

# THE Orff ECHO

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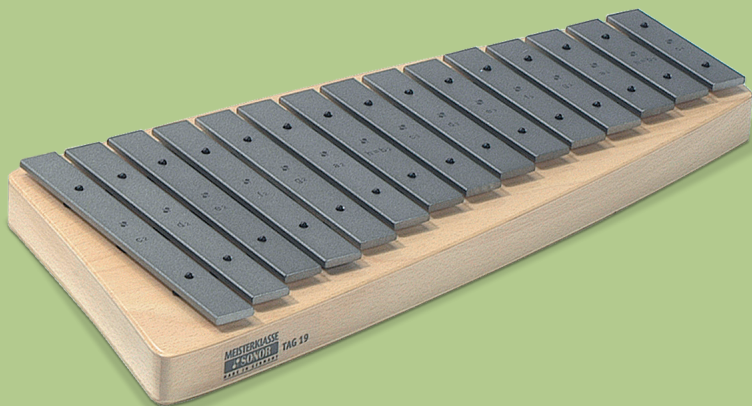
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- Orff Internacionále
- Enriching the Scope of Orff Schulwerk Through International Relationships



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# THE Orff ECHO

W I N T E R 2 0 1 8

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"Bavarian Snow Village" by Mackenzie  
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RELEASE THE CREATIVITY IN EVERY LEARNER

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## ethics statement

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

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## mission statement

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

### Our Mission is:

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

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## PRESIDENT'S MESSAGE

By Tiffany English

### Enriching the Scope of Orff Schulwerk Through International Relationships

**T**wo days into my term as AOSA president, I embarked on an exciting new adventure representing AOSA at the International Orff Forum Convention. The opportunity to visit Europe had never presented itself before, and I was a little nervous about travel, logistics, language differences, and the like. This anxiety made the

long international flight feel even longer! My nervousness dissipated immediately, however, upon arrival at the Orff Institute, where warm and enthusiastic greetings awaited—and not only at the Institute, but also throughout Salzburg. This trip confirmed for me that people everywhere are sincere and welcoming, and our apprehension should never keep us at home.

As an American I was delighted to find myself in the minority of delegates from all over the world. This unique place within the community of passionate Orff Schulwerk educators afforded a meaningful learning opportunity. As the convention progressed, it became apparent that



An advertisement for Teaching With Orff. It features a portrait of Carl Orff, an elderly man with glasses, resting his chin on his hands. The background is a vibrant red watercolor wash with musical notation. The text reads: "no strings attached" (with a checkmark), "A free resource for Movement &amp; Music Educators". Below the portrait is the "Teaching With Orff" logo, which consists of the word "Orff" in white inside a red speech bubble shape. The text "Teaching With" is positioned above the logo.

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concern about language barriers was unfounded. We communicated with ease because we shared the common goals of meeting new friends and colleagues and learning more about Orff Schulwerk. The joy and passion was contagious and solidified my belief that Orff Schulwerk teachers are connected in an extraordinary way.

The topic of the convention, The Encounter between Orff Schulwerk and Modern Arts, was one that sparked lively discussions that fostered intriguing workshops and performances. One of the most engaging activities was the discussion group segment. Groups were formed in random order, which stimulated conversation and fresh ideas. Our initial discussion topic was how our organizations include the modern arts. Interestingly, we learned it was not easy to define what the term modern arts means because people interpret it in different ways, depending on their culture, background, and experience. After hearing the reports from all the discussion group leaders, it became apparent the delegates had come to a central point: Modern arts reflect the moment of creation. This is a powerful approach for elemental music and can inspire exceptional improvisation in children.

Other discussions focused on the opportunities and challenges we find when incorporating modern arts in the Orff Schulwerk classroom. As delegates shared what the Schulwerk is like in their culture and country and how that relates to modern arts, we discovered many connections between us. In the final analysis, the discussions clearly detailed why the Schulwerk must develop in a country naturally rather than through an imported paradigm.

It was enlightening to hear reports from other Orff-Schulwerk Associations and Affiliated Schools around the world. As president of AOSA, I was interested in how these organizations and schools function. The reports from Greece, Taiwan, Turkey, Germany, Italy, Finland, the United States, and the Carl Orff Foundation were eye opening in many ways. I saw that, although

our organizational structures differ, we all know we must work together to achieve our common goal of promoting Orff Schulwerk in a way that is organic to our own cultures and countries.

The final farewell of the Orff Forum Convention was one I will never forget. There was a lovely recognition of Barbara Haselbach and Shirley Salmon as planners and coordinators of the convention, followed by recognition of presenters and panelists. The feeling of goodwill and camaraderie was overwhelming in the room as we celebrated the good work being done in the name of Orff Schulwerk. After the conclusion of the presentations, there were hugs all around as we said goodbye to new friends and colleagues. As a first-time attendee, not only to the convention, but also to Austria, I am grateful for this experience and the opportunities it presented. It opened my thinking in terms of leadership and teaching and confirmed that Orff Schulwerk transcends barriers.

Traveling and studying internationally is truly a gift, one everyone should enjoy. I am counting the days until my next visit to a new place. Keeping our thinking fresh, learning about new cultures, meeting people from different countries with different perspectives is vital as we hone our craft and become better citizens of the world. Consider applying for AOSA's Barbara Potter Scholarship Fund, awarded in even-numbered years, and give yourself—and your students—the gift of international study! ■

**TIFFANY ENGLISH** is the music specialist at Sugar Hill Elementary School in Gwinnett County, Georgia. She holds multiple degrees from the University of Georgia and Piedmont College. Her education also includes post-Level III Orff Schulwerk teacher education and Level I Kodály training. Tiffany has served AOSA as Region IV representative on the National Board of Trustees, chair of the Professional Development Committee, president of the Atlanta Area Orff Chapter, and co-chair for the 2014 AOSA Professional Development Conference in Nashville, Tennessee. She also served on the AOSA Executive Committee as vice president, 2015-2017.



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## IN THIS ISSUE

By Linda Hines with Nicola Mason, Christine Ballenger, and Roxanne Dixon

### Orff Internacionále

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*“Looking back I should like to describe Schulwerk as a wild flower.” —Carl Orff*

**O**rff Internacionále celebrates this metaphor, familiar to Orff practitioners everywhere. Like the wildflower, the process begins with propagation, thoughtfully tended by the International Orff-Schulwerk Forum Salzburg. Throughout this issue, innovative educators enliven the pages with their artful techniques for nurturing growth in places near and far as we explore the proliferation and possibility Orff Schulwerk stimulates worldwide.

We begin our international journey with “Orff Schulwerk Dissemination: Background and Commentary from the International Orff-Schulwerk Forum Salzburg,” in which Orff expert Barbara Haselbach examines the issue of Orff practitioners teaching in a diverse world. The author describes how the Forum, working with Orff-Schulwerk Associations (OSAs) and Associated Schools and Institutions (ASIs) across

the globe, seeks to further dissemination in a meaningful and authentic way.

In “Dzień Dobry, Ni Hao, Shalom—Hello World: Approaches to International Teaching,” Rob Amchin details activities shown to be equally effective in foreign lands and in the United States in producing genuine, elemental music making. Despite not always sharing a common spoken language with students, Amchin has found the processes of Orff Schulwerk to be a “universal language.”

We continue our journey with “Join the Line and Embrace the Band: Celebrating Balkan Music and Dance in the Orff Schulwerk Classroom,” in which Ardith Collins and Madolyn Accola explore the richness of Balkan dance music and its parallels with the Orff Schulwerk process. They present ideas for integrating classroom performance with folk songs and dances from the Balkans and provide accessible resources for use in the classroom to enhance cultural understanding through participatory music opportunities.

Unlike more historically accurate folk dances, the nature of Border Morris allows participants to create and change choreography. In “Border Morris Dance and Creative Application Within the Orff Schulwerk Classroom,” Kris Olson details the many colorful applications of this rich, engaging dance tradition to enhance the Schulwerk’s artistry and creative process.

A trip abroad inspired the questions: Does the Orff Schulwerk classroom provide a sense of community and space for real-world creation and interaction that mirrors the lives of the Balinese people? What can music educators learn from the Balinese way of life? In “Building Community and a Creator Mindset Through Orff Schulwerk: Reflections from a Trip to Bali,” Martina Vasil shares her thoughtful reflections and addresses their implications for Orff practitioners.

In the realm of elemental music making, how can Orff Schulwerk help promote cultural understanding? Juliana Cantarelli Vita, in her piece, “Promoting Cultural Understanding

Throughout this issue, innovative educators enliven the pages with their artful techniques for nurturing growth in places near and far as we explore the proliferation and possibility Orff Schulwerk stimulates worldwide.

Through Orff Schulwerk: Embracing Music in and as Culture,” discusses the importance of not only embracing music in culture, but as culture and examines how processes of Orff Schulwerk can work toward achieving this ideal.

Doug Goodkin’s extensive experience working with diverse groups has resulted in a unique perspective on the power of the Schulwerk, which he presents in his article, “International Orff Teaching: What. How. Why.” The author envisions a future where the underlying stories of music of various cultures enlarge the conversation and accent humanitarian goals, and where Orff practitioners from every corner of the globe facilitate an inclusive and universal approach.

What international trip would be complete without elephants, the sounds of a foreign language, and exotic music enchanting our ears? Two children’s books, *17 Kings and 42 Elephants*, reviewed by Lisa Sullivan, and *Kibbitzers and Fools*, reviewed by Jacqueline Garcia, along with this issue’s professional

The author envisions a future where the underlying stories of music of various cultures enlarge the conversation and accent humanitarian goals, and where Orff practitioners from every corner of the globe facilitate an inclusive and universal approach.

development book, *Gending Raré: Children’s Songs and Games from Bali*, reviewed by editorial board member Lisa Lehmborg, provide insight and ideas and a meaningful conclusion to our Internacionále journey.

The wildflower lives in our minds and in the hearts of our children. Conscientious cultivation by every Orff practitioner strengthens and ensures its authenticity, promotes its spread, and empowers its roots to flourish in new soil...and in the hearts and minds of the world’s citizens. ■

**LINDA HINES** is editor-in-chief of *The Orff Echo*. Issue coordinator **NICOLA MASON** and editors **CHRISTINE BALLENGER** and **ROXANNE DIXON** collaborated on this piece. They are active Orff teachers and enthusiasts.

## Have you considered serving AOSA? Do you have a passion for writing and editing?



Join our dynamic team of editors on *The Orff Echo* editorial board. Applications for new editorial board members are being accepted now through February 2, 2018. Please visit the AOSA website, [www.aosa.org](http://www.aosa.org), and scroll down to “Echo Editorial Board Seeks New Members” for details.

*The Orff Echo* is the national, peer-reviewed journal and philosophical voice of the American Orff-Schulwerk Association (AOSA), a professional organization of educators and practitioners dedicated to the creative music and movement approach developed by Carl Orff and Gunild Keetman.

# Orff Schulwerk Dissemination: Background and Commentary from the International Orff-Schulwerk Forum Salzburg

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**BARBARA HASELBACH** is emeritus professor at the Orff Institute, Mozarteum University, Salzburg, director of the Orff Institute and the former postgraduate university course, Advanced Studies in Music and Dance Education – Orff-Schulwerk, editor of the bilingual magazine *Orff-Schulwerk Heute*, chair of the International Orff-Schulwerk Forum Salzburg, internationally recognized teacher, and author of numerous publications.

## ABSTRACT

*From the 1950s to the present Carl Orff and his successors in Salzburg have recognized the need for a center to guide the spread of the Schulwerk throughout the world. The Orff Institute in Salzburg, Austria was established as the center for Orff Schulwerk pedagogy, and the International Orff-Schulwerk Forum Salzburg serves as the center for the large network of national Orff-Schulwerk Associations as well as Associated Schools and Institutions. In this article, the author explores the challenges associated with disseminating and adapting Orff Schulwerk outside its German roots.*

## By Barbara Haselbach

**W**hen Carl Orff founded the seminar for Orff-Schulwerk (later, the Orff Institute) and the “Zentralstelle für das Orff-Schulwerk” (Center for Orff-Schulwerk—today, the International Orff-Schulwerk Forum Salzburg, IOSFS) at the Mozarteum Academy (today, the Mozarteum University) in 1961, he might have had a vague idea of the far-reaching dissemination of his pedagogical concept and the necessity for a center of coordination and communication with institutions and individuals working with his Schulwerk worldwide. Today the IOSFS is the center for this network of all national Orff-Schulwerk Associations (OSAs) as well as Associated Schools and Institutions (ASIs). Its mission includes (IOSFS, n.d.):

### **I. Contact and exchange**

- with national Orff-Schulwerk Associations
- with Carl Orff schools and pedagogical institutions that have integrated Orff Schulwerk into their programs

- with graduates from all branches of study at the Orff Institute
- with interested teachers, scientists, artists, and institutions

## II. Information

- about Orff Schulwerk in the past and present
- about projects and developments in different countries and Orff-Schulwerk Associations
- about relevant courses and publications
- about current themes with regard to contents and organizational questions

## III. Publications

- Magazine: *Orff-Schulwerk Informationen* (OSI), as from 2014 *Orff-Schulwerk Heute* (OSH), including an index of all published articles (1961-2009)
- *Texts on Theory and Practice of Orff-Schulwerk* (original bilingual German/English edition; translations into Spanish, Farsi, and Chinese published; translations into Greek and Russian are in preparation)
- Reports about international activities concerning Orff Schulwerk
- Documentations of symposia (book/DVD)

## IV. Advice

- on publications of new adaptations of the Schulwerk
- on academic work, publications, new editions
- on syllabi, curricula for lecturers in educational and social institutions
- on teacher training courses
- on future projects
- on the introduction of Orff Schulwerk in a specific institution or country
- on the founding of a new Orff-Schulwerk Association

## V. Events

- Annual conventions with delegates from national Orff-Schulwerk Associations
- Meetings with editors of Orff-Schulwerk Association newsletters and magazines
- Meetings with directors and teachers of Carl Orff model schools and related institutions
- Planning, organization, and documentation of symposia and other events

- Introduction of new impulses and discussion of cooperative tasks and their implementation within the framework of these conferences

## VI. Recommendations and guidelines of the International Orff-Schulwerk Forum Salzburg

- Recommendations and guidelines for organizing Orff Schulwerk Teacher Training Courses (Levels Courses)
- Recommendation for the foundation of a national Orff-Schulwerk Association
- Recommendations for the founding of an Associated School or Institution

## VII. Network of Associated Schools

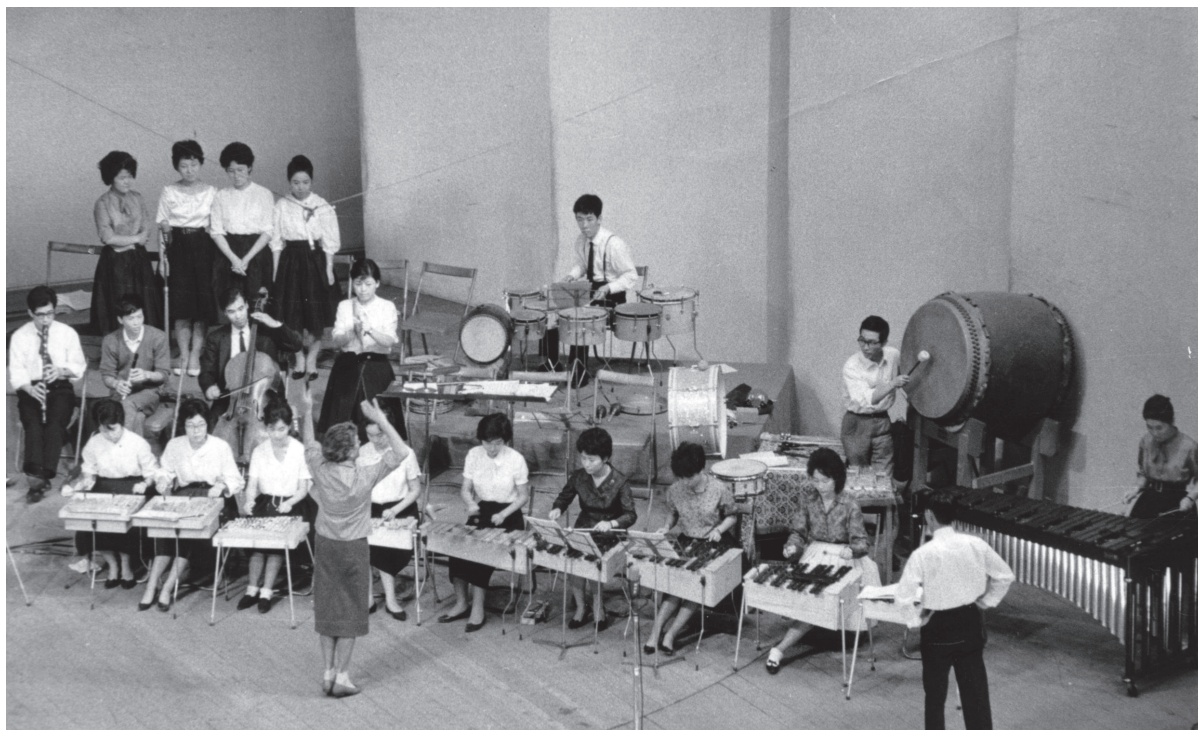
- Furthering international cooperation and exchange between the schools
- Furthering annual projects

The IOSFS fulfills its function in close collaboration with the Orff Institute Salzburg, the Carl Orff Stiftung (Carl Orff Foundation) Diessen, and the Orff-Zentrum München (Orff-Center Munich), along with the national OSAs and ASIs. It is supported financially by the Carl Orff Foundation in Diessen, Germany (Haselbach, 2011).

