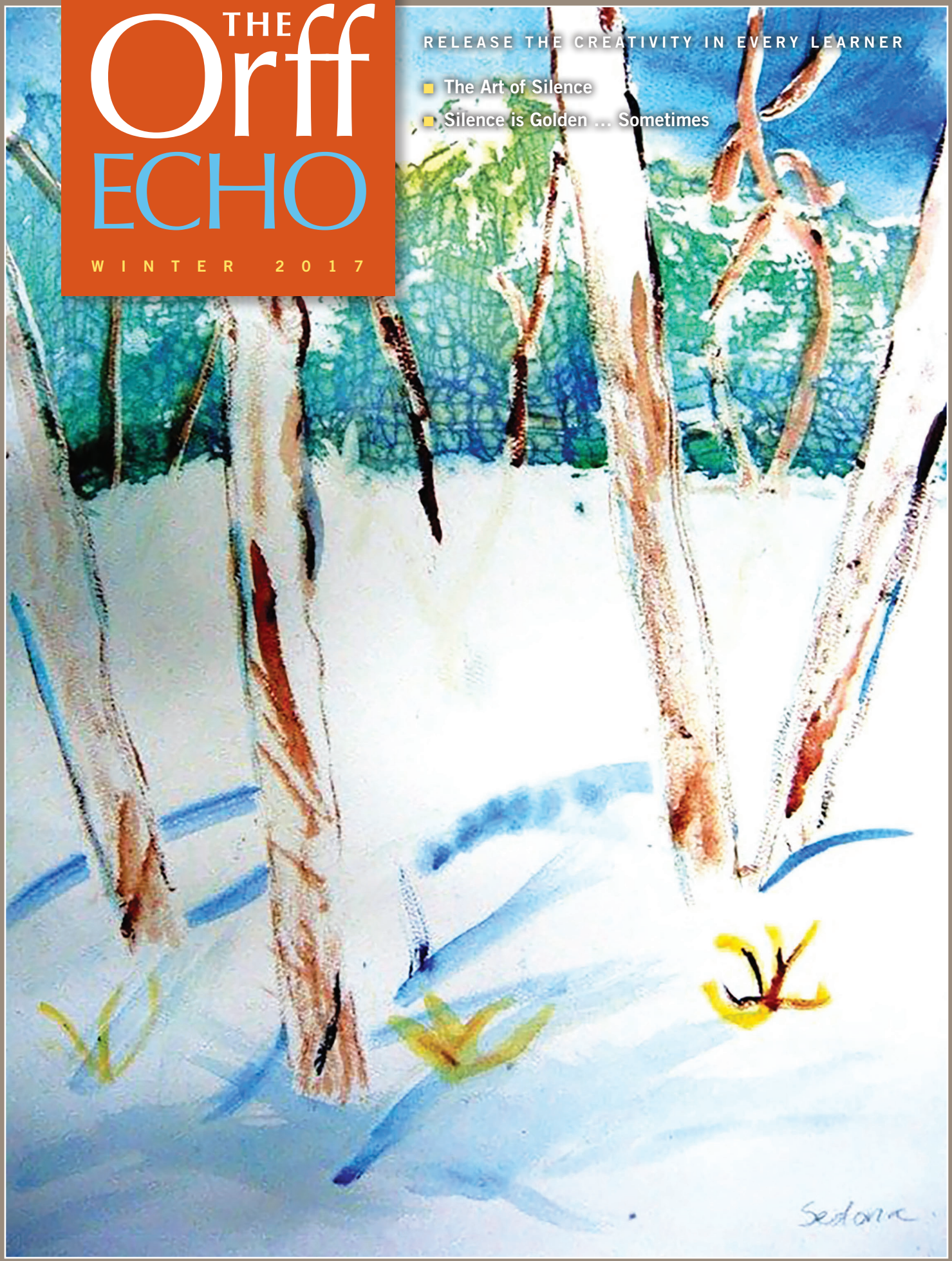
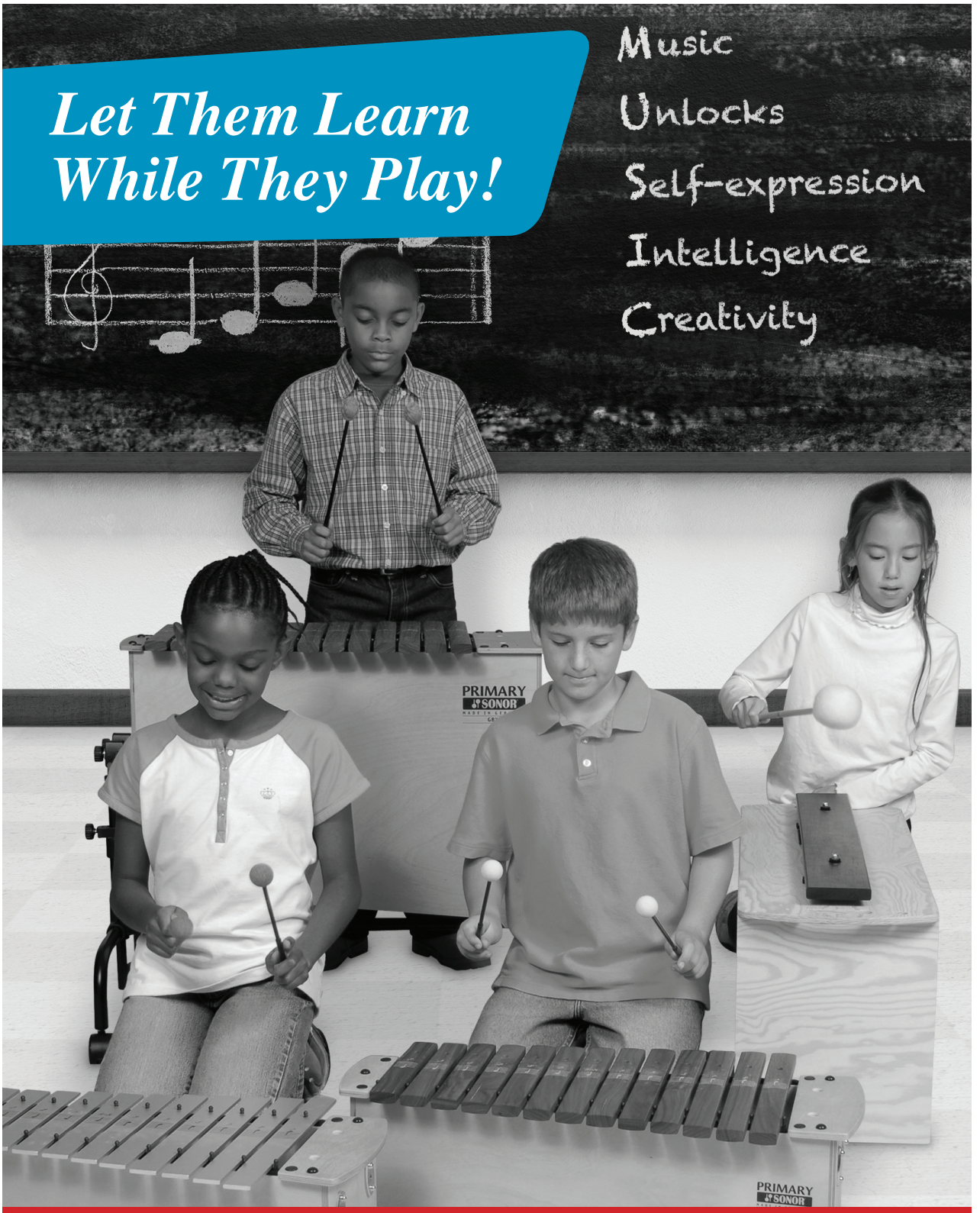
THE Orff ECHO

WINTER 2017

RELEASE THE CREATIVITY IN EVERY LEARNER

- The Art of Silence
- Silence is Golden … Sometimes





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THE Orff ECHO

WINTER 2017

RELEASE THE CREATIVITY IN EVERY LEARNER

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on the cover

"A Winter Forest" by Sedona Nuessle, a student at Scottsdale Christian Academy. Art teacher: Crystal Cruse

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FOCUS ON THE ART OF SILENCE

ARTICLE

SPECIAL SERIES

COLUMNS AND DEPARTMENTS

IN REVIEW

ethics statement

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

ad inquiries

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mission statement

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

Our mission:

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

By Joan Stansbury

Silence is Golden … Sometimes

Consider magical moments of silence in music: the dramatic grand pause before a final cadence, the syncopated rests that characterize jazz, those fleeting seconds between the last musical tone fading and before the applause. Silence is golden in the right context. But in the case of Orff Schulwerk, silence is *not* golden.

AOSA's mission statement is:

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

How are we to accomplish this mission? Notice the action verbs—demonstrate, promote, support, inspire, advocate. Who is responsible for doing these things? I believe we all are.

AOSA's ability to continue growing and providing valuable professional resources depends on our members being active advocates. We are

blessed with many highly visible teacher educators, clinicians, and National Board of Trustees members who regularly promote AOSA on the regional, national, and even international level. The majority of our members are out of the limelight, completing teacher education courses, attending local chapter workshops and conferences, and looking for ways to improve their teaching and enhance their students' learning. Each member is important to the organization in his or her own way, and each of us can be an advocate for AOSA by continuing to support the organization with our membership, and then spreading the word.

The advantages of AOSA membership are significant and constantly expanding. To promote national membership, a program called the AOSA Ambassadors Program was launched in the summer of 2016. Past and present NBT members were invited to speak briefly at each of the more than 40 teacher education courses around the country, explaining the rewards of national membership and encouraging participants to join. Their talking points included these benefits:

Exclusive Web Access to Teaching Resources

- High-quality lesson ideas
- Videos
- Tech tips
- Book reviews
- Diversity Matters web page

Professional Development

- AOSA National Professional Development Conference—members save hundreds on registration
- Digital Mentor Program
- Orff Schulwerk Teacher Education Courses
- Online Professional Learning Community
- AOSA Certificate of Completion

Grants/Scholarships

- Professional development
- Classroom instruments
- Research
- Creative projects

Networking

- AOSA National Professional Development Conference
- AOSA social media presence
- AOSA members' collegial relationships with Orff Schulwerk practitioners around the world

Professional Publications

- Publishing opportunities, including articles, research, book reviews
- *The Orff Echo*, AOSA's national, quarterly, peer-reviewed journal
- *Reverberations*, practical information written by teachers for teachers
- *AOSA Beat*, monthly online newsletter

Advocacy

- Opportunities to engage with other like-minded Orff Schulwerk educators to promote the Schulwerk globally
- AOSA grants, supporting the latest research in music education

The power of advocacy is reflected in my own journey with Orff Schulwerk. My first elementary music position included a brand new set of barred instruments left by my predecessor. I had no idea what to do with them, and they could easily have ended up in a closet. Fortunately, an Orff-certified teacher in the district suggested I take Levels training. She volunteered one entire day in my classroom, teaching and demonstrating how the Orff process works. By the following summer, I was enrolled in a Level I course, had joined both AOSA and my local chapter, and was hooked! What if she had remained silent?

It is important for AOSA members to communicate, to share experiences, ideas, and concerns. The National Board of Trustees wants to hear from you in order to better serve your professional development needs. To reach us at the national level, contact your regional representative at aosa.org/chapters and choose your chapter. Or contact a member of the Executive Committee at aosa.org/about/admin-elected-officials. We value your input and promise to listen and respond.

Be an active member of your local chapter and consider assuming a leadership position. Talk with other AOSA members. Talk to people who do not know anything about AOSA. Educate your administrators and school community about the benefits and dynamics of Orff Schulwerk.

Participate in discussions on the American Orff-Schulwerk Association Facebook page. Visit the AOSA website often at aosa.org. Contribute a lesson idea to *Reverberations* or an article or book review to *The Orff Echo*. The possibilities are endless.

Orff Schulwerk has the ability to change your teaching and touch the lives of your students in a profound way. The American Orff-Schulwerk Association is the support structure for teachers who want to learn more about the Schulwerk and use it in their classrooms. We are teachers helping teachers. For those of you who are already AOSA members, thank you. Please spread the word and encourage others to join. The magic of the Schulwerk often speaks for itself, but when it comes to keeping our organization strong and relevant, silence is not golden. ■

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 and Eastern Kentucky University 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.

By Linda Hines with Michelle Przybylowski, Nick Wild, and Richard Lawton

The Art of Silence

"A painter paints pictures on canvas. But musicians paint their pictures on silence."

Leopold Stokowski

We live in a resounding world, where our aural space is filled with the rumble of traffic, the din of TV and radio, the drone of technology, and the chatter of others. It is silence that provides context—its stillness is the yin to clamor's yang, the lull before the storm, the quietude of a walk in the woods punctuated by crackling twigs and leaves underfoot. In music, the foundation of silence enhances the effect and appreciation of the ensuing resonance. Disengaging from external stimuli and engaging silence for its own sake allows us to appreciate its power and consequence—then tap into our inner consciousness and become more creative.

We begin our exploration of the art of silence with Danielle Solan and Laura Lorentzen's article, "The Magic of Silence: From Carnegie Hall to Your Classroom," in which they advocate making silence part of your students' conscious practice in order to develop musicianship, ensemble awareness, and performance skills. The authors contend music teachers can guide students to understand and value silence by practicing, at the end of every performance, a concrete and accessible skill with a kid-friendly label such as "bubble of silence" that signals a moment of silence and engenders a sense of pride, teamwork, and connection to the audience. They offer practical strategies for reinforcing the importance of silence as a frame for musical performance.

Silence can be a profound experience that allows students to feel and express their personal internal cadence. In "Silence and Stillness: Moving to Internal Rhythms," Elisabeth Crabtree explores moving without accompaniment to allow dancers to respond to internal cues and feelings and create arrhythmic movement, free from external influence and limitation. The absence of accompaniment, she states, can spark student creativity and inspire movement in ways that external music cannot. The author also recommends a number of practical activities that gently introduce the concept of silent movement into the Orff Schulwerk classroom.

In "Visibly Still: Using Silence and Movement to Develop Inner Hearing in the Dalcroze Classroom," David Frego explores the question—how do children experience silence in music?—and concludes their understanding develops best when silence is experienced kinesthetically. Silence, the author states, allows students to activate the inner hearing fundamental to the Dalcroze-Eurythmics approach. Movement activities such as walking in silence help students develop a sense of musical continuity and an internalized sense of pulse. From there it is a short leap to the idea that an internal pulse also continues in the absence of movement, that even when we are silent and still, the dance, as they say, goes on.

You will, no doubt, be singing silently after reading Lorelei Batislaong's "The Sound of Silence in the Classroom," in which the author considers silence as a practical and effective tool for Orff educators and their students. What would happen, she asks, if teachers took five beats of silence before answering questions or responding to their students' creations? She further explores the impact of silence on young musicians' ability to reflect on their own work and develop greater independence.

What educator does not aspire to be remembered and revered for an extraordinary

ability to impart knowledge? In our final feature article, "Avon Gillespie and the Silent Realm of Teaching," Judith Thomas-Solomon shares her experience in an AOSA National Conference session: "Avon's sessions were a bit like going to church—his manner was so uplifting—but this particular session was exceptionally glorious." Perhaps, you might agree, most exceptional was this master teacher's ability to use an array of silent gestures to convey even the most nuanced instructional goals with great clarity and economy.

In this issue's general article, "The Fertile Ground: The Value of Floor Work and Sensory Awareness in Orff Schulwerk," authors Aaron Ford and Debra Wanner share the benefits to teachers and students alike of cultivating self-awareness through somatics practices, and offer techniques for incorporating them into an Orff Schulwerk classroom to deepen awareness and creativity. According to Ford and Wanner, after floor work "Our singing is embodied and fills the space around us."

In "Is the Eye the Enemy of the Ear? The Unsettled Issue of Literacy in the Orff Approach: Part II," Beth Melin Nelson, Steven Calantropio, and Diana Hawley Larsen respond to the questions posed by Jane Frazee in Part I of this special series. The authors' thoughtful consideration and comments shed light on their varied ideologies and provide a stepping stone for readers to make their own determinations. We urge you to discuss your views on this seminal topic with others on the American Orff-Schulwerk Association Facebook page.

