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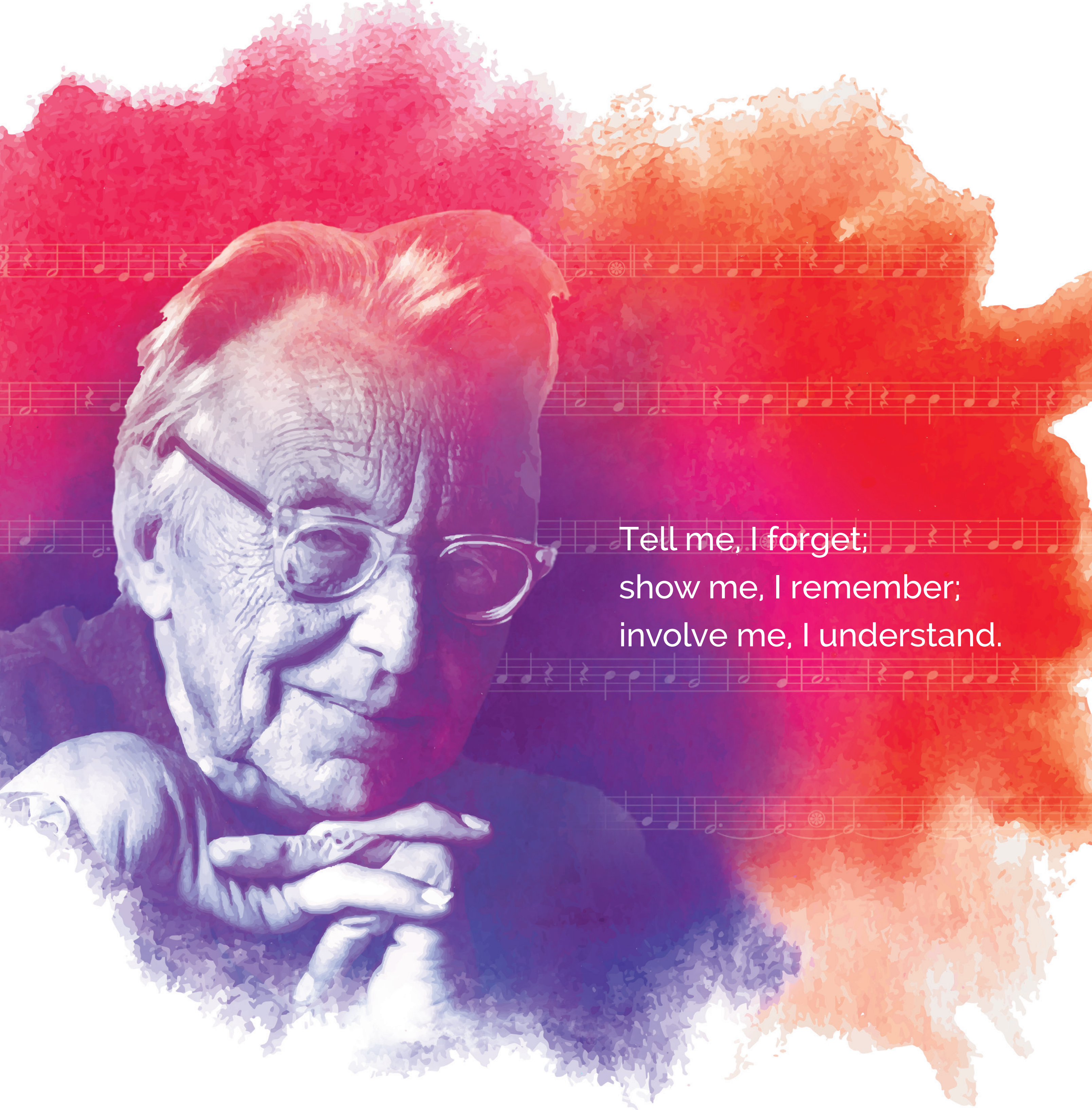
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THE Orff ECHO

RELEASE THE CREATIVITY IN EVERY LEARNER

WINTER 2019

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on the cover

"Birch Trees" by Molly Tantrum, a student at Ocean Township Elementary School, Oakhurst, NJ.
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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.

AOSA diversity statement

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

our core values

As music and movement educators dedicated to the creative music and movement approach developed by Carl Orff and Gunild Keetman, we believe that:

- Every learner deserves the opportunity to actively create, improvise, sing, play, move, speak, and listen.
- Every learner should experience music and dance from cultures represented in both our diverse American society and the larger global community.
- Every learner deserves a passionate, committed music educator who values the importance of active music making.
- Every Orff Schulwerk educator deserves high-quality opportunities to improve their pedagogy and musicianship through active, collaborative professional development.
- Every Orff Schulwerk educator should cultivate the creative potential in all learners.
- Every AOSA member deserves opportunities to engage in open and constructive dialogue regarding the future and well-being of their chapter and the national organization.

PRESIDENT'S MESSAGE

By Tiffany English

The Surprising Shades of the Schulwerk

Special. We use this word all the time about any number of things. In fact we use it with such impunity, it has become mundane. If we consider what the word actually means, we find the Schulwerk in all of the following definitions:

- Of a distinct or particular kind or character;
- being such in an exceptional degree; particularly valued;
- being distinguished or otherwise different from what is usual;
- exceptionally good or precious;
- designed or organized for particular persons, purposes, or occasions;
- pertaining to people with singular needs or disabilities, or to their education.

As practitioners and members we know we have something special in the Schulwerk and in AOSA. As our mission statement affirms, we are dedicated to furthering the Schulwerk in a variety of exciting ways. Our pathway to music

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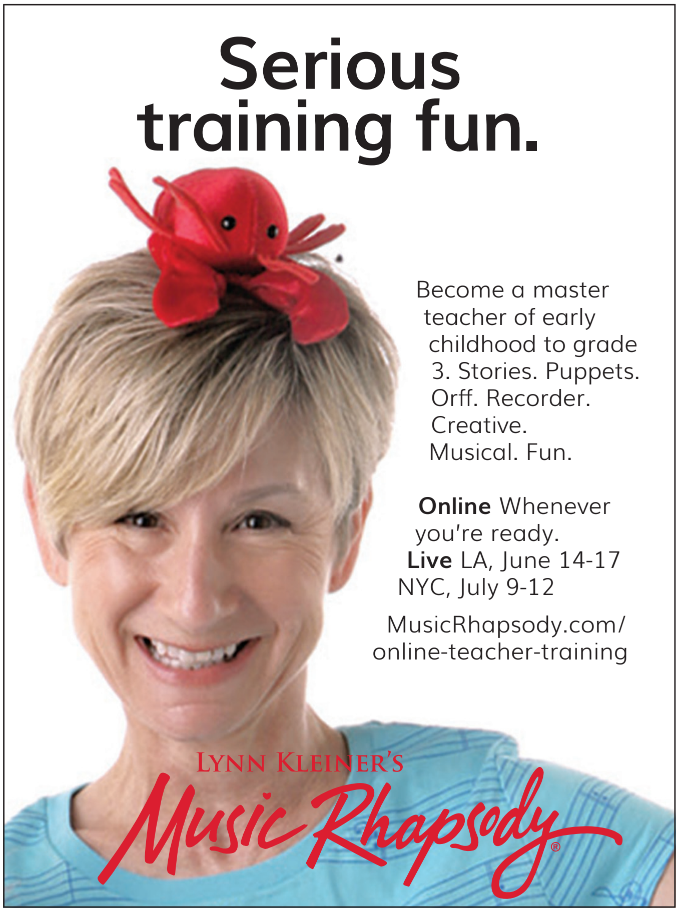
is a playful, magical one. Although this approach is “exceptionally good or precious” to us, what makes it so?

The Schulwerk’s special nature can be difficult to describe to someone who has never experienced it. It is intuitive, creative, elemental. The transformative character of the work lends itself to a wide array of outcomes and pathways. Carl Orff referred to this as sowing wildflowers. These traits can sometimes be complex and inextricable—hence the “different from what is usual” aspect. To me, that is what makes the Schulwerk extraordinary. It is “of a distinct … character” that is life-changing. We never know where these meaningful wildflowers may appear.

As we further reflect on the Schulwerk’s uniqueness, might we expand our thinking to integrate it into eclectic settings “designed or organized for particular persons, purposes, or occasions” we may not have yet considered?

This issue of *The Orff Echo* showcases the variety of remarkable ways Orff Schulwerk can be incorporated in unusual environments or through surprising connections. As you read the articles, open your mind to alternative possibilities and how the Schulwerk can be applied with numerous populations, in various situations and creative endeavors.



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I recently attended the 2018 Convention of the International Orff Schulwerk Forum in Salzburg. When I saw the topic, Orff Schulwerk and Special Populations in Educational and Social Contexts, my first thought was of special education in the United States and how Orff Schulwerk is vital for the wellbeing and learning of those students. The program revealed otherwise; this group, along with babies, the elderly, the mentally ill, and refugees, were just some of the vulnerable populations examined. Community centers, middle/high schools, museums, and private studios were a few of the alternative settings considered.

These discussions can be a catalyst for new conversations concerning the Schulwerk’s application in the United States, where we do not always have an existing support structure to bring it to specific venues like memory care or refugee aid programs. I propose we as Orff Schulwerk practitioners be the change that guides the reform of existing structures. We know the Schulwerk’s uniqueness is in its flexibility and life-changing impact.

The “Orff mind,” as noted during the convention by evolutionary psychologist and psychotherapist Dr. Emanuela de Bellis, helps us meet other human beings where they are, regardless of locale or experience. How much more could we contribute to society if we simply opened our minds to new avenues of application? Where might we find further opportunities to apply our mission and sow more wildflowers? ■

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.

By Linda Hines With Roxanne Dixon, Nicola Mason, and Martha O'Hehir

The Shades of the Schulwerk

"To the attentive eye, each moment of the year has its own beauty, and in the same field, it beholds, every hour, a picture which was never seen before, and which shall never be seen again." —Ralph Waldo Emerson

Art. Composition. Culture. Drama. Literature. Movement. These are nuanced shades of the Schulwerk lying within its rich layers. Like the promise beneath a blanket of snow or within the pages of a favorite book, the whole story does not reveal itself at first.

How easy would it be to miss the shade's subtleties, the synesthetic occasions such as those Judith Thomas-Solomon reveals in "Singing the Bridge," a reflection on nearly five decades of experiences with her students—experiences that grew out of cultivating heightened sensory awareness, inspired by Orff Schulwerk and an arts outlook on the world? Or the curiosity that compelled Tara Clayburn to seek master teachers in the United States and Germany, leading her to discover the wealth and promise in the variations of the Schulwerk's wildflower growth here?

Without further exploration, we might neglect to consider the variety of unique instruments available to enhance students' music experience within the Schulwerk. Sarah Fairfield's "The Ukulele as a Tool for the Schulwerk" provides a persuasive, well-informed argument for the inclusion of the ukulele as a complementary addition to the Orff instrumentarium. Choice of music genre also need not be limited, as Richard Lawton demonstrates with "The Efficacy of Cool," in which he makes a case for the elemental and improvisatory aspects of popular music, specifically classic rock, and how to use this repertoire as an engaging and useful tool in the Schulwerk classroom.

Performances throughout the school year remind us of the possibility and versatility of drama in the Schulwerk repertoire. Chris McDowell's "An Orff Musical: Connecting Orff and Drama" spotlights the approach that led to the successful implementation of pantomime and play-acting and their positive effects in his music classroom. And who has not smiled at the breadth of a child's imagination when stimulated by a story? In "Children's Literature and Creating Schulwerk Text," Becky Burdett discusses her use of reading strategies in the Orff Schulwerk classroom to create meaningful rhythmic and melodic exercises that provide a path to teacher- and student-created texts.

Our final article marks a celebratory shade of the Schulwerk: *The Orff Echo's* 50th anniversary (November 1968) and the centenary of the birth (December 1918) of its first editor, Isabel McNeill Carley.

The hope cultivated through movement and group dynamics shines in Christa Coogan's "Refugee Populations and Orff Schulwerk." Coogan's heartfelt reflection of her work with unaccompanied minor refugees in Germany illuminates the capacity of the Schulwerk to help restore order and trust into the lives of those whose existence has been darkened by immeasurable strife.

AOSA Research Partnership Grant 2015 recipients Christian and Carmen Hauser document their findings with “The Effect of Structure on Student Compositional Preference and Products.” The results of this pilot study add to a growing body of evidence for the inclusion of speech and poems in the Orff Schulwerk approach.

Our final article marks a celebratory shade of the Schulwerk: *The Orff Echo’s* 50th anniversary (November 1968) and the centenary of the birth (December 1918) of its first editor, Isabel McNeill Carley. In her article “AOSA Beginnings and *The Orff Echo*,” which first appeared in 2011, Carley relates an engaging personal account of AOSA’s founding and the journal’s early days. We are grateful to the Carley family for making this and the accompanying photographs available to AOSA and its members for this special remembrance.

This issue’s children’s book, *Sidewalk Flowers*, reviewed by Donna Dunn, provides a visual depiction of how a child’s actions create color in her world. We conclude with Leonard Davis’ review of the Supporting Our Learning book, *Lifelong Kindergarten: Cultivating Creativity through Projects, Passion, Peers, and Play*, which affirms the value of Orff Schulwerk practices.

As the winter days grow shorter, we encourage you to honor the slower pace this season offers and take some time to look for what has not been seen before, seek inspiration in what otherwise might never be seen again, and create your own unique shade of the Schulwerk. ■

LINDA HINES is editor-in-chief of *The Orff Echo*. Issue coordinators **ROXANNE DIXON**, **NICOLA MASON**, and **MARTHA O’HEHIR** collaborated on this issue. They are active Orff practitioners and enthusiasts.

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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.

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Singing the Bridge: Orff Schulwerk as a Metaphor for All Arts

ABSTRACT

The Orff Schulwerk approach provides an array of possibilities with which to look at life as an arts metaphor. The approach gives detail, some order, but no stringent rules—simply a request for wild-flowering openness and a gentle invitation to think freely while enjoying all the arts as fingers on the same hand. Carl Orff proffers the warmest, most loving call possible to us and our students, and provides singular models to draw upon as we journey through artful thinking, or "thinking differently." How can we resist seeing life through such a vibrant, flexible lens and sharing it with our cherished charges?

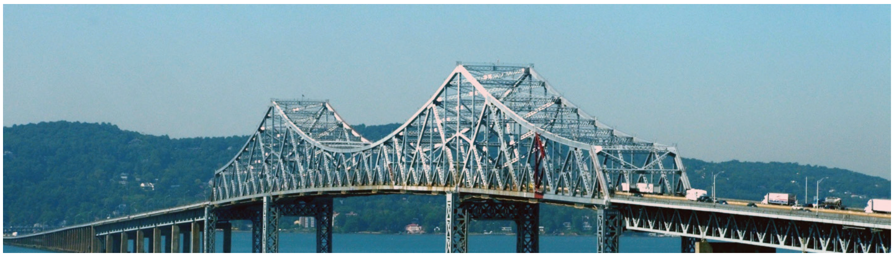
JUDITH THOMAS-SOLOMON holds AOSA's Distinguished Service Award and has served the organization nationally as president and in many other capacities. Her published texts, recorder books, articles in *The Orff Echo*, contributions to the American editions of *Music for Children*, musicals and more, and her work with Scott Foresman/Pearson on the *Making Music* series are well known. She attended the year-long Orff Institute English course and is an internationally recognized clinician and master teacher.

By Judith Thomas-Solomon

The year was 1969, and my son Chris was four. We were living in an apartment with a large living room window overlooking the Hudson River with the Tappan Zee Bridge in the distance (see Figure 1).

I was in the kitchen listening to strange sounds coming from Chris in the living room— something like *bucabucabucabucabucabucabucabuca* WHOOSH

Figure 1. Tappan Zee Bridge.



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(up glissando) WHOOSH (down glissando) *bucabucabucabuca* whoosh, whoosh again, and then a lot of bucabucas. Peering into the living room, I saw him standing on the couch, leaning against its back, looking out the window off into the distance, drawing something in the air with his right finger, and making those interesting sounds. "What are you doing?" I asked. He said matter of factly, as if it should be obvious, "I'm singing the bridge!" And indeed he was—and drawing it too—the *bucabuca* with its regular rhythms *sounded* like the long western causeway *looked*, with its regularly spaced pilings; and his "whooshing" outlined in sound the look of the bridge towers and metal cables in the bridge's center, followed by more causeway leading to the eastern shore.

I was in my seventh year of teaching kindergarten through sixth grade and did not know it then, but was to later learn, that this "synesthesia room" into which my four-year-old had innocently wandered was one where all children go quite effortlessly, especially if invited. It is no quantum leap for them to be in a place where visuals can easily translate into sounds, or sounds into visuals, or colors into movement or fragrances, and speech into movement and the reverse, or textures into instrumental/vocal sounds. It is a thought-and-senses-provoking room in which to create.

Further, to appreciate inanimate objects in a singular way, children also anthropomorphize objects with ease, opening endless speech and drama possibilities: What would an eraser on a pencil say if it could talk? How would the Statue of Liberty move if she felt like it? What mode would her music be in? What is the color of wonder? How would it sound? This becomes a magical way to "think differently" about everyday life, humdrum and holy, and to take time to focus and savor it by playing with it through music, movement, speech, rhythms, melody, instruments, and everything else available in elemental music (Orff Schulwerk).

My son's synesthesia-like activity was his intuitive way to know the bridge more fully *through slowing down perception* by his vocalizing and drawing its shape. Stanford University Professor Elliot Eisner (2005) underlines this as what the arts strongly offer—a way to look, hear, see, smell, and taste over a longer, focused period of time, thus enabling us to experience, enjoy, and know the shape and feel—to cross over and "taste the fragrance"—rhythm, melody, and movement of life, and to plumb those *deeper levels of appreciation and viewpoints.* Orff Schulwerk gives us a sumptuous box of musical and movement tools with which to play in these moments of "thinking differently," reconstructing existence in the image of our imaginations. *This*, then, is the "shade of the Schulwerk" I choose as the most memorable aspect of the approach, for the gestalt of the arts' possibilities within it, and the ways it can thereby enhance every facet of life.

■ ■ ■

Later that winter of 1969, my application for a sabbatical to study at the Orff Institute in Salzburg, Austria was approved from the Nyack School District, and Chris and I prepared ourselves to leave our lovely Hudson River. We were off to learn about Carl Orff's distinctive vision of musical life and creativity through music and improvisation at the Orff Institute.

This was to include appreciation of vast swaths of awarenesses, heightened through application of the arts in all varieties. In 1971, for example, we were invited by the Institute director, Dr. Hermann Regner, to transform student-created visual graphics into sound (vocal/instrumental) and movement pieces. The modes, melodies, and harmonies offered in Orff and Keetman's *Music for Children* and movement qualities inherent in the Laban approach, a good reference for which is *Laban for All* (Newlove & Dalby, 2003), became the color pots into which we dipped our brushes. The original student graphic murals subsequently came alive through the arts.

Along the way I realized my good fortune in having come upon a music-teaching approach limitless in application that actually encouraged us to use our imaginations, and then the results of these explorations as jumping-off points to explain them in different ways—to improvise. It was a joy to be "singing the bridge" again *aber auf Deutsche* (but in German) for a year in the shadows of Untersburg Mountain, seen through the sun-drenched French doors of the Institute, and to express movements on its exquisite parquet floors.

The highlights of my experiences in Institute classes that year were when we wove *music and movement into any part of life*, using the senses and elemental tools: newspaper headlines, poetry, speech of any kind, photos of sculptures, masterwork paintings by Friedensreich Hundertwasser, Egon Shiele, and Gustav Klimt, modes, rhythms, and nature. Through these diverse departure points, we subsequently entered new areas of wonder, awe, and deep appreciation.

To me, embracing life through the filter of the arts meant and continues to mean "a better, richer viability"—for teachers *and* students. Upon returning to Upper Nyack, I found my circle of teaching drew much more upon *all* learning happening in the general classroom. I wove classroom themes into the music curricula and found it richly satisfying. Subsequent student creations also appeared on our school programs because they were marvelously programmatic and sharable.

Some Examples of Slowing Down Perception Through the Arts

Reveling in orb weaver spider web

One spring morning en route to school, this arts-inspired "thinking differently" prompted me to share with my fourth graders a memorable lacy spider web I had come upon, artfully crafted by an orb weaving spider, great architect of the arachnid world, on bare Exbury azalea branches and a garage doorknob near my garden. The class and I turned the scene I described into a group piece that included a two-measure introductory ostinato in the meter of four (for the eight legs of the arachnid) and complementary rhythms coming from words learned about the magical web, plus selected instrumental sounds representing the crystal dewdrops that peppered the early morning weaving (see Figure 2).

The original spider's song was full of stillness and scampering, improvised on recorder in la pentatonic. It was so nice to linger with my fourth grade in that salient moment of grandeur and recognition of the natural world before savoring Anansi tales of the little Ghanian folk hero (Kimmel & Stevens, 1998; McDermott & Akar, 2001).

In turn, students later shared with me *their* observations of what they had noticed that morning. Some recounted the early sunrise "like a shimmering candle" on the Hudson River as they walked to

Figure 2. Orb Web.

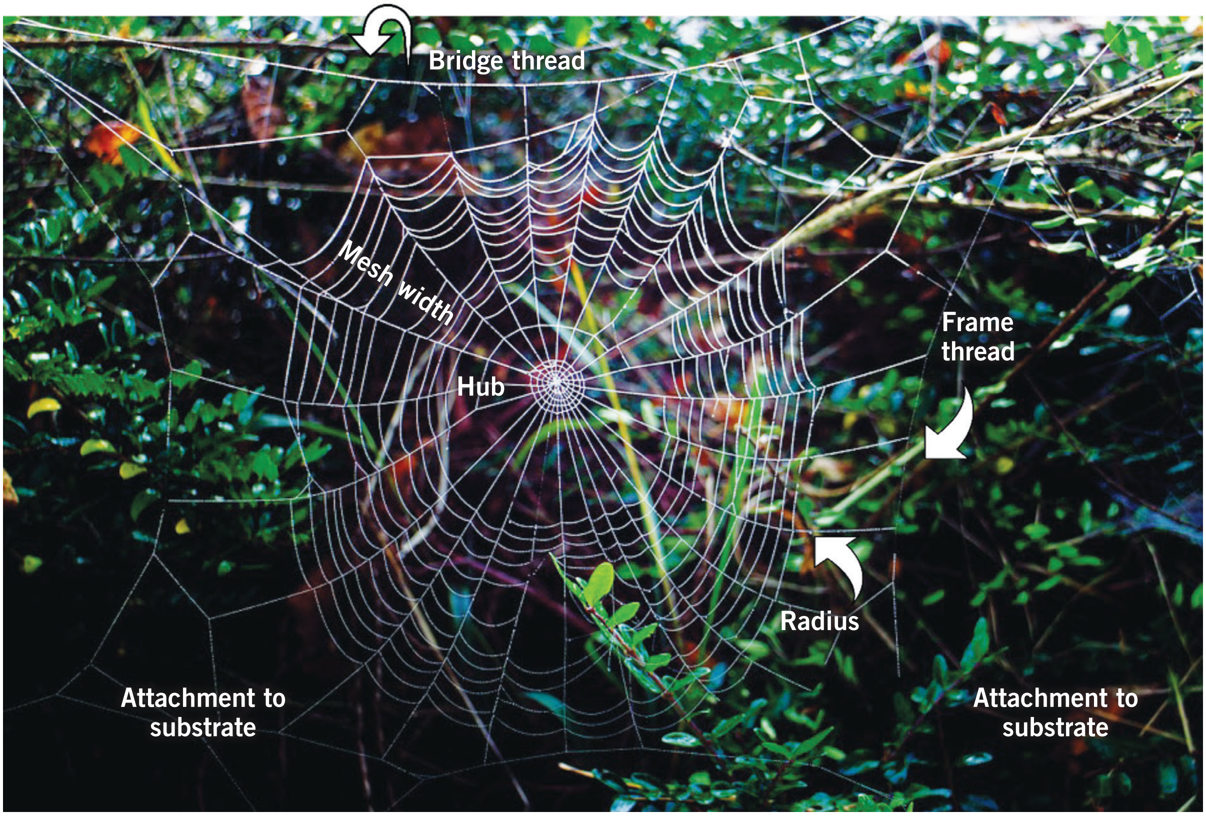

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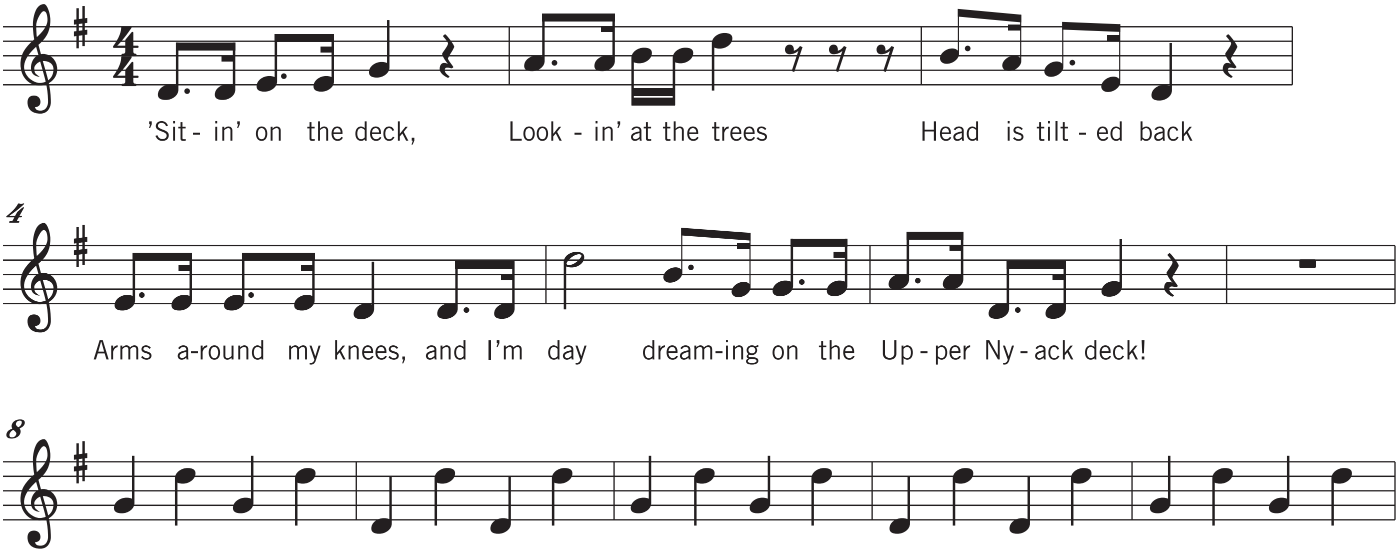
Figure 3. Group Piece by UN Fourth Graders, *'Sittin on the Deck.*


'Sit - in' on the deck,
Look - in' at the trees
Head is tilt - ed back
4
Arms a-round my knees, and I'm day dream-ing on the Up - per Ny - ack deck!
8

SOURCE: JUDITH THOMAS-SOLOMON.

school, and we had the pleasure of luxuriating in their inward visions by turning outward through the arts. Here again was an example of sustained focus—taking the time to turn observations and feelings into memorable works. Sometimes the most striking things experienced in life are simply not spoken about. Yet on that day, the students' eagerness to communicate and to transform their ideas metaphorically propelled us to a new level of aesthetic bonding.

