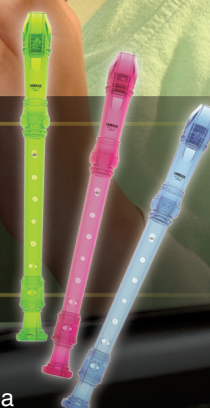
**MI:** It has been an extraordinary experience to learn from you. Thank you. ■

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# The Catapult Dance: A Case Study in Student Self-Assessment

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**VICTORIA REDFEARN**

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## ABSTRACT

*In this data-driven educational climate, creative movement is often a late addition or is last on the lesson list because it cannot be easily assessed. This article explores the true nature of assessment. It examines practical ways to include your students in assessing their creativity and setting the stage for an Orff Schulwerk classroom where artistic experience and partnerships between teachers and students are a priority.*

**By Victoria Redfearn Cave**

### Introduction: The Magic

**R**ecently the children in my fourth-grade music and movement class were creating a movement piece—"What's On My Plate?"—for a Grandparent's Day performance. They had created chants and canons about food, and some children were spinning plates as an acrobatic feat. While playing a world music selection, one child ran out, sat on the glossy part of the floor, and began to spin rapidly. Soon other children were caught up in the excitement and were squealing with delight as they rapidly spun to the beat of the music. The classroom was "on fire." It was an inspiring magic moment.

Let's take that moment and insert these words: SOLs, ERBs, Common Core, standards, final report writing. How do we as artists and educators bridge the gap between a data-driven society and the magic of Orff Schulwerk? Should we all declare the situation hopeless and write bitter social media posts? Do we become the teacher that disconnects from the education world, declaring, "I am an artist and nobody can ever understand my brilliance?"

## Assessment Is Not a Dirty Word

My fascination with the topic of assessment began during my graduate work in education leadership. The word “assessment” can have negative connotations for teachers and students, inspiring fear, bitterness, and even a sense of hopelessness. But consider this: Assessment can be the ultimate form of student partnership. Isn’t it possible that an Orff Schulwerk class can be the best model for positive assessment? Why does assessment have such negative connotations?

“Assessment” comes from *assidere*, which is a Latin word meaning “to sit beside as an assistant judge” (Orzolek, 2007, p.38). The origin of the word implies a partnership. Interestingly, our connotations of the traditional use of the word imply a summative assessment, a top-down model, a teacher-directed world where there is a test and a right and wrong answer. A summative assessment is often defined as a test that measures whether a student has learned enough information. In his book, Rick Stiggins noted, “Many of us grew up in classrooms in which our teachers believed that the way you maximize learning is by maximizing anxiety” (2008, p.18). This is a common interpretation of assessment, but one that does not necessarily apply to an Orff Schulwerk model.

In an Orff Schulwerk classroom, it is second nature to include students as artistic partners. We ask questions, invite answers, and delight in exploration. It is a more formative assessment process, one that supports learning, helps students self-assess, and encourages growth over a period of time (Stiggins, 2008). That said, words like “exploration,” “magic,” “questions,” and “formative assessment” are not often associated with data and high achievement. What does science have to say about formative assessment?

Researchers Black and Wiliam conducted one of the most significant longitudinal studies of assessment practice in the last 20 years, in which they demonstrated that if formative assessment practices are put in place, students see achievement gains of 15-25 percentile points on standardized tests (Black & Wiliam, 1998). “These are whopping achievement gains—we don’t accomplish them with a good night’s sleep...or a pep rally” (Chappuis et al., 2012, p.22). Like many progressive methods, student-centered practices are not recognized until they demonstrate that they can perform well on a

test. In the early 20th century, Maria Montessori’s methods were recognized only after the children she worked with passed the national exams; and more recently, Finland is getting recognized for its innovative approaches to education because of its children’s test scores.

The study from Black and Wiliam has positive implications for the Orff Schulwerk classroom. It reinforces the model of student partnership and assessment that includes the students in a process that supports growth and learning. As their study shows, formative assessment not only supports students’ emotional health and self-efficacy, but also it leads to gains on summative assessments. One of the greatest misconceptions, however, is that assessment is about testing, when in fact it is about learning.

So what are children learning when they are spinning on the classroom floor? How does our magic moment connect with assessment practice? I challenged myself to take the most exploratory movement experience and turn it into a case study for student-centered self-assessment. Assessment in an Orff classroom generally entails a recorder test, pitch matching, or perhaps a theory dictation exercise. What about a creative dance? Is the statement, “Creativity should never be assessed, formatively or otherwise,” true or false? What happened when I challenged myself to assess a creative dance?

