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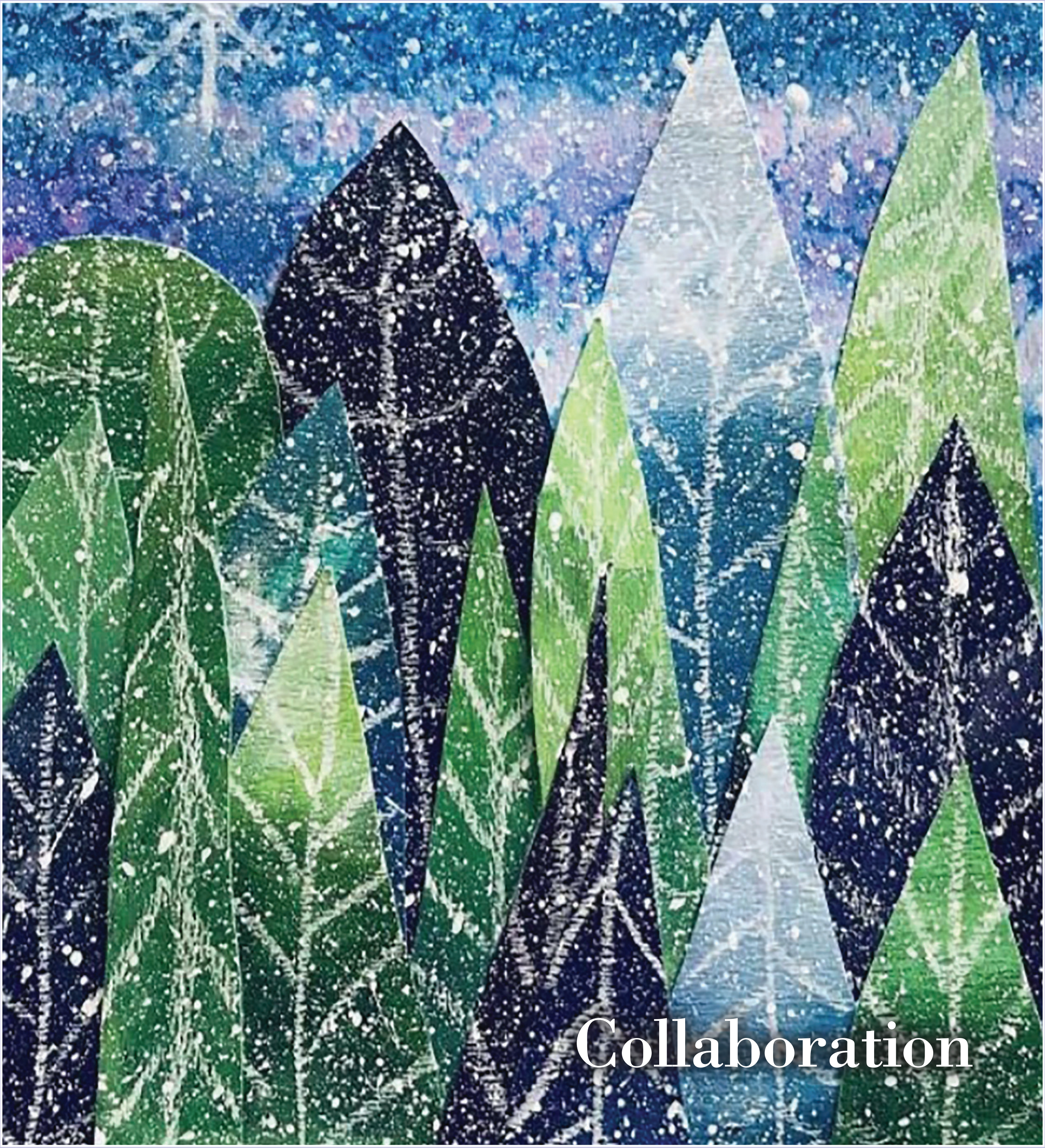
WINTER 2021
VOLUME 53 NUMBER 2

QUARTERLY JOURNAL OF THE AMERICAN ORFF-SCHULWERK ASSOCIATION



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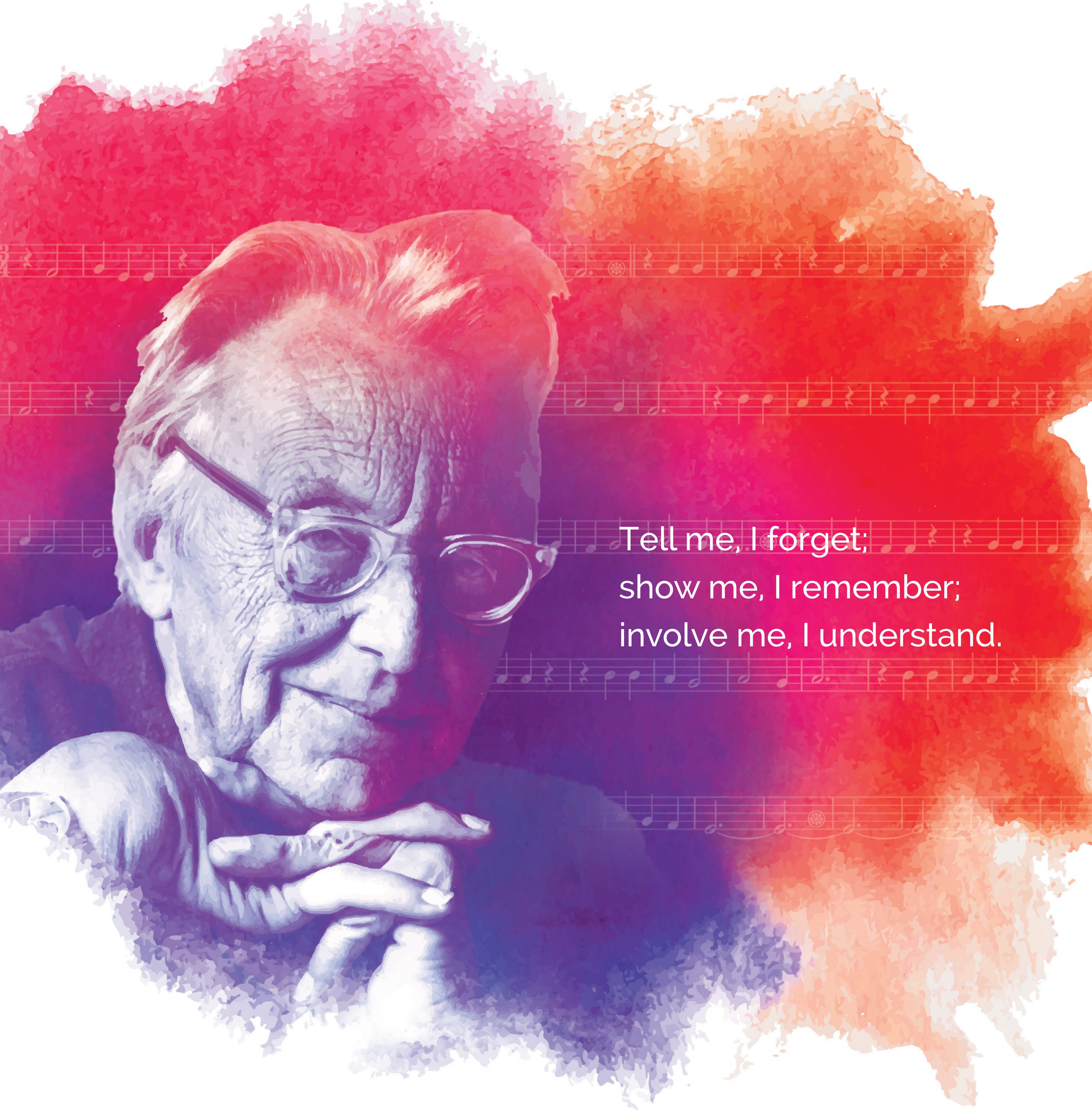
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WINTER 2021
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on the cover

“First Snow” by Joshua Castro,
a student at Marshall Elementary, Spring, TX.
Art teacher: Mrs. Ballast

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Roxanne Dixon, Diana Hawley, Lisa Lehmberg,
Nicola Mason, and Juliana Cantarelli Vita

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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 andinclusion, 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.

By Lisa Hewitt

AOSA Conversations that Connect – Winter

Happy New Year! I do not think I have ever yearned to hear those words more than this year. What a roller coaster 2020 was for all areas of our lives. How did you cope?

One strategy that guided my responses to the surrounding circumstances was reflection. The beginning of the year has always been a time for me to ask questions and reflect on my path for the next 12 months. Then, at the top of every month on my desk calendar at home and at school, I write the word or phrase that evolves and provides the focal point for the year. In November 2019, the word for 2020 was revealed to me—I was not prepared for the many ways *balance* guided me throughout the past 12 months!

As I look forward to 2021, I listen to the questions swirling around me and add some of my own. Maybe you will find them helpful to your own reflection: Am I content with how things are? What is it I need to be content, or do I need to shift my thoughts about what brings

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contentment? If I could go back to the status quo, would I, or do I take the lessons of the pandemic to create something new? How would that look in my life at home and at school? Is this something I could perpetuate? Should I continue to embrace attitudes of grace and forgiveness for myself as well as family members, colleagues, students, and parents? Are there limits to grace and forgiveness and, if so, what are they? Is my consciousness more aware of changes I need to make? Am I ready to take on healthier, immunity-building routines? Have I learned that beauty is truly to be found in the smallest of responses? If the circumstances around me are not what I want, how should I respond? Are there things I need to accept with grace? Are there things I should encourage others to accept in an inclusive, nonjudgmental way? Are there practices or professional development I need to relate better to my students? What area of weakness should I address this year? What major strength did I gain last year that I need to support? Are there acts of service I can perform for organizations or people who need me to do them? Are there gifts I need to give to others? Are there people I need to connect with this year to check on their health and well-being? Is there someone I need to invest in, or mentor? Is there a word or phrase I need to focus on for 2021 to guide my decisions? As you can see, this is not a simple process, but one that requires self-awareness and motivation to become a better version of ourselves.

Nothing, not even a pandemic, can diminish the passion or importance of the work AOSA does.

The AOSA National Board of Trustees began this kind of reflection at our organization's September meeting. Each year, strategic planning guides our programming and approach to members. We do not take these meetings lightly. Even though we need to meet virtually during this time, this amazing group of servant leaders engages in the work with humility and passion. They bring their awareness of all going on around them and the importance of meeting the needs of the members AOSA serves in making critical decisions that count.

This year was especially thoughtful as the needs of the pandemic brought heightened programming, resources, and organizational responses. We acknowledge the environment we are living in currently and the impact it has on the needs of our members and their students. As a result, AOSA is making every effort to continue to deliver quality, timely professional development. When the need to postpone conference to keep our members safe was evident, we created a viable alternative to meet the expressed desire for connection and professional enrichment.

Now we must balance our current programming with future planning to keep our Board relevant and continue to nurture and inspire a community of belonging. The AOSA Board Restructuring Ad Hoc Committee is working to bring suggestions to the NBT to assist in this decision-making process. You will be hearing more about this committee's insights and suggestions.

The efforts of AOSA to be responsive and timely during a most difficult time have been unwavering. Our commitment to diversity, equity, and inclusion has continued even when circumstances could have distracted our work. It is ever present in all we do. How thankful I am to be surrounded by people who care deeply for music education, music educators, and their students. Nothing, not even a pandemic, can diminish the passion or importance of the work AOSA does.

No one can predict the future, though I trust 2021 will outshine the darkness of 2020. The challenges that can dishearten us represent an opportunity for finding hope and re-imagined personal and professional growth. Look for the light around you, and shine. Have an incredible 2021! ■

LISA HEWITT is the music specialist at Westbrooke Elementary School in Orange County, Florida. She holds a bachelor's degree in music education from Stetson University in DeLand, Florida, and has completed post-Level III Orff Schulwerk Teacher Education. Lisa has attended Summer Courses at the Orff Institute in Salzburg, Austria and Madrid, Spain. She has served AOSA as Region IV representative on the National Board of Trustees, the Executive Committee as vice president, and is currently serving as president.

IN THIS ISSUE

By Linda Hines With Roxanne Dixon, Diana Hawley, Lisa Lehmberg, Nicola Mason, and Juliana Cantarelli Vita

Collaboration

At the intersection of exploration and creation and all that falls between, Orff Schulwerk teachers invariably find other people. In lesson preparation, in the classroom, during a performance, it is not about the individual but about the group—students, other teachers, the audience. In this issue, we look at collaboration through different perspectives and examine the subtleties of its application.

We start with **Tiffany English's** discussion of her experience with an initiative to bring together Project-Based Learning and Orff Schulwerk through collaboration with colleagues across disciplines. Collaboration also played a key role when **Kaity Igari** and **Jessica Staire** teamed up with a group of arts educators to support student-centered creative effort and develop anti-racist and culturally sustaining resources for application now and in the future.

Collaboration among approaches often yields a holistic result. **Herbert Marshall** explores this phenomenon and shares examples of how working together to create something or solve a problem often means supporting and celebrating each other in the process.

Susan DeHart and **Daniel Jolly** detail their practical application of teamwork to craft an Orff celebration. The culmination provides a useful reference for those considering similar ventures in their community or school district. **Laura Hicken**, **Elizabeth Hulse**, and **Judith Jellison** offer a further example of the power of collaboration as they discuss the complementary role paraprofessionals play in the classroom, not only in supporting students with disabilities, but also in nurturing engaging, meaningful, positive music-learning experiences for every student.

Our next article offers a look through a vibrant window into the beautiful world **Anetta Kotowicz** enjoys with her students. Her piece focuses on the dynamics of Orff Schulwerk as children and adults explore and create together.

Showcasing an awareness-enriching initiative, **Jui-Ching Wang** introduces the reader to the Javanese singing game genre, *tembang dolanan anak*, and touches upon the ways it relates to Orff Schulwerk historically and in practice. The author further notes how this genre can help prepare teachers for a more culturally diverse music program.

In our research article, American Orff-Schulwerk Association 2018 research grant recipient **Brian Hunter** details his study of improvisation in general music, specifically the process within the Orff Schulwerk.

Children's book reviews by **Carol McDowell** and **Anna Calhoun** feature stories to stimulate the imaginations of your students and offer engaging activities to use in the classroom. Finally, in her review of this issue's Supporting Our Learning book, **Martha O'Hehir** explores author Doug Goodkin's artful techniques and applications in the classroom and beyond.

Orff Schulwerk teachers know collaboration reflects team dynamics, where one person's idea sparks another's and the resulting group synergy exceeds what anyone alone can achieve. Inevitably, whether the goal is a rambunctious improvisation or a joyful creation—the end is elevated by the collaborative means. ■

LINDA HINES is editor in chief of *The Orff Echo*. Coordinators **ROXANNE DIXON**, **DIANA HAWLEY**, **LISA LEHMBERG**, **NICOLA MASON**, and **JULIANA CANTARELLI VITA** collaborated on this issue. They are active Orff practitioners and enthusiasts.

Project-Based Learning in the Orff Schulwerk Classroom

ABSTRACT

Project-Based Learning (PjBL) and the Orff Schulwerk approach are natural partners. Both focus on student choice and inquiry, problem solving, reflection, and the process of arriving at multiple outcomes. In this article, the author compares the two and describes a cross-disciplinary project including art, music, and physical education.

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, vice president and president of AOSA, chair of the Professional Development Committee, president of the Atlanta Area Orff Chapter, and co-chair for the 2014 and 2021 AOSA Professional Development Conferences.

By Tiffany English

Orff Schulwerk is naturally collaborative, creative, and child-centered. "Never is an Orff classroom dull. It is a place where self-expression is encouraged and valued, musical experiments are carried out, and tolerance for differing views is practiced" (Frazee, 2006, p. 18). Project-Based Learning is similarly cooperative and focused on student inquiry. Looking at Project-Based Learning through an Orff Schulwerk lens and vice versa can lead to deeper student collaboration and spark more profound interactions among colleagues.

Project-Based Learning and Orff Schulwerk

In the field of education, the acronym PBL is used to indicate both Problem-Based Learning, where the *problem* is the basis of the work, and Project-Based Learning, where the *project* is the impetus (Dole et al., 2017). This can be confusing to the reader, as the stimulus of the work is different but can lead to similar outcomes. Project-Based Learning has its origins in the progressive educational movement of the early 20th century that espoused student-centered, experiential learning grounded in constructivist and constructionist theories (Pecore, 2015). First introduced in medical schools in 1958, Problem-Based Learning involves the attempt to solve an authentic, asynchronous problem with the intent for students to learn to arrive at medical diagnoses (Barrows, 2002; Walker & Leary, 2009). Over the years, these two approaches have become mostly synonymous. For clarity, however, this article will use PjBL to represent Project-Based Learning.

In his review of research on PjBL, John Thomas (2000) articulated five core characteristics of the approach: *centrality, driving question, constructive investigation, autonomy,* and *realism*. *Centrality* indicates that the project is the curriculum, and the project is the primary teaching strategy. In other words, "enrichment projects" are not PjBL (Thomas, 2000). The *driving question* is the main inquiry focus and should be determined with student input and collaboration. *Constructive investigation* refers to the process of inquiry, problem solving, and the building of new knowledge and understanding. If students are able to reach an outcome using former knowledge, it is an exercise, not PjBL (Thomas, 2000). "Teachers and materials do not reveal knowledge to learners; rather, learners actively build knowledge as they explore the surrounding world, observe and interact with phenomena, take in new ideas, make connections between new and old ideas, and discuss and interact with others" (Krajcik & Blumenfeld, 2005, pp. 318–319). *Autonomy* refers to the notion that PjBL should be facilitated by the teacher but not packaged, scripted, or heavily teacher-led (Thomas 2000). Students have choice and frequently work independently. Finally, *realism* indicates that this work is based in real-life challenges and is not contrived (Thomas, 2000).

In the Orff Schulwerk classroom, teachers help children learn to work together, to accept others' ideas, to integrate their own with other varying ideas, and to accept the multiple possible outcomes of collaboration. It is a cycle that involves respectful listening, frequent feedback, and student choice. Similarly, in PjBL, student inquiry and design, questioning, and the possibility of multiple outcomes are central. In PjBL, students engage in real, meaningful problems similar to what scientists, mathematicians, writers, composers, and historians do. A PjBL classroom allows students to investigate questions, propose hypotheses and explanations, and share, challenge, and try out new ideas (Krajcik & Blumenfeld, 2005). In an Orff Schulwerk classroom, these same processes happen daily. For example, when students work with a partner or small group to experiment with form, tonality, or melodic content, they are participating in PjBL-like activities—investigating, discussing, and trying out new ideas together. Looking more closely at the PjBL model can potentially further inform our practices as Orff educators (see Tables 1 and 2).

Table 1. Orff Schulwerk and Project-Based Learning Similarities.

Both Orff Schulwerk and Project-Based Learning:

- Are child-centered with teacher as facilitator
- Are driven by student inquiry, autonomy, and choice
- Utilize questioning to help students form new knowledge and discover interests/ideas
- Provide multiple paths to multiple outcomes
- Build problem-solving skills
- Focus on collaboration and the interplay of ideas
- Include ongoing teacher/student feedback
- Demonstrate learning through artifacts, presentations, or performances
- Rely on effective communication
- Yield high student motivation through individual choice and involvement

Table 2. Orff Schulwerk and Project-Based Learning Differences.

	Orff Schulwerk	Project-Based Learning
Assessment	Continuous but informal and conversational	Required, data-driven, and usually written
New Material	Inventing new material through improvisation and composition is key	Focus on building new learning and connections, not new material
Focus	Focus on process versus final product	Focus on process, with final solution expected
Structure	Elemental components of learning experience are carefully crafted to build to new musical outcomes	Driving question focuses all inquiry, activity, product, or performance toward one intellectual purpose

A First Attempt: Africa-Themed Project

Reflecting building-wide administrative expectations for my school, our team of art, music, physical education, math, science, and technology teachers was asked to implement joint PjBL across disciplines. Our first attempt in 2019 included all of these areas in a study of Africa: mask making, math games, dance, storytelling, drumming, and the study of water conservation. As is easy to do with any new educational mandate, our team dove into the task without a full understanding of the aspects that define successful PjBL. Involving everyone on the team and addressing a very broad list of subtopics caused our work to be too generalized and unfocused. In addition, too many variables, such as schedules and time allocation, resulted in noncoherent experiences for the students. Finally, the lack of a driving question gave rise to nebulous goals. At the end of the project, we had not given students the quality experience we had hoped.

Although this first venture may seem like a waste of time and the source of much frustration, in reality, it was incredibly valuable. Our team learned about the PjBL process and reflected on how to improve our implementation for later projects. It also gave me, as an experienced Orff Schulwerk practitioner, the opportunity to share successful facilitation strategies that can be applied in other classrooms. According to Brooke (2016),

> Orff educators recognize the vulnerability that learners may feel when creating and testing ideas. We must ensure a nurturing and accepting environment, and trust in the students' capacity to develop their creativity, at their own pace, as they develop their knowledge and skills in music within that environment. (p. 104)

This is also a vital component of PjBL work, and Orff teachers are well positioned to help colleagues learn how to foster a climate in which students have the comfort necessary for risk-taking and growth.