Upper Nyack School daydreaming on the new deck through the arts

This kind of outside-the-box thinking also allowed fourth-grade students to meander on a wonderful deck built by the Parent Teacher Association under three historic, gray, elephant-skinned beech trees on the Upper Nyack playground. Sitting under those century-old trees, copper colored leaves on the outside, magically green as we looked up through them, inspired the very best kind of daydreaming. Working as a group with the teacher as facilitator, the students wrote words, music, and harmony (see Figure 3).

The song was expanded into a large rondo with short scenes created for the contrasting sections, developed by small groups—some mimed, some using speech/rhythm or instruments, and some sung—reflecting their diverse personal daydreams of being astronauts, creating a garden, being famous dancers, joining the circus, and so on, with the song providing the rondo A section.

We performed the final product under those ancient beech trees. To this day, as before, the beech trees radiate a sacred aura. I meet former students, now adults, who have been known to take their children and grandchildren to the Upper Nyack playground to daydream again under those magical trees, made more-so by the arts.

"Choir" of schoolyard trees in the wind

Another year, fifth graders explored the sounds different varieties of schoolyard trees made as the wind blew through their leaves, to find the sopranos and basses for a two-part "Tree Piece." The winners were the birches as the highest sounding, and pines were lowest. The task became to write a piece for soprano recorder and bass xylophone, paralleling those two tree characteristics, and then comparing it to the orchestration of Stravinsky, who often used very high and very low instruments together. The upturned faces of the students listening intently to the leaves in the wind are still etched in my mind's eye after four decades. Through extending the arts, we all became lovingly and sensitively related to all the trees on our school campus. We appreciated and understood the orchestrations of Stravinsky and Respighi *(Pines of Rome)* more acutely, but more importantly, we appreciated the beauty and mystery around us.

Other Arts Exploration Inspired by “Thinking Differently”

Figure 4. At the museum, marveling at the dioramas, ready to invent related dialogues and music.

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Figure 5. Interpreting masterworks into three-dimensional art through music and movement.

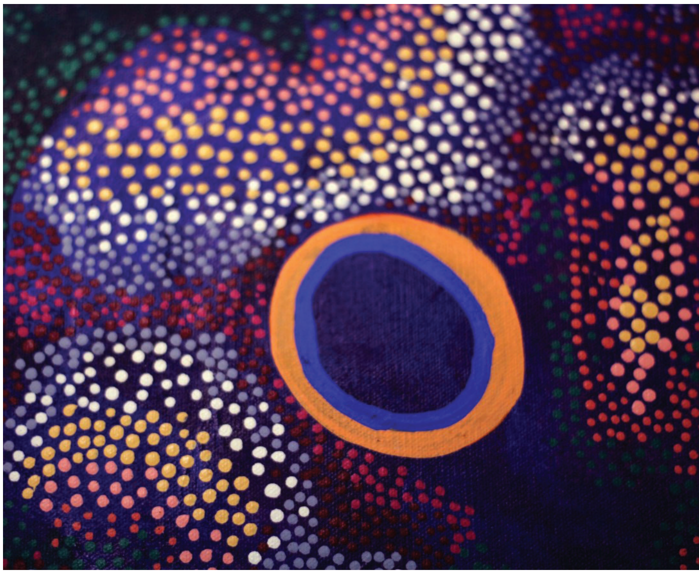

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Figure 6. Studying the mottled bark of a walnut tree all dappled and irregular, as a template for interpreting sounds and movements.

SOURCE: PHOTOGRAPH BY JUDY GALLAGHER, JANUARY 10, 2016. LICENSED UNDER CREATIVE COMMONS 2.0 ON FLCKR.COM.

Figure 7. Reading a student’s T-shirt featuring Robert Frost’s memorable lines.

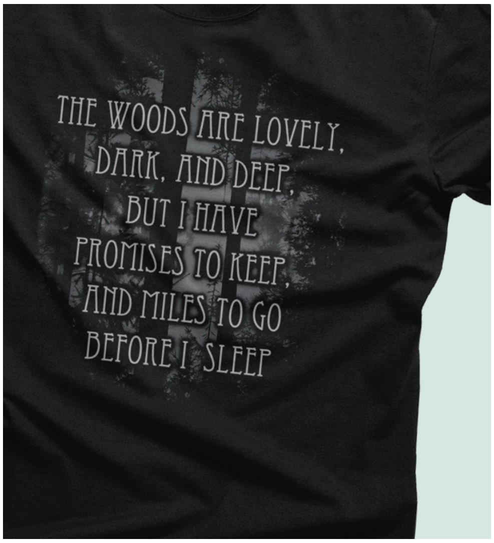
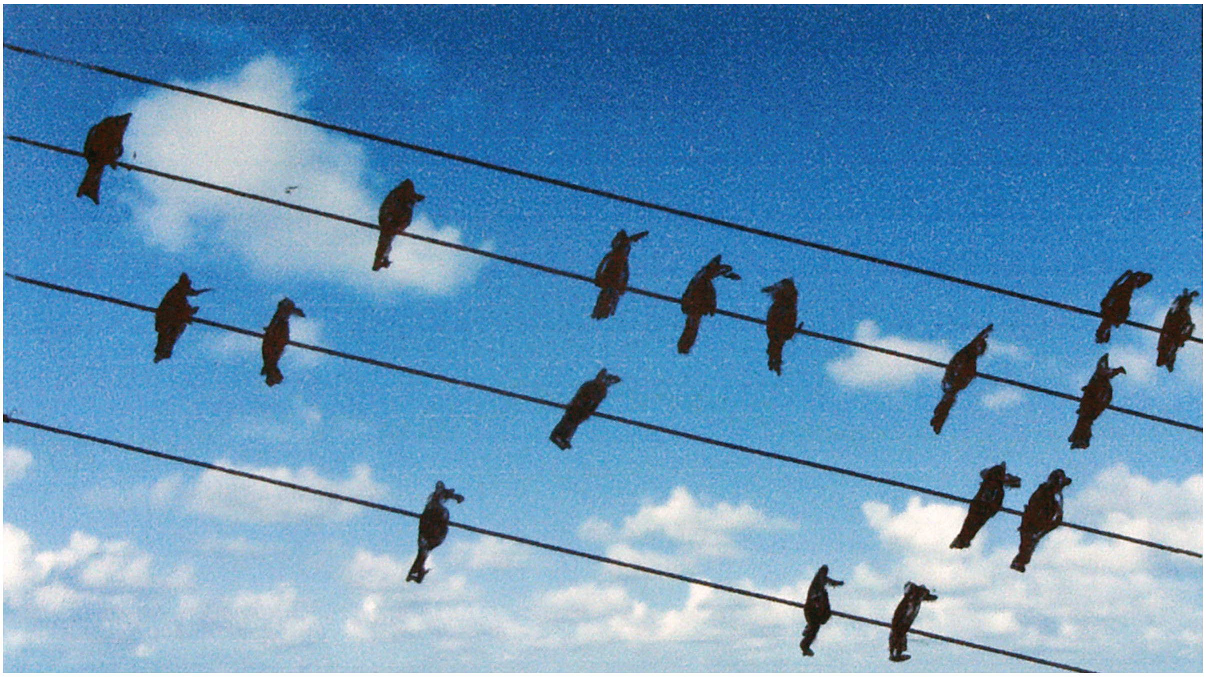
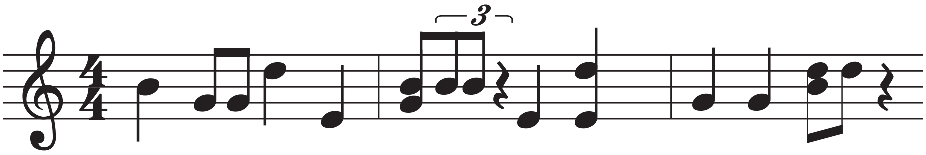

THE WOODS ARE LOVELY,
DARK, AND DEEP,
BUT I HAVE
PROMISES TO KEEP,
AND MILES TO GO
BEFORE I SLEEP

Figure 8. Outdoors, interpreting music birds on a wire create.



SOURCE: CREATED BY JUDITH THOMAS-SOLOMON.

Figure 9. Birds on a wire as reimagined into a score by the author.



SOURCE: CREATED BY JUDITH THOMAS-SOLOMON.

SOURCE: DANCERMORGAN, OWN WORK. LICENSED UNDER CREATIVE COMMONS 4.0 ON WIKIMEDIA.ORG.

Figure 10. At the ballet, looking for wondrous moves and body shapes to share with the children and build upon.

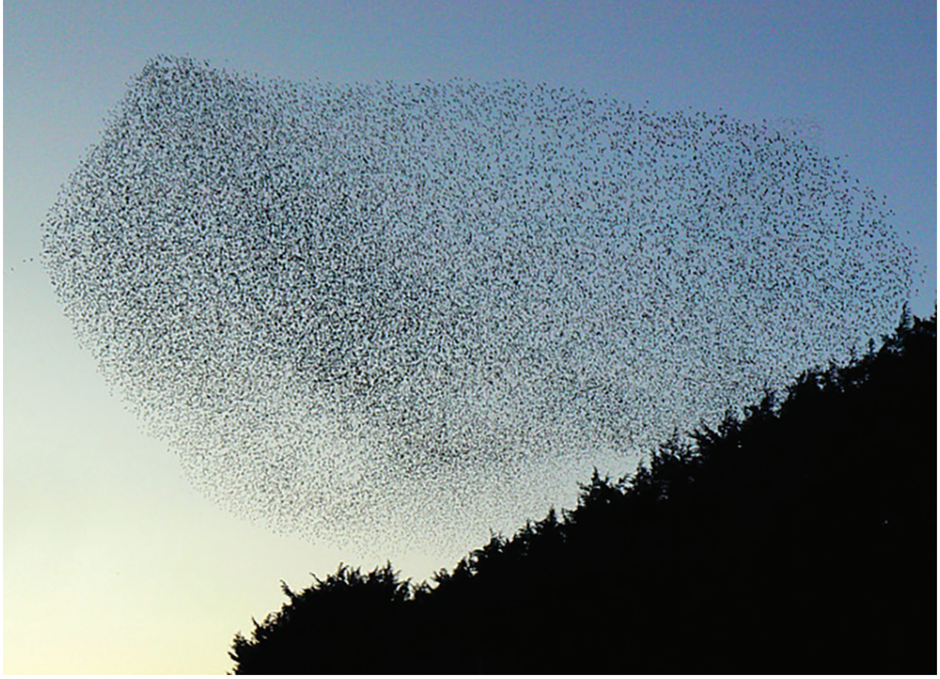
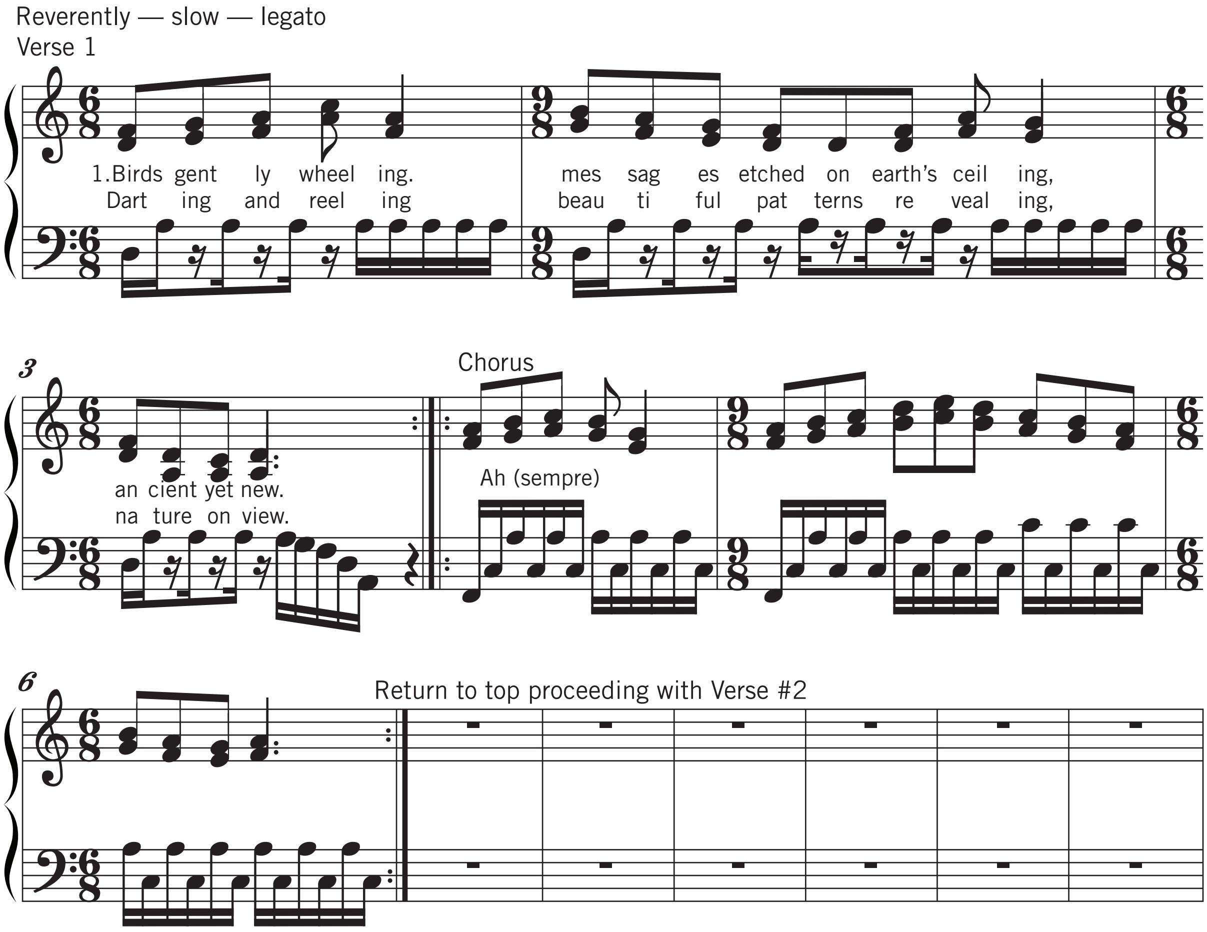


Figure 11. Living the phenomena of bird murmurations by actually moving their ballet, accomplishing the quick responses in groups of seven birds that, in turn, follow bird leader one in an aerial dance that still defies physicists.

SOURCE: STARLINGS OVER BARNFIELD, SWINDON. PHOTOGRAPH BY BRIAN ROBERT MARSHALL. LICENSED UNDER CREATIVE COMMONS 2.0 ON GEOGRAPH.ORG.UK.

Figure 12. *Murmurations* – Excerpt from original score.


Reverently — slow — legato
Verse 1
1.Birds gent ly wheel ing. mes sag es etched on earth's ceil ing,
Dart ing and reel ing beau ti ful pat terns re veal ing,
3
an cient yet new.
na ture on view.
Chorus
Ah (sempre)
6
Return to top proceeding with Verse #2

Verse #2: Mystery unfolding, wonder suspended we're holding,
Magic of blue. Dances they render, Soaring in sweeping surrender,
Wonder anew. (CHORUS)

SOURCE: CREATED BY DANAI GAGNE AND JUDITH THOMAS-SOLOMON. LYRICS ADAPTED BY JUDITH THOMAS-SOLOMON AND R. JOSEF SOLOMON.

Conclusion

The substantive and glowing messages I have received over the years from my former students reflect the deep and lasting responses they experienced relating to life around them, especially the natural world—all the nature and arts we drank of deeply, savoring the beauty and history experienced along the Hudson River through creating—and every city in the world has something special to offer up for experimentation!

Thus, three decades beyond my retirement from 37 years of elementary teaching, I offer up unabashed reverence and gratitude to the Orff Schulwerk approach and its founders for permeating my whole life—and, hopefully, the lives of my students—by bringing its invitation to explore through offering the breadth of possibilities that grace all living, not just in the music room, but light years beyond. What a wealth of possibilities Orff Schulwerk affords us toward living fully through the arts, thereby nurturing lifelong perceptions and pleasures. So pick up "the shades of the Schulwerk" banner and go bathe in some wonder … perhaps go sing a bridge … and take some children with you.

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Varieties of the Orff Schulwerk Wildflower in North America

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ABSTRACT

"Just as wildflowers grow wherever they find suitable conditions, so the Schulwerk grew and developed ..." (Orff, 1962, p.29). The historical/ontogenetical model and the folk-style model are two variations of the Orff Schulwerk wildflower that have developed in Orff Schulwerk Teacher Education courses in the United States. In this article, the author discusses both and contends that though different, there is much to be learned from the beauty of each approach.

By Tara L. Clayburn

Continued professional and personal development, in addition to university degrees, is an important aspect of many teachers' career plans. For music teachers, life offers an opportunity to experience Orff Schulwerk Teacher Education through levels courses, and many opportunities for this are available throughout the country. Typically, a teacher will seek a site based on the location, the faculty, the cost, the timing, and perhaps the recommendation of colleagues. For the most part, teachers new to the Schulwerk are not aware that they will be introduced, through their levels training, to a particular "stream" of Orff Schulwerk in the United States. However, for those teachers who continue to seek out training with master teachers—including those found at annual conferences, other university levels courses, and even the Orff Institute in Salzburg, Austria—it becomes apparent that Orff Schulwerk truly is like a wildflower as it propagates around the world. Given the diversity of the United States, it should come as no surprise that several wildflowers could develop independently.

In a discussion at the 2017 AOSA National Conference "Writing for AOSA" session, many participants discussed how the discovery of these differences had developed over time. Researchers are beginning to study and unravel the fascinating history of the varying streams of Orff Schulwerk, or wildflowers, in the United States. This author has joined the ranks of many curious and open-minded Orff teachers who are exploring the variations outside their own initial training and, after considerable research, are now offering the community the results of that effort in a spirit of curiosity and collegiality.

Variations of the Schulwerk in the United States

After the first introduction of the Orff Schulwerk approach to North America via Canada in 1956 (Frazee, 2013b), it blossomed, took root, and grew like other wildflowers do. Over time, the wildflowers of the Schulwerk adapted and changed based on the soil in which they had taken root, finding the nutrients needed for the many varieties that grew. "Just as wildflowers grow wherever they find suitable conditions, so the Schulwerk grew and developed …" (Orff, 1962, p.29). Orff did not want to personally oversee the spread of the Schulwerk internationally; he left it to others familiar with his work to fill in that gap. Two styles, or wildflower variations, could be called the "historical" model (Holl, telephone interview, July 5, 2018) and the "folk-style" model (Tighe, telephone interview, April 19, 2018), and these began to flourish in various teacher education courses. The two varieties of the Schulwerk wildflower grew freely and were probably not readily apparent until attempts to address expectations for American levels courses began in the late 1970s (Frazee, 2013b).

Varieties of the Wildflower: The Historical or Ontogenetical Model

The historical model (Holl, telephone interview, July 5, 2018), which is linked to Orff and Keetman's five *Music for Children* volumes, also parallels major developmental points in Western music (Calantropio, 2010). Brigitte Warner (1991) also stated, "The Schulwerk borrows from the historical, ordering significant developments into a consistent and seamless evolution of historical concepts" (p.10). Donna Fleetwood (telephone conversation, July 12, 2018) added:

> I feel like it is ontogenetical more than historical … it could be thought of as an ontogenetical approach, meaning we as humans were ready for certain things at certain points in time. The approach somewhat mirrors the anthropological development of music in many parts of the world. While the comparison is very general, it highlights the logical steps in introducing young learners to concepts and skills at a moment when they can be easily assimilated and enjoyed creatively.

According to Patricia Hughes (1993):

> The first volume of *Music for Children* reflects the pedagogical sequence found in *Musik für Kinder*. The Canadian adaptation follows Orff's concept of ontogenesis of melody from two tones to the pentatonic scale … the result is similar to the progress of children learning to speak their language. (p.79)

Level I courses of both wildflower varieties address pentatonic melodies with bordun and simple ostinati accompaniment. The historical/ontogenetical model addressed major and minor modes in Level II courses, and then introduced diatonic melodies and functional harmony in Level III (Brandon, 2018).

Varieties of the Wildflower: The Folk-Style Model

Another variety of the Schulwerk wildflower was cultivated by Jos Wuytack, who was associated with the early Levels courses at Hamline University in Minneapolis, Clark County, Nevada, and Memphis State University teacher education, among others (Holl, telephone interview, July 5, 2018). The folk-style approach, the term used by Charles Tighe to describe the Wuytack-led courses, replaced the rhythmic, contrapuntal, and instrumental focus with a melodic and harmonic one that emphasized the vocal component (Frazee, 2013b).

Regarding other differences in the folk-style courses, Brent Holl said, "What Jos cared about was the compositional aspect and the instrumentation; he was a composer, performer, and teacher first."

The folk-style model of teacher education, while keeping Level I focused on mostly the same material as the historical/ontogenetical model, introduced diatonic melodies and functional harmony with chord changes in Level II, and diatonic modes in Level III instruction. Holl (telephone interview, July 5, 2018), explaining Wuytak's reasoning for sequencing the teacher education course structure as he did, stated:

> Because of his [Jos Wuytack's] analysis of the original *Musik für Kinder*, he saw in Volume 3 that shifting chords occur. Volume 3 has functional harmony. "Shifting chords" is a bit of jargon used by Jos to refer to chords that shift up or down a step usually in modes where the "shifting" notes are considered "embroidery" or non-harmonic tones. Because Volume 3 comes directly after the pentatonic, hexatonic, and drone structures in Volumes 1 and 2, he placed functional harmony next, before diatonic modes.

Why did the variance appear?

In the beginning of the Schulwerk in North America, teachers who wished to receive training traveled to Toronto to attend summer courses led by Doreen Hall, who had studied directly with Carl Orff and Gunild Keetman in Austria, and Dr. Arnold Walter, who had discovered Orff Schulwerk at an International Society of Music Education (ISME) meeting in Europe (Frazee, 2013a). It was after the first ISME conference in 1955 and a presentation at the 1956 MENC conference in St. Louis, Missouri that American music teachers became curious, and then workshops and training opportunities began to appear (Brandon, 2018). Many of the early American leaders in Orff Schulwerk were instructed by Doreen Hall in Toronto and attended meetings in Bellflower, California.

Carl Orff and Guild Keetman envisioned a pedagogy for improvisation and composition that would be new and relevant to the students being taught; therefore, variance in implementation was to be expected. The beginnings of this variance can be seen with the approval of one of the first Elementary and Secondary Education Act (ESEA) of 1965 Title III grants for the Memphis, Tennessee public schools, which did not have music specialists in the school system at the time. This grant allowed the school system to begin an elementary music program with dedicated music teachers. The team of Nancy Ferguson and Konnie Saliba had a close relationship with Memphis State University, and they were able to develop teacher education programs with a strong Orff Schulwerk-based music program in the schools (Brandon, 2018).

The first Memphis State teacher education course was established in 1970 and was directed by Jos Wuytack (Frazee, 2013b). Other faculty members included Nancy Ferguson, Shirley McRae, and Konnie Saliba. The Memphis teacher education levels, while emphasizing the folk-style model in the levels curriculum, also offered newly composed songs other than the *Music for Children* volumes using elemental music pedagogy (Tighe, telephone interview, April 19, 2018). In an email and subsequent telephone conversation, Holl (June 23, 2018; July 5, 2018) stated,

> Jos's work was Euro-centric and came from the same intellectual underpinnings as the Murray/Keetman volumes and the Doreen Hall volumes. Jos' versions of *Music für Kinder* in French and Flemish were adaptations to those cultures just as Murray went to English folklore and Hall to Canadian. … Jos believed that whatever you learn from the Orff approach should be applied to whatever culture you find yourself planted in.

Now what?

When differences in the sequence of levels training became apparent at the gathering of course instructors at the 1977-1978 national conferences, AOSA's Higher Education Committee devised course guidelines with three options to accommodate the differences in sequence. After many revisions and updates, the committee settled in 2012 on one option for Levels II and III, placing modes in Level II and functional harmony in Level III (Brandon, 2018).

The beauty of the two wildflower variations is that they prove the value of Carl Orff's initial idea, one to which all Schulwerk teachers have committed their life's work. Now, over 50 years later, the Orff Schulwerk culture in the United States is richer due to the growth in varied communities throughout the entire nation. Although numerous dedicated caretakers of both varieties of the Schulwerk wildflowers exist, what should be our mutual next step forward in a changing landscape while embracing our differences and seeing the value in them, appreciating the beauty in the wildflower variations? Our differences are what make us thrive in our unique situations as we adapt to what's next.