This issue features two children's book reviews: "Hush! A Thai Lullaby" written by Minfong Ho, illustrated by Holly Meade, and reviewed by Lori Arner, and "Silence" by Lemniscates, reviewed by Michelle Przybylowski. Each book, in its unique style, lulls readers and soothes them into silence—one through its playful nature, the other through beautiful illustrations and reflective words that invoke a visual meditation.

A professional book review by Nicola Mason is this issue's final offering. *Teaching General Music: Approaches, Issues, and Viewpoints*, edited by Carlos R. Abril and Brent M. Gault, balances prevailing theories with contemporary issues to produce a body of work the reviewer contends secures its place on the bookshelf of music educators seeking to stay abreast with current trends and contemplate practices both past and current.

Eckhart Tolle said silence can be seen either as the absence of noise, or as the space in which sound exists. Whatever your perception of silence, we encourage you to explore the techniques your colleagues have shared in this issue and embrace intentional silence to hone your creative energy and that of your students. Seek it out between the sounds of the classroom, between the sounds of music. Allow your students to follow their own rhythm, adjust their pace, and discover how silence can empower the performance and, above all, the persona. ■

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

The Magic of Silence: From Carnegie Hall to Your Classroom

ABSTRACT

Synchronized silence is a powerful moment in ensemble music making. Students, like professional musicians, can experience and learn to appreciate the power of ending each piece with a moment of collective silence. This article shares a teaching philosophy and process for making silence part of your students' musical practice to develop musicality, ensemble awareness, and performance skill.

LAURA LORENTZEN has taught music for six years and teaches Grades pre-K-2 music and professional development workshops at Hong Kong International School. She received her bachelor's degree in music education from Valparaiso University in Indiana. Laura has successfully completed three levels of Orff Schulwerk teacher education.

DANIELLE SOLAN has taught music for eight years and teaches Grades pre-K-2 music and professional development workshops at Hong Kong International School. She received her bachelor's degree in music education from Oberlin Conservatory and her master's degree in music from the University of Texas at Austin. Danielle is a SongWorks® certified educator specializing in music literacy for children.

By Laura Lorentzen and Danielle Solan

Imagine Carnegie Hall. The conductor flourishes the baton at the final note, and the sound of the orchestra reverberates through the space. Music still rings in the air, and the audience enjoys a silent moment with their thoughts and feelings before the applause begins.

Now imagine you are standing in front of 100 kindergarten students at a music concert. The song finishes, and not a single student moves or makes a sound. Every child has a special moment to enjoy the music and appreciate the performance. The audience takes a collective breath and erupts in applause.

As musicians, we understand the power of musical synchrony—"many becoming one." Synchronized silence is a particularly powerful moment in ensemble music making.

In any classroom, children and adults alike may be tempted to fill silence with chatter. Music teachers, with the proper approach, can guide students to understand and appreciate the importance of silence to ensure they, like professional musicians, can experience the power of ending each piece with a moment of thoughtful silence.

What is "Bubble of Silence?"

One way to help students value these quiet moments is to focus on a skill we call our "bubble of silence." Bubble of silence is the magical and oft-repeated

phrase we use in our classroom for ending a song together in silence. You may use a different term, but it is important to find a phrase that works for you and your students and to use it consistently. Alternately, you might describe it as "rest position," using ensemble terminology. You might say "still and silent" as a quick behavior management reminder, or you could imagine other playful ways to describe musical endings, such as "putting the music to sleep." With our students, bubble of silence gets the message across best.

In our classroom, there is a special signal for bubble of silence. Students' hands form a circle in front of their hearts with their bodies still and their voices quiet (see Figure 1). We encourage them to understand that even when they are finished singing, the song has not yet finished. The song lives on for a few more seconds in our thoughts until the bubble of silence signal is released.

With training, the bubble of silence phrase and signal begin to cue an instant response. All the teacher has to do is give a reminder, and students know exactly what to do at the end of a piece of music.

Setting the Context: Singing in the Classroom

In our elementary music program, we strongly value beautiful singing and poised performing. Mastering and appreciating a bubble of silence is an integral part of students' growth as ensemble members in the broader context of singing in the classroom.

Through discovery and discussion, we begin by helping students distinguish the most beautiful and musically appropriate ways of singing. We model singing with a light tone ("not too loud, not too soft, but just right!"). We show appreciation for children who listen closely to others' voices and blend. We encourage healthy voice choices and adjust our dynamic and vocal energy to match the song. Through our focus on these essential singing skills, students learn to use their voices in an appropriate and musical manner.

To encourage successful community music making, we focus on the importance of ensemble and learn how to be part of one. Bubble of silence (see Figure 2) is the first key to getting young students to build self-awareness as members of an ensemble. Students discover how much more enjoyable and rewarding music becomes when they "help the class," cause "no extra distractions," and "listen to others."

Figure 1: Kindergarteners Showing the Bubble of Silence Signal.

PHOTOGRAPHER: LAURA LORENTZEN. USED WITH PERMISSION.

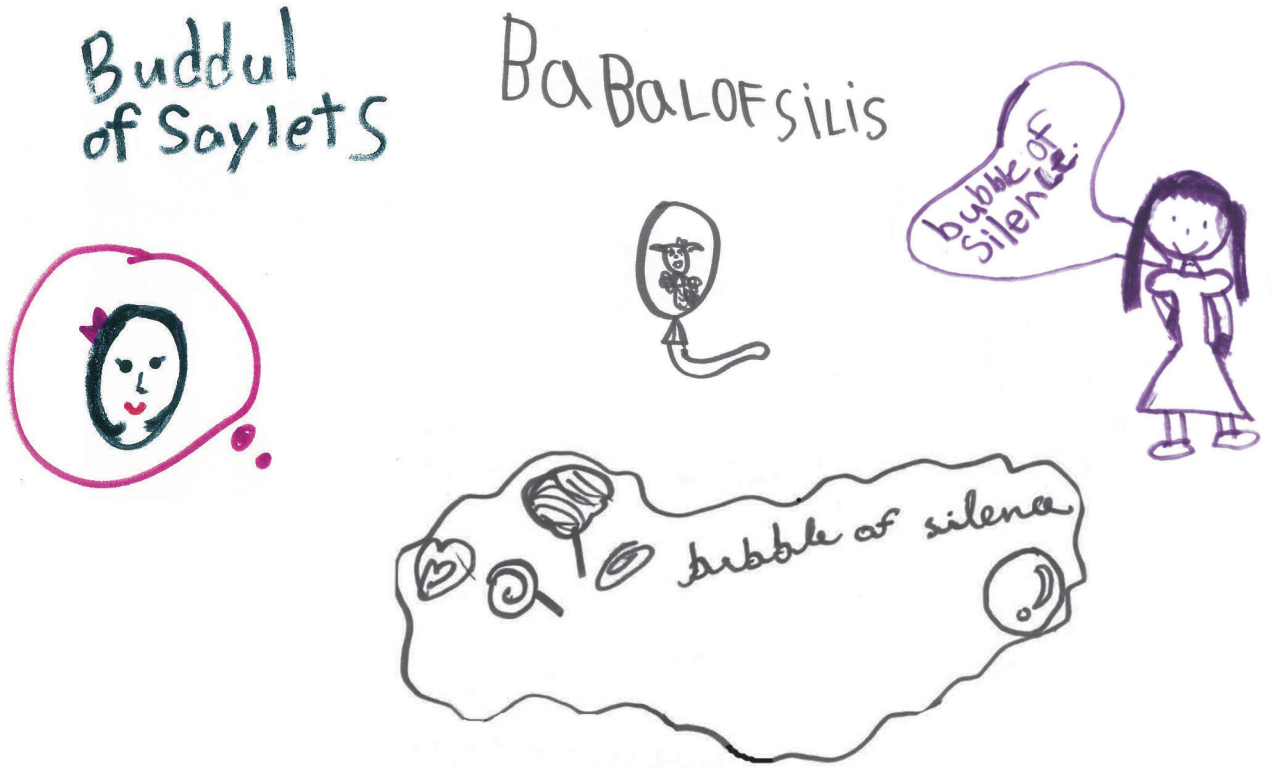
Figure 2: Bubble of Silence Poster Displayed in Music Classroom.

SOURCE: CREATED BY DANIELLE SOLAN. USED WITH PERMISSION.

Mastering and appreciating a bubble of silence is an integral part of students' growth as ensemble members in the broader context of singing in the classroom.

During our performance preparation, students learn how to transfer their ensemble awareness into performance skill. When approaching a performance, there are many ensemble skills a teacher could choose to practice first—for example, eyes looking forward at the conductor, following the conductor, performing the choreography, causing no distractions. We recommend choosing bubble of

Figure 3: Student Reflections About Performance Goals: Bubble of Silence.



SOURCE: DANIELLE SOLAN AND LAURA LORENTZEN. USED WITH PERMISSION.

silence as the primary skill for developing ensemble behaviors because when an ensemble achieves a final silent moment together, it brings a feeling of pride, readiness to perform, and teamwork.

Our focus on beautiful singing and appropriate ensemble behavior generates a powerful result. Over time, students discover how to sing and play in musical synchrony, and they crave the satisfaction it provides. They experience the pleasure of musical precision, including the final moment when the music ends. By the time they perform in their yearly concert, they have become poised musicians and performers.

Feedback

Feedback is the most important tool we have for teaching students how to end music silently. Giving feedback about singing need not be viewed as an intimidating or damaging experience. On the contrary, feedback is the key to growth, to cultivating our strengths, and to better understanding ourselves as musicians. We prompt students to become more self-aware by asking them, "Did you create a bubble of silence when the music ended? Did you help the ensemble by not causing extra distractions?" The teacher and students share responsibility for reflection, feedback, and goal setting. When feedback is delivered in the context of trusting relationships, students are responsive to it. They become reflective musicians who enjoy thinking about how to improve and be successful. They welcome musical challenges and do their best to rise to the occasion.

For example, after we finish singing a piece of music in class, we often ask students for observations about something we did well or something that challenged us and needs improvement. This allows them to form their own ideas or collaborate in small groups. Although it can be challenging for younger students to assess their performance accurately relative to complex criteria, bubble of silence is crystal clear from the outset. Behavior at the end of a piece is obvious and observable to everyone, and that is what makes it so teachable and assessable. From pre-K onward, students can be confident in understanding bubble of silence and knowing how to show it. They comprehend it, hear it, and see it. They can also reflect on the quality of their

bubble of silence and engage with feedback and self-assessment. They know immediately whether they did it or not, and can speak to ways to improve. Everyone learns to be successful, because the bubble of silence is visible and obvious. Exuberant singers, hesitant singers, energetic singers, quiet singers—all can achieve a bubble of silence, no matter where they are in their development.

When we give our students the opportunity to select personal goals, no matter how skilled they are, the bubble of silence is often one they choose to work on (see Figure 3, page 12). The more skilled they become at noticing and discriminating their behavior at the end of a song, the better they become at evaluating more advanced aspects of their performance, and the more they appreciate the simple but powerful musical moments.

Cultivating Silence

There are many playful ways to help students practice creating a bubble of silence (see Table 1, page 14).

Extensions: Listening and Playing Instruments

So far we have focused on cultivating a bubble of silence in the context of singing, but bubble of silence has many applications. It is also useful in activities focused on listening and movement, as well as activities involving instrumental music making.

Listening and Movement

Cultivate silent listening during stories and music recordings. Encourage students to remember the importance of music and the special role it has in communicating with people. This teaches them to turn off their voices and enjoy the power of listening.

The greatest challenge for students is remaining silent during dramatic activities. For example, you may be leading an activity in which students listen to classical music and act out marching like a lion, or listen to a story about a volcano and act out an explosion. In the first example, the goal might be to tell the story of the lion's march entirely through silent movement. In the second, the goal might be to dramatize different stages of the volcano using actions and vocalizations, always stopping and starting these musical mini-scenes together. These activities can go from chaotic to artistic with the help of carefully cultivated silent listening skills.

Instrumental Activities

Instruments can be a challenging area in which to develop a bubble of silence. Young students face many temptations when instruments are in front of them and in their hands. Make it a daily goal to reinforce the expectation and play with silly ways to achieve it.

In your young students' first session playing drums, focus on two specific goals: (1) pattern imitation and (2) following your signals to stop and start. Let them explore the drums and play in various ways to "wake them up." Then give a signal (*"hup!"*), with the expectation they will immediately put their hands up to match yours. Practice this skill in a playful and exciting way for several lessons. Students will become "drum masters" by following the lead drummer's signals and achieving a bubble of silence.

In xylophone playing, there are several techniques to encourage successful stopping and starting. Use language such as "mallets up" and "mallets ready," or playful prompts to freeze their mallets at the end of a song: "Make antennae"; "make a letter Y"; "make a shark fin." Have them stick their mallets to funny parts of their bodies or face: mallets on your head, mallets on your nose, ears, chin, and belly. Students find this matching game silly and fun, while building a shared understanding of a bubble of silence at the xylophones.

Much of the same language we use when singing works to reinforce positive behaviors when playing instruments: "Create a bubble of silence before and after a song." "Help the class by causing no distractions"; "Listen to others"; "Follow the teacher's signals." Students' familiarity with the language and signal forms a strong connection between different activities where the bubble of silence is part of the learning process. Because they are familiar with this expectation, they quickly adjust during instrument activities.

Conclusion

Lifelong musicianship is the overarching goal of a vibrant music program. Above all, we want children to enjoy music and successfully contribute to community music making. Silence is an integral part of music, and the bubble of silence has been a revolutionary addition to our elementary

Table 1: Techniques for Teaching Bubble of Silence.

Classroom Management	Focused Listening	Performance Practice	Creativity and Cooperation
Listening and watching turn: Often just one or two students may persist in making noise once the others have mastered their "bubble of silence." Invite them to stand next to you and take a listening and watching turn, playing the role of teacher. This lets them see and hear the effect of what others are doing (Solan, 2016). In a classroom of students who value the beauty of silence and do not respond positively to disruptions at the end of a song, the misbehavior will flicker down and extinguish from lack of oxygen.	*Silent counting:* Strike a gong and silently listen to how long it rings before the sound dies out. Or, play a bell repeatedly with a slow pulse while students silently count the number of tones.	*Self-reflection:* Take video or photos of children performing a bubble of silence. Share with teachers and parents, and post photos on the bulletin board. Have students watch and reflect on their success with the bubble of silence.	*Silent movement:* Teach through movement and signals without giving verbal instructions. For example, show pictures of a shape (circle, line, square) and have students cooperate to create these shapes silently, without speaking to each other.
Signals for attention: Teach students to respond to attention signals (clapping pattern, hand raised above head, sound of a certain instrument) by becoming silent and focused.	*Inner hearing:* Challenge students to hear a song in their mind. Make it a game by setting challenges, for example, sing a song silently, adding only actions. Sing the first and last phrase of the song; put the rest in your inner hearing. Sing only the last phrase of the song; put the rest in your inner hearing. Test whether students can "think the music" and coordinate with each other (Bennett & Bartholomew, 2014, p. 87-89).	*Verbal metaphors:* Encourage students to be still as a ninja, silent as falling snow, or quiet as a rock.	*Improvise with sound and silence:* Demonstrate how much more powerful compositions and improvisations become when strategic silences are incorporated. Encourage students to include rests and pauses in their creative music making.
30-second challenge: Hold a bubble of silence for 30 seconds at the end of a song. Begin with modest goals like 10 seconds and increase the challenge. End with a gong or tree chime to celebrate their success at the end of the silence.	*Antiphonning practice:* Trade phrases when singing a song. When the leader stops, the follower fills in the blanks and sings the next phrase. Make antiphonning a game by trying it in different ways: Me, you; right side, left side; *tutti*, silence (Bennett & Bartholomew, 2014, p. 89-93).	*Conductor awareness:* Teach students how to make the conductor cutoff gesture and give the signal for bubble of silence.	
Goal chart: Give compliments in specific areas of performance, including bubble of silence. Track compliments on a chart to make progress visible.			

program. It is a crystal clear performance criterion, providing opportunities for student feedback and reflection.