A Second Attempt: Percussive and Sustained Project

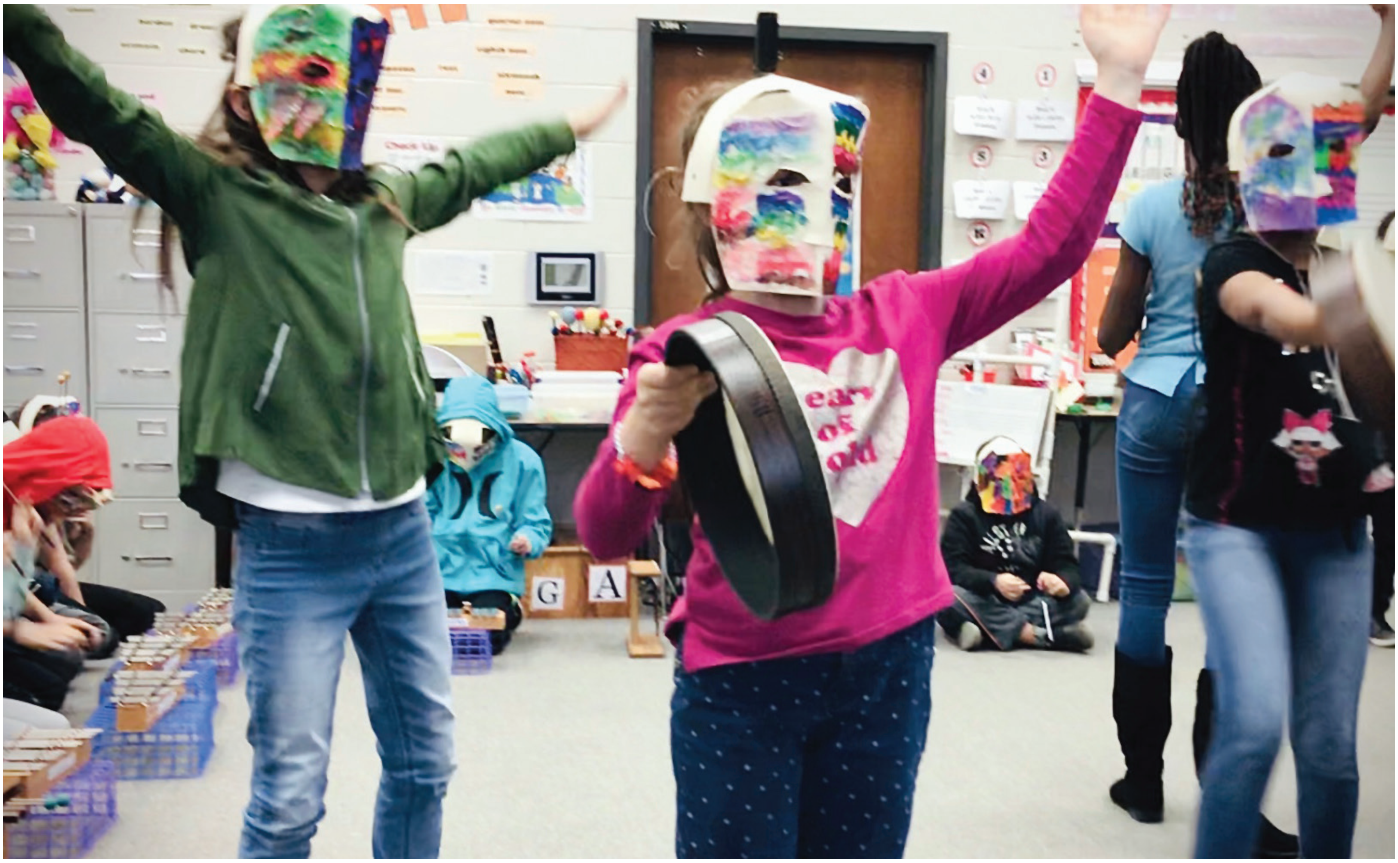
In early 2020, my team began to plan another cross-disciplinary PjBL venture. To streamline student experiences and timelines, and to better coordinate assessments and outcomes, we reduced the areas to music, art, and physical education. We also spent more time as a team discussing the aspects of PjBL: centrality, driving question, constructive investigation, autonomy, and realism (Thomas, 2000). Once we were clear on these five aspects, collaborating as colleagues to create and implement a meaningful project was easier, more fulfilling, and more successful (see Table 3, p. 12).

Each teacher began instruction with brainstorming sessions on our decided topic: "percussive and sustained." What did the third-grade children already know about these words? Could they identify the difference even if they did not know the specific vocabulary? What might these ideas look like in different disciplines? Could they create an artifact or performance that demonstrated their understanding in an imaginative, artistic way? After this process, the team arrived at a specific, unified driving question: "How are percussive and sustained different ideas, and how can I show that in art, music, and physical education?" Throughout the project, each teacher focused on the driving question through the lens of that particular discipline. We held frequent "check-in" meetings with each other to discuss outcomes, timelines, successes, roadblocks, and student responses.

In the music room, exploration of the concepts started with movement improvisation using smooth, sustained movement. Beginning with the concept of "sustained" allowed children the time to think through the flow and learn what this movement genuinely felt like and looked like when others performed it. Students then explored sustained movement with a partner and in small groups, listening for finger cymbal cues to form and reform groupings.

Ultimately, each class worked together to create a musical piece about snow and ice (see Figure 1, p. 11), selecting appropriate instrument and vocal sounds and structuring a dance/choreography. Which segment was percussive? Was it ice? Snow? What about sustained? Was a combination needed? Why? Autonomy and realism embedded within the project (essential components of PjBL) empowered each class to make appropriate, collaborative decisions. While coming to differing conclusions through constructive investigation, students in each class were able to present their thinking and explain their choices, demonstrating the centrality of the project to their learning. As is typical of both PjBL (Krajcik & Blumenfeld, 2005) and Orff Schulwerk,

Figure 1. Students Created a Musical Piece about Snow and Ice.



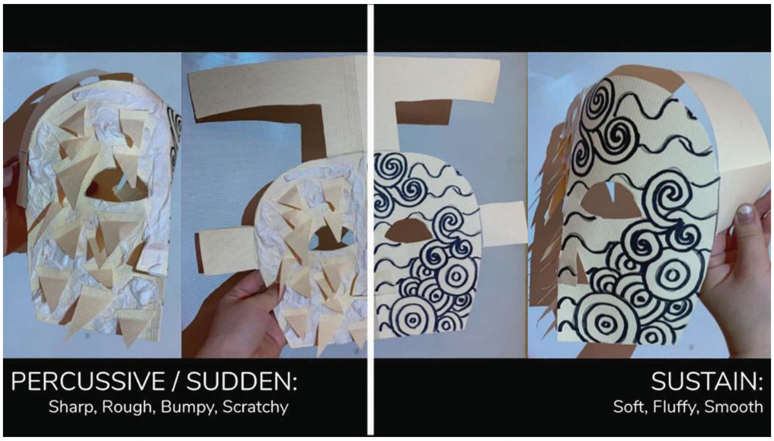
PHOTOGRAPHER: TIFFANY ENGLISH. USED WITH PERMISSION.

the back-and-forth sharing, using, and debating of ideas helped create a community of learners.

In art class, students created theatrical masks with shapes, lines, and media to illustrate percussive and sustained (see Figure 2). Students wore their masks while moving and playing their final music class snow and ice performance. In physical education, students evaluated dance examples, created percussive and sustained movements, and used those ideas to create a partner dance using percussive and sustained locomotor and non-locomotor movement.

At the end of the project, my colleagues and I created a presentation for our school's PjBL Fair, an event in which students are responsible for presenting their topic of inquiry, explaining the process of the work, and sharing what they learned. Due to the performance nature of our disciplines and the sheer number of third graders involved (246), we chose to present student work via a video showing the mask creation, partner dances, and final snow and ice pieces (see Figure 3, p. 13).

Figure 2. Model for Student Creation.



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At the end of the project, my colleagues and I created a presentation for our school's PjBL Fair, an event in which students are responsible for presenting their topic of inquiry, explaining the process of the work, and sharing what they learned.

Table 3. Percussive Versus Sustained PjBL Example.

Content Area	Centrality	Driving Question	Constructive Investigation	Autonomy	Realism
Art	Create works of art emphasizing multiple elements of art and/or principles of design	How are percussive and sustained different ideas, and how can I show that in art, music, and physical education?	Translate percussive and sustained movement into visual terms using texture: sharp/rough versus smooth/soft	Individual creation of masks	Discuss why artists use varying elements; evaluate artwork
Music	Improvise appropriate movement in response to sound sources		Improvise through movement and instruments; respond to various recordings and sound sources; develop a class piece	Group composition consisting of movement and orchestration	Discuss why composers use different ideas; evaluate final group composition
Physical Education	Combine locomotor skills and movement concepts (e.g., levels, shapes, extensions, pathways, force, time, flow) to create and perform a dance		Critique videos of percussive and sustained dance; learn a short dance that includes both qualities; respond through improvised movements to percussive/sustained music; create partner dance to demonstrate concepts	Collaborative partner work to create a dance	Discuss varying dance elements; evaluate student-created dances

Colleagues from other disciplines, administrators, and parents showed great appreciation for the in-depth collaboration and creativity demonstrated through the arts.

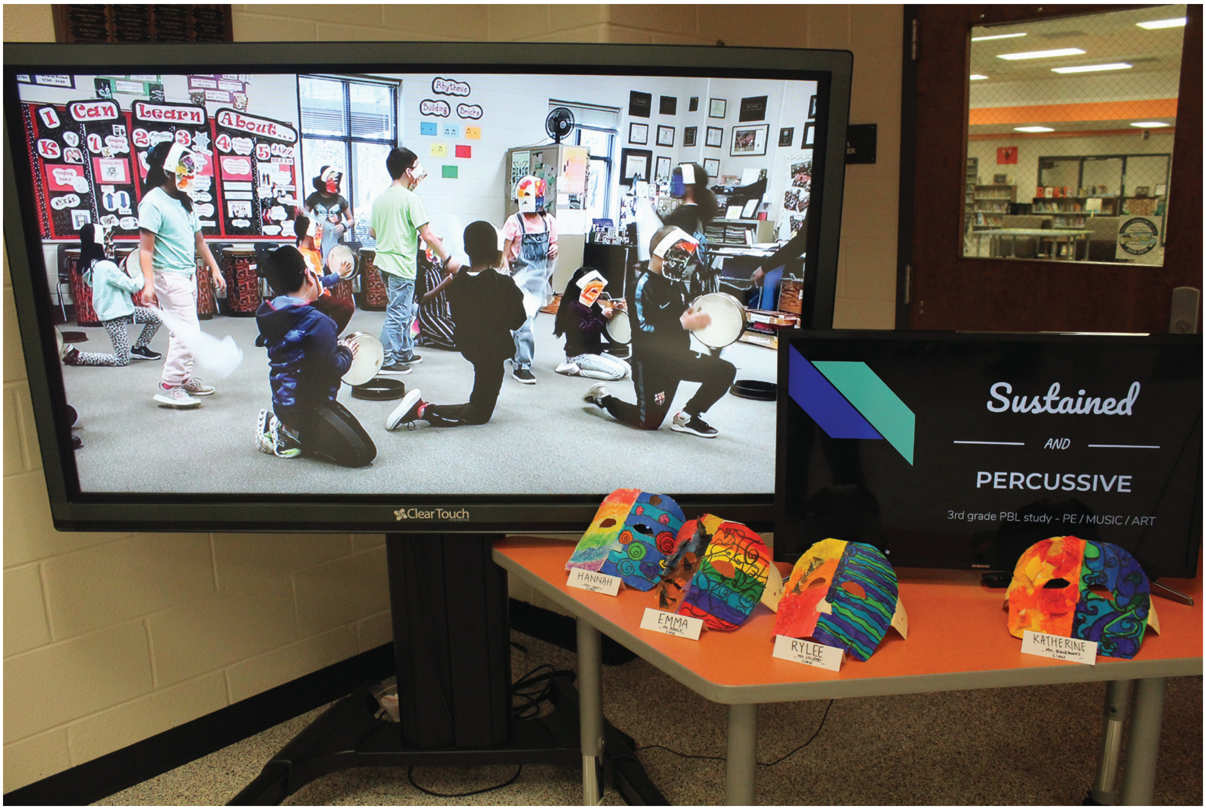
My team's experiences with our percussive/sustained project have corroborated the many student benefits of PjBL. These include: development of skills as collaborators, leaders, and communicators; enhanced individual connections as well as expanded class community; improved self-assessment skills (and their application for a superior outcome); acceptance of multiple answers to one driving question; connection of concepts across disciplines in an organic manner; improved problem-solving skills; improved intrinsic motivation during autonomous work times.

Project-Based Learning experiences can also foster rich opportunities for us, as adults and educators, to collaborate with colleagues. In our project, we were able to share our own artistic ideas, use them as springboards for creativity, and affirm one another in the work. Seeing the students enjoy creating together while I was also enjoying creating with my colleagues was very satisfying.

Conclusion

Adding the PjBL framework to an Orff Schulwerk experience can provide an extra layer of direction, reflection, evaluation, and self-assessment to the work. Many comprehensive resources such as the Buck Institute for Education's PBL Works site (www.pblworks.org) are available to provide models, information, and planning tools. Spend time researching and thinking about the components of PjBL to ensure everyone involved understands the structure and components of the work. If collaborating with colleagues, define a central, focused driving question organic to all disciplines involved. Embed feedback and assessment opportunities within your structure. Consider starting small, with one interesting idea to explore. Keep notes to inform your next experience. Finally, in the spirit of Orff Schulwerk, take risks and allow students some autonomy. As Jane Frazee (2006) stated, "Risk taking is a daily occurrence for Orff students as they perform, improvise, and analyze with and for their peers" (p. 22). By giving students ownership, our own risk taking can make them more committed to

Figure 3. Presentation of Student Work.



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the project, knowing their ideas and interests are considered important.

The Project-Based Learning framework validates the Orff Schulwerk tenet that experiences and content should be authentic, child-created, and exploratory. It offers rich opportunities for re-imagining our joyful music-making practices, particularly in cross-disciplinary collaboration. Project-Based Learning and Orff Schulwerk are two approaches that play well together. ■

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Beyond the Music: Collaboration Toward Anti-Racist Elementary Music Education

ABSTRACT

Seeing the need to re-examine social justice in education, the authors collaborated with other arts educators to develop culturally sustaining resources for implementation throughout the Seattle Public School system. In this article, they discuss their model, which is adaptable to additional contexts, features curricula to inspire students' movement, song, and composition from home, and promotes socially just self-expression in the community.

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By Kaity Cassio Igari and Jessica Staire

When the COVID-19 pandemic forced school music educators online, we relied on each other more than ever. As teachers, we shared ideas through social media groups, Zoom calls, YouTube, and sometimes frantic text messages. The pandemic also widened the opportunity gap for our most vulnerable students, including many students of color. The death of George Floyd, captured on video and witnessed by millions, and renewed attention to the deaths of countless others, compelled unity toward forging a pathway for public discourse on the racial discrimination and social injustice that exists in this country—including in education.

Subsequently, we asked ourselves how we, as music teachers, could respond and work together to achieve anti-racist music education—during a pandemic. Specifically, (1) how could music teachers work together to support racially minoritized students, and (2) how could we facilitate anti-racist lessons in practice?

Thus began a joint effort between the authors and our colleagues in the Seattle School System to support student-centered creative and collaborative work in the elementary classroom and the development of racially equitable, culturally sustaining resources. Here we will discuss three areas of the process: (a) foundations; (b) applications in the classroom; and (c) implications for educators. Our goal is to encourage and empower music educators who wish to enact socially just practices, inviting them to adapt the resources we will discuss here for their own classrooms.

Foundations

As noted by the Alberta Civil Liberties Research Centre (2020) "anti-racism is the active process of identifying and eliminating racism by changing systems, organizational structures, policies and practices, and attitudes, so that power is redistributed and shared equitably" (para 1). Thus, our music education restructuring efforts addressed both content and pedagogy. We focused on orienting our materials and instructional practices around affirming and supporting marginalized students' identities, with the aim of raising community pride and critical consciousness through music, and providing opportunities for students to use their musicianship to make a difference in their world. Moving beyond the conventional Anglo-American repertoire is essential to better represent all student populations, as well as to broaden and encourage nuance in students' perception of themselves and the world. Additionally, varying our teaching styles and expected modes of student engagement helped validate multiple cultural processes of knowing and learning in order to liberate students' musical and societal self-efficacy.

Ethnic Studies Framework

We chose the Ethnic Studies Framework (ESF) to develop content and adhered to a document created by the Ethnic Studies Taskforce in Seattle, Washington. The taskforce document included four main themes for ESF curriculum and instruction, which we adapted to compile an abbreviated chart (see Table 1).

As music teachers of pre-kindergarten through Grade 5 students, many of whom are students of color, our content and pedagogy could either perpetuate dominant narratives or work to de-center them. Our comprehensive application of ESF themes provided the guidance needed to begin to moderate the prevailing Eurocentric model, to bring affirming visibility to each student's identity, and to initiate conversations about how they perceive themselves within their school and personal communities.

Culturally Sustaining Pedagogy and Bilingualism

Building on the legacies of other social justice pedagogies, Culturally Sustaining Pedagogy (CSP) was designed to provide excellent, humane education for minoritized student populations, particularly students of color. It is a critical approach that "seeks to perpetuate and foster—to sustain—linguistic, literate, and cultural pluralism as part of schooling for positive social transformation" (Paris & Alim, 2017, p. 1), and serves to dynamically

Table 1. Ethnic Studies Framework (ESF).

Theme	Definition
1. Origins, Identity, and Agency	The ways in which we view ourselves as members of a community
2. Power and Oppression (Fairness)	The ways in which individuals and groups manipulate resources to amass wealth, and thus influence, according them the perceived right to define social stratification and act to uphold the implications therein
3. History of Resistance and Liberation	The history of resisting oppression as carried out by the oppressed groups themselves, directly challenging the master narrative
4. Reflection and Action	Fostering a sense of advocacy, empowerment, and action in the students that creates internal motivation to be a changemaker, and cultivating the belief that students can change their current experiences and the experiences of their communities

SOURCE: ETHNIC STUDIES ADVISORY GROUP OF THE SEATTLE PUBLIC SCHOOL DISTRICT, 2019.

center identities and experiences of students from minoritized cultural, racial, ethnic, or linguistic groups. Regarding language, multilingual students do not always distinguish between languages and may blend them in speaking, thinking, and writing. At our school, this means teaching and learning may happen in just English, just Spanish, in both languages simultaneously, or in a combination known as "Spanglish."

Connections to the Schulwerk

In her article "Re-imagining Orff Schulwerk Through the Lens of Cultural Competence," Nicole Robinson (2019) identifies three processes necessary for Orff teachers to develop cultural competence: "reflexivity, critical consciousness, and social agency" (p. 47). Fortunately, growing Orff teacher cultural competency occurs within a model rich with potential for cultivating culturally sustaining student experiences. Through the Schulwerk's emphasis on holistic music making (Goodkin, 2019), children engage with music from an understanding of their whole selves as musicians; the sing, say, dance, play model establishes a framework from which to experience and discuss music as personal and corporate cultural expression (Goodkin, 2004). Further, as described by Lunz (1980/2017), "The 'round table' found in Schulwerk classes, where all participants are equally important, gives us a ready-made setting for dealing with life values … Respect, affirmation, tolerance, sharing, [and] constructive participation" (p. 50). The Schulwerk's "inclusive environment … and sense of community" (Cantarelli Vita, 2018, p. 44) provide a safe space for students to tackle issues of race, culture, oppression, and resistance. The focus on student improvisation and composition facilitates student engagement in music lessons that provide an avenue to build positive cultural identity through music and participate in "artivism"—an established movement that combines art and activism from a social justice perspective. Finally, this interdisciplinary arts approach (Beegle & Bond, 2016) affords opportunities for more students to connect with content from their own aesthetic preferences, as well as for highlighting the myriad ways communities express culture, create counter-narratives, and promote liberation.

Supporting heritage language use is also critical to engaging CSP. Recognizing, incorporating, and valuing students' various means of communication can affirm their cultural and personal identities, as well as promote a multilingual society (Bucholtz et al., 2017). Orff (1963/1977) described the Schulwerk as a wildflower that grows and responds differently in different contexts. In this way, the Schulwerk, with its deep roots in humanistic principles (Sangiorgo, 2010), is a natural space for effective, culturally sustaining collaboration to blossom.

Applications in the Classroom

District Videos

Collaboration was critical to our district videos, requiring regular brainstorming sessions and video cameos with other Seattle Public School teachers. The team also prioritized various standards to support therapeutic, CSP-based teaching during quarantine. In collaborating on these videos, teachers relied on each other's musical and pedagogical strengths to create inclusive lessons for their students.

Working effectively also necessitated strong relationship-building, which was challenging to foster through asynchronous video. With this in mind, our videos, though not representative of a classroom fully integrated with the ESF and CSP principles, showcased some of the tools necessary to incorporate them.

Breathing activities helped students self-regulate and manage their emotions in constructive ways, and this awareness of self may lead to broader awareness of and participation in community and culture, a critical component of CSP. The breathing activities were also used to launch moments of cultural connection. In one such activity, Staire chose *Paru-parong Bukid (Butterflies in a Field)*, a Filipino song, and shared how it was passed down through her family. She invited students to think of ways care is shown in their homes, as they made butterflies to move along with the song and "breathe" with butterfly wings. The music allowed the class the opportunity to delve into deeper questions around identity and worldview, reflecting ESF Theme 1.

One of the read-alouds, *Cuando Amamos Cantamos (When We Love Someone We Sing to Them),*, featured a protagonist of color, a "boy who loves boys," and the metaphor, "… gardens like mine, even through droughts, have persisted; gardens like mine have always existed" (Martinez, 2018, p. 32). This moment not only served to represent students, but also to elevate the narrative around resistance to erasure, reflecting ESF Theme 3.

Along similar lines, in every lesson we included read-aloud books written primarily by Black and Indigenous People of Color to center these voices and normalize their presence within the elementary classroom. By incorporating these books and grounding our planning in well-researched frameworks and standards, we were able to create accessible, student-centric materials, building trust and vulnerability to access whispered beginnings of anti-racist lessons.

School Videos

In her first video, Igari incorporated ESF elements gradually. For example, instructional language and sung materials were only in English, but the breathing activity centered on a Spanish-language children's game from Texas, *¡Vamos a jugar!* Improvised motions invited creative play, but also laid the groundwork for student agency. Although the read-aloud book was in English and did not directly engage with themes of power and oppression or resistance and liberation, it featured a Black character and her creativity, while de-centering the White narrative. In this way it subtly invited students to engage with art to enact social change through a representational approach to content, an important first step in diversifying content and laying foundations for more explicit racially equitable, culturally sustaining work.