## The Movement Challenge

The task was simple: Fifth graders play with the elastic bands, an assignment most children welcome with glee and excitement. For two class periods, as their creative play and movement progressed, I intervened as little as possible, simply watching and waiting to see their ideas and formations.

As they explored deeper, we looked at Kandinsky paintings and talked about positive and negative space. Some students created an obstacle course with the elastic bands, whereas others explored the negative space around the bands. For the next two class periods, they tried different movements and ways to move through space. They recorded these ideas by writing verbs on the classroom bulletin boards. What could they do to create contrast? Could they crawl fast? Jump in reverse? Try the entire movement, but on a different level?

We began to talk about form. And here is the important question for a fifth grader: What is the

difference between your movement piece and what your little sister performed for your family at the dinner table last night? How can we judge what makes an effective movement piece?

At this point, we were beginning to have the same discussions artists and composers have all the time—examples of formative assessments. As educators, we typically know the partnership is happening if the students become especially “chatty.” This is where the assessment begins to mimic the magic of the exploration process. However, it is also the point at which we as teachers get nervous in the process and stop. It feels like we haven’t read any notes in a while, and we are far away from a dictation test. Too often, performing arts educators are hesitant to assess creativity. We think expectations are too unclear or that a student can receive a high mark just for attendance or effort alone (Lehman, 2007).

I asked my fifth graders, “What is the difference between a performance-ready, fifth-grade movement piece and a little sister’s dinner presentation?” To achieve our goal of assessment as learning, we worked together to create a checklist to use in the process of developing the pieces to a performance-ready level. When students do assessment as learning, it empowers them to be their own self-evaluator and even to help create the criteria that will be assessed (Scott, 2012).

### The Catapult Dance: All Performances Are Not Created Equal

Why use a checklist? In a perfect world teachers would have enough time to thoroughly assess every task. I see my fifth graders just once a week, and it is critical to have a workable assessment to implement. With those time constraints in mind, we began to explore the answer to the “little sister” dance question and an assessment checklist evolved:

- Is the piece controlled and organized?
- Is each section of the form complete?
- Is this serious to me?
- Could I repeat the dance? Would it look the same?
- Is my body engaged?
- Do I have contrasts in my dance?

Based on the checklist, the students began to edit their pieces. Then everyone had a chance to share with the class. In the end, I chose three dances that most fit the checklist for the actual performance. I

Figure 1: Opening Pose.



SOURCE: JAMES MATTISE. USED WITH PERMISSION.

Figure 2: Crossing.



SOURCE: JAMES MATTISE. USED WITH PERMISSION.

was confident the assessment was accurate when the children agreed passionately about the groups chosen to perform—and all children would be involved with the entire performance. We could have made a video of all the dances, but in this case, the feature dance piece and the one everyone was talking about was the catapult dance.

Four active boys had worked hard from the beginning to fling themselves as passionately as possible through space (see Figures 1 and 2).

At first they might have been testing how actively they could move before I said stop. That game of pedagogical chicken surprised them because I let them continue—despite the speed, their movements were controlled. They developed their ideas, worked on timing, and created their beginning and ending with minimal intervention. The result was that four boys were empowered and serious about this dance. They cheered when they realized they were the final act of the performance. No fifth grader argued about

Figure 3: Takeoff.



SOURCE: JAMES MATTISE. USED WITH PERMISSION.

the choice to end with the catapult dance, and in fact, the boys were celebrated for their energy and the excitement of the dance. The younger children were murmuring about their dreams for dance and movement: “We can’t wait until we’re in fifth grade when we get to try the catapult dance.” The four boys embodied the checklist and more. They internalized the formative process, became artistic partners, and felt the magic of their dance (see Figures 3 and 4).

### Conclusion: Balancing Artistry and Assessment

We can assess creativity and deepen an artistic piece. The little sister performance at dinner differs from the catapult dance. Some pieces of art stand out in different contexts for different reasons, and it is critical to engage students in discussions about why. This is where assessment and artistry cross, where the magic can really begin to happen.

Figure 4: Smiles.



SOURCE: JAMES MATTISE. USED WITH PERMISSION.