## A Short History of the Dissemination of Orff Schulwerk

The five volumes of the German edition of *Orff-Schulwerk: Music für Kinder* (Music for Children) were in the process of being published by Schott (1950-1954) when in 1953 an international conference took place at the Mozarteum Academy in Salzburg, Austria. Subsequently, music teachers from Canada, Sweden, Denmark, Germany, and Austria began to study at the Mozarteum with Gunild Keetman, Orff's collaborator and co-author of the Schulwerk. Not only did international interest in an authentic training program become stronger, but also Orff's concern increased regarding a growing and broadening unendorsed use of the Schulwerk and of the so-called "Orff instruments" (a term he never used). By 1961 the time had finally come, and the seminar and the center were founded in Salzburg. During the following decades the concept of Orff Schulwerk spread worldwide, and Orff-Schulwerk Associations have been founded in many parts of the world.

**Figure 1.** Gunild Keetman Directing Japanese Music Students for a Broadcast Recording in 1962.



SOURCE: ORFF ZENTRUM, MÜNCHEN, COPYRIGHT CARL ORFF FOUNDATION (PHOTOGRAPHER UNKNOWN).

### **How and Why Orff-Schulwerk Associations Have Been Founded**

The roots of Orff-Schulwerk Associations lie in personal connections to the Orff Institute. Since the early 1960s students and pedagogues from around the world have participated in introductory seminars, further studies (bachelor's, master's, Special Course) or other professional development courses at the Orff Institute (see Figure 1). Following this training, many participants develop an interest in implementing and adapting Orff Schulwerk in their own countries. This leads to pioneer work in their respective cultures and languages.

Often a circle of interested colleagues will collaborate to organize courses with teachers from the Orff Institute or well-established Orff-Schulwerk Associations. Colleagues and students then begin intensive studies, and the group of trained experts grows. The need for organizing a working team and a structure arises. Contact with the Orff-Schulwerk Forum Salzburg is established, and advice is given on how to establish a new Orff-Schulwerk Association. After extensive preparations, the development of

a working team, and the final approval by the IOSFS, a new Orff-Schulwerk Association is founded (Haselbach, 2011).

For the most part, the Orff Institute in cooperation with the International Orff-Schulwerk Forum Salzburg directed this process (see Figure 2, p. 13). During the first decades, courses taught abroad by Orff Institute faculty were mainly supported by the Goethe-Institut. Later they were often sponsored by the Carl Orff Foundation. In both cases, Hermann Regner was instrumental in the planning and, together with his colleagues, the teaching of the courses as well as the advising of new associations. Some colleagues helped and counseled fledgling associations across the globe in the first years, and some of them still continue to do so.

These are only the officially known facts. In reality, the Schulwerk spread steadily even without knowledge of the Forum or the Orff Institute and in countries without Orff-Schulwerk Associations. For some time, a sort of “wild and confusing” founding of teacher training courses and unsanctioned Orff-Schulwerk Associations took place. Such

**Figure 2.** Forum Member Orff-Schulwerk Associations and Associated Schools/Institutions Throughout the World Today.

<b>Forum Member Orff-Schulwerk Associations</b>	Argentina, Australia (New South Wales, Queensland, South Australia, Tasmania, Victoria, West Australia), Austria, Belgium, Brazil, Bulgaria, Canada, China, Colombia, Croatia, Czech Republic, Estonia, Finland, France, Germany, Georgia, Greece, Hong Kong, Iceland, Iran, Italy, Japan, Lithuania, New Zealand, Poland, Russia, Scotland, Singapore, Slovakia, Slovenia, South Africa, South Korea, Spain, Switzerland, Taiwan, Thailand, Turkey, United Kingdom, and the United States.  Others are in preparation
<b>Associated Schools/Institutions</b>	Finland, Germany, Greece, Italy, Thailand, Turkey, and the United States.  Others are in preparation

SOURCE: RETRIEVED FROM [HTTP://WWW.ORFF-SCHULWERK-FORUM-SALZBURG.ORG/ENGLISH/ORFF-SCHULWERK-ASSOCIATIONS.HTML](http://www.orff-schulwerk-forum-salzburg.org/english/orff-schulwerk-associations.html)  
[HTTP://WWW.ORFF-SCHULWERK-FORUM-SALZBURG.ORG/ENGLISH/ASSOCIATED\\_SCHOOLS\\_AND\\_INSTITUTIONS.HTM](http://www.orff-schulwerk-forum-salzburg.org/english/associated_schools_and_institutions.htm)

developments clearly had to be redirected. The following questions emerged:

1. What interests from within a country inspire the invitation of foreign lecturers to teach Orff Schulwerk courses?
2. What reasons provoke Western music educators to teach in other parts and cultural areas of the world?
3. What content is taught and how carefully is adaptation to the culture of the inviting country being made?

**1. What interests from within a country inspire the invitation of foreign lecturers to teach Orff Schulwerk courses?**

As mentioned, pedagogues who studied Orff Schulwerk seriously at the Orff Institute or who completed one of the various teacher training programs might want to bring the concept of this holistic and interdisciplinary aesthetic education to their homelands because they are convinced of its value and adaptability. They often invite their own Western teachers to give workshops and lectures because they know the quality of their teaching.

Another reason may be an interest in modern educational approaches and some sort of unquestioned admiration of Western methods, a consequence of globalization.

A third cause is the increasing marketing of Orff Schulwerk. More and more business firms, especially in Asia, take advantage of the well-known name *Orff* in order to sell short Schulwerk courses for high fees to a large number of participants who, after

a mere three days of classes, are convinced they now know the Schulwerk—a misapprehension with serious consequences. Unfortunately there are cases where business firms invited lecturers they found on the Internet, without any guarantee regarding their preparation, training, and quality of teaching.

**2. What reasons provoke Western music educators to teach in other parts and cultural areas of the world?**

There likely are many reasons, and each of us may have her or his own: curiosity and interest in foreign countries and cultures, desire to travel, or feeling a sort of connection and responsibility to former students who invite them, as well as a sense of pride and honor to be a type of ambassador in education. Others may think they are needed to help develop music and aesthetic education in “third world countries.”

From time to time we are questioned if what we do is a certain form of cultural colonization. Therefore we should consider this hidden critical reproach very carefully.

**3. What content is taught and how carefully is adaptation to the culture of the inviting country being made?**

Starting in the late 1960s and 1970s, many invitations from distant countries reached the Orff Institute and the Center for Orff-Schulwerk asking for specialists to give workshops and lectures at universities or pedagogical associations. Today this circle has been widened; now, teachers from various OSAs are also invited or offer courses.

**Figure 3.** First National Orff-Schulwerk Seminar in Bangkok, Thailand With Dr. Hermann Regner and Barbara Haselbach in 1974.



SOURCE: COPYRIGHT ORFF ZENTRUM, MÜNCHEN (PHOTOGRAPHER UNKNOWN).

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All of us who teach in foreign countries and cultures should have the same fundamental question in mind: How and what should we teach in a country that has a totally different culture, language, or pedagogical system, and where music and dance have meanings unlike those in our Western civilization, with different tonal systems and rhythms, instruments and games, texts and stories (see Figure 3)?

Orff once said, “When you work with the Schulwerk abroad, you must start all over again from the experience of the local children. And the experiences of children in Africa are different from those in Hamburg or Stralsund, and again from those in Paris or Tokyo” (Regner, 2011, p. 220). This statement clearly indicates that Orff never intended to export the musical material. He did not want us simply to teach our Western material to people in different parts of the world, but he did expect us to help them release their natural creative potential through the concept of the Schulwerk that could be adapted to the various music or dance systems and cultural traditions. Rather than avoid a missionary or “colonialist” approach, we are asked to learn as much as possible about the culture in question, convincing our colleagues in those countries to look for their own traditional treasures, to study their own children’s lore, their games and rhymes, songs and dances, stories and rites.

We certainly have to distinguish between:

- the “*material*” of the Orff Schulwerk, which has more or less the same format, and which uses a Western tonal system, Western scales, harmonies, texts, and so forth, that appears in Western Orff Schulwerk editions; and
- the “*concepts and principles*” of Orff Schulwerk (Hartmann and Haselbach, in press), which are universal but must be adapted in a knowledgeable and thorough way to the culture of the host country.

It may seem questionable to practice American or German songs with Southeast Asian children or teachers (except as an example of an intercultural approach), but doubtless their musical experience will be enriched by improvisation (in their respective musical tradition) and composition; the experience of the relationship between music, movement, text and song; creative group work; and all the other valuable tasks used in the Schulwerk. These music and movement/dance concepts and activities are basic to all cultures and are accepted without the feeling that one is being imposed upon by some missionaries of a Western system.

But the world has changed greatly in the last 50 years, and Western civilization has overrun many of the old cultures and their traditional arts. Therefore the trend to use Western education becomes more of a commercial interest; subsequently, the wish to bring Orff Schulwerk to new territories can lead to conflicts if competition between individual teachers or institutions arises.

Far too often we neglect to understand that Orff Schulwerk needs an organic process to grow. Orff Schulwerk is not a product one can simply take and use anywhere. It needs a process of growing pedagogic experience, especially for those who have studied only in short courses, and it also needs time for development among those who will eventually apply what they have learned.

### The Schulwerk – An Open Process

Because Orff Schulwerk is not a fixed and closed system, but an open, artistic-humanistic-pedagogical approach (Hartmann, 2012; Haselbach, 2012a, 2012b; Kugler, 2012; Salmon, 2012), interpretations vary, depending on where and when one is trained as well as individual abilities and interests. Some differences are:

- Movement and dance are still seen as a “decoration” in some countries. However,

it is important to remember that the Schulwerk originated in a dance school, the famous Güntherschule in Munich, Germany, and the explanatory notes in the *Music for Children* volumes speak clearly about the essential importance of movement/dance. Some teachers develop an openness to the other arts, but their interest in working in an interdisciplinary way is by no means accepted everywhere.

- Teachers who come from countries that were early multicultural melting pots have understandably an especially strong emphasis on “world music,” whereas others keep to their more limited perspective.
- There are also great differences concerning the material and curriculum between countries where Orff Schulwerk is mainly taught at schools and those where it is used with a greater variety of target groups.
- Some pedagogues keep strictly to the printed material and the sequential order of the *Music for Children* editions, whereas others handle this less systematically and more naturally. Others replace original pieces with what they believe are contemporary equivalents or simply with their own arrangements or compositions.

All of these differences can enrich or can lead to discussions about who represents the “real Orff Schulwerk” and who is a heretic. In order to learn from the first and avoid the latter attitude, the IOSFS sees one of its most important tasks as bringing different positions together in a “Think Tank.” These annual conventions organized by the IOSFS at the

Orff Institute are opportunities for discussions about an important “hot topic” each year with delegates from all national OSAs and ASIs. Themes of past conventions have been:

- 2012 The Artistic, the Humanistic, the Pedagogical Aspect of Orff-Schulwerk
- 2013 Orff-Schulwerk in School
- 2014 The Education of the Educators – International Convergence or Divergence
- 2015 Interculturality in Elemental Music and Dance Education
- 2016 Effective Forms of Assessment and Evaluation in Elemental Music and Dance Education
- 2017 The Encounter between Orff-Schulwerk and Modern Arts

Orff, a passionate gardener, frequently used images from nature to explain his ideas. He always emphasized the importance of an organic process, a natural and responsible growth, not a spreading at any cost. Uncontrolled dissemination over the years has left many plants growing in other gardens. In a number of countries Orff Schulwerk has influenced music and aesthetic education and been integrated into curricula, often without naming the source. It is our task to develop and adapt Orff Schulwerk in keeping with our times, but also to remember the origin and honor the approach Orff and Keetman created. ■

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# Dzień Dobry, Ni Hao, Shalom— Hello World: Approaches to International Teaching

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## ABSTRACT

*Although teaching internationally allows for the exchange of global music and culture, it also brings challenges in approaching different languages and traditions—not to mention the difficulty of choosing appropriate materials. Fortunately, Orff Schulwerk pedagogy and processes work as a “universal language,” enabling successful teaching and music making anywhere. In this article, the author discusses the “universal language” of the Schulwerk and offers examples of successful teaching processes used overseas.*

## By Rob Amchin

**S**haring ideas with people from around the world can ignite powerful relationships and experiences. We shake hands, hug, bow deeply, and want to learn more about the people we meet. International experiences begin with such meetings and questions, and international musical experiences are similar. How do we make music together, coming from different backgrounds, cultures, and experiences? What musical materials can unite us? Ultimately, we can greet and learn about one another through music. We might clap a pattern, chant a poem, sing a simple song, perform a dance, play on an instrument, or improvise a melody.

As I have had the opportunity to teach internationally, whenever I learn from someone from another culture or part of the world I grow as a musician and person. Each encounter leads me to think about my teaching and better understand the teaching process. Further, such experiences allow for reflection on our common passion for quality musical experiences for our students. Despite differences of language and culture, Orff Schulwerk and its processes are powerful tools to use to create music in any setting, anywhere.

**Figure 1:** Improvising in Pentatonic With Teachers in China.



PHOTOGRAPHER: WEI-BIN ZENG. USED WITH PERMISSION.

### **A Universal Language**

Orff's pedagogy is often described as a "universal language" (Aaron et al., 1977, Beegle & Bond, 2016) due in part to its emphasis on the "elemental," as well as the fact that the musical materials (beside the songs and rhymes) presented in the *Music for Children* volumes were not collected from any traditional culture (Calantropio, 2010). Although the materials included in the five volumes of *Music for Children* were created within a Western worldview, the underlying premise of the volumes was for pedagogical purposes (Shamrock, 2013). Furthermore, "the processes of Orff Schulwerk are not culture-specific; all students benefit from imitation, exploration, creation, and play. This constitutes strong evidence for an Orff Schulwerk without borders" (Maxwell, 2015, p.15). Anywhere we teach, we can use children's songs and poems, explore the space, instruments, and sounds around us, and create improvisations and compositions from a variety of inspirations. The processes and goals of creating expressive music and movement do not change with international travel. Children everywhere love to sing, move, and express themselves through musical activities and thus are eagerly engaged in the active music making Orff Schulwerk inspires.

Sharing music and pedagogy with teachers of different backgrounds also offers opportunities to reflect on our own teaching and school situations, as teachers around the world have similar questions and concerns, ranging from classroom management issues to questions about how to shift to the child-centered approach as the Schulwerk suggests. With our colleagues both here and abroad, we discuss solutions and strategies to tackle these and other teacher concerns. Interestingly, questions and conversation tend to focus on the value of child-centered explorations and improvisations—more evidence for the universality of the Orff Schulwerk.