In later lessons, we featured ESF and CSP more directly. As a lesson opening song, *Es un mundo grande (It's a big world)* by Suni Paz and Elizabeth Mitchell, was not only in Spanish, but also was performed as a trio by Igari, Staire, and Stephanie Peña, a local guitarist. This highlighted the power of collaboration in creative work and also provided students an opportunity to observe women of color making music together. We also included a breathing activity based on *El florón,* a children's game from Mexico City. The interactive lesson used found sounds based on a painting. Assisted by a visual arts teacher, Igari identified formal aspects of the painting and modeled the transfer to found sounds. This helped foster creative agency, as well as a sense of connection between art forms. The

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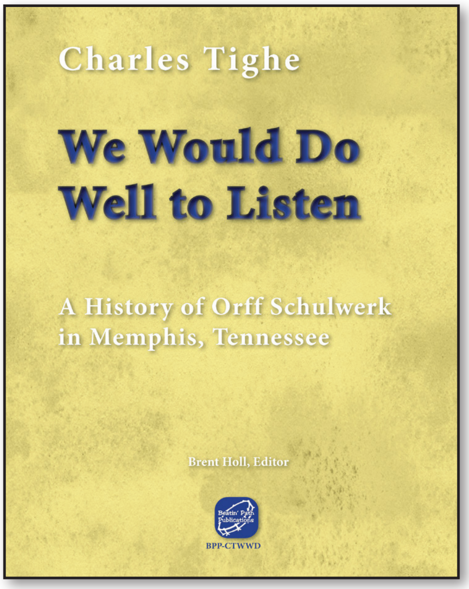
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lesson concluded with an excerpt of *Todo lo que Tengo (All that I Have)*, a song that emphasizes agency and love, performed by Quetzal, a Chicano artivista group from East Los Angeles.

The language in the videos was customized for our students. First, however, we needed to decide whether, in a bilingual classroom, to separate the languages or teach in Spanglish to reflect students' code-meshing, which is the combination of sounds, signs, and symbols from multiple languages to create meaning with the speaker at the center (Canagarajah, 2011). Ultimately, Igari's second video lesson was almost entirely bilingual, alternating between Spanish and English during instruction.

Implications for Educators

Music educators seeking to create racial equity and cultural sustainability in their own settings are encouraged to apply the following:

- Collaboration;
- Adoption of an ESF;
- Use of site-specific CSP; and
- Adaptation of existing resources.

As teachers, we collaborate constantly to inspire and improve our content and pedagogy. Intentionally connecting with other educators committed to CSP is essential to grow in this practice. Igari and Staire eschewed a traditional internship hierarchy to rely on each other's personal and professional strengths and collaborated extensively with district colleagues, other peers, and even family members to create and improve these resources. Cultivating a healthy network of performers, artists, teachers, administrators, and more provides critical support music educators need to achieve their goals in this work.

We also recommend the adoption of an ESF. As teachers, having a clear set of guiding principles, created by experts, helps with the uncertainty of curricular design, especially when it comes to sensitive topics like identity, race, culture, oppression, and liberation. Creating or adapting resources based on an ESF can guide teachers into precise and powerful anti-racist work with their students.

Incorporating site-specific CSP can also strengthen anti-racist teaching efforts. Whereas our personal backgrounds with Tagalog and Spanish allowed us to engage in multilingual content and instruction, every teacher relates to their specific student communities in a unique way. Even if teachers do not share their students' heritage languages, they may still support them by becoming familiar with other aspects of surface-level and deep culture.

Conclusion

As music teachers, you are encouraged to view and adapt our resources—to "beg, borrow, and steal"—and customize them with your own positionality and students in mind. We have included links to other work by educators pursuing racially equitable, culturally sustaining education (see Table 2), and their efforts can serve as a model for your students' music making and discussion. (Be sure to credit them for their work and cite them appropriately.) Although our lessons were asynchronous, the teaching community is replete with synchronous, live, culturally sustaining music education moments. Explore, discuss, and try! Arts teaching thrives in community, and we rely on each other for ongoing accountability, impact, growth, and hope as we move forward to a future we re-imagine. ■

Table 2. Educator Resources.

Source	Link
Black Lives Matter in the Schools	https://blacklivesmatteratschool.com/teaching-materials/
Colorful Pages, "The spectrum for multicultural literature" by Kaitlin Kamalei Brandon	https://www.colorfulpages.org/the-spectrum
Decolonizing the Music Room	https://decolonizingthemusicroom.com/in-practice
School and district videos	https://musicwithmsstaire.wordpress.com/
Teaching Tolerance	https://www.tolerance.org/classroom-resources/lessons
Washington Ethnic Studies Now	https://waethnicstudies.com/

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FOCUS ON COLLABORATION

We Are Stronger as Allies: Collaboration Among Approaches

ABSTRACT *The Alliance for Active Music Making exemplifies the spirit of collaboration among approaches to general music education. In this article, the author discusses ways in which the Alliance has historically sought to find common ground among active music approaches and modeled the ability to collaborate for the greater good.*

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By Herbert D. Marshall

The impetus for collaboration among approaches to general music education began in 1998 (Bond, n.d.). The essence of collaboration is *to labor together*. It is not enough for like-minded folks to gather, but to gather for the purpose of working together. Further, the motivation to work together is often to solve a problem. As literary and big-screen characters Hermione, Harry, and Ron (Rowling, 1997) taught us time and time again, the need to overcome a problematic obstacle galvanizes colleagues and focuses our labors on a common goal, regardless of differences in opinion and approach. Such is the collaborative spirit that gave rise to the Alliance for Active Music Making (AAMM) (Bond, n.d.).

Origin Stories

The problem was preservice music teacher education. Anecdotal evidence indicated that student teachers and early career teachers did not have adequate readiness to be successful in the general music classroom. Conversations among cooperating teachers seemed to indicate that many student teachers had little preparation in the approaches to general music education. To study the issue, the Ahlstedt Initiative began at the 1999 American Orff-Schulwerk Association (AOSA) National Professional Development Conference in Phoenix, Arizona. This initiative evolved into the Undergraduate Music Education Curriculum Reform Committee, comprised of representatives from the approaches and higher education who gathered to make curricular suggestions and raise awareness of the need for approaches pedagogy in collegiate coursework. To gain further insight into the state of teacher preparation, the committee designed a survey to ascertain teachers' experience and knowledge prior to in-service teaching (Brophy, 2002).

Using hard copy surveys distributed through the publications and membership lists of the four major approaches—Dalcroze, Gordon, Kodály, Orff Schulwerk—Brophy (2002) gathered data about this challenge, reporting survey results from 237 teachers in 43 states. Most respondents were elementary general music teachers. Ninety-seven percent held undergraduate degrees from U.S. institutions and two-thirds had completed a master's degree. Respondents reported an average of 17.67 years in the classroom. When asked to reflect upon their undergraduate preparation, respondents reported no experience with the major approaches and roughly half felt prepared to teach singing, listening, and playing instruments.

In 2019, Kuebel reported similar concerns via a multiple-case study of five instrumental majors who were teaching elementary general music. Participants "used words such as *overwhelmed, unprepared, clueless*, and *survival* when describing their first years of teaching" (p. 314). To improve their pedagogy, most sought out summer courses in the approaches and a concentration on elementary general pedagogy in graduate work. The teachers were fortunate to be in an area where these courses were available and where they found a community of learners who welcomed them into the active music-making approaches; unfortunately, many teachers are unaware of these routes to professional development.

Up to this point, presentations in the approaches tended to be standalone sessions that sometimes fostered competition rather than collaboration with other approaches. To break this cycle, the presenters needed to be in a room together, sharing what the approaches have in common as well as elements that make each approach unique. Responsively, collaborative presentations representing the full "quartet" of major approaches were instigated and continue to this day. Every quartet session is different, depending on the site, the team, and the context. What they have in common is the harmony that comes from laboring together with respected colleagues, with a common goal in mind: "the study and promotion of Active Music Making approaches as foundational to the teaching of undergraduate courses for students preparing for licensure in General Music" (AAMM, n.d., para 1).

The largest venue for visibility was the AOSA National Professional Development Conference where, in 2003, the first of the AAMM quartet sessions took place, with specialists in the pedagogies of Dalcroze (David Frego), Gordon (Wendy Valerio), Kodály (Sandra Mathias), and Orff Schulwerk (Judy Bond) (Bond, n.d.). The presentations were designed to be active, with a brief introduction to the main precepts of the approach and then a model for how these ideas could be applied to teacher preparation or in preschool through Grade 12 classrooms. The first session was titled "Variations on a Theme," and each presenter participated in the other three presenters' activities, demonstrating that we value and can learn from each other. This first event, after which many replications and variations have been created, proved to be a model for collaboration among the approaches. Interested readers can find clips of this original presentation in the "Videos" section of the AAMM website (AAMM, n.d.).

Consider those meetings when you veer off the subject for a moment to ask about someone's health, or a new colleague, or an article you read, or a new licensure policy—these side trips are necessary and central to what it is to be human, learn from and with other humans, and work toward the common good.

I first heard of the AAMM from my colleague, Dr. Wendy Valerio, at the Gordon Institute for Music Learning (GIML) meeting at the 2000 Music Educators National Conference (MENC, now known as NAfME, the National Association for Music Education) in Washington, D.C. Dr. Valerio had agreed to be a liaison between GIML and the AAMM and was reporting on the progress of the new AAMM group. This was a revelation to me. I was immersed in completing all my GIML courses and preparing for an internship to teach courses in Music Learning Theory (MLT). I had no idea that so many of my MLT mentors also had experience with Dalcroze, Kodály, and Orff Schulwerk. As they traced their lineage to various luminaries involved in the nascent movement, it changed my perception about the other approaches. As a doctoral student, I was just beginning to teach elementary general music methods, which included all the approaches. Orff Schulwerk, Kodály, and Dalcroze were no longer merely citations and a list of bullet points to share with students, but part of the fabric of my mentors' education. This inspired a search in the area for expert examples for my students to observe; additionally, I emphasized that these teachers were experiencing great success with children, just via a slightly different pathway.

Coming to a Conference Near You

One dissertation and six years later (in 2006), I made my debut on an AAMM quartet presentation at the International Society for Music Education (ISME) Conference in Kuala Lumpur, Malaysia. Because of my exposure to pedagogues from other approaches, I had taken my first Orff Schulwerk Teacher Education course and was beginning to incorporate this deeper understanding into my undergraduate courses and early childhood teaching. I was 9,000 miles away from home, collaborating with Carlos Abril and Judy Bond (because of unrest in the Middle East that year, our Kodály colleague was unable to make the trip at the last minute); I had a million questions! As the least experienced presenter of the quartet, my challenge was to be as engaging and musical as my colleagues. With MLT being the approach least familiar to ISME participants, I wondered what sort of reception and questions would be forthcoming. I was also intent upon keeping language use to a minimum to be inclusive of non-English speakers. Judy and Carlos quickly dispelled these concerns, and the Malay people and ISME participants were open and gracious. It was a successful first endeavor for me.

Alliance for Active Music Making members continue to collaborate to present quartet sessions for small groups such as collegiate NAfME chapters, at state and regional conferences, and at national conferences, including the national conferences of AOSA, the Dalcroze Society of America (DSA), GIML, and the Organization of American Kodály Educators (OAKE), and at international conferences such as ISME. At every event, we strive to fulfill our mission to help general music teachers (or preservice teachers) open a window to a new approach. As all effective, learner-centered teachers would do, we meet participants where they are. Some come with preconceived notions and stereotypes of what knowledge is needed to teach an approach or what the "rules" are. Some have read only descriptions of approaches in textbooks. Others have seen one practitioner's version of an approach, and that practitioner might be using the label "*xxx*-teacher" because they bought a book or went to a conference presentation without the benefit of professional development courses. Without purporting to be models or spokespersons for our individual approaches, we attempt to broaden the discussion and help participants see that each approach offers many flavors and pathways to effective pedagogy. When we are able to dispel myths and reduce anxiety for early career teachers, it feels wonderful!

Same and Different

The process of putting together and presenting AAMM quartet sessions simultaneously reveals collaborators' similarities and differences. We might pick a common goal, such as improvisation, literacy, or movement. Then we build our session around how, from different vantage points, each of us might work toward that goal. My last Alliance session was built around children's literature. It was fascinating to watch my colleagues delve into different stories and share them in unique and engaging ways. The spoken word and children's literature is central to Orff Schulwerk pedagogy. All four session collaborators recognized that children's literature is an essential part of learning, although we each incorporate it into our learning sequence in different ways. For example, I wanted to use a story from a book that was published about 20 years ago that I had not seen used in instruction in quite some time. The others on the panel agreed that many younger teachers would not be aware of the story. Bringing it into the session presented a good opportunity to share it with a new generation of teachers. In this way, our collaboration helped colleagues stay apprised of current content and repertoire and consider what is appropriate and relevant.

Alliance sessions may be built around a specific age range. Some approaches have specific courses for different age groups, whereas others take basic principles and apply them in developmentally appropriate ways. What do beat and divisions of the beat look like in the bodies of kindergarten students in a Dalcroze-inspired classroom? For a Kodály-inspired teacher, what happens before *so-mi*? What does pre-audiation sound like in an MLT-inspired classroom? How does an Orff-inspired teacher nurture student voice-student choice during the first year of general music?

As we work together to construct these sessions, we balance repertoire and media. If two people are leading vocal activities, the third might choose instruments and the fourth might choose movement. If two music examples are from Western culture, then we diversify the other selections to represent other cultures. Whereas our seminal texts and resources may draw from one tradition, most of us value diverse perspectives and cultures. Thus, we model how we can make our musical content engaging and relevant to students in our classrooms. As we adapt and are flexible, we are also making our sessions more relevant to a wider array of teachers who adapt their own instruction every day.

One of my favorite AAMM sessions was a team of *second-life* pedagogues. These were kindergarten through Grade 5 music teachers who were thoroughly grounded in one approach—to the point of earning terminal degrees and teaching professional development in the approach—but then followed their intellectual curiosity and sought instruction in a complementary approach. Part of the session focused on their descriptions of what they loved about their teaching, but what was missing. As they reflected mid-career on aspects of their teaching that could be better, they identified content or process in a complementary approach that might be a catalyst to improve. Rather than regurgitating stereotypes of "this approach is better at this and that approach is better at that," these educators sought new tools for their toolbox. They took a reflective, student-centered view in order to provide new and more vivid experiences for their students. These are some of the most encouraging outcomes of our collaboration to this point.

Process over Product

Teaming up to put together an AAMM session is exciting. In the same way that kindergarten through Grade 5 music educators are often the only music specialist in their building and are somewhat isolated, higher education faculty in general music may be the only ones with scarves and rhythm sticks in a building full of opera singers and researchers. I relish the chance to collaborate with my colleagues from other institutions—to confer, converse, and otherwise hobnob with kindred wizards. While we plan the session, we also talk about our projects, our students, and our lives. Collaboration often yields a holistic result of not just creating something together or solving a problem, but also supporting and celebrating each other in the process.

One explanation for this is that we are all lifelong learners, and learning is a social endeavor. In describing this process in children, Rogoff (1990) wrote "children's cognitive development is inseparable from their social milieu in that what children learn is a cultural curriculum: from their earliest days, they build on the skills and perspectives of their society with the aid of other people" (p. 190). Consider those meetings when you veer off the subject for a moment to ask about someone's health, or a new colleague, or an article you read, or a new licensure policy—these side trips are necessary and central to what it is to be human, learn from and with other humans, and work toward the common good.

Collaborating with my AAMM colleagues has enriched my scholarship and teaching. Although my early higher education career was steeped in one approach, I presented the other approaches with more respect after learning that many of my mentors were grounded in other approaches. This respect grew significantly when I began taking part in AAMM sessions and watching my esteemed colleagues share their best 12–20 minutes of pedagogy. I first heard about these engaging musical vignettes as they were developing, but now they were animated and I was taking part in them. This collaborative teaching is so compelling that I try to replicate it with my students.

Currently, when teaching the approaches in my general music methods classroom, a portion of the lesson will include some name-dropping. The script goes something like this:

> Today I'm sharing with you my friend Andrew's lesson, which I'll just nickname "Jogging, Jogging." I hope that one day you'll get to do this with him, because it's amazing. I've watched him teach this three times and asked him 40 questions, so I'm going to do the best facsimile I can. As we music and move, think about what we've learned about Orff process, and after we're done, tell me what aspects of the approach you notice in this lesson.

Conclusion

In collaboration, as in many group efforts, selfless deeds promote success. My collaboration with AAMM colleagues is helping knit together the practitioners of active music approaches. It serves an important function in teacher education by offering alternative professional development to those who need it, it meets practitioners where they are with a little appetizer about the approaches in hopes they will find one that suits their taste, and it acknowledges the unique characteristics of each approach while celebrating the broad themes they share in common.

The process of collaboration, for me, is an enriching experience. It provides a nurturing network of like-minded colleagues who support and inspire me, and whose pedagogy I respectfully channel to give my preservice teachers a vision of general music that allows them to find the approach that makes them the best teachers they can be. ■

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Join the Conversation …

Merriam-Webster defines "source" as (1) a cause or starting point, (2) the beginning of a stream of water, (3) someone or something that supplies information, (4) someone or something that provides what is needed.

As Orff Schulwerk educators, our SOURCES are many, varied, and essential. Where did we start? In *The Orff Echo* Winter 2022 issue, we seek a lively conversation that delves into our sources and considers our "whys" as Orff Schulwerk vibrantly flows forward.

We wonder:

- How do the early people, practices, and resources of Orff Schulwerk inform our practices today?
- What role does the Orff Institute in Salzburg play in American Orff Schulwerk?
- What do original source materials (*Music for Children*, supplemental volumes, or lesser-known materials) have to offer 21st-century Orff teachers and students?
- What are the source philosophies and values of this practice that endure across time and settings? How have they (or how should they) evolve?
- How do we use this approach to be a source of what our children and communities need?

Have an article idea? The official call for submissions for the Winter 2022 issue, Sources, will be posted February 15, 2021, but feel free to contact an *Echo* editor anytime. We need your voice!

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Working in Harmony: A Collaborative Orff Festival

ABSTRACT *A district-wide Orff festival performance has many moving parts. In this article, the authors discuss the key organizational elements and demonstrate the importance of collaboration in the successful planning and execution of such a large undertaking. Additionally, they offer their experience as a model for other educators to create Orff-inspired festivals in their school communities.*

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DANIEL JOLLY is a National Board Certified Teacher with a bachelor's degree in music education from the University of Nevada, Las Vegas. He has completed three levels of Orff Schulwerk Teacher Education and is currently in his ninth year teaching kindergarten through Grade 5 music in the Clark County School District.

By Susan DeHart and Daniel Jolly

Eager young musicians wait backstage, giddy with excitement, their teachers and fellow student musicians awaiting the signal to begin. They have been working for months toward this moment. Family, educators, and distinguished guests fill the hall in anticipation of the festival performance. The prelude music starts, and students stream toward the stage with colorful banners representing each of the previous festivals as a roll call of the past and preview of what is to come. It is a celebration of music, movement, and children that highlights the best our program has to offer.

The Clark County School District Elementary Music Orff Program in Nevada began in all kindergarten through Grade 5 schools in 1975. Now a licensed music teacher, supported with an Orff curriculum, regular professional development, and a full set of Orff instruments, serves each school. Like many others, our school district produces an annual Orff Festival to celebrate students' achievements and highlight the benefits of music and movement education. Collaboration and teamwork are key components of the district's Orff Festivals, and organizational elements bring teachers, students, and the community together to showcase the music possibilities of young children.

Table 1. Orff Festival Timeline.

March	April/May	October	November	December	February	March
Select co-chairs	Develop repertoire	Recording session	Committee meetings	Student preparation	Technical rehearsal	Performance

SOURCE: CREATED BY SUE DeHART.

According to co-founder Randy DeLelles:

> Kay Lehto and I spent several months meeting weekly to plan what an all-city event might look like before we presented the idea to our school district. Karen Medley was a terrific resource as we patterned the local festival on a similar annual event in Memphis, Tennessee. (personal communication, September 15, 2019)

Creating a Collaborative Orff Festival

First Steps

The process for organizing and implementing the Orff Festival entails a year-long plan of action coordinating the many aspects that make this endeavor successful. An overview of the festival timeline is shown in Table 1.