The model Orff and Keetman have given us with the Schulwerk has "not only stood the test of time but also remains open" (Haselbach, 1992, p.105). As Holl (telephone interview, July 5, 2018) explained:

> Draw a Venn diagram between *Elementaria* (Keetman, 1974) and *Musica Activa* Wuytack, 2002). You would find a mostly complete circle. The differences are very tiny … they are two branches of the same tree. … I've found in my study of these two sources that Keetman was much more interested in pedagogy and in the actual teaching of children than in the arrangement and presentation of instruments. The focus of Wuytack's pedagogy was in composition, arranging, and improvisation, and codifying techniques that would specifically help teachers incorporate pleasing and successful instrument accompaniments into their teaching. He was focused on helping both music teachers and their students "… become their own composers." In short, these are not two separate streams, but one incredible creative river of thought.

Similarly, Donna Fleetwood (telephone conversation, July 12, 2018) said, "When you brush away everything else, it boils down to the elemental. It's really all about the elemental." Werner Thomas made the same observation: "It is especially the work in elemental style that opens the way for *all* kinds of style" (Keetman, 1974).

Conclusion

Brigitte Warner (1994) summarized our shared purpose over two decades ago when she said:

> We must never forget that Orff and Keetman are the originators, and although many talented and gifted people have followed in their footsteps, have contributed and added, have clarified and enhanced the approach, none can claim to know or do it better. We are followers and protectors of Orff's message. (p.12)

Our community of music educators can and does work together across our differences in our pedagogical beliefs to further the growth of Carl Orff's amazing wildflower. We are models of lifelong learning for our students; thus we need to strive to remain curious about new ideas, open to those that may best help our students, and learn from one another while honoring our Orff Schulwerk backgrounds and beliefs without judgment. As followers and protectors of the Schulwerk legacy, we embark on the next 50 years of its wildflowering, embracing the spirit of Carl Orff, who reminded us that "Every phase of the Schulwerk will always provide stimulation for new independent growth; therefore it is never conclusive and settled, but always developing, always growing, always flowing" (Orff, 1963, p.134). ■

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The Ukulele as a Tool for the Schulwerk

SARAH FAIRFIELD is a kindergarten through Grade 6 general music teacher, music curriculum coordinator, and an instructional design strategist for the Iowa City Community School District. She earned a PhD in music education from the University of Iowa and a degree in Vocal Performance from the University of California, Irvine. She served on the AOSA National Board of Trustees and was one of the national conference chairs for AOSA's 2018 Professional Development Conference in Cincinnati, Ohio.

ABSTRACT

The ukulele, an instrument of simplicity and sophistication, has gained popularity and visibility as an instrument appropriate for the general music classroom. Due to its rhythmical impact and folk-like qualities, the ukulele shares commonalities with other instruments Carl Orff chose for his approach to music development. In this article, the author explores the infusion of ukulele into an Orff Schulwerk-focused classroom and as a tool for experiencing elemental music.

By Sarah M. Fairfield

If you have attended multiple AOSA Professional Development Conferences over the years, you may have noticed an increase in the number of sessions focused on the ukulele as an elemental tool. In his scholarly works, Carl Orff did not write about the ukulele as part of the Orff instrumentarium. Yet one has to wonder if he were here today, would he consider the ukulele as a useful addition to the Schulwerk instrumentarium?

In 1962, Carl Orff, Gunild Keetman, and others from the Orff Institute made a heavily anticipated guest appearance at the Royal Conservatory of Music, Toronto during an Orff Schulwerk Teacher Education course. While there, Orff spoke passionately about the Schulwerk and the creation of the instrumentarium, which he developed with significant input from Gunild Keetman (Orff & Walter, 1963). He explained that the instrumentarium grew out of the following ideas:

- The primary focus of the Schulwerk was rhythmic development and awareness, so instruments needed to provide a rhythmic impact.
- Easy-to-handle instruments lent themselves to students spending more time creating music and movement, allowing them to accompany themselves.
- A wide variety of timbres supported a rich-sounding ensemble.

- The sound needed to be complementary to children's singing but should not overpower the vocal line.
- Each group of instruments served a purpose—some played melodies, some provided color, while others provided drones, borduns, or harmonic foundations.

The ukulele satisfies many of the qualities Orff envisioned for his instrumentarium. Strumming the ukulele provides a rhythmic foundation for music, and yet melodies are clearly audible. The ukulele complements vocal music with its light timbre appropriate for accompanying children's voices. Although quite sophisticated, the ukulele's size makes it easy for children to handle, and beginners can experience success relatively quickly. It blends well into ensembles of other instruments. Finally, it supports an elemental music-making approach: With a relatively small amount of instruction, students can play while singing or moving, and it is an excellent tool for engaging in imitation, exploration, and improvisation.

A Brief History of the Ukulele

In the 1860s and 1870s, thousands of Portuguese immigrants traveled to the Hawaiian Islands in search of labor advertised by the Hawaiian Board of Immigration (Tranquada & King, 2012). On one such voyage in 1879, workers from the island of Madeira arrived in Hawaii. Passenger João Fernande began playing the *machete de braga* (a small guitar-like instrument) in celebration of their arrival, after a grueling four-month voyage aboard the Ravenscrag.

The instrument João played captivated the local population, and within a few short years several carpenters from the Ravenscrag began producing an instrument very similar to the machete, which eventually became known as the ukulele. The term ukulele (pronounced "oo-koo-lay-lay" on the islands) was generally understood to mean "leaping" or "jumping flea" and came to represent the motion of musician's fingers when playing the instrument.

Within a few years of its introduction to Hawaii, the ukulele became associated with the culture of the islands. The Hawaiian royal family learned to play the instrument, and King Kalakaua included the instrument as part of his coronation celebration in 1883. By the 1890s, the ukulele was accepted as a folk instrument of the people (Greenberg, 1992). Following its evolution into the cultural fabric of the Hawaiian people, it experienced another boost through its widespread broadcasting on the radio in the early 1900s. The ukulele produced a lovely sound over the airwaves, became popular in the Hawaiian Islands, and was incorporated into many styles of American music including 20th-century art song, jazz, and popular music (Melody of Hawaiian Isles Broadcast, 1923).

> Teaching students to play chords on the ukulele helps them solidify their understanding through a concrete musical experience.

Introducing the Ukulele in the Orff Schulwerk Classroom

What is the best age for children to start learning to play the ukulele? There is no easy answer to this question. I introduce it to my students when they are in fifth or sixth grade. The reasoning for this decision is that in these grades, students are introduced to the concept of major and minor chords, as well as functional tonality. Teaching students to play chords on the ukulele helps them solidify their understanding through a concrete musical experience.

Some teachers are very successful teaching ukulele to younger students, such as second graders. When working with younger students, often they focus first on strumming and plucking individual notes, using repertoire appropriate for younger students. Regardless of the grade level in which you begin teaching ukulele, be sure to:

- Identify the educational objectives you want to address.
- Choose repertoire that supports your chosen objectives.
- Develop a clear sequence of skills that allow students to experience success often and early on in their learning process.
- Consider the infusion of the Orff Schulwerk approach in your lessons. How can you incorporate the stages of *imitation, exploration*, and *improvisation* into your teaching sequence?

Tuning the Ukulele

Ukulele players rely on a wide variety of tuning systems. For an Orff Schulwerk teacher, this

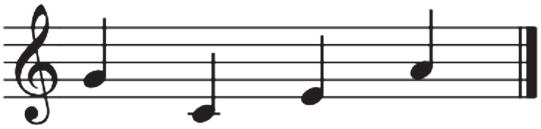


Figure 1. Standard Tuning.

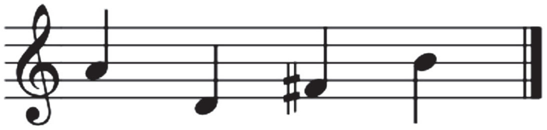


Figure 2. D6 Tuning.

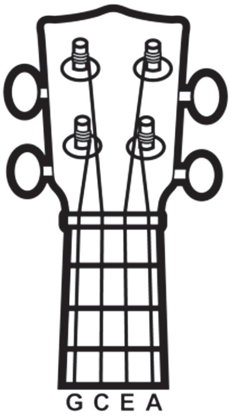


Figure 3. Re-Entrant Tuning.

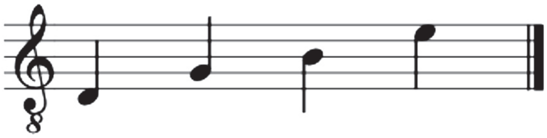


Figure 4. Baritone Ukulele Tuning.

flexibility is quite useful. Soprano, concert, and tenor ukuleles often use what is referred to as "standard tuning," using the pitches G, C, E, and A (see Figure 1). Another common approach is "D6 tuning," using A, D, F#, and B (see Figure 2). D6 tuning is common in Canada, and older ukulele sheet music is sometimes notated in this manner (Hill & Doane, 2008).

One of the interesting features of the ukulele is the notable way in which the strings are tuned. Notice the similarities between standard and D6 tuning. Interestingly, the outside strings are tuned to the highest notes, whereas the inside strings are tuned to lower notes (see Figure 3). Tuning in this manner is referred to as "re-entrant" tuning, which provides the traditional sound.

Baritone ukuleles, on the other hand, are commonly tuned to D, G, B, and E, just like the four highest strings on the guitar (see Figure 4). In an Orff Schulwerk classroom, the baritone ukulele is useful for providing bordun-like ostinati, over which students can improvise or sing.

Like similar string instruments, it takes time and practice to learn to tune your ukulele. You may wish to use one of the free tuner apps available. Tuner apps use the microphone on your phone or tablet to measure the pitch frequency, and then give you a visual feedback. From the visual feedback, you know to tighten or loosen the string, thereby raising or lowering the pitch.

Teaching Students to Tune the Ukulele

When working with young students such as those in Grades 1-4, or students who are new to the ukulele, it is best to tune the instruments ahead of time. Tuning is difficult for most elementary children, especially those in primary and intermediate grades. Once students reach upper grades (Grade 5 and beyond) and have developed basic ukulele playing skills, teaching them to tune it themselves is worth the time and effort. Here is a suggested process:

1. Introduce students to the notation of the tuned notes, such as shown in Figure 1.
2. Direct them to work in small groups to create acronyms representing the absolute pitch name of each string. (My students' favorite is "Get Creative Every Afternoon!")
3. Once they have memorized the pitch names of the strings, teach them how to use a clip-on ukulele tuner, by tightening or loosening the pegs. **Note:** *Clip-on tuners measure the pitch frequency based on vibration rather than relying on a microphone, as many app-based tuners do, so they do not detect ambient noise and are a better choice for tuning ukuleles in large groups. Some ukuleles have built-in tuners, which also determine the pitch based on vibration.*

As students learn how to tune their ukuleles, I provide visual examples of pitches of the strings as shown in Figure 3 to help serve as a reminder for them.

Getting Started: Ideas for Schulwerk-Focused Lessons

Before teaching ukulele skills to your students, it is important to develop your own personal comfort with the instrument. To begin, try using it as an accompaniment while students sing simple songs. One- or two-chord songs such as *Mary Ann* (traditional Calypso song) or *Skip to My Lou* (traditional folk song) are enjoyed by students and allow you to get valuable practice time on the instrument.

The ukulele can also be used as a musical stimulus for leading singing games and movement activities. For example, practice playing a simple two-chord pattern, such as alternating between F major and C7. Then allow students to choose two different beat-based motions such as patting their legs and rubbing their palms together. Each time they hear the chord change on the ukulele, they switch the motion, alternating between the two. At first, you may want to change the chord in a predictable rhythm, but after a short time, try changing at an unpredictable time—this will challenge them to listen more intently. This game can be extended to use locomotor and non-locomotor movements and additional chords, thereby increasing the challenge level of the game.

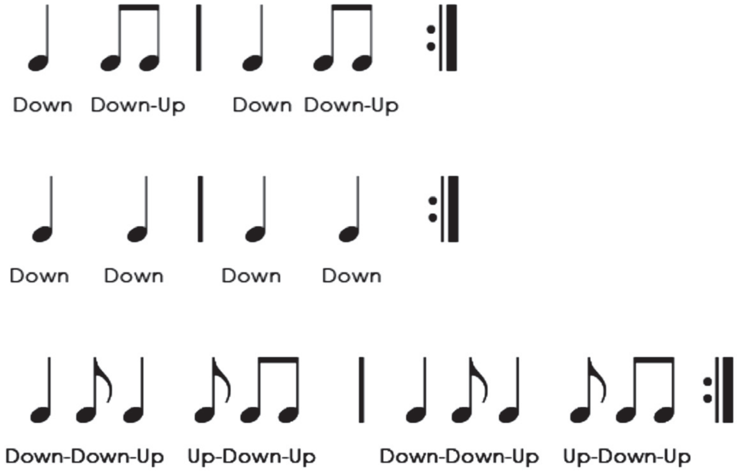
Exploration is another great way to incorporate a Schulwerk-inspired approach into your classroom. After establishing basic rules for respect and care of the ukulele, allow students individual time to explore, encouraging them to create as many different sounds on the ukulele as they can. After giving them time to explore on their own, ask volunteers to share their ideas with the class and encourage the class to imitate each sound or idea.

By using this process, students develop their own efficacy playing the instrument, and generally in a short amount of time they have already modeled many of the basics of playing the ukulele—how to hold it, how to strum, and how to pluck. After the initial exploration, you might ask, "Do you remember how [student] held the ukulele? Let's all hold our ukulele in that way. [Student], can you show us again?" This *imitative* process works well, as students are often the best models for one another.

Strumming

Strumming is a basic technique necessary for successful ukulele playing. Typically, the right hand strums while the left plays chords. For beginning players or students in primary and intermediate grades, the coordination of using both the right and left hand simultaneously can take several lessons. One approach an Orff teacher might take when leading students in initial lessons is tuning the ukulele to a C triad, G-C-E-G, rather than using standard tuning. With the ukulele tuned to a single chord, students can focus on their strumming hand.

Figure 5. Strumming Pattern Examples.



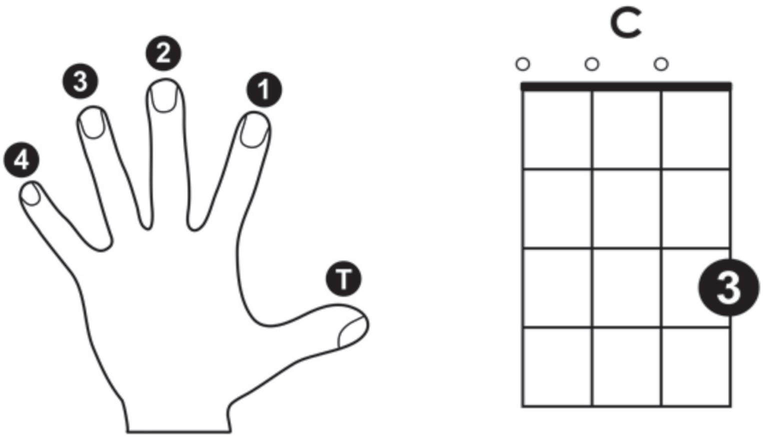
There are different ways to strum the ukulele; allow students to strum according to their preference. Some like to strum with their index finger, using the back of the fingernail on the way down and the fingerprint on the way up. Other students prefer to strum with their thumb, using the fingerprint on the way down and the thumbnail on the way up. With either approach, it is important to brush the strings lightly and to keep the wrist loose.

For some students, strumming will come quite naturally, whereas other students need time to practice. Draw attention to the difference between strumming down (towards the floor) and up (towards your chin). Typically, ukulele players strum down on the beat, and up when strumming between or off the beat (see Figure 5).

Allowing students to create their own strumming pattern provides them with an element of choice while simultaneously providing necessary practice time.

Once students have experienced the basics of strumming, rhythmic building blocks (Keetman, 1974) become a useful tool for them to improvise and create their own strumming patterns. For example, my students created strumming patterns to accompany *Tideo*, using rhythmic figures from the song. In small groups, they arranged and practiced a four-beat strumming pattern, identified when the strums went down and when they went up, and then played their pattern while

Figure 6. Finger Labels and Chord Diagrams.



the class sang. This same technique can be applied to other songs. Allowing students to create their own strumming pattern provides them with an element of choice while simultaneously providing necessary practice time.

Continuing to work on the strumming hand, you might want to introduce the idea of finger-picking (plucking the strings). The top two strings (G and C) are plucked with the thumb, the E string is plucked with the index finger, and the A string is plucked with the middle finger. Using only open strings in standard tuning, students can pluck simple rhythmic ostinati with the pitches do, mi, so, la. At this point, adding an ostinato on the ukulele can bring new life to songs they remember from pervious lessons. Again, encourage them to create their own ostinati. For added challenge they can sing and play at the same time.

Chording

Once students feel comfortable with the idea of strumming and it becomes automatic, they are ready to form chords. In standard tuning, C major is an excellent beginning chord because it requires only one finger (see Figure 6). When playing the ukulele, the fingers on the hand playing the fretboard push the string down firmly onto the fretboard right in the middle of the frets, and then simply strum. This is slightly different from playing the guitar where the finger pushes down toward the back of the fret. Now students can sing a variety of one-chord songs, such as the traditional folk songs *Tideo*, *Who's That Tapping at My Window*, and *Rocky Mountain*, while they strum on the beat or a simple repeating pattern.

There is no need to move students too fast through the experience of playing one-chord songs. At this point, adding from the Orff instrumentarium and including other Orff practices (e.g., creating movement to accompany songs, improvising melodies on barred instruments accompanied by ukuleles, and creating rhythmic strumming patterns) will provide a wealth of material to keep students focused and engaged, but still allow for plenty of practice time.

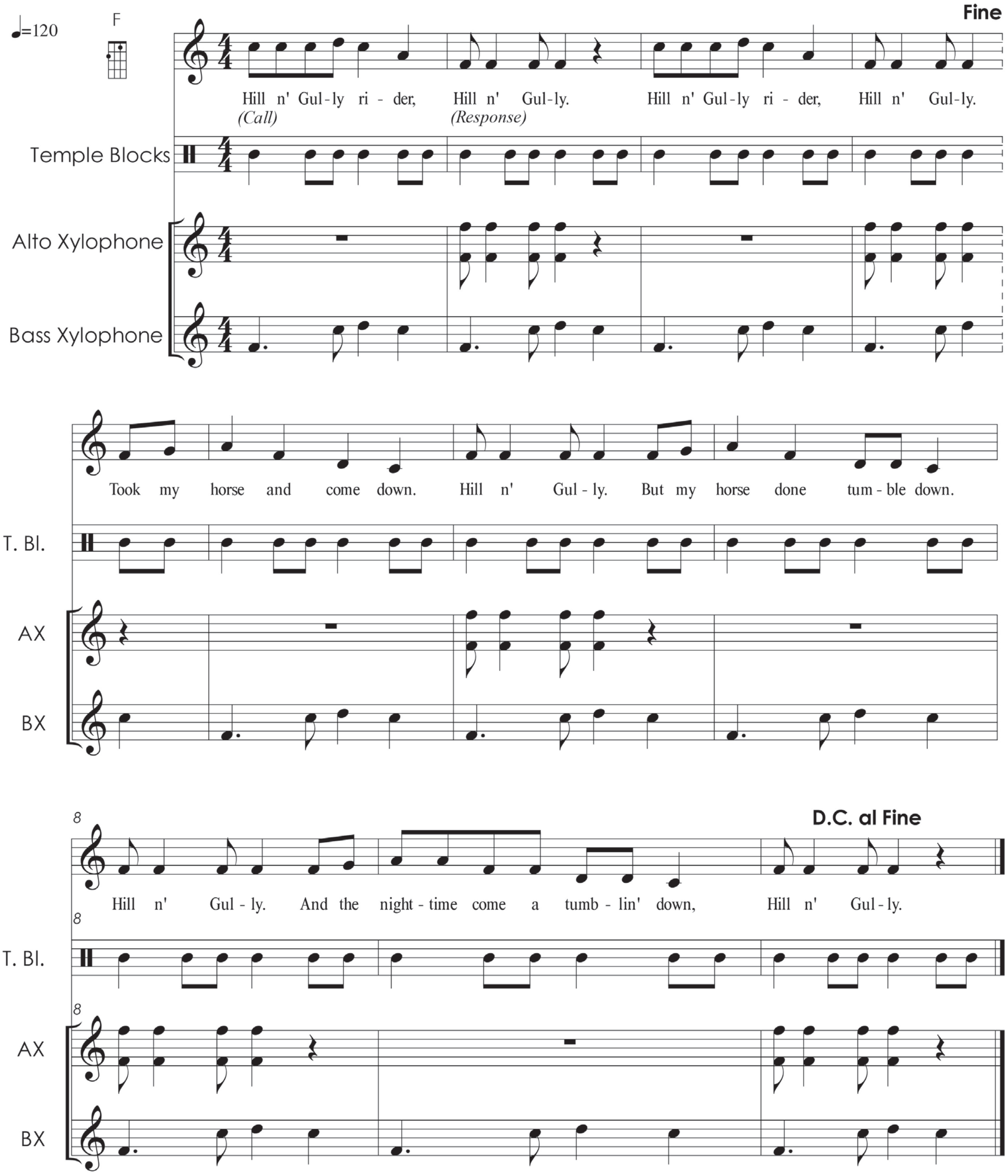
Slowly introducing new chords one at a time expands students' ability to play repertoire from a variety of sources, such as *Music for Children* (Orff & Keetman, 1966), or folk songs and student-appropriate popular music. A suggested sequence for additional chords may look like this:

1. C7: Practice playing C and C7 with the song *Lime in the Coconut* by Harry Belafonte.
2. F Major: This allows students to sing comfortably one-chord or pentatonic songs with low sol and low la, such as *Hill n' Gully Rider*, a traditional folk song (see Figure 7, p. 27).
3. Switching between F Major and C major: Now students can start playing songs using the chords I and V.
4. G7: Once students can play I, IV, and V7, options for repertoire further expand. They can play a variety of pieces from *Music for Children*, Murray Edition, Volumes III and V (for example, Street Song, Volume III), as well as music from jazz, blues, and popular tunes.
5. From there, other chords can be added as required by the repertoire you choose: A major, A7, G Major, D major, D7, A minor.

Conclusion

The ukulele is an inexpensive, easy-to-handle instrument capable of great sophistication. This folk instrument played by the Hawaiian people for over 100 years has captured the interest of musicians and made its way into a variety of music styles. Students connect to the ukulele because they hear it in the popular music to which they listen. Try exploring its rich cultural history with them, tying it back to their own musical knowledge and cultural experiences. You will find it blends well with the sound of the Orff instruments and lends itself to student-generated creativity, making it the ideal complement to the Orff Schulwerk classroom. ■

Figure 7. *Hill 'n Gully Rider.*


♩=120
F
Fine
Hill n' Gul-ly ri - der, Hill n' Gul-ly. Hill n' Gul-ly ri - der, Hill n' Gul-ly.
(Call)
(Response)
Temple Blocks
Alto Xylophone
Bass Xylophone
Took my horse and come down. Hill n' Gul - ly. But my horse done tum - ble down.
T. Bl.
AX
BX
8
D.C. al Fine
Hill n' Gul - ly. And the night - time come a tumb - lin' down, Hill n' Gul - ly.

SOURCE: JAMAICAN FOLK SONG. ARRANGED BY SARAH FAIRFIELD, © 2016.

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The Efficacy of Cool: Using Popular Music as an Instructional Framework

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ABSTRACT

Popular music, both in terms of the way it is typically learned by "vernacular musicians" and as repertoire, has potential as an instructional platform in elementary general music. In this article, the author proposes that pop is a good match for the improvisatory, creative side of Orff Schulwerk, as well as elemental skill development, and as a genre that young musicians connect to culturally.

By Richard Lawton

As a music teacher, I often use my commute time to work on my singing, but a few years back I also started playing the recorder during traffic jams. On light traffic days this might amount to tooting out a few quick improvisatory licks to accompany whatever was in my iTunes rotation, but here in Los Angeles, most days the gridlock persists long enough to develop entire instrumental breaks.

A citation and subsequent traffic school resulted in the dialing back of my playing-while-gridlocked activities. I am a safer driver, but the experience also spawned some artful recorder accompaniment for the collected works of the grunge band Soundgarden.

A Vernacular Music Approach

Perhaps this accomplishment has implications for my classroom. In the past couple of decades, researchers have begun to examine how popular or "vernacular" musicians develop musical skills and the implications these practices have for the music classroom (Green, 2005; Woody & Lehmann, 2010). In her book, *Music, Informal Learning, and the School: A New Classroom Pedagogy*, University of London Professor Lucy Green (2016) describes a process of informal self-education centered on musicians studying recorded music in a highly

Figure 1. The Author With His Ukulele and Recorder Ensembles Keeping It Cool.

PHOTOGRAPHER: RICK LINDSEY. USED WITH PERMISSION.

focused way, what Green calls "purposive listening." This self-directed process (familiar to anyone who has used the popular app, Riffstation) consists of musicians listening to a recording over and over and playing along until they can imitate it successfully. According to Green (2005), purposive listening is accompanied by great attention to detail, the swift development of advanced technical skills, including improvisatory skills, and tremendous enthusiasm.