Focusing on the bubble of silence will help your students develop an awareness of what is beautiful and what supports group effort. It teaches them the importance of how they present themselves, nurturing their development into poised and confident performers. Through this learning process, students take greater pride in their musicality and appreciate how good it feels to make beautiful music as part of an ensemble. ■

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Silence and Stillness: Moving to Internal Rhythms

ELISABETH CRABTREE graduated from the Special Course and received certification in advanced studies in music and dance education from the Orff Institute in 2007. In 2016 she earned a master's degree in music education, specializing in Kodály and music learning theory from Loyola University, Baltimore. Elisabeth serves on the board of NCAOSA as the newsletter editor and archivist and is certified in both Orff and Kodály. She has taught pre-K through Grade 8 music and movement for 16 years, and currently teaches music, dance, and drama at Hillbrook School in Los Gatos, California.

ABSTRACT

Silence and stillness are an important part of creative movement lessons because they allow students to connect with internal rhythms. When there is no music to create an external rhythm pulse, dancers can find movement inspired from within. This article discusses the importance of incorporating silence and stillness in the Orff Schulwerk classroom and presents ways to include these elements when sequencing games and creative movement activities for students.

By Elisabeth Crabtree

Silence and stillness are the unheard partners in the music and movement class. While Orff Schulwerk teachers often use silence as a management tool to help students focus and pay attention, moving creatively and actively dancing in silence can be a profound experience that allows students to feel and express their personal internal rhythms. Moving without accompaniment creates possibilities for arrhythmic movement and allows dancers to respond to internal cues and feelings. Similarly, stillness is frequently used as a management tool to get students' attention, but in a creative movement class it can also help them identify where the next intrinsic movement will come from, sparking their creativity. Teachers who wish to connect in a deeper way with the philosophy and foundations of the Orff approach may consider creating opportunities for students to experience moving and dancing in silence, and design lessons where they are able to experience stillness to feel and release the music within.

Moving in Silence

I experienced the power of silent dance firsthand in 2006 during my studies in the Special Course at the Orff Institute. Working with master teachers opened

my eyes and ears to the beauty of moving in silence. At first, dancing without external accompaniment was challenging and uncomfortable. Time seemed to creep by, and I frequently looked at the clock, wondering when the self-consciousness would end. After the first few explorations, however, dancing in silence became enjoyable. The experience enabled me to connect with internal rhythms such as breath and heartbeat, and the newly found freedom to express emotion displaced initial feelings of discomfort. Without the constraints of musical accompaniment, my body moved at whatever speed or dynamic level I chose. As Barbara Haselbach explained, "Unaccompanied movement possesses a stronger concentration on the personal inner rhythm" and ensures that the student does not have to adjust to an external rhythm (1978, pp. 121, 139).

Moving without music can be a breath of fresh air for students who have experienced dancing only to music with a rhythmic beat. It may be awkward for them at first, but with time and repetition, they can grow to appreciate and value it. Careful sequencing ensures that the first experiences are positive ones. Dancing in silence means each dancer creates his or her own individual and unique rhythm at that moment in time. "It is not a dance without rhythms, but a dance where the rhythms are pulsed in only one place, the body" (Blom & Chaplin, 1982, p. 156). These internal rhythms can provide inspiration for movement just as external music can, and they allow students to explore contrasts of tempo, dynamics, and various meters that may be inside them. This allows the dance to be the music. Dance instructor Valerie Preston-Dunlop warns, "Teachers who use music as the main stimulus to dance are treating rhythm in a one-sided way, omitting, to a large extent, the non-metric part" (1980, p. 13). Dancing in silence not only allows, but also empowers the dancer to respond to cues from within.

Stillness as a Tool for Dance and Movement

"Even in an apparently motionless condition the balance of the body's suspended activity is maintained by the fine muscular system" (Haselbach, 1981, p. 40). The absence of the rhythmic pulse of a musical accompaniment presents increased opportunities for an improvised dance to find moments of stillness. Stillness is an important element in dance, as critical as rests in a musical score. When dancers become still, fresh ideas emerge. Stillness allows students to focus attention on their bodies and surroundings, and the next movement arises naturally as a result. Lessons in dance and movement at the Orff Institute frequently involve stop-and-go activities. These pauses and brief moments of stillness allow participants to breathe, feel, and react to what their bodies are experiencing in the moment. Stillness provides time to find the impulse for the next movement to begin.

When students stop moving and become still, it creates space for them or their teacher to suggest ideas for what the next movement might be. Andrea Ostertag, dance technique instructor at the Orff Institute, uses these pauses to signal the class to move backwards, use the floor, change direction or levels, or interact with each other. She encourages students to observe each other and notice what others are doing, and then encourages them to imitate the movements they observed during the stillness, such as hopping on one foot, skipping, or dancing with only one part of the body—elbows or knees, for example.

Christine Schönherr, movement accompaniment teacher at the Orff Institute, used these moments of stillness to help our class reflect and feel. "Was that movement good for you?" If we had been moving our right arm, she encouraged us to determine if we felt a difference between our right and left arms. During these reflective moments, the consensus was that the moving parts felt more alive and energized, and the opposite and unused parts needed a turn to feel balanced. These still and quiet moments of mindfulness also helped the class hone in on the type of dancing and moving we preferred, and stimulated ideas for what movements we might want to try next.

Silent Games and Warmups

Anyone who has ever taught Silent Ball, Four Corners, or Heads Up Seven Up on a rainy indoor-recess day knows the power of playing games in silence. Games are a gentle way to introduce the concept of silent movement to the class, giving students the experience of being silent together and acclimatizing them to it before asking them to improvise movement without accompaniment. At first, limiting the amount of silent time may be helpful for classroom management. As students become more accustomed to silence, the games can be lengthened. Older students may be able to handle longer periods of silence than younger ones. If they

break the "silence rule" by talking or giggling, stop the activity and remind them of the rule about no vocal noise. If they continue to talk or laugh after a few reminders, stop the activity for that day and try it again in a future class. Depending on the nature of the class, consider a different silent activity for next time. The following silent games are simple and can be used with students of various ages.

Graveyard

This game teaches both silence and stillness. Start by counting down from five. When you reach zero, the class must be absolutely still with no voluntary movements. They may lie down, sit, or stand in a comfortable pose. Students who are called out become judges and help call out others. The new judges must stay at least two feet away from the frozen students and may not talk or make noise except to call someone out. Invariably students will ask if they are allowed to breathe, blink, or sneeze. They take this game very seriously and frequently request to play it.

Sneaky Statues (Wax Museum)

This student favorite involves being still and freezing in various shapes, but they may move as they change shape. One student is the museum curator that picks the theme of the museum (i.e., music, sports). The rest of the class freezes in shapes related to the theme as the curator silently walks around, trying to catch moving statues. Students change shapes when the curator's back is to them and are out if they are seen moving.

Eye Contact Impulse

Students move silently around the room and engage in social interaction through eye contact. They form a circle and when a student makes eye contact with another, the pair silently, swiftly, and safely trades places without making physical contact with anyone. A few simple variations can easily transform this game into a creative movement activity. Instruct students to move in a specific way, or to use an indirect path as they move to their new spot. Other Laban concepts of weight, time, or flow may be practiced. Or have them scatter throughout the room instead of in a circle. In another variation, those who make eye contact trade props such as scarves or beanbags by tossing them gently to each other.

Movers and Listeners

In *Dance Education*, Barbara Haselbach describes a silent game that divides the class into two groups, the movers and the listeners, in which some children move about the room in various ways in silence while others sit quietly and listen with their eyes closed, trying to guess how many people were moving (1978). This game can also be easily developed into a creative movement activity by having one group move while the other freezes in poses, switching at various moments with a sound cue. The teacher or students choose different types of locomotor movement (walking, crawling) and give simple initial direction for the poses, such as varying between high, medium, and low levels.

Silent Stretching

Stretching in silence at the beginning of music class while focusing on their breath helps students tune in to their bodies and align with their inner rhythms. My choir students often warm up with silent shoulder rolls, neck rolls, forward bends, and massage chains. They value this quiet time together and frequently request more of it. A simple silent stretch involves having students exhale and bend forward, with arms hanging to the floor and knees relaxed and slightly bent. During inhalation they stand and raise their arms overhead like an elephant swinging up its trunk. Students can repeat this exercise at their own pace for five or six breaths.

Yoga Poses

Yoga Pretzels and *Mindful Movements* are two resources with many ideas, including ones for younger students (Guber, Kalish, & Faturs, 2005; Hanh & Vriezen, 2008). To turn yoga into a creative movement activity for children, choose three shapes they are familiar with and allow them to move about the room, then call out one of the shapes and have them freeze in that pose (Zukowski & Dickson, 1990). For more advanced students, begin class with some basic yoga poses or sun salutations. My eighth-grade girls tell me these poses are relaxing and calming and help them feel focused, centered, and ready to sing.

Creative Movement Activities

The unity of music and dance is at the heart of the Orff approach. Teachers may be hesitant to try creative movement activities in silence at first,

but the benefit to students is immeasurable and, with careful sequencing, even a novice movement teacher can have success. Start class with silent games as warmups before diving into more focused movement. The following activities do not need to last a long time to have a positive impact on students.

Teachers may be hesitant to try creative movement activities in silence at first, but the benefit to students is immeasurable and, with careful sequencing, even a novice movement teacher can have success.

Mirroring

Performed in silence, mirroring activities are an effective way to warm up students and get them to pay attention to their inner impulses. Begin by having the whole class mirror you, which enables you to model different tempos and energy levels. Tell students their goal is to make it impossible for you to know who is leading and who is following. After a demonstration, have them pair up. To keep the mirroring interesting, use a sound cue to signal when it is time to switch leaders. After several rounds of cueing them when to switch, invite students to switch leaders at their own pace by using only eye contact, eventually seeing if they can reach a point where even they forget who is leading.

Stop and Go

This activity is a great way to introduce longer stretches of silent movement. In a simple warmup activity called Go-Stop-Back-To-Back, students silently walk through the room until they hear a sound cue—such as your clapping, hitting a drum, or saying "stop"—at which time they have three seconds to partner up back-to-back with another student (Guber, Kalish, & Faturs, 2005). After a few rounds, have them move a different way, such as walking backwards, crawling, rolling, gliding, hopping, or skipping. The lack of musical accompaniment lets them move at their own pace and find a natural tempo. The game transitions to an open exploration where they are free to move

however they please, or they may simply freeze in place without a partner. Encourage them to continue changing the way they move after each pause to express their creativity. If they appear to be stuck, remind them of various Laban concepts of direction, weight, time, and flow.

Pathways Exploration

Students explore pathways by moving through the classroom and stopping at three different points, where they make a shape. After each pose they move again in a different way to the next stopping point. Students repeat their pathway a few times, refining and memorizing it, then play a follow-the-leader game with a partner. One person watches and tries to mimic his or her partner exactly, and then they switch roles. This can be a lot of fun when many children are moving through the room and trying not to collide or get distracted as they cross pathways. This activity can be developed further by having students draw their pathways to make movement maps, or they can make a map first, and then try out the movements they drew (Gilbert, 1992).

Heart and Lungs

A more advanced activity that encourages students to get in touch with their breath and pulse and truly move to the body's internal rhythms is Heart and Lungs. It begins with students finding their pulse and walking, jumping, skipping through space to the rhythm of their heartbeat. Then they focus on their breathing to discover a stationary way to create arrhythmic or uneven expanding and contracting movements that express their respiration (Gilbert, 1992). Joyce recommends letting children explore various ways to allow different body parts to "breathe" by rising and falling (1994). To build on this activity, invite two groups to alternate between the pulse-inspired locomotor movements and the breath-inspired stationary movements, switching at random or when they hear a sound cue. Students can also form pairs and take turns alternating traveling and moving in self-space.

Creative Musical Accompaniment

A natural extension of silent movement activities in the Orff Schulwerk classroom features students creating musical accompaniment for their dances. Body percussion jewelry—such as ankle bells or rattle bracelets—is ideal because it enables students to move to their own rhythms unencumbered. The resulting sounds are a direct result of movement, thus eliminating the need to adjust the dance to an external beat. Students may also carry other small percussion instruments with them and incorporate and respond to their sounds as they move. In a more advanced extension, have one group of students dance to their internal rhythms while a second group improvises elemental musical accompaniment by responding in real time to the movements they observe.

Conclusion

Carl Orff once said, "Music begins inside human beings, and so must any instruction… The starting point is one's own stillness, listening to oneself, the 'being ready for music,' listening to one's own heartbeat and breathing" (Haselbach & Bacher, 2011, p. 92). Orff Schulwerk teachers frequently use silence and stillness in music class for dynamic contrast and as management tools, but these elements are equally valuable in creative movement lessons. Incorporating silent movement and stillness in our lessons helps students discover and release their individual creativity. Silence and stillness give them the time and space they need to feel and reflect on what is within them, to engage their senses and observational skills, and to respond authentically to these impulses. The inspiration for music and dance comes from within, and it is only through silence and stillness that students are able to access their unique inner rhythms. ■

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Visibly Still: Using Silence and Movement to Develop Inner Hearing in the Dalcroze Classroom

ABSTRACT

Silence occurs naturally in all music. We perceive silence before music begins, within the music, and when the music ends. In the Dalcroze Eurhythmics classroom, silence is taught through expressive movement, inner hearing and singing, and improvisation. This article provides a brief philosophy on silence in the Dalcroze experience and examples of how to approach the teaching of musical silence in movement, rhythmic solfège, and improvisation.

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R. J. David Frego

How do children experience silence in music? It often depends on where the silence occurs. If music starts with silence, then there is a natural response of anticipation or the building anacrusis. If silence occurs suddenly within the music, children often freeze but turn up their focus in anticipation of what will come next. Sometimes we embrace the silence at the end, as if the music is continuing beyond the score. Children will frequently stand in the silence, embracing the remnants of the experience.

Émile Jaques-Dalcroze often stated the human body is the first instrument (Choksy, 2001, p. 27). By internalizing all the nuances of music, we acquire musical skills through a sense of embodiment. The transfer of the movement experience to the instrument or voice becomes seamless.

Silence is an important facet of Dalcroze-based education and Dalcroze-based therapy. It can be found in all three major components of eurhythmics: purposeful movement, rhythmic solfège, and improvisation. Silence allows students to activate their *inner hearing*, to experience the music within, and to recall and feel what recently occurred, or predict pitch, tempo, and rhythm for what is about to come (Seitz, 2005). Silence can also be about *stillness*; the ability to be motionless and focus on the inner experience such as the *feelingfulness* of music (Frego, 2009).

Purposeful Movement

A common movement activity in a Dalcroze class can be incorporated into the warmup routine of any elementary music classroom. Students simply go for a walk in silence, with no predetermined tempo. The reasons for this are to:

- acquaint students with the parameters of the space;
- accustom students to the other moving entities in the space;
- connect the steady pulse of walking with a personal beat preference;
- perceive a steady pulse in stillness; and
- experiment with tempi that may be faster or slower than a personal beat preference.

Walking warmups allow students to choose a tempo, and experience it with a full-body movement. When the teacher uses a drum or bell to cue students to "freeze," they continue to perceive, in stillness, the tempo they were walking, thereby creating an internalized sense of pulse.

Following are two more activities to try that reinforce the connection between stillness and silence:

Activity #1 – Grades 2 and 3

1. Students stand in their personal space.
2. Teacher taps a drum and students start walking throughout the space at a tempo of their choosing.
3. Teacher taps the drum and students stop walking and tap the tempo on their sternum.
4. Teacher taps the drum and students start walking again.
5. Teacher taps the drum and students stop walking and tap the tempo on their sternum.
6. Teacher calls out "freeze," and students stand in stillness, experiencing their tempo in silence.
7. Group repeats steps 2-6 at a new tempo.

During this activity students are discovering a personal tempo they can maintain in locomotor and non-locomotor movement. They are also being led toward feeling a steady pulse in absolute stillness, then expressing it in movement. Based on research, teachers can predict the natural walking and marching tempi of children based on their grade level (Frego, 1996) (see Figure 1).

These predicted tempi can be a starting point for teachers in movement. When silence occurs, students will be most comfortable with recreating the grade-appropriate tempi. The next activity expands on this idea.