As performing arts educators, we should not be out of the assessment discussions—we should be leading them. We are experts in formative assessment and implementing it daily in the classroom. Formative assessment practice can help the lowest achieving students and can force students to self-reflect who might normally slip through the cracks (Stiggins, 2008). It is critical, however, for assessment not to interrupt the actual process of making music (Scott, 2012). I doubt very much whether the catapult boys were thinking about their movement checklist as they performed. “No test can measure the chill that goes up the spine when we hear an emotionally moving performance” (Lehman, 2007, p. 22). At the end of the day, the magic of the catapult dance inspires others. An Orff Schulwerk classroom can be a model for formative assessment, where the learning is deep, far surpassing the banality of a test score. ■

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# Objective Measures of Student Performance: Depth of Knowledge Through the Orff Schulwerk Approach

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## ABSTRACT

*Teacher-defined Student Learning Objectives (SLOs) are quickly becoming a common measure of student performance and teacher effectiveness nationwide. With an emphasis on objective assessment of student progress, maintaining a flexible, creative, performance-oriented, student-driven classroom can be a challenge. This article explores how music teachers can use a well-planned goal paired with the Orff Schulwerk approach—rather than rely exclusively on written exams—to assess student progress through active learning, depth of knowledge, creative choice, and collaborative problem solving.*

### By Shannon E. Pahl

**I**n school year 2014/15, Wisconsin initiated new requirements for teacher evaluation, tying half of a teacher's performance to measures of student growth and the other half to a teacher's efficacy in meeting state teaching standards. As a result, most districts are adopting new teacher evaluation frameworks, with many selecting the Student Learning Objective (SLO)—a standards-based goal for student growth—to assess student performance. Wisconsin is not alone—thirty states now require an SLO from a portion of their educators (Lacireno-Paquet, Morgan, & Mello, 2014).

### Objective Data and the Student Learning Objectives: Challenges for the Orff Classroom

Although I have always assessed my students, I have previously been evaluated solely, and favorably, through administrator observation. SLOs require teachers to administer objective student assessments and show progress toward goals over time. Teachers are then evaluated relative to this progress. The arrival of SLOs marked the first time I had been asked to define a singular initial goal

and justify my assessment methods in writing. I feared this shift toward objective assessment would necessitate more written tests of notation or a standardized repertoire.

After my initial year of teaching elementary music, I became involved with Orff Schulwerk and began to redefine my approach to more deeply engage K-5 students in active, child-centered music making. Written notation has its place in music education, but the Orff approach emphasizes active learning, movement, and play. Therefore, primary mode of assessment is an amalgam of formative and summative, informal and formal, and performance- and skills-based activities. My challenge would be to gather objective, visible data on the skills students were gaining in the classroom, without disrupting our creative, flexible environment.

### Student Learning Objectives, Depth of Knowledge, and Orff Schulwerk

My district selected a team-based model for SLO generation, which meant working with elementary general music colleagues to define a shared SLO that met SMART criteria (specific, measurable, attainable, realistic, and time-bound). Although the SLO and subsequent assessments would need to be objective, my students needed an SLO that was (a) based on skills that supported their growth toward independent musicianship; (b) teachable through authentic musical experiences; and (c) allowed for creativity, critical thinking, and differentiation by working well with a variety of assessment modalities. I worked with my team while advocating for an SLO that would

lend itself to performance assessment to establish that music encompasses more than notation, and it necessitates flexibility in the approach to assessment.

Ultimately, my SLO stated that 80 percent of kindergarten students, who regularly attend music class, would be able to consistently and independently maintain a steady beat. I chose this objective for several reasons. First, the SLO process required targeting a subgroup of students. For a teacher who sees every K-5 student, a grade-level subgroup was a natural fit, and assessing kindergarteners offered an opportunity to track baseline ability and growth over time. Second, internalization of steady beat is an important skill for music making that is not effectively measured through written examination. Third, the district currently assesses steady beat in the second trimester, providing a logical point for the required mid-year check-in. Most importantly, this SLO provided the flexibility to incorporate listening, movement, singing, speaking, instruments, games, iconic notation, and student choice into lessons and assessments.

Since my SLO data was based in performance assessment, I adapted a district benchmark rubric as shown in Table 1 and gathered baseline data on students' ability to bilaterally pat a steady beat, speak a poem in time, and sing a response to a question within a given amount of musical time. One kindergartener out of the sixty assessed kept a steady beat bilaterally while chanting successfully. During solo assessments, five students spoke or sang in rhythm, whereas the rest showed no regard for musical time. This dual approach provided insight into students'

**Table 1:** Rubric for Beat-Keeping Independence.

Indicator	4	3	2	1
Steady beat demonstrated through body percussion, tapping on iconic notation, movement, or playing an instrument to accompany known material	Student is able to demonstrate the steady beat independently through clear and intentional movement/playing. Could extend to leading beat-keeping activities or setting the tempo for a work.	Student is able to demonstrate the steady beat independently most of the time.	Student is able to demonstrate the steady beat some of the time with teacher or peer modeling. Or, can independently demonstrate the beat for limited durations.	Student is unable to perform the steady beat consistently with or without teacher modeling.

current internalization of the beat, apart from their physical coordination. The information on students' singing and speaking ability fleshed out the baseline data, but I expected them to embody beat awareness by the end of the school year.