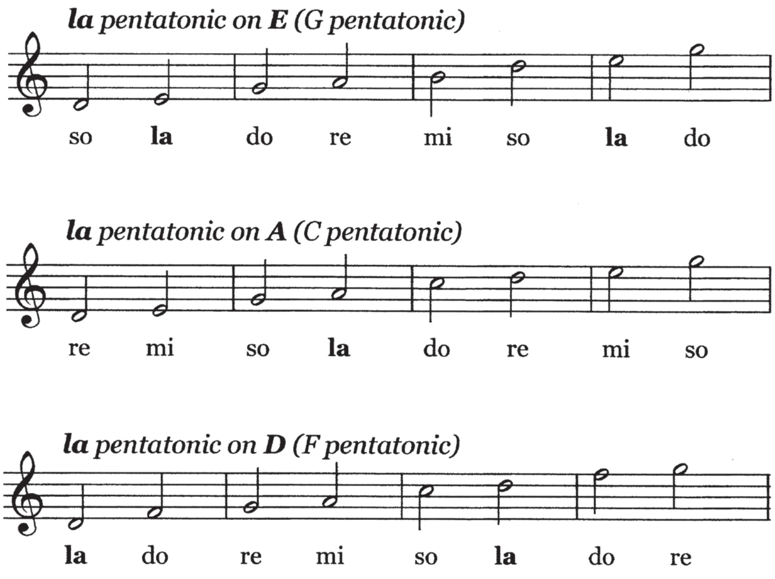
Researcher Sharon Davis (2016) reported that when asked about their musical backgrounds, children are far more likely to talk about the music they like to listen to than their formal musical training. Indeed, a widely held viewpoint maintains that music skills develop in children much as language skills do. The Suzuki method goes so far as to refer to the acquisition of musical understanding as the "mother tongue approach." If that is so, the musical skills, like language skills children develop interacting informally with their peers, are every bit as important as what they acquire in the classroom.

Thanks to an ever-increasing number of media platforms, pop music, including classic rock such as the examples referred to in this article, is all around our students and has been their entire lives. Moreover, children often interact with this music independent of adult supervision, meaning that the connections they make and understandings they develop are their own (Davis, 2016). Robert Woody (2011) observed, "we would be wise to recognize [popular music] as the *native music culture* of our students and provide them with creative opportunities within it" (pp. 15-16).

Shane Colquhoun (2018) and others have noted that popular music has traditionally been considered inferior to Western art music in university music education programs, and that, even today, formal training in music "serves as a barrier for incorporating popular music in the classroom" (p. 17). In the Schulwerk, informal, aurally developed musicianship is highly valued. Nevertheless, Orff teachers may be hesitant to incorporate popular music and the informal learning styles associated with it into instruction. Some may regard pop music's harmonic sophistication as conflicting with an elemental approach. For others focused on developing independent improvisatory ability, playing along to a recording may feel like a "cheat"—doing it, but with training wheels.

Despite these reservations, pop music and purposive listening hold great promise within the Orff Schulwerk classroom—for building foundational instrumental skills (especially on recorder) and for opening up a different model of structuring improvisation experiences that tap into our students' informal music culture. Furthermore, I would contend that classic rock and other kinds of popular music bring an element of "coolness" to the Orff classroom. All lesson plans, regardless of the topic, need to begin with a strategy for engaging

Figure 2. La Pentatonic pitch sets in E, A, and D.


la pentatonic on E (G pentatonic)
so **la** do re mi so **la** do
la pentatonic on A (C pentatonic)
re mi so **la** do re mi so
la pentatonic on D (F pentatonic)
la do re mi so **la** do re

SOURCE: CREATED BY RICHARD LAWTON.

student interest. One highly effective way to get their attention and keep it is to select material that is, as the students define it, "cool."

Moving and Grooving

Orff teachers often use recorded music in their classrooms to accompany movement. Besides keeping the time, recorded music creates a sonic backdrop, enveloping students in "the groove," allowing them to absorb the stylistic nuances of the music, while at the same time being alert enough to respond to aural cues. As Orff (1963) wrote, the unity of music and movement is naturally present in young children. When children are given the chance to "jump in" during a movement activity, most do so unselfconsciously, particularly if the music resonates with them. Their improvisational ideas are joyous and authentic and, often, all over the place. Although part of a music teacher's job is to help students develop and refine their musical technique, another equal part ought to be encouraging them to approach playing instruments and singing with similar joyful abandon.

Many of us already use pop or rock tunes alongside classical, world, or folk music in the context of movement activities. What about taking this a step further, by mining this material for its instructional value? Popular music contains elemental forms similar to folk music. It repeats, relies on two- and four-bar phrases, and often utilizes call and response or question and answer. Its predictable structure lends itself to accompanying traditional dances or improvised movement. Additionally, pop genres with strong African roots, such as rock or jazz, often comprise one other element highly useful to developing musicians: a concept of improvisation based more on ecstatic exclamation and less on a controlled exercise of musical vocabulary.

To be sure, using words as the basis for short rhythmic units, as Keetman (1974) recommends, is an excellent way to introduce children to the idea of playing with and organizing musical ideas. It is not, however, the way most musicians improvise. Particularly in the blues vernacular, musicians seek to contribute to a musical conversation by reimagining an existing musical idea or by responding to someone else, often utilizing a common set of "licks" or "riffs" as stock phrases. Sometimes these conversational forays are long; other times quite short—the musical equivalent of saying "me too!" or "that's right!" Whether leading the conversation with a testimonial call or just putting in your two cents with a choral response, the goal is authentic self-expression, and that may come to some extent at the expense of order. Within an Orff Schulwerk classroom, however, this approach provides a compelling additional model for guiding student improvisation experiences.

Merrily We Jam Along!

One of the serendipitous things about using blues-based rock in the Orff classroom is that many of the tunes are based on *I-IV-V* blues progressions in the guitar-friendly keys of *E, A,* and *D minor*. These, in turn, correspond to *la-based pentatonic* pitch sets that can overlay these progressions on barred instruments and recorder (see Figure 2).

As such, playing against recorded music adds an appealing element even to basic warm-ups. Take, for example, the Pink Floyd tune, *Wish You Were Here* (Gilmore, Waters, & Pink Floyd, 1975, side 2, track 2). Students can echo *G pentatonic* recorder patterns of increasing difficulty as an overlay. This activity is a great way to focus on tone production and articulation using teacher modeling, but also allows students to absorb the soulful nuance of the track (see Figure 3, p. 31).

Beyond rudimentary instrumental skill acquisition, pop music offers rich ground for developing

Figure 3. Pink Floyd Warm-Up.

Track: "Wish You Were Here," Pink Floyd, Wish You Were Here, 1975

The goal is to get students to play with good tone and expression using the first few notes of the *la pentatonic on E* – E-G-A-B.

Sequence:

- Play the track. When the guitar music begins, teacher improvises slow quarter-quarter-half phrases from the pitch palette, beginning with the most simple (G-A-B).
- The students echo each phrase, learning by listening and watching the teacher's hands.
- For the duration of the song (approximately 5 minutes), teacher continues to add complexity by introducing additional notes, skip intervals, more complex rhythm ideas. Do not move on until they can play back accurately.

SOURCE: CREATED BY RICHARD LAWTON.

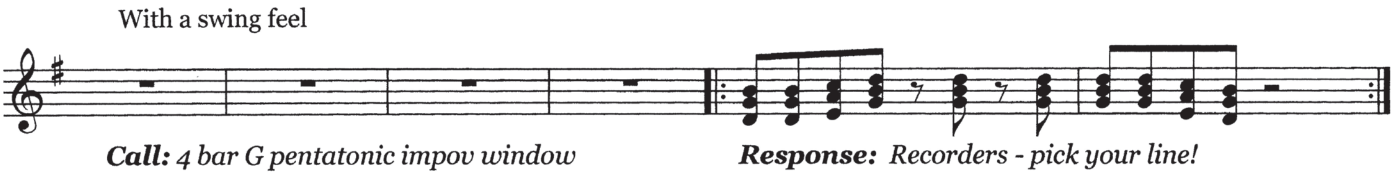
improvisational skills. Consider Van Morrison's *Jackie Wilson Said (I'm in Heaven When You Smile)* (Morrison, 1972, side 1, track 1). The introductory "do-do-do-do-do, dah-do-do-do-do-do!" Morrison sings accompanied by his horn section can also be doubled on recorders. Throughout the song, students can improvise a four-bar call as Morrison sings the verses. The opening triadic lick becomes a four-bar response phrase (see Figure 4). Individual students fill the improvisatory window with swinging motifs in *G pentatonic*, while the rest of the class dances to, as the song suggests, "let it all hang out."

For teachers who prefer to begin recorder instruction with a C-A note set, consider the Cream song, *White Room*, which begins with a fanfare of descending pitches, D-C-A-G (Bruce, Brown, & Cream, 1968, side 1, track 1). *White Room* also lends itself to a discussion of transposition to alto recorders—doubling the soprano fingerings on altos is a nice way to introduce the F instruments.

As shown in Figure 5, page 32, the main melody A section, a descending *Dorian on D* scale, can also be played on the soprano recorders starting on *D2* or *F2*, depending on the students' upper range development. On the recording, Jack Bruce's corresponding vocal call is answered by guitarist Eric Clapton with a series of blues licks in *D*. As the students play along, Clapton's work can be doubled with short *la on D pentatonic* inventions on recorder or barred instruments. The students should be instructed not to try and copy Clapton's playing but to "answer the call" in his style. *White Room* also includes a B section easily arranged for alto recorders. With a range of just five notes, *C-G*, all left-hand fingering, it is perfect for players new to the larger instrument.

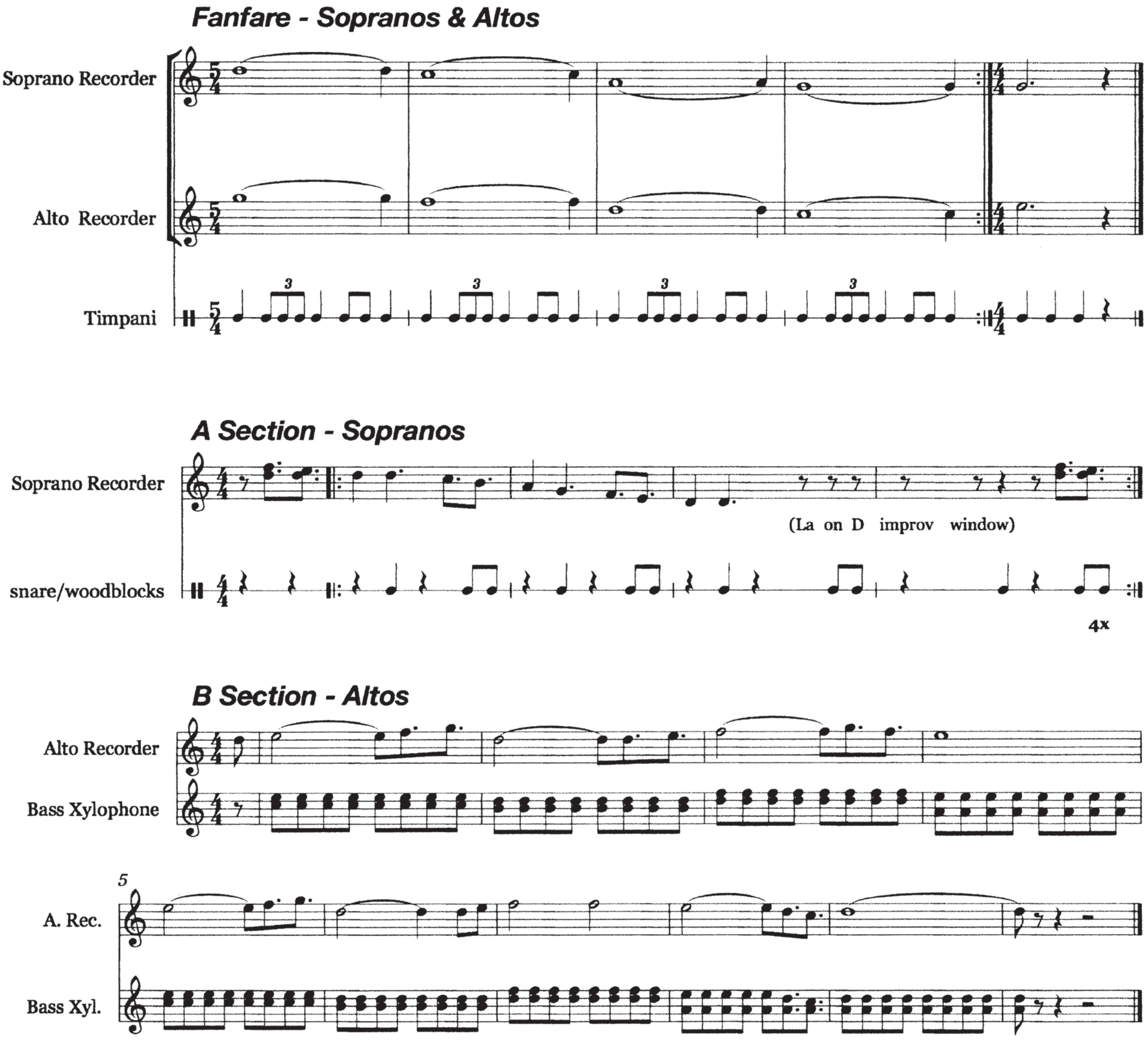
Brent Gault (2011) suggests that an appropriate way to select popular music for classroom use is to pick material that presents interesting or unique musical ideas for students to experience. In my

Figure 4. Excerpt from Jackie Wilson Said (I'm In Heaven When You Smile).


With a swing feel
Call: 4 bar G pentatonic impov window
Response: Recorders - pick your line!

SOURCE: WORDS AND MUSIC BY VAN MORRISON. COPYRIGHT © 1972 (RENEWED) WB MUSIC CORP. AND CALEDONIA SOUL MUSIC. ALL RIGHTS ADMINISTERED BY WB MUSIC CORP. ALL RIGHTS RESERVED. USED BY PERMISSION OF ALFRED MUSIC.

Figure 5. Three Main Musical Ideas from *White Room*.


Fanfare - Sopranos & Altos
Soprano Recorder
Alto Recorder
Timpani
A Section - Sopranos
Soprano Recorder
(La on D improv window)
snare/woodblocks
4x
B Section - Altos
Alto Recorder
Bass Xylophone
5
A. Rec.
Bass Xyl.

to accompany the 1968 recording of "White Room" from *Wheels of Fire* by Cream. Available on iTunes.

SOURCE: WORDS AND MUSIC BY JACK BRUCE AND PETE BROWN. COPYRIGHT © 1968 (RENEWED) DRATLEAF MUSIC, LTD. ALL RIGHTS ADMINISTERED BY UNICHAPPELL MUSIC INC. ALL RIGHTS RESERVED. USED BY PERMISSION OF ALFRED MUSIC.

classroom the topics of modes, irregular meter, and transposition between soprano and alto recorders tend to coalesce in fourth grade, making *White Room* fun and highly efficient instructional material. My goal is not to develop this into a performance piece, but to exploit its unique qualities to teach specific musical ideas within a purposive listening context. In that context, I have observed students do not just listen intently to the recording; they also listen to each other (see Figure 6, p.33).

We Who Are About Rock Salute You

So what about occasions when developing a pop song into a standalone performance makes sense? Generally speaking, popular music played on classroom instruments lacks the power of the original. More satisfying results can usually be achieved by reimagining the material instead of trying to copy it. However, purposive listening to the existing track still provides a highly useful jumping-off point.

As with any repertoire, the selection process begins with choosing material to which the children can relate. Steven Stills' 1960s anti-war song *For What It's Worth* (1967, side 1, track 1) has cultural significance for my little millennial "Angelinos." They are intrigued to hear how the song was inspired not by the Vietnam War, as is generally believed, but by the closing of a nightclub on the corner of Sunset and Crescent Heights Boulevards, not far from their school. Viewed through an Orff instructional prism, *For What It's Worth* has much to offer—a shifting drone of *E* and *A*, a clear ostinato that runs throughout, a soulful but simple song in a singable range, and numerous opportunities for improvisation in the *la on E pentatonic* scale, as shown in Figure 7.

These improvisations are, again, of the ecstatic/conversational variety. Students can replace lead guitarist Neil Young's blues licks throughout the track with their own bursts of affirmation on recorder or barred instruments. Learning to do this artfully takes time. To that end, the 1967 recording's introduction that features the shifting drone can be looped, giving students the opportunity to explore the *la on E pentatonic* scale freely in an untimed way. I also like to use an FX guitar pedal attached to a microphone to add a real "60s" feeling to their explorations (see Figure 8, p. 34).

The purposive listening approach of repeated listening and playing along works equally well with the rest of *For What It's Worth*. Singers, percussionists, ukulele players all learn their parts while developing an appreciation for the nuance and idiosyncratic elements of the piece in a highly efficient way. This piece is intended for presentation; thus, reliance on the track is eliminated little by little until only the student work remains—not an exact copy of the original, but soulful and sophisticated and authentic in its own right.

Figure 6. Students Transpose on Sopranos and Altos.

PHOTOGRAPHER: RICHARD LAWTON. USED WITH PERMISSION.

Figure 7. Opening Sequence from *For What It's Worth*.

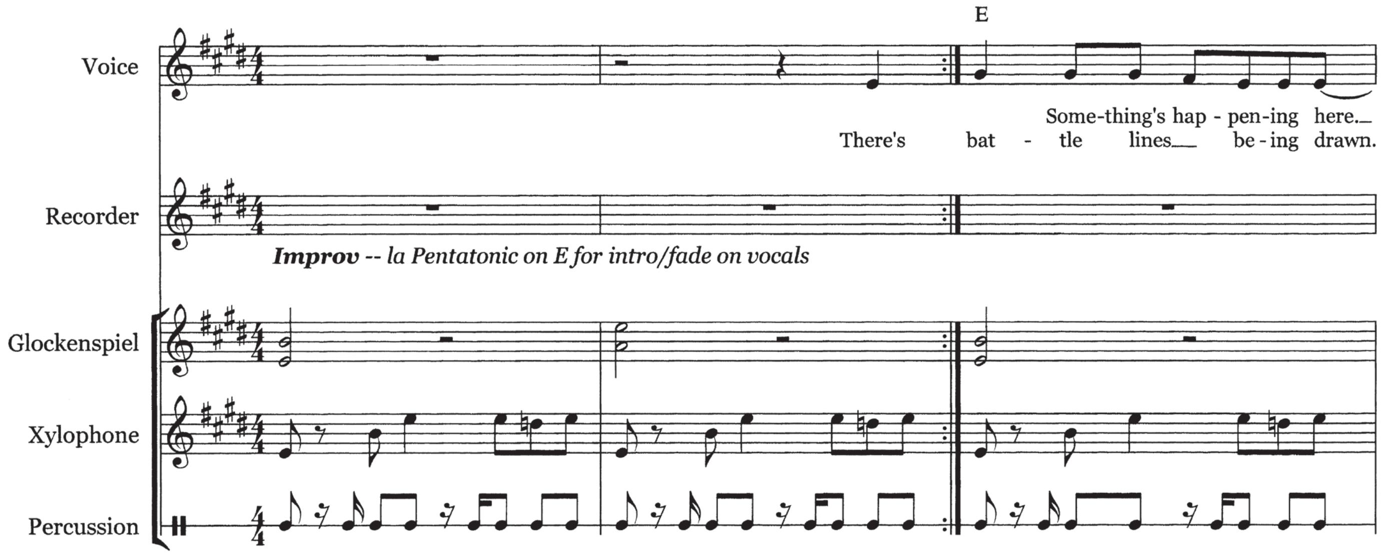

Stills/ar. Lawton
E
Voice
There's bat - tle lines__ be - ing drawn.
Some-thing's hap - pen-ing here.__
Recorder
Improv -- la Pentatonic on E for intro/fade on vocals
Glockenspiel
Xylophone
Percussion

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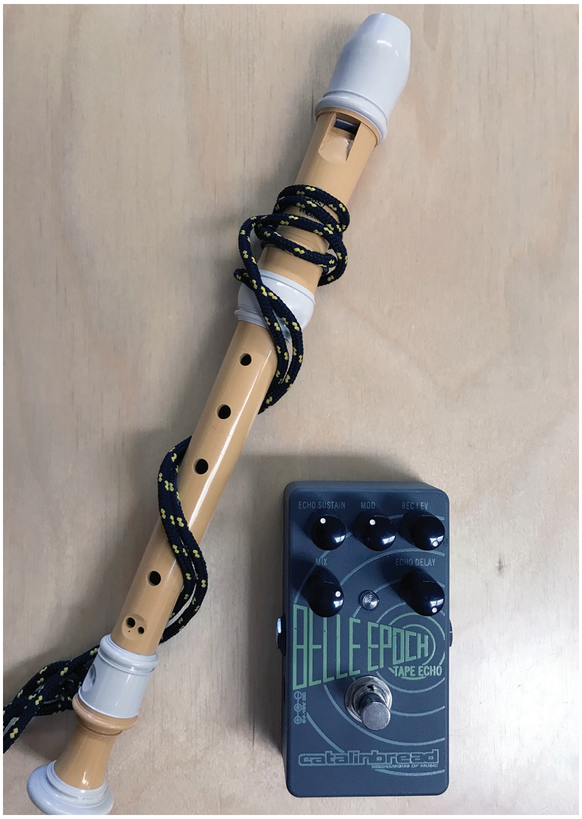
Figure 8. The Use of Pedals such as the Belle Epoch Tape Echo Is a Fun Way to Get Students to Think About Extended Technique.



PHOTOGRAPHER: RICHARD LAWTON.

Conclusion

It is only fair to acknowledge that I teach using rock music, first and foremost, because I love it, and that the degree of "coolness" in this is a matter of opinion. I suspect, however, the aspect of this approach that gets my students' attention has less to do with genre and more to do with how enthusiastic I am. Whatever your personal musical preference might be—hip hop, electronica, or world music—your students will likely be just as inspired by the authenticity of your feeling and the depth of your excitement.

As for the effectiveness of using popular music as an instructional framework, I have consistently observed all the benefits described by Green (2005, 2016), including the enthusiasm, attention to detail, and swift development of advanced skills. Not all the gains are short term. Increasingly, my students approach me after class wanting to show me songs they have heard on the radio or on YouTube and figured out on the recorder, ukulele, or xylophone. Often what they have to share is little more than the signature lick. The implications for a lifetime of engaging in authentic musical behavior, however, including being able to hear how the music they love is constructed and having the confidence to attempt to figure it out on their own, are enormous. How cool is that? ■

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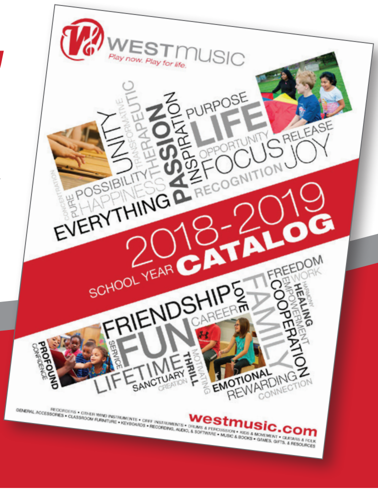
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An Orff Musical: Connecting Orff and Drama

CHRIS McDOWELL has been a public school music teacher for 13 years. He teaches kindergarten through Grade 5 general music at Clays Mill Elementary School in Lexington, Kentucky. He has a master's degree in vocal performance from Miami University and has completed three levels of Orff Schulwerk Teacher Education and Dalcroze Eurhythmics. He is an active member of the Kentucky Orff-Schulwerk Association and serves as vice president.

ABSTRACT

The creative processes used in teaching drama to children hold many similarities to the way the Orff Schulwerk approach is used in teaching children how to create music and movement. This article introduces the why and how of guiding students through the creation of a musical script. By using process teaching and experiential learning, the author discusses how two different groups of students have used their experiences in an Orff-based classroom to create something that goes beyond, yet complements, music and movement.

By Chris McDowell

"Every phase of Schulwerk will always provide stimulation for new independent growth; therefore, it is never conclusive and settled, but always developing, always growing, always flowing" (Orff, 1963/2011, p. 134). Dramatic Arts has been a direction for my own independent growth within the Schulwerk. It is a wildflower that unexpectedly grew throughout my years of teaching, and in 2016 I began to take deliberate steps to nurture and develop its growth.

Practitioners who have completed Orff Schulwerk Teacher Education and actively participate in area workshops have seen drama consistently used with the Orff Schulwerk approach. Orff levels instructors and workshop presenters often use storytelling, nursery rhymes, folktales, and children's books as a way to teach music to elementary students. The retelling of these stories, through drama, is a common occurrence. Nichols (1977) states:

> Carl Orff, in his mature, serious composition, is foremost a dramatist. His music serves a dramatic purpose. *Carmina Burana* combines music with drama and movement in the ultimate performance … Orff's Schulwerk for

> children has been described by the late Arnold Walter as "mini-drama," taking full recognition of the elements of pantomime inherent in children's play. (p. 132)

What is the importance of exploring the dramatic side of the Orff Schulwerk approach? Elementary music teachers are increasingly called upon to incorporate the areas of visual arts, drama, dance, science, math, and language arts per state and national music education standards (Kentucky Academic Standards, 2015). Language, music, dance, visual arts, and drama naturally blend in the creation of a musical. This is an easy and simple way to integrate the other art forms often thought of as existing separately outside of music. As Goodkin (2004) said, "Now the separate subjects of our school curriculum truly make sense, momentarily restored to their original wholeness in the multi-discipline of theater" (p. 114).

Dramatic Exploration

Pantomime and creative play-acting are commonly used as the beginning vehicles for dramatic exploration. Pantomime teaches children how to thoughtfully move with emotion. Creative play-acting adds dialogue, plot, conflict, and resolution to skills learned through pantomime. Exploration is always the goal with creative drama, and the time this is incorporated into music lessons helps children discover how to be expressive with music. "In children's play-acting, as in music, the exploring, discovering, and creative stage must come before performance, and it must be carefully scaled to the child's level of development" (Warner, 1977, p. 129).

Pantomime is the act of moving, without using the voice, to tell a story. It can be understood as two main components, activity and mood. The activity pantomime is simple; children use a familiar activity like bouncing a ball to play-act. These simple pantomimes lead into more complex activities—eating breakfast, for example—that involve several steps, instead of just one, to show the dramatic situations.