Figure 1. Walking Tempi in Steps per Minute.

Grade	Walking	Marching	Mean
JrK	139	139	139
SrK	140	139	139
1	149	140	145
2	148	139	144
3	141	138	140
4	137	129	134
5	135	126	131
6	133	124	129

SOURCE: DAVID FREGO.

Activity #2 – Grades 3 and 4

1. Students stand in their personal space.
2. Teacher plays a four-measure improvisation in common time on the keyboard.
3. When the teacher cadences, the students silently walk the pattern in the tempo the teacher was playing.
4. Teacher plays a new improvisation at a different tempo while students stand in place.
5. Students step the new tempo; matching the texture of the improvisation (legato, portamento, staccato, and so on).

In this activity, stillness and silence provide students with focused opportunities for listening, remembering, and reacting to new information the teacher provides—tempo, duration, articulation, and nuance. Assessment is based on students' ability to walk the correct tempo with the right articulation and to demonstrate a feeling for when the phrases come to a cadence. The underlying purpose of the activity is not to have students count the number of beats, but to experience the wholeness of the improvisation in stillness, relying on their inner hearing to recall what they heard.

Solfège

Music is abstract—we hear it moving through time. Movement, by contrast, is concrete—we see it unfolding in space (Frego, 2008). When movement is combined with singing, the learner begins to perceive music as a more holistic experience.

The Dalcroze Rhythmic-Solfège sequence involves singing using solfège syllables, numbers, or actual note names while moving through the space. The reasons for combining singing and moving are to:

- maintain a steady beat in the body while singing;
- relate space to pitch and intervals;
- create and recreate pitch in space;
- react physically and vocally when musical changes occur; and
- develop inner hearing.

Some solfège activities do not require singing at all. Opportunities to discern pitch and to hear pitches, melodies, and phrases in stillness can all play out in the Dalcroze experience as movement activities. The goal is for children to hear the pitch, the tempo, and the articulation before it is expressed vocally or through an instrument.

Asking children to sing a song in their repertoire while walking the steady beat is a warmup activity common among all the major approaches to music learning. In the Dalcroze classroom, however, the focus is always internalization through movement. Locomotor movement not only maintains a steady beat in the singer, but also the action of walking while singing often results in a more musical sound (Choksy et al., 2001). When the teacher rings a bell, the students keep walking but continue the song inside their heads. When the teacher rings the bell again, they sing the song aloud. By walking and singing inside, the students are able to keep the group tempo. The purpose is to develop inner hearing skills.

Solfège Activity – Grades 1 and 2

1. Students stand on their personal *do* in the room. This spot is chosen at the beginning of the school year and remains throughout the year.
2. Teacher plays three quarter-note *do* pitches on the keyboard.
3. In silence, students echo-step in place the three pitches.
4. Teacher plays *do-re-do* (rest). Students echo-step in place, one step forward and one step back, returning to *do*.
5. Teacher increases the complexity of the phrase with pitch and rhythm, and students echo-step the pitches and rhythm (see Figure 2).

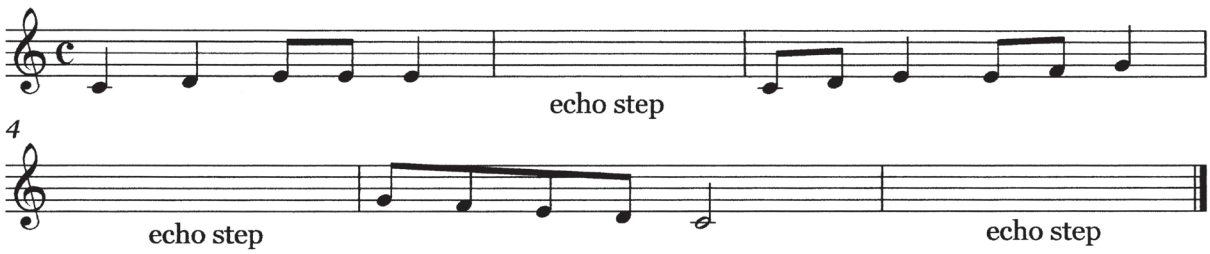
In this activity students are making quick reactions to what they hear by echoing it in their feet. Assessment is immediate and the teacher is able to increase the complexity of the patterns according to their skill level. Students are relating where they are in the space to pitch. Within two months, most will be able to find their *do* and sing the actual pitch (C), relating space to pitch. (It is worth noting that although Dalcroze Eurhythmics uses a *fixed-do* approach in music education, all of the activities can be adapted for *moveable-do* or a number system.)

Multiple variations are possible, particularly for teachers whose curriculum is so-mi-la or pentatonic-based. Students can stand on *so* and take a whole step forward up to *la*, or take a slightly larger step backward from *so* to *mi*. Additionally, some teachers prefer a number system where one is the tonic, which provides a reference to tonal function.

Extended Activity – Grades 2 and 3

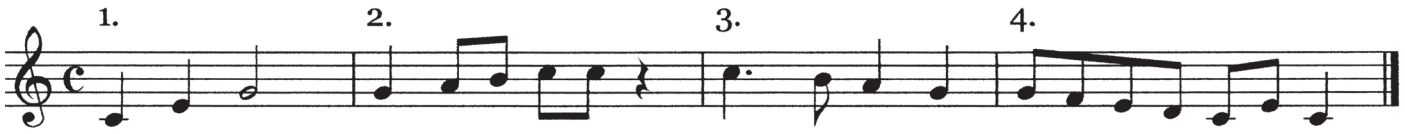
1. Students stand on their personal *do*.
2. Teacher allows for silence, then asks students to sing *do* on cue.

Figure 2. Solfège Activity 1.



SOURCE: DAVID FREGO.

Figure 3. Solfège Activity 2.



SOURCE: DAVID FREGO.

3. In silence, teacher shows flashcards of four-beat motives containing pitch and rhythm.
4. Teacher moves a finger across the motive while students internalize the rhythm.
5. Teacher cues students to step the pitch and rhythm patterns using inner hearing.
6. Students repeat the stepping while also singing the solfège syllables (see Figure 3).

Again, students are using inner hearing to process the rhythmic structure of the motives first, then adding onto their knowledge with rhythm and pitch. This is an additive approach to teaching rhythm and pitch. Subsequent activities will require students to step pitch and sing the rhythm simultaneously. Because they most often relate pitch to space, they can begin to predict the distance between intervals and the duration of the pitches in the motive.

Improvisation

The development of improvisational abilities in Dalcroze Eurhythmics begins with improvisation in the body, moves to non-pitched percussion, then to pitched percussion, recorders, voice, keyboard, and finally to the student's own instrument of choice. For each step in this progression, the basic approach is the same—to feel and hear what they are going to play before they play it, and to develop a repertoire of techniques that can be recreated in different guises. Since Dalcroze improvisation activities most often occur in groups, students develop sensitivity to their fellow improvisers by leading and following as well as imitating and creating.

Improvisation occurs in real time, where the musician's brain is communicating the intention to the hands, the breath, or the voice, moments before sound occurs. When the musician is in *the zone*, the sound is perceived as seamless.

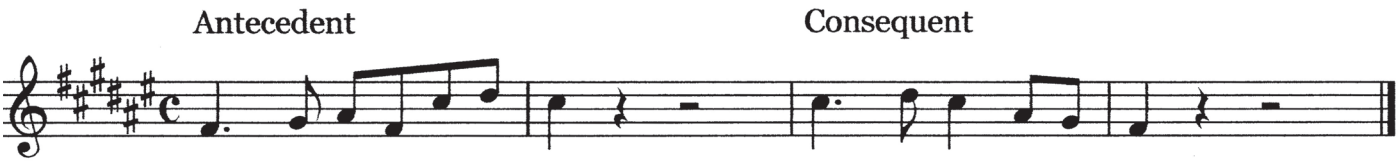
More often than not, a novice improviser will play continuously and avoid silences, as though silence were indicative of a lack of musical ideas, a mistake, or the end of the improv. Music is a collection of sounds and silences, however, and improvisers need to learn how to embrace the silence and use it expressively.

Improvisation Activity – Grades 3 and 4

1. Students partner with one student holding a drum.
2. Teacher counts out a four-beat tempo.
3. The student holding the drum plays beat one.
4. The student not holding the drum reaches over and plays on the *and-of-three*, the *and-of-two*, and then both the *and-of-two* and the *and-of-three*.
5. Students continue walking the beats and experiencing the silence between beats.
6. Students who are not holding the drum are asked to choose where they want to place the beat. Partners switch and repeat to allow everyone the opportunity to experience the choice of placing the second beat.

In this activity students are beginning to make choices of when to play and not to play in a phrase. By walking each beat in a four-beat pattern, they are stepping on silences and experiencing syncopation by tapping on off-beats. When the teacher limits the number of beats the second student plays, it allows silence to become a comfortable facet in the phrase. The next step is to have the pairs of students stand around the room sharing a drum. Each pair creates a four-beat pattern ostinato with two beats of silence somewhere in the phrase. This then can become the basis for a rondo where everyone plays for four measures; then two pairs of students play their ostinato patterns for four measures, and so on. The teacher can also provide students cues of dynamics (arms raised and lowered) and silence (arms crossed over the chest).

Figure 4. Improvisation Example.



SOURCE: DAVID FREGO.

Advanced Improvisation Activity – Grades 4 and 5

1. Two students sit at the piano or at two pitched Orff instruments.
2. One student, playing only black keys, creates an eight-beat antecedent phrase where beats six, seven, and eight are silence.
3. The second student creates a consequent phrase of the same length.
4. The students repeat, changing the phrase lengths (see Figure 4).

Here the antecedent and consequent phrases have forward motion because they cross a bar line. The three beats of silence allow the second student to prepare a musical response. The silence also allows both students to sense the space in musical time. Assessment is made in the accuracy of where the silences are placed, as well as the nature of the motives and phrases.

Conclusion

As the activities described here show, silence has to be experienced kinesthetically. By moving against a backdrop of both sound and silence, young musicians develop their perception that music continues whether or not actual sound is present. Stillness, the art of perceiving music through inner hearing, shows that the young musician has internalized the elements of music. Utilizing movement and stillness through silence also helps train young minds to anticipate sound and silence before they occur and to make informed and creative choices on how to use them in movement, singing, and improvisation. ■

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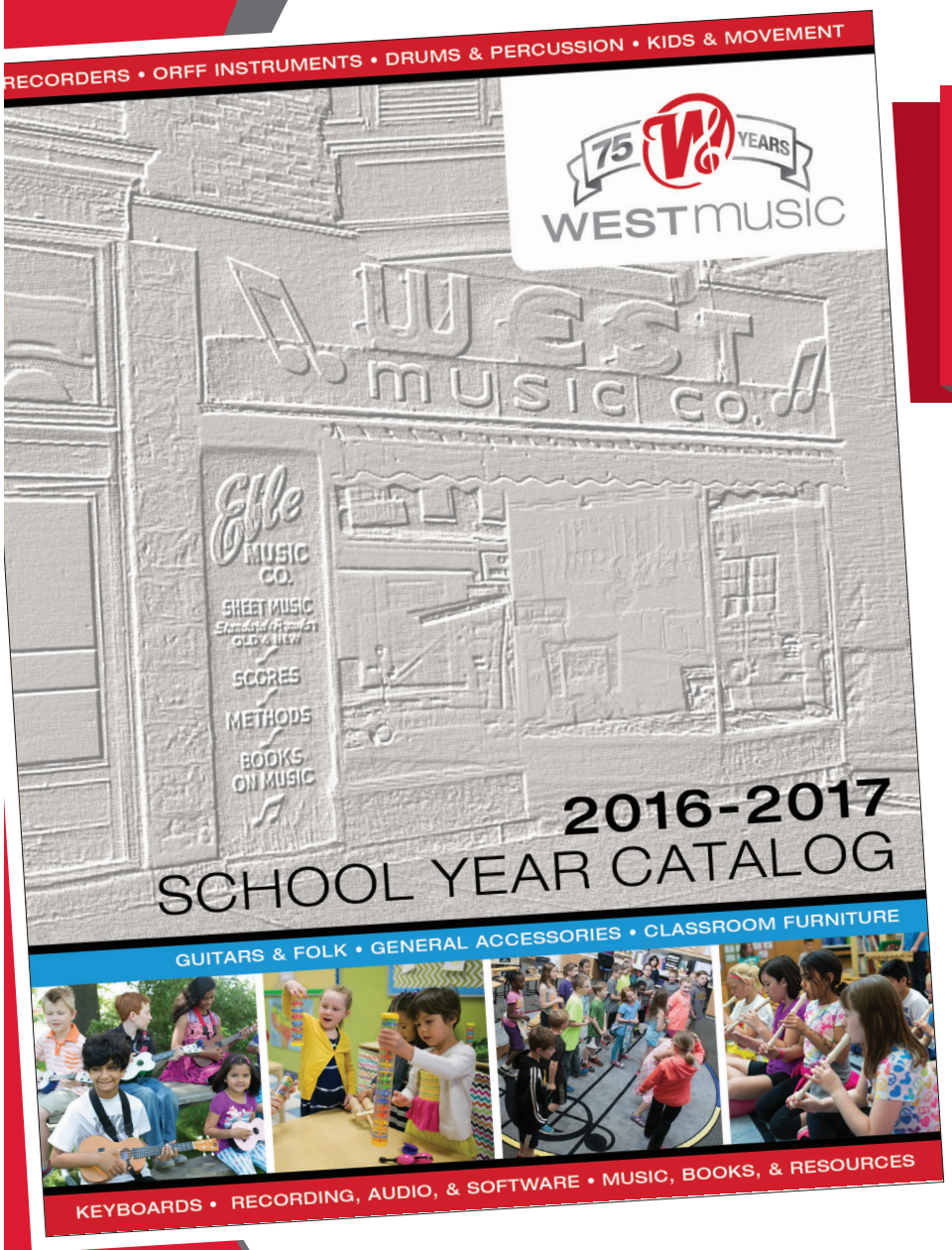

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The Sound of Silence in the Music Classroom

ABSTRACT

Communication is an unspoken agreement, ironically achieved through many words. In the classroom, superficial communication manifests itself in the raising of hands, the sharing of information, and the assessment of our students. This article addresses the question, what would happen to our effectiveness as educators if we used methods outside traditional views?

LORELEI BATISLAONG taught elementary music for 14 years in San Antonio and Austin. She serves as a member of the National Board of Trustees for AOSA as a Region III representative. Lorelei has presented at Orff chapter workshops and at the 2016 Florida Music Educators Association Conference, and has facilitated school district professional development. She recently began her doctoral studies in music and human learning at the University of Texas and, in her spare time, she plays the bass ukulele in an all-girl folk band.

By Lorelei Batislaong

"I wonder what sorts of musical sounds your instrument makes. Ready… Experiment…"

If my first-year teacher self were to hear me utter those words now, she would cringe with fear and back away in disbelief, perhaps with her hands over her ears in anticipation of the ensuing wall of sound. Her body would tense in preparation for the slaughter of defenseless instruments at the hands of eager 7-year-olds.

It took me about 10 years in the classroom to realize the seemingly nervous energy building in my students was something to embrace, not fear, something to channel, not fight. Their excitement was, and is, a testament to the innocent joy of music making, and as educators we should not squash this joy in the name of classroom management. Instead, let's encourage this eagerness and mold it into a respect for learning, where experimentation beyond the teacher's suggestions is part of the process. This realization enabled me to adjust my practice to accommodate and build upon children's natural instinct to play. That meant explaining the parameters, reminding them of the parameters, then remaining quiet, trusting they would find their own path to creativity.

Hear My Words

When a teacher candidate enters college with the intention of becoming a music teacher, the focus is on preparation. As the required coursework is completed, recitals are given, juries are passed, and acquisition dovetails into application. It is only when students apply their knowledge that the new teacher, through student assessment, can first evaluate the worth of the years of preparation. For most, the assessment of our students' knowledge is fundamentally linked to what is considered successful teaching. Many times this traditional teacher-training model leads to a traditional teacher-centered classroom.