When discussing the SLO and baseline data with the school principal, I advocated for Orff Schulwerk concepts, elaborated on the importance of active music making and performance assessment, and highlighted inherent opportunities for differentiation. We agreed on the approach, and my students made significant progress toward the goal, achieving the SLO by a wide margin. Formative assessments confirm that students are developing a breadth of skills through speaking, singing, moving, and playing to a steady beat. These frequent assessments have encouraged me to think critically about the depth of their musical understanding.

Depth of Knowledge (DOK), a framework for engaging students with content at various levels of complexity, has also been an area of interest within my district. For example, visually recogniz-

ing a quarter note requires less complexity than aurally recognizing it, analyzing it within a written example, or using it to record musical ideas. Since collaboration and creativity foster critical thinking skills, Orff Schulwerk and DOK are natural partners. SLOs can now be one piece of a larger, open-ended project or authentic musical problem. In this scenario, the SLO would be an assessable benchmark, though likely not the only skill on display. This project-based approach provides a more nuanced snapshot of a student's abilities in action, more creativity in implementation, and flexibility in topic or repertoire. We could, hypothetically, assess the same knowledge at several times throughout the year using different projects that call for similar, though increasingly difficult, skills.

### Examples of Student Learning Objectives Assessments that Incorporate Depth of Knowledge

Music teachers may approach SLOs with emphasis on DOK and student creativity in several ways. The

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**Table 2:** Rubric for Demonstration of Form Understanding.

Indicator	4	3	2	1
Understanding of musical forms (e.g., AB, ABA, ABACA) or phrase structures (e.g., aaba, abac, aaab, abba) applied to listening examples	Student demonstrates recognition of the form or phrase structure of a listening example through movement. Extends movement with artistic expression or difficulty.	Student can demonstrate an understanding of the form or phrase structure of a listening example through movement.	Student can demonstrate an understanding of the form or phrase structure of a listening example through movement with some teacher or peer coaching. Or, student can demonstrate understanding of only part of the example.	Student is unable to demonstrate an understanding of the form or phrase structure of a listening example through movement.

Orff approach emphasizes creativity and leadership as authentic music makers. Employing an Orff approach immediately increases DOK. Using an SLO that focuses on maintaining a steady beat might include assessing primary students' ability to pat individually with the beat of a recording, but could incorporate greater DOK over time as students express their ability at an authentic, creative, and developmentally appropriate level. We might assess beat awareness through patting initially, then later via student-generated beat motions (e.g., nodding their heads, tapping their noses, turning at the waist) and leading their peers in small groups. From there, students count beats in a musical selection, work together to design a pattern of motions that fits the musical style or form, present their patterns to the class, and compare and contrast each group's work. Later in the year, students may use body percussion levels or familiar instruments to compose a quarter note accompaniment to a song or chant, represent that accompaniment through icons, and take turns performing for each other or reading other groups' accompaniments. In each scenario, students demonstrate internalized steady beat while extending their thinking into creative movement, iconic reading, and compositional choice.

At the intermediate level, extensions allow a basic SLO to incorporate greater DOK. The SLO may state that fourth-grade students become proficient at reading standard musical symbols, but it should not limit assessment to identification quizzes. After learning standard notation symbols and a variety

of body percussion pieces from Gunild Keetman's *Rhythmische Übung* (1970), students may work in small groups to design and notate pieces of their own. A similar project with a melodic focus might have students study pieces from Keetman's *Spielbuch für Xylophon* (1965) and compose their own variation or unique piece based on their study. An assessment of dynamic markings may ask students to choose a poem from an anthology, apply their own expressive markings, add a spoken or instrumental ostinato, and perform it for the class. Students can then discuss how the dynamics affected the meaning of the poem. In each example, students demonstrate knowledge of symbols and apply that knowledge purposefully, authentically, and creatively rather than simply matching each symbol to its name or meaning.

A similar approach may be used when assessing knowledge of musical form. Students utilize movement vocabulary to design a dance or movement sequence reflecting a piece (see Table 2) and record the form through their own listening map. This can later be extended to composition on xylophones, unpitched instruments, or body percussion. Student performances may be recorded for self-reflection, if devices such as tablets are available.