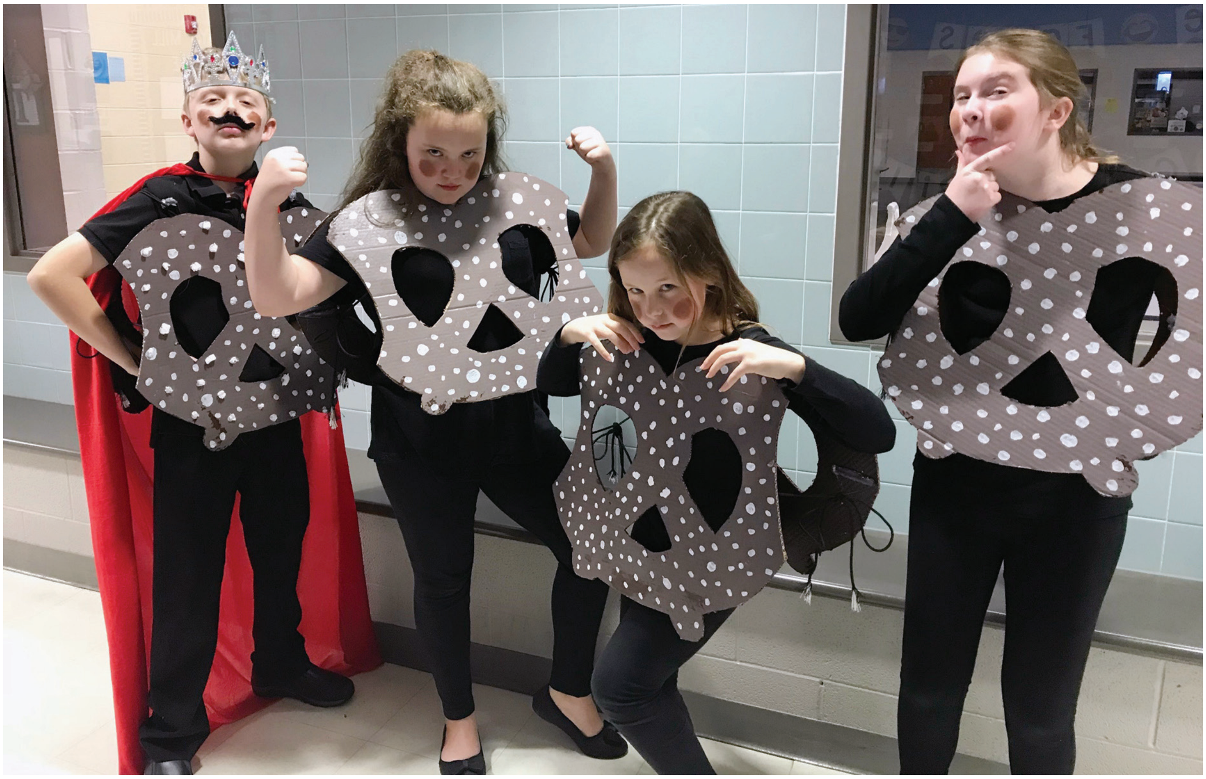
Mood pantomime presents a different challenge, in that it requires children to externalize feelings as physical actions. The actions used to show eating a mound of pancakes covered in syrup, for example, are very different from the actions used to show eating a mound of pancakes covered in pickle juice. Activity pantomime and mood pantomime can be used together and combined with nursery rhymes. A student's portrayal of a character can drastically change by asking the six basic questions of who, what, when, where, why, and how (Nichols, 1977).

The outcomes of pantomime in relation to creative play-acting are almost the same as creative movement relative to the Orff Schulwerk approach. In both instances, students use body language to convey a feeling and/or an idea. The primary difference between the two is that pantomime leads to a dramatic goal, whereas creative movement leads to a musical goal. In both instances, "children need experience to gain an ever-increasing knowledge of *what* their bodies can do, *where* and *how* their bodies can move in and through space, and *how* their bodies can move in relationship to persons and things" (Siks, 1983, p. 91). The movement theories of Rudolf Laban, pioneer of modern dance in 20th-century Europe, create a framework for children to explore moving their bodies, which provides experiences children may use in many future movement exercises. Although these theories were created for dance and dance instruction, they have also been applied to aspects of drama, character development, and creative movement in the Orff Schulwerk approach (Siks, 1983).

Similarities – Teaching Music/Teaching Drama

The process for teaching music improvisation and composition can easily be transferred to teaching aspects of drama. Burgess (2010) described this connection by stating how music improvisation leads students away from already created music to the world of creating something original and unique. The use of creative drama takes the same path as the Orff Schulwerk and allows children the experience of creating their own dramatic works. Since both approaches are similar in nature, they allow for an equal partnership that can be easily used in education (Burgess, 2010). Teachers using the Orff Schulwerk approach are taught to model musical elements in a lesson then step aside to allow the learners the chance to create musically, with the model serving as a guide. Similarly, pantomime or dramatic improvisation may also lead a child to composition—script writing. Modeling concepts for students, then allowing them to take over and attempt script writing on their own, leads to student

Figure 1. Salty Pretzel Costumes Created by Students.



PHOTOGRAPHER: APRIL SOWERS. USED WITH PERMISSION.

ownership and excitement. The teacher serves as a dramatic and musical guide while the child makes the main decisions. Jendyk (1981), a drama education professor and clinician, outlined the progression of a child's drama education, beginning with creative drama. She continued from creative drama to improvisation, which can naturally result in script writing (Jendyk, 1981). The Orff Schulwerk approach and creative play-acting allow children to experience a natural and child-centered progression of music and drama education, with process and experience serving as the goal instead of product and performance.

Drama Creation

The Orff Schulwerk approach naturally builds upon children's musical experiences to guide them toward musical creation. Similarly, creative play-acting and pantomime lead children from drama experiences to drama creation. It seems logical to allow students the chance to write their own musical script as their music and drama education takes them on a creative journey. Performance is a natural step in these processes, but it is not the goal or focus. Musical theatre—the experience of students combining their knowledge of drama and music into something experienced in the real-world—is the goal.

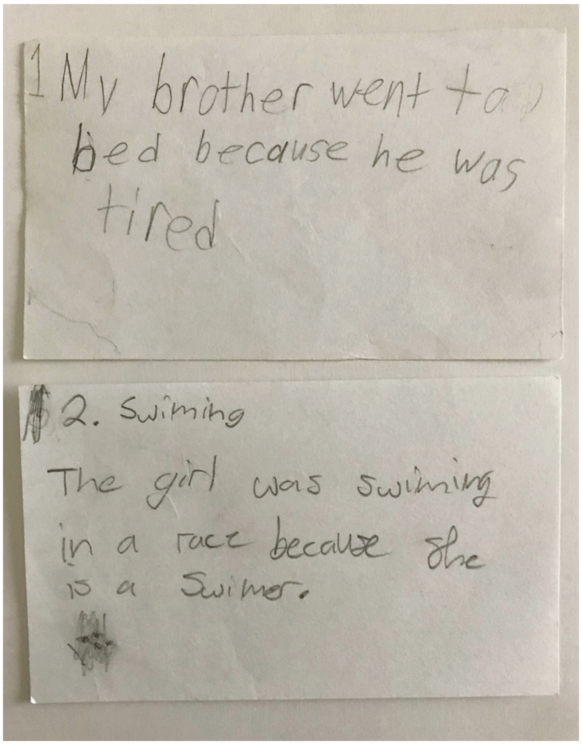
> Each participant is a vital contributor to the whole. Individuality is celebrated in the context of ensemble. Providing an environment that is safe for exploration and trial and error is essential to growing a culture that is competent to create together. (Burgess, 2010, p. 10)

Furthermore, engagement, excitement, and ownership can multiply only if students are the playwrights, actors, stage crew, composers, instrumentalists, singers, choreographers, dancers, set designers, and artists (see Figure 1).

Two Groups and the Creative Process

For the past two years, my fifth-grade students have embarked on a journey to create a musical. This six-month process began with the creation of a script, followed by the creation of music and movement, and ended with performance for parents. My exploration of drama and its relation to the

Figure 2. Student Work Examples of Answering "Why" a Character Performs an Action.



1 My brother went to bed because he was tired

2. Swiming

The girl was swiming in a race because she is a Swimer.

Orff Schulwerk approach provided the framework for this musical creation. All my students explore pantomime, improvisation, and composition in the subjects of music, drama, and dance. As in many of our lessons, nursery rhymes and storybooks served as the basis for the two storytelling models for beginning the scriptwriting. The music and movement used in these musicals were generated from the script creation and were written, arranged, and/or guided by all the students. Each student also performed on at least one barred instrument, sang, and played the recorder.

Fifth-Grade Class, 2016

The starting point for all music and drama decisions in my classroom come from an analysis of the entire fifth grade's strengths and weaknesses. For example, the students in my 2016 fifth-grade class were extremely creative; however, they were so creative that they sometimes had difficulty telling a cohesive story. Information such as this guided lesson design and the models for creating the script. The first lessons of the school year centered on getting from point A to point B to ensure the audience would understand the story. My main goal was to provide the students with the ability to create a collaborative and cohesive story. From that point, all lessons focused on this goal. We worked on characters, conflicts, and resolutions. Much of what was taught focused on the questions of "how" and "why" (see Figure 2).

The students were presented with the dramatic model, a version of the nursery rhyme, *Little Miss Muffet*. In this model, the spider scared Miss Muffet, and she ran to another nursery rhyme, *Jack Be Nimble*, for help. Miss Muffet discovered that *Jack Be Nimble* was actually three boys named Jack, who loved to dance. These boys tried to help her be brave, but Miss Muffet was scared and ran away again when the worried spider came to check on her.

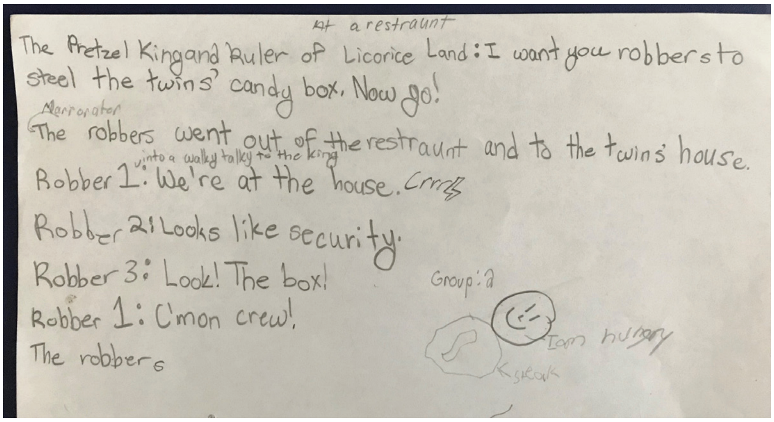
The students were given the task of choosing the nursery rhyme Miss Muffet ran to for help. They chose one, created the main points of the story, discussed and improvised what each character would do, decided where music and movement should occur, and created the speaking parts. As the children worked in small groups and as a class, I wrote their ideas on a whiteboard. This entire process worked in a democratic manner—all ideas were considered and voted upon. Compromises were encouraged and often led to an even better idea that all the children supported. The model served as the beginning of the story, and we left the ending totally up to chance. In a moment of pride, a student looked at me and said, "Miss Muffet should realize that she is actually brave in her heart and she doesn't need help from anyone except herself." This became our ending.

Fifth-Grade Class, 2017

This class followed the same procedure as their predecessors. They were presented with lessons on character, conflict, and resolution, but the lessons changed after this point. These students did not have difficulty telling a cohesive story and they, too, were very creative but found it difficult to work together in groups. To overcome this, a children's book was used as the model instead. Compared with nursery rhymes, children's books provide a story with a definite beginning, middle, and end that serve as boundaries—which these students needed to complete this task with minimal difficulty.

This time I approached the student creation similarly to the way a creative writing teacher crafts

Figure 3. Student Work Example of a New Story Outline.



At a restraunt
The Pretzel Kingand Ruler of Licorice Land: I want you robbers to steel the twins' candy box. Now go!
Narrorator
The robbers went out of the restraunt and to the twins' house.
into a walky talky to the king
Robber 1: We're at the house. Crrrz
Robber 2: Looks like security.
Robber 3: Look! The box!
Robber 1: C'mon crew!
The robbers
Group: 2
I am hungry
steak

a fractured fairy tale, which is rewriting it in an unexpected fashion. After they heard the story, we made a list of the characters and then created new characters to perform the roles outlined in the original story. We also discussed the setting and changed it. Each class was then assigned a portion of the story to alter. They listed the characters they needed and created a new story outline. The students chose music and movement placement and created the speaking parts (see Figure 3). This group would have had difficulty completing the same tasks as the 2016 group; knowing the strengths and weaknesses of each class helped me customize steps for them to achieve success.

Once the drama was created, the music was chosen and created using the same strengths and weaknesses process. For example, my 2017 fifth graders were strong rhythmically but vocally insecure. We chose music models that showcased their rhythmic talent while helping them grow their vocal skill. We also identified the purpose or need for a piece of music in the drama and made choices connected to instrumentation, form, lyrics, modality, improvisation, and composition. The students made as many choices with the music as time allowed.

Conclusion

Tasking fifth-grade students with creating a musical is challenging and time consuming, but the reward of facilitating their ownership of their story and music is worth the work and planning. So many artistic aspects are involved with children creating music and movement that it is hard to keep a lesson from touching upon or becoming another form of art. Similarly, the Orff Schulwerk approach is *always developing*. My journey with the process planted a wildflower that bloomed into the gift of drama. Do not be frightened by the unexpected wildflowers—nurture them and let them grow! ■

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Children's Literature and Creating Schulwerk Text

ABSTRACT

Generating appropriate text is essential to Orff Schulwerk teachers, and children's literature is an abundant source for creating lyrics. In this article, the author explores how Orff Schulwerk teachers can create, and ultimately lead their students to create, appropriate musical text to Schulwerk pieces through attention to linguistic prosody as explored in Keetman's building blocks.

BECKY BURDETT currently teaches kindergarten through Grade 4 at the Abington Heights School District and directs two children's choirs in the Choral Society of Northeast Pennsylvania. Her classroom pedagogy blends together the elemental music and movement of Orff Schulwerk with the vocabulary presented in the Kodály method. In 2016, Becky was a local conference committee chair for the AOSA Professional Development Conference, and in 2014, she was named to the American Center for Elemental Music and Movement Roster of Excellence.

By Becky Burdett

Many music teachers use children's literature as inspiration and connection to the Orff Schulwerk classroom. The literature is rich with opportunities for students to explore musical concepts such as dynamics and form. Using literature in music class offers the teacher an automatic "way-in" to the students' imagination and creative thinking. It also creates instant connections. At the most basic level, this might consist of using the Goldilocks story to enhance the pitch concept of high, middle, and low.

There is a growing body of research about the reciprocity of good reading skills and good musicianship. The National Association for Music Education (NAfME) has published a second edition of *The Music and Literacy Connection* (Hansen, Bernstorf, & Stuber, 2014), showing the ongoing development in this area. Brain research indicates using music as a vehicle for informational instruction strengthens the potential for lasting memory and recall. When literature is used in an authentically musical way, students are able to make more connections to text. As a result, students have better recall of details and demonstrate a deeper level of comprehension. Just as children continue developing their reading abilities, we should acknowledge the musical counterparts to those developments.

Choosing Literature

There are several steps to take before opening a book in front of students:

1. Choose high-quality literature that speaks to you personally.

2. Choose literature that will speak to the children on a meaningful level.
3. Be familiar with the storyline and able to summarize the story with main idea and supporting details.
4. Identify recurring themes in the story. The story's repeated words can become excellent material for Orff Schulwerk text.

For some lessons, the teacher writes the speech piece or composes the lyrics to use with musical material found in the Schulwerk *Music for Children* volumes. Other times, the students help create the words if their development warrants that kind of language exploration. Both teacher- and student-created texts have merit and value. In this article, "text" refers to the building blocks, speech pieces, or lyrics used with the Orff Schulwerk rhythmic material. It is essential that we use the literature in an authentic manner, to integrate the story naturally into the music classroom.

Building Blocks of Literacy and Music

My colleagues have commented that teaching syllabication became easier after the children started using words as building blocks in my music classroom. This win-win situation is parallel for the classroom teacher and for me as the music teacher—breaking words apart by syllables not only serves as a linguistic decoding tool, but also as a pre-reading rhythm skill. In a similar way, using iconic cues for explicitly directing students' attention to inner qualities of words and phrases helps them "see" how printed text reflects heard sounds. For example, phonemes are individual letter sounds. Put together, they form words. Phoneme frames are boxes that outline each sound (see Figure 1).

Iconic notation is often seen in the primary music class as a pre-reading (rhythm) tool. Smaller icons indicate faster rhythms (see Figure 2).

Figure 1. Example of Phoneme Segmentation.

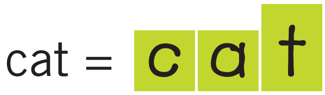
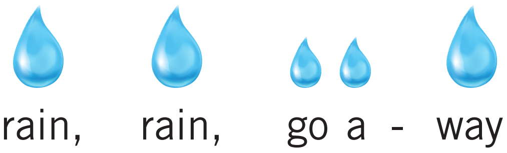


Figure 2. Example of Iconic Notation.



Some music teachers use composition grids, or hearts, where each box or heart represents a beat. The grids used for student music composition in the primary grades look very similar to phoneme segmentation activities used in language arts. Symbol equals sounds, whether it is musical or phonetic. If a student can make this connection in music class, the skill should transfer easily to the general classroom. One reinforces the other (Gromko, 2005).

It is no accident that Keetman (1974) called her rhythmic elements "building blocks." These six simple patterns are the foundation of the Schulwerk (see Figure 3). It is important to note these elements are in two-beat patterns, not single beats, and the elemental rhythms use naturally spoken words to create simple two-beat rhythmic measures. The natural accents of the words should match the naturally accented beats in the measure. Words should not be pronounced differently to fit the blocks. If you find yourself needing to do this, use different words!

Words for these blocks came from the text of the story *The Tiny Seed*, by Eric Carle (1991). These blocks can be combined for ostinato and rhythmic improvisation practice. Keetman (1974) encourages teachers to combine two blocks, then four, then eight, building longer and longer phrases. This also generates ostinati of different lengths. In reading instruction, organizing groups of words and gradually increasing to phrase lengths helps develop reading fluency. Punctuation becomes necessary to clarify meaning of word combinations. This will also be fundamental as students progress to writing.

Teacher-Created Text

I use the book *The Tiny Seed* for my first-grade students as part of a garden theme, which lends

Figure 3. Example of Building Blocks.

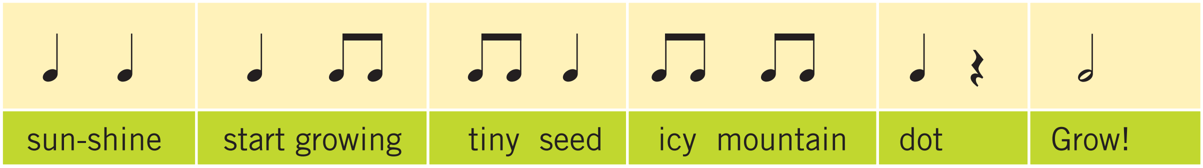
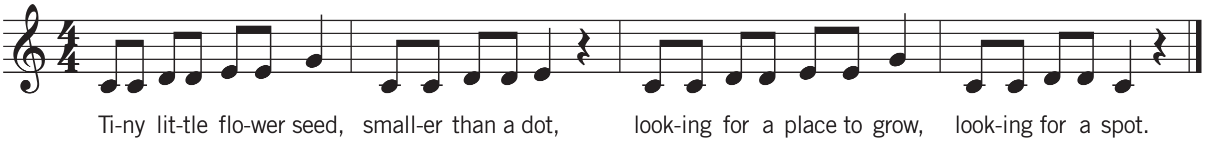


Figure 4. Melody With Teacher-Created Text.


Ti-ny lit-tle flo-wer seed, small-er than a dot, look-ing for a place to grow, look-ing for a spot.

itself to movement and melodic exploration. Common Core Science Standard 4 requires students to explore the lifecycle of plants, and this book relays this process in a simplified way. The story of a tiny seed taking a journey before finally finding fertile ground in which to grow provides a summary of the lifecycle of plants, with further details remaining to be explored (see Figure 4).

This text works because it uses smaller bites of words, inviting success for emerging readers in Grade 1. Also, it rhymes, which is a hallmark of language development. It supports comprehension by identifying the "main character" of the story and offering supporting details about the tiny seed. It is repeated throughout the story, providing reinforced practice in speech, reading, and singing.

For the first reading of the story, I do just that. After the last page is shown, I lead students to my text using comprehension questions that bring out the story's main idea and a summary. The questioning may flow something like this:

1. What is the story about? → the flower
2. Was it always a flower? → no, it started as a seed
3. What kind of seed? → a TINY seed
4. Before the seed grew to be a giant flower, think about the other seeds. Did they make it? → no, some seeds did not find a good place to grow—too hot, too dry, too wet, and so on.

The lyrics can be developed as a refrain while reading the story. By the second refrain, students catch it and can join in. A good piece of music is easy to catch, mirroring the success of elemental music. Composing repetitive melodic and rhythmic motives as well as matching accented words to accented beats are the pathways to this success.

Using Character Analysis to Create a Text

At many schools, Read Across America Week is filled with Dr. Seuss books, with activities to explore and celebrate them. To participate, I found a lesser known book. As might be expected from Dr. Seuss (1953), the words of *Scrambled Eggs Super* are musically delicious. The summary is a hypothesis—a boy thinks that all scrambled eggs taste the same, and he reasons it is because they are always made from the same kind of egg.

This text naturally falls in a triple meter or compound duple, depending on your tempo. Looking to complement and reinforce the concept of "triple," I wrote a text to the *Rhythmische Übung* #22 rhythm. After several close readings of the book, I determined:

- The main character: Peter T. Hooper;
- character's actions: looking for eggs;
- character's goals: to make a better scramble;
- character's reason: all other scrambled eggs taste the same.

After some experimenting, the following speech piece evolved:

- Peter T. Hooper is looking for eggs
- to take and shake and break and bake
- Peter T. Hooper is looking for eggs
- to scramble and scramble today …
- 'cause scrambled eggs always taste the same.

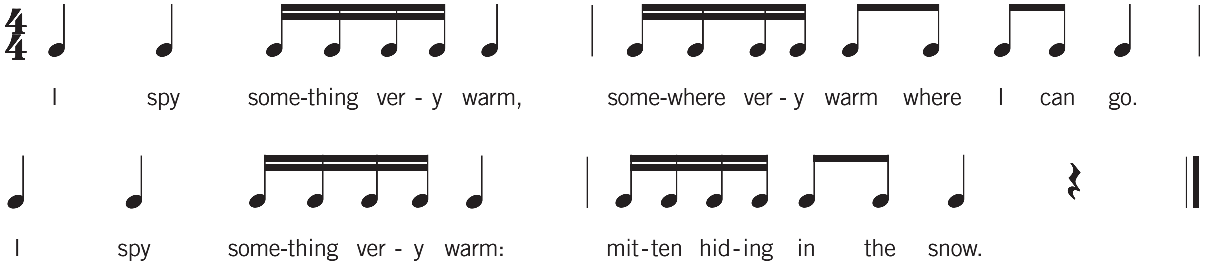
Guiding Students to Create the Text

When students are part of the creative process, they have ownership of material learned. When fourth-grade students wanted to perform a re-telling of *The Mitten* by Jan Brett (1989). I needed to ensure fourth-grade musical skills were covered. The classes had been working on a piece from *Music for Children*, Murray edition, Volume I, *Canon #44* (Murray, Keetman, & Orff, 1958). They were studying canon, sixteenth note patterns, and C pentatonic with high Do. This piece was going well and was ready to take to a new level of complexity if it was to keep serving these older students. Although *The Mitten* is a bit juvenile for Grade 4, together we developed a text that fit the main idea of this beautiful story.

Similarly to the steps taken with *The Tiny Seed*, questions and answers led to the creation of the text for *Canon #44*.

- What is the story about?
- Is there a main character?
- What is the character doing?

Figure 5. Student-Created Text.


I spy some-thing ver - y warm, some-where ver - y warm where I can go.
I spy some-thing ver - y warm: mit-ten hid-ing in the snow.

We summarized: "A boy dropped a white mitten in the snow. Animals crawled inside to get out of the cold winter weather."

Then began the brainstorming of words and phrases on the Smartboard™, and eventually the words "I spy" gained momentum. The students liked this phrase and started to use it in their responses. Also, they were eager to retell the story from each new animal's perspective. Knowing the melody, the class decided these words fit the opening motive. The next task became to complete the phrase "I spy ___." The students tried to force the word "mitten" into the melody's sixteenth notes, which led to a meaningful lesson about accented syllables and rhythmic importance. Over the course of two lessons, we decided on the refrain shown in Figure 5.

Given the ABAC form of the melody, the students found it natural to repeat some text for the third line. The second line ends on a dominant pitch; they felt the melody was pulling somewhere and decided to place the word "go" at the end of that phrase. They left "mitten" for the last line, giving closure to the refrain. "Snow" was a logical rhyme to complete the refrain. Although it was wordy and possibly cumbersome, it was student-created; they had ownership. It became easy to retain and replicate.

Conclusion

Language, when produced by humans who have no emotional or physical impediment to language process, is naturally musical. This musicality is due to the marriage of rhythm, dynamics, inflection, and words, or "prosody" in the world of reading instruction. In language and in music, without proper prosody, a song or rhyme does not make sense to the ear or the brain. Consider the contributions of rhythm, melody, form, timbre, and expressive qualities to a piece of music, and imagine a well-read piece of literature. The same artistic decisions arise in each.

Teachers who guide students in "appropriate language-manipulation feats may assist poorer readers or students who do not naturally have strong language skills" (Hansen, Bernstorf, & Stuber, 2014, p. 54). For Orff Schulwerk teachers, the correct manipulation of text is vital for the delivery, retention, and replication of material.