Mastering the mechanics and developing the day-to-day muscle memorization of teaching is the dominant concern in teacher education. You have to walk before you can run, so in college we learn to walk. With time in a true classroom a scarce commodity during our undergraduate education, it is no wonder we speak in broad strokes about instructional delivery. It makes sense sequentially that significant time is spent with verbal delivery. Student teachers recite information as much for themselves as for their audience. There is little time to address the finer nuances of teaching, including the power and value of silence. In fact, we could argue that if silence is not already intrinsically part of our teaching style or is not consciously developed as a teaching tool, then it will never be used naturally or effectively, and we deprive ourselves of one of the most useful tools available.

How can silence be utilized as a teaching tool? First, there is a misconception that teachers should know the answer to every question immediately. We also experience general discomfort with silence in our culture and a strong inclination to avoid it. Unless we are in the midst of a terribly awkward situation, however, silence is nothing to fear. In a single breath of silence, in a solitary beat, a teacher can find north again. Imagine what would happen if teachers took five beats of silence to answer every question or respond to their students' creations. That type of thoughtfulness and mindfulness breeds meaningful critique instead of superficial justification.

"That was good."

For many new to the profession, this is the punctuation mark to the student's musical sentence. Performances, from grand scope to the individual data-gathering expedition, are labeled "good" regardless. But even more disturbingly they are labeled "good" with no additional feedback. Why is it good? What stood out as good? We must strive to be clear with our feedback. There are so many colorful words to describe the detail of a performance that to settle on "good" simply out of habit, or to mask the silence of our own discomfort, is a disservice that impairs students' ability to grow.

Embracing silence to allow time to process what is before us as teachers keeps us grounded in the present.

Embracing silence to allow time to process what is before us as teachers keeps us grounded in the present. And when in the present, we dispense meaningful and thoughtful feedback. If our words are born from silence and allowed to develop before we dispense them, we avoid the trap of too many words, none of them leading our students to meaningful action.

Allowing students to turn and talk while you remain silent, apart from the express purpose of ascertaining a 2+2=4 answer, creates a safe environment for creative thought. Students are honest because they aren't concerned with being corrected in front of their peers. For example, as they talk, walk around the room, be quiet, and listen. You will hear cursory evaluations. They are still practicing. You will hear some of the funniest comments—anecdotes for the lunchroom. And you will hear some of the most insightful observations, inspiring you to ask, "Are you really only in third grade?"

Allow peer discussion to drive the next step. In their own words, students will reveal if they need a reteach, more practice, or crave an extension. This assessment is invaluable because it comes directly from students' own feelings, but first the teacher must be silent to hear their words.

Hello Silence, My Old Friend

Silence as a classroom management technique combats burnout. Consider the amount of energy dispensed in firmly addressing classroom behavior. The heartbeat accelerates, blood pressure rises, and our reptilian brain begins firing retributions. To repeat this process time after time can drain the freshest teachers. If the reaction is silence, not

only can teachers take the opportunity to detach emotion from the situation, but it is an unexpected reaction from the students' perspective. If a teacher's factory setting is *forte*, he or she is reduced to the incomprehensible caricature from the Charlie Brown cartoons, "wah wah-ing" students into indifference. But if a teacher lowers the voice, or abandons it altogether, a phenomenon occurs. Students lean in and focus, and the teacher gains their attention without that neck vein throbbing once.

A quieter delivery is for naught if what the teacher says lacks substance. What a teacher chooses to communicate must be impeccable. Speak softly but carry a big stick, and for educators, that big stick is implementation based in solid process teaching.

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Why describe a cello if you can find a streaming recording of Elgar's *Cello Concerto in E Minor*? Or better yet, a video of Jacqueline du Pre performing it? The ability to communicate with someone 5,000 miles away or be transported 50 years back in time is a real possibility, yet we are sometimes paralyzed when it comes to relating to someone five feet away in the present. It is the nature of online culture, to enable communication but at the same time eliminate the need to converse with another person. Our students are products of this culture, and the ramifications are apparent. They are inundated with electromagnetic pulses, sound waves, and backlit screens as facts of daily life, touted as tools to make life easier. As a result, they develop a stunted ability to discern social cues in relation to their peers. In essence, they relate better to their handheld devices.

Applied to the world of music, a relationship dependent on electronics over people may detract from students' ability to decipher minute cues applicable to ensemble playing. As music educators, we are fortunate to have many opportunities to prevent this. The act of ensemble playing is simultaneously focused on the individual and the individual's relationship to the group. The musician is silently performing in his head and at the same time attuned to the ensemble. Interpersonal and intrapersonal, both aspects inform and shape the other.

Music begins and ends with silence. Silence with our voice, silence in our body. Students often embody the opposite: their bodies humming, in constant motion, stimulated by the electronics bombarding their lives. To request silence is almost counterintuitive in the current zeitgeist, but it might well be that silence is something students do not even realize they crave. They may confuse silence with an absence of thought, but it is not our thoughts that should be silent—in fact, just the opposite. We can teach that silence free from outside distraction grants access to greater insight, both to ourselves and to those around us. Our bodies may be silent, but our minds are busy with observation.

In silence, we are able to decipher the subtlest change in posture, the slight raise of an eyebrow, or a flicker at the corner of a teacher's mouth; the creases at someone's temples—are they offended or amused? In the stillness, we shut out the world around us and are open to non-verbal cues. A student of music who takes advantage of silence to read the audience can shape their emotional response. If we aim to develop musically sensitive students, this skill of intrapersonal competence is vital. A performance that truly connects with the audience is one in which the audience silently participates. It is a relationship in which the performer informs the audience, vice versa, and both feed off the energy of the other.

The Vision that Remains

There is comfort in knowing that every minute of class is accounted for and scheduled to its fullest and most efficient extent. To take that a step further, there is comfort in knowing that we, as teachers, can cling to the façade that we are actually in charge by dictating the pace, the tempo, and even the temperature of the room through the almighty lecture.

But as we become more comfortable in our teaching skin, we find an element is missing from our lessons. Students may grow into proficient musicians, accurately writing and dictating rhythms, and singing the correct pitches, but step away and you might find they fall apart and look to you for guidance. They are missing the independence to determine if what they create is worthy, and the confidence to explain that worth. In our effort to support our students through the passing on of our wisdom, we condition them to depend on our words.

Conclusion

"I wonder what sorts of musical sounds your instrument makes. Ready… Experiment…"

No mass hysteria follows. The corpses of guiros and xylophones do not litter the classroom floor. There are my students, fast at work, joyful in their play. And me, silently observing, looking for the points at which to grasp and seize teachable moments. They come quick and disguised, and these treasures are buried in their play. How could we ever find them if we've dictated exactly what to play? How could we find them if we listen but never hear? We remain silent in order to find them. And in our silence we begin to hear.

"Look. Look what I made up at home." "What if we tried it like this?" "It's missing something. Let's change levels."

Sometimes their words are directed to us, but it is more exciting when they are directed to their peers. And even then we must remain silent, smile or shrug our shoulders. And they go back to work, meticulously editing or practicing their creation. They do not actually need us to smile or shrug our shoulders. They already know what they want to create. They do not need us to show them how. They speak to us only because they want to show us. And we are silent so we can hear. ■

Avon Gillespie and the Silent Realm of Teaching

ABSTRACT

As students of all ages, we are universally bombarded with words as the means of instruction and communication, sometimes to the point of "word exhaustion." On occasion, teachers find new ways to communicate with more pith and less verbiage. Such a master teacher was Avon Gillespie, who often called upon all nuances of movement and mime in his teaching, along with the world-accepted way of echoing gestures and singing. This article explores his remarkable use of the power of silence when he presented a session at an American Orff-Schulwerk Association conference.

JUDITH THOMAS-SOLOMON, an internationally recognized music educator, has served AOSA in numerous capacities since receiving the Special Certificate from the Orff Institute in 1971. She holds a bachelor's degree in music education from Illinois Wesleyan University and a master's degree in piano performance from the University of Illinois. Her Orff Schulwerk experiences have taken her to over 50 universities as adjunct and full professor. Judith has directed and presented in symposia in Austria, England, Canada, and Czech Republic.

By Judith Thomas-Solomon

Avon Gillespie's life ended at 51 years. For all who had the amazing experience of working with him at conferences, chapter workshops, and summer courses, this most intuitive musician and dance teacher remains a gold coin in our life's treasuries. One of his greatest musical strengths was a massive and magical awareness of the now, especially how—to paraphrase actor Alan Alda—to wander wordlessly in the wilderness of his intuition (Alda, 2008). Avon was a natural taker of risks. Many have experienced his brilliant personification of God, which he, dressed in a bed sheet from a Memphis State University dorm room, improvised in a creation piece during the 1972 Master Class with Jos Wuytack. His interpretation rose mightily above the safety pins that held "God" together.

In Avon's workshops, he handsomely stood on expressive bare feet, taking stock of variables: group mood, room setting, acoustics, fragrances, individual faces, lighting, time of day, and the particular shadings and nuances he brought

to the sensory mix. He was the ultimate sound and movement Vaura synthesizer (see Figure 1).

Silence as the Teacher

Throughout his teaching career, he was perhaps the most animated and comfortable working in silence. Words must have seemed to him too moored. He was like an aurora borealis—ever shifting, and infinitely *ausgezeichnef* in his sequences, especially incorporating silence as an alluring backdrop, and movement the language (see Figure 2). His canvas was the moment.

Silence Begins Where Words End

While walking the halls of an AOSA National Conference, Tossi Aaron and I were amused when Avon appeared and backed us into an ersatz office—a telephone booth—entreating us to help him write some notes for his pending session. He was sincerely leveled by this task. His mind balked at taking ephemeral and ever-changing information, which depended on a thousand things going on in the moment, and freezing it all onto a piece of paper.

In a conference session, Avon demonstrated the wonder of silent communication teaching wizardry. He took the 75 minutes to develop *Somagwaza*, a powerful three-part Bantu piece, in the most meticulous manner. The music and source were written beforehand on participant handouts as "a South African song sung by boys coming into manhood during a rite of passage." He subsequently taught it free of speaking or notation. The result was mesmerizing.

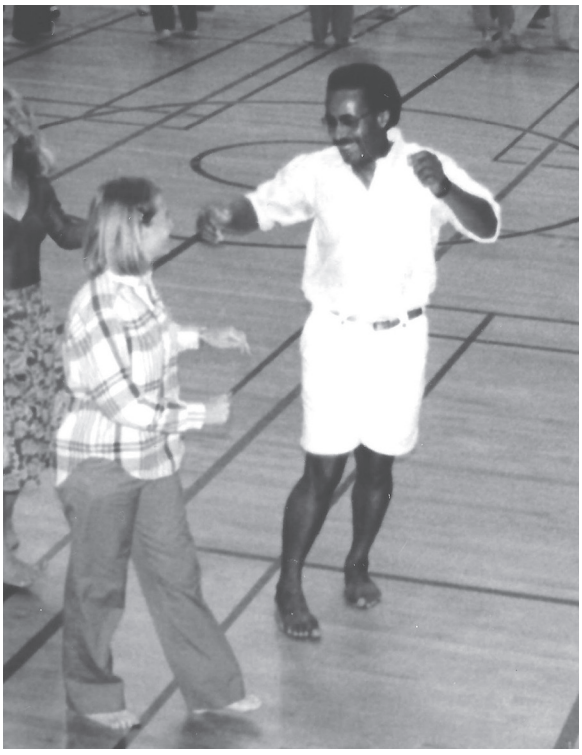
The noise of the energized participants began to subside as he motioned for them to form a semi-circle about him with their hands free—notes to be left on the seats. Running his hands from his waist upward with raised head and a dancer's grace, he indicated we should breathe deeply and support the sounds we were about to echo. As we caught on that he was not going to talk, we watched more intently and the room became totally silent. Avon's body illustrated the way the singing and movement support should manifest itself—feet set apart, and with strong attitude.

By rote he began singing—"Ha weh"—from Part 1, indicating through motion that we should echo him (see Figure 3).

Figure 1. Avon Teaching Yoga, ca. 1976.

PHOTOGRAPHER: MARY SHAMROCK. USED WITH PERMISSION.

Figure 2. Avon Teaching at the Orff Institute, Salzburg, ca. 1976.



PHOTOGRAPHER: MARY SHAMROCK. USED WITH PERMISSION.

Figure 3. *Somagwaza*, Part 1.

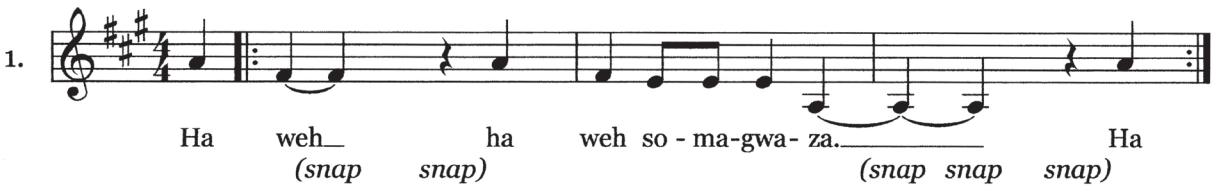
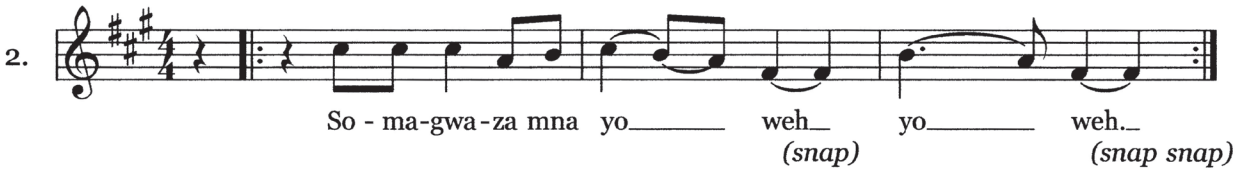


Figure 4. *Somagwaza*, Part 2.



He repeated it, putting more aspiration on the "H" of "Ha weh" and adding a strong dance step as he sang, which everyone copied, improving the sound noticeably. He drew a wide arc in the air as a visual for the long "gwaza" at the phrase's end. As he continued to dance to Part 1, the piece grew in sound and movement conviction. Combining all the words, Avon added three finger snaps at the end for the group to copy and finally gave a little "palms together" with a bow of appreciation when the lowest voiced group finally sang and moved to Part 1 with passion and accuracy.

The spirit and strength of the Bantu words touched the inward places of our souls, and the powerful interplay of the overlapping parts filled the room.

In Part 2, "Somagwaza mna yo—weh. Yo—weh," sung by medium voices, Avon sang and moved the whole phrase for the group to echo, punctuating the second "yo" with arms, and again assuming a dance attitude for us to emulate. One snap was added after the first "weh," and two snaps at the end (see Figure 4).

The snaps became handy timekeepers and helped us navigate the tricky interaction between Parts 1 and 2.

So much of what we do in teaching often seems to involve needless talking about music rather than just doing it. Avon's wordless approach offered uncluttered, wholly engaging, silent teaching in mime. Positive gestures, his way of recognizing the group's attention and successes, were an example of silent, rote teaching many cultures have explored for centuries. In putting the first two parts together, Avon motioned to his eyes, indicating to watch him for something special. He began the first phrase, "Ha weh," with the lower voices singing twice, employing the snaps at the end. On the third time through, he brought in Part 2 (the women's voices) to coincide with the "soma" in Part 1. With his body he stopped the song on "soma," clearly showing where the two

Figure 5. *Somagwaza*, Part 3.