These open-ended approaches to implementing SLO assessments have many benefits. They encourage students to tap into their own musical knowledge, to offer and explore a variety of acceptable answers—and, by extension, experience peer and teacher respect for their individual point of view. Students' responses to open-ended questions

are more indicative of their musical understanding because they are applying their knowledge in an authentic musical situation (Turner, 2006). Open-ended projects deepen student learning as they analyze the project needs, imagine solutions, and apply current skills rather than select from a list of answers. This provides natural differentiation because, as students approach their project, they use the skills and knowledge they currently have.

### Considerations

For now, music educators benefit from teaching a content area without mandated state or national tests. We have the flexibility to define goals and assessments relative to national, state, or local standards, rather than relying on externally defined measures of success. Without a mandate, we have the opportunity to educate our school communities on music standards, the deep thinking inherent in our classrooms, and the incredible creativity of our students. A 2014 survey of 640 Orff Schulwerk teachers reported that 82 percent of respondents regularly used authentic assessment in their classrooms (Loong, 2014). Orff Schulwerk, then, represents a pathway toward broader, deeper, more authentic assessment of our students' skills.

The Orff approach allows teachers to assess a skill at various levels of complexity, gauge several skills at once, and preserve our students' creative spark. A project can serve as an anchor piece for instruction within a grading period or school year. With clearly defined rubrics and roles, students can develop musical ideas in a cooperative and collaborative space that respects their contributions to the community. Although it might take more planning

to develop students' ability and vocabulary before presenting the project and its goals, less is required once they take ownership.

It is important to see the SLO as a guidepost for assessment in current and future years. Define the SLO carefully relative to district, state, or national standards, and consider the skills students will need to succeed in the final assessment. Be forthcoming about potential assessment methods when submitting the SLO, and keep those methods as flexible as possible while clearly defining the knowledge students will attain and how it will be measured. When discussing the SLO, be prepared to advocate respectfully for your approach, as administrators may be more accustomed to local and state test data than performance assessment. Clearly defined, student-friendly rubrics and graphics of performance data can objectively measure and represent student outcomes for ease of use. Meanwhile, a well-planned project could serve as an assessment as well as a school-wide open house, curriculum night, or sharing piece.

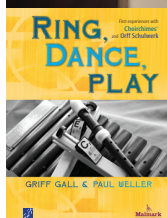
### Conclusion

Approaching SLOs from an Orff perspective provides the greatest possibility for authentic musical learning. Objective assessments with low DOK may be easy to implement, but do little to develop students' independence and mastery of the content. The beauty of Orff Schulwerk is the flexibility to create performance assessments that take both DOK and individual teaching situations into account. If our time is spent assessing students, we must ensure growth as authentic and active musicians. Examining our SLOs in a deeper, more integrative light can serve to strengthen our teaching. ■

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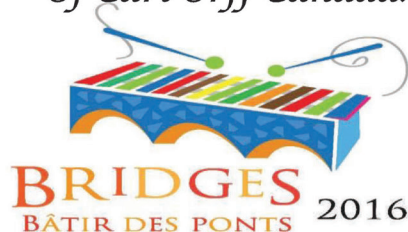


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# Margaret Murray Autobiography Part I: The Pre-Orff Years

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## Introduction by Judith Thomas Solomon

**M**argaret Murray’s contribution to the Orff Schulwerk approach is legion and stellar. Her wisdom and insouciant wit propelled her translations and additions of music and Orff arrangements to the English version of *Music for Children*, her translations of memorable articles by Orff and Keetman, and her workshops and conferences, while her tireless fervor kept the Schulwerk alive in England.

She became much more to me than her formidable reputation when she spent two weeks with our special English-speaking class at the Orff Institute in Salzburg in the winter of 1970. As students, our views of Orff Schulwerk had been cobbled together from isolated visions we were given in classes: a course on “just” composing, another on music in the Volumes, one on movement accompaniment, to name a few. But that wintry day, when she mounted the stool facing the class and said, “Well, what should we write about today?”—the audacity of that simple question drew us all to a full stop. “So,” some of us thought, “who IS this woman who enters with seemingly ‘nothing’ in her lesson plan yet ‘everything’ in her head, and so gleefully questions and challenges us to create? Is she not going to wax eloquent and teach us something?”

We had entered a *rara avis* kingdom, a place where we would be using all the isolated information we’d been acquiring in a synthesized way. In her singular fashion, by inviting us to share ideas that she would help facilitate into something musical, by trusting our intuitions and acknowledging our wealth of musical experiences and ideas, Margaret unleashed our creative energies.