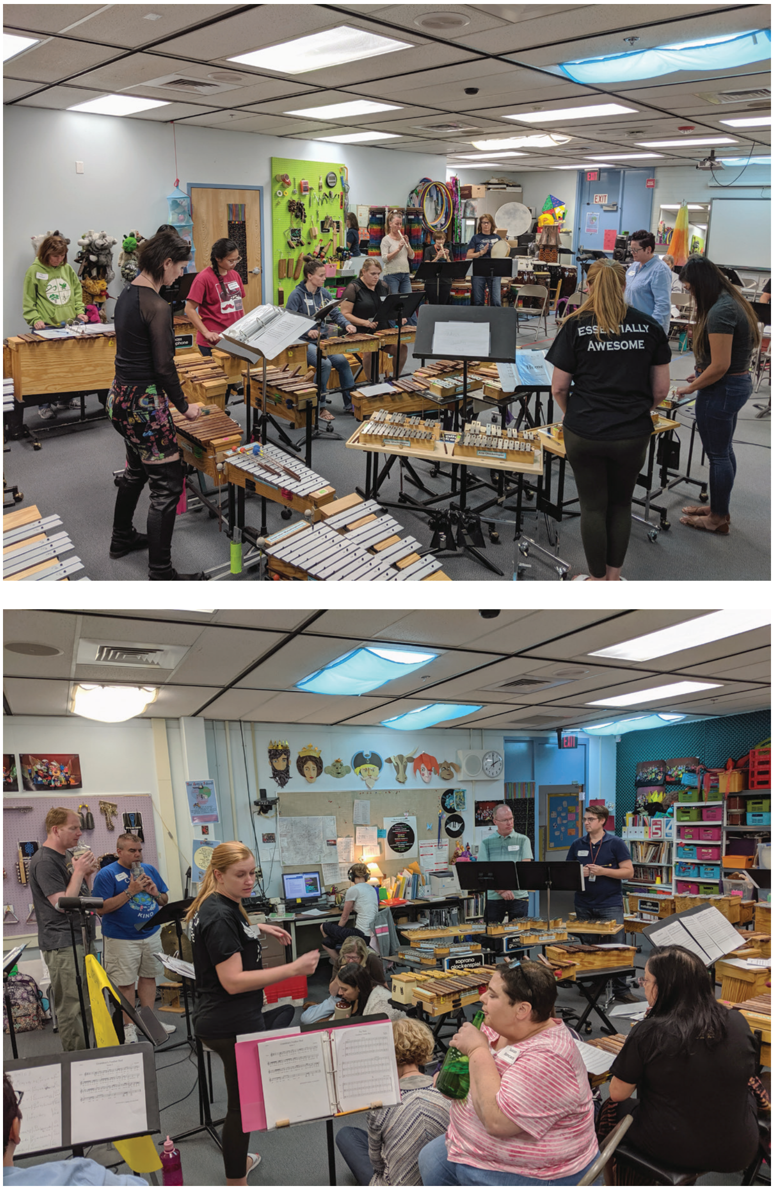
Funding for the festival is a combination of district, school, and community resources. Each school pays a participation fee and purchases T-shirts for participating students and teachers. These funds are used to offset the costs, including venue rental, sound enhancement, videography, costumes, props, poster and program printing, costume storage, music, and synchronization rights. Each student and teacher is provided with a limited set of tickets. Additional tickets are sold to reduce the cost of the performance venue. District funds are used for any expense not covered by the school participation fees, and the local Orff chapter assists with nominal purchases not covered through district funds. Additionally, parents can purchase a recording of the performance, which supplements the available funds, and each school is given a complimentary copy of the performance video.

The process of planning an Orff Festival begins with identifying co-chairs and then selecting a theme. Co-chairs serve staggered, two-year terms, an approach that provides institutional memory, facilitates a mentorship between co-chairs, and eases the burden of organizational responsibility. The theme is integral to the planning process and is the impetus for many other artistic choices planners make. Unless a specific occasion is being celebrated, planners begin with broad festival themes. Input from participating teachers is gathered through an evaluation of the previous festival. Past themes include Folklore Illuminated, Our Way Home, Imagination, Enter a Child's World, and Celebrate America!

Repertoire Selection

Once the general theme has been chosen, the co-chairs invite music teachers in the district, regardless of whether they are participating in the festival, to suggest and present musical selections based on the theme. The teachers make 10 to 12 selections, which enables a varied musical experience that incorporates diverse repertoire. They typically choose two or three choral octavos, at least one for Orff instrumentarium alone, and at least one piece from Orff and Keetman's *Music for Children* (1950–1954) or Keetman's *Rhythmische Übung* (1984) and *Spielbuch für Xylophone* (1980–1984). The rest of the musical selections consist of Orff arrangements of folk songs that tie into the theme of the festival and are either arranged by local Orff teachers, learned at workshops, or collected from AOSA conferences after securing permission to perform. The co-chairs consider key, meter,

Figure 1. Participating Teachers Come Together to Collaborate on the Repertoire.



PHOTOGRAPHER: DANIEL JOLLY. USED WITH PERMISSION.

tonality, and form during the selection process. Other important considerations include authentic, diverse, and culturally sensitive music, the inclusion of recorder parts, as well as student improvisation and creation.

Repertoire Development

Oftentimes, several folk songs are suggested and selected as part of the final repertoire list. When this happens, teachers in our district arrange the selections for use in the festival, a process that nurtures their compositional skills. For example, Rachel Rivera (2019) arranged the folk song *Tongo* for soloists, singers, Orff ensemble, drum ensemble, speech, and movement (see performance excerpt at https://drive.google.com/file/d/1-JY5rd8YUkwzui32ZOth3ZWkMMvQOx3r/view?usp=sharing).

The Clark County School District encourages all music teachers to complete Orff Schulwerk Teacher Education, and only those who have completed Level III are allowed to arrange festival music. This provides an opportunity for teachers to arrange for a large ensemble on a large performance platform. The festival co-chairs and the arranger negotiate arrangement directives and may include artistic freedom or improvisation, recorder, or movement. Arrangers are highly encouraged to share their works with others throughout the writing process, and occasionally a teacher will compose an original work specifically for the festival.

Repertoire Recording

Prior to the festival, a recording session is conducted to bring all participating teachers together to collaborate on the repertoire necessary for the successful implementation of the festival. Music teachers who participate in the festival also serve as conductors. Each conductor works with all of the teachers to share ideas about a vision for the selection and how it fits into the whole. They gather suggestions on form, expressive qualities, final instrumentation, improvisation, and whole-group choreography. Each teacher and conductor understands the importance of clarification at this time, because these repertoire details guide committee work, student involvement, and the final outcome. After all the decisions are made, participating teachers rehearse and record the selected repertoire in its final form (see Figure 1).

Conductors make the recordings available to all participating teachers as a reference to inform committee work and student preparation. Each conductor also provides performance notes to all participating teachers to clarify decisions made in the recording session.

Orff Festival Committees

Teachers participating in the festival are assigned to multiple committees. These include setup, transitions, narrations, props, printed program,

Table 2. Orff Festival Organization and Implementation.

Festival chair	■ 2 co-chairs ■ Organize the festival.
Set-up	■ 2 co-chairs ■ 8–10 total members ■ Set up risers for technical. Organize striking the set with help from participating teachers.
Transitions/ Narration	■ 2 co-chairs ■ 6–8 total members ■ Write/assist with the narration and create transitions between pieces. Work closely with choreography committee.
Props	■ 2 co-chairs ■ 4–6 total members ■ Work in conjunction with choreography and transition committees to design, acquire, or make props as needed for program.
Printed program	■ 2 co-chairs ■ Work on the design of the program. Collate lists of participating students and people involved. Work with printer.
Choreography	■ 2 co-chairs ■ 8–10 total members ■ Research dance styles and preexisting folk dances appropriate for music selected. If needed, create own dances/movement/ acting. Submit notation of all dances to co-chairs. Monitor progress of schools involved in movement.
Public relations/ Lights	■ 2 co-chairs ■ 6–8 total members ■ Publicize the festival before and after performance.
Instrument	■ 2 co-chairs ■ 8–10 total members ■ Given the instrumentation required for the program, survey participants and make assignments regarding who brings what to rehearsals. Also responsible for instrument setup and management of sound table.
Costume	■ 2 co-chairs ■ 4–6 total members ■ Work with the choreography committee to determine what costumes are needed. Purchase materials, make costumes, or find sources for costumes. Assist students backstage with costume changes.
Art	■ 2 co-chairs ■ Communicate and coordinate with interested art teachers from participating schools to incorporate artwork into the festival. Gather art for possible back screen projection and possible lobby display.
T-shirt/ Banner	■ 2 co-chairs ■ Work with graphic artist to design T-shirt that reflects the theme of the program. Handle distribution and sales. Design and make a banner. Care for previous year's banner.

SOURCE: CREATED BY DANIEL JOLLY.

choreography, public relations, lights, instruments, costumes, art, and T-shirt/banner (see Table 2).

The choreography and transition committees collaborate most frequently because the majority of the repertoire includes movement, dance, or choreography. Each member of the choreography committee is assigned a piece for which they design creative or patterned movement, create a written or video teaching guide, and work with the teacher and students dancing on that piece. During the meetings hosted by the choreography committee chairs, members may also be assigned a piece to choreograph by themselves or on which they may collaborate with others.

The festival co-chairs as well as the chairs from the transition committee also attend this meeting to talk about the overall story of the festival and the ideas behind each of the chosen pieces. This helps the choreographers develop movement that fits with the overall theme of the festival as well as the mood of each individual piece. After the first meeting, the committee members then create the movement for their assigned piece. Several weeks later, the committee meets again with the co-chairs, as well as the chairs from the props, costumes, and transitions committees, to host another show-and-tell meeting. Here the choreography committee members share their creations and suggest any props or costumes that might be needed. The entire group is involved in the decision-making process until they designate choreography, costumes, and props for each piece. Then the individual committees begin to co-design and develop costumes and props to support the music and movement.

The transition committee functions similarly to the choreography committee, but focuses on the movement and music required between the selected festival pieces. Transition music distracts the audience as students move around the stage to their next location. Members of this committee are asked to create, teach, and conduct all the transition music. Throughout the creation process, other committees provide feedback and collaboration, including the props and instrument committees, which may procure additional items for the transition.

Student Team Effort

Part of our criteria for selecting repertoire for the festival is the inclusion of student improvisation or creation. As part of a well-balanced music program, improvisation is a key component of the festival. Jane Frazee (2014) said, “even if Carl Orff had never existed—improvisation ought to be a crucial component of any worthwhile music program for children” (para 1).

Students are regularly asked to improvise or compose on barred instruments, as well as on drums or unpitched percussion. Though some improvisation occurs during the final performance, most improvisation starts during rehearsals and includes feedback and practice until a fully realized, composed contribution is produced. Students are also called upon to help choreograph movement or tableau to bring a song to life and are occasionally asked to create new content, such as writing poetry. Decisions on student creations start with an idea from the co-chairs and then are communicated to teachers participating in the festival whose students have been assigned those parts. Creations of all kinds are finalized with the feedback of the student’s teacher and class.

Community Partnership

Although the festival is not associated with the Nevada Music Educators Association, partnerships with other fine art departments and organizations assist with the festival implementation. Secondary performing groups such as steel pan, string quartet, or mariachi ensembles are used to complement one of the repertoire pieces, which includes elementary and secondary musicians performing jointly side by side. For example, the Foothill High School jazz band performed an Orff arrangement of *Down by the Riverside* that connected with the festival theme, *A Splash of Water*. Mariachi Oro de Rancho helped us celebrate our 25th festival, *Shine On! A Silver Celebration*, with Will Schmid’s (2014) *Dulces Sueños (Sweet Dreams)*, which included folklorico dancers adorned in silver moving to the sweet sounds of the singers, Orff ensemble, drum ensemble, and mariachis.

This collaboration is an opportunity to showcase kindergarten through Grade 12 vertical alignment of music performance experiences and expectations. Secondary music teachers and music professors from the local university partner with festival conductors to coach conducting techniques as a way of working together for a common purpose. The results have been more consistent conducting techniques for teachers and improved expression by the students in the performance. Additionally, music and visual art faculty collaborate by installing a student art show in the performance venue that reflects the theme of the festival. Finally, our local Orff chapter members work with the festival leadership to ensure that necessary resources, such as copyright licenses, costumes, and props, are available. The support of these partnerships contributes to the success of the festival and highlights the benefits of collaboration.

Culmination of Efforts

The fruits of our labor begin to take shape in a technical rehearsal where all students and teachers across all participating schools jointly rehearse songs, orchestrations, dances, narration, and transitions for the first time. This is when individual student performers and schools transform into one cohesive group striving toward a common goal of expressing the festival theme through music and movement. As creative opportunities present themselves in this rehearsal, additional combined work between teachers and among students continues the collaborative process and refines the final performance.

Two weeks after the technical rehearsal, an all-day dress rehearsal on the day of the performance solidifies our previous plans and collaborations. This year-long process culminates in a festival performance for the community, families, administration, and district leaders. The performance is a joint effort of students to work together as an ensemble and display excellence in musical collaboration and artistry.

Conclusion

Collaboration is defined as "the action of working with someone to produce or create something" (Lexico, n.d.). Orff Schulwerk is by its very nature a collaborative approach to musical understanding and performance. It is our hope that other Orff communities are inspired by the collaborative model of the Clark County School District Elementary Music Orff Program in Nevada to create an Orff Festival of their own and experience the joy of working together to advance music and movement education within their localities. ■

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Working Together: Para and Peer Support in Music Classrooms

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ABSTRACT

Paraprofessionals are valuable resources for music teachers. When paras and teachers work together, they can provide support not only for students with disabilities, but also nurture engaging, meaningful, positive music learning experiences for all students.

By Laura Hicken, Elizabeth Hulse, and Judith Jellison

As districts move to incorporate more inclusive classrooms, paraprofessionals (paras) now attend music classes to provide support for students' learning and participation. Our experience has shown that if students with disabilities are to benefit from paraprofessional support, teachers and paras must build positive, collaborative relationships and work together to define responsibilities for the success of all students. The teacher-para relationship can enhance how students create music together in the Orff Schulwerk classroom by providing them with an effective and meaningful collaboration model.

Paras, sometimes known as teacher's aides or classroom assistants, are members of virtually every school staff. Schools have employed them for decades, although it was not until 1997 that the term first appeared in amendments to the Individuals with Disabilities Education Act (IDEA). The Individuals with Disabilities Education Act requires that children with disabilities be educated with children without disabilities to the maximum extent possible and that supplementary aides, services, and other supports be provided to facilitate access to the regular curriculum, extracurricular activities, and nonacademic settings.

Paras are among the supports that can be identified on Individualized Education Plans (IEPs) to help students achieve individualized academic and behavioral goals, many of which can be practiced in music classes (e.g., social and communication skills). A para's primary responsibility is to provide necessary support for students with disabilities, not to develop lesson plans,

Table 1. Checklist for Working With Paraprofessionals.

Indicate "Yes" (Y) or "No" (N) for each of the following:

Activity	Y/N	Ideas? Comments?
1. I'm aware of existing policies and guidelines regarding paras in my school and school district.		
2. I've oriented the para to my classroom and program (in- and out-of-class activities and events), to goals for all students (including emotional and social development), and to my instructional approach (e.g., universal strategies and adaptations as needed).		
3. I've gathered important information from my para and special educators about my students with disabilities (medical/health, strengths, characteristics and needs, assistive technology, IEP goals).		
4. We've developed effective ways to communicate during class (verbal/nonverbal).		
5. We've developed effective ways to communicate before class regarding changes and incidents (meds, behavior).		
6. I've related (in discussion or in writing) expectations for students, for behaviors in routines, and frequently occurring activities (use of materials, procedures, etc.). We've discussed expectations for students with disabilities; strategies; roles (which of us does what, when); and assessment of outcomes.		
7. I've related (in discussion or in writing) expectations for specific out-of-class activities and events. We've discussed expectations for students with disabilities; strategies; roles (which of us does what, when); and assessment of outcomes.		
8. We've discussed ways the para can work with and develop positive relationships with all students.		
9. We've discussed and implemented strategies that will nurture frequent, positive peer interactions and peer-to-peer support.		
10. We've discussed and implemented strategies that will foster self-determination and create classrooms where students feel safe and secure, where they can experience autonomy, demonstrate competence, and make choices and decisions about music.		

SOURCE: JUDITH JELLISON (2015).

manage the classroom, or be a teacher's personal assistant (e.g., Carter et al., 2009; Etscheidt, 2005; Giangreco et al., 2010; Giangreco, 2013). Paras can be valuable resources for music teachers. Their support can benefit not only students with disabilities, but all students who are engaged in music learning.

Collaboration with parents, special educators, classroom teachers, and other professionals is essential to the musical and social development of students with disabilities, but it is the para who will be in the music teacher's classroom, assisting the teacher and supporting students. Although paras may be present in classrooms, it often will be up to *you*, as the teacher, to initiate conversations, build rapport, and to define their roles. A checklist of ideas is useful in helping you assess your knowledge of and interactions with paras in your school and classrooms (see Table 1).

Next we will take a deeper look at how teachers can collaborate successfully with paras when they build rapport, share goals and expectations, collaborate on strategies, use universal strategies and adaptations, and structure peer interactions.

Build Rapport

"Who-does-what-and-when" discussions with your para can be productive and positive, but only when you have good rapport. A teacher's busy schedule does not allow for long conversations; as soon as possible, however, it is important to find time to learn about the paras you will be working with and share your backgrounds, skills, and talents. Discussing music is always a good starting point. Although paras may differ in their depth of knowledge of music terminology and levels of music skill, most often you will find some common interests, if not in music then in other areas. Enjoy learning about each other.

Teachers can also learn much about paras by simply observing their actions. Some will jump right into your class routine. Others may hesitate and wait for you to tell them how to help.

Paras are usually responsible for a few students and often remain with them throughout the school day. Many build very strong relationships with their students and are aware of subtle emotional and behavioral changes. They understand their strengths and challenges, are aware of their IEP goals, and know when adaptations may be necessary for successful learning and participation. In your conversations, ask them to teach you what they know about their students' IEP goals and, in turn, convey the importance of all of your students reaching music goals. It is important to express your confidence that with their help, as needed, students with disabilities can develop musically and also make progress toward IEP goals.

Although curricular and instructional decisions ultimately fall to the teacher, paras may have valuable ideas that can help your students be more successful. Share important information with each other quickly before class; paras will have essential information about such things as new strategies and changes in medications, and you will have ideas about ways they can help with a new activity that day. Building rapport requires a certain amount of trust; recognizing each other's areas of expertise is important to building that trust.

Consider this example: You have a para who accompanies a student with autism to your fifth-grade class. When rehearsing *Sakura*, you remember that the para lived in Japan for a few years when her father was in the military. You speak with her and ask her to talk to the class about her experiences in Japan. Since she speaks the language, she is able to teach the class how to say a few words in Japanese. As a result of initiating this contact, the entire class has an enjoyable cultural learning experience.

Share Goals and Expectations

Building rapport takes time, but it will develop with each positive collaboration and interaction. Although teachers and paras might have brief exchanges, it is also important to set aside at least one uninterrupted meeting at the beginning of the school year. Meeting in your classroom can encompass a "tour," and this can be a good time to share exciting plans for students. It is necessary to keep this initial meeting light and pleasant, orienting the para to your classroom, routines, and particularly your music goals and expectations for students.

In any event, all paras need to know your expectations for routines and typical classroom activities, and you need to know about their expectations and duties as outlined in their paraprofessional instruction. Para education and requirements vary widely by district and sometimes even by school; an early conversation can get everyone started on the same page.

It is also important to find other ways to communicate more specific information throughout the week and during class. Discuss or write out expectations for students for behaviors in routines and frequently occurring activities (e.g., use of materials, procedures), and also specific out-of-class activities and events, such as performances and field trips. It is crucial for teachers to discuss each of their roles during instructional activities, particularly for those out-of-class events. For example, IDEA requires that students with disabilities be included in field trips and be provided appropriate supports, such as paras, as needed. The teacher, para, and special educator can plan ways for everyone to have a successful, happy experience. Parents can be helpful in coming up with ideas, and in all cases, they will need to know and approve plans for including their child.

Quick, timely communication before and during class is important to relate significant information about a student's behaviors. For example, ask your para to let you know about disruptive behavioral incidents a particular student may have experienced that day or if the student has had a change in medication that might affect behavior. These communications, including the ones about positive events, may change your expectations and interactions not only for that particular student, but also other students.

Communication can also be short nonverbal gestures. In an activity with instruments, one teacher may use a discrete hand signal to let the para know when to allow the student to work more independently and when to provide more support.

Collaborate on Strategies

After orienting paras to your classroom and discussing program goals and instructional approaches, ask them for suggestions to increase the success of the children they know so well. For example, paras who work with very anxious children might suggest allowing those children to sit closer to the door so they can exit quickly and quietly (with their paras) when feeling overwhelmed. This allows children to feel more secure and have a sense of self-control. Also, children may feel less anxious if they have a separate, safe, quiet space to participate or work alongside a trusted classmate. Teachers are well aware that many typical students will work better when seated in a particular place in the room or next to a certain classmate, and this strategy may be helpful for students with disabilities as well.

Universal Strategies

A strategy designed for one student with disabilities, yet workable for the entire class, is called a universal strategy. This was developed from an approach in special education called Universal Design for Learning (UDL). Paras are most familiar with the idea of individual adaptations—instructional adjustments, assistive technology—but you can work together to create new and different ways of accomplishing goals through universal strategies that can improve instruction for all students.

Universal strategies are based on the idea of universal design in architecture like lowered curbs, accessible doors, and so on. Everyone is engaged in the *same activity,* such as crossing the street, although in different ways based on their strengths and needs. A universal approach is flexible; it is one where teachers use a variety of ways of presenting information and assessing and motivating students as they *participate in the same activities*. Universal strategies can help decrease the stigmatization and isolation that may come from excessive use of individual adaptations (CAST, 2018).

As an example of a universal strategy, a teacher plans a movement activity where students explore moving high or low. To address the skills and needs of typical students and those with physical disabilities, the teacher gives students freedom to move within their own comfort level by themselves or with a partner. Students also have opportunities within the activity to watch how others are moving. Everyone is participating in the same movement activity, but each has a choice about how to move.

Universal strategies can apply to direct instruction and also to classroom management and routines. Orient the para early in the school year. Although the ideal is to have the same expectations for students with disabilities and typically developing students, it may be necessary to talk about ways to make this possible through universal strategies *and* individual adaptations, as needed.

As new strategies are implemented, miscommunications can happen. Check in with the para as soon as possible when unexpected incidents occur. Discuss events that triggered the incident and how this or a similar situation can be handled the next time. As much as possible, try to be "on the same page" so students receive a consistent message about expectations for routines and classroom behavior.

Peer Interactions and Support

Paraprofessional assistance can increase the level of student participation. Sometimes, however, students may develop an unnecessary dependency on their paras, resulting in fewer opportunities for them to develop independence and positive relationships with their classmates. Research shows that frequent peer interactions in pairs and small groups have positive social and academic benefits for all students (Brock & Carter, 2016; Carter et al., 2015). Discuss and implement strategies to nurture frequent positive interactions with peers and facilitate peer-to-peer support. Decide together when it is appropriate for paras to assist their students and when they should sit back so students can enjoy working, participating, and interacting with their classmates.

In addition to knowing when to help their students and when to hold back, paras can be instrumental in facilitating peer support. Although teachers want students to be independent, peer support can be an appropriate intermediate step.