For students, the best text is meaningful and connected to the subject at hand. By using children's literature as inspiration for writing speech and lyrics, Orff Schulwerk teachers make connections between literacy and music literacy. Elements of language arts such as main idea, supporting details, and character traits are necessary for reading comprehension. Reinforcing these elements through authentic musical experiences benefits students as musicians and as readers and contributes to the growth of the whole child. ■

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Refugee Populations and Orff Schulwerk: Resilience, Relationship, Imagination, Hope

ABSTRACT

In this article, the author discusses academic studies focusing on the particular situation of unaccompanied refugee minors and strategies they use to help them cope in their guest countries. Examples of learning situations highlight how this research can support recognition of refugee students' behavioral patterns and expand areas of potential influence of Orff Schulwerk educators, especially those who teach in less traditional situations or work with groups of immigrants or refugees.

CHRISTA COOGAN is on the faculty of the University for Music and Performing Arts in Munich, Germany and is their outreach coordinator for activities with refugees. Her work with young people includes teaching dance and creating dance/music performances in schools and theaters. Christa has taught at the Orff Institute since 1993, is on the faculty of the San Francisco Orff Course, and teaches in Europe, Asia, and North and South America as an Orff Schulwerk movement specialist. Christa received her bachelor of fine arts degree in dance from the Juilliard School and her master's degree in dance studies from the University of Salzburg.

By Christa Coogan

In the summer of 2015, in a spontaneous and awe-inspiring act of generosity, Germany opened its borders to approximately one million people fleeing from war-torn and strife-ridden countries. Three years later, Germany still houses the highest number of refugees in all of Europe. About 12.4 million people worldwide were displaced in 2015 because of war, persecution, or human rights violations. Those reaching Europe are a fraction of these millions (United Nations High Commissioner for Refugees, June 19, 2017).

Although people fled to Germany in the 1990s from the Yugoslav wars, the collapsing Soviet Union, and the wars in Iraq, Afghanistan, and the Democratic Republic of Congo, they are still fleeing today from Iraq and Afghanistan, as well as escaping from Syria, Somalia, Eritrea, and Nigeria. These people include families, men traveling alone, and unaccompanied minors—teenagers who have left their country without their parents or any guardian. Seventy-five percent of these minors are young men between the ages of 14 and 18 (United Nations International Children's Emergency Fund, 2018).

Over 10 years ago I began working with children, youth, and adult male refugee populations—in refugee living quarters, in community centers, and in schools. My work has included dancing, singing, body percussion, and playing barred instruments. It has been shared with a community music band, a chamber orchestra, and a rap group, with college music students and with mixed-aged, integrative groups. It has taken place both in and after school.

Academic studies describe the challenges facing unaccompanied refugee minors and the coping strategies they often utilize to overcome them. This research can inform and support our work as Orff Schulwerk practitioners, and these studies can be helpful for those who teach in less traditional situations in the United States or who work with populations of immigrants, as well as those who are involved with refugee communities.

The University of Music and Performing Arts in Munich is committed to assisting the societal integration of our new arrivals. For this work I have been named outreach coordinator. We have entered into a partnership with a former orphanage, the Waisenhaus, that is now one of the largest child and youth service organizations in Munich. Two thirds of the approximately 130 children living there are unaccompanied youths. Dedicated music students from various departments of our university offer private instrumental lessons and assist children with practicing. Students give concerts in the Waisenhaus. We accompany young people to concerts at the university and around the city, and we invite them to perform in concerts given by students in the department of elemental music pedagogy. My students and I teach group percussion and dance classes and lead singing groups. These classes are informed, influenced, and guided by an Orff Schulwerk approach—exploring and investigating, improvising and composing.

Challenges

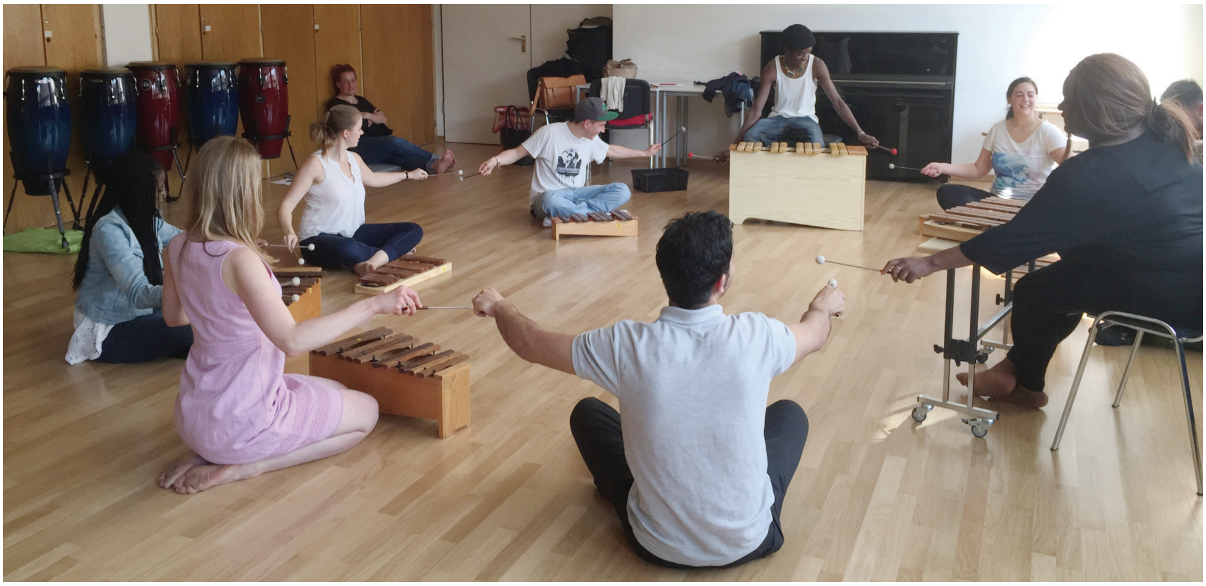
Unaccompanied asylum-seeking and refugee youths are contending with difficulties they faced in their homeland, traumatic experiences during their escape and transit, and trials they encounter living in exile. Considering the challenges and obstacles, unaccompanied refugee minors are understood to be an endangered group (Ni Raghallaigh & Gilligan, 2010). If we regard them as weakened due to their traumatic experiences, however, we underestimate their capacity for "transformative renewal" (Papadopoulos, 2007). Increasingly, research is showing that many refugee children and youth seem to be able to cope with their stressful circumstances. One such study (Rousseau & Drapeau, 2003) speaks about children who emerge as "active survivors" rather than as "passive victims," and it is the use of assorted strategies that enable these youth to cope with their predicaments. Two studies in particular have explored how these young people adapt (Goodman, 2004; Ni Raghallaigh & Gilligan, 2010). They have analyzed the narratives of unaccompanied refugee minors and have demonstrated how they develop coping strategies to meet the challenges of adapting to a new country and thrive despite the adversity they have experienced. The authors of these studies argue for a strength-based perspective that concentrates on resilience and competencies under stress. These studies have helped me recognize certain behavioral patterns of my refugee students as coping strategies and to expand areas of my potential influence.

Coping Strategies

Selected Examples (Goodman 2004; Ni Raghallaigh & Gilligan 2010)

- **Collectivity and the communal self/a sense of belonging** is the first theme that became apparent to researchers as the refugees told their stories. Staying connected to each other and being responsible for one another enables survival and is a strong motivator to continue on and not despair.
- **The strategy of mistrusting** is a characteristic of cultural loss. Unaccompanied youth have lost social, institutional, and political trust. Distrusting functions as a means of self-protection.
- **Making meaning** is connected in the research to a belief in God that helps make meaning out of the experiences of the refugee's past. Religion helps many feel that their life has a purpose.
- **Emerging from hopelessness to hope** has everything to do with the future. The sense of hopelessness that pervaded their past lives begins to fade once they are safe. The youth in these studies saw education as their hope for the future—a way to affect change in their lives. Education is a means to self-reliance they equate with hopefulness.

Figure 1. Introduction to the Barred Instruments With Members of a Refugee Rap Group in Munich at the University of Music and Performing Arts.



PHOTOGRAPHER: CHRISTA COOGAN. USED WITH PERMISSION.

Examples from Our Work

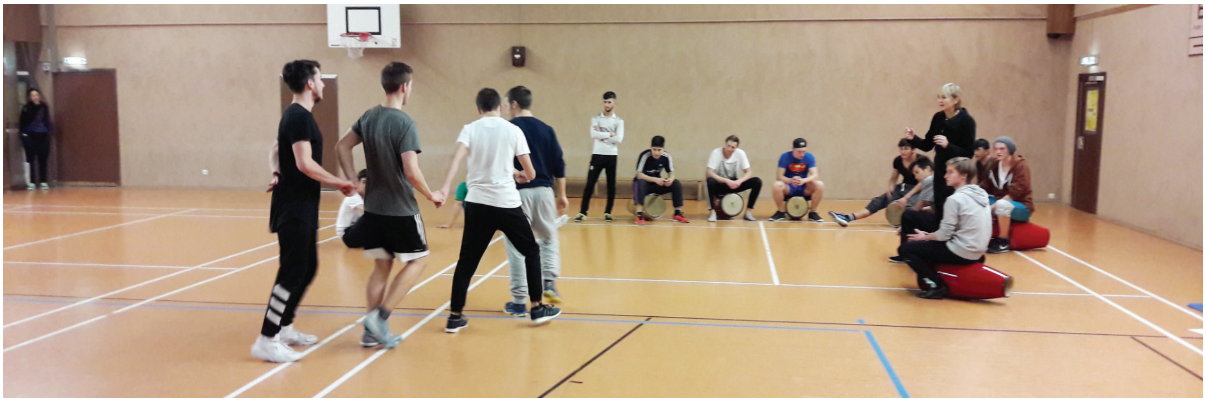
This research has helped me develop and apply a relevant theoretical framework for our work with refugee youth. I have recognized these coping strategies in various situations with different groups of unaccompanied minors and understand how an Orff Schulwerk approach can support the development and strengthening of these strategies.

Collectivity and the communal self

Music and dance classes, regular soccer training—hobbies—are not part of the former lives of many refugees. It takes time to develop the habit of a hobby. It is up to me to remind participants each week of the forthcoming afterschool class. The first weeks of a new group always seem to be touch and go. Would the participants from last week come this week? Would they be there three times in a row and on time? Some reappear after a two-week absence; new people are always joining.

Classes with an Orff Schulwerk approach underscore a sense of belonging through learning and creating together. The process of taking responsibility is hastened, for each person is a necessary part of the group. The *communal self* is strengthened (see Figures 1 and 2).

Figure 2. "Trying to Find a Common Rhythm." Refugee Boys from the Waisenhaus and Boys from the *Bode Schule*, a Vocational School for Sport and Dance in Munich, Fall of 2016.



PHOTOGRAPHER: CLARA HORBACH. USED WITH PERMISSION.

In December 2016 I was working on a project that comprised 16 boys, half from the Waisenhaus (all refugees), the other half from a vocational school for sport and dance in the same neighborhood (no refugees). We were creating a dance for a Christmas performance. One of the refugee boys asked for additional rehearsal time. He wanted everyone to feel certain about what they were dancing, and it was of the utmost importance that everyone could attend the extra rehearsals. To this boy, the dance project defined a group in which each played an essential role. If one person was absent they were not complete, and their work was weakened.

Sometimes the powerful drive to belong to a group would show not only in class, but also in the way students lingered to connect with one another afterward. The rapport that grows as people explore ideas with one another, improvise together, and enjoy a common rhythm is experienced not only in the moments of doing, but also in the moments of quietness. I vividly remember one November afternoon when a small group of teen refugees all ended up on the floor, talking. Ramin was stretching. Nasi was reclining on his side, his head resting on Wali's knee. Sophia was lying on her back, knees bent, head resting on Nasi's knees. They were joking and laughing for a bit, and then it was still. They were just together. A delicate intimacy hovered in the space.

Sometimes the refugee students sought to cement their belonging as a group in unexpected and touching ways. My colleague Clara Horbach (personal communication, 2016) shared an experience with her class: Once the participation of the percussion and movement class with the boys became a regularity, we drew up an attendance list they signed each week. One of the boys wanted to give the group a name. After a short deliberation, they decided to call their group "Loyal" (see Figure 3).

The Strategy of Mistrusting – Creating Trust

A powerful aspect of dance that contributes to a profound self-knowledge is when someone's body has physical connection to another body or bodies. In the safe situation of our music and movement classes, these youths learn to feel their bodies and begin to understand how they are in tune with deep emotional experiences. They experiment with movement qualities and discover various ways of connecting to other class members through closeness, touch, and weight sharing. Here the process of coming together begins—the process of rebuilding trust in themselves and trust in others (see Figure 4).

Figure 3. A Movement Improvisation from the Group "Loyal," Spring, 2016 at the Waisenhaus.

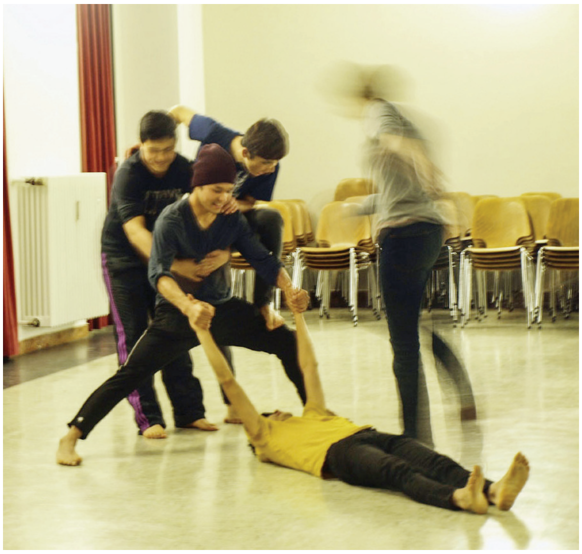


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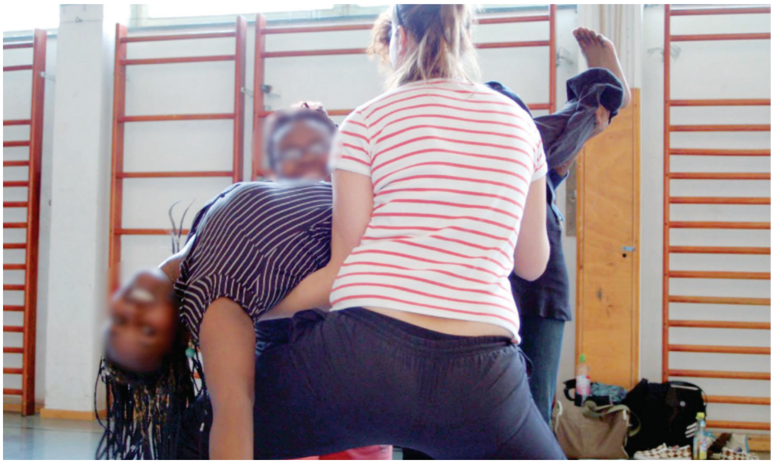
Figure 4. "Upside Down and No Fear—I Trust You!" An Integration Project With 20 Young People, Both Refugees and Non-Refugees, in a High School in Munich.

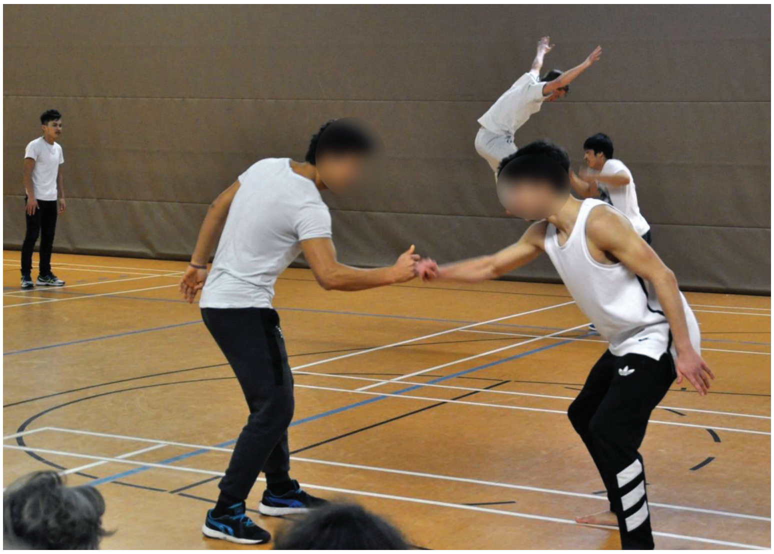


PHOTOGRAPHER: CHRISTA COOGAN. USED WITH PERMISSION.

Making dances, making meaning

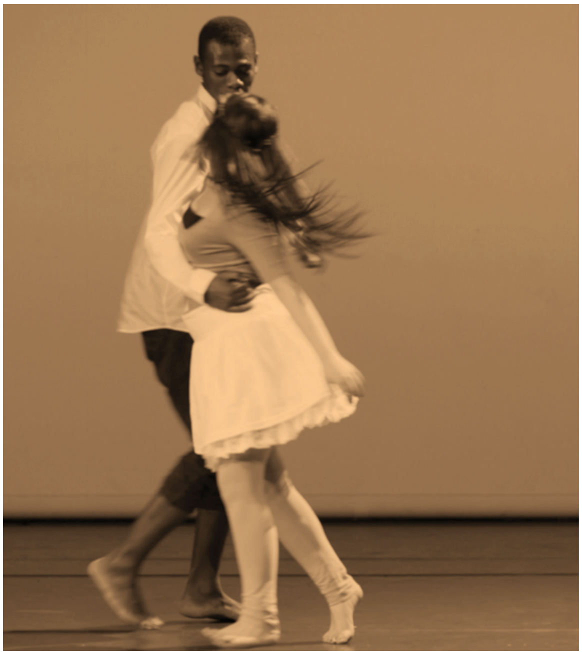
I often notice, while working with unaccompanied youth, their strong urge to give meaning to the dance or the music we make together. Maybe the work has kinesthetic meaning; maybe some sounds open imagined worlds; perhaps they recognize that

Figure 5. "Making Meaning Is Physical and Felt in the Body."



PHOTOGRAPHER: JUERGEN HEINIK. USED WITH PERMISSION.

Figure 6. "Making Meaning Is Emotional."



PHOTOGRAPHER: FLORIAN GANSLMEIER. USED WITH PERMISSION.

through their musical-rhythmic actions they create a bodily-kinesthetic meaning. Perhaps their actions flow into their individual stories; or perhaps music and dance enable them to create new stories. This is not the looking for and finding meaning based on religion that Goodman (2004) and Ni Raghallaigh and Gilligan (2010) identified. Rather, meaning as I interpret it here is physical, is felt in the body, is created through sound, is emotional, and is social (see Figure 5).

This example involves another project with the boys from the Waisenhaus and the nearby school. The dance we were making had no theme or narrative; rather, it was developed out of the capabilities and interests of each of the boys. We were discussing possibilities of how we could find an ending for it. All the refugee boys began speaking at once. Outside of the rehearsals they had been discussing with each other what the dance was about. Some had developed their own narrative about the entire dance; others valued the relationship with their special partner and understood these relationships to be the crux of the piece. There was no *one* meaning upon which I had decided. There were many meanings, which they individually constructed. Our creative process encouraged them to envision and to imagine (see Figure 6).

Hope

Now I want to share a story that displays a powerful sense of *hopefulness*, the last point in the coping strategies Goodman (2004) researched and the positive outlook of researchers Ni Raghallaigh and Gilligan (2010). This story is not related to music or dance, per se, and yet it is most definitely related to what happens during the Orff Schulwerk process. Yes, we teach music and we teach dance; we teach singing and playing. However, Orff Schulwerk is about teaching the human being. We help our students develop self-agency; we encourage risk-taking; we offer the strength and security of group work and the thrill of a solo. We offer challenges and are moved by myriad solutions. We ask for vulnerability in the artistic, creative process of our students, and we ourselves are open.

It was a few days before Sophia's 17th birthday. I had mentioned to the others that they might want to bring her a small present. The following week, Sophia came to class carrying many heavy bags. It was dinner! Weeks earlier she had said that one week she would cook for everyone. This was the week! Laden with plates, silverware, cups, napkins, bottles of Coke, tubs of rice, vegetables, and chicken pieces, she set the "table" (on the floor). The others pulled out their presents for her. They were all laughing and chastising Sophia for speaking English, and someone said something in Arabic. Ramin spoke a phrase in Chinese. Then it was repeated in German: *Ich liebe Dich*, then in Italian, in Spanish, in Turkish, in French, in Dari, in Paschto, in English: *I love you*. "How do you say it in Nigerian?" "In Somali?" Despite the tribulations experienced in their short lives, at this moment despair was at bay. They were thinking about love. They allowed these words to tumble out of their hearts and to dance on their lips.

Resilience, Creative Imagination, Hope

Sophie Yohani (2008) paraphrases Reverend William Lynch (1965) in observing a connection between resilience and hope, and creativity and hope. "Individuals who are able to hope, despite past challenges and unknown outcomes, are said to do well in life as they engage in a creative imaginative process that allows them to see beyond boundaries and live without absolutes" (p. 314).

An Orff Schulwerk practice lives in possibilities. Each class is a dynamic, interactive process of focused actions and creative challenges. Such experiences can support refugee youth during their stay and/or resettlement in the host country. We as Orff Schulwerk practitioners can shape new forms of relationships and of belonging through cooperation; we can create spaces in which trust can be re-established; we can share the beauty of music and dance in such ways that meaning and magic flourish. And we can offer experiences and perspectives in which these young people can see beyond boundaries and envision their future. ■

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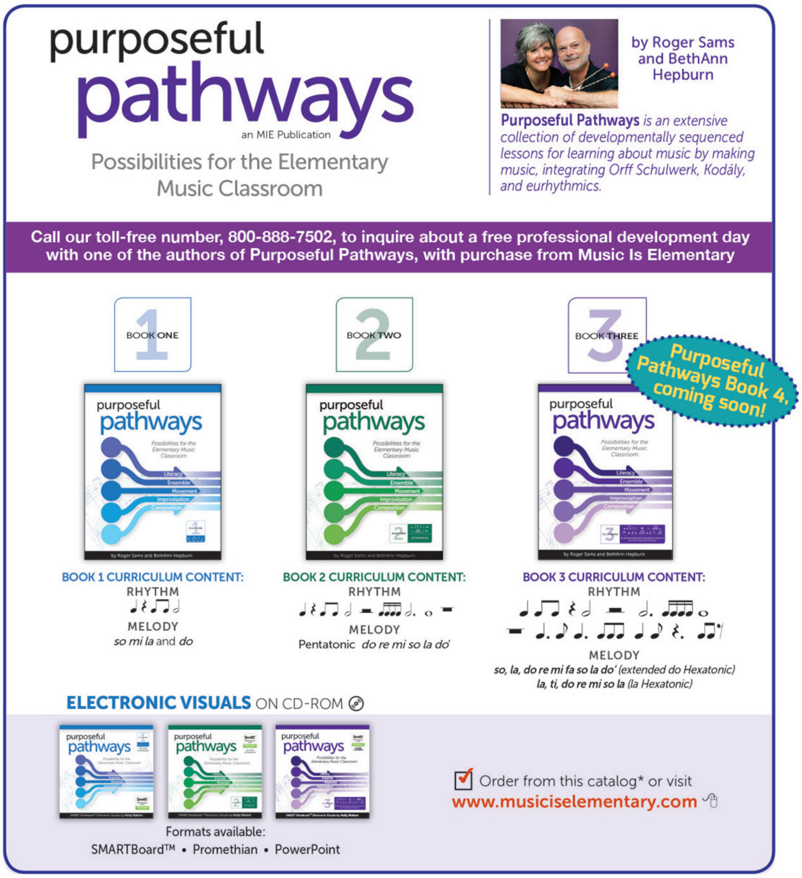

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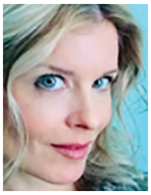
The Effect of Structure on Student Compositional Preference and Products: A Pilot Study



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ABSTRACT

The purpose of this study was to compare the effects of two compositional structured tasks on students' perceived difficulty, their compositional preference, and their creative product. In this article, the authors discuss the study's methodology and findings, which support the use of any compositional structure as a means of assisting students' compositional ability (Hauser, 2011; Webster, 2009). This study was made possible by the AOSA Research Partnership Grant awarded in 2015.

By Christian Hauser and Carmen Hauser

Music composition is considered one of the highest examples of creative expression (Hickey, 2003). While many music educators have emphasized creative expression within the context of musical performance (Barrett, 2003), music composition has tended to be neglected (Orman, 2002).

Examining students' preference for composition structures might provide insight into cultivating creative musical abilities. Furthermore, exploring the degree of difficulty and providing self-reflection of student's compositional products might help music specialists determine the best means for engaging children in composition activities.

Structured and Unstructured Composition

An important facet related to children's compositions is task structure. According to Smith (2004), a structured composition task involves "any directions for a composition that specify some parameters for that composition and at the same time establish how much of the composition students can decide for themselves" (p. 10). Strand and Newberry (2007) cited three levels of structure: heavily structured, moderately structured, and unstructured.

Examples of a heavily structured composition task might petition students to compose pitches for a given rhythm (Smith, 2004). Within a moderately structured task, students might write in a certain meter (Priest, 2001), compose music to a poem (Kaschub, 1999), or describe an emotion through music (Smith, 2004). An unstructured task may be defined as a compositional exercise free from teacher/researcher-imposed boundaries or restrictions (Hickey, 2003).

Preference and Perceived Difficulty of Composition Tasks

Research has documented that children tend to prefer unstructured over structured composition tasks, even though their compositions tended to be rated lower in musicality. In Smith's study (2004), 12 sixth-grade students completed two unstructured and four structured compositions—*motive, phrase, poem*, and *mood*. Smith reported the *phrase* task was perceived as the most difficult and was the least preferred. Students preferred the unstructured tasks over the structured even though these compositions were ranked by external judges to be lower in musicality.