That seminal moment was my awakening to what Schulwerk techniques in a group setting could release *with the teacher as facilitator*. Through her provocative, open-ended questioning, with the self-confidence that she could steer us as facilitator, Margaret genuinely offered us a blank page, trusting that we could fill it in an artistic way. We labored at first; then, catching on

to her broad intent, ideas began tumbling out of the group. We understood the joy of the “risk factor” and the “give-and-take” of group creation. The room thus became a happy nine-nation democracy where themes were joyfully thrust about with humor and verve. For our group composition, Margaret had artfully and gleefully coaxed us away from the comfort of our cities to “wander in the wilderness of our intuitions” where we were all galvanized! In that hour, she completely changed and deepened my understanding of what Orff Schulwerk could be. I wrote to her about that moment months ago, and I’m so glad I shared it. I wanted her to know how she singlehandedly changed and opened the possibilities of Orff Schulwerk for me as no other teacher had done before or since.

I loved Margaret’s inexhaustible mind, which she used even in her off times. Stuck in London traffic she composed mixed meter ditties, one of which I remember with delight:

*(5/4) Cup of tea and a biscuit? Cup of tea and a biscuit?*

or

*(3/4) Would you rather have a cup of coffee and a (5/4) piece...of cake?*

Margaret graced the earth for 90 plus years. As part of her rich and varied artistic life she was a consistently generous and brilliant catalyst for Orff Schulwerk. I’d like to think she is having that well-deserved tea and biscuit repast with Liselotte, Karl, and Gunild into eternity. Thank you effusively, dear Margaret.

### **The Pre-Orff Years by Margaret Murray**

Since I have been invited to address this autobiography mainly to American readers, it will perhaps be of interest to discover that my mother was American—from Bridgeport, Connecticut. Her father, Dr. Frederick Morse Wilson, was a distinguished eye and ear surgeon, and a three-page obituary about him, in which there is mention of my parents’ wedding, can be found on the internet. It was he



Margaret Murray, 1966.

SOURCE: FRANCINE WATSON COLEMAN AND DAVID COLEMAN. USED WITH PERMISSION.

who, by chance, brought about my parents’ meeting.

In his vacations he loved to travel widely and often took his younger daughter, Helen (my mother), with him. At some time previous to December 1917, he must have visited Panama with Helen and got to know my father, James Robertson Murray, who was the British consul there. I was always told that these two men particularly enjoyed the discussions they had when in one another’s company. Then in December 1917, my grandfather

traveled to Panama to attend my parents’ wedding and sadly died there soon after.

My paternal grandfather, also James Robertson Murray, was organist in one of the city churches in London, St Botolph’s Aldersgate, and founded the London Church Choir Association and conducted at their annual festivals. My father was the last of 11 children (7 girls and 4 boys) who all learnt to play musical instruments, but only 1 of the girls traveled to New York and made a living there as a cellist. None of the others took up music as a career.

From Panama, my father was asked to start a consulate in Lille, France, where I was born. After some years there he was promoted to becoming an inspector of consulates, a job he did not enjoy carrying out. It meant he had to travel widely in both Europe and South America—there often in cattle steamers—and we didn’t see that much of him, living intensely when he was at home and for the rest of the time looking forward to his being with us on the next occasion.

I played piano duets with my father from when I was about six years old, but I remember no printed music on the stand—were we perhaps improvising? I believe I hummed a lot, but whether the outcome was original or a version of something I already knew, I have no idea. My mother was able to sing rather sweetly and play the piano accompaniment to quite a number of American songs. I can still remember the first phrase of *I’m a Dreamer, Aren’t We All?* but I’ve never seen a printed version of it since then and no longer know how it continues.

I didn’t go to school in France but learnt all the basics from an English nanny/governess who lived

**Figure 1:** Margaret Murray,  
Age 13.



SOURCE: FRANCINE WATSON COLEMAN AND DAVID COLEMAN. USED WITH PERMISSION.

with us, so that when I was seven, when we moved to live in England, I was able to go to a preparatory school (private school for 5- to 13-year-olds) in High Wycombe, Buckinghamshire, and fit in easily with the children of my age. In French lessons it was an advantage that I was bilingual in English and French! I had my first formal piano lessons at school at age seven. My teacher was good and I progressed quite well, but she emphasized the need to be a good sight-reader—a good preparation for an accompanist, which, while at college, I wanted to be, but I was given no experience of improvising.