Paras can sit near their students, prompt them in ways to interact with their typical peers, and teach typical peers the best ways they can work with and help their classmates with disabilities.

Consider the following example of first using para and then peer support with first-grade students. When students are working on keeping a steady beat on barred instruments, one child struggles to learn this skill because he likes to take the bars off the instrument while he is playing. His para (not a peer) can use the hand-over-hand technique (put their hands on top of his) to help him find the steady beat and play with him, keeping him from pulling the bars off and focused on the goal of playing a steady beat.

Another classmate needs only a little help keeping a steady beat. She can watch and imitate a peer partner who models a steady beat on the barred instrument they share or, if more help is needed, she can play a simple steady beat pattern as her partner points to the notes (bars) in steady time. All students, including typical students, will benefit by playing and pointing to the notes to be performed. Some patterns can be more or less complex (universal strategy). Throughout, the teacher and para monitor all students and assist them only as needed.

Conclusion

Teachers and paras are busy people. Typically it is up to the teacher to initiate interactions and build a positive, collaborative, cooperative relationship—and it is worth the effort! Although paras' responsibilities are to students with disabilities, consider the benefits of having these helpful, knowledgeable adults in your classroom, not only assisting with students with disabilities, but also assisting other students. If you develop a collaborative relationship with your paras, they might be willing to help all of your students achieve their musical goals. For example, you might ask your para to check the posture of all students playing a warm-up on barred instruments by using a soft touch to the shoulder or a visual cue.

If teachers are unsure how best to work with a para in the classroom, they can talk to their para, and also to the special educators in the school. Special education teachers work with many paras and have useful suggestions for how music teachers can get started and develop a positive, productive relationship.

Although having a para in the classroom may seem daunting, when teachers work collaboratively with them, all students benefit. When students see their music teacher and para engage in mutually respectful collaborations, they are seeing positive models of the types of interactions expected from them. They are seeing adults who work together to create a friendly, welcoming, inclusive classroom, where everyone learns and where everyone belongs. ■

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Starting With Trees: Stimulating Curiosity and Collaboration in Young Children

ABSTRACT

Reflecting on experiences at the Orff Institute and through her teaching, the author describes an interdisciplinary project in which teachers and pre-school and kindergarten students become collaborators with one another during a moment in time to create meaningful and artful experiences for keeping curiosity and wonder alive.

ANETTA KOTOWICZ holds a professional teaching certification in Dalcroze Eurhythmics and an Orff Schulwerk Musik und Tanzpaedagogik degree from the Orff Institute at Mozarteum University in Salzburg, Austria. She teaches at the Kaufman Music Center and the American Musical and Dramatic Academy and, since 2003, has worked with younger children at the Plymouth Church School in Brooklyn. Anetta is a member of AOSA and the Dalcroze Society of America and author of the interdisciplinary picture book series, *A Day in the Life of a Kid*.

By Anetta Kotowicz

What do you think of when observing trees? Trees create peaceful surroundings filled with the organic flow of breeze, sounds, and life. They evoke feelings of strength and protection or vulnerability. An inherent and unassailable playfulness exists between them and children, and just like children, trees are natural collaborators.

Curiosity and Collaboration at the Orff Institute

Thinking of trees brings back memories of 1998 when Hermann Urabl and Coloman Kallós, teachers of *medien didactic* at the Orff Institute in Salzburg, equipped small groups of us with VHS cameras and sent us to "capture inspiration"—an assignment with no specifics. We went out into the crisp air of the Hellbrunner Allee, with rows of golden-brown trees on both sides separating the city vistas from the view of the majestic, snowy Alps. Our team of students from Poland, Germany, Japan, Italy, and Austria, perplexed and hesitant to own ideas, searched to fill in the blank assignment. Ultimately, trees started our conversations. From empirical to scientific, artistic to utilitarian, metaphysical to shape and color analysis, our individual observations varied, crossed, and stumbled. As days passed, immersed in the project, some moments were intense, whereas others were light as we laughed at how differently we each saw the same object, feeling, or moment in time. Gradually, we expanded our understanding and our creative borders, driven by the joy of embracing the unexpected as our ideas emerged into a performance. So many questions would not have been asked and answered if each of us had walked the same path alone. As individuals, we approached the trees with various experiences, talents, and knowledge, but left with a cohesive, innovative art experience that none of us could create alone.

Patricia A. St. John (2006) described how collaboration gives participants a sense of belonging and empowerment as we co-construct knowledge and realize and contribute our own human possibilities to a shared experience that Vera John-Steiner (2000) termed *dignified interdependence*. St. John continued:

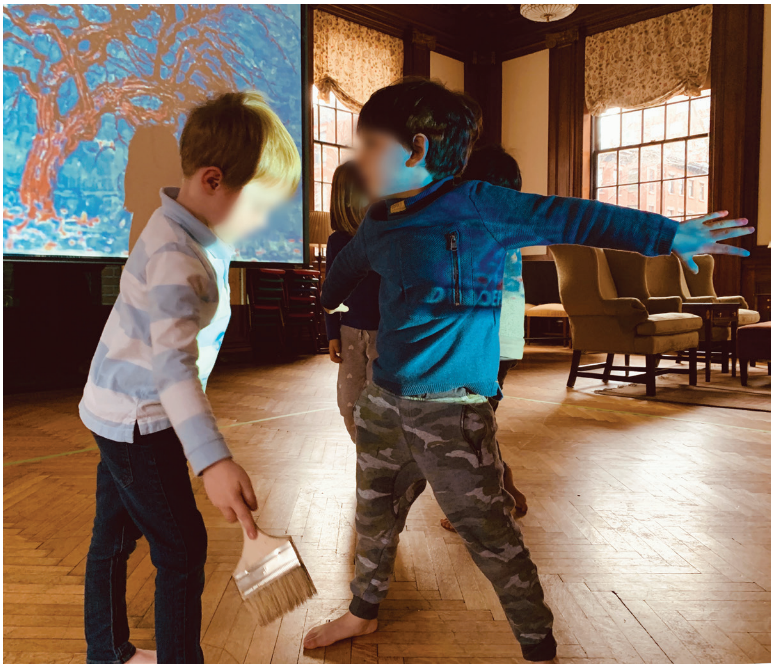
> The power that this vibrant exchange unleashes is transformative, born from our innate need to risk involvement and our inherent nature to feel both challenged and connected. Knowledge and skill are transformed as individual contributions are honored, integrated, and deepened. (p. 238)

Collaboration sets the groundwork for rejecting ego-centric sensibility and a right/wrong approach, instead stimulating the joy of study and imagination, grasping the unexpected, embracing social interactions, encouraging respectful integration and constructive problem solving, and navigating responsibilities and control.

Curiosity and Collaboration in Preschool and Kindergarten

Over the two following decades, the conversation started again with trees and grew into rich, nuanced learning and creating, supported by collaboration between children and my teaching colleagues. As preschool and kindergarten children took walks, they observed trees, sublime, full of branches and leaves, or stumps with beautiful rings and roots that travel underground into the unknown, sometimes raising sidewalks and making them crack. We explored sounds, chants, and songs, and arranged leaves into a notation for improvisation, rhythm, and pattern study. Children created leaf paths for voice and movement improvisation. Bodies transformed from seeds into slowly growing trees with strong, steady trunks and swaying branches, or into leaves that shimmer, fall, glide, and pile up. Then, the magic of "together"—one child, an artist, painted the tree, while the other child followed the paintbrush and shaped their body to the painter's imagination. The painter created or limited the tree's parts, defining the partner's mobility, expansion, and shape (see Figure 1).

Figure 1. Kindergarteners Playing With Shapes of Their Bodies: Paint Me into a Tree.



PHOTOGRAPHER: ANETTA KOTOWICZ. USED WITH PERMISSION.

Steven Scott's *Entrada*, performed by The Bowed Piano Ensemble, inspired even more extensive piano preparation in our Mondrian sound-canvas, with the use of erasers, washers, and other objects.

As a team, the classroom teacher, dance teacher, art teacher, and I engaged and expanded the inquiry-based theme through the year. "Shaping the curriculum to the child's interpretation of teacher-defined tasks results in a learning experience that encourages critical thinking, promotes problem-solving and problem-finding skills, and generates flow" (St. John, 2006, p. 256). Interest-driven learning activities explored forest birds and animals, homes, nests, and families. The discovery of roots and root lines opened new possibilities of dancing through space (see Figure 2, p. 40).

We incorporated W. van Reek's (2012) playful picture book about artist Piet Mondrian, *Coppernickel Goes Mondrian,* which connected to the study of trees and opened the door to further individual and collective investigation and creation.

Figure 2. Follow the Path of the Tree Roots, Traveling into the Unknown.

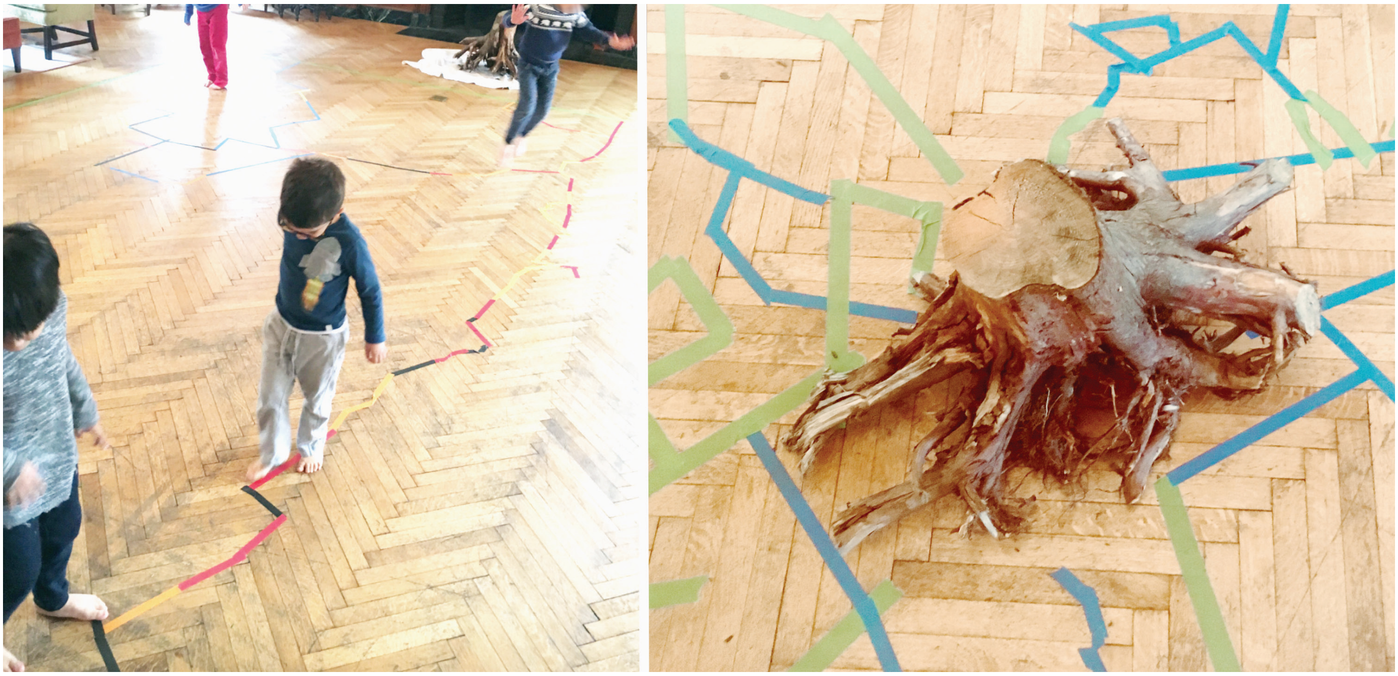


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Figure 3. Kindergarten Art Class—Mondrian's Tree Painting.

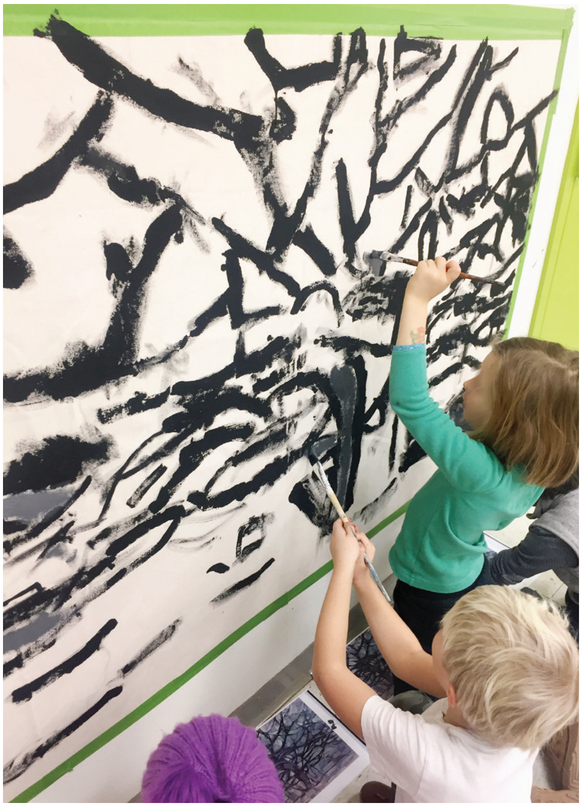

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Figure 4. Shapes and Maps, Re-Imagining Our Paths and Places in Movement.

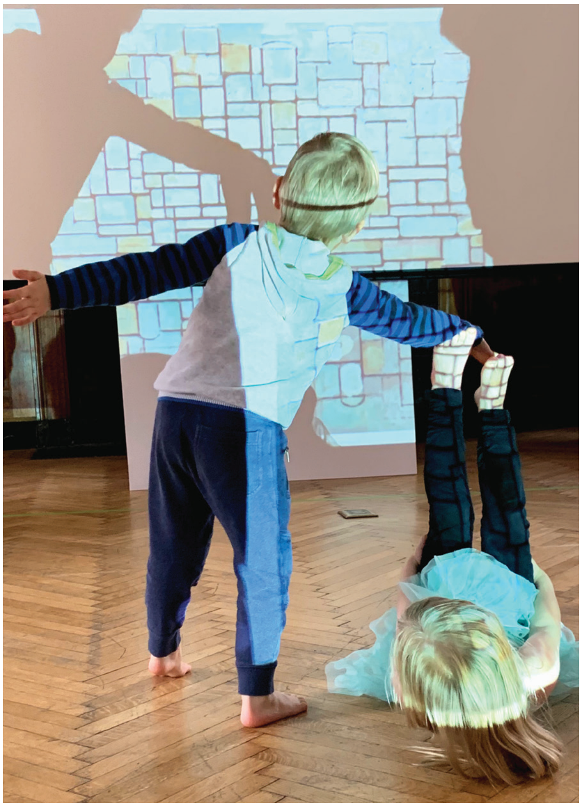

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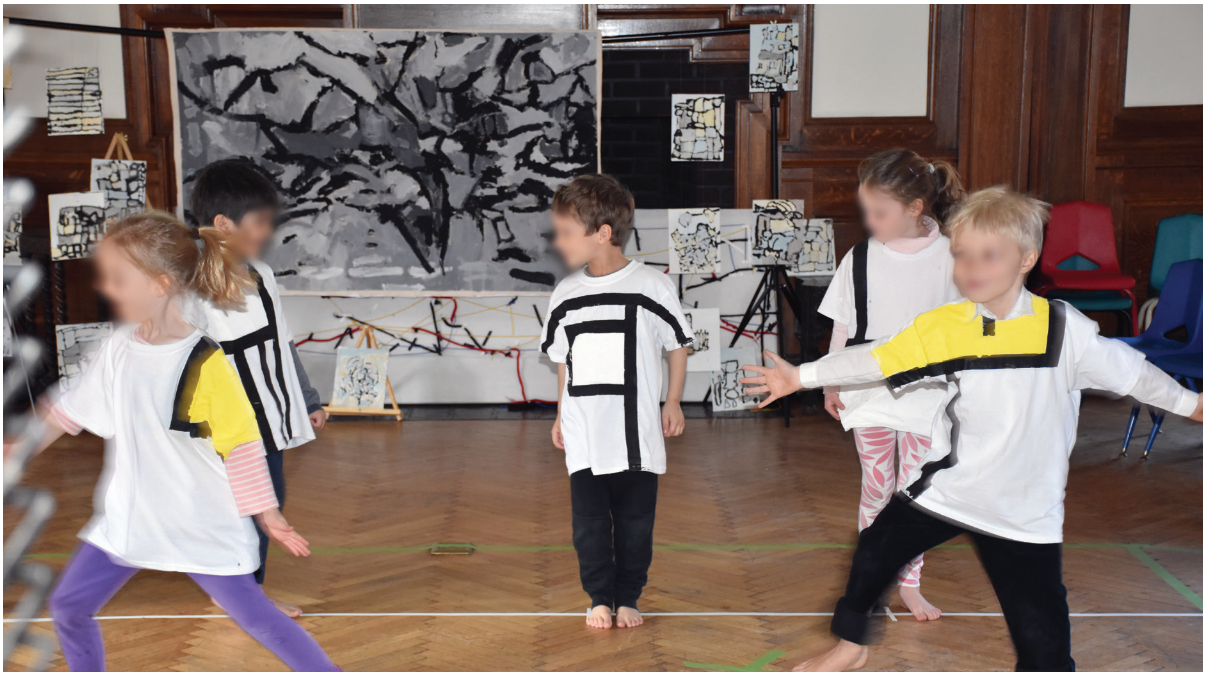
Figure 5. Kindergartners Explore their Moves on the Lines.



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Mondrian realized a series of tree paintings, originating in realism and concluding in pure plastic abstraction (see Figure 3, p. 40). His use of a line from organic, through exploratory, to geometric and concrete gridded black lines (in some of his most recognizable works), unfolded new qualities that influenced children's painting, dancing, and music improvisation (see Figure 4, p. 40).

Branching off trees, Mondrian's primary color block paintings are a portrait of New York City's streets—dynamic harmony—as seen from atop a skyscraper. Children adopted his concept by creating maps of their own backyards in art rendered as a music-movement game. Using painter's tape and large blue, red, and yellow shapes, we taped the giant map on the floor. We practiced traveling to the beat across the grid from one side of the map to the other, then traveling with various locomotion styles and emotions: energetic, tired, enthusiastic, confused. How do you move when you are ready to jump in a pool? When parents call you to come for ice cream? To do homework?

Children improvised music on non-pitched instruments, adjusting tempo, rhythms, and dynamics to the dancer's movement qualities. Expanded more, one dancer followed the grid-lines, accompanied by observational improvisation of the musicians, to visit all three primary color blocks and perform a chosen rhythm in different ways, depending on the color (body percussion, singing, and so forth). Students happily added new variables, pretending to be characters, adding vehicular movement, and finally adding another social component, multiple dancers on the grid who react to and interact with one another. Beyond the guided experiences, Mondrian's painting also inspired play in block centers and storytelling as children owned the learning (see Figure 5).

In van Reek's (2012) picture book noted earlier, the Mondrian character is looking to the future. Just as the artist deconstructed his trees and lines, the opportunity to deconstruct an old piano deemed beyond repair invited children to observe and explore the "wooden box with a harp inside!"—ultimately forming a new futuristic timbre palette. Together, children spent time touching the abundance of lines/strings in the wooden box, questioning, exploring, and discussing personal connections. They wondered how that harp/dulcimer/autoharp/guitar-like structure made sounds in the piano—tap it, shake it, or use a tool? Hand-tapping obviously worked great. Shake it? My question brought lots of laughter—"That's not a tambourine!" Tools? Children predicted how tools,

Figure 6. Re-Imagining the Sounds of the Piano Strings, Tools Exploration.

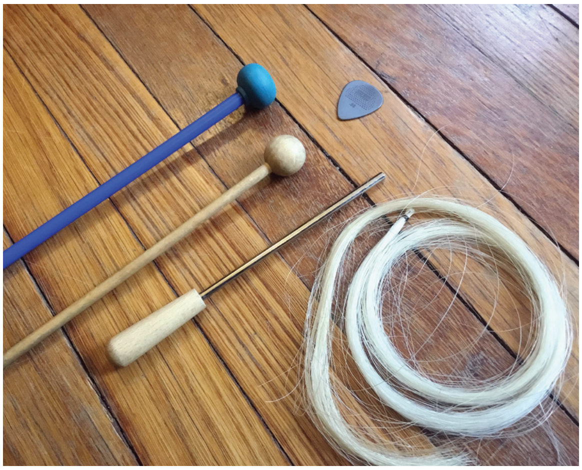

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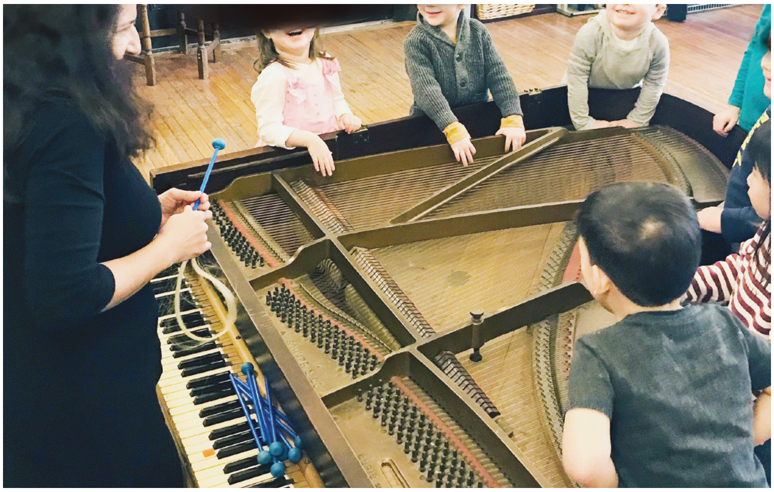
Figure 7. Class of Three's and Kindergartners Explore Piano Sounds.