Kaschub (1999) conducted a study that involved an unstructured and a structured poem task with 39 sixth-grade students. The researcher found that two-thirds of the participants preferred the unstructured task over a structured poem-setting task. She attributed the findings in part to the constraints of the poem used in the study, as the poem did not have regular phrases or a rhyme scheme.

McCoy (1999) reported that beginning sixth-grade composition students (N = 53), who participated in the most heavily structured tasks, remarked that they would not enjoy additional composing opportunities; however, those who participated in the less structured activities indicated a continued interest in creating new music. Conversely, in a study involving secondary school students who had previous musical experience, Burnard (1995) found that students preferred compositional tasks that were more structured. Thus, student evaluations of preference and perceived degree of difficulty in these structured and unstructured composition studies seemed to be contradictory; however, it might be surmised that student preference mirrored their degree of freedom in making creative decisions (McCoy, 1999). Students' perceived creative control positively affected their intrinsic motivation and perception of the composition task (Stephens, 2003).

Purpose of the Study

The purpose of this study was to compare the effects of different compositional structured tasks on students' perceived difficulty, their compositional preference, and their creative product. The study was guided by the following research questions:

1. What was the effect of task structure on elementary students' preference for their compositional *products*?
2. What was the effect of task structure on elementary students' preference for the compositional *method*?
3. What was the effect of task structure on elementary students' perceived compositional *difficulty*?
4. How do elementary students *talk* about their compositional preference and process?
5. What was the effect of compositional structure on elementary students' *creative* compositional products?

Methodology

Participants

The participants in this study (N = 13) were fourth-grade students from a Midwest elementary school in the United States. The participants were recruited from an in-task music classroom during their normally scheduled music lesson. The students' music teacher partnered with the primary investigator as collaborative researchers in the study. The primary researcher visited the classroom several times before the study began to familiarize himself with the students and to ensure the students were comfortable with the researcher.

Informed written consent was obtained from the school principal, parents, and students to participate in this study. Students were made aware that their participation in the study was optional and would not affect their grade in music class. Measures were taken to ensure the confidentiality of each student's work and identification.

Pre-Study Procedures

Before the study began, the researchers conducted an informal discussion with the students about creativity, highlighting the difference between improvisation and composition. The students were invited to create their own songs on the xylophones, metallophones, and glockenspiels. There were no task instructions given to the students (unstructured composition exercise). The only requirement was that the students should avoid *improvising* their final compositional product (making it up as they went along), but be intentional about *composing* a song (that could be replicated or was written down). After 15 minutes of "creative chaos," students volunteered to share their work with the other students. Each student that volunteered was asked to play their song two times to ensure replicability.

Afterwards the primary researcher shared two compositions written for this study. One example was tonal and musical, the other composition was disjointed and non-musical. The students rated their preference for each composition on a 10-point Likert scale.

The purpose of these pre-study procedures was three-fold. First, it sought to get the students comfortable using the barred instruments in the classroom, avoiding a novelty effect. Second, it encouraged the students to explore their creativity and demonstrate self-confidence by sharing their work in front of their peers. Third, having the researcher play two examples of a composition for the students helped set up a model of preference for the students and helped establish test-retest reliability for the pilot study.

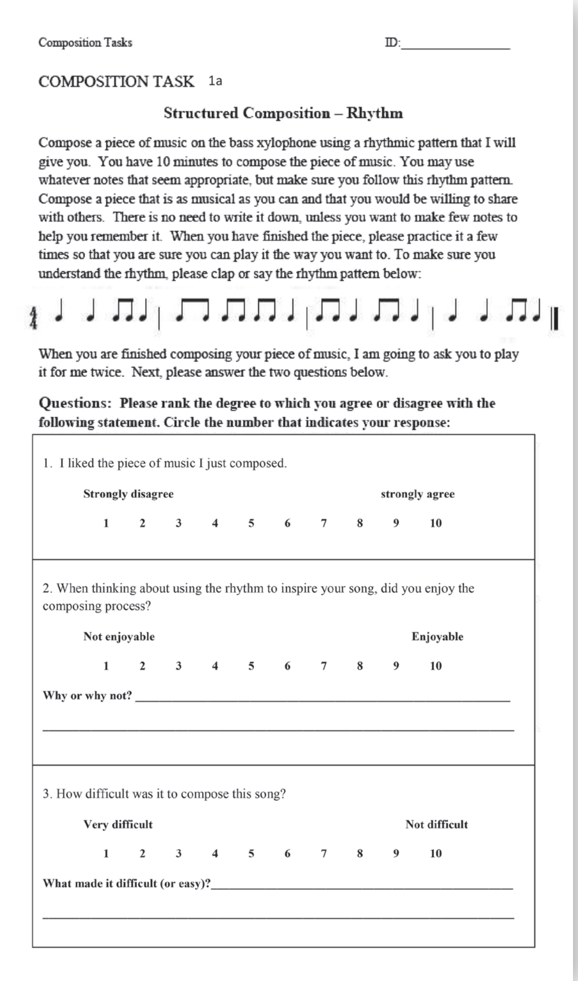
Reliability

A week later, the two compositions were played for the participants again in a counter-balanced order. Like before, the students documented their preference for each composition. The participants' musical preferences were recorded for test-retest reliability. The test-retest reliability for the tonal composition was $r = .63$; the non-tonal composition's test-retest reliability was $r = .63$. While these results are below the preferred $r > .70$, the low correlation might be attributed to the low sample size of the study's population.

Procedures

Participants were asked to compose two pieces of music on barred instruments using two compositional structures at different times. One composition was based upon a nursery rhyme, and the second based upon a rhythm. The nursery rhyme composition task was based upon the British children's folk chant *Queen, Queen Caroline*. The nursery rhyme task was labeled "the poem" task for the students, as fourth-grade students might dismiss the term "nursery rhyme" as being too childish. The rhythm task was written in stick notation. The researchers modeled how the rhythm of each task should be played before the students began their composition. The researchers had the students read and clap the rhythm task using rhythm syllables (Ta, Ti-Ti). Similarly, the researchers chanted and clapped the rhythm of the nursery rhyme task (using the rhythmic lilt of the chant). The class demonstrated—through clapping and chanting—that they could perform the rhythms of each task before starting their compositions.

Figure 1. Rhythm Composition Task and Measuring Instrument.



Composition Tasks ID:_______________

COMPOSITION TASK 1a

Structured Composition – Rhythm

Compose a piece of music on the bass xylophone using a rhythmic pattern that I will give you. You have 10 minutes to compose the piece of music. You may use whatever notes that seem appropriate, but make sure you follow this rhythm pattern. Compose a piece that is as musical as you can and that you would be willing to share with others. There is no need to write it down, unless you want to make few notes to help you remember it. When you have finished the piece, please practice it a few times so that you are sure you can play it the way you want to. To make sure you understand the rhythm, please clap or say the rhythm pattern below:

When you are finished composing your piece of music, I am going to ask you to play it for me twice. Next, please answer the two questions below.

Questions: Please rank the degree to which you agree or disagree with the following statement. Circle the number that indicates your response:

1. I liked the piece of music I just composed.

Strongly disagree **strongly agree**

1 2 3 4 5 6 7 8 9 10

2. When thinking about using the rhythm to inspire your song, did you enjoy the composing process?

Not enjoyable **Enjoyable**

1 2 3 4 5 6 7 8 9 10

Why or why not? ________________________________

____

3. How difficult was it to compose this song?

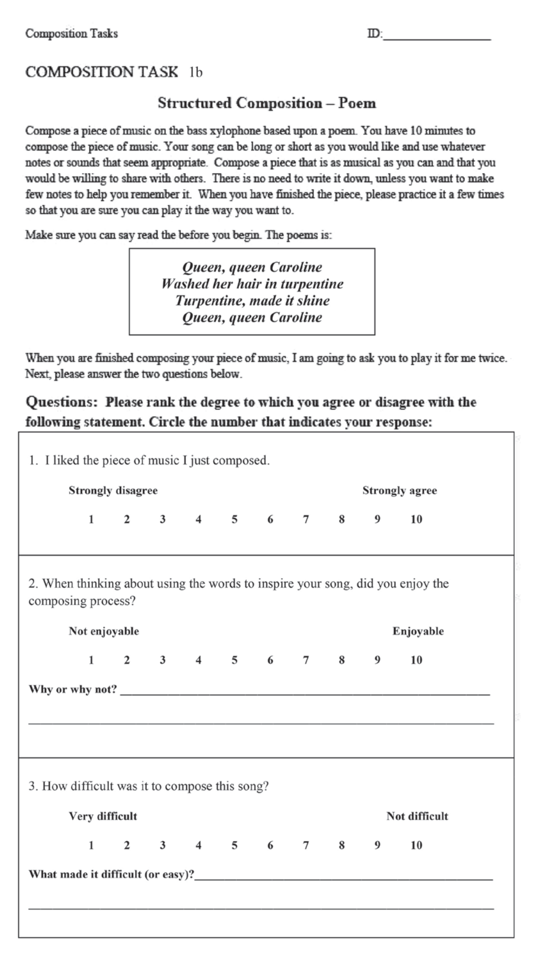
Very difficult **Not difficult**

1 2 3 4 5 6 7 8 9 10

What made it difficult (or easy)?________________________________

____

Figure 2. Poem Composition Task and Measuring Instrument.



Composition Tasks ID:______________

COMPOSITION TASK 1b

Structured Composition – Poem

Compose a piece of music on the bass xylophone based upon a poem. You have 10 minutes to compose the piece of music. Your song can be long or short as you would like and use whatever notes or sounds that seem appropriate. Compose a piece that is as musical as you can and that you would be willing to share with others. There is no need to write it down, unless you want to make few notes to help you remember it. When you have finished the piece, please practice it a few times so that you are sure you can play it the way you want to.

Make sure you can say read the before you begin. The poems is:

Queen, queen Caroline
Washed her hair in turpentine
Turpentine, made it shine
Queen, queen Caroline

When you are finished composing your piece of music, I am going to ask you to play it for me twice. Next, please answer the two questions below.

Questions: Please rank the degree to which you agree or disagree with the following statement. Circle the number that indicates your response:

1. I liked the piece of music I just composed.

Strongly disagree **Strongly agree**

1 2 3 4 5 6 7 8 9 10

2. When thinking about using the words to inspire your song, did you enjoy the composing process?

Not enjoyable **Enjoyable**

1 2 3 4 5 6 7 8 9 10

Why or why not? ______________________________

3. How difficult was it to compose this song?

Very difficult **Not difficult**

1 2 3 4 5 6 7 8 9 10

What made it difficult (or easy)?______________________________

By design, the two composition tasks contained exactly the same rhythm. To avoid a potential carryover effect, a period of two weeks transpired between each composition task. Analysis of the compositions revealed that the students' melodies for each task were not identical, thus there was no evidence of a carryover effect.

To avoid an order effect, the composition tasks were given in a counter-balanced order (one group of students started with the rhythm task then completed the poem (nursery rhyme) task, whereas the other group completed the tasks in reverse order). Before composing, the participants were allowed 5 minutes to reacquaint themselves with the instrument, then given 10 minutes to complete each composition. After 10 minutes, the participants played their composition two times to ensure it could be replicated (Kratus, 1989). The compositions were video recorded to transcribe the students' compositions, to ensure replication, and to analyze their creative products.

Data Collection

Data were collected through four mediums: (1) a post-task measuring tool (after students finished each composition task), (2) an exit survey (after students finished all of the tasks), (3) qualitative short answers contained within the post-task measuring tool and the exit survey), and (4) analysis of the student's composition.

The post-task measuring tool was a researcher-designed survey that measured participants' compositional preference, their musical process of composing preferences, and the perceived difficulty for the tasks using a Likert-scale (see Figure 1, p. 54, and Figure 2 for each tasks' measuring instrument). Participants completed these measuring instruments after each compositional task. The data were analyzed descriptively, and the means were compared using a paired sample *t*-test to determine statistical significance of each dependent variable question—comparing the compositional tasks with regard to compositional preference and process and degree of difficulty

The second data collection instrument involved an exit survey. A week after the students completed both composition tasks, they were asked to reflect upon their creative experience. The exit survey consisted of four questions. The first three asked students to select which composition task (1) sounded more musical, (2) they preferred to compose under, and (3) was the easiest. Students were then given space after each of these questions for a short answer to justify their preference. The fourth question asked the students to share their overall thoughts about these composing activities: which composition sounded more musical, under which task structure they preferred composing, and which task proved easier to compose under. In the exit survey, they were also asked to write a short answer to defend their choices. Participants' selections and responses were recorded and transcribed for data analysis.

The last data collection medium involved the analysis of the students' compositional products. Their compositions for each task were transcribed, notated, and compared. Participants' compositions were analyzed for trends and musical tendencies (see Figure 3, p. 58).

Results

The data were reviewed for statistical assumptions for normality and analyzed descriptively through means, standard deviations, and ranges (see Table 1.1). Comparisons were made with paired sample *t*-tests to find statistically significant mean differences between the two composition tasks.

For research questions 1-3, paired sample *t*-tests were conducted to determine if the means of the students' responses was statistically significant. The *t*-tests revealed no statistically significant difference between the participants' preference for their compositions under the two task conditions (research question 1), no preference for compositional method (question 2), and no perceived difficulty between the two compositional tasks (question 3). The results of the exit survey exhibited similar responses, giving no overarching preference for the rhythm or poem task with regard to compositional preference, compositional method, or degree of difficulty (see Table 1.2). One student was absent the day the exit survey was conducted.

To answer research question 4, "How do elementary students talk about the compositional preference and process?" the participants were asked to write a short rationale for each dependent variable question (addressing their preference, method of composing, and degree of difficulty). On the exit survey, participants also indicated their overall thoughts regarding composing process and preference. Two major themes emerged from participants' responses: (1) as a whole, there were no measurable differences in preference, but individually the students had a clear preference for either the rhythm or poem tasks, and (2) the students enjoyed the creative process.

Individual preference. Although the data revealed no measurable differences in compositional preference as a group, individually the students had a clear preference for either the rhythm or poem tasks. One participant preferred composing using the poem task because, "… it had words and that helped me," yet another student preferred the rhythm task for the same reasoning: "It [the rhythm task] was easier because you could see what rhythm you needed to play." Similarly, students preferred the rhythm task "because it was fun," whereas another commented, "I hated the rhythm task, but the poem was fun." Unfortunately, the participants did not elaborate in their short-answer responses as to their rationale behind their preference for one task or another.

Table 1.2. Frequency Count of Participants' Compositional Preference.

Question:	Rhythm Task (%)	Poem Task (%)
Which composition sounded more musical?	5 (42%)	7 (58%)
Under which method did you prefer to compose?	6 (50%)	6 (50%)
Which composition method was easier?	7 (58%)	5 (42%)

Note: *N* = 12.

The creative process. When asked in the exit survey about their overall thoughts on these composing projects, all but one participant responded favorably to the creative process. One participant remarked, "I like making my own music but I also like having a guide"; another said, "I like being creative and ending up with a beautiful piece of music"; whereas

Table 1.1. Descriptive Statistics and T-Test Results for Dependent Variable Questions.

	Rhythm		Poem		95% CI for Mean Difference				
Dependent Variable	***M***	***SD***	***M***	***SD***		**r**	**t**	**d**	***p***
Liked composition^{+}:	6.92	2.53	7.46	3.02	-2.13, 1.05	.56	-.74	12	.48
Enjoyed Process^{+}:	6.15	3.02	6.31	2.78	-1.91, 2.22	.31	.16	12	.87
Level of Difficulty^{++}:	6.92	1.85	6.08	2.47	-2.53, .84	.55	-1.09	12	.30

Note: *N* = 13. *p<.05. $^{+}$Strongly agree = 10; strongly disagree = 1. $^{++}$Not difficult = 10; Very difficult = 1 a third remarked, “It [the composition activity] was fun, creative, and I loved it.”

One student was not as positive about the experience as others. The participant confessed, “I’m glad it is over with,” but did admit that “the poem [nursery rhyme] task was fun.” Two students realized the creative and self-expressive aspect was novel and engaging. One remarked, “I liked it because in music I got to make music and not sing or play music.” The other said, “I liked it because each person has a different type of music and you can be super creative and it was really fun.”

To answer research question 5, “What was the effect of compositional structure on elementary students’ creative products?” the participants’ compositions were transcribed and analyzed for trends and patterns. Two observations were made. First, there was an identifiable trend in the participants’ composition towards repeated motivic patterns. Second, most of the repeated eighth notes (Ti-Ti’s) contained the same pitches in the rhythm task, while the poem task’s repeated eighth-note rhythms tended to include more steps, skips, and leaps.

Repeated motivic patterns. There was an identifiable trend in the participants’ composition towards repeated motivic patterns. Where there was a repeated rhythm, usually between the first and last motive, the students tended to use similar pitches. This trend was exhibited in both the rhythm and poem tasks. Figure 3 (p. 58), which includes all participants’ compositions, shows where the first and last motive of both composition tasks were repeated in participant #7’s compositions. In the participant’s rhythm task, the motive was essentially repeated four times, matching the task’s rhythm.

Some of the participants chose to emphasize a two-beat motive. This usually occurred during the third measure of the composition tasks, mirroring the task’s rhythmic pattern (Ti-Ti Ta). Figure 3 (p. 58) also shows participant #4’s compositions. In both compositions, the third measure highlights an ascending major second motive. Unique to all the other compositions, participant #4’s rhythmic task contained harmony.

Repeated eighth notes. Both composition tasks (by virtue of being the same pattern) contained 9 quarter notes and 14 eighth notes. The 14 eighth notes were grouped in seven patterns of two repeated eighth notes (Ti-Ti). There was a trend for participants to use the same pitch for these repeated eighth notes within the rhythmic composition task (see Figure 3, p. 58). When asked which task was easier, one participant remarked, “The rhythm task, because the ‘Ta’ is easier and the ‘Ti-Ti’ is just hitting the same note two times.”

In the poem task, however, the participants tended to treat these repeated eighth notes more in a scalar fashion (moving in a minor or major second interval) or included more leaps and skips. For example, Figure 3 (p. 58) shows the compositional products of participant #9. All of the repeated eighth notes in the rhythm task contain similar pitches; conversely all seven of the eighth note patterns in the poem task are scalar in nature.

Of all the rhythm task compositions, only three participants (23 percent) chose to treat the repeated eighth-note patterns in a scalar fashion. Additionally, out of all the possible repeated eighth-note rhythms for all the participants (91 total possibilities, 13 participants x 7 repeated possibilities) only 8 repeated eighth notes were non-repeated (approximately 9 percent) for the rhythm task.

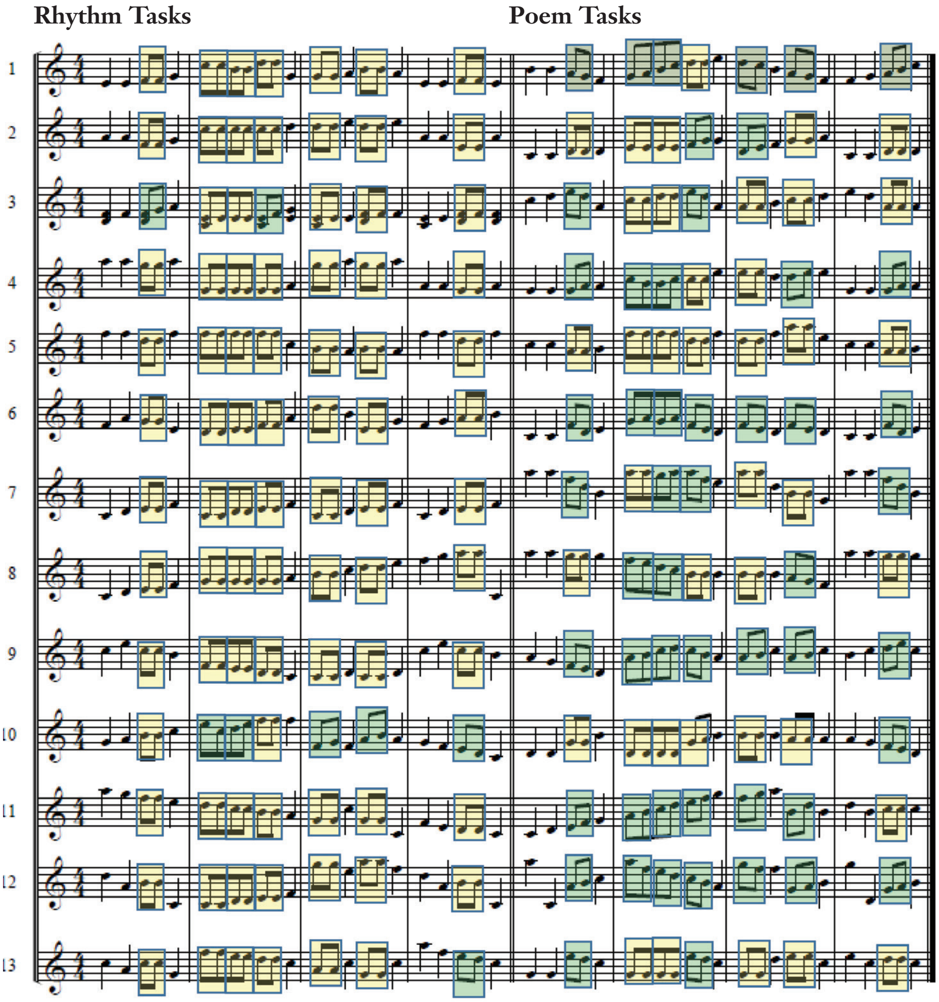
On the other hand, 12 of the 13 participants chose to treat the repeated eighth notes with non-repeated pitches (92 percent) in their poem compositions. Of the 91 total possibilities of repeated eighth-note patterns, the participants used non-repeated pitches in 52 instances (57 percent). Figure 3 (p. 58) shows the repeated and non-repeated pitches used in the participants’ compositions.

Discussion and Implications

Preference

The purpose of this study was to compare the effects of two compositional structured tasks (rhythm and poem tasks) on students’ perceived difficulty, their compositional preference, and their creative product. The first three research questions focusing on the students’ preference (1) for their compositional *products*, (2) for the compositional *method*, and (3) for their perceived compositional *difficulty*—all revealed no statistical differences between the rhythm and poem tasks. Furthermore, the exit survey frequency count showed similar findings. Although it could be argued that this study had a low sample size, it appears that student preference for composing is idiosyncratic. There is no one method that students universally prefer

Figure 3. Transcription of Participants' Composition Tasks (Repeated Eighth-Note Patterns Highlighted).



with regard to method, degree of difficulty, and their compositional products.

What was not answered by this study is why students preferred one task or another. This question might be answered with qualitative one-on-one interviews with the participants. Furthermore, the study did not investigate the students' personality traits or learning styles. A Myers-Briggs Type Indicator (MBTI), measuring personality traits, might provide insight into students' preference for one task or another. This is an avenue for future research.

Compositional Products

Motivic Patterns. A notable finding of the study was contained in the participants' compositional products. It was no surprise that students' compositions favored repeated motivic patterns because most songs elementary students sing and play contain short motivic patterns, and these patterns are usually emphasized by the music teacher. Furthermore, research has shown that humans gravitate toward repeated patterns (Kratus, 1989, 1994; Smith, 2004). What was surprising was participants' treatment of the repeated eighth-note patterns.

Repeated eighth notes. An analysis of the students' compositional products showed a strong trend for participants to choose the same pitch for repeated eighth notes in the rhythm task. However, participants tended to use different pitches for the poem task. These compositions revealed more skips, leaps, and scalar treatment of the repeated eighth notes.

There are three possible explanations for this finding. First, the eighth-note rhythm (Ti-Ti) was initially taught to these participants in first grade as a single entity and was introduced as a single rhythm symbol. Though students were taught that the Ti-Ti has two sounds and receives one beat, they recognized the symbol as one unit instead of two (e.g., two separated eighth notes).

Second, as seen visually, the repeated eighth-note rhythm is not only grouped as one unit (with a beam), but also visually appears on the same horizontal plane (⊓). Thus, to their eyes, the rhythm tends to appear to be having the same pitch. Students might have inadvertently assumed it gets the same note because they were biased visually.

Third, the poem task did not display the rhythm. This might have avoided any visual bias of the rhythm pattern or learned behavior of students' treatment of the rhythmic symbol Ti-Ti. The use of speech—with its natural variances in pitch—might provide more impetus for the students to treat the poem task with more tonal variety.

Implications for Orff Schulwerk and Music Educators

Based on the results of this study, teacher educators should consider offering composition exercises within their classroom—regardless of task structure. Though the students individually showed preference for one task or another, neither the rhythm nor poem tasks were statistically significant with regard to overall compositional preference. The data revealed that the students enjoyed the activity. Researchers have argued that the more students engage in creative activities, the more comfortable they become (Hauser, 2011; Webster, 2009). We learn by doing (Dewey, 1938), and getting children to be creative is a practiced skill. Music educators need to consider offering more opportunities that encourage children to be musically self-expressive (Orff, 1973).

The most notable finding of this study was observed in the participants' use of scales, skips, and leaps in the poem tasks. In contrast, the participants seemed to view the repeated eighth-note patterns as a single pitch within the rhythm tasks. The participants in the study seemed to have more freedom to explore the instrument in the poem tasks over the rhythm composition tasks.

The Orff methodology and process (imitation, improvisation, exploration, and composition) espouses the strong connection between speech and rhythmic understanding. Orff educators frequently use chants, speech pieces, and ostinati to assist students' acquisition of complex rhythms. The findings in this study support the use of speech, nursery rhymes, and poems as a means to assist their compositional ability. Although student preference for the rhythm composition task or a nursery rhyme (poem) task seems to be idiosyncratic, the treatment of students' compositional products and degree of freedom they exhibit as they explore their instruments seems to support the use of speech and poems. ■

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ARTICLE

AOSA Beginnings and *The Orff Echo*

ABSTRACT

After being inspired by the Toronto Orff conference in 1962, Isabel McNeill Carley attended the Orff Institute in its new building on the Frohnburgweg in Salzburg, 1963-64, completing the one-year intensive program as the first American honors graduate.