We did some Dalcroze, and I remember amongst other activities that we expressed the difference between perfect and imperfect cadences in movement, and we did some kind of Greek dancing that I loved. I think at this time I really wanted to become a dancer, but I was considered to have “delicate” health and would not be able to muster the necessary stamina. We also had lessons on tonic sol-fa with a chart on the wall. I’m afraid here I was rather inattentive since I could already read printed notation.

**Figure 2:** Margaret Playing the Cello.



SOURCE: FRANCINE WATSON COLEMAN AND DAVID COLEMAN. USED WITH PERMISSION.

One other factor that prepared me well was the excellence of the English grammar teaching I received. We parsed and analysed sentences, and I remember reciting the attributes of a noun all together in 6/8 time: “person, number, gender, case.” How well that grounding helped me in my translations!

Then came the blow: In June 1930, when I was nine, my father died. He caught pneumonia on one of his voyages home, this time from New York, and died as the ship docked in Southampton. My mother died of rheumatic fever one year later.

The law now decreed that I had to become a ward in chancery with two legal guardians—the family solicitor and the head of the Murray family (one of my aunts), another Margaret Murray. I would not gain freedom from this situation until I was 21,

however the progress of my life didn't change. The schooling my father had planned for me was carried out, and I moved when I was 13 (see Figure 1, page 50) to study at a public boarding school (independent school, ages 13 to 18) in the same town.

I thrived at this school, enjoying gymnastics and dancing and playing lacrosse and cricket, eventually being among those chosen for the school team for both. Music was very well supported with a resident staff of four giving weekly piano lessons to whoever wished to learn. All those who had instrumental lessons had aural training, and the more advanced could study something called "harmony," or learning how to incorporate a given melody into a four-part setting that could be played on the piano, of course avoiding consecutive fifths and octaves! My piano teacher there also encouraged me to become a good sight-reader, and I was all set to becoming an accompanist and working in this field mainly with singers. Visiting teachers taught violin and cello. I decided to take up the cello, and was taught by someone who in her youth had toured Australia, giving concerts with Nellie Melba, the world-famous soprano! The four main orchestral wind instruments were also taught by visiting teachers, so we could sustain a reasonable weekly orchestra practice. We had a chapel and I was soon in the choir there, and one of the organists at St. Paul's Cathedral in London came once a week to take the whole school—about 300 of us—singing together. We really were fortunate!

I took my obligatory school certificate (as it was then called) examination at the age of 16. If you were aspiring to study at university, you studied for a further higher certificate, but that was not my aim. Once the school certificate was out of the way, what next? It was obvious to the staff at the school that I would be studying music full time eventually. So, apart from the obligatory English lessons—superbly taught—that fostered my love of poetry, for the next two years I concentrated on languages: French I had kept going, and I added German and Italian. My piano and cello lesson and practice times were timetabled—part of the daily timetable instead of having to find some spare moments for practice as had been the case before.

During the school holidays, about 14 weeks in one year, I stayed with one of my Murray aunts who had a small house in the country. The great disadvantage was that she had no piano, and in order to practice

I had to cycle to the music shop in the local town—about three miles away—and pay a hire charge of one shilling (a 20th of a pound) an hour to play on their upright piano. This was not good for building up a secure piano technique, but it could not be helped.

I decided to take up the cello, and was taught by someone who in her youth had toured Australia, giving concerts with Nellie Melba, the world-famous soprano!

I left school in July 1939 and my place at the Royal College of Music in London was secure but, with a war on the horizon, my solicitor guardian did not want me to be in London. There were endless verbal battles but I got my way in the end. I spent three and a half happy years at the RCM studying piano (first study—one 40-minute lesson a week), piano accompaniment and cello (second studies—20-minute lessons) and in the first year there were classes in history, harmony, aural training, and acoustics. In addition to lessons and practice, I accompanied singers in college concerts and played in some chamber music groups, both on piano and cello (see Figure 2, page 50). One of

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our professors for these activities had played viola in an orchestra that Dvořák conducted on one of his visits to England!

Of course, the situation was unusual because of the war. I lived in what was called a residential hotel where I was well looked after and had my mother's piano in my room. Luckily most of the other residents were working during the day, so I could practice without inhibitions. At the college the balance of men to women was uneven because the men were being called up to fight, and this very much affected all singing activities—full-scale opera was not possible, and balance in the college choir was not ideal. Students who lived outside London

and had to travel in by train were sometimes unable to make it because a night raid had destroyed part of the railway line. Also, all the students had to take their turn at night fire-watching. We would do this in pairs—one watching and one sleeping, changing over at about three in the morning. We were lucky to be in a part of London that suffered no direct attack, so the fire-watchers were never challenged. My mother's elder sister, Ethel, would send the most wonderful parcels. I remember one particularly, which contained, amongst other things, a pound of butter and a tin of raspberry jam! ■

*(To be continued...)*

Francine Watson Coleman and David Coleman With Margaret Murray at Windsor Castle After Her Investiture for MBE.