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such as a hammer, mallet, bow, or striker, would produce sounds on piano strings (see Figure 6). Taking turns, they manipulated, explored, covered their ears in astonishment, re-imagined, repeated, and modified tonal discoveries, giving each other courage and enthusiastic laughter (see Figure 7). Describing the sounds with words like thunder, a clickety train, magic fairy harp, dragon shooting fire at the forest, or simply as guitar, violin, cello, or rhythm stick sounds, my little students distinguished tonal qualities and emotions they experienced while listening.

"But why doesn't it play like the piano?"

"Because it's missing its heart!" I answered.

Guided to respectfully approach the piano's removed action mechanism, or "beating heart," children touched the keys and observed the hammers pop up and down. They were fascinated, but also disappointed:

"It doesn't play!"

"Yeah, it's dead."

"Can you plug it in?"

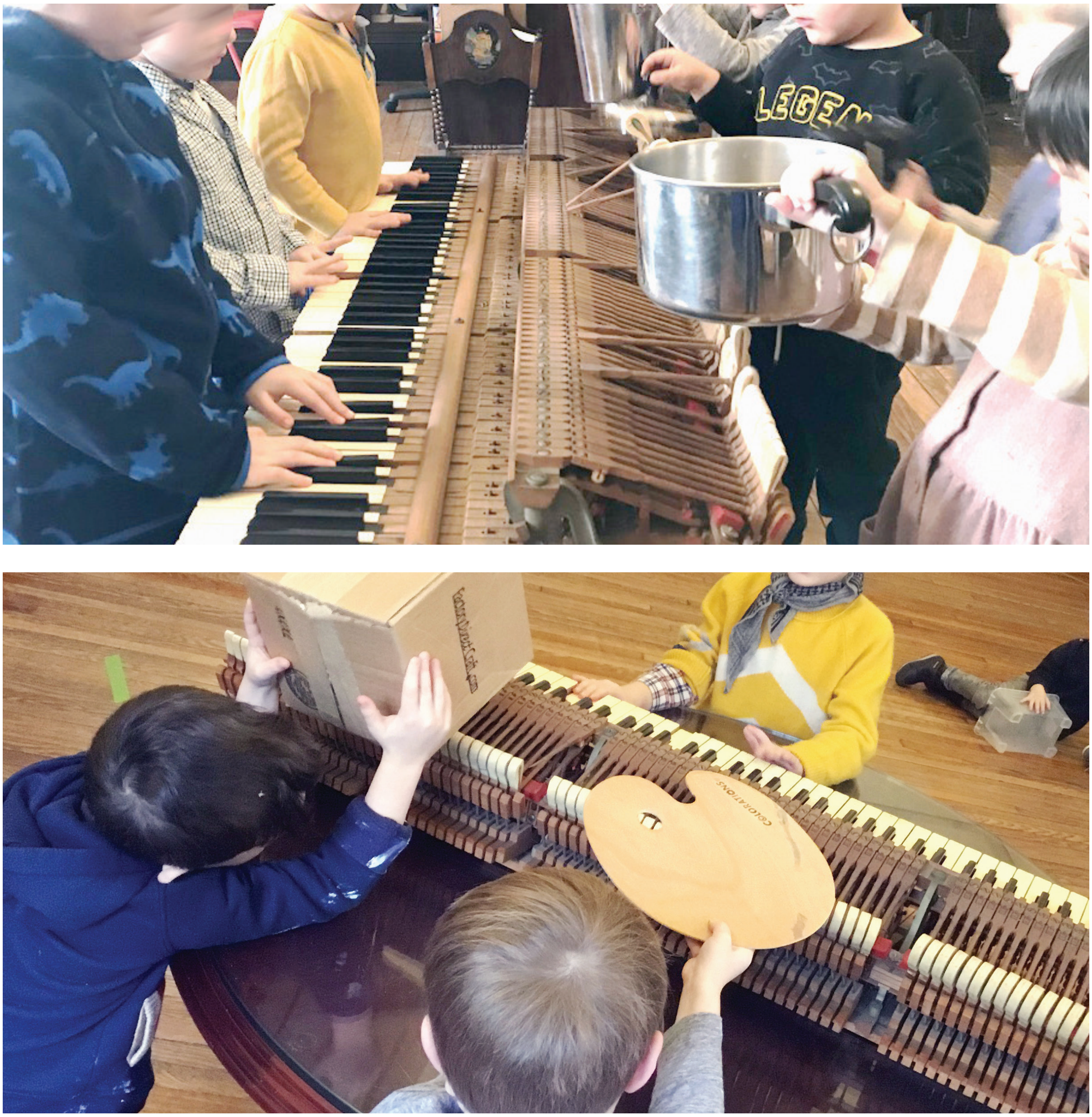
Children eagerly turned into engineers, scientists, and mechanics, exploring each part, looking for the sound. Minutes passed, enthusiasm faded. Some resiliently continued observation, others gave up and walked back to "the wooden box with the harp."

"Hey, I know, guys, a hammer doesn't make a sound if you wave it. You must hit things!"

This is the power of children exploring, learning, and discovering together. Working in small groups, they re-imagined the sound-making process, developing a set of new percussive patterns with materials such as a cardboard box, wooden paint palette, cookie sheet, or plastic container (see Figure 8, p. 43). They connected these new "futuristic" piano sounds immediately with Mondrian's deconstructed trees, trees of the future.

Steven Scott's *Entrada,* performed by The Bowed Piano Ensemble, inspired even more extensive piano preparation in our Mondrian sound-canvas, with the use of erasers, washers, and other objects. The children eagerly reproduced scenes from their lives, sounds of the city, people walking and running on the sidewalks, trains and subway stations, airplanes and boats, squeaky swings, and water splashing in fountains, and even a tooth fairy collecting a tooth. They verbalized their inspirational storytelling and, with collaborative effort, illustrated with sounds and movement.

Figure 8. Class of Three's and Kindergartners Explore the *New* Sounds of the Piano's Action.



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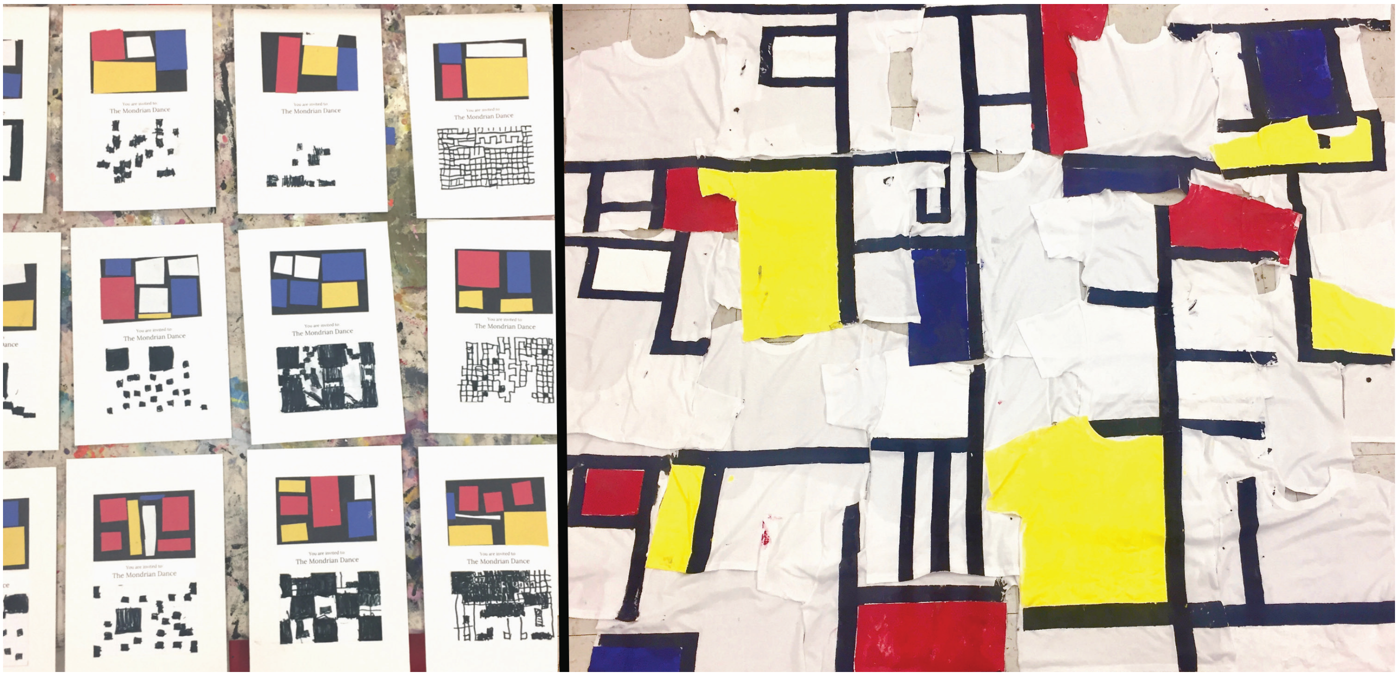
During this process, children and teachers learned side by side and built upon each other's strengths across various disciplines. They made connections between dance, music, art, and the world children see and hear. They observed, questioned, or shared meaningful stories and emotions. The ideas continued to flow. As St. John (2006) observed, "In examples in which temporal space was afforded, the children reveal rich, imaginative episodes, often weaving together intricate storytelling. This dramatic play keeps expanding as children play contrapuntally with each other's contributions and scaffold their experience to greater complexity" (p. 249).

In late spring, the collaboration culminated in a presentation of our study, performing its most important components, the:

1. organic flow of growing and expanding trees, accompanied by observational improvisation on the piano strings;

Figure 9. Mondrian-Inspired Performance Invitations and T-Shirts.



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2. contraction of lines as specific music signals compelled dancers to reduce movements to the primary fundamentals of sharp lines and percussive, articulated movements corresponding with sounds of prepared piano and repetitive patterns;
3. futuristic and free jazz-like leaps, skips, and robot-like movement improvised in a square of floor space assigned to each dancer, inspired by a peer's quick, percussive improvisation on the piano's action with wooden and metal elements in the preparation, as well as familiar recorded jazz from the school's dance classes.

Conclusion

Just as at the Orff Institute, the children's collaborative study started with trees—a familiar subject—and morphed as they learned about the art of Mondrian, construction (or rather deconstruction) of the piano, structural re-imagining of the sound-making process, and exploration of various materials and tools. Children connected Modrian's artistic vision with their own streets and backyards. Together they danced and performed live music, created their own costumes, stage art, and even invitations for their parents (see Figure 9).

First and foremost, they learned to look further collectively, beyond the obvious, to overcome challenges, to observe and investigate, to lead and cooperate, to listen and perform. Children integrated music, movement, and art-inspired activities into their daily social play, life, and stories, and they craved more. As noted by Roche Márquez (2000/2001):

> I have often asked myself what the real goal of my music lessons is, what do I want to pass on to my students? Knowledge of a code, knowledge of one or more types of music, development of expression, and creativity? … The answer is always related to the same utopia: discovering and communicating with others, making the lesson a meeting point where the interpersonal relationships sensitively change through the music that touches us. So I became aware that it is Orff's idea of social integration through the musicianship that attracts and concerns me the most, and that this is underpinned in the educational process. (p. 13)

Carl Orff fostered and encouraged research-like explorations. Through this excitement, he saw the vitality of music and music education as people collaborated, responded, and re-imagined with one another into the future:

> Only someone who had personal experiences in creative work—or even better in the integration of the arts—in whatever medium, could be a good teacher and open the way. [Orff] formulated it very clearly that every pedagogy must change with the times: "To be vital means to change with the times and through the times; and therein lies the promising and continuing excitement" (as cited in Haselbach, 2009, p. 11).

In the Orff Schulwerk, participants and teachers transform into creative risk-takers and active contributors through communication, evaluation, and innovation. The collaborative effort overcomes boundaries, producing unexpected solutions. It questions beyond the original assignment, engaging multisensory and cross-disciplinary problem solving while connecting us uniquely to the time, project, and one another. Exploratory collaboration readies young learners to face challenges beyond their comfort zone. As we create connections in collaborative and cross-disciplinary teaching, we prepare our students to face a future we do not know, embracing the unexpected and the unknown to find and discover the new.

Just as at the Orff Institute, the children's collaborative study started with trees—a familiar subject—and morphed as they learned about the art of Mondrian, construction (or rather deconstruction) of the piano, structural re-imagining of the sound-making process, and exploration of various materials and tools.

So, what do you think when observing trees? ■

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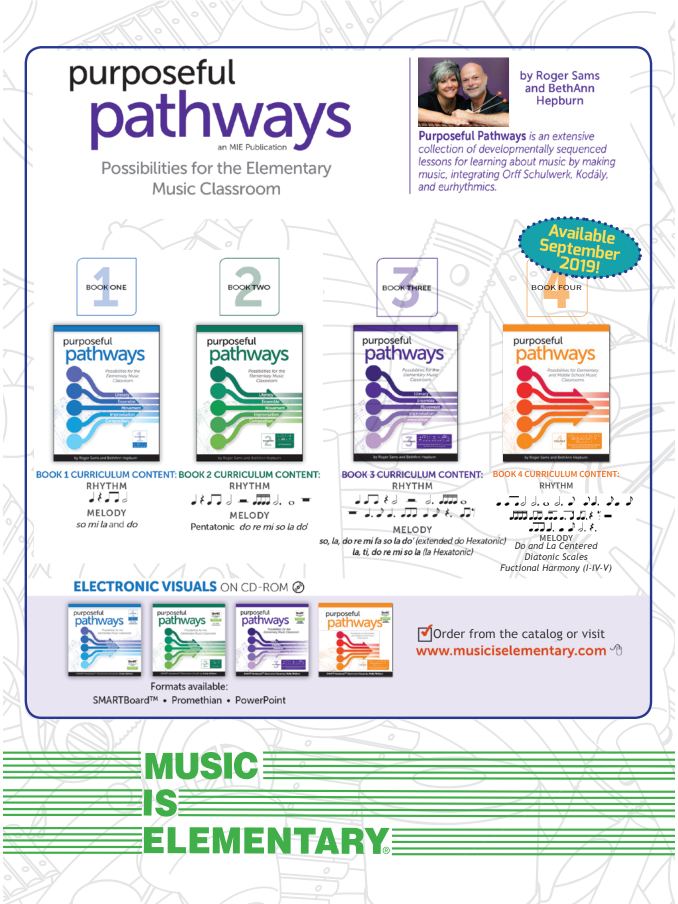

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A Javanese Musical Playground: Traditional *Tembang Dolanan Anak* Singing Games in Early Childhood

ABSTRACT

As in Orff Schulwerk, Javanese children engage in playful learning experiences that integrate speech, song, and movement in tembang dolanan anak*, traditional Javanese children's games. In this article, the author introduces this singing game genre, its historical roots, and draws parallels between it and Orff Schulwerk.*

JUI-CHING WANG, a professor at Northern Illinois University, teaches music education and world music and coordinates world music ensembles. Her research interests are world music pedagogy, Asian children's singing games, and transnational musicking. A Fulbright Scholar, she studied Javanese children's singing games in 2016–17 in Yogyakarta, Indonesia.

By Jui-Ching Wang

Children everywhere play, and music is universally an integral part of their play. Through interacting with their peers in games and music, children immerse themselves in experiences unique to their culture that provide opportunities for cognitive and social development. In many societies, this process functions as a catalyst to acculturate children efficiently into their society and to help them develop creativity unique to their cultural surroundings (Blacking, 1973). Orff Schulwerk, a pedagogical approach rooted in children's innate creativity, suggests that children learn while they play, sing, move (or dance) with peers, imitate, and explore. These characteristic activities are also found in Taman Siswa (children's garden), the first school system built for commoners' children in early 20th-century Java, an island then colonized by the Dutch and the fifth largest island in the modern-day Indonesian archipelago. Recognizing the effectiveness of games, music, and dance in helping Javanese children develop socio-culturally, leaders of Taman Siswa incorporated *tembang dolanan anak*, traditional Javanese children's singing games, into school curricula to foster young children's intellectuality, creativity, and cultural identity unique to Javanese society.

Tembang Dolanan Anak

Translated as *children's games* or *plays* in Javanese, *dolanan anak* is a term people in central Java use to describe games children play together as a group,

Figure 1. Second and Third Graders Play Jamuran in an Open Performance at Taman Siswa. Yogyakarta, 2016.

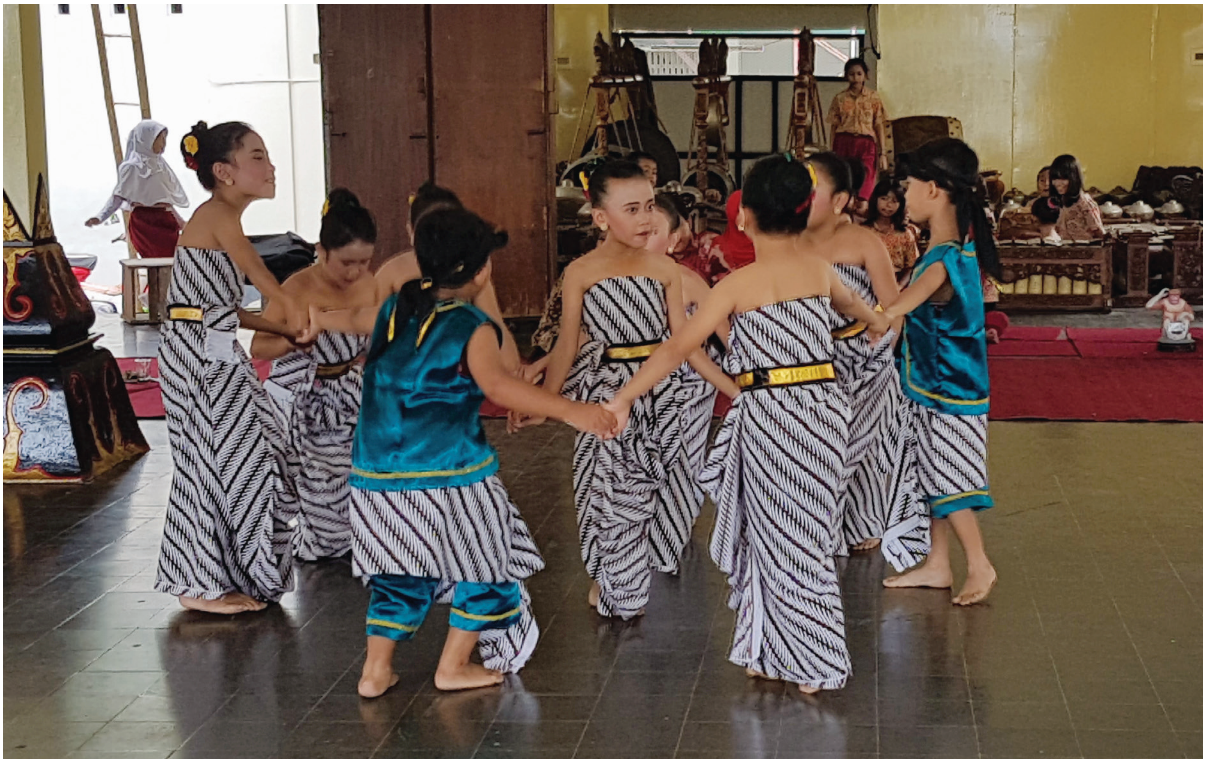


Figure 2. Kindergarteners Play *Cublak Cublak Suweng* With Ms. Sih and Ms. Lia at Taman Siswa. Yogyakarta, 2017.

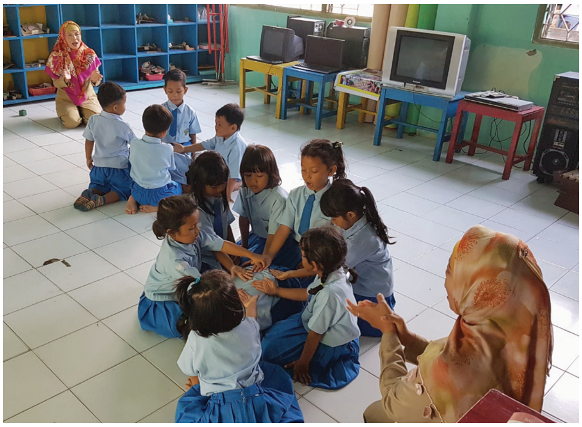
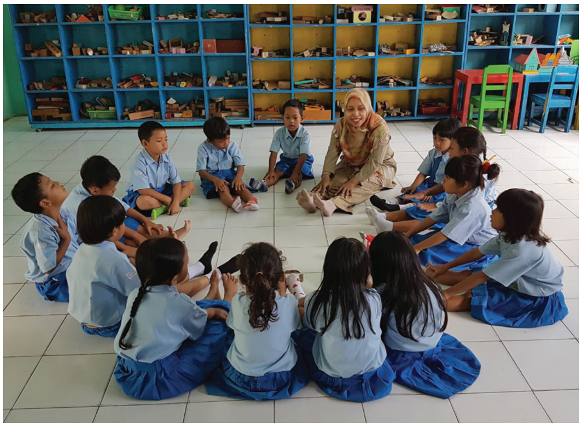


Figure 3. Kindergarteners Sing and Move With the Song *Lepetan* With Ms. Lia, the Classroom Teacher at Taman Siswa. Yogyakarta, 2017.



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whereas *tembang*, a generic term for songs in Javanese, suggests the melodies, rhymes, or poetry sung together with the games Javanese children play in the context of *dolanan anak*. Very little has been written in English about the origin or sociocultural and educational functions of tembang dolanan anak. A systematic survey of games, conducted by photographer and Orientalist Hans Overbeck in the 1930s, culminated in an anthology, *Javaansche Meisjesspelen en Kinderliedjes* (Javanese Children's and Girls' Singing Games) (1939), a collection consisting of 690 games with titles, lyrics, rules of the games, variations of the games and lyrics, and pictures of group games played by children. Among these 690 games, only 152 can still be recognized, and because these singing games relied heavily on oral transmission, only 40% have survived with the recognizable melodies of the original songs (Indriasari, 2012).