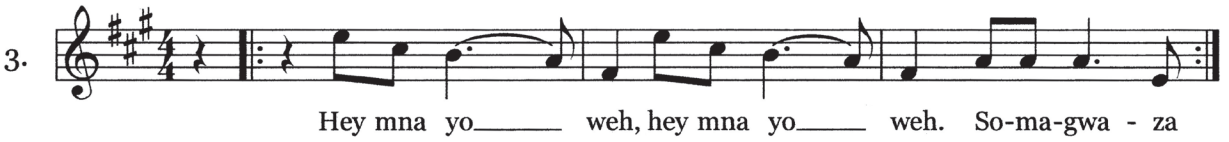
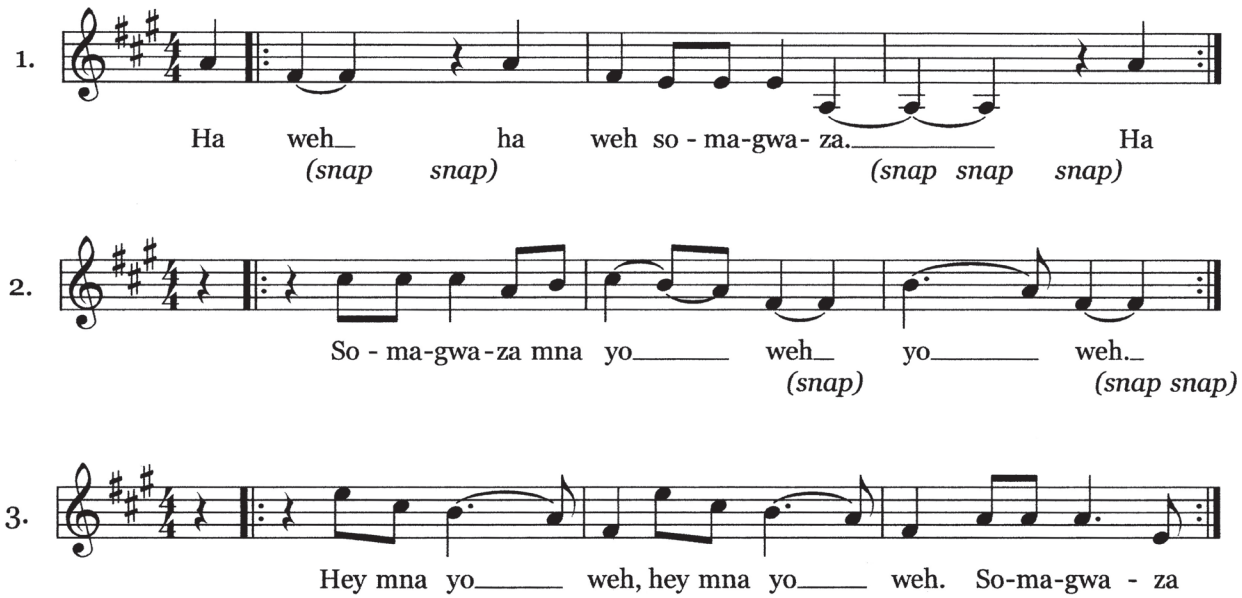


Figure 6. *Somagwaza* Complete.



paths superimposed. The first two parts were then cobbled together, and we all enjoyed dancing freely as we sang, using our whole bodies to promote singing expressiveness. The movement became a freeing factor and encouraged good singing with joy and support. For the third part, which involved the highest voices, "hey mna yo weh," (see Figure 5) sung twice, he demonstrated the accent on "hey," to be echoed in song and movement.

The new dotted rhythm on "a" of "gwaza" was underscored through movement, which everyone copied. To illustrate the entry point, Avon emphasized the words "yo weh," from Part 2, pointing out that it was on the second syllable of "yo" that Part 3—"hey mna yo weh"—began. At this point in the session, it was evident everyone knew all three parts in an in-depth way, knew the entries, and explored the piece in three parts, using both voices and bodies (see Figure 6). Avon then took a breath that seemed to involve his whole being, urging the group to do the same. He recognized the need for a break then stepped behind a nearby participant and commenced a shoulder rub. He silently invited the group to do likewise.

Synthesis

The final performance embraced some of the most profoundly joyous singing with movement. Avon's sessions were a bit like going to church—his manner

Avon Gillespie

Avon Gillespie was a velvety man,
who, when he used them,
took flat words and
infused them with air,
coerced them into fullness
and meaning, round and
resonant, punched them
from their undersides, and kept them
aloft for all to ponder.

Avon Gillespie was a man of profundity
who changed humdrum to holy;
who knew where the heart lay
and how to traverse its labyrinth;
a gentle human who, Avon Gillespie, was
    a man of motion
and silence, turning line to liquid,
space into whirling eddies and snatching
    handfuls of shapes,
defining them, showing the way, knew
    the pain of too much tenderness.

Judith Thomas-Solomon

was so uplifting—but this particular session was exceptionally glorious. The spirit and strength of the Bantu words touched the inward places of our souls, and the powerful interplay of the overlapping parts filled the room. His final bow of gratitude showed warm satisfaction.

Conclusion

This session is tucked away in my file of memorable moments, where I venture on occasion to relive the feelings of freedom, fullness, and rich satisfaction of that day. Lovingly I remember this man whenever the occasion arises to slip into the "silent realm of teaching" with children. Thank you, Avon, for imparting your gentle wisdom and guiding so many of us, students and followers alike, to find our own realm of silence. ■

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The Fertile Ground: The Value of Floor Work and Sensory Awareness in Orff Schulwerk

AARON FORD has studied Somatics for 30 years. He has a master's degree in expressive therapies with a specialization in dance/movement therapy from Lesley University and a post-baccalaureate certification in K-12 vocal music education from Emporia State University. Aaron has successfully completed three levels of Orff Schulwerk teacher education.

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ABSTRACT

Weaving directed floor work and sensory awareness into the Orff process enriches the musical and creative movement life of children and educators. In this article the authors explore the established practice of sensory awareness, primarily borrowed from Moshe Feldenkrais' Awareness Through Movement® lessons, and offer connections to the Orff classroom and to educators as a tool for embodied self-development.

By Aaron Ford and Debra Wanner

"Elemental Music is earthy, natural, physical, capable of being learnt and experienced by anybody, child's play …" **Carl Orff** (Hamel, 1979, p. 40)

Floor time throughout infancy stimulates movement variation, ease, choice, and ability. It is fundamentally informative, fun, magically integrative, and fruitful working from the floor up. Children lie on the floor and have the opportunity to feel, both directly and indirectly, how it supports the totality of their bodies in movement and at rest. The same is true for adults, although many of us do not spend quality attentive, restful, exploratory time on the floor. When we do, it allows us to revisit childhood development, thus enhancing coordination, self-awareness, and self-regulation. The floor is a place from which we can learn anew and act. It is our fertile ground.

Floor Work and Somatics

In our culture, babies learn to move and grow in gravity relative to their environment. Developmental gaps may occur when babies are encouraged to sit or stand before they achieve these skills independently. Coordination

may be hampered if rolling and crawling are bypassed. Standing upright requires subtle balanced musculoskeletal activity, and we all come to this "upness" with some degree of habitual compensatory tensions or functional immaturity. "Without learning to know ourselves as intimately as we possibly can, we limit our choices. Life is not very sweet without freedom of choice" (Feldenkrais, 1981, p. 55).

Variation and choice are key elements to freeing habits of tension. By varying our actions we create more options, developing ease and a clearer body image. Our brain refines and expands our body map. We are able to mature into our highest potential, with growing confidence and abilities. Refining our body schema is a central component of the exciting scientific field of neuroplasticity that is, as defined by Norman Doidge, M.D. in his book, *The Brain's Way of Healing* (2015, p. xv), "…the property of the brain that enables it to change its own structure and functioning in response to activity and mental experience." Doidge offers several case studies citing the astonishing transformations people have undergone as a result of developing neuroplastic skills through the use of the Feldenkrais Method and other techniques.

Attending to body awareness is primary to the Feldenkrais Method along with many other somatics practices. Their applications to dance, creative movement, and singing have been well established (Wozny, 2012; Nelson & Blades-Zeller, 2002). Somatics is a term coined by Thomas Hanna, which is "a field of study dealing with somatic phenomena, i.e., the human being as experienced by himself from the inside" (Johnson, 1995, p. 343). It is a first-person experience of sensing the body and implies a discipline of awareness. Other notable examples of somatics practices of importance to the dance field are the Alexander Technique, Laban Movement Analysis, and Ideokinesis.

Personal Explorations

In our teaching and personal lives, we have continually found the floor to be rich sensorial terrain for learning about ourselves. Feldenkrais' Awareness Through Movement® (ATM) lessons calm the nervous system and improve how we move. These verbally guided lessons focus on enhancing essential movement properties or patterns inherent in actions such as side bending, flexing, extending, and twisting, and incorporate the movement and awareness of breath (see Figure 1). Breathing lessons can also stand alone. Lessons are slow-paced and inquiry-based.

Figure 1. Demonstration of Feldenkrais' Awareness Through Movement® Lesson.

PHOTOGRAPHER: JOSEPH LOWERY. USED WITH PERMISSION.

In our teaching and personal lives, we have continually found the floor to be rich sensorial terrain for learning about ourselves.

Table 1 outlines the steps in a Feldenkrais ATM-style example of self-exploration for teachers (see Table 1, page 40). In this example, we focus on the awareness of breath and the movement of the ribs. These points of departure have significant applications to the coordination of singing, moving, and sensing ourselves. Cultivating this fertile ground offers students and teachers in an Orff Schulwerk classroom the opportunity to explore in many directions.

Working in the Classroom

Developing a keen awareness of sensation, our kinesthetic sense, is fundamental to clarifying how

Table 1. Rolling and Breathing Awareness Session for Teachers.

1.	Begin by standing. Notice your breathing and your overall sense of "up-ness."
2.	Lie on the floor on your back. You may need your head supported with a folded towel or a book. Extend your legs straight with your arms comfortably at your sides. (Comfort in an ATM exploration is key—find what works for you).
3.	Bring your awareness to your breath.
4.	Scan your body by bringing your awareness to how your head is making contact with the floor, then how your shoulder blades are resting on it, moving on to which parts of your body are touching the floor and which are suspended above it.
5.	Return to your ribs. Notice your ribs moving as you breathe. What else do you notice moving as you breathe?
6.	Rest your hands on your torso where you feel movement.
7.	Begin a very slow and gentle roll on the floor, first to one side then the other side.
8.	Continue this tender twisting and turning, noticing all the new contact points with your ribs and the floor.
9.	Come to rest on your back and repeat your body scan, noticing any changes that may have arisen from this simple awareness inquiry.
10.	Return to a rolling exploration, initiating the roll each time from a different place, e.g., right shoulder, left hip, head, and eyes.
11.	Every few minutes return to a resting place on your back and notice your contact with the floor.
12.	Finally, come back to standing and compare your breathing and overall sense of "up-ness" to the beginning of the lesson.

SOURCE: AARON FORD AND DEBRA WANNER.

we move in the world and directly affects how we express thought, emotion, and personal identity. It can be challenging just how much and when to invite introspection and self-awareness to young ones, but it becomes second nature the more you practice it personally and in the classroom. It can sometimes be as simple as taking a pause and noticing your breath. As in a constructivist learning environment, the teacher is not the sole authority and guide, and learners take an active role in constructing their own meaning. Thus, movers become fluid collaborators and each lesson becomes a unique exploration.

Cultivating self-awareness allows teachers and students to make appropriate choices when interacting and collaborating with others and to move with intention, clarity, and ease. We thus address some of the most fundamental issues that support creative movement, for example: Where does my personal space begin and end? Do I feel comfortable dancing with others right now? Can I use touch and what kinds of touch? How do I negotiate level changes?

Developing functional clarity and ease through sensory awareness work allows dancers to leap, run, dodge, fall, and come to rest both safely yet with some abandon. Consider developing variations from your personal rolling and breathing explorations to use in the general music classroom. Variations can also be customized for preschoolers, middle and high school dance classes, and choral groups of all ages.

Preparatory activities for these lessons might include a discussion of basic anatomy, particularly the movement of the ribs and the rib cage. Younger students especially may be curious how the ribs

Figures 2 and 3. Children Exploring "Pop Up" and "Levels" in Response to Musical and Verbal Cues.

PHOTOGRAPHER. AARON FORD. USED WITH PERMISSION.

relate to their musical and movement learning. Mention that great singers and dancers understand how their bodies work so they can produce the sounds and the movement they want. Borrow a skeleton from your science teacher or use pictures and guided self-touch. For example: "Using the fingers of both hands, find the bottom of your sternum (breast bone) and trace the bottom of your rib cage all the way around to your back. Come back to your sternum and travel up with your fingers until you find the bone that goes across to your shoulders. This bone is your clavicle or collarbone. Your first rib lies right underneath your clavicle."

Additionally, you might want to review or introduce the concept of a "movement sentence," for example, using three or four action words strung together that begin and end in stillness. To practice invoking stillness in the room, ask students to focus on the sound of a musical instrument signal that has a long delay, like a gong or a chime bar. This focus creates a heightened sensory and auditory group awareness to begin and end your work.

We developed the following movement sentence with care and after personal exploration: "Pop up (sharp drum); scamper—moving to a new place (repeated drumming); freeze (drum stops); melt to the floor (chimes); rest." Using a unique musical signal for each action word adds clarity and musicality to the movement sentence. To begin, lead your students through a warmup introducing and reviewing the movement vocabulary (see Figures 2 and 3).

Guide them toward sensory awareness throughout the activity with questions: "When you hear the

drum, pop up part of your body and notice what parts of you are left touching the floor. When you hear the chimes, let your body slowly come down to rest again. Pop up a different part of your body, pausing to notice what parts of your body are now touching the floor. Are any of your ribs touching the floor? Are they moving as you breathe? Is the back of your knee on the floor? Is all of your back on the floor, or could a little mouse run under your back?"

Be observant to support variations during movement work. Some students may come back to rest on their stomach or have popped up on their side. For example, "I see Julie popped up and was balancing on her side and came resting down on her belly." Repeat the movement sentence several times to explore and encourage these variations. The goal here is to have students experience as much of their three-dimensional selves as possible.

Popping up parts of their bodies while attending to what still touches the floor creates balancing points and prepares students for the exciting moment of scampering through space, which resolves into sinking and resting on the floor—a time for focusing on specific awareness sensations. With several repeats, this movement sentence exploration informs a continuously deepening feedback loop of awareness and creativity.

In the Orff Schulwerk classroom, teachers can extend the movement sentence exploration by inviting students to sing a simple, familiar song at the start and end of class. Invite them to begin with their hands in the hug position, asking them to notice how their ribs are moving before and after they sing. Explore having them place their hands on various parts of their torso such as back, high chest, shoulders, belly, and so on. At the conclusion of the movement sentence exploration, repeat the hug activity with and without singing. Repeat the questioning for before and after sensory comparisons, a hallmark of somatics practices that facilitates neuroplasticity. Some of our students have commented: "I feel my ribs vibrating!" "I don't feel my ribs vibrating, but I feel my face and neck vibrating." "I notice my ribs moving up and down." "After all the moving, I feel my heart beating and vibrating my ribs."

Conclusion

In our harried lives, with the inherent pressure to squeeze as much content into ever-shrinking time with students, using frequent moments of attentive rest as an integral part of our teaching and learning process can be refreshingly novel and illuminating. After floor work, we are standing taller and wider. Our breathing is fuller. Our singing is embodied and fills the space around us. Our bodies feel connected to a source of movement that springs from within and guides us in place and through space, full of life—our blood, tissue, bones, breath, and minds playing together in concert. ■

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Is the Eye the Enemy of the Ear? The Unsettled Issue of Literacy in the Orff Approach: Part II

ABSTRACT

This article features responses from three Orff experts to Jane Frazee's question presented in The Orff Echo *Fall 2016 issue: "Do you think that, in the long run, time spent on learning a symbol system is necessary at all?" The authors discuss the experiences and insights that shaped their perceptions of the role of notation in a Schulwerk setting.*

By Beth Melin Nelson, Steven Calantropio, and Diana Hawley Larsen

Finding Balance – Literacy and Artistry: Beth Melin Nelson

Music literacy is a topic I've wrestled with throughout my career. As a classically trained violist, literacy was the foundation of my music learning, but as a music educator who believes in the principle of sound and body before symbol, I have encountered many complexities and questions related to the prioritization of notation and literacy.

Active music making and movement are the core elements of the Orff approach. Orff teachers strive to equip students with tools for using music to express their ideas, develop artistry, and connect with others in an ensemble. Lynne Anne Blom, in her book *The Moment of Movement: Dance Improvisation*, writes about the idea of kinesthetic empathy:

> … kinesthetic empathy… takes us from seeing another person's movement, to knowing of it and responding to it. It allows us to take on someone else's movement, feelings, visions, to identify with him [sic] in the shared experience of movement. Through empathy we reach a common point from which we can engage or counter the other. (1988, p. 23)

In the context of an Orff Schulwerk classroom, we could call this aural empathy—knowing of, and understanding what is heard—feeling it, being able

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to replicate and reinterpret it—thereby becoming deeply immersed in the language of music that is not bound by symbol. These intuitive musical skills open pathways to deeper artistry and creativity.