### **International Perspectives**

Carl Orff made it clear that it is our responsibility to reflect on our understanding of the Schulwerk as it relates to our own situation and culture. This is why there are so many editions of *The Schulwerk*—published in over 20 different languages (Frazee & Kreuter, 1987), as well as numerous supplemental publications. Nearly all the recent supplements contain lesson plans, extension ideas, and child-directed learning tasks inherent in the Orff philosophy (Amchin, 2011; Lopez-Ibor & Maschat, 2006; Calantropio, 2015). This is why Orff Schulwerk is an *approach* to learning

Figure 2: Exploring the Sound of the Drum with Preschoolers in China.



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PHOTOGRAPHER: WEI-BIN ZENG. USED WITH PERMISSION.

rather than a set *method*. Seeking an international perspective on *The Schulwerk* is more than simply adapting pieces from the volumes or singing a song in a different language. Orff Schulwerk is a celebration of child-centered explorations, and that remains true no matter the country (see Figure 1, p. 17). Evidence of Orff Schulwerk’s international effectiveness is apparent when viewing the list of the 45 different international Orff-Schulwerk Associations currently active (International Orff-Schulwerk Forum Salzburg, n.d.).

### Cultural Relevance

As international teachers, should we teach music from the culture we are encountering? Ultimately,

our goal is authenticity (Shamrock, 1980). While I have taught “Troika” in Russia, a Chinese poem in Beijing, and danced the “Hora” in Israel, it felt odd using these activities when the participants likely already knew the materials. It became apparent that there are overarching elemental processes beyond specific materials-based choices that can be applied to music from any culture. Therefore, I often present universally applicable core elemental processes instead. Although I learn and share music from various countries, my instinct is typically to present Orff process through resources other than culture-specific materials. In continuing to ask, “Are there universal process models that everyone can find meaningful?” and “What is the Orff universal

language?” it is possible to find a few activities equally effective in foreign lands and the United States that lead to elemental and authentic music making. The following experiences seem universally translatable to any setting.

### ***Reaction training and pulse***

Large group teaching experiences typically begin with movement reaction training. Individuals walk to their own internal pulse until a collective group tempo emerges. This becomes the “home” pulse. As with students in the United States, there are many variations and ideas to explore from this beginning, including fast and slow variations and using pathways, levels, and others means of traveling, leading to melodic improvisation and potential choreographies. My Chinese students caught on to this activity very quickly, whereas in Poland the children were more hesitant to participate. Factors that might have caused these differences include student age, experience in movement activities, and experience with improvisation.

### ***Passing a rhythm***

Begin by passing a single sound (a clap) around the circle. Expand to two, three, and four sounds until a rhythmic pattern emerges. Once successful, add more body percussion to vary the timbre of the rhythms “sent around the circle.” Finally, attempt a canon. To do this, once a rhythm is passed halfway around the circle, introduce a new pattern in the same meter, complementing the first pattern. This is usually done in duple meter but, depending on the group, other meters may be tried. Ideally, students lead this activity after the initial model has been presented.

### ***Exploring timbre***

Pass a hand drum around the circle, inviting each person to make one sound, any sound, on the instrument. Encourage individual choice of how to “sound” the instrument. The second time around the circle, invite students to find a new way to play the drum—perhaps using different parts of the drum or different parts of the hand, fingers, body, or even a shoe! On a third time around, explore two different sounds, both new and contrasting, for example, choosing a loud and quiet sound. Extend this exploration to a rhythmic pattern performed on the drum (see Figure 2, p. 18). To develop a

In continuing to ask, “Are there universal process models that everyone can find meaningful?” and “What is the Orff universal language?” it is possible to find a few activities equally effective in foreign lands and the United States that lead to elemental and authentic music making.

simple pattern, you might start with the rhythm of a student’s name. Everyone has the opportunity to echo the rhythm of the name before moving on to a new name or idea.

### ***Question and answer***

A well-known activity in Orff classrooms is rhythmic and melodic question and answer exploration. This can be done with little explanation, an asset when language barriers are present. Begin with simple imitation games using body percussion or small percussion instruments. To start, everyone has an instrument to play; sometimes students might have two instruments so they can determine which is most appropriate for this activity. (For example, echoing a rhythmic pattern on a drum is easier than on a gong.) Next, an elemental rhythmic phrase poem or text might be used to develop a rhythmic “question” for the class to perform. Two lesson options emerge: In one sequence, the class performs the “question” that the teacher then “answers” in a similar but not exact way. The second option is for the teacher to play the rhythmic “question” while the class supplies the answer. After some group practice improvising answers, students can work in pairs or small groups. Finally, listen to individuals and praise the variations. Melodic question and answer explorations can also be used with voice or pitched instruments.

### ***Improvised movement to recordings***

Music with strong formal structures is best for this activity. Additionally, rather than using music only from one culture, present music from many parts of the world to accompany movement. Wherever you travel, make it a point to learn about the musical traditions of the people you are meeting. Develop movement accompaniments from these discoveries; this allows the creation of a digital playlist containing contrasting music from many cultures to use—both from the region you are visiting and elsewhere. The playlist

Figure 3: Follow the Leader.



PHOTOGRAPHER: WEI-BIN ZENG. USED WITH PERMISSION.

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grows with each new country, offering unlimited selections. To deepen the experience, compare music of different cultures, such as exploring movement more appropriate for a Chinese *erhu* melody versus a Middle Eastern *Dabke*. Different musical traditions can be experienced, even in settings with non-western teachers and students. From one or two pieces, an elemental choreography can be developed.

### **Singing**

It is always important to include vocal music in our Orff process. This is sometimes difficult when trying to learn and replicate songs in other languages. One solution is to seek melodies and songs that have nonsense syllables or vocables—a solution other Orff teachers with international experience have found useful (Fleetwood, 2015). Children's songs with nonsense words exist in all languages. Two songs that work well are the round *Neesa* (Native America), and *Bim Bom* (a Yiddish *nigun*). Both melodies have simple, repetitive texts. To enhance the experience,

add movement and rhythmic accompaniments to fit the spirit of the melody being sung.

### **Conclusion**

Orff Schulwerk presents itself as a universal language and thus can serve the world community in many ways. Through international presenters at national AOSA conferences and emissaries and teachers from the United States working with our colleagues overseas, Orff Schulwerk continues its mission to reach all teachers and children through child-centered music and movement education. Although an international guest may bring music from his or her culture, the process of learning music and dance are the central part of interactions with any teacher. The universal language of Orff Schulwerk connects the world as we explore music and movement education for all people of all ages and locales (see Figure 3).

By collaborating with our fellow music teachers both at home and abroad, we develop a better appreciation of our shared goals for active music

making and see for ourselves that Orff processes stand on their own for all children. No matter what materials are presented, ultimately, we make music

together. Most importantly we share a common love of experiential learning and exploration. It all begins with a simple hello. ■

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# Join the Line and Embrace the Band: Celebrating Balkan Music and Dance in the Orff Schulwerk Classroom

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## ABSTRACT

*In this article, the authors describe their involvement and experiences with Balkan music and dance and how participatory music opportunities have shaped their teaching. The authors believe the weaving of melody, rhythm, dance, and socializing in the Balkan community mirrors the Orff Schulwerk pedagogical process. At Balkan events, everyone is invited to join the line and embrace the band!*

## By Ardith Collins and Madolyn Accola

**T**he Balkan countries are located in Central and Eastern Europe and include Greece, Albania, Macedonia, Bulgaria, Romania, Serbia, Montenegro, Kosovo, Bosnia and Herzegovina, Croatia, Slovenia, and part of Turkey. “Balkan,” meaning “mountain” in Turkish, harkens to the geographic positions of the mountain chain known as the Dinaric Alps to the west and the Carpathian Mountains and Danube River to the north. The Balkan Peninsula extends into the Mediterranean Sea and is separated from Italy on the west by the Adriatic Sea. Greece sits at its southern end, flanked by the Ionian and Aegean Seas, and Turkey extends southeast. Although the region has diverse political, religious, and economic identities, one commonality throughout the Balkans is brass bands comprised of trumpets, trombones, tubas, tapan (bass drum), and snare drums. These instruments were first brought to the region as part of military marching bands in the 19th century during the Ottoman Empire. Over time, brass bands and *kolo*, or circle dances, became part of the fabric of the region, used to celebrate birth, life, and death. Other common instruments of the region include the *gaida* (bagpipes), accordion, clarinet, *zurna* (wind instrument), *kaval* (end-blown flute), violin, suspended cymbal, and frame drum (tambourine). Mixed meter and haunting melodies are characteristic of Balkan music and can

be heard and experienced at folk dance groups, camps, and institutes throughout the world and the United States.

### Ardith's Story

Driving home from Orff Level I, I felt excited and exhausted. Initially, movement made me apprehensive because dance was not permitted in my childhood. I was unsure how to implement all I had learned with my middle school students and realized if I really wanted to change my way of teaching, it could not be something I did only two weeks each summer. My search for the dance Sasha! led me to information on a nearby international folk dance group, the Morristown Folk Dancers. With curious resolve I joined the line at my first folk dance, and every Wednesday night for the next three years participants shared stories of the music and dances as the open circle undulated across the floor.

After a change in schedule prevented my dancing regularly, I was invited to join the newly formed Montclair University Balkan Ensemble under the direction of Raif Hyseni, master accordionist from Kosovo, and Merita Halili, a virtuoso Albanian folk singer. Cherished as national treasures in their homelands and known throughout the folk music and dance community, Raif and Merita taught me to play the melodies and rhythms I had first learned with the Morristown Folk Dancers. These experiences have shaped me as an educator and enthusiast of Balkan music and dance.

### Madolyn's Story

Community music making has been a result of my lifelong participation in ensembles. My earliest Balkan experience was singing *Niška Banja*, a Romani folk dance arranged by Nick Page, with the Brooklyn Children's Ensemble. I loved the parallel thirds, 9/8 meter, and the forward vocal timbre. While studying abroad in the Czech Republic, I devoured the works of Janáček and Smetana and witnessed how music and dance unified people in the region.

Returning to the United States, I pursued Balkan music by attending the Zlatne Uste Golden Festival in Brooklyn. The energy, community, and excitement motivated me to pursue dance lessons at the Hungarian House with Michael Ginsburg, leader of the brass band, Zlatne Uste. Initially, I

learned by "see and copy," a method that prevents internalization of steps and application to other dances. Michael prefers participants learn by listening and identifying meter, saying the steps, clapping the rhythm, then translating the words and rhythm into the feet, a learning style akin to the Orff pedagogical process. Realizing the connection between rhythm and dance inspired me to teach Balkan folk dances to my students this way.

### Folk Dance and Interconnectedness

Although we are not of Southeastern European heritage, our stories are consistent with Mirjana Laušević's findings in *Balkan Fascination* (2016, pp. 64-66) of the many non-Balkan natives who made instant, visceral, and spiritual connections to the music, dance, and kindred spirits in the Balkan community. In the 1880s, Jane Addams and Mary Wood Hinman saw folk dance as a means of unifying the rich and poor in settlement houses in Chicago and New York. Addams and Hinman were inspired by the educational philosophy of John Dewey, who emphasized the importance of play, activity, and education:

This idea of the interconnectedness of all people was the defining premise of the American settlement movement. It was used not only as a basis for bridging the gap between rich and poor, but to blur national and ethnic boundaries and acknowledge immigrants from all over the world as part of the universal humanity embodied by American society. (Laušević, 2016, p. 73)

This is a value we both hold true, while being mindful and responsive of the culture that has embraced us.

### Connections Between Balkan Music/ Movement and Orff Schulwerk Classrooms

As Orff Schulwerk teachers, we witness the power of process-teaching movement with students and the importance of cross-lateral gross-motor skills connected to attention and memory (Jensen, 2005). Mirjana Laušević's research found that most Balkan enthusiasts first experienced Balkan music as dancers, rather than as musicians or singers (Laušević, 2016). Movement allows for learning to be coded on a cellular level, a concept at the fore of neurobiology (Thaut, 2008).

Figure 1: *Dimna Juda*.

Macedonian folk song arr. Collins

$\text{♩} = 120$

The musical score is arranged in three systems. The first system includes vocal lines for Xylo/Recorder and Bass Xyl, and a drum line. The Xylo/Recorder part has lyrics: "Dim - na an old crone Dim - na house of bone". The Bass Xyl part has lyrics: "Mac-e-don-ia folk tale". The drum line has lyrics: "Mt. Vla-ina". The second system includes X/R, BX, and Dr. parts. The third system includes X/R, BX, and Dr. parts. The tempo is marked as quarter note = 120.

SOURCE: ARRANGED BY ARDITH COLLINS.

Balkan music is often modal and frequently employs the use of a drone, which parallels the Orff approach. These qualities of Balkan music provide a “sense of being ‘grounded’ and connected to the rest of the world’s music and people: a sense of the universal transcending time and place” (Laušević, 2016, p. 59).

Balkan dances vary in tempo and “often accelerate from a slow, controlled beginning, growing in speed, complexity, and excitement” and employ “direct focus and sudden, forceful, ‘bound’ energy” of Laban efforts (Vail, 2008, p. 199), a cornerstone in Orff Schulwerk movement training. Performing in a Balkan ensemble parallels the experiential Orff process (rote repetition, imitation, movement, and improvisation), whereas folk dance etiquette is similar to an ideal Orff Schulwerk classroom.

Seasoned Balkan dancers intuitively respond to rhythms they hear played. A slow, lyrical 7/8 will initiate a *Lesnoto* (the simple one in Macedonian and Bulgarian) figure—three steps right, one step left—whereas 5/8 or 5/16 meter, two to three groupings, inspires a *Pajdusko*, or skipping-type

step. Dancers join hands in a line, smiling across what often becomes an open circle. This intertwining of music and dance creates community by connecting musicians with dancers, parents with children, and friends with new acquaintances.

### You’re in the Band!

One way to encourage active engagement when teaching folk dance to older students is to offer opportunities to accompany a dance by playing “in the band.” Transcriptions of Balkan melodies can be found online as well as in folk music compendiums, including Tom Pixton’s *Pinewoods International Collection*. Once students experience the rhythm of a dance through movement and become familiar with the melody through hearing an authentic recording, arrangements can be performed with barred instruments, recorder, and percussion. Students may find joy connecting the rhythms and melodies they learned through movement on instruments. The following are three ideas for incorporating folk songs and dances from the Balkans with classroom performance.

#### *Dimna Juda*

*Dimna Juda* connects to the study of world civilizations, and the drone/melody can be played on barred instruments or recorder. Cited as Macedonian, recorded variants abound, from a cappella women’s voices to fantasy folk rock. In *Rhythmically Moving*, Phyllis Weikart alludes to a deeper story about a “troublesome female” named Smoky Juda, but the song transcends national boundaries (Weikart, 2006, p. 204). In legends, *Dimna Juda* is an evil woodland fairy in South-Slavic mythology who initially appears beautiful. In one tale, she collects the souls of young men after they marry her, whereas in another she builds her castle from the bones of men and women on the summit of the Vlaina mountain range that sits between Bulgaria and Macedonia. Students can dramatize the legend through dance by beginning in short dance lines with leaders acting the part of *Juda*, “capturing” other lines while classmates provide instrumental accompaniment (see Figure 1).

#### *Vajta Kalova*

*Vajta Kalova* is an ancient southern Albanian song circa 1500, passed down through the oral tradition and describing homesick Albanians who migrated to Calabria in Italy during the Ottoman Empire. The

melody is playable on recorder, as notated in Figure 2. (Listen to a performance of *Vajta Kalova* by the Montclair State University Balkan Ensemble by visiting: [https://www.youtube.com/watch?v=6TJrWNTqU\\_8](https://www.youtube.com/watch?v=6TJrWNTqU_8).)

The melody could be transferred to barred instruments or recorder, with bass accompaniment on D and A.