The lyrics of tembang dolanan anak, as in many forms of folklore, have been studied in Indonesia as an oral tradition. Analysis of the lyrics reveals the significance of the cultural values embedded within the Javanese social structure, and thus provides educational opportunities for children. One such cultural value is the ability to collaborate with others and to feel a collective sense of community. Having learned to collaborate at an early age, Javanese children naturally develop interpersonal skills and socio-cognitive abilities to communicate, negotiate, and identify with each other various roles and responsibilities they need to assume to engage in the games they created as a group. Usually the game rules are reinforced by the simple musical structure of the songs: short melodic lines with simple meters in a call-and-response form. Through repeatedly singing while playing games, children learn to follow rules, take turns, communicate, and have fun together. For example, *Jamuran* (mushrooms) is a game with an *It* in the center of a circle formed by children who hold hands and sing together. All the children in the circle ask It the question, *Jamur apa* (what kind of mushrooms)? As It responds to the question, the children must identify themselves or act as what It commands them to be, such as animals or other natural features (Wang, 2014, p. 7). In a similar game, *Cublak Cublak Suweng* (where are the earrings?), children form a circle and pass a little rock on the back of another child (who is bent over with eyes closed) in the center of the circle. Toward the end of the song when the group sings the phrase, "sir-sir *pong dele gosong,"* as a call asking "who might have the rock," the child at the center must respond to it with an answer (Wang, 2014, p. 9). Before there were schools, singing games were sources to help Javanese children increase their vocabularies, develop their imaginations, improve their communication and problem-solving skills, and gradually establish a sense of community adept at carrying out the society's expectation to *gotong royong*, a collective action that recognizes the group more than individuals, an important part of Javanese cultural identity (Geertz, 1983).

Consisting of a variety of games and music, tembang dolanan anak covers an extensive body of knowledge, skills, and values essential to children's acculturation in Javanese society. Playing these games calls on children's intellectual ability to memorize rhymes, melodies, movements, and game rules (Endraswara, 2005), and through the poetic lyrics of these singing games, children develop their imagination and aesthetic judgment (Winarti, 2010). Moreover, the coordination of bodily movements and hand gestures, such as passing a rock to a steady beat, holding hands, singing while moving in a circle, forming a line, or imitating animal movements, helps children develop kinetic, spatial, and tactile skills (see Figures 1–3, p. 47).

Music Characteristics of Tembang Dolanan Anak

Traditionally the melodies of tembang dolanan anak were composed in two gamelan tuning systems, *sléndro*, the anhemitonic pentatonic scale with equal-distance intervals, or *pélog*, the hemitonic seven-pitch tuning system with two sets of half-step intervals within the scale (Mode V, n.d.; Sumarsam, n.d.) (see Table 1). Javanese children's ability to sing in these scales is a result of their immersion in gamelan music, an inseparable element of many social events and activities. The ability to develop countermelodies spontaneously to sing against gamelan accompaniment is also a result of their exposure to gamelan music in which multiple layers of the instrumental melodies and singing are always closely intertwined.

Through the lens of music education, Javanese music educator, composer, and Taman Siswa

Table 1. Gamelan Tunings: Interval Degree and Approximate Pitch.

	Sléndro						*Pélog*						
Interval degree	1	2	3	5	6	1	1	2	3	4	5	6	7
Approximate pitch	C	D	E	G	A	C	C#	D	E	F#	G#	A	B

SOURCE: CREATED BY JUI-CHING WANG.

Table 2. Courses Taught at Taman Siswa, Yogyakarta, in 1923. In the Earlier Days, Dewantara Taught Dutch, Educational Theory, and Gamelan Music (Gending).

Subjects	Sub-courses
Languages	Javanese, Malay, English, and Dutch (reading, speaking, writing, composition, and grammar)
Mathematics	Arithmetic, algebra
Science	Geology, botany, zoology, biology
History	Javanese history, history of the Indies, Dutch history, chronicles, and field trips to historical sites
Singing of Javanese Songs	Kerawitan (traditional music theory, singing, and playing gamelan)
General Knowledge	Current colonial affairs and general religious study
Sports	Gymnastics, boy scout-type group training
Handicrafts	Drawing
Dancing	Traditional dances (court dance, local folk dance, and movement)

SOURCE: CREATED BY JUI-CHING WANG. BASED ON A DESCRIPTION IN "THE FOUNDING AND EXPANSION OF TAMAN SISWA" (TSUCHIYA, 1987, P. 66).

pedagogue Hadisukatno (a.k.a. Pak Katno, 1915–1983) summarized several important functions of tembang dolanan anak and their musical characteristics in a historical essay about traditional Javanese singing games and their impact on children (Hadisukatno, 1952). Some functions of these singing games include learning to imitate the adult world, strengthening children's physical development, improving their psychomotor skills, developing their senses, facilitating their study of language, and refining their aesthetic sense in movement. His analysis of many existing tembang dolanan anak led him to conclude that the songs that help fulfill these educational functions should be based on simple melodies, primarily on sléndro; should be in regular meter (4/4); and the lyrics should have a close tie to the local flavor of musical motifs, linguistic patterns, and folkloric significance (Hadisukatno, 1952). Specifically, the simple phrase structure and short melodies in call and response allow children to recite the lines repeatedly until they memorize and understand the important concept and message of the songs. Ultimately, by modeling and imitating, children engage in an unconscious learning process as they sing and move while playing games together to develop musicality and language skills and, most importantly, "social competence" (Lew & Campbell, 2005, p. 58).

Taman Siswa and Mendidik Dengan Budaya

Founded by Ki Hadjar Dewantara (1889–1959), Taman Siswa was a child-centered learning model promoting humanistic values and equality in education in pursuit of "order and tranquility" in early 20th-century Javanese community, a period of turmoil during the Dutch colonization of Java (Tsuchiya, 1987, p. 140). Several ideas that inspired Dewantara in forming his educational philosophy included those of Rabindranath Tagore and Maria Montessori. He also related with the theosophical ideas of Rudolf Steiner and other leading thinkers who criticized the Western educational system and ideology (Tamansiswa, 1952). "To identify himself afresh with his own culture and to attempt to 'rebuild' [it]" (Tsuchiya, 1987, p. 42), Dewantara established an approach, *mendidik dengan budaya* (education through culture), and within it enthusiastically embedded traditional Javanese arts, such as gamelan, dance, and tembang dolanan anak, to facilitate the teaching of Javanese values. In this approach, what children commonly did together—playing, singing, and moving in the field—had now become part of the Taman Siswa schooling through which children played games and learned to communicate, negotiate, and collaborate with each other to maintain a harmonious relationship in a playful setting (see Table 2).

Where the Paths Crossed …

Seeking a "democratic music education" to be "theoretically available for everyone" (Frazee, 2013, p. 31) at the earliest manifestation of the Schulwerk, Carl Orff strived to develop a learning environment with "a joyous atmosphere" that allows all children to be "spontaneous and natural" (Wang, 2013, p. 4) while engaging in musical activities. To support this ideal of music making for all children, Orff Schulwerk "recognizes the capacity in all human beings to communicate and express themselves through speech, movement, and music" (as cited in Beegle & Bond, 2016, p. 32), and promotes an all-encompassing style of learning in which children are given ample stimuli to sing, chant, play, and move musically. Similarly, in the 1920s, Dewantara founded Taman Siswa with the belief that education should be for all and urged teachers to "become connected with children who are the prospective people of the future," a vital "down-up" democratic ideology that was called upon to equip the children with creative and critical thinking skills necessary to form a collective national spirit to oppose Dutch colonial rule (Tsuchiya, 1987, p. 57).

Embedded within Dewantara's pedagogical framework, the values of Javanese culture became an important part of the curriculum guidelines to help bring children "closer to their natural and social environment for the manifestation of an orderly and peaceful life" (Tilaar, 2014, p. 114). The inclusion of tembang dolanan anak, playing and dancing to traditional singing games, in the curriculum at Taman Siswa in the 1920s was to help Javanese children "develop … smoothly in accordance with natural law" in their society (Tsuchiya, 1987, p. 56). In a similar context, in early 20th-century Europe, the impact of nationalism and the Volk movement remained significant. Orff inevitably adopted German folkloric materials and incorporated in the Schulwerk "traditional folk songs, proverbs, and rhymes . . . for rhythmic and melodic exercises" (Frazee, 2013, p. 32), because these folk songs are "simple, have limited rhythms, and … simple tonalities" (Abril, 2013, p. 17), similar to some characteristics of tembang dolanan anak summarized by Pak Katno.

In both Orff-inspired and tembang dolanan anak activities, children typically engage in "a playful musical exploration" that provides a meaningful learning experience for their cognitive, emotional, and musical development. Such exploration involves "carefully planned activities and open-ended questions to encourage spontaneous creative thinking by the students" (Beegle & Bond, 2016, p. 29), resulting in a child-centered learning model in which teachers provide opportunities for children to flourish. This teacher-as-facilitator role in both approaches allows children the freedom to interact with their environment independently, rather than being directed and following explicit instructions. In Orff Schulwerk, such an environment is brilliantly crafted by "the unity of music, movement, and speech" that allows children to explore, imitate, and create freely to bring out the best in their artistic ability (Beegle & Bond, 2016, p. 27), and encourages children to work in groups in order to learn to listen, communicate, and ultimately respect "the expressive powers of others" (Beegle & Bond, 2016, p. 33). Similarly, in Taman Siswa, tembang dolanan anak and the welcoming group setting of the singing games are used to foster children's ability to collaborate and to nurture their creativity as a result of playing, singing, and dancing together.

Conclusion

Describing the Schulwerk as "a wildflower" and regarding himself as "a passionate gardener," Carl Orff in early 20th-century Germany believed that "the Schulwerk would flourish wherever it found suitable growing conditions" (Frazee, 2013, p. 29). About the same time, on the other side of the world, Dewantara also considered himself a gardener, one who nurtured his pupils like flowers whose natural character would flourish when carefully cultivated with not only general subjects, but also traditional Javanese music, dance, and art (Tilaar, 2014). Although not a pedagogy exclusively about music, Dewantara's vision of integrating traditional music into a child-centered education model at Taman Siswa corresponds with the rationale of Orff Schulwerk (along with other child-centered music pedagogical systems) in valuing the importance of music, especially that of children's own cultural heritage, in child development.

By illuminating historical parallels between Orff Schulwerk and the lesser-known child-centered approach of tembang dolanan anak, in which children's singing games are at the center, my hope is to shed light on cross-cultural studies in music and pedagogy, inviting music educators to explore and exchange pedagogical ideas from a broadened worldview that strengthens interconnectedness among cultures. These cross-cultural connections offer teachers the opportunity to expand their pedagogical and musical horizons and prepare them for a more culturally diverse music program. They also serve to facilitate a response to the emergent need of global education and provide a pathway to initiate a dialogue that encourages educators to look beyond Western resources and ideas in music pedagogy and realize the benefits of a learning environment as rich and varied as the wildflowers they cultivate. ■

SUPPLEMENTARY VIDEOS DEMONSTRATING TEMBANG SOUNDS AND GAMES

Jumuran – Taman Siswa
https://www.youtube.com/watch?v=yKY0P6PI5W4

Gajah Gajah – Taman Siswa Yogyakarta
https://www.youtube.com/watch?v=h88quwhnMIw&list=RDyKY0P6PI5W4&index=3

Cublak Cublak Suweng – Taman Siswa Yogyakarta (musik gamelan asli)
https://www.youtube.com/watch?v=dIJDgrk3NSQ

Bang Bang Wis Rahino – Taman Siswa Yogyakarta
https://www.youtube.com/watch?v=DwIHj068sWo&list=RDyKY0P6PI5W4&index=22

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Ontogenetic Approach to Teaching Improvisation

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ABSTRACT

The purpose of this multi-case study was to examine Orff Schulwerk teacher-educators' use of improvisation in the upper elementary school general music classroom. In this article, the author reviews the study findings and discusses the conclusion that Orff Schulwerk teachers of upper elementary school general music classes use an ontogenetic approach to teaching improvisation to their students.

By Brian P. Hunter

Improvisation was a common skill among Western classically trained musicians prior to the widespread availability of the printing press (Moore, 1992). Today many musicians are uncomfortable or unable to improvise on their instruments or with their voices (Campbell, 2009; Solis, 2009). Many college and university music programs do not offer training in improvisation (Bernhard, 2012; Byo, 1999; Campbell, 2009; Della Pietra & Campbell, 1995; Hargreaves, 1999; Mishra et al., 2011) outside of jazz education, but because of the rise of diverse music education methodologies and approaches throughout the 20th century, improvisation is explicitly addressed in the general music classroom.

The majority of practicing teachers receive training in improvisation in professional workshops, after their formal university or college training. Gruenhagen and Whitcomb (2014) found that 90% of in-service teachers in their study had received training to teach improvisation primarily at teacher education courses and workshops in Orff Schulwerk, Dalcroze, Kodály, and Gordon's Music Learning Theory. The elementary general music teacher's major source of training in teaching improvisation comes from training in music methodologies. Each general music methodology treats improvisation differently—the degree of importance and when improvisation instruction is appropriate relative to students' level of musicianship (Choksy, 2000; Gordon, 2003; Orff, 1978).

The term ontogenetic is not commonly found in music education research to describe a method of teaching. However, in the American Orff-Schulwerk Association's (2013) "Teacher Education Curriculum Glossary," the phrase "Ontogenetic approach to melody" is used explicitly to describe the Orff process of teaching melody, defined as "a developmental study of melody beginning with the call (sol mi) and progressing to the diatonic scale: bitonic, tritonic, tetratonic, pentatonic, hexatonic, diatonic" (p. 15). Though the glossary references only the teaching of melody, the researcher found that all educators in this study used this approach to teach all aspects of music: rhythm, movement, and improvisation.

The Merriam-Webster dictionary online defines "ontogenetic" as "of, relating to, or appearing in the course of ontogeny" (n.d.), and "ontogeny" is defined as "the development or course of development especially of an individual organism" (n.d.). The term "ontogenetic" is true to Carl Orff's description of elemental music as "near the earth, natural, physical" (1963, p. 144), referring to musical elements and experiences as a way to plant a seed in students for future musical development.

Study Design

Orff Schulwerk is built on and steeped in the practice of music and movement improvisation. What draws many to the Orff Schulwerk is the flexibility teachers and students exercise through the practice of student choice and improvisation that gives every stakeholder a voice in the music-making process. The purpose of this study was to identify unique and common ways that expert Orff Schulwerk practitioners teach improvisation.

This instrumental multiple case study focused on the particular practices of individual teachers. The primary goal was to identify the process of teaching improvisation that Orff Schulwerk expert teachers followed. Each of the six teacher-participants was considered a separate case. They were all certified to teach Orff Schulwerk Teacher Education to other music teachers; mean teaching years was 15.

The data collected consisted of two transcribed interviews from each participant, direct classroom observations, lesson plans and curriculum documents, and field notes and researcher narratives documented during or immediately following classroom observations. Each teacher was observed in the classroom with students for a minimum of two different upper elementary grades (Grades 3–6) and a minimum of six periods of music classes (this included some repeated lessons of the same grade with different students). Observation limitations were due to teacher availability, the diverse nature of elementary general music schedules, and varying frequency of class meetings.

The analysis of the collected data consisted of within- and cross-case analysis, where similarities and differences of participants' methods in teaching improvisation were found. Participants were asked to review transcripts of their interviews to check for accuracy and validity, a process that provided an opportunity to clarify any points they felt were unclear in their interviews or in my site visit observations.

Backgrounds of the Expert Teacher-Participants

After a convenience sampling of AOSA teacher educators on the AOSA website, names of participants living within the regions between Boston, Massachusetts, and Northern Virginia (north to south) and New Jersey to Eastern Ohio (east to west) were assembled. The names from this list were then placed in a randomizing generator and 15 were selected for potential participation in the study. The final participants chose their pseudonyms and those used for the names of their schools (see Table 1, p. 54).

The following two activities are examples of how the participants of this study used an ontogenetic approach to teach their students improvisation. These examples were chosen to illustrate the different ways the teachers in this study used this approach by carefully choosing each step students take as they expand their improvisational choices.

Word Chains Leading to Melodic Improvisation

Mr. Braun led his third grade classes through a rhythmic improvisation activity inspired by the song *Ding Dong Diggidiggidong* from *Music for Children,* Volume I: Pentatonic (Orff & Keetman, 1958), beginning with word chaining. After he taught them this song, he presented them with an AAAB structure on his Promethean Board for student improvisations (see Table 2, p. 54).

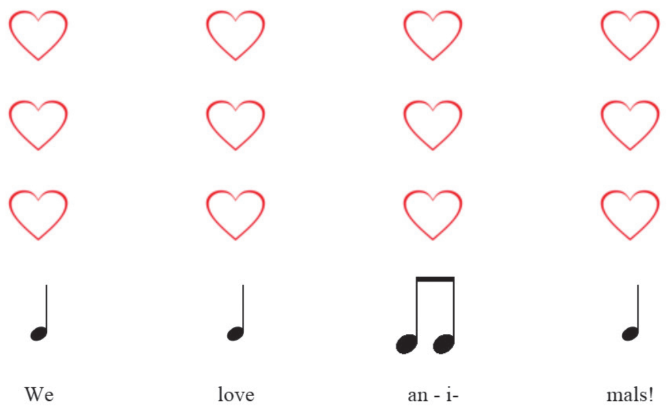
Table 1. Sampling of Expert Teacher Study Participant Information.

Names	School Description	Grade Levels	Years Teaching	Ensembles taught beyond general music classes
Mr. Braun	Rural Title 1 Public School	K–6	17	5th and 6th Grade Chorus
Mrs. Tommie	Suburban Title 1 Public School	4–6	22	5th and 6th Grade Chorus; 5th Grade Orff Ensemble
Mr. Andrews	Suburban Private School	4–6	12	6th Grade Chorus
Mr. Gonzalez	Urban Public School	K–5	8	4th and 5th Grade Chorus; 4th and 5th Grade Recorder/Orff Ensemble
Mrs. Beasley	Urban Title 1 Public School	PreK–5	15	4th Grade Recorder Ensemble; 5th Grade Recorder Consort; 3rd–5th Grade Chorus; Ukelele Club; Guitar Club; 3rd–5th Grade Orff Ensemble
Mr. Parris	Suburban Public School	K–5	21	4th and 5th Grade Chorus; Hand Chime Choir

SOURCE: CREATED BY BRIAN HUNTER, 2019.

During the teaching of the song Mr. Braun used the word “alligator” to represent four 16th notes. The students in each of his third grade classes chose different types of animals to represent the quarter note and two 8th note rhythms; in one of the observed classes they chose the animals “cat” and “monkey,” respectively. Each student was given an opportunity to create a four-beat rhythmic improvisation starting with only quarter notes—“cat” and then added one beat of “alligator”—four 16th notes (see Table 3, p. 55).

Table 2. AAAB With Teacher-Created B Section.



SOURCE: BRIAN HUNTER (2019, P. 68).

Mr. Braun then led his students through adding one “monkey” (two 8th notes) to their four-beat pattern. Students were given the opportunity to change where the eighth notes appeared. Different students were called on to create their four-beat rhythm on the Promethean Board and the whole class performed the rhythm, first as a single line, then in the AAAB form where Mr. Braun added the words “We love animals” to represent the last line, the B section.

Each time students were asked to change their rhythms, which gave them many opportunities to change the beat(s), new rhythms appeared in the series of their four-beat rhythmic improvisations. Much of the class time was spent practicing and exploring different possible rhythmic combinations. Initially, students came up with their own four-beat rhythmic patterns, but as Mr. Braun led his class through practicing their improvisations within the AAAB form, select students went to the Promethean Board to share their rhythm and the entire class practiced performing it together.

After the class performed multiple variations of the A section, Mr. Braun led the class in singing the B section in solfège “Mi, Re, Do-do, Do.” After singing the solfège, the students sang the words using the pitches in the key of C. The class transitioned to barred instruments, set up in Do-pentatonic on C, and played the A section on a G and the B section on the pitches E, D, C-C, C (see Table 3). Numerous students were given the opportunity to share their improvised A sections, as a solo, while the whole class joined them in performing the common B section (see Table 4).

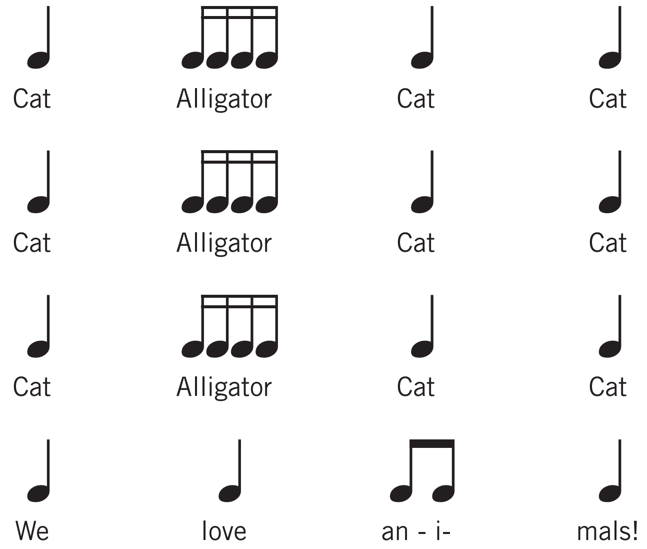
Beginning with a word chain, students were asked to change one beat at a time to create variations to their improvisations. Mr. Braun layered in new rhythms for them to change sequentially, taking care to ensure there were not too many options to make at one time and adding complexity when students had experienced many iterations of the activity.

Melodic Improvisation

In previous classes, Mr. Parris taught his fourth grade classes the folk song *Alabama Gal*, the accompanying folk dance, and how to perform the melody on xylophones. He used the structure of the song as the framework for a melodic improvisation activity. The activity began with the class singing the song. Mr. Parris led them in patting the rhythm on alternating legs to denote the phrases of the song—patting their right leg on the first phrase, their left leg on the second phrase, their right leg again for the third phrase, and clapping during the words “Alabama Gal.” He quickly transitioned the class to xylophones preset in F pentatonic at the rear of his music room.