ISABEL McNEILL CARLEY was a published composer, writer, editor, and lifelong innovator and creative teacher of music. She was a founding member of the American Orff-Schulwerk Association. She established and edited *The Orff Echo*, and organized and instructed at Orff certification programs in the United States and abroad. She composed works for piano as well as instrumental and vocal ensembles, performed in chamber-music consorts, and taught music for over 50 years to children and adults. Carley's three-book classic, *Recorder Improvisation and Technique*, integrates recorder instruction with musicianship, improvisation, and the Orff approach. The series is a resource for classrooms and Orff Schulwerk Teacher Education courses.

By Isabel McNeill Carley

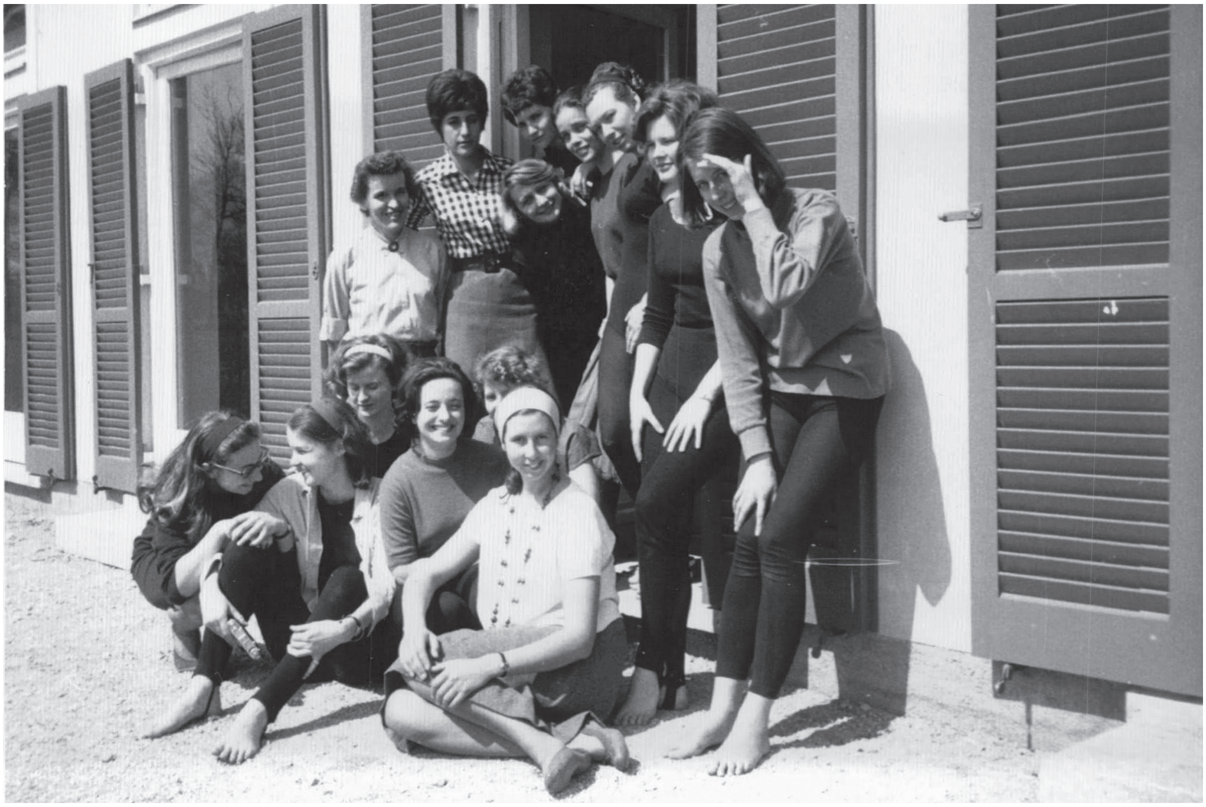
After Salzburg (see Figure 1, p. 61), on my return to Indianapolis, I taught my first Orff workshop at Ball State (Muncie, Indiana) in the summer of 1964. Elizabeth Nichols, Sister Eloise McCormick, and Mimi Samuelson were there, among many others, and they became good friends and colleagues as the Orff movement developed in this country.

As with many foundational moments, several pieces have to fall into place before a new organization sees the light of day. It was not until after Martha Smith's stimulating 1967 Bellflower Symposium in California and Arnold Burkart's move to Ball State that the Midwestern Orff enthusiasts started to explore the possibility of forming a professional Orff organization. We met in each other's houses—at Arnold's in Muncie, at Ruth Hamm's in Cleveland, at Jake (Jacobeth) Postl's in Chicago, and at my home in Indianapolis.

This had its lighter moments as we went about stoking our mutual enthusiasm for the Orff approach. I particularly remember a time when lanky and tall Joe Matthesius arrived at my doorstep, uncurling from his Volkswagen to his full height, ready for our meeting. On the wrong weekend!

There were a good many Orff colleagues within driving distance and we gradually worked out our plans. But when the OSA (Orff-Schulwerk Association) was officially organized by 10 founders at Arnold's house on May 11, 1968, I was in Oxford, England, of all places (see Figure 2). That's where my husband Jim's second sabbatical had taken us. (The organization was later renamed the American Orff-Schulwerk Association.)

Figure 1. Orff-Institute, 1963-64. Carley Is in the Back Row on the Left.



SOURCE: PHOTO COURTESY OF THE CARLEY FAMILY.

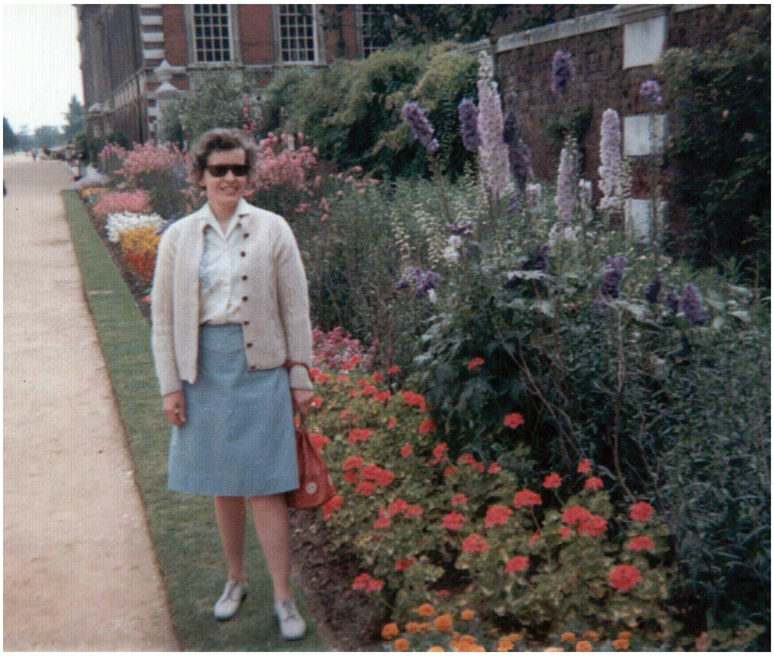
Back in Indianapolis, I was ready for our first National Conference in 1969 in Muncie. I remember quite vividly the sessions by Jake Postl and Jacques Schneider, whose group of children performed almost too perfectly. My children's recorder class gave a demonstration, playing duets and trios and improvising. Additionally, our Carley family consort provided a concert, with recorders, viol, krummhorns, hand drum, and voices. Since we were lucky enough to have a soprano, alto, tenor, and baritone in the family, we could sing all the parts ourselves.

The Orff Echo Launches

While we were still in England in 1968, I received a long letter from Elizabeth Nichols asking me to edit the new organization's newsletter. I agreed to a brief stint, only to find myself serving as the Echo editor for the next 15 years.

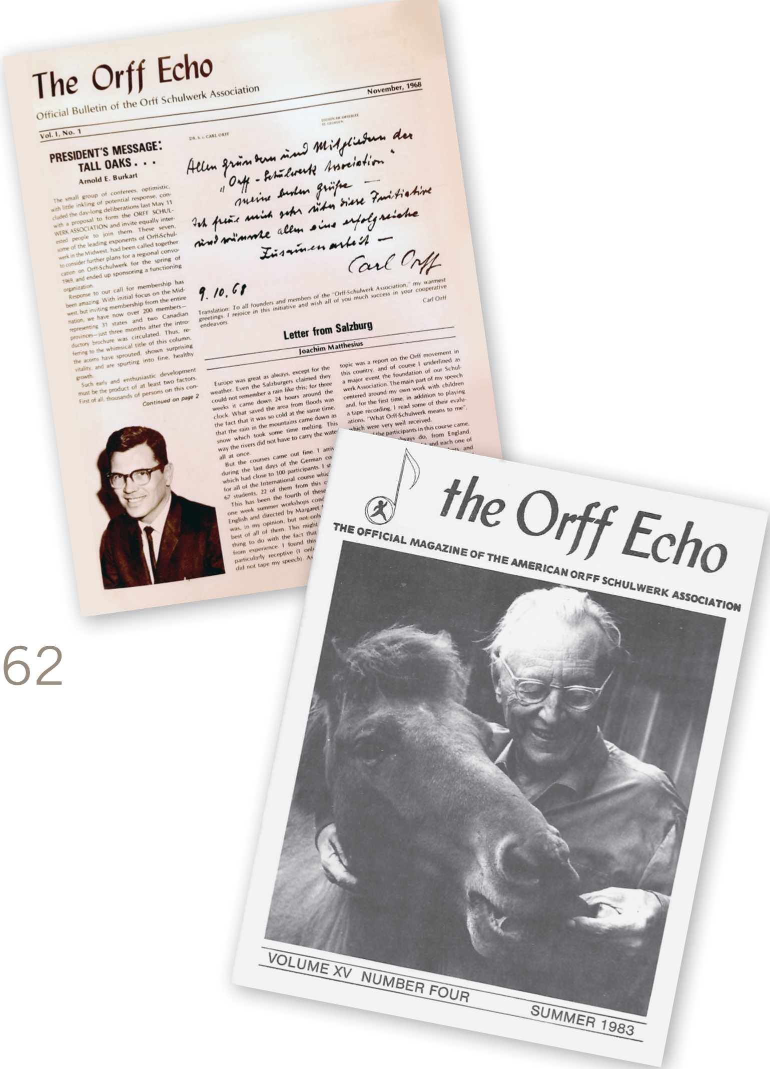
Initially I was the entire editorial board. I wrote articles, book reviews, editorials, and requested or assigned articles to others. Then I sent everything to the printer, corrected the proofs, pasted up

Figure 2. Isabel McNeill Carley in England, 1968, When AOSA Was Formed. Her First Issue of *The Orff Echo* Was Published in November of that Year.



SOURCE: PHOTO COURTESY OF THE CARLEY FAMILY.

Figure 3. *The Orff Echo* First and Last Covers under Carley's 15-Year Tenure.



The Orff Echo

Official Bulletin of the Orff Schulwerk Association

November, 1968

Vol. I, No. 1

PRESIDENT'S MESSAGE:
TALL OAKS . . .

Arnold E. Burkart

The small group of conferees, optimistic, with little inkling of potential response, concluded the day-long deliberations last May 11 with a proposal to form the ORFF SCHULWERK ASSOCIATION and invite equally interested people to join them. These seven, some of the leading exponents of Orff-Schulwerk in the Midwest, had been called together to consider further plans for a regional convocation on Orff-Schulwerk for the spring of 1969, and ended up sponsoring a functioning organization.

Response to our call for membership has been amazing. With initial focus on the Midwest, but inviting membership from the entire nation, we have now over 200 members—representing 31 states and two Canadian provinces—just three months after the introductory brochure was circulated. Thus, referring to the whimsical title of this column, the acorns have sprouted, shown surprising vitality, and are spurting into fine, healthy growth.

Such early and enthusiastic development must be the product of at least two factors. First of all, thousands of persons on this con-

Continued on page 2

DR. h. c. CARL ORFF

DIESSEN AM AMMERSEE
ST. GEORGEN

Allen Gründern und Mitgliedern der
„Orff-Schulwerk Association"
meine besten Grüße —
Ich freue mich sehr über diese Initiative
und wünsche allen eine erfolgreiche
Zusammenarbeit —
Carl Orff

9.10.68

Translation: To all founders and members of the "Orff-Schulwerk Association," my warmest greetings. I rejoice in this initiative and wish all of you much success in your cooperative endeavors.

Carl Orff

Letter from Salzburg

Joachim Matthesius

Europe was great as always, except for the weather. Even the Salzburgers claimed they could not remember a rain like this; for three weeks it came down 24 hours around the clock. What saved the area from floods was the fact that it was so cold at the same time, that the rain in the mountains came down as snow which took some time melting. This way the rivers did not have to carry the water all at once.

But the courses came out fine. I arriv
during the last days of the German co
which had close to 100 participants. I st
for all of the International course whic
67 students, 22 of them from this c
This has been the fourth of these
one week summer workshops cond
English and directed by Margaret
was, in my opinion, but not only
best of all of them. This might
thing to do with the fact that
from experience. I found this
particularly receptive (I only
did not tape my speech). As

topic was a report on the Orff movement in this country, and of course I underlined as a major event the foundation of our Schulwerk Association. The main part of my speech centered around my own work with children and, for the first time, in addition to playing a tape recording, I read some of their evaluations, "What Orff-Schulwerk means to me", which were very well received.

the participants in this course came,
ways do, from England.
and each one of
and

the Orff Echo

THE OFFICIAL MAGAZINE OF THE AMERICAN ORFF SCHULWERK ASSOCIATION

VOLUME XV NUMBER FOUR

SUMMER 1983

the paper, got it printed, and mailed it out to our members. It proved to be a bigger job than I anticipated, not made any easier by contributors' manuscripts that had a habit of arriving somewhat later than requested.

The first issue of *The Orff Echo* appeared in November 1968. It was four pages long and included a greeting from Carl Orff (*auf Deutsch*), a message from our first president, Arnold Burkart, a letter from Salzburg from Joe Matthesius, an article by Margaret Murray, reports from Memphis and Chicago, "Names in the News," "Suggestions for Christmas Repertoire" from the Schulwerk, a letter to members requesting more articles and news, and a short Membership Analysis claiming a total of about 160 souls in the Association.

The newsletter had to be planned months in advance, and every issue took weeks of work. There were no ads at all from the music industry until 1975, when suddenly seven launched in the September issue. I was always trying to get ahead of the game with assignments for future issues. An expanded editorial board eventually developed, with regular meetings. As the Echo grew into a magazine, we set the focus for each issue, chose what books to review, and determined the articles to assign.

Advisory Board Established

Six years in, and after my husband retired, we moved to Brasstown, North Carolina in 1974. The work became more time-consuming. The printer was some distance away and everything was done by mail. By this time there was an advisory board, which met three times a year, usually in Chicago in connection with the AOSA Board meetings. My working hours were yet to diminish.

I had to send everything except my editorials and the book reviews to all the board members and wait for their responses before I could forward anything to the printer. So I found myself always working two or three issues ahead, assigning articles well before I could publish them. In later years a volunteer put together a big four-page centerfold for each issue. I particularly remember those by Judy Thomas, Esther Gray, and Tossi Aaron. Somewhere along the line I was awarded a yearly stipend of $500. That helped, too.

My final issue as editor of *The Orff Echo* went out in the summer of 1983. It was a twenty-four page, professional magazine, with seven articles, a four-page centerfold—this one by Gin Ebinger—a long editorial, six short news reports, columns by Elizabeth Nichols and Tossi Aaron, and five book reviews. The editorial board then consisted of Maydelle Meier (advertising manager), Tossi Aaron, Pat Brown, Gin Ebinger, Esther Gray, Beth Miller, Elizabeth Nichols, Jacobeth Postl, and me.

It was a pleasure to see how the Echo had grown (see Figure 3). It reflected well on the AOSA and served our membership with distinction. (*Orff Re-Echoes*, Books I and II, contain many of the best articles from my years as editor.) ■

This essay first appeared in Making It Up As You Go: Selected Essays *(Brasstown Press, 2011) and is reprinted with permission of the publisher.*

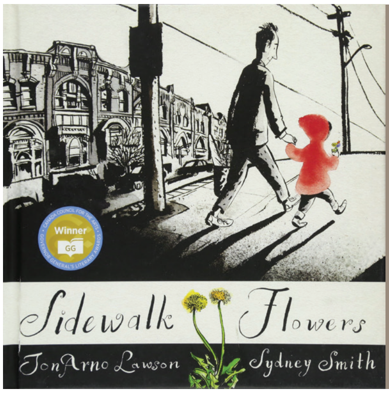
Reviewed by **Donna Dunn**

Sidewalk Flowers

Written by JonArno Lawson/Illustrated by Sydney Smith
Berkeley, CA: Groundwood Books, 2015

Sidewalk Flowers is a beautifully illustrated, wordless picture book that reinforces appreciating the finer things in life. The illustrations without text allow students the freedom to create their own thoughts and opinions as to why the young child is the only sparkle of color when the story begins, providing several possibilities for imagination and creation in both formal and informal settings.

The book begins with black and white depictions of city life and a child walking with her father through the busy streets. The child's bright red jacket pops in stark contrast to the black and white illustrations of the cityscape until the pair comes across yellow dandelions growing through the cracks in the sidewalk. After the child picks the dandelions, we begin to notice more color on the following pages: fruits at a street market, yellow taxi cabs, and eventually more flowers that have popped up in unlikely places. Along this walk, the child picks as many flowers as she can, always in surprising places, such as the cracks in the streets or underground tunnels. Other items also attract her attention and bring color to the pages, from vases in a store window to a woman's colorful dress. When the child and her father reach the park, she finds a dead bird in the path. She pauses to leave a few of her flowers with the bird and returns to her father. With this kind gesture, the whole picture transforms into vivid color.



The child's thoughtful behavior continues throughout the remainder of the book as she spreads color in the world around her. Once she and her father arrive at home, she picks up a flower, notices the birds overhead, and finally appears to discover the color on herself.

The greatest appeal of this book is its lack of restriction from text. The emphasis on illustrations allows children to draw their own conclusions. Younger students, however, may need assistance deciphering the pictures and understanding the underlying message in order to appreciate the beauty in the people and things around us, and in ourselves, and to recognize that even the smallest gestures can bring joy to others.

As more colors are added in the story, students can layer ostinati over the melody, or add different timbres or creative movement.

With appropriate guidance, this picture book has endless creative possibilities. It could lead into an exercise in narrative pantomiming or developing soundscapes to match Sydney Smith's illustrations, and a song with the theme of nature or sharing kindness could be used to unify sections. For further exploration, teacher and students might experiment with connecting color in the book to color in timbre. Perhaps the girl's red jacket is a melody played by one single student. As more colors are added in the story, students can layer ostinati over the melody, add different timbres or creative movement. By the final pages, visual and aural color will fill the space, and finally, a melody sung in unison can represent the last page, signifying the child finally seeing the color she had in herself all along.

Sidewalk Flowers is not a book that will give you a clear outline of how to use it in the classroom. Its intriguing illustrations and underlying message are a lovely source of inspiration for the creative music and movement teacher who is willing to commit to customizing the story for a collaborative project with his or her students. ■

DONNA DUNN is an elementary music and movement teacher at Wildwood Elementary in Tomball ISD in Tomball, Texas. She teaches kindergarten through Grade 4 and a before-school Orff ensemble and choir. Donna has completed three levels of Orff Schulwerk Teacher Education and is a member of AOSA, the National Association of Music Educators, and the Texas Gulf Coast Orff Association where she is serving as treasurer for the 2017-2019 term.

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Reviewed by **Leonard Davis**

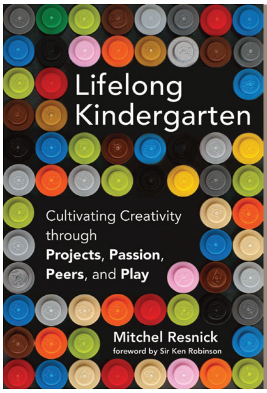
Lifelong Kindergarten: Cultivating Creativity Through Projects, Passion, Peers, and Play

Written by Mitchel Resnick
Cambridge, MA: MIT Press, 2017

Mitchel Resnick, MIT professor and director of the Lifelong Kindergarten Group at the MIT Media Lab, has more than 30 years of experience in designing meaningful and transformative creative learning environments. In *Lifelong Kindergarten*, he proposes that a kindergarten style of learning should be a model for the rest of schooling because it develops creative and critical thinking capacities, valuable traits needed for a continually changing society. Kindergarten-style learning is marked by what Resnick calls the Creative Learning Spiral and the Four Ps: Projects, Passion, Peers, and Play.

Creative Learning Spiral

Kindergarten students are immersed in activities that involve learning through imagination. Activities such as building block towers and castles, telling stories, and so on, cover all aspects of the creative spiral process: Imagine, Create, Play, Share, Reflect. Resnick notes that this process can serve as the "engine" for creative thinking. As students move naturally through this spiral, they generate ideas, try them out, make changes and revisions, receive ideas from others, and then create new ideas based on their own experience. Resnick's Creative Learning Spiral is analogous to the Orff Schulwerk approach where students are actively engaged with music learning through the process of imitation, exploration, improvisation, composition, and reflection. The Creative Learning Spiral is also similar to the artistic process of Creating found in the National Core Arts Standards (http://nationalartsstandards.org).


Lifelong Kindergarten
Cultivating Creativity through Projects, Passion, Peers, and Play
Mitchel Resnick
foreword by Sir Ken Robinson

Projects

Many educators advocate for active learning experiences; however, Resnick notes that it is not enough to learn by doing—students need to be making something as well. Traditional curricula are organized around key concepts and skills. The danger is that this allows only for "solving sets of disconnected problems," and learners end up with knowledge without knowing why and how it can apply to a new situation. In the music classroom, this would be akin to teaching students *about* music and then not allowing them to create music themselves. With a project-based approach, students encounter knowledge and concepts within a context and apply their learning to new situations.

Passion

Resnick argues that students' "passion and motivation will make them more likely to connect with new ideas and develop new ways of thinking." He champions constructionist educator Seymor Papert, who advocated for projects with "low floors" and "high ceilings." A project should provide easy ways for novices to begin (low floors) but also ways for them to work on harder and more sophisticated projects over time (high ceilings). Orff Schulwerk is an approach that provides low floors through elemental music making and creating, and high ceilings as learners grow in musical understanding and skill development. Excitement and passion are crucial to the creative learning spiral. Optimal learning experiences are fueled by personal interest and passion for the topic, include phases of immersion and reflection, and then can transfer to new situations.

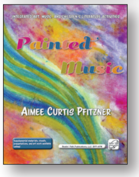
Peers

Historically, learning has been framed as an individual endeavor. Rodin's famous sculpture, *The Thinker*, symbolizes thinking as solitary. Resnick points out that thinking is actually integrated with doing and making in collaboration with others. Ideas are shared and built upon through interaction. Although the concept of students sharing ideas and building on the work of others is viewed as cheating in some environments, knowledge-building can come from community interaction. The teacher plays a crucial role in creating a collaborative learning environment. Learning occurs through sharing ideas, respecting others' ideas, and supporting and caring for one another. The teacher is viewed as the catalyst, consultant, connector, and collaborator in creating this type of environment.

Play

Parents and educators use the word *play* in many different ways. Some types of play lead to creative learning experiences; others do not. Some types of play have a defined structure (i.e., a singing game). Others are more open-ended (i.e., dramatizing a story, improvising). Resnick quotes John Dewey, who extended the focus from play (the active) to playfulness (the attitude). He explained that “playfulness is a more important consideration than play. The former is an attitude of the mind; the latter is a passing outward manifestation of this attitude.”

The challenge for educators is to cultivate playfulness in a current educational paradigm that can be preoccupied with data. Quantitative evidence of learning (numbers, percentages, and the like) can fail to document a playful attitude in a student that could cultivate creative thinking and joy of learning. Resnick believes that learning and play should be documented, illustrating what students have created, how they created it, and why: “If we truly care about preparing today's children to thrive in tomorrow's society, we need to rethink our approaches to assessment, making sure to focus on what's most important for children to learn, not what's easiest for us to measure.”



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The Path Toward Lifelong Kindergarten

Resnick, an optimist, believes that over time stakeholders in education will increasingly realize the critical importance of helping children develop creative capacities, and a “new consensus on the goals of education will emerge.” As the rate of change in the world continues to accelerate, schools must learn how to adapt to society's constantly evolving conditions.

The main ideas of this book are congruent with the values of Orff Schulwerk: student-centered learning with an emphasis on creative expression. This book both affirms the values and practices of Orff Schulwerk and aids in understanding that an emphasis on creative, inquiry-based, student-centered learning can and should be a part of teaching and learning at all age levels. Reading this book as a school community could provide all teachers the chance to be involved in improvement that centers on developing learners who are creative thinkers, and Orff educators could lead in those changes. As Resnick says, “Creative thinking has always been and will always be a central part of what makes life worth living. Life as a creative thinker can not only bring economic rewards, but also joy, fulfillment, purpose, and meaning. Children deserve nothing less.” ■

LEONARD DAVIS teaches early childhood music at the American School of The Hague in The Netherlands. He holds a master's degree in music education from the University of St. Thomas, St. Paul, Minnesota and has completed all levels of Orff Schulwerk and Kodály Teacher Education. Davis teaches Orff Schulwerk Teacher Education courses at the University of Kentucky and Baldwin Wallace University, Ohio and was an author and co-editor for *Artful-Playful-Mindful in Action* (Schott, 2015).

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

Issue	**Feature Topic**	**Coordinator(s)**	**Contributor's Deadline**
Fall 2019	Soul of the Schulwerk	Roxanne Dixon Richard Lawton Martha O'Hehir	Feb 15, 2019
Winter 2020	Back to Basics	Christine Ballenger Nicola Mason	May 15, 2019
Spring 2020	Educate. Advocate.	Roxanne Dixon Matthew Stensrud	August 15, 2019
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