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Reviewed by Michelle Fella Przybylowski

## A Whole New Mind: Why Right-Brainers Will Rule the Future

By Daniel Pink

New York, NY: Riverhead Books, 2006

Imagine the world filled with professional success and personal fulfillment. Do you have a multidisciplinary mind? Are you a storyteller? Do you like to design and create? Do you look for solutions in search of problems? Do you laugh? In his book, *A Whole New Mind*, Daniel Pink uncovers how to achieve personal success, develop a multidisciplinary mind, find resources that will enhance your storytelling, learn to be a designer and creator, solve problems, and recognize the importance of laughter and humor in your work and play. This book, which is divided into two parts, offers numerous exercises and resources to help you attain “a whole new mind.”

In Part One the author lays out the broad animating idea. In Part Two, the heart of the book, he explores the six fundamental human abilities that are absolute essentials for professional success and personal fulfillment—*design, story, symphony, empathy, play, and meaning*—and reveals how to master them.

Pink examines 21st century thinking by posing the question, “to whom does the world belong?” Is it artists, inventors, designers, storytellers, caregivers, counselors, and big-picture thinkers? No, it is none of these. According to Pink, that was the way the former owners of the world functioned. The owners of the present world are the creators and empathizers, the pattern recognizers and meaning makers. Are you any one of

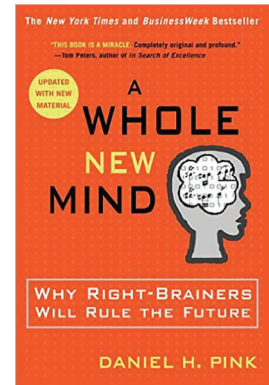
these? If you answer yes, Pink asserts, then you are a result of the age of the right brain.

Why will right-brainers rule the future? What drives the right brain? Various hemispheres of the brain impact the way we function and react to daily encounters. The right brain reasons holistically, recognizes patterns, interprets emotions, and perceives nonverbal expressions. Pink examines right-brain high-concept—the ability to create artistic and emotional beauty, to direct patterns and opportunities, to craft a satisfying narrative, and to combine seemingly unrelated ideas into a novel invention—and its increasing influence on our society.

Let’s look more closely at the six fundamental human abilities. *Design* is an essential, high-concept aptitude. It means business, and business means design. *Story* sharpens our understanding of one thing, and stories are integral to the human experience. Story represents a pathway to understanding that doesn’t run through the left side of the brain. *Symphony* is the ability

The right brain reasons holistically, recognizes patterns, interprets emotions, and perceives nonverbal expressions.

to put together the pieces and see relationships between seemingly unrelated fields, to invent something new by combining elements nobody else thought to pair. *Empathy* is the ability to imagine yourself in another person’s position and feel with that person. Are men or women more empathetic? Read and discover the answer. *Play* in the 21st century will replace what work represented during the last 300 years of industrial society—our dominant way of knowing, doing, and creating value (Kane, 2005). *Meaning* has become a central aspect of our work and our lives. Success comes from empathy, play, and other “soft” aptitudes, and empathy is not a standalone aptitude, but rather an essential part of design. It is related to symphony and story.



Humor embodies many of the right hemisphere's most powerful attributes, such as the ability to place situations in context, to glimpse the big picture, and to combine differing perspectives onto new alignments. And, Pink contends, that makes this aspect of play increasingly valuable in the world of work.

If you want a creative life, laugh. When you laugh, you are more creative. Are you the best at what you can't do? Do what you can't and experience the beauty of mistakes you make. Problems need solutions. Asking "Why?" can lead to understanding, whereas asking "Why not?" can lead to breakthroughs. Be aware of the negative space—it will change how you look at your surroundings and will make the positive space snap into focus.

In closing, Pink offers interesting ideas on how to enhance work through design, story, symphony, empathy, play, and finding meaning.

In *A Whole New Mind*, Daniel Pink demonstrates his skill at engaging the reader to contemplate 21st century thinking. In the period of Common Core, this book will free your mind to explore a new means of thinking, discovering, creating, and imagining. The right-brainer will rule the future! ■

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