### **Pogonishte**

*Pogonishte* is a traditional Southern Albanian dance, with steps similar to the Greek folk dance *Sta Dyo*. Improvisation is an important aspect of Balkan ensembles, and the hypnotic vanga drone can be used as a basis for students to improvise on xylophone or recorder (see Figure 3).

A vintage recording of *Pogonishte* performed by the Albanian Orchestra can be heard on the album *Music of the Balkans*, Volume 1 – Albania, Central Balkans (1920 – 1940), available on Spotify. When possible, the use of accordion will add an authentic timbre to these ideas for incorporating student accompaniment with Balkan dance (see Figure 4).

**Figure 2:** *Vajta Kalova*, as Performed With the Montclair State University Balkan Ensemble.

as learned from Raif Hyseni

Albanian

Moderato



SOURCE: TRANSCRIBED BY ARDITH COLLINS.

**Figure 3:** *Pogonishte*, as Performed With the Montclair State University Balkan Ensemble.

as learned from Raif Hyseni

Traditional



SOURCE: TRANSCRIBED BY ARDITH COLLINS.

**Figure 4:** Folk Dances.

#### **1. Basic Kolo** Serbia

*Suggested Grades: Primary (2nd/3rd)*

2/4, “oom-pah” feel

Suggested music: *Uzicko Kolo*, Raya Brass Band (medium tempo)

Hands held down and loosely

#### **Dance Steps:**

Traveling to the **right** starting with the **right foot** ...

*Walk walk step together step together step together*

Now to the **left**, starting with the **left foot** ...

*Walk walk step together step together step together*

The “together” steps are more commonly performed with two quick steps, as in this video: <https://www.youtube.com/watch?v=nzblemLDN2g>

#### **2. Lesnoto** Macedonia

*Suggested Grades: Primary (2nd/3rd)*

7/8 meter (3+2+2), slow and relaxed

Suggested music *Makedonsko Devojce*, Orkestar Bez Ime (medium tempo)

Line formation traveling to the right with hands held up in “V” position

#### **Dance Steps:**

Traveling to the **right** and starting with the **right foot** ...

*Walk walk step lift (left) step lift (right)*

Watch the dance: <https://www.youtube.com/watch?v=jgAjVrY-zj8&t=70s>

#### **3. Čoček** Romani dance

*Suggested Grades: Upper Elementary*  
4/4

Suggested music: *Bobanov čoček*, Bohan Marković, *Lacin Čoček*, Zlatne Uste  
Line formation traveling to the right with hands held up in “V” position. Let arms move naturally with bouncing of the feet

#### **Dance steps:**

Starting with the **right** foot traveling **back** and **right** ...

*Back back side quick quick front quick quick*  
R L R 1 r L r 1

Watch the dance: <https://www.youtube.com/watch?v=2VL3H7kegU>

SOURCE: CREATED BY MADOLYN ACCOLA. AS LEARNED FROM BALKAN FOLK DANCE EVENTS AND CLASSES WITH MICHAEL GINSBURG.

Folk dance plays an important role in music learning, such as reinforcing pulse, rhythm and form, and fostering social interactions. With international dances, students attune to new tone sets, rhythms, formations, and meters. Teaching Balkan folk dances can begin by comparing marching (2/4 and 4/4) and swinging time (6/8). Counting sounds helps students subdivide mixed meter. For example, to create 7/8 with 123 12 12 groupings, take 6/8 “ta-tu-te” (three eighths) and the 4/4 rhythm “ta-ti” (two eighths), which becomes “ta-tu-te ta-ti ta-ti.” This rhythmic sentence can be spoken, placed on the body, translated into speech, and played on instruments. Once the rhythmic sentence is secure, it can be altered to fit the dance. Students can successfully identify mixed meter time signatures in this way (see Figure 5).

Students enjoy listening to Balkan brass bands and drawing connections to the instrumentation of music from other cultures. On first hearing a piece played by a Balkan Brass band, students have drawn parallels to their own culture and said things

**Figure 5:** Process for Teaching Balkan Folk Dancing With Rhythmic Building Blocks.

- A. Echoing word chains (pine-ap-ple or-ange le-mon)
- B. Translating words into rhythmic syllables (ta-tu-te ta-ti ta-ti)
- C. Placing rhythm on the body
- D. Echoing dance steps
- E. Mirroring dance steps with hands
- F. Mirroring dance steps with feet
- G. Dance in line formation

SOURCE: CREATED BY MADOLYN ACCOLA.

like, “This sounds Mexican,” and “This sounds like a song I’ve heard on the radio.” Raya Brass Band, a Brooklyn-based Balkan band, is an example of artist-musician culture bearers who have visited schools to introduce students to their instruments, the Balkans, and the joy of music and dance. This provides nexus with current trends in world music pedagogy and ethnomusicology, as advocated by Patricia Shehan Campbell in Abril and Gault’s text *Teaching General Music* (2016), for music educators to “design experiences for their students to draw them into a wide spectrum of world music and to develop an understanding of culture through music” as a way to enhance world music pedagogy experiences (p. 94).

Choral arrangements of Balkan folk songs often suggest incorporating traditional dance. Because many dances are repetitive, staging can add interest to the performance. When Madolyn choreographed the Bulgarian song *Trgnala Rumjana*, arranged by Martha Holmes, for the Organization of American Kodály Educators Women’s Concert Choir, she featured pockets of girls portraying typical village chores, eventually linking into a swirling line celebrating the completion of their daily tasks, all observed by a young boy who is welcomed into the joyous dance. Creating a storyline and incorporating step variations can turn a simple dance into a visually stimulating performance. Two Balkan choral pieces to try with students are *Niška Banja*, arranged by Nick Page, and *Gerakina*, arranged by Henry Leck.



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Educating children about Balkan culture fosters traditions and cultural understanding. Gergana, a Bulgarian children's chorus and school founded in 2004, offers classes in Bulgarian language, history, art, dance, and music (<https://www.gerganany.com/about-2>). *The Gergana Songbook* contains Bulgarian songs with English translations used by Bulgarian schools worldwide. Thanks to organizations like Gergana, New York City is a model in the preservation and celebration of Balkan culture.

### Balkan Music in the Community

Balkan folk dancing, singing, and instrumental events are centered on social interaction and musical experience. Balkan events are multi-generational, providing families the opportunity to participate in the liveliness of dancing and playing music together. Many events begin with an introductory dance lesson that enables beginners to join the line with confidence.

Folk dance clubs, brass bands, and family-friendly camps are a vibrant part of the Balkan community. The East European Folklife Center (<https://eefc.org/>) hosts two camps—Iroquois Springs, New York and Mendocino Woodlands in California, which began in 1935 as a WPA project. Balkan camps offer a variety of classes in traditional instruments, folk dancing, regional

singing, and nightly musical entertainment at *kafana*. Mainwoods Dance Camp, Pinewoods in Massachusetts, and Fall Camp in Pittsburgh are also popular family camps that offer international folk dance and music experiences.

The world's most notable brass band competition and festival, lauded by Miles Davis, is Guča Trumpet Fest, held annually in Serbia (Guča, 2017). The apex of American Balkan events is the Zlatne Uste Golden Festival held each January in Brooklyn; similar events are held in Seattle, Chicago, and Boston. Information on attending these events is readily available on the Internet.

### Conclusion

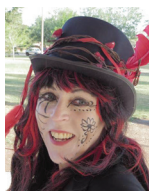
We have found the Balkan community, much like the Orff Schulwerk community, to be a joyful community, passionate about music and movement. As Thomas Turino describes in *Music as Social Life* (2008), we feel sonically and socially bonded to the music from participatory experiences and pass these stories on to our students. We hope our journeys inspire your own quest for participatory music experiences, perhaps through a folk dance group, festival, or dance camp. The opportunities are bountiful; your heart will be filled with memories for a lifetime and songs, dances, and experiences to share with your students. ■

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# Border Morris Dance and Creative Application Within the Orff Schulwerk Classroom

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**KRIS OLSON** received her master's degree with an emphasis in Orff Schulwerk from the University of St. Thomas, Minnesota. She has taught music and movement to children for 28 years and has worked with adults in workshops and university summer courses. Kris is a member of Flatlands Dance Theatre and Caprock Morris in Lubbock, Texas where she has spent time teaching dance at Texas Tech University, leading a youth percussion ensemble, storytelling, choreographing, and teaching early childhood music and dance. Kris presents Border Morris workshops and leads a boys' Border Morris side called "Brothers Grimm."

## ABSTRACT

*Experience with Border Morris dance has led the author to research its origins and explore ways to incorporate it into the music classroom. In this article, she provides background information on Border Morris dance and connects its creative aspects to the Orff Schulwerk process, offering ideas and resources for incorporating it into teaching or personal artistic exploration.*

## By Kris Olson

A friend once referred to me as the “keeper of nursery rhymes.” That is the same role we take as folk dance instructors. We do what we can to find the most traditional sources and interpret them as accurately as possible. We are the keepers of folk dance, not the inventors. Inventing belongs in the creative movement realm, and we do not often think of teaching folk dance and creative movement simultaneously, but maybe we should. In the last six years I have been discovering a modern folk dance form that bubbles with invention and reinvention, a form that embraces evolution while maintaining respect for tradition. That style of dance is called Border Morris, a kind of Morris Dance.

## What Is Border Morris Dance?

The term “Morris Dance” encompasses various styles of English folk dance that use sticks, handkerchiefs, or swords, and may be ceremonial, according to The Morris Ring (n.d.) website, the United Kingdom’s National Association of Men’s Morris and Sword Dance Clubs. The genre is commonly divided into six main styles: Cotswold, Molly Dances, Border Morris, N.W. Clog Morris, Longsword, and Rapper (Morris Ring, n.d.).

Border Morris dances are a specific style of local dances originating from the villages along the English side of the Wales-England border in the counties of Herefordshire, Worcestershire, and Shropshire (Cawte, 1963; Dommett, 1992). Modern Border teams, known as “sides,” dance boisterously using sticks and bells (see Figure 1). Their costumes, referred to as their “kit,” often consist of clothing decorated with ribbons or rags, decorated hats, and colorfully painted faces.

As with any evolving folk tradition, discerning the exact origin of Morris Dance is difficult. While searching for information to accompany my teaching, a suggestion surfaced that Morris Dancing is linked to pagan fertility rites and has historical roots in the Moors of North Africa (Jones, 1982). Such references persist, even in teacher workshop circles, but folklorists dispute these theories (Cawte, 1963; Cutting, 2005; Heaney, 1985; Howkins, 2002). Dr. John Cutting in his 2005 book, *History and the Morris Dance: A Look at Morris Dance from Its*

The common structure of Border Morris is that of figures and chorus, akin to verse and chorus of a song, in which the figures change while the chorus remains the same.

*Earliest Days Until 1850*, meticulously discusses the oldest available references to Morris dance from the writings of William Shakespeare, to 15th-century woodcuts, to the etymology of the word Morris. His conclusion is that although these theories sound plausible, there is not enough corroborating evidence to support them. Cutting (2005) summarizes this idea at the end of his book.

...it seems clear that what we would all recognise as morris dancing goes back to the early eighteenth century. Then for the three hundred years before that, we see the word morris in fairly regular use but applied to styles of performance about which we know very little. However, one

**Figure 1.** Caprock Morris Dancing at 12,000+ Feet Altitude at the Prime Morris Ale, Hosted by Breathless in Berthoud, Estes Park, Colorado, 2014.



SOURCE: PHOTO BY TIF HOLMES.

thing is very clear: those emotive words “pagan,” “ritual,” “pre-Christian” and “fertility rite” make no appearance at all, for these are ideas of the twentieth century put forward to add colour to a revival movement and to match the romanticism that followed the First World War. (p. 195)

Cecil Sharp, who collected English song and dance at the turn of the 20th century, spearheaded the revival to which Cutting refers (Cutting, 2005; Schofield, 2016). Sharp focused more on the Cotswold Morris Dances than the dances from the Welsh border. As a result, the exact steps and gestures of the original Border Morris dances have been less well preserved. Historical documentation from the end of the 19th and the beginning of the 20th century provides a general description, but little in the way of form and structure of the dance. The Welsh English Border Morris tradition was almost lost, most likely because of industrialization and two World Wars, until a second revival movement arose in the 1960s and 70s. John Kirkpatrick, a prolific figure in the English folk scene, was at the forefront of this second revival.

With an interest in Border Morris, he founded the “Shropshire Bedlams” in 1975, resulting in a new style of dancing inspired by the Morris dance and music from the area of Shropshire (Kirkpatrick, 1979). Kirkpatrick imposed a unity of step and style and then mixed his own ideas with snippets of material gleaned from E.C. Cawtes’ 1963 article, “The Morris Dance in Herefordshire, Shropshire and Worcestershire,” along with dance notations collected by Roy Dommett, England’s chief missile scientist during the Cold War who happened to have an obsession with Morris dancing (“Roy Dommett, Rocket Scientist,” 2015). Thus Kirkpatrick created what he referred to as a new hybrid.

Kirkpatrick (1979) worked to find equilibrium between adhering to what Sharp and other collectors had gathered and letting the dance continue to be a living tradition, and he regarded strict adherence to source material as creating “museum pieces”:

...in doing so we lose what every traditional dancer must have possessed by right, namely the ability to immerse himself totally in the overall spirit of the dance, and to allow the instinctive

**Figure 2.** Brothers Grimm, Ages 9-11, Dancing Up The Sun At Dawn, May Day, 2013, Lubbock, Texas.



SOURCE: PHOTO BY TIF HOLMES.

**Figure 3.** Brothers Grimm and Caprock Morris Dancing “Stone Circle,” May Day, 2013, Lubbock, Texas.



SOURCE: PHOTO BY TIF HOLMES.

faculties of feeling and emotion to overwhelm the thinking...Traditionally there were no traditions. You danced the Morris as you knew it. It was an act of surrender. (para. 7)

A more humorous description of this new hybrid comes from the website of a well-established Border Morris side from Syracuse, NY, the Bassett Street Hounds (2017):

Whereas the more familiar Cotswold Morris dances, that come from Gloucestershire and Oxfordshire, are fairly close to their traditional village counterparts, the border dances we perform are “creatively remembered”; that is they would have been traditional if we hadn’t made them up. (para. 2)

### **My Experience with Border Morris Dance**

My introduction to Border Morris began six years ago when I joined the newly formed Caprock Morris side in Lubbock, Texas. Thinking I had discovered a dance form my sons would enjoy, I started a boys’ side called Brothers Grimm. Testament to the allure of this dance, my sons and their friends, now ages 13-15,

still meet in a neighborhood park before sunrise on May Day to dance up the sun and ensure summer will come (see Figures 2 and 3). Such creative mythology is no small part of this dance form’s magnetism. For us, it does not matter whether this May Day tradition was performed 450 years ago. What matters is the knowledge that Morris sides across the globe are all doing the same thing as the sun crawls across our paths. Dr. Cutting (2015) may have felt similarly: “What we all need to remember is that fact and fantasy are both good—we just need to remember which is which” (p. 195).

In my experience as a member of an American Border Morris side, the dances are copied, adapted, and even created from scratch. The accompaniment is most often a traditional English folk tune, commonly performed on accordion, fiddle, whistles/flutes, drums, and other instruments, depending on who is available to play. Dances are freely shared, passed along when groups meet in festival-type settings called Morris Ales, or online. Dancers use sticks for both visual and aural emphasis, usually only one stick per person. Stick hits sometimes accent a specific movement and other times articulate

**Figure 4.** Brothers Grimm, Ages 12-14, Performing “Huntress” With Figures Choreographed by the Children. Caprock Celtic Christmas, Texas Tech University, 2016, Lubbock, Texas.



SOURCE: PHOTO BY TIF HOLMES.

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recurring rhythmic patterns. The common structure of Border Morris is that of figures and chorus, akin to verse and chorus of a song, in which the figures change while the chorus remains the same. The chorus can utilize either a stationary formation or moving pathways, whereas the figures always move in pathways that suggest geometric shapes—circles, squares, lines, and figure eights, often with a sense of weaving and crossing in and out of the spatial arrangements between dancers. The stepping patterns are fairly basic with little or no change within a particular dance.