Most of my students can outperform anything they can read or write. When I asked my friend Michael Wandmacher, a successful film and television composer who did not read music in college, about the issue of notation, he responded:

> I'm grateful I wasn't "trained" going into scoring. It allowed me to disregard rules, think outside traditional parameters and develop a voice that set me apart from competitors. Creatively, everything was fair game. Still is. I'm constantly perplexed by musicians who can't operate unless there's music on paper in front of them. Reading music is essential if you want to work with orchestras, repertory material, and standards in all genres, but it should never be a barrier to your personal artistic expression. (M. Wandmacher, personal communication, June 13, 2016)

Michael is one of many musicians who have found success, despite gaps in literacy, because he is musical and understands the expressive powers of music. Some students, however, will always equate notes on the staff with fingerings on the recorder. When they move to middle school and start new instruments, these symbols have to be relearned with new meaning, and some literacy work is lost in translation. True, some of my star math students learn theory concepts quickly, and some take private lessons that incorporate further theory instruction, but this is a small group. Conversely, many of my adult summer students arrive with fluent literacy skills but are challenged when asked to improvise or compose music without a written score.

Given instructional schedules that usually include short classes once or twice a week, how do we achieve an effective balance between literacy and artistry when time is limited? In email discussions with colleagues about notation, Jane Frazee quoted Carl Orff: "It is not difficult to convince a child of the need for [notation], particularly if continuous improvisation creates a desire to keep a record of the melodies invented" (1985, p. 13).

This inspired more thinking about the role of notation in my classroom. Yes, it is important for students to have tools at their disposal to document their work. Times are changing, though, and rapid advancements in technology have had a huge impact on the accessibility of notation for those who are not yet fluent. Reading or writing notes on the staff is not the only option available for students to document their expressive ideas. Applications such as Seesaw, GarageBand, and digital video augment traditional notation in the classroom to provide vivid records of work. My students use these apps and recordings to reflect and refine their musical ideas.

It is important for students to develop skills and tools to document, preserve, and share their creative ideas to access new levels of expression and independence, and there are many ways to achieve this.

Graphic notation offers its own creative challenges and can be explored using a variety of media as students develop unique symbols to express and preserve their work. Art supplies, found objects, and iPad apps like Paper53 have the potential to capture their imaginations as they develop and design personalized notation systems. These activities have broadened, not limited, my students' scope of expression.

Graphic notation can have benefits beyond music. A parent—an engineer who specializes in coding and developing artificial intelligence programs—upon observing a nontraditional notation project at school asked if I had any idea how important this work is for students. He explained that graphic notation (abstract symbols assigned meaning, or interpreted or created to communicate something) is the core of coding and programming work, yet challenging for many adults to grasp. This crossover between fields merits further exploration and research.

It is important for students to develop skills and tools to document, preserve, and share their creative ideas to access new levels of expression and independence, and there are many ways to achieve this. The variety of tools currently available makes it easier than ever to differentiate our work to include all students. Traditional notation is one of these tools, although it is neither a requirement for success nor a reliable indicator of independent musicianship.

As students learn and grow, it is also important for educators to continue to explore ways to deepen

their musical understanding. Arvida Steen's words in *Exploring Orff* communicate artistic goals to strive for in our teaching and in our students' skills:

> Our students become musicians because they imitate the behavior of musicians. They acquire curiosity because they are encouraged to experiment as composers do. It is then impossible to escape the issue of artistry in our teaching because performing music demands that we too be expressive. (1992, p. 365)

Developing expressive, artistic students through a variety of approaches is a lofty goal. As Orff educators, we want them to feel it, be in the middle of it, and have the skills to create meaning through their artistry. Literacy will always be part of our work, but it is not the only pathway to success.

The 90 Percent Factor: Steven Calantropio

Let me begin by stating the obvious: The ability to read and write music using traditional notation is a valuable skill that benefits those who possess it. No one would argue that musical literacy is, in itself, anything but desirable. It is the extent to which a general music Orff Schulwerk teacher should focus on music reading skills and where these skills should be acquired that is in question.

Music literacy in my public school classroom included rigorous adherence to much of the Kodály music reading sequence, including tonic sol-fa, Curwen hand signs, reading simple rhythmic and melodic patterns, and using abstract names for note values. My concerns about teaching music reading and notation skills in the general music classroom developed over the years. Then two events changed my thinking.

One of the beauties of elemental style in music education is that experiencing music is not dependent upon reading music.

The first was a conversation with Brigitte Warner, a levels course instructor who asked why I was spending so much time teaching music reading when the Schulwerk offered numerous ways to stimulate active music and movement experiences that did not require music reading skills. Her question inspired further examination. As a trumpet player, my training had centered on the ability to read music as a band and orchestra member. Although I improvised often early on, my entire instrumental ensemble experience was based on note reading.

The second event was an Internet search I performed a few years ago to determine the importance of music literacy to those who make the world's music. What percentage of the people creating music in all areas, genres, styles, geographical locations, for work or play, entertainment or ritual, dance or meditation, were music readers?

The search results were shocking. Depending upon the Internet site, it would seem between 70 and 90 percent of the people who make the world's music do not read music.

One of the beauties of elemental style in music education is that experiencing music is not dependent upon reading music. Elemental style requires only that the teacher and student actively engage in developing aesthetic experiences through imitation, exploration, and creativity. Through their connection to the basic human functions of speech, movement, rhythm, and singing, elemental music and movement experiences can be the most powerful of all.

Why then are we spending valuable classroom music time teaching a skill that apparently 70 to 90 percent of the world's music-makers do not need? The most common reply seems to be we need to teach music reading to enable our students to participate in music making where reading is necessary—in large ensembles such as band, orchestra, choir, and recorder groups. This begs the question: How many of our students will actually go on to become members of such groups? According to www.childtrends.org (2015), fewer than half of our Grade 8-12 students participate in elective music ensembles (the instructional model for most middle and high school music) and the percentage declines as students progress through school.

We should also ask how many of our music students have gone on to become professional players and singers for whom music reading is a must? I would be surprised if one percent of the public school music students I taught over 31 years were in this category. One of the reasons is the continuing decline in professional classical ensembles. Dr. Robert Freeman, in his book *The Crisis of Classical Music in America*, cites this decline and extrapolates that by the year 2020, only 12 full-time symphony orchestras will be left in the United States, with a

corresponding decline in all other types of classical ensembles as well (Freeman, 2014).

Developing musical literacy is a multi-step process, as evidenced by the numerous ways skillful Orff Schulwerk teachers employ rudimentary pre-reading strategies. Graphic notations, speech equivalents, melodic configurations are all used in Schulwerk teaching, but they are not used for the sake of literacy. Instead, their purpose is to allow students to get to the music making quicker.

Where does the emphasis on music reading belong if not in the general music classroom? Where should musical literacy be taught? Instrumental music teachers and choral directors do the "heavy lifting" when it comes to instilling music reading skills. This would seem the most natural place to develop them, as these ensembles depend on reading to achieve their artistic ends. Orff Schulwerk teachers do not.

What is the purpose of having all children exposed to music through their general music instruction? In *Carl Orff: His Life and His Music* by Andreas Liess (1966), Orff stated, "In all of my work, my final concern is not with the musical but with the spiritual exposition" (p. 74).

Orff was expressing his belief that through this kind of music making, integrally connected to the body, mind, and spirit of the individual, we can build a better human being. Thirty-one years as an elementary music instructor has convinced me this is best accomplished by providing children with quality aesthetic experiences in music and movement. Learning music in an elemental style does not require the ability to translate a given set of abstract symbols into musical expression. The focus on musical literacy should be allowed to develop at the time and place where it is most needed—in the large ensemble instruction.

Literacy in Elementary Music – It's an Equity Issue: Diana Hawley Larsen

The schedule is fast-paced and busy at Norman Borlaug Elementary, a culturally and socioeconomically diverse public school where I teach 53 twenty-seven-minute music classes a week. Guiding my students to at least a basic understanding of music notation is an essential part of my job.

In her blog post, "Talking Music and Singing Language: More is More," Betsy Rymes suggests both language and music teachers build connections to bridge the gap between life and the classroom:

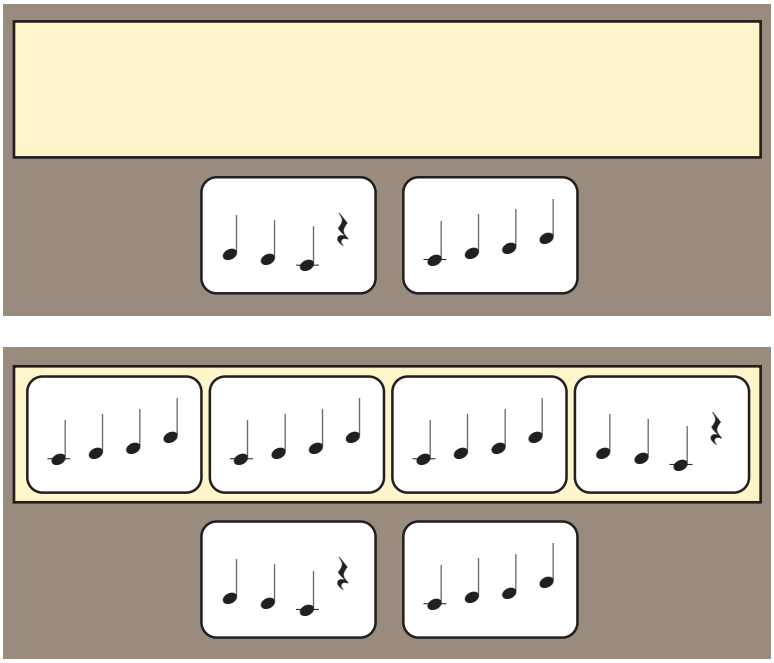
> That music you love on the playground? That counts as music in class too! That language you've noticed in that rap song that sounds amazingly cool? That counts as "Language Arts!" Now let's start thinking about how those daily discoveries you make about language relate to music notation, to English literature. (Rymes, 2015)

As music educators, we explore how to build those connections as we work and play side by side with our students, together, like scientists running experiments in our own music-learning laboratories. Through trial and error, we discover which reading and writing tasks deepen our students' understanding of aural experiences and which result in busywork. We might not always get it right, but occasionally we will teach a series of classes and reflect *that was it, the magic mix*, a synthesis of students doing, transferring, and articulating what they have done. In reality, no one leaves sixth grade writing symphonies or maybe anything beyond basic 16-beat question-and-answer compositions, but by asking students to tackle this kind of task, we stroke curiosity in the written world of music that children may choose to cultivate outside the music room.

As a public school teacher, I view the notation debate through an equity lens. The relatively few hours spent in the music room might be the only exposure some children will ever have to notation. My school is a microcosm of the country—32 percent qualify for free or reduced lunch while others live in million-dollar homes. Half the student body has endless enrichment opportunities; the other half does not. Those without access to private lessons deserve some level of exposure to written musical language. Elementary music teachers should at least open the door to this realm of musical understanding and communication.

With students of such diverse musical backgrounds in our programs, the questions become: How do we design differentiated, student-driven lessons that move naturally into reading and writing tasks? Regardless of prior knowledge, how can we extend students' understanding of a musical concept through notation without interrupting their creative flow? And how can we hold on to the playfulness, creativity, and spontaneity of the Orff approach as we weave notation into the work of our classrooms?

Figures 1 and 2. Four-Beat Groupings on an Interactive Whiteboard.

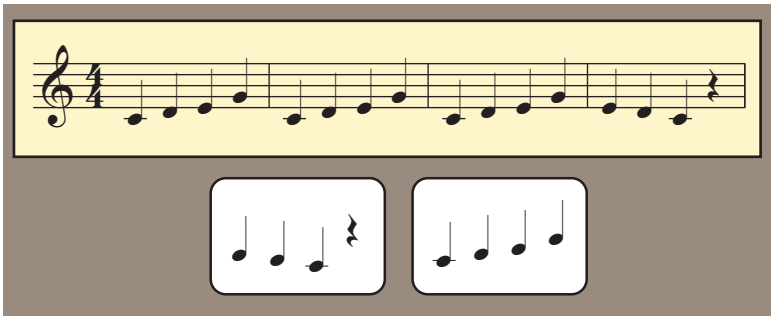


SOURCE: DIANA HAWLEY LARSEN (2015).

Those without access to private lessons deserve some level of exposure to written musical language.

In *Artful-Playful-Mindful*, Jane Frazee lays out a three-stage framework for active music learning that gives equal emphasis to performing, inventing, and thinking about musical ideas (2012). While designing lessons using Frazee's project model, working with notation is folded into the Orff approach in a way that is accessible to beginners while setting up limitless options for all.

Figure 3. Melody on the Staff.



SOURCE: DIANA HAWLEY LARSEN (2015).

In *Artful-Playful-Mindful in Action* (Hawley Larsen, 2015), students compose variations on *Spielstücke #8* (Keetman, 1969), inspired by locomotor movements. After learning the original melody by ear, children analyze and notate the melodic contour using drag-and-drop, four-beat groupings on an interactive whiteboard (see Figures 1 and 2).

Next the teacher reveals the melody on the staff, which stays posted as a reference throughout the entire project (see Figure 3). Students develop their variations on barred instruments in pairs, writing down their ideas in ways that make sense to them—drawing pictures, recording solfège or letter names, writing a sentence or two explaining their plan, or, if they prefer, notating directly on the staff. Only *after* the students create a clear plan does traditional notation become the focus.

Although the primary purpose of building basic reading and writing skills in the Orff-inspired classroom is to enable students to remember their musical inventions, they take their learning outside and begin to understand that notation is another way to make sense of the music in their lives. Last spring my 7-year-old son Leif raced to the piano, iPad in hand, determined to figure out how to play a tune he had heard. After a few minutes of exploration, he had refined his performance. "Mom, I need some paper! I want to write this down." Along the way he asked for help when needed, but this was his project. He couldn't have been more motivated as he worked or prouder once it was complete.

My son's interest in this project raised another question: How can teachers continue to improve opportunities for students to work with music notation in meaningful, real-life contexts, assuring these interactions are more than mere exercises? Werner Thomas writes, "Working with Schulwerk does not entail the study and performance of melodies and songs with ready-made accompaniments, but rather a continuous *ars inveniendi*, a spontaneous art of discovery with a hundred ways and a thousand possible structures" (1970, p. 13). If this is our vision, why not give our students a tool to hold on to and share their musical ideas?

In the end, it all comes down to children making artful music in community, inviting them into the creative process, and giving them the tools to make sense of what they have done. My measure of

success is seeing a student who has taken violin lessons since the age of 3 collaborate with a new classmate with no notation experience, and both are engaged, challenged, and inspired to find a creative answer to a musical problem. These are the days to remember. ■

We look forward to furthering this discussion and invite you to post your comments on the American Orff-Schulwerk Association Facebook page. Let us know what you think about: Why should notation be taught? How should it be taught? Should it be taught at all?

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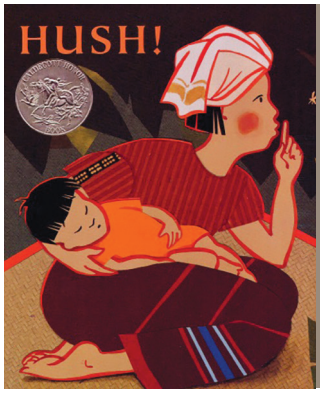
Reviewed by **Lori Ann Arner**

Hush! A Thai Lullaby

Written by Minfong Ho/Illustrated by Holly Meade
New York, NY: Orchard Books (An imprint of Scholastic Inc.), 2000



The lullaby is one of the most culturally universal types of music. It deeply touches a safe and quiet place in the hearts of those who sing the song and those who listen to it. Minfong Ho dedicates *Hush! A Thai Lullaby* to her father in memory of her own bedtime rituals. This book transports its readers to that soothing yet curious realm of the lullaby's magic through the author's text and Holly Meade's ink and cut-paper collage illustrations. First published in 1996 by Orchard Books, *Hush!* was chosen as a Caldecott Honor Book in 1997.