Each student had a xylophone to sit behind. Keeping the rhythm of the melody, Mr. Parris led the class through playing different target pitches for each phrase of the song structure (ABAC), where F was played in the A section, C or D in the B section, and A in the C section (see Table 5, p. 56). After the class played through the pattern a few times, Mr. Parris led them in discovering that the song’s home tone was F. He modeled numerous examples of the C section, beginning on A, moving only to neighbor tones, and ending on the home tone F (see Table 6, p. 56).

Table 3. Student Example Representing Rhythms.

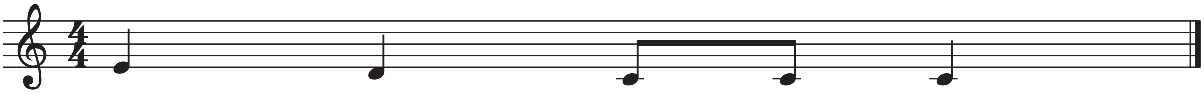


SOURCE: BRIAN HUNTER (2019, P.70).

Students explored different possible changes to the C section of their improvisation as they performed together as a class; each time Mr. Parris encouraged them to try something different. Students were encouraged to “walk a little” (by neighbor tones) in the B section and, after a few times through, the A section too. After a student questioned whether the A sections should be the same, Mr. Parris asked the students to remember what they did in the A section and repeat it for the second A section. He gave the class a few more opportunities to practice and make changes to their improvisation before he asked for volunteers to share their improvisation with the class.

This activity highlighted the ontogenetic approach to teaching improvisation throughout the activity. Using the structure of a familiar song gave the class something familiar while restricting the improvisation to one small change at a time. The encouragement of making only one at a time allowed students to experiment without the fear of being overwhelmed by too many changes at once. Lastly, students were given multiple opportunities

Table 4. Mr. Braun’s Melody for the B Section.



SOURCE: BRIAN HUNTER (2019, P.71).

Table 5. Alabama Gal Target Pitches on Barred Instruments.

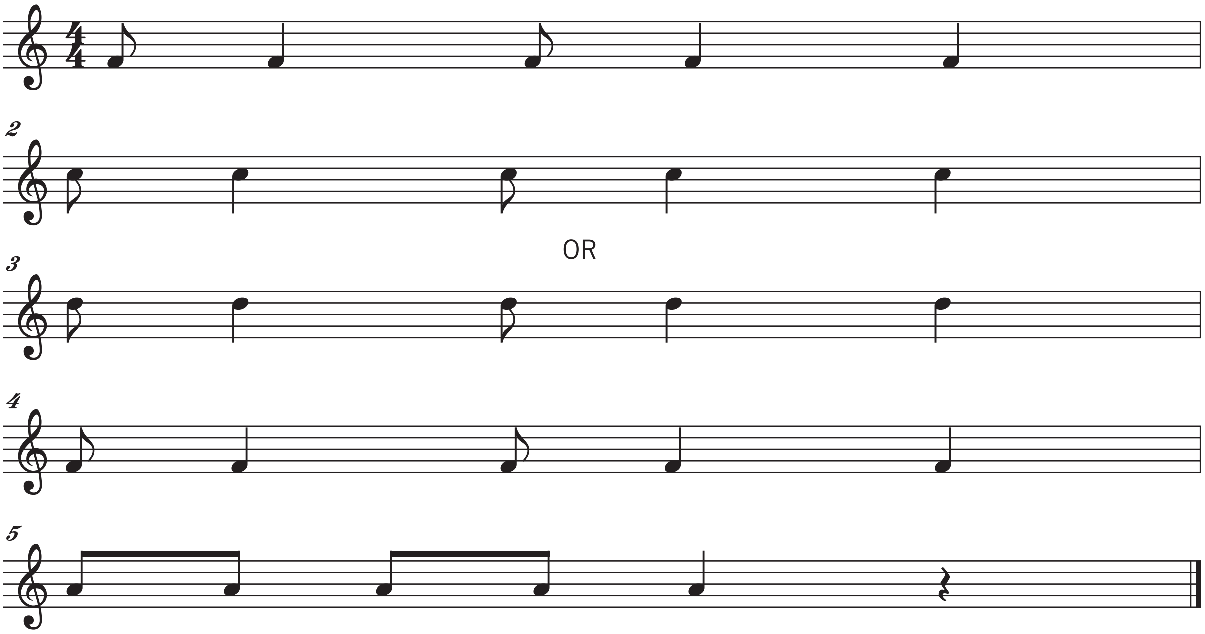
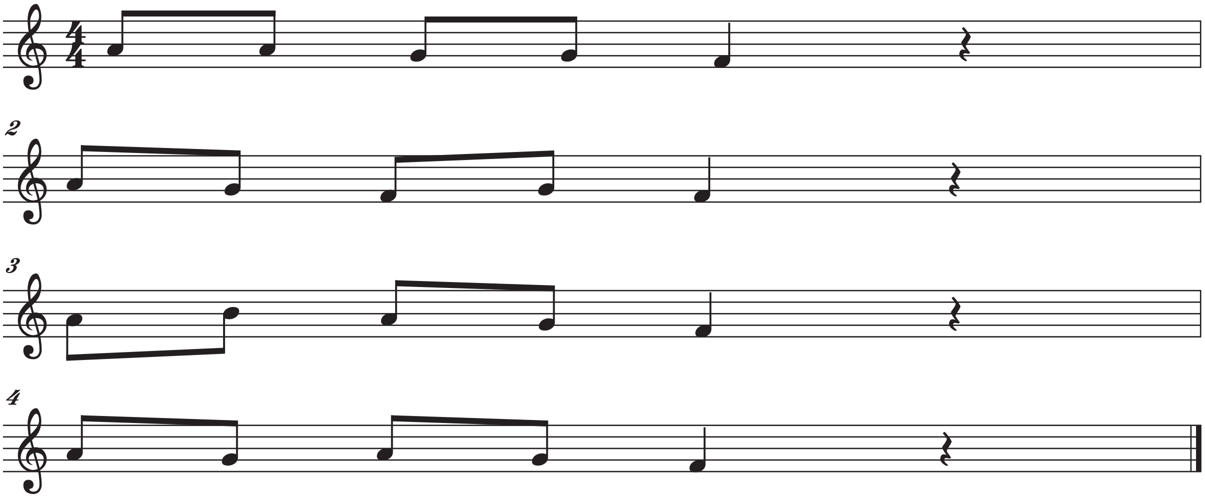


Table 6. Mr. Parris's Examples of the C section of Alabama Gal Improvisation.



SOURCE: BRIAN HUNTER (2019, PP. 122–123).

to practice and make changes to their improvisation in order to explore other possibilities.

Results

The most significant cross-case finding of this study to identify unique and common ways that expert Orff Schulwerk practitioners teach improvisation was that each of the participants used an ontogenetic approach. They followed this approach to teaching improvisation by adding rhythms and pitches, step-by-step, to their students' choices during both rhythmic and melodic improvisation.

This finding is significant for those who use the Orff approach to teach improvisation; each step the teacher took in the process was purposeful and introduced to the students systematically. Whereas Mr. Braun specified the exact changes he wanted students to make and Mr. Parris left more of the choice to students, they both used the limiting ontogenetic approach. As instruction continued, students were shown models with more choices and given the opportunity to choose on their own until they were able to make all improvisational choices within the set parameters.

Conclusion

The limitations of this study are geographic convenience sampling and the inclusion of just six participants. The researcher believed the convenience sample was an adequate and diverse sample, and Stake (2006) suggested that a multi-case study contain no "fewer than 4 or more than 15 cases" (p. 22). Another important limitation of this study was the time invested with each participant through two interviews and two to three days of classroom observations. Through two interviews participants were able to express who they were as teachers, how important improvisation was in their classroom practice, and how they used improvisation in their music instruction. The two to three days of classroom visits were packed with varying activities that engaged students in rhythmic, melodic, movement, and pre-compositional improvisation activities.

Orff Schulwerk is an improvisational approach to teaching music. Although the teacher-participants in this study had different ways of presenting improvisation to their students based on the material they used to access it, every study participant taught improvisation through a step-by-step addition of rhythms and pitches. In conclusion, all six used the ontogenetic approach the two included examples illustrate. ■

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Reviewed by **Anna Calhoun**

Before Morning

Written by Joyce Sidman/Illustrated by Beth Krommes
Houghton Mifflin Harcourt Books for Young Readers,
2016

Before Morning
Newbery Honor winner Joyce Sidman
Beth Krommes Caldecott medalist
IN REVIEW

Your classroom library probably needs a copy of Joyce Sidman's *Before Morning*, particularly if you teach in the North. Though teachers and students will identify with hoping for a snow day, the yearning for slow, lighthearted time for togetherness is surely universal.

The narrator of *Before Morning* begs for the adventure and wonder of a day off, an urge that every reader has felt. As Sidman's epilogue clarifies, "This book is written in the form of an *invocation*—a poem that invites something to happen, often asking for help or support." This ancient practice of speaking the imagined into reality may take the form of prayer or planning, but when set to a poem it becomes beautiful.

Comprised of four 3-stanza verses, the clear meter of this text is irresistible for use in a music classroom. Lesson ideas abound: Compose a tune and sing it to a class, perhaps with a job for the listeners like adding whispering wind sounds between phrases. Teachers could tie it in with a movement activity inspired by how snow and ice change the way everything moves. The book could be a springboard to discuss feelings about family, snow days, and winter nights. A careful regard for the illustrations reveals the child's mother is a pilot, returned home by the weather to enjoy the gift of a day off with her family.

This book fairly begs to support a winter program. Any one of Orff and Keetman's *Music for Children* volumes includes pieces that could easily accompany or complement this text at various skill levels, depending on the students. *Before Morning*'s content does not reference any holiday, which makes it appropriate for all school settings and relevant throughout the winter months. This is helpful in the tricky post-holiday months of January and February, when snow days are even more likely than at the end of the calendar year.

Wishes for snow days can be misinterpreted as laziness or avoidance of lessons or difficult classes. But *Before Morning* eloquently longs for a slow, delightful day spent with those we too often miss. As teachers, many of us feel required to spend ever more time buried in grading, planning, or other forms of preparation—to the benefit of our students, but also necessarily decreasing the time spent with family, friends, and with ourselves. For me, this book answers our culture's—and my own—struggle to recognize the validity and importance of self-care, reminding us that these sweet, slow moments together are precious.

Some may recognize illustrator Beth Krommes's lovely work from 2008's *The House in the Night*. In *Before Morning*, her stunning scratchboard illustrations perfectly evoke the imagination and wonder of the beautiful text. There are more details to discover with each look, true to Krommes's Caldecott-winning style. The book could provide a strong example for a scratchboard artwork lesson.

As a child of the Midwest, this book transported me to the many nights I went to bed watching cottony flakes knit together a thick blanket over the world, and the days spent enjoying the lighthearted challenge and silliness of simply traveling through the newly-slick landscape. How magical to see every familiar sight made mysterious and new! How joyfully humbling to become childishly unsteady in the simple act of walking. What camaraderie we feel when meeting the eyes of a fellow traveler who is fighting the same wind, or delighting in the same snowfall. How triumphant the feeling of successfully arriving at our destination, heedless of the wind and weather.

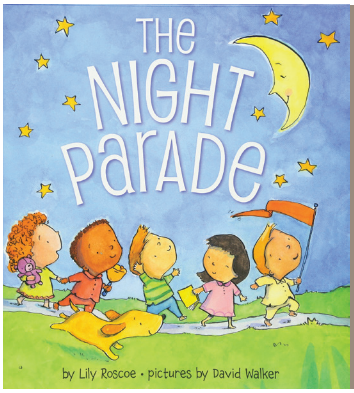
Before Morning has much to teach us, but most importantly Sidman and Krommes use their narrative and artwork to place the reader directly in the position and perspective of the child at the center of the story. Ultimately, it is this profoundly respectful choice that makes the book a must-read. ■

ANNA CALHOUN is an elementary music teacher at Roll Hill Academy in the Cincinnati Public School District in Cincinnati, Ohio. She has taught high school vocal music, ukulele, high school and elementary general music, and leads a Cincinnati Choral Academy in conjunction with the Cincinnati Youth Choir. Anna has completed two levels of Orff Schulwerk Teacher Education, is a member of AOSA, and serves as a member-at-large of the Greater Cincinnati Chapter of the Orff-Schulwerk Association.

Reviewed by **Carol J. McDowell**

The Night Parade

Written by Lily Roscoe/Illustrated by David Walker
Orchard Books, 2014



Reading a bedtime story, drinking a glass of milk, rocking a baby, tucking little ones into bed—all are bedtime rituals to help children fall asleep. But do we truly know what children do after they go to bed for the evening?

Just as the toys in *The Parade of the Wooden Soldiers* come to life after the toy store closes, monsters enter the children's bedrooms in the movie *Monster's Inc.*, and snowmen come to life at night in the book *Snowmen at Night*, author Lily Roscoe describes children sneaking out of their beds and heading into town to see *The Night Parade*. The streets are empty, and the children become involved in their various activities.

This story, with whimsical illustrations by David Walker, lends itself well to movement, thanks to all the dynamic verbs it features: "Climb, crawl, run, leap, sneak …." Each action could be represented by the movement itself or by a classroom instrument.

Another engaging activity is an action circle. One student reads the story, and, as each verb is introduced, another student demonstrates that action. The remainder of the class (standing in a circle) imitates that action. Students may also use a soft, intense voice to chant the questions as a rhythmic speech pattern. Small groups can then play-act the words following each question.

Additional activities could include having students draw a picture or create an icon of the action word, as in the style of the Laban Efforts. Action words may be improvised on the barred instruments, and students might also create different actions based on the question, "What would you do if you could go to a night parade?" Background music for their creative actions might include *Dance of the Sugar Plum Fairies, Dance of the Reed Flutes, Parade of the Wooden Soldiers,* and *The Music Box Dancer.*

Roscoe's *The Night Parade* offers students creative movement and expression opportunities as well as instrument exploration. It also offers them the chance to dream together about being in a parade after the lights go out. ■

Speech-Rhythm and Instrument Ideas for Use With *The Night Parade.*

**Have-you-ev-er / won-dered what / hap-pens at / night-while / moth-ers and / fath-ers are / sleep / ing?`*	Climb = step bells Crawl = fingers rubbing on the drum Run = fast drumming Leap = frog rasp Sneak = tapping fingers one-by-one on the drum
Have-you-ev-er/ been to-the / Night –Pa / rade-where / chil-dren dance / un-der the / stars?	Dance = temple blocks Skip = agogo bells Voices rise high = slide whistle Sing Make cakes = stir xylophone
Have-you-ev-er / been to-the / Night –Pa / rade-where / chil-dren play / games / in-the / dark?	Build castles = woodblock Paint pictures = wave scarves Somersault = flexatone Ring bells = hand bells Stamp feet = big drum or contrabass bars Bang drums Fly banners = wave scarves Wear costumes and hats Bark Purr = vibraslap Hold hands and march
Have-you-ev-er / been to-the / Night –Pa / rade-where / chil-dren read / moun-tains of / books?	Circle and fall softly to the ground Read books = Yawn Say good-bye Wave to the moon Lay down their heads = rainstick

*Suggested division of the words into individual beats.

SOURCE: CREATED BY CAROL J. McDOWELL.

CAROL J. McDOWELL teaches elementary music for the City of St. Charles (Missouri) School District. Carol was appointed to the editorial boards of *General Music Today* (2018–2024), *The Missouri Journal of Research in Music Education* (2000–2024), and *The Orff Echo* (2008–2016). She has completed three levels of Orff Schulwerk Teacher Education and Kodály teaching methods and has presented workshops and research poster sessions for national and state conferences. Her research articles have been published in various music education journals, and she recently published a children's book *I Know an Old Lady Who Swallowed a Drum*. Carol holds bachelor's degrees in music performance and music education from Southeast Missouri State University and a master's degree and PhD in music education from Florida State University.

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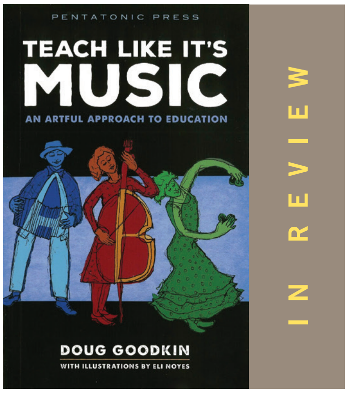
Reviewed by **Martha M. O'Hehir**

Teach Like It's Music: An Artful Approach to Education

Written by Doug Goodkin/Illustrated by Eli Noyes
Pentatonic Press, 2019


PENTATONIC PRESS
TEACH LIKE IT'S
MUSIC
AN ARTFUL APPROACH TO EDUCATION
DOUG GOODKIN
WITH ILLUSTRATIONS BY ELI NOYES
IN REVIEW

Imagine you have just attended a session, workshop, or class with the author, Doug Goodkin. You are probably feeling a mixture of euphoria and awe: Euphoria because you and 20 to 150 people have just made music never attempted before, with ease and success that is hard to explain; and awe because you have also just experienced community, hope, risk, and encouragement. As you walk out into the hall, feeling glad to be human and alive, you might be wondering, "How does he *do* that?" With thoughtful reading, you will understand both *how* and *why* teaching each lesson as if it is music is such a magical approach, and you will be inspired to become that kind of teacher.

I appreciate the way Goodkin takes his own message to heart. Not only does he suggest how each lesson can be musical and artful, but also he goes on to show how the school day, the school year, and even the administration of a school can be approached "like it's music." I chuckled when I read the table of contents and saw how he *wrote a book like it's music*. It is organized with an overture, three movements of three chapters each, three interludes with one following each movement, and a coda. The brilliance and playfulness of this organizational structure is not only fun, but also each section serves a purpose, like an extended sonata form.

The overture sets up the metaphor and the dream: Music is a metaphor for life and we can "dream together of an artful approach to education that makes the venture more exciting, dynamic, effective and *fun* for the children … and more interesting and fun for the teachers as well."

The first Movement addresses the big picture. Good teaching, like good music, has a beginning, a middle, and an end. So simple, but how he develops this theme is pure genius. Each chapter is packed with vignettes and particular tricks of the trade and why they worked for the author and may work for you. He gives just enough detail to see him in his element in the class with real children. Then the interludes develop, in turn, a musical sequence of bite-sized strategies that have stood the test of time: Interlude One contains great beginnings, Two holds wonderful connected middles, and Three describes satisfying endings. Each strategy is named (just like he reminds us to give names to musical elements for our students). At the close of each chapter and the first two of the interludes is a Schenkerian reduction: a summary of the section and a targeted prompt for implementation. Thus, on the fly, you can review and find, by name, and quickly, the teaching strategy you are seeking. I found myself reading the summaries like checklists of great ideas to tuck in my toolkit for when the moment strikes. I could remember the story context that went with each one and call it up for my own use. That is handy and useful!

If I had a student teacher, I would use this book to help us ground educational theory, neuroscience, and philosophy in practice. College professors who guide student music teachers' lab work can use this book for its many talking points and pedagogical prompts. It could easily become a handbook for a long career of joyful teaching and learning. As a seasoned music teacher, I found many new and intriguing ideas, implicit and explicit, sending me into thoughtful improvisations on the author's motifs. Orff levels teachers might consider using this book as aid for pedagogy class and coaching the Orff approach. As a newly minted Level I teacher, wanting to bring that Orff summer experience to my own classroom, I could be mentored every day by the author's wisdom and suggested strategies.

Goodkin has been making connections between culture, history, philosophy, neuroscience, literature, music, and pedagogy within the Schulwerk for over four decades. His claims, rooted in experience and considered in the light of good scholarship, paint a picture of a "Pedagogy of Possibility."

This book, completed on the eve of the author's retirement from the San Francisco School, ends with a heartfelt Coda including testimonials from his students, not about *him,* but about *music,* and how music making has enlarged them as persons.

And that's how he does it. Our good kin, Doug. ■

MARTHA M. O'HEHIR has master's degrees in music education from Shenandoah Conservatory and educational leadership from Johns Hopkins. She served on the editorial boards of *The Orff Echo* for nine years, *Reverberations* for six years, and co-authored the first Professional Learning Network for AOSA with a study of Keetman's *Elementaria.* She has presented sessions at AOSA's Professional Development Conferences and is exploring the application of the Schulwerk to community music making. Over her 30-year career, she taught pre-kindergarten through high school general and choral music, elementary gifted and general education, and wrote new curricula for each of those fields. Martha is a member of *The Orff Echo* editorial board.

Playing With Process

"Play" and "process" are two words often used to describe the hows and whats of Orff Schulwerk teaching and learning. But what exactly do we mean by process? Is there one concise definition, or is it more nuanced? What is considered play and why is it important? How might Orff Schulwerk teachers consider "playing with process?" Look for the Spring 2021 issue, "Playing With Process," to answer these questions and more!

The Orff Echo
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Playing With Process
Grace

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THE ORFF ECHO EDITORIAL CALENDAR

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Issue	Feature Topic	Coordinator(s)	Contributor’s Deadline
Fall 2021	Songs and Singing	Christine Ballenger Roxanne Dixon Juliana Cantarelli Vita	February 15, 2021
Winter 2022	Sources	Roxanne Dixon Diana Hawley Nicola Mason Martha O’Hehir	May 15, 2021
Spring 2022	Global Perspectives on Orff Schulwerk	Sandra Adorno Juliana Cantarelli Vita	August 15, 2021
Summer 2022	American Roots	Matthew Stensrud TBA	November 15, 2020

"Hope is the thing with
feathers that perches
in the soul – and sings
the tunes without the
words – and never
stops at all."

Emily Dickinson

PHOTO: "SNOW" BY TONY KNIGHT, PIXABAY

AOSA

Core Values

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
- to inspire and advocate for the creative potential of all learners

Our **Core Values** are:
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.

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