YouTube is a useful source for learning this contemporary style of Border Morris, recognizing the discrepancies inherent in modern oral tradition. A search for a dance might lead to more than one dance sharing the same name, or a dance accompanied by a different tune. The biggest frustration for music teachers might be the limited availability of

recorded accompaniments. Although folk dance enthusiasts frown upon recorded accompaniment, in a school setting this is often necessary. Recently on many Border Morris websites, tunes are notated and even recorded for use. In July 2017, Boggart’s Breakfast, an excellent Border Morris side from Sheffield, South Yorkshire, debuted a compilation music CD. As more sides do this, it could become an invaluable resource for music educators. You can also find dance descriptions on websites, but deciphering these can prove far more difficult than learning by watching a video.

Learning from a person or another side is ideal. An excellent resource, the online Morris Team Directory ([http://morrisdancing.wikia.com/wiki/Morris\\_teams\\_directory](http://morrisdancing.wikia.com/wiki/Morris_teams_directory)), lists Morris sides by state. This site does not differentiate the style of Morris performed, but that information is easy to discern from the various websites referenced. This directory

is useful if you wish to join a side, but also useful for finding links to tunes and video of dances.

### Cultural Controversies

If considering incorporating Border Morris into your teaching, it is important to be aware of some controversy regarding face paint. Although not all sides use face paint, many sides enjoy the theatrical dynamic of disguise with masks, colorful face paint, or even temporary tattoos. I have yet to encounter a Border Morris side that uses blackface; however, this tradition does exist and, in some places, persists.

Some argue that, historically, Border Morris dances were performed as a way to beg for money, and blackened faces were a form of disguise. It is thought that the blackface tradition dates back to the 16th century (Finnigan, 2015). Those who study Border Morris, however, acknowledge a link between American minstrelsy and a rise in the popularity of blackface in English Morris (Greenhill, 2002; Krause, 1991; Metcalfe, 2013; Swift, 2016). Whether or not


The culture of Border Morris sides is one of gathering ideas from favorite models, copying to gain skills, and then adapting to performance needs.

the original intention was racially motivated, the result can be offensive. In 2016, exclusively blackface sides were banned at the Shrewsbury Folk Festival in Shropshire, England (Finnigan, 2016). The English Folk Dance and Song Society states:

As we understand, historically dancers used soot or burnt cork to disguise their faces but there is evidence to suggest that the boot-polish, full-face, blacking-up tradition gained popularity during the boom of the late 19th Century Minstrelsy tradition.

EFDSS wants to engage all people in the folk arts, regardless of sex, age, race and religion, so we do not support actions that can alienate sectors of the community. We use contemporary images of dance sides that disguise their faces with the

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use of masks or non-black paint and patterns in our print, online, and teaching resources, and engage such dance sides for EFDSS events and education projects. (Swift, 2016, para. 2-3)

These guidelines can also help us assure that we bring Border Morris into our classrooms in a culturally sensitive manner.

### Border Morris Dance and Orff Schulwerk

What is exciting to me as an Orff Schulwerk teacher is that Border Morris is a living tradition. The culture of Border Morris sides is one of gathering ideas from favorite models, copying to gain skills, and then adapting to performance needs. This parallels the process we use with children—we present quality materials, the students imitate to develop skills, and then we lead them to create their own versions or adaptations. To read a description of the Schulwerk by Jos Wuytack (1977) in an article published in *Orff Re-Echoes Book 1*, we might think

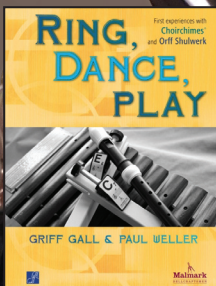
he was talking about Border Morris dance as easily as elemental music:

Seen from the twentieth century point of view, this style of elementary music evolved as an autonomous field. The procedure was, in fact, a return to the depths of history, a retrogressive restoration arising from the recollection of something which originally evolved by an organic process of growth, became lost, and was rediscovered in a new form. (p. 58)

Children, when simply learning folk dance, benefit from the skills gained whenever they dance composed material. They must listen actively and adjust their movement to fit the music. This helps them develop skills in beat accuracy and tempo sensitivity. They internalize common phrase lengths and learn to recognize and anticipate the musical cues that signal changes in movement. Students develop spatial skills as they move through the

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geometrical figures, and they improve interpersonal skills when they must all be engaged and cooperate to ensure success (see Figure 4, p. 32).

Beyond basic folk dance teaching, Border Morris offers perfect opportunities for creative work with students. Many of the dances can be done in groups of four, a great size for creative group work. A good start is asking each group to take a figure and change one thing about it, thus creating the group's "signature move." The other groups watch and try to spot the change. As students become more familiar with the style, they may feel confident creating new figures. Brainstorming a list of elements they have experienced in other figures is helpful, elements such as trade places, circle, all move at once, two move while two stay in place, click a rhythmic pattern, jump to change facings and partners. Students can even name their figures, which is a common practice. The

teacher or another student may shout the figure name before it occurs as a reminder to dancers of what is coming.

### Conclusion

Border Morris is a rich, engaging dance tradition that lends itself beautifully to the creative processes of Orff Schulwerk. Unlike the more historically accurate folk dances, the very nature of Border Morris grants us permission to open up the folk dance experience—to create and change the choreographies. The tunes are often easy enough for Orff educators to play on recorder or on piano with simple chordal accompaniment. Even better, if you have violin students in your classes, many of these tunes are accessible. I encourage you to seek out Border Morris dance, view videos of different sides, find a favorite dance, and set to work in your classroom! ■

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# Building Community and a Creator Mindset Through Orff Schulwerk: Reflections from a Trip to Bali

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**MARTINA VASIL** is assistant professor of music education and director of the Orff Schulwerk and Dalcroze Summer Institute at the University of Kentucky. She has been teaching for 13 years (seven years kindergarten through Grade 8 general music), has successfully completed three levels of Orff Schulwerk teacher education, and is a member of the AOSA Research Interest Group. A child of Czechoslovakian immigrants, Martina has had a lifelong interest in music and culture from around the world and enjoys researching connections between the Schulwerk and other cultures.

## ABSTRACT

*The Balinese people and Orff practitioners share two core principles: community and creation. In this article, the author discusses how community emerges from the inseparability of music, movement, and drama, an integral part of each religious ceremony in Balinese communities and in Schulwerk classrooms. She compares the prominence of creation in Balinese life with the creative play that facilitates music learning within the Schulwerk.*

## By Martina Vasil

**T**he opportunity to go to Bali to study gamelan during my 2016 winter break came at an auspicious time. A series of life changes and the recent political climate had left me seeking escape and restoration and questioning the way we communicate with each other when opinions differ.

Although technology and the rise of social media have created opportunities for people to be more connected today than ever, people are instead becoming more isolated (Harris, 2015). There appear to be fewer opportunities to practice the interpersonal skills that develop when people interact. As Dunkelman (2014) observed, we tend to be connected to those on social media who hold worldviews similar to ours; their conversation threads demonstrate increasingly polarized views. Although it can be argued that social media platforms are “the new normal” for what it means to be part of a community, research shows that young adults (ages 19-32) who use social media feel more isolated than young adults who use it less frequently (Primack et al., 2017). This sense of isolation amidst technological connections is well illustrated in the music video *Are You Lost in the World Like Me?* by Moby and the Void Pacific Choir, with animation by Steve Cutts (2016).

Just as our sense of community is shifting, the spaces within which we create have changed as well. The accessibility of technology and social media has led to unprecedented opportunities for self-expression and, in particular, sharing these creations virtually with others online. Creating with others in the real world, however, particularly as part of a community effort, has become less a part of daily life (Rosen, 2015).

Shifts in community interactions and the spaces within which creation occurs have ramifications for music education. Although school music programs offer opportunities for students to create music together in the real world and interact with each other, it does not mean students are entirely comfortable with it. This discomfort was apparent recently as I presented dance workshops at a few local elementary schools. Many students avoided holding hands or even touching each other when doing dance movements, such as an elbow swing. When asked what they thought the hardest part of doing the dances was, the majority replied, “Dancing with each other.” According to their teachers, their inability to communicate and work with one another is a common problem. As one shared with me, “They just can’t work together, and it’s getting worse.”

Community and creation often came to mind during my time in Bali, where a palpable sense of community prevailed among the people in the village; music and the arts were woven throughout people’s lives and brought them together. Villagers were actively engaged in all aspects of community and were expected to participate in ceremonies and musical performances. Creation was at the center of their lives—cooking, dancing, performing music, creating shadow puppets, and engaging in religious ceremonies.

Orff Schulwerk was also often on my mind, and not just because the Balinese gamelan had influenced Carl Orff’s development of the barred instruments. Rather, I was struck by the similarities between the principles embodied by the Schulwerk and those of the Balinese people, particularly the core values of community and creation. Does the Orff Schulwerk classroom provide a sense of community and space for real-world creation and interaction that mirrors the lives of the Balinese people? What can music educators learn from the Balinese way of life?

## A Historical Perspective: Balinese Gamelan and the Orff Instrumentarium

Although not the main focus here, it is important to explore briefly the connections between the Balinese gamelan and the Orff instrumentarium. Like other composers of the early 20th century, Orff was likely introduced to the sounds and style of gamelan music through the work of French composer Claude Debussy. Debussy had learned of the gamelan when he attended the Paris World Exhibition in 1889 (Parker, 2012). A Javanese gamelan orchestra performance inspired passages for several of Debussy’s works, such as the piano composition *Pagodes* (Murray, 1978/2015; Parker, 2012).

The gamelan orchestra likely sounded unique to Debussy’s ears for many reasons, for he was largely familiar with only Western European art music. First, gamelan is composed of mostly percussive sounds, including metal percussion—cymbals, single hanging gongs, tuned gongs suspended over resonator boxes, and double-sided drums. Second, the metal instruments of the gamelan orchestra are created slightly out of tune with each other to create a shimmering timbre when played at the same time. Third, each gamelan set is handmade for a community and the instruments are tuned to each other; the tuning of a gamelan from one village would not necessarily match the tuning of the instruments in a neighboring village (Parker, 2012).

The Balinese gamelan is similar to the Javanese gamelan Debussy experienced. Both include the *pemugal* (barred instruments), the *kendang* (drums), *reong* or *terompong* (bulb-shaped bells that are struck), gongs, the “turtle” (cymbals mounted on the back of a wooden sculpture of a turtle), singers, and sometimes *sulings* (bamboo flutes) and *rebabs* (string instruments) (de Panthou, 1978; Walton, 2007). Both Balinese and Javanese gamelan instruments carry certain “jobs”—some keep the pulse, others play the melody, and a few decorate or elaborate upon the melody. Balinese gamelan use only four pitches, roughly corresponding to “do,” “re,” “mi,” and “sol” of the Western octave, whereas Javanese gamelan use five-pitch or seven-pitch scales (Brinner, 1995). Balinese gamelan are fabricated and owned by individual villages. Thus, the musical repertoire from one village to the next can vary widely (Tenzer, 1998).

Balinese and Javanese gamelan were not a direct inspiration for the metallophones in the Orff instrumentarium; Carl Orff did acknowledge, however, that specifically the wooden barred instruments from Indonesia were the source of some of his ideas (Orff, 1963). The primary influence of the barred instruments was the African xylophone (Calantropio & Frazee, 2008).

### Balinese Culture

Bali is a small country nestled in the massive Indonesian archipelago in the South Asian Sea. Surrounded by thousands of islands with people who predominantly practice the Islamic faith, the dominant religious practice of Bali is “a true synthesis of Buddhism, Hinduism, and primitive animism” (de Panthou, 1978, p. 94). The religion is close to nature and includes the belief that spirits are present in all living and nonliving things (de Panthou, 1978; Ramstedt, 2004).

Considering the spirituality of the Balinese people, it is no surprise that gamelan music is used to enhance aesthetic and spiritual experiences. Typically, listeners are drawn into a meditative state by the repetitive, highly patterned, shimmering, penetrating sound (an experience very familiar to

those of us who work with the Orff instrumentarium). In their minds, they let go of the future and past and focus only on the present. As for the gamelan performers, it is expected they will experience both a physical and emotional connection to their personal truth, a phenomenon referred to as *rasa* (Walton, 2007).

The ritual invocation of the spirit is part of all activity in Bali, not just musical practices. Every morning in my short time on the island, my host family made offerings of flowers, palm leaves, and rice to the gods (see Figure 1). Every family has a temple in their home or on their grounds to use for various purposes (see Figure 2). During my visit, one family used their temple to celebrate a child’s birthday. The grandfather chanted, blessed the food for a long time, and placed offerings to the gods before the child.

Community temples throughout the island are used for various purposes such as blessing the construction of a new building. At one of these ceremonies I attended, all those present were invited to participate in the prayer, during which priests came to every seated person to pour a little bit of holy water into his or her hands and press a few pieces of rice to his or her forehead (see Figure 3,

**Figure 1:** An Offering by the Water.



SOURCE: PHOTOS BY MARTINA VASIL. USED WITH PERMISSION.

**Figure 2:** A Family Temple.



**Figure 3:** Rice Remains on the Foreheads of Sarah Greer and Martina Vasil after the Ceremony.

p. 38). Both family and community ceremonies are so pervasive that the smell of incense is everywhere.

Through the ubiquitous presence of ceremony in daily life, the sacred is made ordinary, and the ordinary is made sacred. According to de Panthou (1978), the purpose of these rituals is “to please the souls of the ancestors. A little food has only to be placed on the earth to drive away evil spirits” (p. 102). A practical consequence exists as well—building community through reinforcement of social and cultural bonds.

### Balinese Culture and Orff Schulwerk

In Bali, there was a sense of community and space for real-world creation and interaction similar to that in my Orff Schulwerk classroom and in the classrooms of colleagues who follow the Orff approach. A large part of this community connection comes from the inseparability of music, movement, and drama, which are an integral part of each religious ceremony in Balinese communities and an integral part of the Orff approach. Orff called this phenomenon “elemental music.”

What, then, is elemental music? Never music alone, but music connected with movement, dance, and speech—not to be listened to, meaningful only in active participation. Elemental music is pre-intellectual, it lacks great form, it contents itself with simple sequential structures, *ostinatos [sic]*, and miniature rondos. It is earthy, natural, almost a physical activity. It can be learned and enjoyed by anyone. (1963, p. 72)

Orff’s definition of elemental music, particularly the emphasis on the interconnectedness of movement, dance, and speech and the notion of its being available to all, could well be describing ceremonial practices of the Balinese people. Gamelan music, movement, and drama accompany all rituals and ceremonies, and everybody in the community is involved in some way.

For example, while I was teaching a Balinese dance routine, children as young as 5 years old came to the family compound to participate. They were already mastering the curved toes, graceful arms, and darting eyes that make Balinese dance so distinctive. Other family members joined in on the gamelan to provide the music. This lovely, spontaneously unfolding movement and music-making

**Figure 4:** The Author Copies the Movements of the Balinese Dance Teacher.



PHOTOGRAPHER: CECILIA WANG. USED WITH PERMISSION.

exercise evoked a vision of a similar scene in an Orff classroom, where the emphasis is on full participation and playful exploration, and the goal is as much about the experience of the musicians and their connection to one another as it is about the presentation. The musicians support the dancers, just as the dancers support the musicians (see Figure 4).

Creation is central to Balinese life, because artistry is understood as being an integral part of every person’s humanity. From the time a child is born, he or she is immersed in artistic practices: theatre, dance, music, painting, and sculpture. As de Panthou (1978) explains:

The Balinese consider art a natural activity belonging to everyday life, and not as an end in

itself. Artistic expression, closely connected to religious ritual, is considered above all an act of faith to satisfy the gods during their stay here on earth. It is thus no exaggeration to say that on the island, there are as many artists as there are inhabitants. (p. 72)

Orff placed great value on creation and believed every child was musical. He thought music education should bring out the natural spontaneity and musicality of children (1963). Thus, in the Schulwerk, music learning is active, collaborative, and occurs through creative play (Huffman, 2012; Shehan, 1985).