The story follows the familiar travail of a mother unable to coax her baby to sleep. She systematically hushes the noisy creatures as their sounds crescendo through the book, leaving mother sound asleep and baby wide awake with "eyes bright and round." The stark contrast of the family's one-room bamboo home to the typical American child's bedroom makes *Hush!* unique from other sleep-averse books such as Audrey Wood's *The Napping House,* or Martin Waddell's *Can't You Sleep, Little Bear?*

Despite the modest home mother and baby occupy, tranquility is manifested through Holly Meade's serene illustrations, subtly reinforcing the possibility of finding contentment in simple means. The intense hues of orange and red, combined with the ink and paper cuttings, pull the images off the page and directly to the eye. Astute readers, and those listening to the book while viewing the illustrations, will delight in noticing the antics of baby not mentioned in the text.

Books with onomatopoeia seem to have been written with Orff teachers in mind. These teachers will embrace Ho's *Hush!* and delight in the sound depictions in Thai, rather than English. Reading it evokes a new exploration of animal sounds: the *"uut-uut"* of a pig, the *"jiak-jiak!"* of a monkey, and even the *"hoom-praaa!"* of an elephant. Children will be drawn to the opportunity to vocalize the text in a different language, and the use of animal sounds from another part of the world offers the possibility to extend the book's range beyond the age when animal sounds are typically explored with the voice. Regardless of age, as the parade of animals keeping baby awake increases in size and clamor, the inclusion of a sound carpet of unpitched percussion will be hard to resist.

The rhythmic repetition throughout the text lends itself to vocal exploration with primary grade students. With each recurrence of "My baby's sleeping right nearby," I guide the children through vocal improvisation on so-mi-la pitches as they sing the text of the phrase. With either the teacher or children playing a simple bordun accompaniment, this moment of vocal improvisation easily serves as a page-turn transition. The playful nature of the book, combined with an imported sense of security children already identify from their own bedtime rituals, allows them to take vocal risks successfully with improvisation. *Hush! A Thai Lullaby* provides a safe zone in which the mood can easily be set for high-quality vocal tone production. ■

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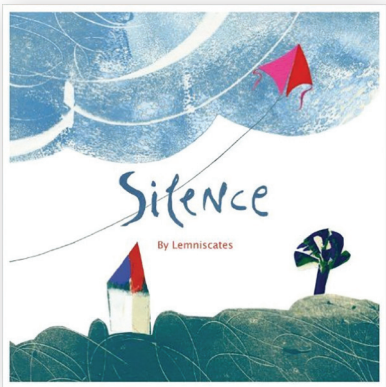
Reviewed by **Michelle Fella Przybylowski**

Silence

By Lemniscates
Washington, DC: Magination, 2012



Silence, or the act of being silent, allows the human spirit to be present in the moment—to heighten our senses to all that surrounds us. Lemniscates' *Silence* offers readers time to stop and reflect on the quiet that opens the door to exploring what has been blocked by the sounds all around us and enables us to be mindful.

In the last decade, focus on mindfulness in many schools, including the Cheltenham Township School District, has increased. This focus is based on studies that provided evidence that mindfulness significantly improved student behavior in all four areas measured—paying attention, self-control, classroom participation, and respect for others. What is mindfulness? It is the practice of bringing attention to the internal and external experiences occurring in the present moment. When you are mindful, you observe your thoughts and feelings from a distance without judging them good or bad. Mindfulness means living in the moment and awakening to experience instead of letting life pass by you. Are you awakened? *Silence* presents the opportunity for you to explore the mindfulness connection.

Lemniscates, a professional studio of illustration established in Barcelona, began in 2010 to create its own complete children's book projects, and produced *Silence* after years of experience illustrating for prestigious children's book publishers in Catalonia and abroad. The aim of their books is to stimulate children's talents by creating stories with tenderness and imagination while simultaneously dealing with real life. Open this book, then turn the pages, and discover what the authors and illustrators offer through their beautiful illustrations and simple reflective words. The title, *Silence*, leads readers to consider what they hear: "What do you hear when you are completely silent?" The reader is invited to experience being silent and still, because through silence we may explore possibilities leading to sound, for music begins with silence. Silence is key to establishing time and space for improvisation, and improvisation leads to composition.

This book inspired me to explore the concept of silence with my kindergarten and first grade students. I began the lesson by creating an environment of silence. Students were asked to lie still on the floor and begin to focus on their breathing, listening for the sound of their own breath. Prompting questions—"Can you hear your breath?" "What else do you hear?"—led them to notice a fan whirring, children talking, laughter, and even pure silence. Through guided exploration they had an opportunity to find silence in various forms. "How does silence sound to you?" "Can you move silently?" "What things are silent?" "What is silence?" These questions brought out other thoughts and ideas, providing a springboard for musical exploration and composition: "Do the answers inspire movement?" "Does the silence lead you to sound?"

From the opening lines, "In the silence," the illustrations promote a feeling of quietude and serenity throughout the book. The pages transport the reader from the hushed stillness of being underwater to a landscape with clouds and a red kite. A girl dressed in red transports the reader on her "silent" journey through the world around her. She moves from day into night: "I can hear what the stars tell me." But can we really "hear" what the stars are telling us or is it through the silence that we can "hear" what the mind is speaking? The little girl's daily actions take her from dancing to running, from swimming to stillness, filling the pages with

movement. She travels from spring into summer where the trees are chattering, and from fall, with tumbling leaves, into winter where the snow is twinkling. Who is this little girl? Follow her page by page, using your imagination to understand her descriptive, thought-provoking statements as they guide you to consider how to be silent or if silence can be felt.

We are surrounded by sound, but silence provides the inspiration to opening our ears and our minds to the world around and within us. It is through silence we are able to explore our inner selves. *Silence* is a valuable source for ways to introduce the concept into your classes. This book heightened my students' understanding of silence and piqued their curiosity. The end result was their desire to "play" more with it, to discover the abundant joy in the intriguing world of silence. ■

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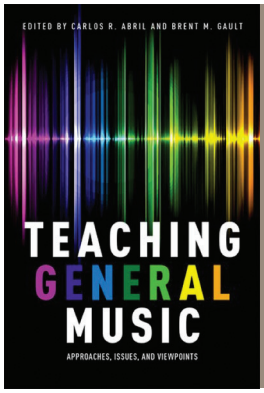
Reviewed by **Nicola F. Mason**

Teaching General Music: Approaches, Issues, and Viewpoints

Edited by Carlos R. Abril and Brent M. Gault
New York, NY: Oxford University Press, 2016



The most recent addition to the repertoire of scholarly writing on general music education is the masterfully crafted text, *Teaching General Music: Approaches, Issues, and Viewpoints*, edited by Carlos R. Abril and Brent M. Gault. The impressive coterie of contributing authors includes current scholars and educators of contemporary approaches in general music education.

Abril's introductory chapter clearly defines the term general music education, provides a summarized overview of key historical events in general music education in the United States, and sets an engaging tone for the subsequent chapters that begin with the Orff Schulwerk and include the Kodály Approach, World Music Pedagogy, Dalcroze Approach, and Music Learning Theory. These chapters are complemented by seemingly less traditional approaches, including social constructivism, digital media, interdisciplinary approach, and informal learning.

As expected, each chapter provides an overview and unique characteristic of the approach. In "Orff Schulwerk: Releasing and Developing the Musical Imagination," Amy Beegle and Judith Bond emphasize the unique characteristics of the approach, highlight primary source materials, briefly review research, and discuss the approach's application to broader educational concepts. Jackie Wiggins' "Teaching Music with a Social Constructivist Vision of Learning" is rich in content on the processes of learning that support the understanding of experiences from the constructivist perspective. Co-editor Brent Gault's "Kodály-Inspired Teaching" focuses on the tensions created by the adaptation of the Kodály approach in a global society and a discussion on music literacy and folk music as they relate to a culturally diverse society.

Fittingly authored by Patricia Shehan Campbell, "World Music Pedagogy: Where Music Meets Culture in Classroom Practice" examines the reality of meeting the needs of a diverse student population. Campbell transitions seamlessly from a discussion on the key events in world music history and the role of ethnomusicologists therein to the role of World Music Pedagogy (WMP) in bridging the gap between theory and practice. An overview of the five phases of WMP provides a clear picture of the approach to those unfamiliar with its tenets.

In Evan S. Tobias' "Learning with Digital Media and Technology in Hybrid Music Classrooms," he defines hybrid as "…a comprehensive curricular model that allows for students to emphasize particular foci or specializations while developing multifaceted or hyphenated musicianship in varied contexts" (p. 113). He highlights the use of digital media as a tool for supporting music education with regard to musical engagement and music literacy. Through vignettes and clear, simple examples, Tobias highlights the use of digital media as a tool for supporting music education relative to musical engagement and music literacy, and describes the pedagogical foundation of a hybrid approach to teaching with digital media supported by current techniques, including student collaboration, modeling, scaffolding, and assessment. "The Dalcroze Approach: Experiencing and Knowing Music Through Embodied Exploration" by Marja-Leena Juntunen

discusses the intersection of the approach with constructivism, the benefits of the approach for students within a musical and nonmusical context, and the application of the approach to different levels of general music education.

Janet Barrett's powerfully persuasive "Adopting an Interdisciplinary Approach to General Music" lays the foundation, aims, and characteristics, and provides guidelines of and for the approach. "If we teach music as cloistered, separate from other realms of knowing, we diminish its vitality and dynamic presence. If we fail to attend to the ways students connect music to their lives, we leave relational meaning to serendipitous chance and private musings" (p. 180).

Arguably, the most research-based theoretical framework for general music education is Cynthia Crump Taggart's "Music Learning Theory: A Theoretical Framework in Action." Taggart provides a guided tour through the fundamental assumptions of the approach, its close connection with language, components of instruction and assessment, and includes an overview of its application outside the general music classroom. The first half of the text concludes with "Informal Learning in General Music Education" by Ruth Wright.

The second half of the text provides more critical examination and individual perspectives on general music education from some of music education's most industrious authors, all of whom have impressive resumes of published works in their respective fields.

At first glance, *Teaching General Music: Approaches, Issues, and Viewpoints* might appear tantamount to other scholarly general music resources. Abril and Gault's collaborative editing, however, produced a uniquely organized collection of contemporary writings that comprise candidate discussions on the limitations and challenges of commonly used approaches as well as a companion website that includes lesson plans and/or videos of representative activities for the Orff Schulwerk, Kodály, World Music Pedagogy, and Music Learning Theory approaches. Subtle advocacy is regularly interjected with appropriate vignettes strongly supported with empirical research by the consummate collection of authors who provide meaningful writing true to the title. *Teaching General Music: Approaches, Issues, and Viewpoints* balances prevailing theories with contemporary issues to produce a body of work that secures its place on the bookshelf of music educators who seek to stay abreast with current trends, reflect on past and current practices, and be challenged by their views of general music education. ■

NICOLA F. MASON is associate professor of music education in the Department of Curriculum and Instruction at Eastern Kentucky University where she teaches courses in elementary and African music. A native of South Africa, Nicola received a doctorate degree in music education from the University of Kentucky and has received her Orff Schulwerk teacher education certification. She is past president of the Kentucky Orff Schulwerk Chapter and serves on the editorial board of *The Orff Echo.*

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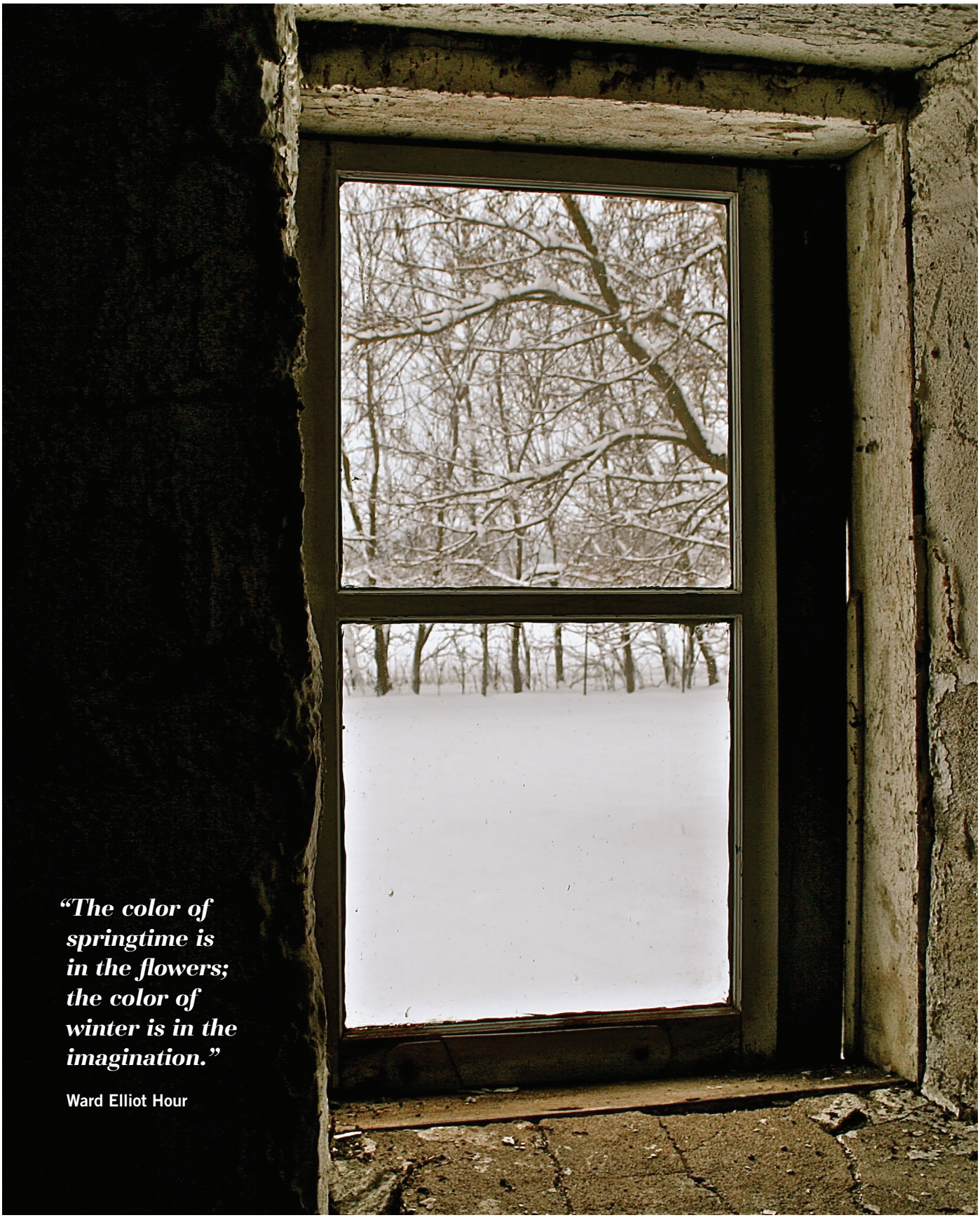
THE ORFF ECHO EDITORIAL CALENDAR

The Orff Echo looks for and publishes articles about any subject in every issue. Feature topics summarize the focus of only a few articles in a specific issue.

Issue	Feature Topic	Coordinator(s)	Contributor's Deadline
Fall 2017	Elementaria Electronica: Orff Schulwerk and Digital Media	Richard Lawton Lisa Lehmberg	February 15, 2017
Winter 2018	Orff Internacionále	Lynn Huenemann Nicola Mason	May 15, 2017
Spring 2018	50th Anniversary Issue	Richard Lawton Nicola Mason	August 15, 2017
Summer 2018	Open Submission	Chet-Yeng Loong, TBD	November 15, 2017
Fall 2018	Contemporary Recorder Pedagogy	Lisa Lehmberg, TBD	February 15, 2018



"The color of springtime is in the flowers; the color of winter is in the imagination."

Ward Elliot Hour

BARN WINDOW BY JAMES WOJNOWSKI.

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