### Conclusion

What can music educators learn from the Balinese way of life? The importance of community and creation permeates all aspects of Balinese culture. We as Orff Schulwerk teachers are familiar with the magic that occurs when children are working together to bring music they have created to life. We know the deep connections made when music is situated within a cultural context and enhanced

through speech, movement, and drama. Further, the feeling experienced when performing music with others as well as hearing the sonorous qualities of the instruments in an Orff classroom may come very close to the Balinese state of *rasa*. We may consider the Orff classroom similar to a Balinese temple—a sanctuary devoted to ritual, where simple but soulful connections are made and all are welcome to join in. In this context it is possible to think of Orff Schulwerk as a spiritual practice, not in a religious sense, but perhaps as a celebration of individual creativity and of our sacred obligation to one another.

Given these parallels, I believe Orff Schulwerk teachers in the United States could benefit from learning more about gamelan music and Balinese culture, whether through participating in a gamelan ensemble in their community or at a local higher education institution or, if possible, by visiting Bali. My trip had a profound impact on me as an educator and a human being. To see people blend music, movement, and drama into so many aspects of their lives and openly invite all to participate in the music making was truly an inspiration. ■

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# Promoting Cultural Understanding Through Orff Schulwerk: Embracing Music in and as Culture

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## ABSTRACT

*The integration of contemporary applications, classroom experiences, and research related to Orff Schulwerk philosophy and processes furthers the understanding and acceptance of music in and as culture. In this article, the author seeks to strengthen the conversation about culture and inspire quality music making while considering the potential of adapting the Schulwerk into the realm of music in this culturally integrated world.*

## By Juliana Cantarelli Vita

**M**any teachers incorporate world music currently in their classrooms, most often adopting exclusively sonic aspects of the repertoire—melody, harmony, and perhaps a few instruments. Including solely sonic features of multicultural music, however, overlooks other important aspects surrounding it. By digging deeper into the cultural origins of music, we as teachers can provide students with more relevant instruction and help develop their critical thinking skills and humanistic values.

More so than simply encouraging the use of multicultural resources, it is important to delve into the origins of all music—including that taking place right in teachers' and students' own backyard. Broadening the conversation about the multiple facets of multicultural/world music repertoire is a way to embody the "time of postcolonial and democratic reconsiderations of cultures and their perspectives" (Campbell, 2004, p. xvii). Furthermore, the conversation about culture should not replace quality music making, but rather enhance the music-making experience.

Motivated by an examination of the world's societies, music educators have begun to reach beyond a "songs from every land" approach—with its focus on only sonic elements—and turn their attention to contextual and social aspects of music as well. The Tanglewood Symposium of 1967 and the

resulting declaration in 1968 mark the first time teaching music from all over the world in U.S. schools was officially encouraged. “Music from all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music, and the music of other cultures” (Choate, 1968, p. 139).

Since that time, music from diverse cultures and styles has been increasingly included in school music. The inclusion of more diverse music has been fostered by the collaboration between music educators and ethnomusicologists, who examined “musical cultures from all possible perspectives” (Nettl, 2005, p. 131). It is within this common space between music education and ethnomusicology that “an exchange of logical processes, criteria, and procedures occurs that can only enrich the didactic experience” (Vallejo, 2015, p. 21). Within this common space, all music is understood and experienced “in and as culture” (Rice, 2014, p. 9).

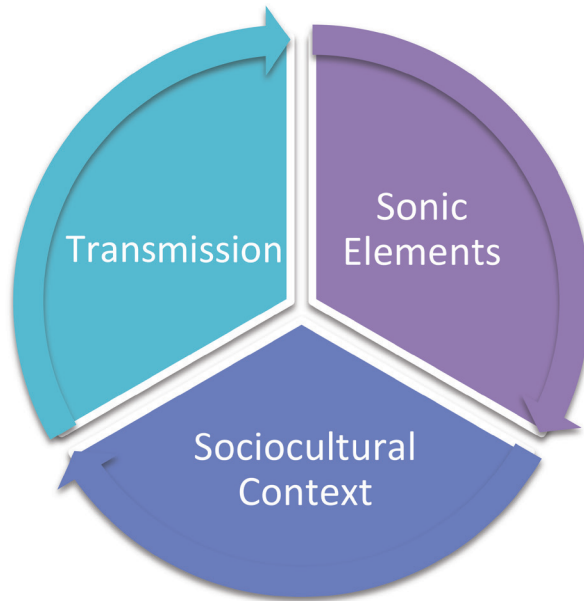
Several educators have developed and discussed models that promote pathways for experiencing music in and as culture (Abril, 2006; Campbell, 2004; Goetze, 2000; Goodkin, 2000; Harding, 2015; Sangiorgio, 2010; Vallejo, 2015). All of these models provide musical experiences that extend beyond purely sonic elements to explore music’s sociocultural context. Three major questions guide this discussion:

1. In what ways is the Schulwerk compatible with the music in and as culture conversation?
2. How do Orff Schulwerk practices embrace music in and as culture?
3. How does the awareness of music in and as culture lead to deeper musical experiences in creating music while embracing humanistic values?

Throughout this discussion, multicultural is used interchangeably with terms such as “cross-cultural,” “inter-cultural,” “ethnic,” and “world” music and describes a perspective that acknowledges and respects a range of cultural expressions from distinct groups. World music refers to music from various cultures, understanding that music travels, establishes, and sometimes transforms itself away from its place and culture of origin (Schippers, 2010).

When embracing the idea of music in and as culture, three major facets must be considered

**Figure 1.** Music in and as Culture.



SOURCE: CREATED BY JULIANA CANTARELLI VITA.

(see Figure 1): (1) sonic elements (including notation, instrumentation, and the sound and “flavor” of the music); (2) sociocultural context (i.e., functions, meaning, and context); and (3) transmission (i.e., the attitude or frame of mind of musicians or audience, and the way a tradition is passed on). Music in culture comprises music’s sheer sound, its sonic elements and music-making featured in the culture, whereas music as culture encompasses sociocultural aspects embedded within the musical culture, with an emphasis on understanding the “circumstances of the music, its composition, its performance, and its reception by listening audiences—then and now, here and there” (Campbell, 2004, p. 216). Thinking about these facets of music facilitates a deeper understanding of various cultures and cultural perspectives. In this rapidly changing globalized world, discussing cultural facets while encouraging elemental music making is crucial.

### Parallels Between Orff Schulwerk and World Music

The Orff Schulwerk approach and philosophy are compatible with music in and as culture. Behaviors and transmission of music of the world’s cultures and the elemental music education proposed by Carl Orff and Gunild Keetman both aim for shared/common learning ideals and goals, such as:

- a holistic approach, in which dancing, singing, instrument playing, rhythmic speech, poetry, drama, and art are integrated;
- a multisensory experience involving aural, kinesthetic, and visual modes;
- an inclusive environment – everyone is part of the ensemble;
- a sense of community – teacher and students co-author the experience;
- students-as-composers – creativity is encouraged through exploration and improvisation;
- an emphasis on aural/oral learning;
- performance skills such as singing, moving, and playing as the initial rather than the end phase; and
- mnemonic devices (speech), body percussion, and movement that are later transferred to instruments.

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### Embracing Music in and as Culture Through the Schulwerk

The understanding of musical cultures happens through participatory music making, deep listening, creative experiences, and the study of the fascinating cultural contexts, behaviors, and meanings of music.



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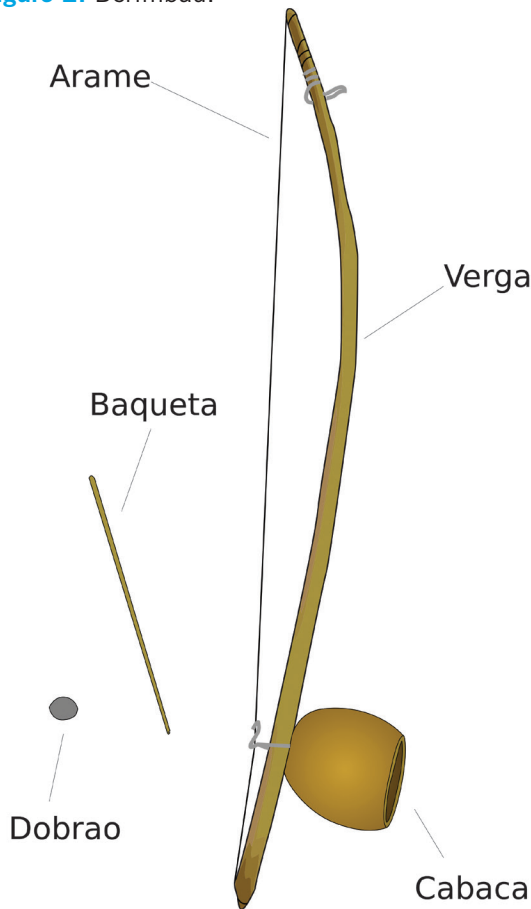


It is important to understand that the discussion of music in and as culture should not be limited to music from foreign, exotic lands, but to all music—that which surrounds our lives, our students’ cultural backgrounds and roots, our own personal roots, and music available in our community. All are part of different sociocultural contexts, surrounded by unique behaviors, and feature particular sonic “flavors.”

It is ideal to grant all music the same attention and accuracy as we do other musical traditions (such as Western art music). The use of diversified repertoire and cultures will acquaint students not only with the richness of artistic expression throughout the world, but also with different ways of perceiving and conceiving music. Although initial music instruction might begin with a focus on sonic elements (e.g., using a specific musical culture for its syncopated characteristics), there are several ways to embrace music in and as culture in the classroom, such as:

- Consider several questions pertaining to the multiple “facets” of a musical culture: What is the context—where does the music happen? How does the music function for the people from the culture of origin? What is the role and interaction of musicians and audience?
- Present sociocultural constructs associated with the selected musical culture as inspiration for improvisation and composition.
- Provide interaction with varied repertoire through play as new tools for students’ creativity (e.g., create a new game or dance *in the style of* the one from the culture of origin, etc.).
- Blend sonic flavors. Although seen as “acultural,” the Orff instrumentarium can be combined with a multitude of sonic qualities; therefore, use native instruments from the culture, or instruments that resemble those from the original culture, along with pitched and unpitched percussion instruments, body percussion, and recorders.
- Invite students to create movement pieces based on the quality (e.g., rhythm, flow, energy, spatial relationships) of the movement from the particular musical culture.
- Preserve the “spirit” (function, meaning) when performing the piece.

Figure 2. Berimbau.



SOURCE: CAPOEIRA WORLD WEBSITE (BERIMBAU, 2017).

### Music in and as Culture Scenario

A teacher designs an Afro-Brazilian music culture curricular unit for his general music class. To set the stage for understanding the main characteristics of Afro-Brazilian musical tradition, the teacher begins the unit with a focus on *capoeira*. As they learn about capoeira, the teacher reinforces ideas related to culture, heritage, dance, and fighting struggles. He carefully explains the function of *quilombos* (freed slave communities hidden in the woods), emphasizing the important function of capoeira—to secretly fight for freedom. Gathered in a circle, he introduces basic capoeira

movements. Students are amazed with the history behind capoeira; through the dance-like game, slaves were actually practicing a fight while not being caught by the slave master.

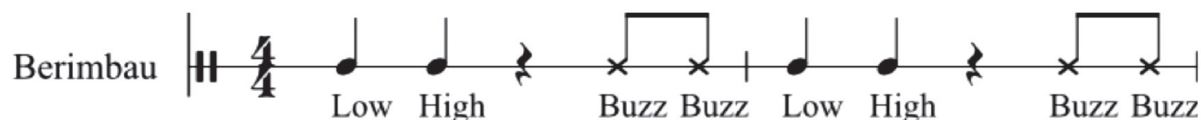
After learning this new piece of information about the context and function of this tradition, students create new movements with partners as they emulate cultural aspects (e.g., no touching, hide the “fight” in a dance); meanwhile, the teacher sings a capoeira chant and plays the *berimbau* (see Figure 2)—capoeira’s characteristic instrument.

After exploring spontaneous improvised movement, students create a sequence of four movements, considering contrast, levels, matching or mirroring, spatial relationships (parallel to, crossing with, going with/against), and moving in unison or canon—relationships that are also found in capoeira. In his next lesson, the teacher revisits the chant, adding body percussion following the berimbau pattern (see Figure 3).

Students decide where on their bodies they should play the “low,” “high,” and “buzz” (“x” represents the buzz played with a rock on the string) of the berimbau. After singing and playing body percussion, they transfer to Orff instruments, and then create a drone and ostinato that resembles the sound of the berimbau—possibly rhythmically by using the rhythmic building blocks they are familiar with, by incorporating the buzz as a click-click, or by mixing different textures.

Students then share ostinati they created, and the class agrees on one ostinato (or a combination of different ostinati). Finally, they volunteer to play or move. Those who decide to move make a circle (*roda de capoeira*—the formation of the dance), and each pair presents the four contrasting moves they created; others in the circle clap and sing the song, and the teacher plays the berimbau, accompanying the xylophones. Only those in the circle are in pairs—a pair at a time demonstrates the moves created. When the first round of the chant is over, a new pair from the outer circle comes to the middle. The lesson concludes as the students decide on a final form for the piece.

Figure 3. Berimbau Pattern.



SOURCE: CREATED BY JULIANA CANTARELLI VITA.

This Afro-Brazilian unit scenario involves discussing and presenting the context and function of capoeira, understanding sociocultural constructs, blending sonic flavors by inserting an instrument from the culture, creating *in the style of*, and preserving the spirit of the performance. The example demonstrates the process of re-contextualizing the capoeira experience by making students aware of sociocultural constructs related to the capoeira tradition. In addition, by inviting the class to create their own movement pieces, drone and ostinato resembling the sounds of the berimbau, it allows them to compose while they embrace sociocultural aspects they learned as a composition tool.

### Musical Experiences and Humanistic Values

When honoring the facets pertaining to a musical culture (i.e., sonic elements, sociocultural context, and transmission), students are exposed to values that go beyond the sound itself. Embracing music in and as culture fosters their global awareness and understanding by providing experiences that surpass singing and playing “a composition based on a non-Western melody” (Goetze, 2000, p. 23).

Through the teaching of music in and as culture, teachers take on the challenges of musical transmission and preservation, reaching beyond repertoire and capturing the true essence of the traditions being taught. The understanding of musical cultures happens through participatory performance, creative experiences, and the study

of cultural contexts and meanings. When asked the meaning and values of learning music in and as culture, children reported that learning world music was a way to:

- discover new sonic features;
- engage with language;
- connect to the world;
- make music with their peers; and
- learn about sonic and cultural context of music (Cantarelli Vita, 2016).

### Conclusion

It is important to note that the adoption of music in and as culture serves to strengthen, rather than substitute for, the elemental experience. Carl Orff and Gunild Keetman envisioned the Schulwerk as a “growing organism like a wildflower...in this spirit, the Schulwerk remains an open-ended, creative, evolving approach” (Beegle & Bond, 2016, p. 44). Due to its inherent flexibility, the Schulwerk has been able to renew itself while remaining cohesive with its fundamental principles.

Embracing music in and as culture is a courageous act, as teachers and students tap into cultural issues and constructs, take plunges in unfamiliar cultures, and move away from the expected, regularly performed repertoire. The Schulwerk seems to be the perfect path to do so, as it widens its own perspectives and adapts to changing contexts, while “keeping a strong connection to its humanistic roots” (Sangiorgio, 2010, p. 13). ■

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# International Orff Teaching: What. How. Why.

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DOUG GOODKIN teaches children from pre-K through Grade 8 in The San Francisco School, where he has taught for 43 years. He has authored eight books, has spoken at various conferences and in a TEDx talk, and gives Orff courses throughout the world. He directs and teaches in The San Francisco International Orff Course, the San Francisco School Intern Program, the Jazz/Orff Course, and frequently teaches at the Orff Institute in Salzburg, Austria. He is the pianist in and leader of the jazz quintet, The Pentatonics, bringing jazz to people of all ages.

## ABSTRACT

*Can Orff practices resonate in notably distinct cultures worldwide? In this article, the author shares his model for international Orff teaching, which includes ideas and strategies for working with children or adults from diverse backgrounds while folding in the language and musical styles of each particular culture. He further reflects on Carl Orff's curiosity and diverse cultural inheritance, as well as the unities and differences of the world's music within the application of the approach.*

## By Doug Goodkin

**C**arina Burana. *Antigona*, and *Oedipus*. *Die Kluge* and *Der Mond*. A short look at Carl Orff's creative output reveals his interest and familiarity with medieval history, ancient Greek myths, and Bavarian folk culture. He meticulously studied and reworked some of Monteverdi's works from the late Renaissance and composed music derivative of Debussy as a young man. Living in Germany, he was well acquainted with the extraordinary legacy of German/Austrian composers—Haydn, Mozart, Mendelsohn, and beyond. He lived most of his life in a relatively homogenous culture and was clearly a product of a European worldview. Yet, in his experimental work as a restless composer searching for something beyond what had been done, he stumbled into a pentatonic scale virtually unknown in his musical mother tongue, into diatonic modes long since out of fashion, and into elemental forms and structures neither quite folk nor classical.

He received a xylophone from West Africa as a gift and saw an exhibit of Javanese gamelan instruments that inspired the building of the first Orff instruments. He—and his colleague Gunild Keetman—experimented with relationships between musicians and dancers closer to an African ideal than a French ballet. Orff and Keetman composed pieces using percussion instruments from China and Turkey and experimented with body percussion

as a legitimate musical expression, something unheard of in European classical music (though found in different forms in Bavarian *Schuhplattler*, Spanish flamenco, Romanian dances, and beyond). When they turned this work toward children, they developed an elemental composition style that was a world unto itself. Taught aurally through the ear, voice, and body with an emphasis on improvisation, all practices were in direct contrast to the Western literate tradition.

Orff began his work in the 1920s teaching a culturally homogenous group of young women in the Güntherschule, and Keetman likewise worked with a culturally homogenous group of children in the 1950s through the Mozarteum. But as they began to travel outside of their native Bavaria, and people from diverse countries attracted to the work began to gather in Salzburg, the work took on another dimension. Orff writes:

At the many demonstrations that took place during the various educational conferences at Salzburg foreign visitors also became acquainted with Schulwerk. In quick succession it was introduced into (Canada, Sweden, Denmark), Switzerland, Belgium, Holland, England, Portugal, Yugoslavia, Spain, Latin America, Turkey, Israel, the United States and Greece. (Haselbach, p. 148)

Orff, following his artistic vision, stumbled into a larger world than his European inheritance, a world that touched ideas and practices and musical styles found in diverse musical cultures across borders. Perhaps this is why the wildflower seed, Orff's favorite image to describe his work, was able to prosper in so many foreign soils—with Orff Associations worldwide in some 40 countries and more in which the flower is growing.

### A Universal Approach

Unlike Orff, I grew up in a multicultural country, studied a little bit of a lot of culture-specific music, and ended up teaching diverse groups of children and adults and traveling extensively throughout the world. Early on in life, I encountered a crossroads of multiple identities—one by blood, one by upbringing, and one (or rather, several) by choice. No one ethnic identity, religion, style of music, or literary genre offered all I was seeking, and so began a search for things that

would cultivate my hopes and ambitions. Bach, Beethoven, and Brahms shared my record shelves with Brubeck, Beatles, and Brown (James) and still later, Brazilian, Balinese, and Bulgarian music. Baldwin (James) and Basho, Charles Dickens and (later) Chimamanda Ngozi Adichie populated my bookshelves. An identity built from the confluence of diverse cultures began to emerge, a practice that one day my life's work would both support and further.

Orff, following his artistic vision, stumbled into a larger world than his European inheritance, a world that touched ideas and practices and musical styles found in diverse musical cultures across borders.

An invitation in 1990 to teach in the Orff Symposium and Summer Course at the Orff Institute in Salzburg proved to be a turning point in my career. The people there opened multiple doors, including offers for international teaching in some 44 countries on every continent. It all began with a question: "Is Orff Schulwerk a universal approach with something to offer every culture and educational setting?"

Twenty-seven years later my answer is a resounding, "Yes!" But new questions emerged. How does the home soil affect the growth of the wildflower? Which aspects of this enormous work will best serve the particular situations of each place? Which cultural assumptions will be challenged by this work? Which ones will be affirmed and deepened?

### The Special Course

With these questions percolating, I arrived in mid-March to teach my eighth Special Course at the Orff Institute in Salzburg. By this time, the special pleasures and challenges of teaching people from diverse backgrounds were familiar, enriched by the exciting mix of cultures that are part of our annual San Francisco International Orff Levels Course. The Special Course at the Orff Institute included 16 people from Iran, Turkey, Colombia, China, Czech Republic, Finland, the United States, and Canada. Four continents, eight distinct cultures, different bioregions ranging from the vast spaces of the far north with extremes of light and dark to the tropics, representing different educational

**Figure 1:** Orff Institute 2016-17 Special Course Students Representing Eight Countries.



SOURCE: DOUG GOODKIN. USED WITH PERMISSION.

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systems, languages, religions, relationships to music and dance, and styles of music using different instruments, vocal timbres and scales (including quarter tones), different relationships to gravity in the dance styles, and different settings in which people worked with diverse populations (see Figure 1). But here was a chance to test the waters: How could we play, sing, and dance together in a way that made sense? How could we find a pedagogical approach that had something to offer everyone? How could we make the gifts of the Orff approach readily accessible to all?

### What

The first task was to define the “nature of the gift.” The Orff approach is not a cultural artifact embodying material to be carried in its original form, but a humanistic vision lying at the heart of all cultures as a promise to fulfill. Since all human beings share the same raw material of body, senses, mind, and heart, all have the potential to realize the fullness of a life well lived. The styles will change according to the culture, and the permissions and obstacles will be different, but at the heart of the matter lies the possibility of an education that works to feed our better selves. To maintain focus on these principles, my personal Orff Mission Statement is:

- to train the body as an instrument of expression and knowledge;

- to awaken the senses to aesthetic pleasure and awareness;
- to cultivate the mind as a thinking tool armed with genuine knowledge;
- to unleash the imagination and dream beyond the ordinary;
- to open the heart to love and compassion.

That is what a good Orff Schulwerk class does through the mediums of music and movement, and that is what I want to communicate regardless of the students or their heritage. With that in mind, the material seemed incidental to the manner in which the students would be drawn into the music and dance and how they were supported each step of the way.

And yet, the material was not incidental. How could each culture feel respected and included if lessons featured only American folk songs and rhymes from the English tradition? With English as the connecting language, we were already skewed in a certain direction, and it would take a conscious effort to avoid a wholly Eurocentric viewpoint or a feeling of cultural colonialism. Pieces from *Music for Children* (Orff & Keetman, 1958) might seem like a neutral choice, but stamped as they are with Orff and Keetman’s European background, that alone might not suffice. What to do?

### How

The *how* of aiming for a more inclusive and universal approach came from four different types of viewpoints I call a-cultural, trans-cultural, cross-cultural, and multi-cultural/culture-specific. Each alone would be insufficient, but together they offer a model for what International Orff teaching might look like.

*A-cultural* activities are drawn from the raw musical and/or movement impulse before it has been cooked by specific cultures. Some examples include:

- Improvise a musical conversation with a partner or in small groups. The rules are simply that someone must begin, the other responds, the conversation develops, and all feel when to end. The improvising tools can be the first sound of each name, percussion instruments, xylophones set up in the pentatonic scale, or other combinations. (Goodkin, 2002)
- Create patterns using Keith Terry’s, Rhythm Blocks (<http://www.crosspulse.com/aboutkt.html>).

- Dance Cherkassiya in rondo style with an A section body percussion pattern and B, C, D, and so on sections in which each in turn creates a movement that others copy.
- Mirror/shadow partner movement.

Each person will naturally bring some of their cultural background into their improvised choices, but the overall accent is on the musical and/or movement impulse independent of pre-existing styles.

*Trans-cultural* defines a set of activities in which cultural expression is fluid and moves freely between various styles. Miriam-Webster's definition is "involving, encompassing, or extending across two or more cultures" (2017). Some examples from the Special Course include:

- "Conversations" between people speaking tongue-twisters from their own language.
- A rondo form arrangement of "Come Butter Come" (Cook, 1994) that includes different clapping games from each represented culture as the B, C, D sections (Goodkin, 2002).
- A version of Carl Sandburg's "Fog" in which each translates the poem into their mother tongue and the different versions overlap and swirl together like fog (Goodkin, 2008).

*Cross-cultural activities* overlap somewhat with trans-cultural, but here the concept represents an unconscious or purposeful blending of distinct styles to create something new. Miriam-Webster defines it as "dealing with or offering comparison between two or more different cultures or groups." Some examples include:

- Playing a piece from a particular culture with new instruments drawn from many cultures. Much music played on xylophones automatically qualifies, but also combining percussion instruments that traditionally never met—*Dumbeks* with temple blocks with spoons with congas and so on. In our course, we performed one piece that combined the Iranian *Setar* and *Kamanche* with the Finnish *kantele*, European fiddle, and Colombian *cuatro*. The most powerful experience of this was in a performance at the World Music Festival in San Francisco in which I taught the Bulgarian dance piece, *Bucemis*, with people from Azerbaijan, Kyrgystan, Tibet, China, South India, Korea, and kids from my school. Each played the piece, elaborating from it on

their traditional instruments, including Orff instruments, resulting in a powerful form of "offering comparison between two or more different cultures or groups."

- Working with jazz; from the beginning we combined elements from the disparate cultural groups living in New Orleans to create something new from the confluence of rhythms, melodies, scales, instruments, vocal stylings, dance, and more.

*Multi-cultural/culture-specific* activities highlight styles of music and dance that accent the unique aesthetics, timbres, structures, and unifying compositional principles while seeking connections between them. Here the organizing connecting points are the melodic-harmonic sequence Orff and Keetman outlined in their five volumes of *Music for Children* (1958), progressing from pentatonic scales to diatonic modes to the European functional harmony system. Following are some examples of the many faces of pentatonic, modal, and harmonic music viewed from a world music perspective:

- Pieces featuring pentatonic scales and modes from Ghana, Uganda, South Africa, Bolivia, Ireland, Finland, Thailand, Indonesia, China, Philippines, and more, each revealing possibilities of this tone set far beyond Volume I, and pentatonic arrangements of English nursery rhymes.
- Pieces featuring diatonic modes from Turkey, Iran, Azerbaijan, Bulgaria, Hungary, Slovenia, Iceland, Brazil, medieval France, Spain, and Italy.
- Pieces featuring I-IV-V harmonies from Nicaragua, Zimbabwe, Ghana, South Africa, Greece, and from Mozart and American blues.

When the music sounds good, it is good and when it is good, we feel good, and when we feel good, the *community* is refreshed and connected, and when the community is connected, the *world* is improved.

Unified by scales and chords, but stylistically distinct with different rhythms, forms, timbres, and more, this study of culture-specific music celebrates the unities and differences in an inclusive, respectful way. In a world of accessible global travel, instant access through electronic media, YouTube and the like, the possibility of an emerging "world music repertoire" is greater

than it ever could have been in Orff and Keetman's day. All we need is intention, a listening ear, an open mind, and care not to repeat the history of cultural imperialism/appropriation/imposition.

It is important to acknowledge that games, songs, pieces, and dances I have learned from different cultures are not wholly "authentic" because they are:

1. lifted out of their original cultural setting and function, put into a pedagogical context in a school setting;
2. taught by someone outside the culture (me); and
3. adapted for Orff instruments, percussion, recorder, and more, each with different timbres, tunings, techniques.

Although such awareness is vital, it need not deter us from teaching this way. The purpose is not to claim authenticity, but to explore how different styles of music are put together to enlarge children's definition of what music is and expand their taste. If Orff indeed said, "Let the children be their own composers" (no source has ever been given for this widely used quote), exposure to these compositional styles can then become a springboard for their further improvisational and compositional investigations. I often introduce Ghanaian, Ugandan, or Balinese xylophone music through improvisation and end with students creating a new composition in the style.

To teach this way requires much studying and investigating and questioning those in the class from different cultures. The folks from Turkey and Iran enlightened me about modes; after my proud sharing of an Iranian folk song, they said it sounded bad to them because of the absence of quarter-tones, and they thought my drone version of a Turkish song was OK, but preferred certain chord-changes. My

insistence that no sol mode pentatonic songs exist to my knowledge was called into question when the teacher from China shared one. If we are to avoid the appearance of arrogance, we need to encourage and empower people to gather material and ideas from their mother culture within the framework of the Schulwerk and share it with the rest of the Orff world. Kofi Gblonyo's extraordinary work in the Orff-Afrique Course in Ghana symbolizes the future where the Schulwerk will have people from every corner of the world leading the training. I, for one, look forward to that!

### Why

Finally, *why* are we doing all of this? As stated earlier, my intentions are to cultivate happy, fulfilled, intelligent, just, compassionate, musical human beings. In sharing music of diverse cultures, the underlying stories can serve to enlarge the conversation and accent humanitarian goals. Stories that work well are:

- how the joyful Ghanaian Highlife song *Everybody Loves Saturday Night* came as a protest against the colonialist British curfew;
- how the rhythmically exuberant *Juba* came from slaves' need to drum when it was banned and to secretly protest being fed leftovers;
- how the use of interlocking rhythms in Bali comes from the perception that we need two to be complete, two in a deeply connected harmonious relationship that creates the whole melody; and
- how *Old Man Mosie's* advice to cure our own sickness is to get out into a larger perspective, look around at the greater world, and *dance!*

Music alone may seem sufficient as it goes from vibration to vibration, charging the nervous system, changing our breathing, connecting our bodily systems within, and connecting us to our fellow music-makers without. It calls forth every intelligence, soothes us or energizes us, keeps us company in our sorrow and joy. When the music sounds good, it is good and when it is good, we feel good, and when we feel good, the *community* is refreshed and connected, and when the community is connected, the *world* is improved. From a single vibration, the ripples flow outward to heal a troubled world.

And yet, look where we are. Just about every human being on the planet listens to music, sings



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songs, and many play music as well—yet, look where we are. In the music we play and listen to, each note is necessary to every other, the black and white keys get along beautifully, conflict becomes a necessary tension that aims for resolution, complementary rhythms and pitches are more interesting than parallel ones. In our human relations, however, we are devolving into a fanatic one-beat one-chord one-melody, dictated by society.

The pure vibrations of music alone are not enough to create social harmony. Might we consciously and intentionally turn its healing power toward revelation of the beauty each child carries, the kindness they may cultivate, the profound sense of welcome and belonging and caring they crave and deserve? Might we use music to tell the hard stories that need to be told to break society's harmful patterns, always ending in songs that redeem and forgive and help heal? Might music help inspire and give courage, invite us to question, to resist, to refuse when asked to excuse or participate in hurtful practices? I believe we can. I believe we should. How else can we keep hope alive?

### The Future of the Schulwerk

Thoroughly steeped in European culture, Orff stumbled into something timeless and universal. As he said at the opening of the Orff Institute in 1963:

All my ideas, the ideas of an elemental music education are not new. It was only given to me to present these old, imperishable ideas in today's terms, to make them come alive for us. I do not feel like the creator of something new, but more like someone who passes on an old inheritance, or like a relay runner who lights his torch at the fires of the past and brings it into the present. This will also be the lot of my successors..." (Orff, 1978, p. 249)

The reintegration of music, dance, poetry, drama as one unbroken whole; the use of elemental percussion instruments, drums, recorder, xylophones; the accent on drones and ostinati and pentatonic and modal scales; the invitation to constantly create and re-create; the restoration of music and dance to community celebration and ritual; the firm faith that music is the birthright of every human being and not just the privilege of those with access to specialized study—these ideas are not only timeless, but also universal, crossing all borders of place and culture. Orff generously passed that lit torch to us. It is our pleasure and responsibility to carry it across borders, not as missionaries misled by the idea that we bring light into darkness, but as fellow seekers eager to offer and receive the gifts of art, artful teaching, and artful living, to sit down together at the banquet of our shared humanity. ■

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Reviewed by Lisa Sullivan

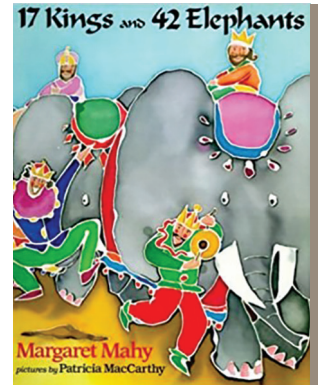
## 17 Kings and 42 Elephants

Written by Margaret Mahy

Pictures by Patricia MacCarthy

New York, NY: Dial Books for Young Readers, 1987

This book works well for teaching high C on recorder. For example, have your students play ostinati on pitched and unpitched instruments as accompaniment to the recorder, with the recorder coming in between the verses



of the story and the accompaniment playing throughout as the beat. Use the text to create the ostinati that layer together to support the story—you can also easily create many different types of ostinati by pulling out one or two of the verses. For example, “Peacocks fluttering their fine fantails,” could become “Peacocks fluttering, peacocks fluttering, peacocks fluttering their fine fantails!” Or you might use “Baggy ears like big umbrellaphants” or “Tinkling tunesters, twangling trillicans.” Create melodies or have your students create their own. They will also enjoy using the rhythm of the text for their improvisations.

The book offers countless engaging and inventive ways to stimulate creativity and young imaginations. Your students will delight in being part of this fanciful journey as they play with the language, rhythmic structure, and lively illustrations throughout. *17 Kings and 42 Elephants* has been a favorite in my classroom for many years and will quickly become a favorite in yours, too. ■

**LISA SULLIVAN** has taught music at Mohawk Trails Elementary in Carmel, IN for 28 years. Lisa holds a bachelor's degree in music from Butler University and a master's degree in education from Ball State University. She served as the AOSA Region VI representative and has presented at multiple NafME, AOSA, and IMEA conferences. Lisa teaches Orff Schulwerk Levels at Anderson University in Anderson, Indiana and DePaul University in Chicago, Illinois.

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**17** *Kings and 42 Elephants* by Margaret Mahy features a rhyme about kings and elephants on a journey and what they see along the way. One of the most enticing parts of the book for children is the imagery the vocabulary evokes. The rhythmic text teases with a number of delightful and challenging tongue twisters. You definitely have to practice before you share this story with children!

Patricia MacCarthy's colorful pictures convey the impression of an exotic, faraway land and contribute greatly to the book's whimsy and charm. Even upper elementary students love the vibrant illustrations and the tricky, twisty text. Invented words such as “baboonsters” and “gorillacans” bring smiles to children of all ages. As the journey continues, travelers see a number of exotic creatures such as “Green-eyed dragons, rough as rockodiles” and “Proud and ponderous hippopotomums.” By the end of the story, when the tracks made by the kings and elephants are being “devoured” by the “deep dark jungle,” readers feel as though they were part of this amazing journey.

Reviewed by **Jacqueline Garcia**

## Kibitzers and Fools: Tales My Zayda Told Me

Written and illustrated by Simms Taback  
New York, NY: Penguin Publishing Group, 2005

“**A**ll that glitters is not gold” is one of the more popular sayings in Simms Taback’s book, *Kibitzers and Fools: Tales My Zayda Told Me*. It is an oft-repeated description of the city of Las Vegas, where I reside, although most residents have no idea the saying came from the Yiddish language. It should come as no surprise that, across the country, adults and children are unaware there are over 500 commonly used Yiddish words currently in the English dictionary. After reading Taback’s delightful book, however, you will be delighted to learn the many words and phrases that originated from the Yiddish language.

Just what exactly is the difference between a schlemiel and a shlamazel? Taback answers that question and includes 13 short, zany tales, coupled with traditional Yiddish proverbs his grandfather taught him, illustrating their meanings. The author explains how Yiddish was the everyday language of Jewish people in Eastern Europe, whose descendants are now found around the world. To help with the etymological origins of words, Taback includes a brief glossary in the back of the book.

Orff Schulwerk teachers in any setting often are responsible for reaching children from diverse backgrounds, religions, cultures, and income levels. Including multicultural lessons creates a classroom culture inclusive of everyone,

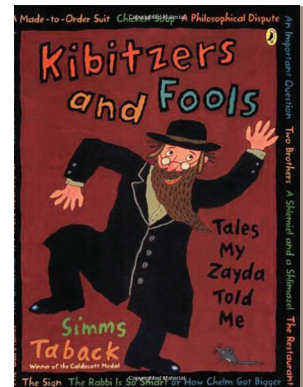
even those not in the room. This book can be used to connect children with the Jewish culture in America and can allow those familiar with it to see life lessons explained. Those not familiar will be surprised to learn how many of the Yiddish words are used in the English language.

*Kibitzers and Fools* begins by introducing the concept that words from one language travel to another. Stories follow, each with rich characters and a Yiddish proverb. Yiddish words and phrases embellish each story. The book is written with old world charm, a bit of chutzpah—which means nerve—and the story is told in the outrageous way only a grandfather, or zayda, could convey.

*Kibitzers and Fools* can be used for a variety of rhythmic and melodic music activities. Almost every page invites imaginative ways to incorporate the proverbs or stories in lessons that will appeal to children of all ages. The liberal sprinkling of proverbs throughout provides a rich cultural connection as well as built-in rhythm. They may be set to a melody or explored for their rhythmic or phrase properties and are ripe for the Orff Schulwerk classroom. Use them in whole or in part for speech pieces, adding instruments to imitate or accompany their rhythm.

**This enchanting book will help children develop their vocabulary and pique their curiosity about popular words and phrases and, ideally, motivate them to start questioning the origin of other common words and phrases they hear people using in their schools and communities.**

Explore movement opportunities that illustrate the meaning of the proverbs. An ostinato might be created to accompany proverbs while students look for important words within each. For example, play “Out of sight, out of mind” on unpitched instruments and divide players by timbre. Sayings might also be used with barred



instruments and played on a pentatonic scale. Opportunities abound for small group work, based on either the proverbs or the stories. Create a class rondo piece within the small group setting, either rhythmic or melodic, and a performance is born, developed as part of a music program on diversity.

Taback's creative artwork adorns the pages in a colorful and photo-realistic collage. The glossary defines the words and gives tips on pronunciation. Yiddish proverbs, or sayings, are listed separately on two pages in the front and the back of the book for easy retrieval when time is short. This enchanting book will help children develop their vocabulary and pique their curiosity about popular words and phrases and, ideally, motivate them to start questioning the origin of other common words and phrases they hear people using in their schools and communities.

Readers may be familiar with Taback from his Caldecott Award winning *There Was an Old Lady Who Swallowed a Fly*. Through its delightful and humorous short tales, *Kibitzers and Fools* is sure to be a hit with your students. The captivating artwork invites readers in, while the stories tempt them to laugh out loud. The number of ways to enjoy this book can be summed up in the words of many a Jewish grandmother: "Yadda, yadda, yadda." ■

**JACQUELINE L. GARCIA** teaches kindergarten through Grade 5 music at Halle Heweston Elementary School in the Clark County School District, Las Vegas, Nevada. She received her bachelor's degree in music from Arizona State University, her master's degree in special education from Arizona State University, and her doctorate of education in curriculum and instruction from the University of Las Vegas. She has successfully completed three levels of Orff Schulwerk teacher education and is a member of the Desert Valley Chapter of AOSA.

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Reviewed by Lisa Lehmborg

## Gending Raré: Children's Songs and Games from Bali

Written by Brent C. Talbot in Collaboration  
With Made Taro

Illustrated by neverlandART Graphic Studio  
Instrumental Arrangements by I Ketut Gede Asnawa  
Chicago, IL: GIA Publications, Inc., 2017

**G**ending Raré: *Children's Songs and Games from Bali* is a fresh, delightfully appealing, thoughtfully constructed resource, created to provide students and educators with an authentic glimpse of the vibrant culture found on the Indonesian island of Bali. The publication comprises a collection of 15 separate booklets appropriate for use with students in kindergarten through Grade 8, with an accompanying website that houses an enticing array of multimedia materials.

The introductory booklet contains a topographical map and information on Bali's natural setting, arts, religion, customs, and daily life of its inhabitants. Included is a history of the project that reveals a series of deep collaborations over time between author Brent Talbot and Bali-born musicians, educators, and scholars Made Taro and I Ketut Gede Asnawa and supports the publication's reliability and trustworthiness. Those wishing to teach songs from this collection will find the final two pages of this booklet especially valuable. The first contains a detailed guide for reading the musical scores of the songs, which are written in traditional Balinese solfège and rhythm notation. The next contains a pedagogical guide in table format, providing an at-a-glance overview of songs by topic, type of game (where applicable), related Balinese belief or custom, tempo, meter,

solfège syllables utilized, mode, and rhythmic and tonal concepts. Songs are suggested for a range of three to nine different grade levels, supporting the possibility of multi-age learning experiences.

The 13 song booklets contain 14 children's songs: 10 with corresponding games, and four without. Each song is in its own booklet, except that the *Sut* ("selection" songs) booklet contains two songs used in choosing special characters for games. Each booklet's beautifully illustrated cover relates to the topic of the song. Additionally, each booklet contains:

- information on the song's cultural background;
- instructions for the corresponding game (if applicable);
- musical score for the song, in traditional Balinese solfège and rhythmic notation, including Balinese lyrics with English transliteration; and
- arrangement of the song in Western notation (all booklets except *Sut*), for gamelan or Orff instruments.

Each song's topic relates to a specific Balinese belief, tradition, or aspect of daily life. For example, the song *Meong-Meong* (Meow-Meow) is framed by the belief that the world must be in balance to avoid the prevalence of evil. Since mice are considered pests in Bali, the cat is called upon in this song to catch mice and restore balance to the environment. It follows that the corresponding game is a lively one of chase and capture, involving the characters of cat and mouse, with remaining participants forming a circle-shaped barrier between the two.

Examples of other song topics and corresponding Balinese beliefs include: (a) hiding stones/seen and unseen worlds, (b) protecting



sea turtles/laws of the universe and human body, (c) architecture in Bali/service organizations, (d) grandparents eloping/caste system, and (e) fishermen/reward for doing good in the world. Games are high-energy and active, such as tag, hide and guess, bridge and capture, three-legged race, or balance competition.

All songs in the publication use the Balinese tonal system *Slendro*, which approximates the pentatonic scale widely used in children's songs within various cultures. Pitches range from low *la* to high *do*, and melodic lines are mainly syllabic (one syllable per pitch), all of which help make the songs accessible to children.

The three-part instrumental arrangements for gamelan or Orff instruments follow a musical form of introduction/statement of melody/transition/restatement of melody/conclusion. Parts 2 and 3 are simple enough to be performed easily by elementary-age students. Part 1 is more challenging, often containing rapid sixteenth-note patterns and is similar in style to instrumental accompaniments in the associated website's videos. Music educators might wish to consider playing Part 1 themselves, teaching it to advanced elementary or middle-school-age students, or simplifying it somewhat to make it more accessible while remaining true to the cultural style and intent.

The final booklet is a build-your-own shadow puppet kit, containing templates for three puppets commonly found in Balinese *wayang kulit* (shadow puppet) performances. The back cover provides some brief information on shadow puppetry; a useful addition to the accompanying website might be a how-to video on creating a shadow puppet screen with lighting, or a video of a representative wayang kulit performance.

The material found in this publication alone would very likely make for rich, satisfying, high-quality world music learning experiences. The creators recognize it can be daunting to teach music of a culture other than one's own, however, and have provided multimedia materials on the accompanying website to provide a final boost toward acquiring the knowledge to teach this material confidently. Clearly filmed videos of the songs and dances are available, performed with energy and enthusiasm by Balinese children, with additional videos of some songs performed by young adults. Each song also has an accompanying video of a child speaking the song's Balinese lyrics. Cover illustrations, cultural information, and particulars about the project and its contributors complete an engaging web-based resource that can be accessed both in and out of school.

Author Brent Talbot and collaborators have carefully crafted a wonderfully multi-faceted, high-quality resource that helps fill a gap in pedagogical materials for children on the music of Southeast Asia. Students and teachers alike are sure to find *Gending Raré: Children's Songs and Games from Bali* informative, exciting, and engaging, and it is very highly recommended for use with students from kindergarten through Grade 8. ■

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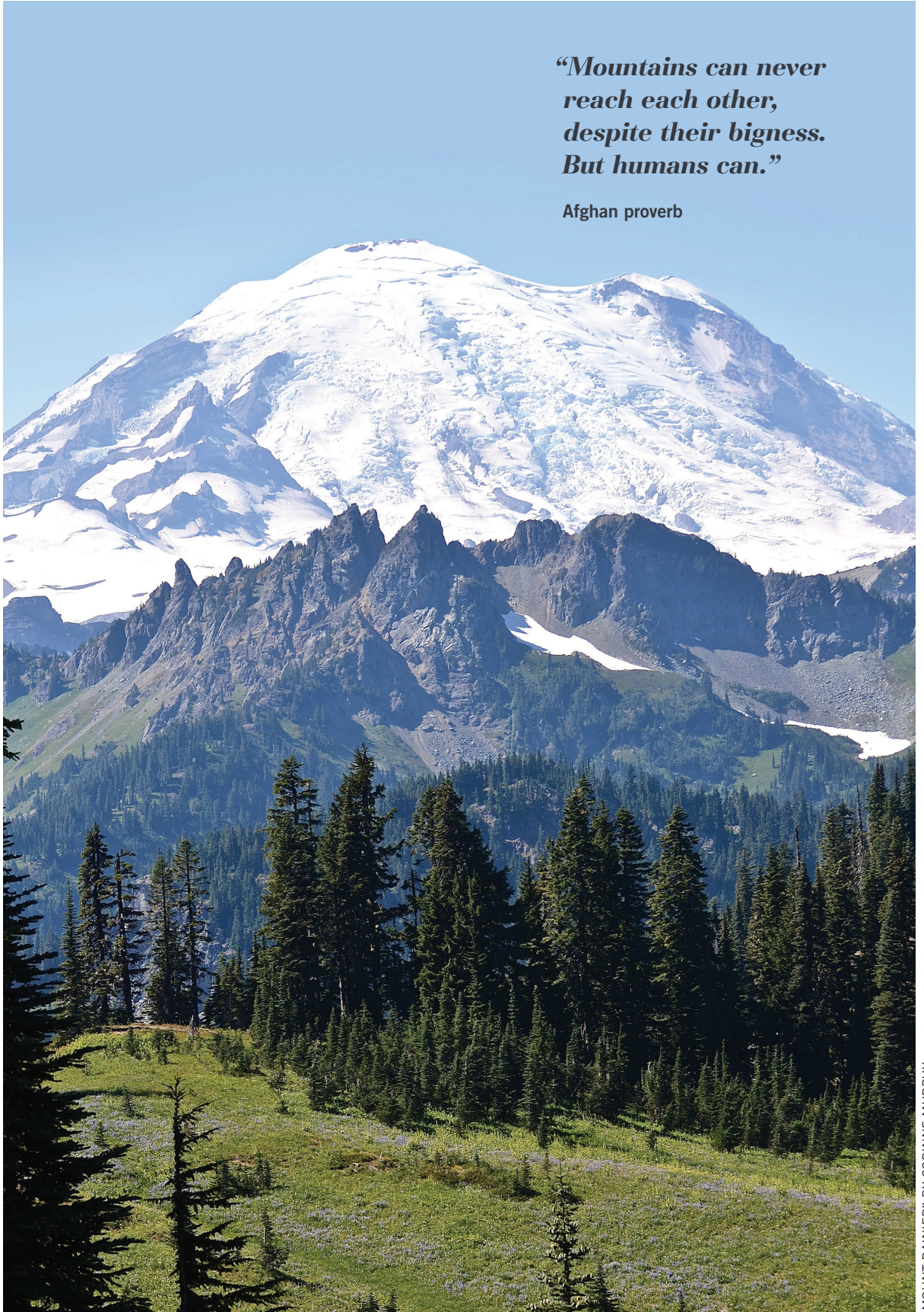
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reach each other,  
despite their bigness.  
But humans can.”*

Afghan proverb



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